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Study on the Character Building Strategy of the Film Adapted from News Events

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Abstract: News events become one of the sources of inspiration for movies, which well interprets the view that "art comes from life". In this paper, based on the analysis of numerous news events adapted films, combining with their own creative experience, we aims to explore the main character shaping strategy of news events adapted from films.

Keywords: News events; Film adaptation; Character shaping

1 Introduction

Li Qian-kuan, who is the chairman of the China Film Association and a renowned director, once said at a seminar, "How do movies present a national image? The best way is to show the people who live in the country. This person can be a mother, a worker, a farmer or a policeman. No matter how ordinary and ordinary he is, as long as he is credible and lovely, it doesn't matter that he becomes the representative of the national image of China. Character building is the soul of film."

No matter the fictional character or the real character, as a movie character must become an "existing person" or "living person", in order to make the character shaping more realistic significance, this paper based on the news events to adapt the film, taking the real character archetype as the starting point, to analyze the character shaping strategy.

2 The charm of movies adapted from news events

2.1 Overview of movies adapted from news events

The film adapted from news event, as the name implies, is the film adapted and created on the basis of news event. There is a saying that art comes from life and is higher than life. This is certainly a good note for the film adaptation of news events. In recent years, with more and more access to information, news stories have become the source of inspiration for many movies. Movies reflect social reality with the help of news facts, and news enters more people's vision with the help of film media, and also causes more people's thinking. The combination of news and film produces a peculiar chemical reaction, which releases the unique power of adapting real news stories into films.

Due to its own attributes, the film relies on certain rules of creation and market operation, when the audience is in the cinema, they will open their hearts to the film.

2.2 The significance of adapting news events into movies

In the book Interpretation of Film Theory, Robert Stam said, "The relationship between film and the world is a kind of transformation, and reality is a kind of 'discourse of things'[1]. The film transforms the discourse of things into the discourse of images, which is the so-called 'real written language ' by Pasolini." According to the "mirror theory" of French psychoanalyst Lacan, when we are in a dark cinema, the screen of a movie is just like a mirror, and we stare at the screen, just like a baby staring at a mirror. Through psychological projection, we seek identity

of roles and world view and values.

Real is the charm of a news story films, audience and film creators to form the common view, based on a true story of adaptation and imagination, the audience is more easy to present in the film world, the more easily pass on the movie world linked to their own world, and are also more likely to reflect on the reality of this world and criticism, because the subconscious tells us, "this is true, it will happen in real life."

3 The character value of movies adapted from news stories

3.1 The charm of the character

For movies adapted from news events, audiences assume that the movie characters exist in the real life. Every situation, every choice and even every move of the characters have the opportunity to be recognized and understood by the audience, and this process leads to empathy or empathy.

So, the audience in the movie found the feelings and emotions, or found another myself, which are not that the story itself is enough to attract people, but the audience to see the film characters are allowed to exist in reality, no matter how much he or she is not perfect and even failure, no matter how much he or she has a violent or sad, no matter how much he or she is ordinary even. The persistence, transformation or growth of the characters in the events make it possible for the audience to see more in reality.

3.2 Audience recognition

Robert Stam cited the view of Delhi in the book Interpretation of Film Theory, "the image of the screen, the darkness of the cinema, passive audience and fixed motionless in his chair to watch cinema like a uterus surrounding of the noise and the pressure of a day in the outside, contributed to a human state of regression, cause like Plato's cave mythology that himself and the phantom fuses in together, this situation is no different with dream."

As a creator, it is necessary to find the balance between creative expression and audience acceptance, the balance between news facts and drama, and more importantly, the balance between the archetypal characters and the character shaping based on the audience's inherent unconscious identity and the original intention of the image.

4 Character shaping of news stories adapted from movies

4.1 Film Narration and Character Building

The similarity between movies and reality lies in that we all need to learn to free our minds from the triviality and monotony of daily life, and use rationality to reassemble the valuable fragments of life, and find new directions and values through recombination.

Thus, if a film is to tell a story, it is not an indiscriminate and illogical representation of life, but it is organized according to the choice and growth of the characters. In the case of single events, the characters are not flat.

Balazs once said, "Every work of art is represented by a human being." Therefore, as the audience of the movie, they pay more attention to the performance of the movie characters. There is always a character whose performance will fit the audience's psychology, fit his expectation and perception of watching the movie, and resonate with the character image from the bottom of his heart. Even if the plot is thin or he is not impressed by the plot, he can understand the connotation of the movie.

So how should this character be created? In the creation, the news story itself may not give too much information, and the character prototype only stays in the news itself, which requires the creator to infer the growth experience and mental course of the event from the occurrence, development and choice of the character, so as to create a real and credible three-dimensional character image.

4.2 Character archetypes and movie characters

Chaplin once said, "All our creative success is ultimately a recognition of life, of people, whether they be businessmen, shopkeepers, editors or actors." So how does a character archetype become a movie character? The first is the trade-off. The characters in the real life is multifaceted, in different situation, different mood, different times have different choice, attitude and idea, can't reflect characters in all the events in the film surface, and therefore need to choose can help film narrative or story development character traits, instead of meaningless characteristics for the movie.

The second is aggregation. Most of the characters in the movie have multiple features, which makes the

characters attractive enough. Of course, it does not exclude the existence of shining characters. Under the premise that the characteristics of the archetypal characters are not full enough, multiple real characters can be selected, and the desired characteristics can be gathered together to form a new character image, and the biography of the character can be made.

