

An Analysis of the Intercultural Communication Strategy of Film and Television Dramas -- Taking the Squid Game as an Example

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Abstract: Intercultural communication is a very important branch of communication. The cultural industry represented by film and television plays, which exchanges among countries and nations in the world, is also a key link in cross-cultural communication. This paper takes the Korean film and television drama "Squid Game" as an example to analyze and explore the successful factors and communication strategies of cross-cultural communication of film and television dramas.

Keywords: Film and Television Dramas; Intercultural Communication; Korean Dramas; Squid Game

1. Introduction

Cultural media are diversified, involving ideas, language, art, etc., especially film and television dramas^[1]. The cultural products represented by film and television dramas have been exchanged among countries or nations in the world, which has also formed an important link in cross-cultural communication.

In September 2021, "Squid Game" will premiere on Netflix platform, and will be watched by more than 142 million viewers within one month. "Squid Game" has become the highest ratings film and television drama in 90 countries, including the United States, and it has also become the highest ratings non English original TV program of Netflix.

2. Communication Characteristics of Film and Television Drama

Film and television dramas can show the real social life from various aspects in a unique way, and the cultural and national characteristics they express are rich and diverse. As a media, film and television dramas have their own social functions determined by their ontological characteristics.

2.1 Mass communication attribute

As one of the mass media, film and television dramas have the general characteristics of mass media. Film and television dramas can spread information and knowledge to most members of the society, but they break through the limitations of paper media that rely on paper and limited distance, and also provide the most popular entertainment for the masses of the audience. Their rapid spread and wide coverage are unmatched by any books, newspapers and periodicals. It can be said that it is a typical mass communication activity^[2].

2.2 Intuitivity and directness

The vivid images of film and television dramas are more popular with the public, and life experience and education level are not limited, so they can be appreciated and refined by ordinary people. The public can more easily accept different cultures, so that the film and television play culture can be enjoyed by both refined and popular people in a wider range. Moreover, film and television dramas can play a direct exemplary role through direct audio-visual experience. Compared with words and pictures, film and television dramas can spread information more intuitively.

2.3 Interactive in exchange

Up to now, film and television dramas is the most convenient media to display interpersonal communication among all mass media. It can spread information more realistically and intuitively through pictures, just like communicating with the audience "face to face". Moreover, with the continuous development of network media, film and television communication is not limited to television communication. Now the public can watch movies and television works through mobile phone software at any time, and communicate with other audiences and even film and television producers through comments, bullet screens and other ways. Such communication and interaction make the audience not only a receiver, but also a communicator. It is through this "word of mouth" that culture can be continued and developed.

3. Analysis of the Reasons for the Success of Cross cultural Communication of Film and Television Dramas

The successful factors of cross - cultural communication in "Squid Game" can be analyzed from the perspectives of traditional culture and symbols.

3.1 Cultural perspective

3.1.1 Cultural proximity

It is one of the preconditions for communication that two receivers have the same semantic space, but it is exactly the difficulty for cross-cultural communication that two receivers have different semantic space and cultural background. A good cross-cultural communication can achieve the desired communication effect by exploring the cultural proximity and finding the similarities between different cultures^[3].

Games are such a common cultural point. The Squid Game runs through the traditional children's games in the whole play. Six games are set in the plot: 123 wooden people, Ponkan sugar, tug of war, playing marbles, glass bridge and squid games. Taking these traditional games of the 1970s and 1980s as the main breakthrough link, while arousing human nostalgia, we can show various practical problems in the society through the game competition process, which has aroused the common interest of people all over the world, thus completing the cross circle and cross culture transmission.

3.1.2 Cultural differences

Cultural differences have always been a problem in the process of cross-cultural communication. Since 2017, Netflix has started to invest in Korean film and television dramas, but it has been limited by the deviation between Korean national sentiment and its value orientation. In the past, Korean film and television dramas were best at showing their dream works "Yuzi" and "Ring the bell if you like" on love topics, but they were not accepted by overseas audiences. The differences between the eastern and western love views lead to the inability of film and television dramas to achieve emotional proximity^[4]. Later, Korean film and television dramas began to transform into horror themes, such as Kingdom and Human Classroom. However, this transformation has just started, and the current results are average. The Squid Game has gone a different way. The director resonates his anxiety, desire and dream with the so-called "universal value" in the United States. It does not add and modify the cultural connotation too much. It strikes the people with the most real feelings. But after a closer look, it finds that Korean cultural elements are actually everywhere in the play, making the audience instinctively accept the spread of culture when watching.

