

# ***Research on the Hypertext in Unit Dramas of the Epidemic Era***

**Dandan Tian<sup>1,a,\*</sup>**

<sup>1</sup> *Guangdong University of Science and Technology, Xihu street No.99 South city of Dongguan  
Guangdong Province  
a. 648260386@qq.com  
\*corresponding author*

**Abstract:** Since 2020, a COVID-19 epidemic has swept the world. In order to honor the medical staff who have made great contributions to the fight against the epidemic and inspire people's morale, China has produced a number of excellent anti-epidemic times reports. These "hypertext" works, born under the background of "hypermedia era", have both the "reality" of documentary works and the "drama" of movies and TV dramas, and have produced many new features in the process of creation and dissemination. In particular, the two dramas "Be Together" and "Heroes in Harm's Way", which were shown the fastest and had the greatest influence at that time, had new characteristics from the creation process to the narrative way and then to the dissemination way. This paper analyzes the new features of intertextuality in the hypertext narrative structure of "documentary-like" film and television works in the era of hypermedia, the features of hypertext in unit drama in the era of epidemic and the reverse influence of specific types of hypertext. It also provides new ideas and reference for future film and television creation.

**Keywords:** Epidemic, Time report drama, Cross-media narration, Hypertext, Film and television

## **1. Introduction**

From the end of 2019, a large-scale outbreak of novel coronavirus epidemic began in Wuhan. During the whole epidemic period, in order to prevent the spread of the virus, Wuhan issued a notice at 2:00 a.m. on January 23, 2020, announcing that public transportation, subway, ferry and long-distance passenger transportation in the whole city would be suspended from 10:00 a.m. Citizens would not leave Wuhan without special reasons. The airport and railway station were temporarily closed until April 8 of the same year, when the airport and railway station were officially closed. Since the city was closed for 75 days, the whole Hubei province and the whole country have made great efforts and sacrifices to fight the epidemic. In recognition of individuals and collectives who have made outstanding contributions to the prevention and control of the epidemic, the State Administration of Radio, Film and Television has adapted and filmed a number of times report dramas based on the advanced figures and touching deeds emerging from the nationwide anti-epidemic campaign in 2020, among which "Heroes in Harm's Way" produced by the Central Radio and Television Station and "Be Together" produced by Shanghai Radio and Television Station are the most representative. The

score of "Be Together" is as high as 8.8 points, with a weekly broadcast volume of more than 270 million. After the release of "Heroes in Harm's Way", the market share has remained at around 7% and remains high. Based on these two dramas, this paper will analyze the new forms and features of these films and television works in the early, the middle and the late stage in detail.

Under the background of today's all-media era, the narrative and communication of this kind of film and television works describing important social public events presents a new feature of "cross-media". As early as 2003, Henry Jenkins [1], the director of comparative media research project at MIT, formally put forward the concept of "cross-media storytelling". This paper is to explain the relatively independent and intertextual forms of media communication between different media for the same narrative background. In the time report drama, the legal person characteristic of "cross-media narration" is embodied in the fact that the materials of the work no longer rely solely on a single channel such as scripts or adaptations of major historical events, but a new form of multimedia integration has emerged. For example, many events in the two reports are based on real social events and news reports, and even many hot events in the self-media not only have the characteristics of traditional TV media, but also integrate the new network media and new self-media channels in the Internet era. In addition, this kind of work describing the current major social events, because of their journalistic characteristics, show the characteristics of "quasi-documentary" in the narrative style of their text.

In recent years, more and more film and television works represented by the time report drama have developed from single media narration to hypermedia film and television narration in the multimedia environment. It breaks through the narrative logic boundary and time and space limitation of the original media, and fully stimulates the subjectivity of the audiences. There are new changes and characteristics in the intertextuality of narrative structure, environment of narrative time and space, information of narrative connotation, and the subjectivity of narrative acceptance. This paper will use two forms of theory and cases to specifically analyze and discuss the performance characteristics of hypermedia film and television narrative based on film and television narrative from three aspects: the new intertextuality characteristics of "similar recording" film and television works in the hypermedia era, the hypertext characteristics of unit drama in the epidemic era, and the reverse influence of specific types of hypertext.

