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BARRAGE LANGUAGES OF SHORT VIDEOS OF FILM INTERPRETATION ON 'BILIBILI'

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Abstract

Bullet screens were invented in Japan and are gaining popularity on bilibili in China, where they serve as a place for young people to express their feelings and thoughts. In addition, short videos are becoming a popular trend. Compared to traditional films, film interpretation, a product of fast-food culture, is gaining popularity among young people because of its quick viewing time and easily comprehended content. This paper analyses the characteristics of movie commentary bullet screen through literature review and observation, and discusses the positive and negative effects of these characteristics on the sender of barrages, the viewer of barrages, and the video contributor, and suggests to eliminate the negative effects. This research aims to help readers in comprehending the generation of bullet screen languages and gaining a deeper comprehension of those languages.

Keywords: barrage, short videos of film interpretation, barrage characteristics, bullet effects

1. Introduction

In 2006, Niconico Animation, the world's first video website with instant commentary, was launched in Japan. The instant comment function is a message function in the form of subtitles. Users can use it to post text comments at any time when watching videos, and can freely specify the location, time, font size and color of text comments. Such text comments float from the far right of the video frame to the far left, or stay fixed for a short time. The visual effect formed by the text comments suspended on the video screen in constant motion is quiet similar to the "bullet" fired by shells. Therefore, the instant comment function is also known as the "barrage" function.

The main application scenario of barrage in the early age is on video sites. Therefore, barrage in the narrow sense refers to text comments transverse across video frame or hovering above the videos on video website screen providing immediate comment function. However, with the continuous development of barrage, and its wide application in the film, television, broadcast and electronic reading, the connotation of barrage has been enriched and extended. It not only refers to the commentary subtitles that scroll in the screen during video playing, but also includes the instant interactive feedback that pops up constantly in network live broadcast, including the comment content presented in the form of hyperlink floating window on the reading page of e-books, etc. Generally speaking, barrage in a broad sense refers

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to an instant comment method that can be attached to different media in the form of words or symbols and the picture seen at the same time.

Besides, film interpretation videos used excellent films and TV dramas as the original material for the second creation of videos of short films. Through the humorous and liberal discourse style of the Ups or bloggers and the concise and generalized language, accompanied by film and television clips and synchronized pictures, the audience can generally understand the plot and connotation of a film and television work in a short period of time. Comments and summaries at the end of the video sublimate the whole theme of the video and leave infinite space for the audience to think. Won great traffic on the Internet platform, the increase of the propagation force not only lies in the short video features of small volume, short time and easy to spread, but also lies in its integration with the traditional criticism and satire. In addition, popular, life style language and relaxing, joking words highlight the characteristics of appreciation and entertainment of short videos.

In this paper, the author mainly selects barrage of film interpretation of a representative Up called "Temple block with a desire for water" who owns the most fans in film interpretation on bilibili. The first chapter introduces the research situation of barrage and film interpretation both in domestic and in foreign scholars. The second chapter will introduce classification and characteristics of those barrages in film interpretation using examples. In third chapter, it mainly analyzes the influences of those barrage on users, including barrage senders and receivers or both and creators of films interpretation videos. In the fourth chapter, some suggestions have been given for eliminating negative effects of barrage.

1.1 Barrage

Barrage originated from Niconico, a Japanese website, and later became popular in East Asia, especially in Japan and China. Foreign studies on barrage mainly focus on Japan, but the prevalence of bullet barrage in China and Japan has also aroused the interest of some Western scholars. The research of foreign scholars on bullet screen not only includes the discussion of its characteristics and social functions, but also includes the thinking of barrage technology and the analysis of the users.

Japanese scholar Tomoshi Hamano made an architectural analysis of Niconico website and proposed "pseudo-synchronization" in his book *Ecosystem of Architecture Concept* to explain the characteristics of barrage. He pointed out that although barrage video provides real-time views sharing experience subjectively, objectively, the communication during its occurrence is "asynchronous", so it is a kind of "pseudo-synchronization".[1]

Also based on Niconico, researchers Naoki Murakami and Eisuke ITO of Kyushu University proposed a method for ranking video content based on the content of barrage and the sentiment behind the comments.[2] Based on this study, ZechenWu and Eisuke Itoh from Kyushu University took Bilibili station in China as the research object to study the relationship between the emotional factor of barrage and the popularity of this video by collecting the text metadata of barrage and analyzing its content and emotion.

