

Reception Aesthetics and Summoning Structure Are Explored in Detective Chinatown 3

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Abstract:

With the continuous development, integration and innovation of commercial films, and continue to achieve considerable achievements, this paper takes Detective Chinatown 3 as an example to analyze, in which the subjective factors of the film text and the objective factors of the recipient's aesthetic have an important impact. For such a film, it will be interpreted from the following three aspects to analyze the implied readers in the film; Expect the relationship between vision and film; The summoning structure of the characters in the film.

Keywords:

Reception Aesthetics, Aesthetic Design, Expectation Vision, Summoning Structure

1. Introduction

“Chinatown Detective 3” (hereinafter referred to as “Tang Detective 3”) is the director Chen Sicheng “Tang Detective Universe” series of the fourth work, the film tells the story of Qin Feng and Tang Ren composed of “Tang people street detective”, together with “Crimaster world detective list” on the other two detectives Noda Hao and Jack Jia, in Tokyo, Japan to crack a complicated secret room murder case. The earlier “Detective Chinatown 1” and “Detective Chinatown 2” and the online drama “Detective Chinatown” have achieved good results in terms of box office performance, which has laid a good reputation and audience foundation for the release of this film. The reception of the audience also has an important impact on the reproduction of the series. In the 1960s, German aestheticians Jauss and Iser put forward the theory of reception aesthetics, which holds that text should be created by readers and authors together, and readers are no longer limited by the text, but actively participate in and re-create the text in reading. Based on the view of reception aesthetics and aesthetic design, this paper analyzes the reasons for the popularity of Tang Tantan 3 in the Spring Festival from the aspects of reader hiding, expectation vision and summoning structure.

2. Implied Reader - Intended Design and Reader Conception

The concept of hidden readers was first proposed by Iser, indicating the intended design and hope of readers in the creative process. It is a kind of character conceived and pre-set by the creator based on his own experience, and it is incorporated into the creative activity and becomes an important component of the structure of the work. Therefore, reading the text and watching the film are not only passive reception processes, but also active reactions to text creation. As a diversified and integrated commercial film, Tang Tang Detective 3 was positioned as “China’s own detective film” at the beginning of its creation, so it accurately grasped the psychological expectations and aesthetic expectations of “hidden readers” in terms of subject matter selection, release schedule and star effect, and thus realized the transformation of “hidden readers” into actual readers.

“Tang Detective 3” continues the world view, core characters and intelligent means of solving crimes of the previous work, the plot is inherited from “Detective Chinatown 1”, “Detective Chinatown 2” and the network drama “Detective Chinatown”, but the story background is transferred to Japan, and the use of the form of reasoning, to elaborate a secret room homicide cracking process. In many Japanese schools of reasoning, the case of reasoning is the most popular one by readers, it in a logical reasoning, decryption form, to meet the needs of readers decryption, so that readers and detectives have the same clues, and follow the detective to solve the case, some of the case of reasoning and even challenge readers: whether they can uncover the mystery as the detective. “Tang Detective 3” secret room murder case is the use of ben-case reasoning, coupled with the use of lens language, so that the actor in the process of reasoning to face the camera to speak, leading decryption lovers to follow the detective to solve the mystery. It can be seen that the pre-designed hidden readers are included in the creation process, which is also one of the important factors for its success. Multiple genres and layers of hidden readers Tang Tan 3 combines comedy and suspense elements to increase the audience. For the older audience, the expectation of watching movies during the Spring Festival is naturally relaxed, cheerful and reunion. Therefore, comedies with sufficient jokes and happy endings have become the preferred themes of this audience.

For young audiences, suspense themes can more arouse their spirit of exploration and sense of curiosity, and coupled with the foundation of the earlier series of films, “Tang Exploration of the Universe” has already had a number of loyal fans, who seek fofows and clues from various aspects of online dramas, movies and enjoy the experience of solving puzzles, so as to achieve the purpose of sensory stimulation. Layers of interlocking foreshadowing and suspense are in line with their spiritual needs. The actor’s star power and image building “Tang Detective 3” followed the previous work of the fixed team, director Chen Sicheng, starring Wang Baoqiang, Liu Haoran. Wang Baoqiang, as the face of a comedy film, has a very high topic and audience stickability, and the films he has participated in have a high reputation and box office. As the lead actor, he is highly consistent with the comedy tendency of Tang Tantan 3. Naturally, he will choose Tang Tantan 3 as his first choice for watching movies during the Chinese Spring Festival. Liu Haoran is well known among young people, and many fans have the behavior of “chasing stars”, which brings more hidden readers to Tang Tantan 3; Masami Nagasawa and Satoshi Yumomi, as well-known overseas stars, add international factors to the film and television connotation of Tang Tang Detective 3, and further expand the hidden readers. “Tang Detective 3” with the novelty of the comedy suspense theme and the

golden opportunity of the Spring Festival file, as well as the existence of a large number of potential reasoning fans, grasped the many possibilities of “hidden readers”, thus creating the myth of pre-sale box office in the history of Chinese film. The second part discusses the relationship between the horizon of expectation and the film. The horizon of expectation was first proposed by Jauss. He believes that readers are not blank before they start to read. When they face a literary work, the reading experience generated immediately and the reading memory retained in their minds will immediately participate in reading activities, immerse themselves in a specific emotional state, and generate reading expectations.