## **2. Literature Review**

### **2.1. Definition and Characteristics of the Time Report Drama**

From February 25 to 26, 2020, the teleplay department of the State Administration of Radio, Film and Television put forward the concept of "time report drama" at an online video conference. The word "times" requires that TV dramas can seize the right time and quickly reflect the current spirit and theme of the times. The word "report" requires TV dramas to create dramas based on real people and events. That is, time report dramas are TV dramas that are created at a faster speed, based on real stories and featuring documentary style. Anti-epidemic drama "Be Together" and "Heroes in Harm's Way" are the earliest time report dramas, which reflect the era characteristics of the military-civilian joint anti-epidemic in major public health events, build group memory, and are also anti-epidemic film and television works with the largest influence and the widest audience. In the works, the new features and intertextuality displayed in the cross-media narration are the focus of this study.

### **2.2. Definition of the Concept of Cross-media Narration and the Current Research Situation**

"Cross-media narration" is an important branch of post-classical narratology. American scholar Henry Jenkins has already expressed the thought of "cross-media narration" in the 1992 publication

"Textual Poets: Television Fans and Participant Culture". In 2003, the monograph *Convergence Culture: Where Old and New Media Collide* (Convergence Culture: Conflict Zone between New and Old Media) was first explicitly put forward. The cross-media stories are presented across a variety of media platforms, each of which makes a unique and valuable contribution to the whole story. The ideal form of cross-media narrative is for each media to do its job well-only in this way can a story begin with a movie and be further elaborated through television, novels and comic books. The story can be explored through games, and can also be experienced as an entertainment park attractions. Each series of items that cut into the story world must be self-contained and complete [2]. Different from the traditional narrative mode, "cross-media narrative" is a new narrative mode that makes full use of multiple media platforms for collaborative narrative and allows the media to participate in both parties' collaborative writings to build a grand story world. It meets people's increasingly diverse cultural needs in a consumer society.

This theory has attracted the attention of the academic circles since it was born. The mainstream media in the west have applied "cross-media narration" to industrial practice, and made great economic benefits. Since 2007, it has gradually attracted the attention of academic circles in our country and its rich theoretical connotation has been paid more and more attention. By contrast, China's "cross-media narration" is in the primary stage of development in both academic circles and industry. Most of the research and interpretation on cross-media narration lies in the film and television of the novel text or the game, while the film and television of the cartoon refers to the transformation of the narrative subject between the novel, the film, the television and the game. For example, the "IP adaptation" of the popular network novels in recent years. This refers to the simple use of language and other temporal media to describe the performance space. This understanding of "cross-media narration" and adaptation is not perfect. Especially in the era of Internet media, cross-media narration presents new forms of expression and living space. It is currently constructed around a unified story world in order to satisfy people's multi-platform consumption. The stories on each media platform are independent of each other, but they all take place in the same story world. With the stimulation of different media to people's different senses, it can bring consumers a more complete narrative experience. At the same time, consumers are not passively accepting it. In order to fully experience this fictional world, consumers, especially fans, must actively search for stories through various media and verify their findings through collective wisdom and knowledge communities. For example, the audience of "The Matrix" can explore and piece together in various media, build a complete plot and story framework, and satisfy their curiosity.

In this paper, the time report drama studied by the author is completely different from the traditional comic books, novels and other texts. Its content all comes from the adaptation of real characters and real events, and most of the subjects come from the news reports that are already "time-space-oriented" or the hot spots spread by new internet media. This breaks the complementarity and continuity of the traditional cross-media narrative, and changes the way of building story around a unified story world into the comprehensiveness of multimedia narrative. This kind of film and television works are organized into a complete and coherent story with a unified theme before the fragmented reports of the network or TV media. The audience can get to know the fragmented information through the film and television works, so as to know the whole story.

### 2.3. Definition of the Concept of Intertextuality and Research Status Quo

Intertextuality is the most prominent feature of cross-media narration. Intertextuality, also known as mutual rhetoric, actually refers to a relationship that complements, echoes, implies and originates from each other. Intertextuality consists of three elements: Text A, text B and the relationship between them [3]. In these two films and television works, hot news reports and real events are two important source texts of the works.

