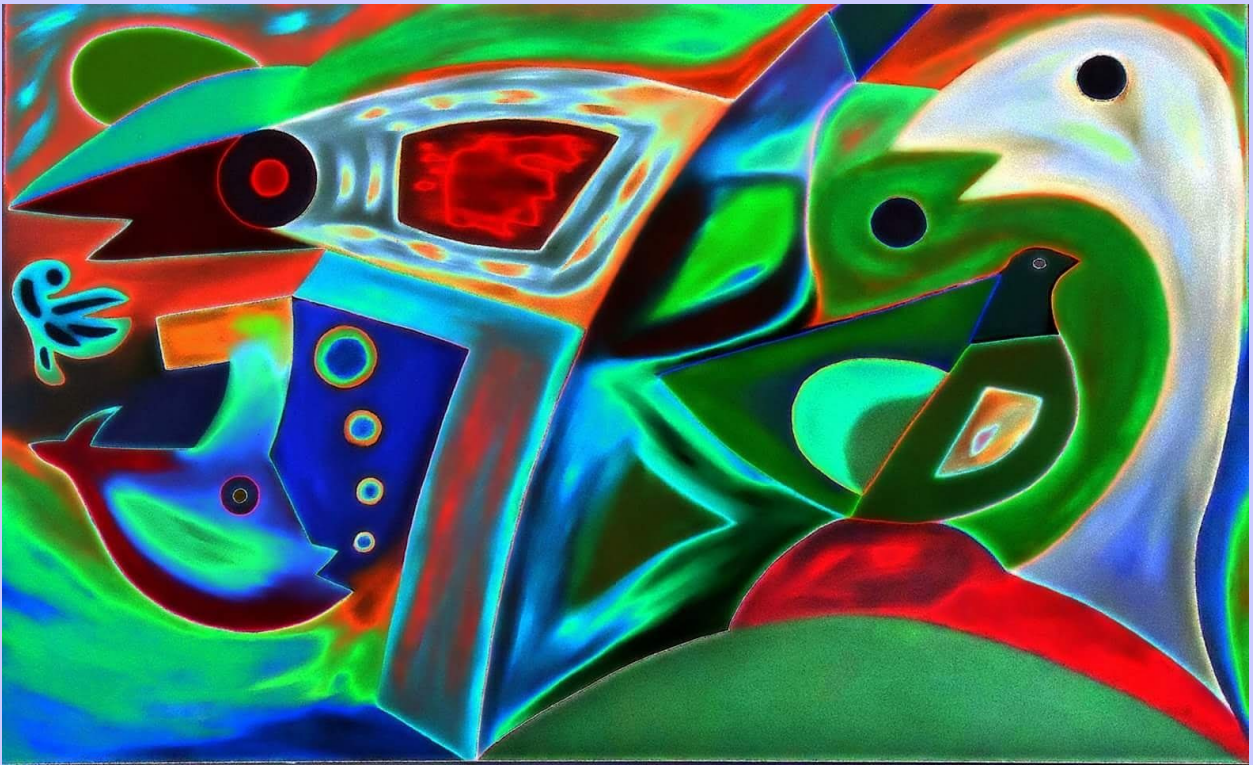


Journal of Digital Art & Humanities



ISSN 2712-8148

Vol.5 Iss.2

December 2024

© Institute of Cited Scientists

CONTENTS

Election, Technology and Political Participation in Nigeria: A Theoretical Review	3
Utibe Titus, Aluko Bayode	
Navigating Ethical Complexities of Artificial Intelligence in Civil Justice: A Discourse Analysis	16
Zahra Roozafzai	
An Introduction to the Relationship Between Actors' Internal Experience and External Embodiment in Theater Performance	28
Xiao Huan, Afeez Nawfal	
Research on the Artistic Aesthetics of Chinese Comedy Movies	38
Xiao Huan, Afeez Nawfal	
Polyneuropathy in Rheumatoid Arthritis (literature review)	47
Iuliia Zhelnina, Tatiana Baidina, Alexander Zhelnin, Tatiana Trushnikova, Shishkina Elena	

