



A Study on the Cross-cultural Communication Strategy of ' Overlord Short Play '

—— Take ' the Double Life of My Billionaire Husband ' as an Example

Luyao Shen*

college of art and design,Ningbo University of Finance & Economics,Ningbo,315175,China

**Corresponding author. Email: 979215446@qq.com*

Abstract. In recent years, the " hegemonic short drama " originated from the domestic market has prevalent overseas and has increasingly become a new front for cross-cultural communication between China and foreign countries. This paper takes ' The double life of my billionaire husband ' as the research object, and comprehensively uses the methods of questionnaire survey and text analysis to explore and summarize the reasons for the success of ' hegemonic short drama ' in the context of globalization through the analysis of its three dimensions of emotional construction, artistic conception creation and promotion means.The study found that the Chinese online short-play platform Reelshort did not directly simply remake or 'copinism ' in the process of ' overlord short-play ' going to sea, but guided by the emotional needs of Western audiences, skillfully used audio-visual elements to create a more acceptable scene atmosphere for Western audiences, and through the drainage of the social platform matrix to ensure the topic of the play, thus making ' The double life of my billionaire husband ' a long-term overlord.

Keywords: ' hegemonic short play ; cross-cultural communication ; propagation strategy

1 Introduction

In recent years, due to the increasingly outdated, the prevalence of machismo and other reasons, the "hegemonic short drama "has gradually been cold in the domestic market, and has been the censure and aversion of many netizens. However, it is interesting that such are becoming increasingly popular in overseas markets. According to data, ReelShort, a Chinese online short play platform, has surpassed Tiktok and topped the US ios entertainment list. On this APP, the "hegemonic short drama", which was rejected by domestic netizens, is constantly reaping the attention of foreigners.The short plays on the platform are mainly filmed by overseas Chinese teams. The scripts are divided into Chinese and Chinese-English bilinguals. The plot is ups and downs and interlocking. Each play consists of about 60-90 episodes, and

the single episode lasts about one minute. The team's cost of making a single drama is about \$ 130,000-150,000, while ReelShort implements a single-episode paid unlocking. The cost of unlocking a single episode on the platform varies from \$ 0.1 to \$ 0.7, and the cost of watching the whole drama is more than \$ 10. At the same time, membership subscriptions and advertising monetization are also growing, because the platform gives users twenty times a day to unlock episodes by watching ads, so that advertising revenue has become part of the monetization.

The reason why the short drama is becoming more and more popular in overseas markets is inseparable from its unique storyline, narrative style, role shaping and dramatic tension. It is in line with some of the audience for the pursuit of romantic love, so that people are strongly emotional impact, want to get a boss like the plot, coupled with the rapid progress of the plot, refreshing point intensive is more people can't stop. However, due to the problems of cultural differences and audience acceptance in the process of cross-cultural communication, there is a long way to go for the overseas promotion of 'Overlord Short Play'. In fact, in recent years, related research has focused on micro-drama and its overseas promotion and global practice. In the study of micro-drama, the current research mainly focuses on the content production [1], type characteristics [2], profit model [3], discourse construction [4] and communication strategy [5]. Under the perspective of 'media-culture-society' trinity, Hu Yong and others combed the re-mediation process of micro-drama in detail, summarized its new creation in the image paradigm, dug deep into the various social and cultural psychology reflected behind these characteristics, and put forward practical path suggestions for the sustainable development of short video. [6]

In addition, some scholars have pointed out that the micro-drama from domestic to international has become a new trend in the current global audio-visual field. Among them, the micro-drama full of hegemonic and sweet elements can achieve emotional resonance by providing extreme refreshment, thus crossing cultural boundaries. [7] Of course, in the process of micro-drama going to sea, platform construction has always been a topic that cannot be bypassed. The latest research by Shi Anbin et al. found that the Chinese streaming media platform represented by ReelShort is becoming another successful case of "digital Hualiu" in the way of "mixing Chinese and Western cultures and streaming media platform production and broadcasting," thus providing a new impetus for the international dissemination of local hegemonic short dramas. [8] Following this line of thinking, some researchers have also paid attention to the industrialization potential and practical difficulties of micro-dramas going to sea. They believe that the overseas development of micro-dramas should be continuously optimized from the aspects of new technology empowerment, localized content innovation, cross-type integration, and professional talent training. [9] However, throughout the current research, most of them are based on macro summary and overview, and in-depth analysis based on individual cases is still rare.

In view of this, this paper takes the 'The double life of my billionaire husband' short drama with the highest collection on the ReelShort APP as the research object, and tries to explore the cross-cultural communication strategy of this kind of short drama through text analysis and in-depth interview. In order to extract the commonness of the dissemination of related cultural products, enrich the research

path of micro-short drama, so as to better promote the construction of China 's international communication ability.

