

# Communication Analysis of Pan-entertainment Phenomenon in Network Drama

Chong Ma

School of Literature and Journalism, Shandong University of Technology, Zibo 255000, China

## Abstract

**As a typical representative of network culture, network drama has been sought after by netizens because of its diversity and interactivity. However, due to excessive pursuit of traffic and economic benefits, excessive entertainment elements has appeared in network drama, affecting the dissemination of content, making it vulgar and superficial. The prominent phenomenon of Pan-entertainment in network drama has led to the loss of mainstream cultural values, and the audience has passively become appendages of entertainment. From the perspective of communication, this paper will analyze the bad influence of Pan-entertainment phenomenon in network drama, and explore its way out, so as to provide constructive suggestions for the healthy development of network drama and build a good media ecological environment.**

## Keywords

**Network Drama; Pan-entertainment; Outlet.**

## 1. Introduction

Network drama is a new form of combination of TV art and network media. It is a special production of video works for network broadcasting. Network drama based on internet production, computer, mobile phones, and other carriers as the main terminal video drama, generally relatively low content access threshold, low production cost and short cycle. It can be used to meet the personalized needs of netizens by means of shooting while broadcasting and voting to participate in the plot.

Network drama has the characteristics of participation, immediacy and interactivity. It has been branded with grassroots culture and consumer culture since its birth, subverting the traditional film and television works. Its entertainment performance is combined with idols, love, suspense, history, myth, war, science fiction, games and other factors, which has a strong mood conversion and emotional catharsis effect for the audience with great pressure in the modern life. The new media represented by the network is the best form of media to carry entertainment. Its immersive sensory pleasure is incomparable to other traditional media, which solves the defects of TV screens that cannot be moved and interacted, and the new media is integrated with people's lives. However, due to the increasing tendency of internet users to be younger, their aesthetic taste is not high, and they like to pursue the pure entertainment experience of fresh stimulation. In order to pursue traffic and commercial profits, the entertainment function of network drama is developed from production happiness to happiness first, and even the audience is forced to be happy by inferior means. As the depth of the drama content is eliminated, centralization is abandoned and even the using network audience's bad tastes, peeping, and curiosity as the content of communication, making it quickly towards the path of pan-entertainment.

## 2. Interpretation of Pan-entertainment

British philosopher Herbert Spencer pointed out that after completing the main mission of maintaining life, human beings still have residual energy, and the release of such residual energy depends on entertainment. Entertainment is necessary. While over-entertainment and entertainment are not the same, and their boundaries need to be clarified.

Pan-entertainment first appeared in the works of literary and art, it refers to a kind of ideology trend, whose content is the shallow empty even at the expense of stunt packaging or joking way, through the dramatic performance, to achieve pleasure. It uses consumerism and hedonism as the core, with modern media as the main carrier. Mike Featherstone pointed out that "in pan-entertainment, people do not worship culture with a high degree of respect, but indulge in the complex style of eclecticism and code mixing, and are happy with the superficial no depth of culture." In general, Pan-entertainment is to over-entertain the content and form of expression, making entertainment as the benchmark.

With the popularity of mobile terminals, network has become the main carrier of Pan-entertainment communication due to its rapid development. Specifically, for network drama, it can be divided into two types: the first is entertainment-oriented drama, which only need to judge whether the content it expresses conforms to the moral standards and mainstream values, and that which violate this standard is regarded as the concrete manifestation of Pan-entertainment; The second is that entertainment is only an auxiliary means of drama, and its purpose is to expect better education through entertainment. This kind of drama needs to measure whether entertainment is the purpose or the way. Once it rises to the purpose, it can be regarded as pan-entertainment. The specific manifestations of the Pan-entertainment of network drama are as follows : deviation from orthodoxy, no depth, scattered scriptwriter logic, rough production, exaggerated performance, massive network catchwords, vulgar costume modeling, and a large number of popular and ShanZhai elements.

## 3. Consequences of Pan-entertainment in Network Drama

The Pan-entertainment of network drama can be summarized as lack of nutrition in content and pursuit of sensory experience in form. This kind of network drama is full of spoof and nonsense, even violent or soft pornographic content. Its collection rate is high, becomes the collective carnival of the mass. Moderate entertainment can meet the needs of people' s spiritual and cultural life, while excessive proliferation of entertainment will destroy the normal order of society and have adverse effects. The serious consequences of Pan-entertainment are summarized as follows:

### 3.1. Communication Environment: Cultural 'Functional Imbalance' and Spiritual Core Disappearing

Culture has two basic attributes: ideological and entertaining, while network drama is associated with the prevailing consumerism. The values such as justice, grand narrative, heroic myth and sublime are doubted and dispelled, which is the cultural background towards pan-entertainment. The audience of Pan-entertainment is satisfied with sensory pleasure. They lack deep thinking and criticism, so the culture loses profound rationality and aesthetics. In addition, a healthy society needs the coexistence of multiple cultures. Pan-entertainment will break this healthy cultural pattern, resulting in 'functional imbalance', the proliferation of popular culture leads to the lack of elegant culture. The educational function of culture is missing. Correspondingly, the audience also lose the depth of thought and soul.

### **3.2. Audience: Psychological Unilateralism and Marginalization**

Under the wave of Pan-entertainment of network drama, the audience's emotion is in the sub-health state. The emptiness and anxiety after excessive carnival have become the social psychological background at the macro level. This is also the reason why the audience will feel helpless and absurd in the release of emotion under the prosperous appearance of the network drama. Because of the crazy pursuit of profits, attentions to people's moral level and humanistic care have been ignored. The public's mind is marginalized in the wave of pan-entertainment, and gradually moves away from the original position. "Self" even be canceled by people, and they accept the redefinition of it by the new media, becoming what Marcuse calls "one-dimensional people". One-dimensional people lose the ability to criticize social reality reasonably, and do not compare illusions with the real world, so they lose rationality and are completely alienated.