American researchers Soussan Djamasbi and Adriemne Hall-phillips tested the user experience of the young generation in the United States through controlled experiments and survey interviews, and the results showed that videos with barrage provided more attractive viewing experience than traditional videos, which not only enhanced the audience's sense of social participation, but also enhanced the audience's attachment to the contents.

Domestic researches on bullet barrage are mainly carried out from the following four aspects.

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[1] Yoshino Hamano, Ecosystem of Architecture Concept - How the Information Environment School is Designed So Far [M]. Su Wenshu, Translation, Taipei Heart Bay Art Co., Ltd. Press. 2011: 15-304.

[2] Eisuke Ito, Naomichi Murakami. Emotional Video Zankine Based on User Comments, Proc. Of iiWAS2011, ACM, 2011 p.499-502,

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The first is to study barrage from the perspective of subculture. For example, Ao Meng explored contemporary youth's identification with the new media interpretation of Traditional Chinese culture and analyzed the advantages of barrage to traditional culture.[3]Zeng Ningting explored the culture of barrage from subculture characteristics: resistance, style and marginality. The second is from the transmission point of view. This kind of research inspects the transmission mechanism of the barrage, communication effect and cultural construction.[4]Jiang hanxue" Study on barrage video from transmission perspective is among the first to study barrage from the perspective of transmission. Taking barrage video as the research object, she studied the situation, characteristics, transmission mode and the significance of transmission of barrage. The third is the research on the users of barrage, which mainly discusses the behavior pattern, social interaction and identity of the users of barrage through questionnaires, in-depth interviews, participatory observation and network ethnography. The fourth is the study of bullet screen language, which mainly discusses the types, characteristics, development status and normative path of barrage from the perspective of linguistics. Fu Yangchun's Research divided barrage into operation category, emotion category, source category and other categories according to their causes, and summarized the characteristics of barrage based on this classification.

1.2 Film interpretation

Since Gu Amo 's *3 Minutes Take You to Watch the Birdman* became popular on the Internet in 2015, the short video of online film interpretation represented by ' X Minutes Take You to Watch XXX ' has sprung up and evolved into many different forms in recent years. Such videos are known as film interpretation, a concise summary of the content of the film, and the duration is generally less than 10 minutes. This is a new kind of network culture. The original creators of network video re-edited and processed films and TV series, and made some comments in the video. They re-created the original films and TV series, deconstructed the original film language and reconstructed the new meaning text.

First analyzing from the characteristics of short videos of film interpretation, scholars Zhou Xu thought film interpretation publisher gradually become "opinion leaders", and the short video is characterized by critical, outspoken and humorous style favored by the audience.[5] Because the network film interpretation publishers are all in the first line of the Internet, so there will be a trend in its film interpretation short video. This kind of short video makes audiences have a clearer cognition of the film. At the same time, this kind of "short, easy to understand and quick" video fits with the fast-paced information reading way of audiences.

Second, it is studying from the effect of film interpretation. Scholar Jiang Yifei and XinTuo explored the effects of the film interpretation short videos from the film itself and agreed that constitute a kind of context in which people can realize the freedom to speak.[6] Film interpretation short videos integrate "collecting, editing and transmission", which means the publisher of short film interpretation is responsible for data collecting, editing and transmission at the same time. Sending the videos online directly-this action creates a relaxing and less serious atmosphere. Meanwhile, it also contributed to the formation of the interactive context, constantly switching between film critics and viewers identity to form a kind of social context, and this means the formation of a new value evaluation system. Scholar Zhou Xu believes that

[3] Ao Meng. An Analysis of Contemporary Youth 's Recognition of the New Media Narrative of Chinese Traditional Culture - A Case Study of Bilibili Barrage [J]. Media Forum,2021,4(22):10-12.

