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Analysis of the Creative Concept of Closed Space Film and Television Drama

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Abstract

The article focuses on the concept of Closed Space Film and Television Drama as well as its basic connotations. As a 'derivative' of the closed space film, the closed space film and television drama, in addition to following some of the fundamental creative concepts of the former, usually focuses on the basic settings of the characters, which affects the production quality of the episodes as well as the audience's visual viewing experience. Moreover, the creators have broken through the previous 'closed' construction of narrative in closed space films, and attempted to further strengthen the inner 'closed' presentation based on the original 'closed'. This innovative construction concept makes the narrative of closed space film and television drama more tense, and can better bring the audience visual and auditory positive feedback, making it more watchable. And achieve understanding and acceptance of the content of the story in the spatial imagery constructed by the creator.

Keywords

Closed space; Film and television drama; Creative concept

1. Introduction

In the image creation of the Hollywood 'Big Studio' period, a creative concept relying on spatial scenography was active in the creative concept of the filmmakers at that time. This notion usually involves the creator setting up the narrative space within the film as an 'enclosure' or 'closed' state at the level of visual processing, in an attempt to interpret the meaning of the work through spatial imagery. It was later summarised by Chinese researcher Jianye Sun as 'Closed Space narrative in Film', and pointed out that the criterion for a spatial scene within a video work to be called 'closed space' is that it should be in a 'closed' state Jianye Sun. The criterion that a spatial scene within a video work can be called 'closed space' is that it should be in a state of 'enclosure' (Sun Jianye, 2017). Of course, things will develop, with the deepening influence of this creative concept, based on the creation of this form of gradual increase, and the formation of a 'pan-genre' film creation system, which is summarised by the Chinese researcher Huaikang Yan as a Closed Space Film. Building on Jianye's point of view, he further points out that the narrative space within a video work should also possess certain social functioning attributes, out of the consideration that it is able to highlight its 'disordered' state after forming a closed space (Yan Huaikang, 2022). With the emergence of film and television drama as a 'derivative' of film, film creators began to develop related film and television technology into the creation of episodes, and the aforementioned spatial scenic technology also began to 'spread', and the emergence of film and television drama of good quality. and good quality films and TV dramas emerged. But as a creative concept, what is the connotation and creative logic of closed space film and television drama? Why do we define it as such? In this regard, this article will analyse and elaborate on these two questions.

2. As an 'experiment' in creative expression

Analysing the content and method of creation within the works, the narrative space of these video dramas mostly adopts an architectural body with the attributes of enclosure, confinement, and closure as the stage for the characters' performances at the visual level. And in the narrative development of these closed space films and television dramas, the ultimate task set for the characters by their creators is to break out of the confines of the enclosed space and move towards 'new life'. Therefore, the article argues that if we elaborate on the creative logic of closed space film and television dramas from a creative perspective, it usually includes the following three aspects.

2.1 Order, isolation: The prominence of narrative space

In Silo, the creators set the worldview of the protagonist to be one of destruction, environmental contamination, and toxins in the air, and the protagonist lives in the only safe community in the worldview, which provides all the necessary supplies for the other survivors, including her. Including her, and has its own rules and regulations, as well as its own code of conduct, forming a 'small world'. From the point of view of these video expressions, the conditions established by the creators for the works are the sense of order in the scene itself and the property of isolation from the outside world. The sense of order referred to here is usually the property of 'closure' highlighted by the closed space set up by the creators for the works, that is to say, 'closure' that is independent of the external general worldview. Of course, this is only one aspect of what is known as 'enclosed space'; the other is the property of 'isolation', which is usually set as a 'rule' by the creators. In Silo, for example, anything to do with 'getting out' is a deadly taboo.

2.2 Gaming, dissecting: The developmental push of narrative time

In The Head, the creators create an 'event' -Kowalski's death - to begin the narrative, gradually introduce Arthur's fear and Maggie's revenge into the overall narrative time of the play, and use the ocean liner as a narrative scene to accelerate the 'passing' of the episode through the movement properties of the liner's own attributes. The movement of the ocean liner accelerates the 'passing' of the episode in the overall development of the story. This creates a sense of the group's playfulness with each other and the fact that the crowd is analysing the scene, the closed space. In terms of the creators' visual expression within the episodes, they usually hope that the episodes they create can realise a psychological feedback mechanism in which the impact of the 'event' in the overall narrative development is used to create a group conflict and create suspense by forming different factions among the people in the closed space. The main purpose of this is to make up for the disadvantages of setting narrative scenes in a single scene, so that the audience can continue to watch the episodes and deepen their interest in watching the film.