### **3.3. Media: Innocently Coerced and Declining Credibility**

The credibility of the media depends on its expertness and credit, which directly determines the persuasive effect of the media. The network drama of Pan-entertainment are broadcast in full swing, and the audience is tired of the vulgar information in the network on all major platforms. The vulgar information includes: massive irrational plots, excessive stimulation of sensory lens, exaggerated stylized performance of actors and various hype gimmicks, which will greatly affect the audience's judgment of the media and reduce its goodwill in the hearts of audience. All the above factors would guide the audience doubt the credibility of media. Pan-entertainment can bring great profits together with crisis for the network, eventually it becomes a double-edged sword for the new media.

## **4. Solutions to Pan-entertainment**

### **4.1. New Media Undertaking the Cultural Inheritance of Society**

China's media has the "dual attributes" of social effect and economic benefit, which should be taken into account. As the fastest-growing form of media, new media represents the future trend of media development, and the social effects of the content they carry cannot be ignored. Resolutely opposed to traffic-oriented approach, and scientific program evaluation system should be established. Traffic only indicates the number of people watching the series, It can be used as a reference, but is not standard reevaluation of the drama's quality. Now the pure commercial traffic-oriented operation mode greatly suppresses the cultural cultivation and education function of the media, and solidifies its function of entertainment. Neil Pozman said: If cultural life is redefined as a cycle of entertainment, serious public dialogue becomes a childish infant language, the nation is in danger and the fate of cultural extinction is unavoidable. Therefore, the new media must assume distinct cultural responsibilities and promote more network drama with healthy content and elite culture.

### **4.2. Giving Broad Creation Space and Creating a Pattern of "Hundred Flowers Bloom"**

Pengju Wei, dean of the Institute of Cultural Economy, Central University of Finance and Economics, thinks that excessive attention to traffic and click rate is part of the reason for excessive entertainment, and the lack of rich program creation is the root cause. At present, the phenomenon of follow-up in China's network drama is becoming more and more popular. The batch replication of the same theme makes people have the anxiety of 'imitating death'. Xianxia, suspense, idol and palace fight (house fight) are currently the most popular themes of network drama. Since 2017, these themes have almost occupied most of the top positions in the annual ranking of network drama. At present, the content broadcasted by network drama is not rich

enough, the subject matter is narrow and Playwrights have to compete maliciously. Therefore, exploratory creation is the only way to solve the current problems. Relax the macro level of adverse restrictions, efforts to stimulate the creative enthusiasm of the playwrights. In addition to the creation of works suitable for ordinary people's lives, we should also develop more elite works for high-end people. Through various incentives, vigorously promote original works. Famous scriptwriter Mantang Gao said: 'Compilation is the first productivity, originality is also the first productivity. If not vigorously promote originality, protect originality, encourage originality, there is no way out for Chinese drama.'

#### **4.3. Building a Scientific Regulatory Mechanism to Provide Government Security System**

Network is not outside the law, improving the network supervision system and strengthening the media industry self-discipline is urgent. General Secretary Xi Jinping pointed out at the Central Forum on Literary and Art Work that vulgarization is not popularization in literary and art work, desire does not represent hope, and simple sensory entertainment is not equal to spiritual happiness. So we need to get rid of vulgar, excessive desire and pure sensory stimulation, establish a sound long-term monitoring mechanism, such as optimizing the content audit, information filtering or shielding, Complaint and reporting mechanisms, carry out the illegal network drama clean-up work and implement the network drama broadcast supervision strictly. The root cause of Pan-entertainment lies in the economic interests. Many high-quality dramas are facing the embarrassing situation of 'losing money and making yelling.' It is obviously difficult to change this situation only by improving the evaluation system and the market supervision. Government finance at all levels should give strong protection, such as providing preferential policies and financial subsidies, and clearly supporting domestic high-quality network dramas, so as to ensure that the ideological, artistic and ornamental dramas are provided to the audience.

#### **4.4. Cultivating Media Literacy and Improving the Appreciation Ability of Audience**

Under the background of marketization, the media content largely depends on the preferences of the audience. On the one hand, the audience protest excessive entertainment; on the other hand, they are loyal fans of entertainment, and their thoughts are unconsciously manipulated by the media. To resist this erosion, education is needed to improve audience taste. First of all, media literacy education needs to be strengthened among the audience to guide them in-depth understanding of the new media. Pozman said, 'If the media users have understood its dangers, it will not be too dangerous.' Secondly, it is necessary to guide the audience's taste and appreciation ability, not blindly catering to the audience, which should be an interactive process of improvement. It can also mobilize the public to carry out long-term and broad discussion and supervision on the content and quality of network drama, attract public attention to this issue, and arouse them to care about the quality and ideology of network drama.

### **5. Conclusion**

Under the new media environment, the Pan-entertainment of network drama pursuits of entertainment by disseminating shallow and empty contents. It stimulates people's sensory nerves, destroys their deep thinking ability, and leads to shallow culture. Focus on the audience is not the same as blindly catering to them. Only practitioners abandon excessive marketing, against rough manufacturing and follow-up to reverse pan-entertainment. In addition, be bold in content innovation of network drama, which embodies edutainment, take the responsibility of spreading social culture, build a positive and healthy media ecology, and realize the benign development of entertainment communication.

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