The text extension of news information between different social systems and the rewriting of news media content by self-media are both intertextual extensions. Cross-system intertextuality is a major feature of cross-media narration in the news dissemination in the network society. Although cross-system intertextuality is often cross-media, it is actually different from "cross-media intertextuality" in the field of fictive subjects such as movies and TV dramas [4]. Many previous intertextuality between the news systems and administrative and judicial systems, such as the recent popular case of Liu Xin's violation of Jiangge's right to life, is the intertextuality of the press and the judicial and administrative systems. The intertextuality between news information and film and television works is relatively small. Time report drama, based on the reality of today's society and the adaptation of hot events, not only retains the authenticity of the news text, but also adds the details that the news text itself lacks, and at the same time makes the film and television works more authentic and appealing. It arouses the resonance of the audience for the collective memory. The rewriting of news reports by movies and TV dramas and the rewriting of news media content by self-media is another new feature of cross-media narration in the Internet era.

### **3. The New Characteristics of Intertextuality in Hypertext Narrative Structure of "Documentary-like" Movie and TV Works in the Era of Super-media**

#### **3.1. Real People and Real Events Unite Social Forces to form a Continuous Heat**

Different from the traditional film and television works with cross-media narration, documentary hypertext works are mostly adapted from realistic characters and events or current news events, which have certain social reality and influence through the integration of scattered news information or interviews with prototype characters. The stories told in such works are mostly social hot issues, and the people concerned are mostly marginalized groups or groups or individuals in urgent need of public attention. Due to the post-processing of the film and television newspaper clippings, the events are more complicated and bizarre, the contradictions and conflicts are more intense, and it is easier to form a heat, thus having a certain social impact.

For example, the previous fire in *Dying to Survive* was based on actual events. Such "documentary" works that focus on special groups are more likely to arouse sympathy or psychological resonance of the audience, thus generating huge social influence, and even promoting the inclusion of anti-cancer drugs in medical insurance. Another example is Sun Haiyang, who was recently caught in the fire of various short videos and social platforms, and in the case of Sun Haiyang's adoption, which is the prototype of the movie *Dearest*. The big fire in the movie let more people know about the ten million parents in Zhang Haiyang and Qian Qian who lost their children like him. The audience begin to pay attention to relevant news and related families, so that more families in this group can get attention and help, and further promoted the interaction of relevant information, thus forming a continuous degree of attention, the continuous accumulation of information, the formation of heat, and finally condensing into a certain social force, thus promoting the further solution of related events in the real society. The continuous attention of this information is also a new feature of intertextuality in the hypertext narrative structure of this kind of documentary work that reflects the social reality. The characters and events in "Be Together" and "Heroes in Harm's Way" are all from the real and real events reported in the news at that time. The adaptation of the real news events can arouse more emotional resonance. At the same time, the subjects depicted in the works are all groups or individuals who have made important contributions to the fight against the epidemic. Such stories adapted from real and real events can better unite social forces and at the same time form a continuous popularity. Since its inception, "Be Together" has occupied the reputation position of various platforms with high ratings and popularity. It is reported that, as of the end of the day, Weibo had a total of 74 hot searches, including a total of 98 hot spots, with the top 10

hot searches accounting for 28. Together, we read 1.56 billion and discussed 1.482 million on the main topic. Each of the rest of the sub-topics also received over 100 million readings. On the headline side, a total of 80+ headline size, 200+ post promotion from media accounts, and 200+ micro-headline size co-supporting. The tremolo short video also performed well, with 11 hot spots in Tik Tok and the main topic # playing together 2.01 billion times. The WeChat industry KOL and the industry account have been sending out documents with great efforts. WeChat 10w+ has exploded into 5+. Headline reading 70w+ explosions 1, 50w+ explosions 2, 40w+ explosions 3, 30w+ explosions 1, 20w+ explosions 9, 10w+ explosions 15.