4.3 Character building skills

4.3.1 Show up in the situation

Just go out from the karaoke place, was disguised as a criminal police kidnappers kidnapped, which is the appearance of Mr. Wu in the "rescue Mr. Wu"; A teenager who likes to ride a motorbike and read porn magazines with his friends is slapped twice by his stepfather and sent back to a penitential, which is Wolfgang's appearance in "Penitential". On a misty day, Jiang Ren-hao went to a school for the deaf and dumb. His car had an accident. This is the appearance of Jiang Ren-hao in "The Furnaces".

Put the character in a "crisis", makes the character uneasy, then they must make a choice. At the beginning of the story, the audience is brought into the situation of the characters. On the one hand, the audience has expectations for the characters and expects the characters to get out of the dilemma in unexpected ways. On the other hand, the characters' personalities are reflected in the way the characters deal with the dilemma.

4.3.2 External image of characters

Before the character is chosen, the audience understands her situation and has a certain expectation. How do you present the information? Not just the lines, of course, or the narration. A good film should be precious in words.

The way a character appears helps us to know the person -- the way he appears tells us what he is and how old he is. Whether he speaks, in what language, tells the audience where he might have come from; The characteristics of his voice, whether it is hoarse or loud, loud or low, tell the audience what kind of personality he is.

4.3.3 The character's feelings

Danner said in Philosophy of Art, "Carefully study each of Shakespeare's characters, you will find at any time in a word, a gesture, a touch of thought, a flaw, a way of speaking, there is a kind of echo, a sign, revealing the whole heart of the characters, the

whole past and future[2]. This is the 'bottom line' of the character." In terms of characterization, this can be understood as the prehistory of the characters.

The introduction of prehistory of characters is of great significance to the choice, concept and transformation of characters. At the beginning of the film, when a character appears on the screen, he has already developed at the same age as him. It is impossible for the film to start from his birth and draw or write on a blank sheet of paper. On the contrary, through the choice and concept of the characters, the characters' previous experiences and experiences are also reflected.

4.3.4 Purpose of characters

In news events, the parties always have a certain purpose before or after the experience of the event. Some people cause the occurrence of the news event for a certain purpose, while some people drive themselves to make choices and make changes after the news event for a certain purpose.

For example, Richard Jewel in "The Lamentations of Richard Jewel" has experienced being a hero for saving lives, being the object of public and media vilification, and being a suspect of the FBI, but in a difficult situation, he is determined to stand up for truth and dignity, and his goal is to become a law enforcement from beginning to end. The purpose is also buried in the audience's mind, to give the characters a charm for what they do. Without this purpose, just to stick to the truth, the character is passive and monotonous.

4.3.5 Hard choices

We all face difficult dilemmas, and each choice reflects who we are. In movies, audiences like a character largely because they see him making choices that we can't make in real life.

There is a famous philosophical "trolley problem" in which a madman ties five innocent people to a trolley track. An out-of-control trolley is heading towards them and is about to run over them a moment later. But you have a choice. You can pull the lever to move the trolley onto another track. But there was a problem. The madman had tied a man to the other track. How should you choose?

In the adaptation of news events, dramatic, except in the case of special characters are always faced with choice, a choice problem, the audience will love dearly, and the characters in the same front, namely,

the audience love knowing that it is for characters, audience countered with support character, to encourage myself, the audience will think oneself, if ourselves in this situation, how to choose.

4.3.6 Active control

Fatalism says, "Because we can't choose what era we were born to, what family we were born to, or who our parents were, we are all destined to be"[3]. Others say that what we do, what we know and what we think are predetermined. In recent years, research has shown that "so far, no scientific experiment can prove that human beings do not have free will", and we all believe that it is possible to "change our destiny", that we can take the initiative of our destiny in our hands, that we can make active choices, that we can decide who we become.

So in movies, we all like the character who is active, and we don't like to see the character who is passive all the time. A character who is too passive conveys to the audience a sense of powerlessness, a negative psychology of letting nature take its course. For example, if the character suffers a heavy blow, we don't want to see the character go down, and we want him not to give up easily, so as to meet our psychological expectations.

So Andre, the father in "In the Name of a Daughter", insisted on the truth of his daughter's death for 30 years before the murderer was brought to justice; So Irene in "Never compromise" finds the motivation to persist from the lowest point of her career and life: single mother, poverty and no one to rely on. So the reporters in "Spotlight" have to find out the truth, no matter how hard it is.

4.3.7 Scene selection

The choice of scenes for the characters is also an indispensable element in shaping the characters in the film adapted from news facts.

Apart from the role of the scene in the film itself, the scene can reflect the environment, times and situation of the character, and is also an important embodiment of the character's inner externalization. Therefore, in the choice of scene, we should consider: why do the characters appear in this scene? How

about some other scenario? In this scene, is the overall atmosphere friendly or threatening to the characters, integration or exclusion, dominance or passiveness? How does the scene help with character selection? What are the characters represented in the scene? Characters and scenes are a living whole.

4.3.8 Lens design

Lens design is an important means in character shaping. Through the lens design of long and short focal, scene design, proportion in the picture, light and shadow modeling, shooting Angle and other lens design, the audience can promote the recognition of the character, and the level of the character will be more multi-dimensional.

5 Summary

Our understanding of literature is that "literature is human science", and the people we understand are natural people and social people. For the film adapted from news events, the characters are closer to the real life, and the character shaping will be the core of the work. The characters in the film are the center of the narrative, the carrier of contradictions and conflicts, and also the basis of the film style and modeling. Therefore, the success of character shaping is related to whether the film adapted from news events can be accepted and perceived by the public.

From the character prototype to the film role, it must go through a series of shaping process, whether it is image, situation, bottom feeling, purpose, hard choice, initiative or not, or even scene selection, lens design, will help us to better enhance the character's sense of reality, three-dimensional sense and audience identity.

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