Film and game integration: Thinking on the creation of film "gamification"

Yiwen Wang[1*]

1.Lingnan University, Hong Kong, China

Abstract

The integration of film and game is a new form of audio-visual art development. With the development of electronic technology and the arrival of the electronic age, this kind of film creation has been developed very rapidly, and has also attracted the attention of the academic community. In March 2021, the concept of "meta-universe" will be launched on the sandbox game platform Roblox. The combination of games and movies allows the audience and players to have a good experience. In this paper, the analysis of the presentation types of games in movies can extend the current productivity and influence of "film and game integration", the thinking and limitation analysis of "film and game integration" and other issues.

Keywords: Film and game fusion, Detroit: Changing People, Out of Control Player
Cross-media narrative

"Film and game integration" refers to the development of cross-media integration of film and television works and video games, and the emergence of the concept of "film and game interaction" is related to the "cross-media narrative" proposed by Henry Jenkins in 2003 and the concept of "whole art" proposed by Wagner in art theory. The rapid development of digital technology has made the combination of film and television works and games more possible. The unique interactivity, narrative and game of the works are in line with the aesthetic habits of many audiences.

"Resident Evil", "The Last of Us", "Silent Hill", "World of Warcraft" and other film and television works adapted from the game have been well received by the audience, especially the "The Last of Us" developed by the game studio Naughty Dog Second Group team due to the

high popularity of the game itself, since the adaptation of the TV series has been widely discussed, and it has been widely praised after broadcast. In addition, Spider-Man, Batman and other games adapted from film and television works continue the grand narrative of the film, but also provide players with the opportunity to participate in and explore the world of film and television, for example, in the "Spider-Man" game, you can climb the wall through spider silk like Spider-Man, increase the sense of player experience, but also expand the influence of film and television works.

1. The emergence of interactive movie games

The world's first officially released interactive cinematic game was Wild Gunman on the Nintendo NES in 1974, which was also the world's first FMV game, laying the foundation for subsequent interactive cinematic games, and the 2018 release of Netflix's Black Mirror: The appearance of Pandasniki became the first interactive film to be completely produced and distributed in the same way as a film, with a duration of 90 minutes and a total interactive duration of 312 minutes. The film broke the fourth wall and tried to let the protagonist of the film directly ask questions to the audience, prompting the audience to interact with the plot choice, so as to achieve the "dialogue" between the film and the audience. After its launch, the evaluation was mixed, and then triggered the "interactive movie game" craze.

The interactive film game "Detroit: Change Man" was also released in 2018, the time and space of the work is set in 2038 Detroit, the United States, the existence of bionic man has been the norm, but there are also problems of inequality between human and bionic man, but the bionic man's self-awareness is gradually awakening. It has received numerous praise on Steam, because the plot design and character portrayal deeply influenced by film art are wonderful, and the characters also have different character parabola, the depth and complexity of the characters enrich the narrative level and emotional expression of the game, similar to the construction of the character's personality and fate in the movie. The players in it are like "God", and through different choices, the butterfly effect is triggered, allowing the characters to move to different endings, successfully combining the cinematic narrative depth with the interactive nature of the game, and bringing the narrative art of the film into the game world. This narrative method not only improves the player's sense of immersion and allows the player to dominate the ending of the film, but also makes each player's choice and decision become the key to promote the development of the story, triggering different story directions, thus achieving a non-linear narrative. In this structure, the same story can have many different paths and endings, which is an experience that traditional movies cannot provide.

Supermassive Games' horror interactive movie game also has a lot of heat, which has the plot of the movie, a variety of unexpected shocks, allowing players to immerse themselves in the adventure journey, which is more interesting than traditional horror movies, viewers are not only "watching", there are wonderful visual effects of the movie, But also control the different

characters through the dark corridor, avoid the monsters and ghosts of the hunt, through the player's different choices, or mistakes, will lead to the death of the role, which also makes the player more immersed, such as "Quarry", "until dawn", "Black phase" have a wonderful plot, different characters, which also gives the player a better sense of experience.