Research on the Artistic Aesthetics of Chinese Comedy Movies

Xiao Huan ¹[0009-0006-7227-3894], Afeez Nawfal ¹[0000-0002-5175-1731]

¹ Universiti Pendidikan Sultan Idris, Tanjung Malim, Perak, Malaysia

https://doi.org/10.33847/2712-8149.5.2_4

Received 29.09.2024/Revised 29.11.2024/Accepted 20.12.2024/Published 23.12.2024

Abstract. Comedy movies are one of the most important forms of movies, in which the director and comedians with unique styles can make the comedy movies have unique effects and styles. At present, there are two kinds of comedy movies in the domestic market, one is the comedy movies made in China, and the other is from Hollywood. In terms of the artistic means used, each comedy movie has its own uniqueness, so the comedy movies have a great influence on the domestic movie industry. On the basis of relevant theories, this article mainly takes famous comedy films at home and abroad as the research object, and analyzes comedy films at home and abroad from the angles of narrative form, means and discourse according to the texts of classic comedy films. Finally, it discusses the influence of domestic and foreign comedy movies on the aesthetic level of the public and the development prospect of Chinese comedy movies.

Keywords: comedy movies; narrative style; popular aesthetics; film industry

1. Introduction

Comedy movies have long been a cornerstone of the film industry, offering audiences a respite from the rigors of daily life through laughter and humor. They are not merely vehicles for entertainment but also profound reflections of societal norms, cultural values, and human experiences. This study aims to delve into the artistic aesthetics of Chinese comedy movies, exploring how they have evolved, the unique elements that define them, and their impact on the domestic and international film landscape.

The primary objective of this research is to analyze the narrative styles, comedic techniques, and cultural nuances that characterize Chinese comedy films, contrasting them with their Hollywood counterparts. By examining both the traditional and modern approaches to comedy in cinema, this study seeks to uncover the underlying mechanisms that make Chinese comedy movies resonate with their audience and contribute to the rich tapestry of global cinema.

This research contributes to the field in several significant ways.[2] Firstly, it provides a comprehensive framework for understanding the aesthetic evolution of Chinese comedy films within the context of changing societal values and technological advancements. Secondly, it offers insights into the creative processes and storytelling techniques that have been employed by Chinese filmmakers to craft comedies that are both commercially successful and artistically significant.[6] Thirdly, by comparing Chinese and Western comedic styles, this study sheds light on the cultural differences and similarities that influence the reception and appreciation of comedy across different audiences.[13]

Furthermore, this research aims to bridge the gap in scholarly discourse on Chinese comedy films, which has often been overlooked in favor of more mainstream genres. By highlighting the artistic merits and cultural significance of these films, this study hopes to stimulate further academic interest and encourage a more nuanced appreciation of Chinese comedy within the broader scope of film studies.[5]

In summary, this article endeavors to provide a thorough analysis of the artistic aesthetics of Chinese comedy movies, offering a fresh perspective on their role in the film industry and their potential to influence future cinematic expressions of humor and satire. Through this exploration, we aim to enrich the understanding of Chinese comedy films and their place within the global cinematic landscape.

Comedy is a medium to express the artistic image of laughter, which can give people a pleasant feeling while subtly conveying a good character and ideas. The first and foremost element of a comedy movie is laughter, and the source of laughter is usually taken from life, so the material for a comedy movie needs to be taken from real life as well.

Comedy movies have a very long history, and the first comedy movie in the world was the Lumière Brothers' documentary "Water for Gardeners". After this movie, comedy movies showed a booming trend. In the long process of development, many comedy directors and comedy masters have brought fun to our life and influenced the development of comedy movie industry with their unique charm and style.