Many people believe that "the national is the world", but observing the essence of the successful spread of Korean Wave culture, this sentence should actually be "the world is the world". The cultural industry can produce great influence by no means relying on a single national culture. The culture that can be understood by people of different backgrounds should be viewed from another positive perspective, and actively embrace the world and strive to integrate into the world in the process of cross-cultural communication.

3.2 Symbolic perspective

3.2.1 Phonetic symbol

The voice symbol that can directly express the content is dialogue. The slogan of the traditional game in the play, "One, two, three wooden people", was replaced by the Korean language, "hibiscus blossoms". This strange emphasis slogan has also become the representative voice of "Squid Game". The hibiscus flower is the national flower of South Korea, which contains the concept of national general knowledge. Through the spread of film and television dramas, people who do not know Korean can also know the Korean pronunciation of hibiscus flower "mu gong hua".

3.2.2 Symbolic symbols

In terms of symbolic metaphor, directness is the first priority to facilitate the audience's interpretation under various cultural backgrounds. The striking green, bright red and black clothes in Squid Game correspond to the poor, the accomplice of the capitalist and the capital monopolist respectively. Red accomplices borrow the concept of ant colony and use the circles, triangles and squares on the mask to represent workers, soldiers and managers. It redefines the class system through simple symbols, making it easy for the audience to understand and accept.

Giving a new meaning to ordinary things is one of the important reasons why Korean film and television dramas can achieve the effect of cross-cultural communication. Through some distinctive elements, such as "circle, triangle, square, etc." in the play, the audience will associate some elements with "Squid Game" and Korean culture. These symbolic elements have a wide range of social extensibility, which can enable the audience to interact, communicate and play with each other on various media platforms, and further spread the Squid Game in such symbolic communication.

4. Strategic Thinking on Cross cultural Communication of Film and Television

Dramas

Film and television dramas are one of the important forms of cross cultural communication. How to carry out successful cross cultural communication through film and television dramas is a problem that needs to be studied and considered.

4.1 Government management strategy

During the promotion of Korean dramas, for example, offices will be set up in the promotion areas to form close contact with the local market, which has boosted the overseas promotion and marketing of dramas. Moreover, the Korean government has supported the cross-cultural communication of film and television dramas in policy, economy, diplomacy and other aspects. The government has also raised funds for cultural development through various channels through various means, and has targeted and focused investment guarantees to ensure the vigorous development of culture financially.

4.2 Production and broadcast channel strategy

4.2.1 Online and offline, social media linkage communication

During the broadcast of "Squid Game", the atmosphere of Korean offline flash stores was full, and many people participated and shared on the social network platform to attract more attention. In addition to South Korea, other offline activities are also very hot. For example, the "sugar" game, which was once popular in China, and the "wooden dolls" and other elements that can be seen in Halloween costumes in various countries.

In addition, the play also actively interacts with other social media and short video platforms to enhance the effectiveness of transnational marketing. For example, the total number of visitors to relevant topics on TikTok with the tag of "squid game" exceeded

22.8 billion.

With the growing development of the Internet, social media has become an indispensable part of everyone's life. When Chinese film and television dramas are released, they will also use social media such as Xiaohongshu, Tiktok, etc., but it is undeniable that these social media platforms are generally targeted at domestic audiences. To achieve cross-cultural communication, we need to use some global platforms for marketing.

4.2.2 Streaming media production and broadcasting, platform cosmopolitanism

From the perspective of "platform cosmopolitanism", to understand the "Netflix model" and conceive a new international pattern of cross-cultural communication, we need to return to the logic of the digital platform itself and see the "cosmopolitanism" problem contained in the transnational network platform. To resist the potential of some traditional social cultures to further dispel "platform cosmopolitanism" and prevent the recurrence of simple, simple and essentialist traditional social and cultural production logic, it is necessary to promote the communication, accommodation and confrontation between different cultures, find a new model of "international media culture" in the process of communication, minimize the export of simple strong culture to weak culture, and encourage bilateral or multi-directional cultural tolerance Attract and play games, and make introspection and guidance for current streaming media film and television dramas and communication culture through the thinking of "critical multiculturalism".

We should learn from and draw on the experience of streaming media production and broadcasting in the context of Squid Game, Netflix and the current "platform cosmopolitanism". Pay attention to the enhancement of the digital platform system, and do a good job in the overall planning and digital infrastructure construction of the streaming media platform.

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