[4] Zeng Yuting. From the perspective of subculture, B animation area barrage language [J]. Jin Gu Wen Chuang, 2021 (4) : 124-125.

[5] Zhou Xu. Communication Mechanism, Cultural Representation and Value Reflection of Online Film Reviews [J]. China Editor, 2020 (07): 80-84.
[6] Jiang Yifei, Xin Tuo. Communication Analysis of We Media Film Review [J]. Media, 2020 (22): 94-96.

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film critics convey short videos to the audience, forming a free and pleasant discourse affinity for the audience, which can further form a new square of civil discourse. Scholars Yu Yong and Tong Jiaojin believe that the overall level of short video production by online film critics is still uneven at present, and they have not established a set of unique short video film and television critical discourse system, which lacks production standards and purposes.[7] Ma Tengfei, believes that short videos made by online film critics are a kind of "fast-food culture", which caters to the popularity and popularization, but its contents are uneven and lack of quality and connotation.[8]

2.Classification and characteristic of barrage

2.1 Classification

This paper collects, sorts and analyzes the text barrage content in the videos released by the top three film commentary bloggers with the largest number of fans, and classifies the text barrage content. In terms of content, text barrage can be divided into three categories, namely emotional expression, content discussion and meaningless content. These three categories are not completely opposite. Emotion-based barrage bears the immediate emotions of users while pure emotion-based barrage contains more emotion-based words with direct language expression and low content involvement, which are more used to set off the emotional atmosphere for watching. The other is a more common type of barrage, which is a kind of joking emotion issued by users in view of videos, and has certain entertainment properties. Content discussion barrage can be subdivided into four types: interpretation, offering knowledge, showing feeling, interacting, all of which are discussions and opinions expression centering on text content, with substantial significance and high reference value and mining value. Meaningless barrage mainly refers to the content of idle talk, brushing one's presence and punctuation without clear meaning that has nothing to do with the text content. The actual value of this kind of barrage is not great. It neither has content reference value, nor can give emotional care to sub-users. Moreover, it occupies limited display space and interferes with high-value information.

Therefore, this paper divides the text bullet screen of film explanation into seven types: meaningless, emotional, grumbling, interpretation, scientific, perceptual and interactive contents. The definitions of each type are shown in Table 2-1

Table 2-1

Classification		Meaning	Case
Meaningless content	Meaningless type	Non-related chat,brushing one's presence,punctuation without clear meaning	"9999" "2333" "打卡""前排" "一小时2.3万赞"……
Emotional expression	Emotional type	Often with obvious emotional words or mood words,such as "like、dislike、terrible"	"我太喜欢房东太太了" "六万块也太良心了吧""小雨妖妖不要脸哼" "吓死我了"

[7] Yu Yong, Tong Yijin. New communication of short video film and television criticism under social networks[J]. Research on Communication Power,2020,4(21):49-50.

[8] Ma Tengfei. Fast food consumption and image dissemination of film in the era of integrated media: A case study of the phenomenon of "film commentary"[J]. New Film Works,2020(04):116-120.

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|	Ridiculing type	To show opinion and doubts and question according to the plot or discription of the film interpretation.	"就这？""怪物学体操的""为啥不让姑姑开枪？""多彪悍才能和一把刀相配，微微是金刚芭比嘛"
Content discussion	Interpretation type	To express understanding of the video or connotation of it,including personal opinions which is substantial content.	"讽刺了韩美关系""世界怎么可能完美？""环境的恶苦衬托出人们迫于生计的心酸"
	Popular science type	Giving supplementary notes for term or situation correlated with the film interpretation.	"可警长没有州长大，叫他开枪的是州长""美国警长第一标准就是保护自己"
	Conceptual type	Feelings or passion associated with the video content or personal experience	"如果将来我有了儿子，一定会再来这里看一次""这些我也经历过，太真实了"
	Interactive type	Aiming to interact with other barrage senders normally with the question or implication of the barrage	"前方高能，谨慎观看""是不是应该先去看第一部再看这个？""有没有uu能说下那里恐怖？"