2. Case study of "Film and Game Integration"

The time narrative of the game film "Out of Control Player" serves as the space narrative. The hero Guy is in the game world of "subspace", while the heroine Millie is in the real world of "parent space". What happens in the real dimension provides explanations and supplements to what happens in the game world. The protagonist connects through contact in the game space of "Liberty City", and finally forms a joint force through their efforts in the two spatial dimensions. The plot of the game company boss is exposed, and the special structure of "games in movies" is formed.

The Last of Us, a TV series adapted from a game, is produced by HBO in 2023. It is based on a game and tells a story against the background of zombie epidemic. The adaptation of the TV series not only reproduces many classic scenes in the game, evoking the desperate atmosphere of the end times, but also expands many characters based on the game, making each character more three-dimensional and full. Just as the third episode of the film was widely acclaimed, the love game between bill and frank was not explained in detail, and the TV series extended the story between them, making people more deeply feel the beauty that people cherish in the troubled times.

3 Film game fusion style characteristics

The combination of film and game leads to the creation of visual image based on game logic, the application of mimicry perspective under human-computer interaction, and the adoption of subjective narrative under time and space. In the continuous interleaving and integration of film and television and game, the integration of film and game has become a new starting point for the in-depth development of video and game, and both have made innovations in visual shaping, presentation techniques, narrative methods and other aspects. Both films and games attach great importance to visual effects. For the game, it is based on electronic digital technology algorithms to show imagination on the game interface and bring pleasant visual feelings to the game players, for example, the game sets a series of action effects triggered after the completion of specific control, such as the end of the fight in Batman. For the film, the visual effect is to give the audience the most direct feeling, but also the perfect combination of artistry and technology. In the visual effects of film and game fusion films, the visual wonders are shaped based on the game logic, which depends on the progress of special effects technology, so as to create the visual wonders of the screen. For example, the production of wolves in the Quarry is very scary, and the wonder design of the zombie image in Resident Evil is in line with the horror expression

of the original game, and brings strong visual shock and impact to the audience.

Subjective narrative is also very important. Subjective narrative focuses on the main people and objects in the film, and everything the characters know is everything the audience knows, that is, the "internal focus" narrative viewpoint, so that the audience can better integrate into the world of the game and accept the game's setting.

At the beginning of the movie Out of Control, a player parachuted into Liberty City, showing the full picture and composition of Liberty City while descending rapidly, which initially introduced the character of the game world to the viewer. In the game world, the camera has been following the NPC player "Guy", through the "guy" eyes of the content, to show the audience the world.

4 Conclusions

All in all, the emergence of film and game integration films is the result of the film constantly broadening the boundaries of integration, which not only brings new vitality to the film industry, but also opens up a new development path in the continuous reform and innovation. For the film itself, it also enricfies the narrative of the film and gives viewers a better sense of experience. With the continuous development of digital technology, the integration of film and game will further develop and develop more rapidly, injecting new vitality into the film market.

References

Gaudenzi, S., & Aston, J. (2012). Interactive documentary: Setting the field. Studies in Documentary Film, 6(2), 126.

Rodowick, D. N. (2019). The Virtual Life of Film (Hua Ming & Hua Lun, Trans.). Nanjing: Nanjing University Press.

Frodon, J.-M. (2005). The impurity of cinema: Cinema and video games (Yang Tiantian, Trans.). World Cinema, (6), 169-173.

Shi, C. (2021). Gamified films: How digital games reshape contemporary cinema. Journal of Beijing Film Academy, (09), 34-42.

Chen, X. (2020). On the "consumption of imagination" of films in the Internet era. Contemporary Cinema, (01), 126-132.

The Economist. (2022, June). The rise of the entertainment-gaming convergence [Special report].