2 Emotional Construction: Guided by the Emotional Needs of the Audience

The reason why " The double life of my billionaire husband " is popular is that the creative team can tap into the ' point ' of individual heroism, which is generally recognized by Western audiences, and meet the emotional needs of the audience through the plot setting. In the play, the hero Sebastian Klein is the illegitimate son of the famous Klein family. It is rumored that he is a waste just out of prison. In this social rumor, young women dare not and do not want to marry him. In order to save her mother with kidney overdraft, the heroine Talina chose to marry her half-sister to her husband Klein, because her stepmother would lend money to Talina. However, she doesn 't know that Klein is a secret billionaire. The male and female protagonists first get married and then fall in love, and begin to understand each other slowly. Many times Klein will silently protect Tarina. It is these moving details that make Tarina fall in love with the responsible and affectionate man in front of her. In reality, few men like Klein respect and care for women. Similarly, Tarina is very elegant and kind. Even if her stepmother and step sister have been making trouble for her, she is also very optimistic and positive. Viewers like to see the story of Cinderella being saved by the prince. Everyone thinks that the male Lord Klein is a useless waste, but they do not think that in fact his ability is very strong. This kind of image makes the audience aftertaste infinite, and praises their immortal love. The vicious stepmother and step sister finally got their due punishment.

Secondly, the minute-by-minute episode of ' The double life of my billionaire husband ' is full of ups and downs and full of conflicts, which makes viewers can 't help but be willing to pay to watch. More importantly, the main creative team presents the complexity of the characters through dramatic expression and exaggerated expression. The heroine Talina is in a bad environment but she is tenacious. In order to save her mother, she is willing to give her everything and trust her husband unconditionally. The male master is brave and astute, good at lurking. In front of the female master, the male master only promises to pretend to be weak, but behind the female master, he does things with a strong momentum and moves quickly. The strong contrast of the characters makes people feel both unexpected and reasonable, thus outlining an ideal life beyond reality and providing the audience with the imagination of a better life one after another.

In general, the reason why ' The double life of my billionaire husband ' can be successful in the process of overseas communication is that it captures the greatest common divisor and emotional common ground of the eastern and western audiences. The ' hegemonic short drama ' basically revolves around modern love. This is the common emotion that all human beings have experienced and yearned for. It transcends the barriers of time and space and the similarities and differences of culture, so that the audience all over the world can find emotional resonance in the

process of watching. In addition, this kind of short plays often use funny and humorous language to set up 'cool points', 'hot stems' and other ways to accurately express pure happiness and relaxation to the audience, so that they are constantly fascinated.

3 Creating Artistic Conception: Skillfully Using Audio-Visual Elements to Resolve Cultural Differences

In the early stage of ReelShort's development, its creative team has tried a variety of 'going to sea' models. For example, the direct output of domestic short dramas through simple English dubbing or adding English subtitles, but the actual effect is not satisfactory. After many attempts, ReelShort realized that due to cultural differences at home and abroad, even if the actors in the play were replaced with European and American faces and remade into 'European and American versions', there was still no good market. This is because the key link of the short play to the sea does not lie in the simple "replacement" of names, place names and actors. What is more important is how to realize the cross-cultural acceptance of the world view constructed in the play, that is, to find the "cool point", "pain point" and "itch point" that overseas audiences can understand.

For example, the luxury brands of high heels used in our domestic mini-series are generally 73hours, Valentino, etc., but in 'The double life of my billionaire husband', the red bottoms mentioned in the play are the French luxury brand Christian Louboutin. Christian Louboutin, the designer of the brand, also applied for a trademark right for red soles, so that the logo of red soles would not be copied. The pair in the play is still a limited edition, worth \$ 7000. The male owner bought it directly for the female owner in order to prevent the female owner from being aggrieved, which surprised the female shop assistant who was poor and loved the rich. This is the 'refreshing point' that the overseas audience can understand. These red shoes are also one of the main clues throughout the whole play, and many plots are unfolded by these shoes.

The play also mentioned that a boy who works for the FBI is courting her stepsister. The FBI is the Federal Bureau of Investigation and one of the most important intelligence agencies in the United States. Its mission is mainly to investigate criminals of anti-federal law. The stepmother of the heroine lets the boy to investigate the payment of the heroine's father and who is helping the heroine's mother. This "big talent and small use" approach is also a laughing point exclusive to overseas audiences, which is used to highlight the stupidity and arrogance of the heroine's stepmother. Therefore, the short play to the sea is not just a simple replacement of overseas actors and names, but good at doing the conversion on the point of cultural differences.

In addition, the play also made great efforts in lens setting and soundtrack style. The play likes to use a large number of push-pull lenses to shoot from near to far. At the beginning, the lens focuses on the faces of the men and women, and slowly pushes away the lens as they progress in their hearts, showing the full picture of the scene.