#### 4. The Characteristics of Hypertext of Unit Drama in the Epidemic Era

##### 4.1. The Dispersion of Narrative Information

"Be Together" and "Heroes in Harm's Way" are the first two time report dramas on the theme of "anti-epidemic" released after the outbreak of the epidemic at the end of 2019. Their narrative contents are all based on the advanced figures and real events that emerged during this period. There are not only ordinary community workers, but also excellent doctors in major hospitals, including both patients and nurses. They contain a lot of information, many people and a lot of complicated information. The following is the comparative information about the main characters and narrative style of the two works compiled by the author.

Table 1: This caption has one line so it is centered.

Script Title	Heroes in Harm's Way	Be Together
Length	14	20
Series form	Unit Drama; 2 episodes per unit	Unit Drama; 2 episodes per unit
Clues in series	Character+Theme	Theme +Time clue
1-2 plot	Theme: Going harm's way: Character: Xiao Ning-Chen Wei: Dean Hua-Zhang Dingy	Theme: The turning point of life Character: Zhang Dingyu; Dean Wei; Time: The outbreak first discovered; Wuhan Jinyintan Hospital Situation
3-4 plot	Theme: Departure, well living Character: Husband and wife of Hubei-aid medical team Perspective: General medical staff	Theme: Ferryman Character: Delivery man (first perspective) Time: At the beginning of the outbreak
5-6 plot	Theme: Mother-in-law and daughter-in-law fight against epidemic disease Character: The old woman and daughter-in-law of patients in Wuhan Perspective: Wuhan patient group	Theme: Common road Character: Wuhan local medical care Time: The outbreak began on a large scale.
7-8 plot	Theme: Happy community Character: community resident Perspective: Ordinary Wuhan citizens; Community service personnel	Theme: Rescuer Character: Hubei-aid medical team Time: Wuhan on lockdown

Table 1: (continued).

9-10 plot	Theme: 1,000 kilometers Character: Truck driver Perspective: Volunteer driver group	Theme: Search for 24 hours Character: Personnel transferred Time: At the beginning of the closure of the city
11-12 plo	Theme: The great rabbit uncle Character: Dalian boy Perspective: Individuals with outstanding contributions	Theme: Huoshenshan Hospital Character: The physiotherapy team of the PLA; Chen Wei Time: Huoshenshan Hospital was built.
13-14 plo	Theme: The boat of life Character: Module hospital care, patients Perspective: module hospital (told in the first person)	Theme: Module hospital Character: : Module hospital care Time: Large-scale outbreak period
15-16 plo	None	Theme: It' s Dalian Character: Dalian boy (told in the first person)
17-18 plo	None	Theme: masks Character: Related cooperations
19-20 plo	None	Theme: Wuhan people Character: Community worker

Supplement: Repeated characters: Chen Wei, Zhang Dingyu, Dalian boy, Hubei-aid medical team, module hospital

From the above table, it can be seen that "Be Together" takes time as a clue and the plot is relatively closely linked. "Heroes in Harm' s Way" starts with different social groups. Judging from the narrative information, the characters and narrative of the two texts are rather complicated and scattered. The number and occupation of the people includes almost all the work types and representatives of frontline workers during the epidemic. Judging from the information sources, there are not only hot news figures from the new media, "It is Dalian", but also experts and scholars from the national mainstream media. There is also the "shortage of masks", which is a hot issue during the epidemic. After collecting and sorting out the hot news and information from many media, they were re-edited and re-interpreted, forming this decade-long drama of the times. The information and data mentioned in the stories of each episode are collected from multiple media or multiple platforms. For example, "It is Dalian" tells the story of a young man in Dalian from news reports on several platforms. After the news media reported and fermented, this Dalian boy who strayed into the Wuhan epidemic area instantly became the "online celebrity" that the whole network paid attention to. By arranging and reorganizing the news report information, not only is the authenticity of the work guaranteed, but also the timeliness and representativeness of the work are guaranteed. "Be Together" and "Heroes in Harm' s Way" are the two works that form the "hypertext" of multi-platform information symbiosis in this way.

The cross-media narration in the time report drama is different from the form of cross-platform communication of hypertext in the past, but the dispersion of narrative information sources and the discontinuity of narration in the work itself are in the process of text formation. Not only does the narrative subject gradually extend from a single mass media organization to a cross-media



organization, but the creative subject also extends from a single text to the integration of multiple media organizations.