2.2 Characteristics of barrage in film interpretation videos

2.2.1 Form characteristics

1)Uneven quantity

Through my own participation and observation, it is found that the number of bullets is the largest in the beginning and the explanation of the connotation of the film. And it is found that when the film interpretation video reveals the film theme, the barrage is longer. (There are more bullets in the content discussion types at this time). See photos and examples as following:

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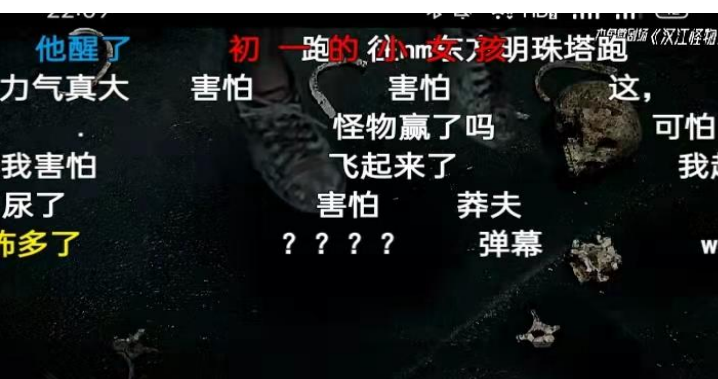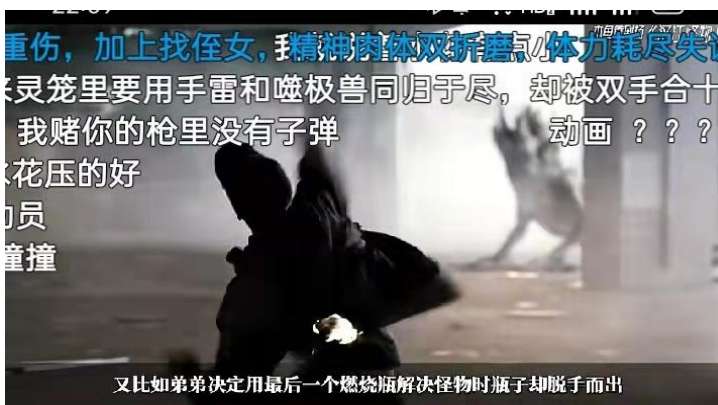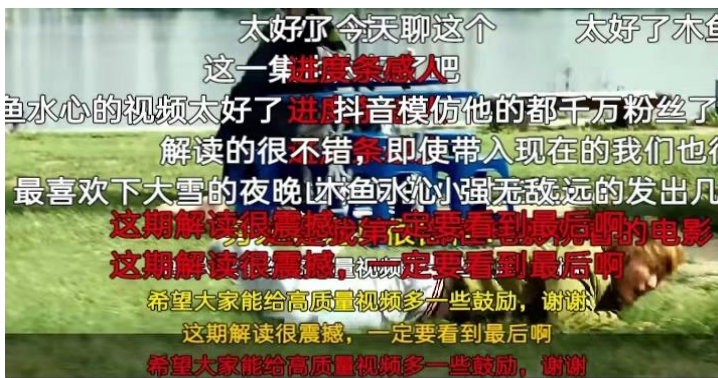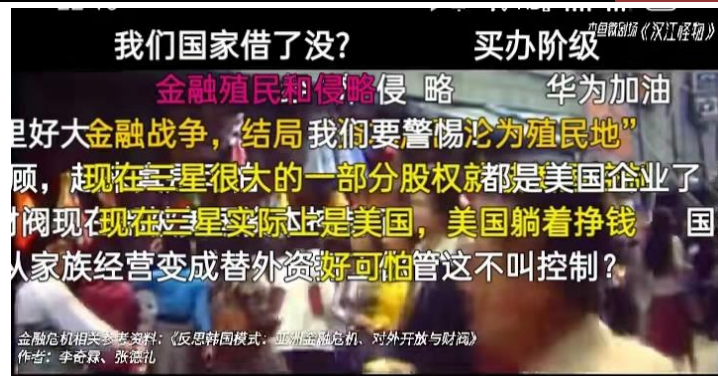
The first two pictures are pictures at the beginning and at the connotation explaining. We can see large quantities of barrage at those two moments. While in the third and fourth picture are explaining moment for the film. The number of barrages is obviously less than that in the beginning or the connotation explanation moment.