The characters and the scenery are well blended together, resulting in a strong sense of character emotion and plot rhythm. And this play is mixed with many memories between the male and female protagonists. With the lines in the hearts of the male and female protagonists interspersed in the plot, the development of the plot is promoted, which causes the emotional resonance of the audience. Most of the background music in this play uses classical music. The pleasant piano accompaniment plays a great role in setting off the atmosphere and conveying feelings, so that the audience can be well immersed in the plot. This design not only conforms to the mainstream Western aesthetics, but also adds an international feel to the series. It is also easy to attract the attention of Western audiences from the beginning, so as to quickly establish an emotional connection with Western audiences.

4 Promotion Means: Using Social Platform Drainage to Ensure The Topicality of the Series

"The double life of my billionaire husband" because it can stay on top for a long time can not be separated from ReelShort's help in publicity and promotion. On the one hand, ReelShort actively chooses social platforms with high activity overseas, such as Instagram, Tik Tok and Youtube, to put the first 20 episodes on them. Through the user stickiness and high activity of these social platforms, the drama is attract traffic and actively interacts with users under the comment area of each social platform. In fact, Tik Tok launched a short video payment function very early, and the video can reach a maximum of 20 minutes. However, ReelShort did not choose to play directly on the platform, but used the above methods to attract more users' attention and download ReelShort.

On the other hand, on these social platforms, the video clips about the drama are also the key to maintaining a high degree of topicality. For example, on the Youtube platform alone, the most popular 'The double life of my billionaire husband EP1-EP20' video on the show has reached 18.76 million views, 10W+ likes, and more than 3700 comments, which shows the popularity of the show in overseas markets. These 'second creation' videos can be roughly divided into the following two types. One is to use different BGMS to edit the plot of the play, and the other is the main line of the blogger's own explanation of the play. The former is mainly through the combination of BGM and the plot, to create a tense or exciting or warm romantic, or humorous scene clips. This kind of scene video is usually about 20-60 seconds, and the amount of playback is basically stable at about 200,000. The highest one is 'My billionaire husband has Two Faces!' It even reached 860,000 times, and the amount of likes was close to 10,000. The latter is mainly to introduce the main plot of the play. At present, this kind of video is rare on YouTube, but a video called 'The double life of my billionaire husband full movie review' has 2.94 million views and more than 7000 likes. It is worth mentioning that as a short video of panoramic review, this film tells users at the beginning which platform this short drama can be watched on, and plays some photos in the plot for a general explanation. The purpose is also to attract viewers to watch the play on the ReelShort platform.

Table 1. Playback of relevant short videos on the YouTube platform

Video name	view counts	amount of liking	Number of comments
《The double life of my billionaire husband EP1-EP20》	18.76 million times	100,000+	3706
《My billionaire husband has Two Faces!》	860,000 times	9691	50
《The double life of my billionaire husband full movie review》 by FILMY	2.94 million times	7000+	/
《The double life of my billionaire husband full movie review》 by Romance Drama	610,000 times	/	/
《The double life of my billionaire husband full movie review》 by SF	250,000 times	/	/

At the same time, the play also focuses on the 'celebrity effect'. For example, on the instagram platform, Jarred Harper, the actor of the hero, posted many photos for publicity, among which he was impressed by the fact that he clipped a handsome fragment of the play and compared it with his silly image outside the play, and marked the ReelShort platform at the end. This contrasting image allows fans to fall completely in the comments area, and thus willingly pay for his 'handsome' (paid to watch).

5 Conclusion

This paper takes the representative 'The double life of my billionaire husband' as the research object, and comprehensively uses the methods of questionnaire survey and text analysis. Through the analysis of its three dimensions of emotional construction, artistic conception creation and promotion means, this paper tries to explore and summarize the reasons for its success in the context of globalization. The study found that Reelshort did not simply remake or 'copinism' directly in the process of 'The Double Life of my billionaire husband' going to sea, but guided by the emotional needs of Western audiences, skillfully used audio-visual elements to bridge the cultural differences between East and West, and ensured the topicality of the play through the drainage of the social platform matrix, thus making 'The double life of my billionaire husband' a long-term overlord.

However, in the course of the study, this paper does not make a quantitative analysis of the comment area of the play. The objects of the questionnaire are all users and the sample size is small, which will undoubtedly have some impact on the research conclusions of this paper. Therefore, in the following research, on the one hand, the author tries to contact more industry practitioners to conduct interviews, so as to supplement more empirical materials to deeply analyze the cross-cultural communication of short plays. On the other hand, the author tries to use relevant data processing software to quantitatively analyze the text of the comment area of short plays, in order to present the effect of cross-cultural communication of short plays more intuitively.

Finally, we should also be soberly aware that although such short plays have a certain market overseas, they do not represent Chinese culture well in terms of cultural connotation and values. In other words, it is difficult to achieve cultural exchange and resonance in the true sense only by relying on the ' Hegemony Short Drama '. Therefore, how to create and promote the ' good and famous ' short drama to go to sea, undoubtedly requires the joint efforts and further thinking of the whole industry.

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