#### 4.2. The Synchronicity of Audience Experience

The synchronicity of audience experience is mainly embodied in the synchronicity of time and the synchronicity of experience. The epidemic broke out in January 2020 and has continued to this day. The exhibition of the work is in the middle of the epidemic. Everyone is in the tide of fighting the epidemic together. The content of the work is more likely to cause emotional resonance of the audience. For example, in the unit "Harm's Way" in "Heroes in Harm's Way", Xiao Ning, played by Chen Shu, was in January 2020. In order to cope with the novel coronavirus epidemic, Chen Wei, an academician of the National Academy of Engineering, who led the expert group to Wuhan, and Hua Yuanchang, the dean of the Wuhan Jinyintan Hospital, were real figures and real events fighting against the epidemic at that time. The episode was broadcast on September 17, 2020, less than half a year after Wuhan was unsealed. The scene of Wuhan at that time is still vivid in my mind. Therefore, when I saw the real prototype of President Xiao Ning and President Hua, the audience's experience was more real and more resonant. At the same time, the flow of personnel described in the plot, the medical staff of the shelter hospital and so on are all frontline workers who have made outstanding contributions to the fight against the epidemic. They are the nurses who come to help us take our temperature and make nucleic acid for us every day. They are even family members or friends. The delivery man and community workers described in the drama are the partners who solved the greatest difficulties in our daily life at that time. The same experience and the true story can even arouse the resonance of the audience. Even the Huoshenshan mountain hospital and Leishenshan mountain hospital built by the netizen "cloud supervisor" are all events that happened around us or even participated in by ourselves, so this can also arouse the emotional resonance of the audience, because we all experienced and experienced these events together and witnessed the experiences of these people.

#### 4.3. Particularity of Narrative Subject

The subjects depicted in the two time report dramas are all based on real people and real events, among which there are medical and nursing staff who are fighting against the epidemic, delivery workers who are responsible for the masses' daily necessities, and community workers who are silent and dedicated. The hero of each unit is a civilian hero from all walks of life. The plot of the drama presents a three-dimensional real image of China to overseas audiences by showing the anti-epidemic features of Chinese people in all social strata in a panoramic way. During the epidemic, the Chinese people, whether they were medical staff who saved the lives or those who supported the rear, dared to charge the front line of the epidemic, stuck to their posts, and never slacked. They silently contributed their own meager strength to fight the epidemic. For example, the dean who was suffering from the epidemic but still devoted himself to the rescue mission, Ping Xiaolan and Ge, who insisted on resigning after the epidemic, the delivery boys who insisted on delivering the delivery orders and taking the doctors and nurses to and from work showed them a highly responsible image of China: in the face of the epidemic, the people of the whole country joined hands to help each other and unite closely together to form a powerful Chinese force to defeat the epidemic. Medical teams from all over the country gathered in Wuhan for common rescue, medical staff worked together to rescue the patients and the ordinary people for friendly care. All these fully demonstrated the image of China with unity and mutual assistance.

#### **4.4. Time Memory Triggers Emotional Resonance**

The novel coronavirus epidemic is a major public health event. The efforts made to combat the epidemic are the common experience and memory of all people and the memory of the whole era. The most prominent spirit of the times shown in the two works is the spirit of Chinese people conquering COVID-19 and fighting the epidemic, and it is the spirit of Chinese people's supremacy of life, national unity, risking their life for death and sharing a common destiny in the fight against the epidemic. As an anti-epidemic drama with a major realistic theme, the times report dramas an important role in excavating the spirit of the times to fight against the epidemic. Through the little people's anti-epidemic deeds, the tenacious and optimistic national spirit of the Chinese people is clearly conveyed. From the process of watching the TV series, it has a great resonance. The theme of his creation fully demonstrates the great Chinese spirit displayed by the Chinese people.