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2) Uneven quality

As mentioned before, there are large number of barrages in the beginning and connotation explanation in the film interpretation video. However, when taking into the quality into consideration, its distribution is still uneven. Through data collection and observation, the quality of barrage in the beginning is rather low, because most of them belong to the meaningless barrage type which is more like chat or signals without any clear definition or meaning. while those barrages in the connotation explanation of the film interpretation video often show audience's attitude of the film and it is more emotional, having a higher quality than those meaningless barrages in the beginning. (usually in the last few minutes of a video) Here are some barrages from a film *Perfect world:*

Barrage in the beginning of the video

"来的太早，养肥了再看"

"吹爆进度"

"木鱼牛B"

"不愧是你"

"来了来了"

Barrage in the connotation explanation part

"这世上情感有很多种一定非得是生理上的才算是父亲 **只停留在生理**层面 **那么很多父**亲都是不及格的"

"**我**对我堂妹就是这样，我们俩都是留守儿童，看到她就想起过去的自己，就忍不住想矢心她"

"**父母**应当作为孩子的引导者，而不是一味操控"

"**父母**总是**按照的自己的**观念给予孩子矢爱 认为自己都是为了对方好 **可子女真正需要的是什么**"

2.2.2 Language characteristics

1)Integrity.

The use of language in the barrage also has the features similar to that of written language. Taking the *"Han River monster"* barrages as an example:"声音太治愈了！！！""好吓人啊！！！""预言家电影？""我就要从头开始看！"Audience use correct expression and punctuation marks to make their barrage a complete sentence.

2) Abbreviation.

In barrage, it is common to use all kinds of elliptical sentences, such as text abbreviations, omitted punctuation marks, abbreviations of English words or phrases, abbreviations of Chinese pinyin initials and ICONS (pictures) instead of words, etc. Such as "然并卵", which means "However It did not work and nothing will change. " Besides, the most common thing in bullet screen language is to omit punctuation marks. For example, in film interpretation *Han River Monster* ,a Korean film "这句看起来很像电影啊"-- full stop is omitted in this sentence. In general, barrage omits punctuation marks. An abbreviation of a word or phrase, such as "BGM 差点送走我"--here bgm is the abbreviation of "background music". In addition, a popular term on the Internet, *yyds*, a abbreviation of Chinese pinyin"永远滴神"（be the best forever)is also frequently used in film interpretation barrage.

3.Influences of barrage

3.1 Positive aspects

3.1.1 Sense of Identity on audiences

Here audiences refer to people sending barrages or just reading barrages or sending and reading barrages at the same time. For them, barrages can give them a sense of identity. In film interpretation video, no matter how short the time is, people are at that moment gather together watching a same movie in which they are in a common community. Now that the barrages showing on the screen can be seen by anyone watching the video, audience can always find barrages that fit in with their own thoughts or feelings no matter in what classification or types of barrages. Because barrage is quiet different from

comment on the commentary area--barrage is anonymous, audience can expose what their inner feeling without hiding them in heart. For example, in film interpretation *Detachment*, audience sent different barrage due to their different attitude towards to video contents when the teacher is being scolded by parents of a naughty student.one audience said"当老师真累"，showing his or her empathy towards the teacher. While another one said"被这个女生恶心到了"，showing his or her disgust towards the students who made a mistake .When there are barrages showing attitudes towards the teacher or the student, the first two audience would notice that there are someone having the same feeling as they do. In this case, there is a band connecting those audience sharing same feelings and that is barrage.