2.3 Disintegration, breakthrough: The endgame realisation of narrative truths

Judging from the eventual endings of these episodes, the creators end up setting up the disintegration of the closed space and the breakthrough of the protagonist from restricting his or her own behaviour in order to gain a new life at the end of these episodes. Also, the creators usually end the episodes with a 'flashback' to why the people are in the closed space. As video creations that follow a linear logic of cause and effect, the creators of closed space films and dramas have always been clear about one idea - the need to set up a truthful revelation of the initial 'event' at the end, where the 'event' is the cause of the people's being in the closed space. The 'event' is the reason why people are in the closed space. In addition, one of the differences between closed space film and television dramas and other video dramas is that the creators will 'tie' the final end of the characters to the closed space, which means that the disintegration of the closed space is closely related to the characters who end up in the space, and that some of the characters will end their performance with the disintegration, while some others will need to continue to complete the performance, that is, the task of completing the acting breakthrough and gaining new plot content. Some of the characters end their performances with the disintegration, while others are required to continue their performances, i.e., the task of making an acting breakthrough and acquiring new plot content.

3. 'Film and Television Dramas' as constructed imagery

In the previous section, the article attempted to explain the basic building blocks of closed space film and television dramas through the analysis of two works. In this section, the article will use this as a basis for an attempt to address the basic connotations of closed space film and television dramas and why it should be defined as such.

3.1 Events, imagery: The problem of forming the basis of a closed space

In addition to being influenced by the views of the two researchers mentioned earlier in the article, the article argues that it reaches two basic conditions for what it calls closed space film and television drama: Firstly, the creators do set the narrative space within the episode in a 'closed' state, but this "closure" innovates the 'closed' state of the previous research. The narrative space in Silo, for example, becomes an image that achieves 'closed' beyond the basic conditions of closure - a utopian expression of spatial thinking - but an incident However, an 'event' disrupts the status quo, and Juliette wants to leave, which is not allowed. As a result, the imagery represented by the narrative space in the episode changes from closed to 'closed', and this contrast makes the narrative space, which was already in a closed state, deepen its functional expression of its intrinsic state, and makes it form a 'closed space' in the true sense of the word. This contrast makes the originally closed narrative space deepen its inherent state of functional expression, and makes it form a 'closed space' in the true sense of the word, and the trigger 'event' highlights the expression of this visual perception, enabling the creator to realise the ultimate concept of letting the audience understand the narrative space.

3.2 Disputes, co-operation: Towards an effective construction of closed spaces

Subject to the influence of a single scene, most of the narrative content of closed space film and television drama can only be visually presented around a single scene. This requires creators to consider how to achieve sustained viewing within a limited number of scenes at the beginning of the storytelling process, and characterisation plays a crucial role as a breakthrough. For example, in The Head, Arthur creates a series of 'fakes' to create the scene of Maggie's return to revenge on the ocean liner, and through Kowalski's death, divides the co-operation between the others and creates a rift in their trust. Therefore, in terms of the creators' conceptual level of construction, they usually take the characters as a key element in the formation of the narrative space evolving into a closed space within the episode, and they also set up a clear individual identity for each character within the episode, which is designed to exacerbate the contradiction between the characters, and then create conflict or cooperation so that the closed space will not be disintegrated in a short period of time, and to create a mechanism of suspense to enhance the audience's visual expectations.

3.3 Unravelling, crossing over: Towards the collapse and dissolution of closed spaces

In terms of the visual presentation of the episode's finale, the creator's narrative expression is not, as a rule, divorced from the constructed presentation of the following two aspects: On the one hand, in the expression of the end of the closed space film and television drama, the creators will not ultimately detach from the final requirements of the current state of the closed space, that is, the dissolution of the closed space plot content as pointed out earlier, and the main reason for doing so is to follow the cause and effect linear logic of the narrative structure; on the other hand, the 'performers' of the deconstruction of the existing state of the closed space are, as a rule, realised by the characters in the film. However, there is a requirement as to who 'performs' it, and usually the creator's setup must be the character who needs to get out of that space the most in the episode, i.e., the 'end character'. This role is typically constructed to fulfil the following three elements: Firstly, he must be involved in the overall narrative process of the episode. Secondly, he must be clearly aware that he is in a 'closed space'. In the end, he must achieve victory in the game with the other characters.

4. Conclusions

As a 'derivative' of the closed space film, the construction elements of the closed space film and television drama at the creative level should not only follow the basic requirements of the former, but also make it clear that the substance of the 'closed space' should be expressed in a deeper level of imagery. This kind of imagery expression includes to make the narrative space in the formation of 'closed space', through the plot information and other content to make the original into a closed space of the narrative scene to achieve the real meaning of the 'closed' state, and this needs to be the creator through the expression of the imagery and the characters This requires the creators to express their imagery and the characters' behaviour. Moreover, the core of a closed space film or television drama is usually created with a focus on 'events'. Therefore, the closed space film and television drama is usually based on the premise that creators build a kind of architecture with the properties of enclosure, confinement and closure on the visual level,

and then stimulate changes in the narrative space through 'events', and then ultimately break through or disintegrate the closed space through the characters' behavioural changes in the space as the final creative type. At the same time, creators will focus on the fundamental setting of the characters, which usually affects the quality of the episode as well as the audience's visual viewing experience.

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