### **5. The Reverse Effects of Certain Types of Hypertext**

#### **5.1. Cross-media Narrative Practice on the Construction of Mobile Space**

In 2009, Jenkins released seven core concepts of cross-media narrative. In extensibility VS drillability, the former means spreading virus through users sharing stories and the latter refers to the fact that news itself has many details worth exploring. Continuity VS multiplicity means that different characteristics of different media can be used to attract audience's attention for a longer time. Immersion VS extractability means that cross-media narration can produce alternative effects. To construct the real world, that is, to show all kinds of news, is not simplistic. Continuity refers to the continuous display of stories on different media. Subjectivity, the narrator can entrain various viewpoints in the process of narration. Skills refer to the skills of users to produce content [5].

The super-media narrative approach makes up for the single diachronic nature of news dissemination and narration in the traditional narrative media. The communication orientation of traditional media in mass society shows a very obvious time orientation. Traditional radio and television are mainly time-based media, because their transmission is a short linear transmission. [24] This reflects the time orientation of communication orientation. The premise of cross-media narration is the popularity of the Internet. With the popularization of the Internet, the contents of radio, television and newspapers can be obtained online at any time, which deconstructs the original time orientation. On this basis, the cross-media narrative is committed to the flow of content, and its importance has been raised to an incomparable height. As Jenkins said: If the content does not extend, the media will not survive [6]. Extended media is rapidly becoming the norm in online social media. Extended media refers to the media with the potential to motivate the audience to share the content spontaneously. Its outstanding feature is its extensibility, which includes both technical and cultural aspects.

The media extensibility of hypertext mentioned in this paper refers to the cross-system intertextuality of text at cultural level. This cross-system intertextuality makes text information flow between hot news and various new media, forming the spatial flow and construction of information. For example, in the episode of "It is Dalian", the young man in Dalian became a hot news figure because he stayed in Wuhan and became a volunteer. The TV drama was written into the time report drama because it saw that the "hot effect" on him could affect the good deeds of more ordinary people. This is the influence of news hot spots on the TV media. The popularity of TV dramas has also made more people know this optimistic Xiao Qiang again. The "Dalian Young Man" was written into the news of TV dramas and quickly boarded the hot search. It has become a hot figure in various major news media. This is the reverse influence of TV media on news media and network media, which makes information flow in space. This flow of media information eventually affected the real life



space. It is understood that Jiang Wenjiang, the prototype of "It is Dalian", returned to his hometown and opened a barbecue shop. The barbecue shop became an online celebrity shop because of Jiang Wenjiang, an "online celebrity", and the citizens rushed to punch in. In this way, we can see the extension of hypertext narration. Not only does information flow across media, but it will also form a secondary transmission and reverse influence, and finally realizes the real space, forming the three-dimensional space construction of information.

## 5.2. The Scripted Packaging and Thought Expression of Real Events

Documentary-like works are different from documentary films in a full sense. Although most of the events are adapted from real events, the film and television works must have been packaged and planned in a film and television way. Li Shengli, a scholar, thinks that "The Times Reportage" is a new style only on the surface, but its essence is similar to "Reportage" in literature. "Reportage" is a literary genre that reflects social reality by using literary artistic techniques. It is characterized by achieving the essential truth through artistic processing, focusing on depicting artistic images and expressing feelings [7]. "Be Together" and "Heroes in Harm's Way" as the reportage dramas of the times also have the documentary, authentic and lyrical features of reportage. In "The turning point of life", Zhang Jiayi dramas the director suffering from an asymptomatic disease. The prototype is Zhang Dingyu, the director of Wuhan Jinyintan, including Liu, the director who spoke with Zhang Jiayi in the drama, and Liu Zhiming, the director of Wuchang Hospital who died in the battle against the epidemic. "Common road" in Angel's role as riding alone to fight the epidemic in Wuhan Rongyi doctor is also based on real cases. This kind of similar news communication style makes the drama full of documentary color. In pursuit of documentary effect, Le Bin, a respiratory doctor played by Yang Yang in "Common road", and Dr. Rong Yi meet on Weibo for the same trip, and encounter dramatically on the way. In real life, the two archetypes of the story did not encounter each other, but this kind of plot design not only enables the dramatis personae to establish a poetic emotional interaction relationship, but also in the plot design, the two rescued the patients who thought chlorine poisoning was caused by the mixed use of disinfectant on the way. This is also a popular science while enhancing the dramatism and visibility. The plot of the TV series tells everyone to use the disinfectant correctly, otherwise it will backfire and even kill them. This is also in line with the needs of the people at that time. When we use disinfection products, accidents will indeed occur due to the lack of medical knowledge. This is also our film and television works, especially medical subject film and television works should bear the responsibility and obligation. At the same time, due to the emphasis on describing the two people's experiences on the way, we can further confirm that truth, kindness and beauty are the common feelings of these retrograde people under the inspiration of the spirit of the times. At the same time, we can also describe from the side the epidemic prevention policies and measures of various places at that time, so that we can see how the vast rural areas, except for urban areas and medical workers, were protected against epidemic, and we can get a more comprehensive understanding of the whole picture of China's epidemic prevention period at that time, and see the great patriotic feelings of the simple and unadorned farmers. Similar documentary works show true feelings and simple stories in dramatic plots. For example, in this unit of "It is Dalian", the screenwriter deliberately adds a "love element", which adds a bit of romance to this simple story, and at the same time makes the story more full and the characters more three-dimensional. "Love" is the common emotion and eternal theme of human beings. Therefore, such dramatic adaptation can arouse the emotional resonance of the audience.