3.1.2 Guidance of video creation for film narrator

Barrage not only show their emotion about the film, but also represent audience's feeling about the way the film narrator shows its work. Sentences or words that appear in the barrage taking obvious emotion or attitude with them are sent to the film narrator. For example,"我叔真招人喜欢""终于做这部了""超喜欢这个".....all these barrages showing their support attitudes towards to the film as well as the film narrator. However, there are some barrages criticizing the interpretation. Such as "没看懂...." "这里说的不好". Those complimentary barrages will encourage film narrators to create videos like that or will continue his interpretation style. However, those criticizing barrages would at the same time remind the creator to pay more attention to details that he or she needs to for helping audience better understanding the film they recommend.

3.2 Negative aspects

3.2.1A distracting element for audiences

Audiences are watching film interpretation videos in a limited space. However, barrages can be

annoying sometimes for there are some meaningless barrages appearing in the screen, making no images other than barrages in videos. Audiences who would like to seek their sense of identity prefer to turn on the barrage function, while those annoying barrage would influence or sometimes prevent them from watching the video, especially in some situations when the picture is dark.

3.2.2 Excessive entertainment

There is no doubt that the emergence of barrage culture is inseparable from the entertainment space situation. The audience can relax their body and mind, which are "overwhelmed" by real life, in this barrage culture. Therefore, barrage culture has the innate nature of pursuing entertainment.[9]Of course, there is nothing wrong with pursuing normal entertainment. But in a highly free and open cyberspace, due to the wild operation of capital and the worship of negative social trends, the pursuit of entertainment will be distorted into excessive entertainment, resulting in the impact of mainstream values.

In the process of excessive pursuit of entertainment, barrage senders are more likely to have the tendency of Internet personality alienation. That is, they follow rules and abide by laws in real life, while they pursue absolute freedom and reckless behavior in online life. According to this tendency, the most basic bottom line of personality and moral integrity will be gradually alienated. Compared with traditional social forms, barrage is relaxing and free, and entertaining expressions such as banter, stabbing and laughing greatly meet the audience's comment demands. However, under the influence of this atmosphere, the more mischievous comments are, the more psychological stimulation they are, and the more vulgar communication they are, the more sensational they are. Anything in real life may be regarded as the object of entertainment in the expression. "No limitation" rule, has even become the identity mark of barrage culture,

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[9] Chen Xinyu Risk challenges and coping strategies of bullet screen culture to mainstream ideology[J] Theoretical Guide, 2021(09): 117

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constantly impact and refresh the audience's" world view ", and the moral function of mainstream values is "exhausted and trapped" in the excessive entertainment.

4.Strategies to eliminate negative effects of barrage

In this part, two suggestions will be given. One is for country internet and culture supervise administration to transmit excellent culture to rebuild or reshape audiences' view for appreciation and criticizing. Another is for bilibili platform to launch the barrage classification interface for users to choose before sending barrages.

4.1 To transmit excellent culture

With the rapid development of Internet, people are flooded with cultural contents which are of varying quality. Besides, barrage is more popular in the young, especially teenagers and college students whose view for appreciation can be easily influenced by others. Thus, it is responsible for country internet and culture supervise administration to transmit the correct and nutrition culture to the young to help them to rebuild and reshape or consolidate existing mainstream culture.

4.2 To add barrage classification interface

As mentioned before that we can classify seven types of barrages. It will be selective for audiences if there is a selecting step before users sending their barrage. When audiences watch the barrage, they can also choose barrage types that interest them. So undesirable barrage contents can be filtered. The watching expression of film interpretation videos can be improved. However, there needs a prerequisite. That is to introduce what kind of barrage belongs to, a principle similar to garbage sorting. It may take a long time to regulate the action of the audience, but it will worth it.

Conclusion

This paper adopted participatory observation and literary review method to study barrage in film interpretation. Through gathering 60 undergraduate students and 40 graduate students about whether they use the barrage function, this paper found that 83 of them, up to 83% of the students would use the barrage function. Students who do not use them because its meaningless contents, prevention from watching the video etc. Thus, in the second chapter, this paper mainly focuses on classification and characteristic of barrage in film interpretation videos. Then in the third chapter, it mainly introduces the influences on audience and film narrators. And in the fourth chapter, this paper gives some macro as well as micro strategies for eliminating the negative effects brought by the barrage in film interpretation videos.

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