In film art, the vision of expectation is mainly expressed as the audience's psychological expectation and emotional attitude towards various elements of various types of films based on past aesthetic experience, including internal text such as plot, characters, pictures, narrative, etc., as well as external mechanisms such as the selection of actors and cultural connotations. The development of Chinese detective films is not optimistic before the appearance of “Tang Detective” series, while foreign detective films are already very mature, so after the appearance of “Tang Detective” series, the audience will unconsciously use the past experience to examine and produce certain expectations. The combination with comedy is one of the important factors for the success of the “Tang Tan” series of films. The localization and comic improvement of detective films make them more suitable for the taste of the public. In the plot setting, the suspense setting of “Tang Tantan 3” runs through the “Tang Tantan” series of works, whether the “Tang Tantan” series of movies or network TV series, it is the identity mystery of “mysterious man Q” and the suspense of “completing a perfect crime” that connects the whole series of stories into an organic whole. In addition, all cases are sub-plots produced under the main suspense setting, with the continuous disclosure of foreshadowing, new suspense comes one after another, which is a typical “case in case” nested structure, interspersed in one story and pursued in the plot structure, which can not only strengthen the “fantasy and reality”, but also strengthen the “fantasy and reality”.

It can also make the audience fall into the concern of the event and be unconsciously attracted by the development of the film plot one by one. For detective films, small stories usually lead to the background, and the core of the series is gradually drawn out through the side story, which fosters the future content while promoting the development of the plot, so that the audience can enjoy the roller-coaster viewing experience. This layered and undulating plot setting can continuously attract new readers, even those who are not loyal viewers of the series can also “seamlessly connect”, so that the audience can be immersed in these works in the dim environment of the theater, and immerse themselves in the virtual world constructed by the film, thus producing a strong movie-watching experience. And then established the “Tang Tan” series of works of good reputation and commercial reputation.

3. Summoning Structure - the Design of Blank Spots Conjures Up Hidden Details

The “summoning structure” was first proposed by Iser, who believes that the meaning of a work is determined by the reader, and the “blank” in the text is “a silent invitation to seek the absence of connection”. On the one hand, blank space can attract and inspire readers to imagine and fill it, making it “concrete” to have logical meaning; On the other hand, these blanks are subordinate to the finished part of the work, and under the guidance of the completed part, the work realizes the construction of

meaning. The hidden details in the story summoned by the film are constantly paved with emotions, allowing the audience to complete the meaning construction in the story while watching the movie. In the theme of the white part, "Tang Detective 3" in the theme of the same fovee-down, the end of the film Qin Feng solved the secret room murder case, but also the story behind the case revealed: the murderer Xiaobayashi Apricot killing is to plant evidence to avenge the Watanabe who left her and her mother, and the root cause of hatred is the war. When Watanabe was forced to emigrate from China to Japan, poverty and social status made him have to abandon his wife and daughter, compromise in the face of the powerful, and eventually caused two generations of tragedy. The end reveals the indescribable disasters that Japan's war of aggression brought to the people of China and Southeast Asia. Through the trial, it exposes the fact that Japan once immigrated a large number of people to "Manchukuo" in order to annex the three Northeast provinces, and reveals that Japan launched the war of aggression and affected the lives of Japanese people at the same time, calling the audience to think about the disasters brought by the war to people: The impact of the war is not temporary, but long-term damage to the nation and the country.

At the same time, the work also shows the helplessness and vulnerability of Japanese women after they were separated from the protection of family and family in the background of war, and became victims of structural crimes, and calls on the society to reflect on the issues of women's independence and protection of women's safety through the summoning structure.

4. Conclusions

At present, commercial films with the combination of multiple genres occupy the majority of the box office of the film market. As a typical commercial film, the success of Tang Tantan 3 is manifested in the fusion of comedy and suspense elements in content creation, creating a high density of jokes and multiple reversals of suspense. At the same time, it is also reflected in the accurate grasp of the audience's aesthetic acceptance, which visually improves the psychological expectations of the audience, satisfies the audience's expectation vision in the plot, and provides the audience with more thinking space and emotional resonance in the theme. Through the organic harmony of commerciality and aesthetic, Tang Tantan 3 has been unanimously recognized in the box office and word-of-mouth, and has a high acceptance, which provides a reference for the multi-genre structure of commercial films.

Conflicts of Interest

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