## 6. Conclusions

This paper is based on the research and elaboration of such documentary works as time drama, summarizing the hypertext features of such works in the process of creation and the time-space flow of information exchange in the process of collecting the materials of the works. Through these characteristics, we conclude the relevant characteristics of such works. Through the summary and research, the author believes that not only the time report plays, which reflect the characteristics of the times and the major news events, have the intertextual features of this hypertext, including the literary adaptation works studied by many scholars before, but also have the obvious intertextual features and hypertext features. However, these adaptations are only limited to the second creation based on the original text and the commercial operation of IP. Through the research and conclusion of this paper, it is proved that the original text can also have the characteristics of hypertext. At the same time, the time report drama, a creative method of extracting materials through news or multimedia, multi-channels, provides new materials for later original literary and artistic works, and at the same time, cultivates the habit of relevant personnel to pay attention to current affairs and social reality. In recent years, most of the literary works come from the adaptation of Super IP, which is a great restriction to the diversity of literary works and the creative market. More research on the creative ideas and methods of original works plays a positive role in encouraging originality and prospering the cultural market.

This paper not only studies the hypertext features of documentary works, but also summarizes the content adaptation and emotional expression of such works. It is believed that documentary works should pay attention to the dramatic features of literary works while ensuring the authenticity of the story. Under the real background, it is necessary to convey the true feelings, enhance the audience's desire to watch, attract the audience with content, arouse the resonance with emotions, and let the audience be moved by true feelings in the resonance, and drive actions. Under the great background of the times, the reportage plays should not only meet the emotional needs of the times, but also shoulder certain social responsibilities, so that literary and artistic works can play a certain demonstration role while enjoying them, instead of becoming a fast-selling product in the pan-entertainment era.

## References

- [1] HenryJenkins (2003). *TransmediaStorytelling* [OL]. <http://www.technologyreview.com/news/401760/transmedia-storytelling/>, 2003-01-15.
- [2] [U.S.] Henry Jenkins: "Integration of Culture: The Conflict Zone between New Media and Old Media", translated by Du Yongming, Beijing: the Commercial Press, 2012, p. 157
- [3] Li Yuping. *New Theory of Intertextuality* [J] *Journal of Nankai*, 2006(3).
- [4] Huang Enhao, Zhang Xuchen (2016). *Double-edged effect of cross-media intertextuality-intertextual strategy formulation of cartoon toy derivatives* [J]. *Decoration*, 2016 (7): 86.
- [5] Gambarato Renira Rampazzo (2017), Teixeira Tarcia Lorena Peret. *Transmedia Strategies in Journalism An analytical model for the news coverage of planned events*[J]. *Journalism Studies*,2017(11):1381-1390.
- [6] HenryJenkins. *SlashMe,MashMe, SpreadMe*[EB/OL].[2007-04-23].<http://henryjenkins.org/blog/>.
- [7] Yin Hong (2001). *The Turn of the Century: A Memo of Chinese Movies in the 1990s* [J]. *Contemporary Movies*, 2001(1):26.