Foreign comedy movies developed earlier, from the initial Charles Chaplin, and then after the Kim Carrey, so that the United States of America's Hollywood comedy has a great development. Nowadays, Hollywood comedy movie combines the strengths of all families and develops it to a whole new level.

The development of comedy movies in China is relatively late, and we have a deep impression of the earliest Stephen Chow, then Pan Changjiang, Ge You, Xu Zheng, Huang Bo, Wang Baoqiang and so on. Although it is hard to recognize Chinese drama films from the perspective of world cinema, the Chinese humor present in their films has created waves after waves in the Chinese film industry.

In terms of narrative style, foreign comedy movies are not so outstanding in terms of plot and narrative. Early foreign comedy movies did not have complete plots, but more often utilized the actors' witty and strange performances to form a fragment, thus implanting funny elements. For example, Chaplin's signature moves, Bean's eyes, and Kim Carrey's exaggerated expressions were the main factors of hilarity. Although the plot has been improved in the later stage, the whole plot and the narrative do not contain too many funny elements. If you take away the funny expressions of the actors, it's actually no different from ordinary movies, such as "Dumb and Dumber" and "The Mutant Man" by Kim Carrey. At the same time, from the beginning to the end, foreign films do not pay much attention to the funny elements of language and words, the audience laughs when watching the movie, and then there is seldom any thought-provoking reminiscence after watching the movie.

Domestic funny movies have always paid more attention to the shaping of the overall plot as well as the refinement of words and language, and on the contrary, they have been lighter on the individual exaggerated performances of the actors. In the early days, the plot, language, text, and personal performances of Stephen Chow's movies were all top-notch, setting off a wave of comedy movies in China. The box office success of Ge You's "Private Custom", Xu Zheng's "Lost in Transit" and "Lost in Thailand" has further demonstrated that domestic comedy movies pay more attention to the construction of the plot of the whole movie as well as the refinement of the language and text, and in turn, the individual performances of the actors are becoming more and more diluted.

Domestic and foreign comedy movies focus on the elements and the cultural elements of each place are inseparable, there is no one who is better said, but there is no doubt that the domestic film is increasingly diluted the level of the actor's own witty, quirky is not desirable. This article mainly focuses on the detailed analysis of the narrative style of domestic and foreign films, discusses the differences between the two, and seeks to complement the shortcomings and promote the development of the domestic comedy film industry. Table 1 below helps readers quickly understand different comedy movie styles and compare them with the Chinese comedy movies discussed in the text.

Table 1. Different styles of Chinese comedy movies.

Comedy Movie Style	Description	Representative Movies
Satirical Comedy	Uses exaggeration and satire to criticize social phenomena.	"A Chinese Odyssey"
Absurd Comedy	Generates humor through absurd and illogical plots.	"Crazy Stone"
Situational Comedy	Relies on dialogue and situational humor, often set in specific scenes.	"Lost on Journey"
Black Humor	Explores humor that arises from serious or tragic themes.	"Let the Bullets Fly"
Romantic Comedy	Combines elements of love and humor, usually ending happily.	"If You Are the One"

2. Comedy Movie Style Discourse

2.1 Narrative Perspective Art

In order to clarify the narrative perspective of comedy movies, we must first find the so-called narrative subject. From the narrative perspective of comedy film, the subject of the narrative is simply the storyteller, obviously, this is a more embodied interpretation, the actual storyteller is not just embodied in the person, it should be a kind of abstract painting reference, such as a certain kind of text, or it may be a kind of angle, a kind of narrator. In a comedy movie, the subject of the narrative may be a side or character, or it may be a storyteller who is hidden from the comedy movie.

After combing the domestic and foreign comedy movies, it can be clearly found that the narrative perspectives adopted are all omniscient and omnipotent narratives from God's point of view. God's perspective means that there is no specific storyteller, but the development of the story is still driven by some kind of force, which usually refers to the director or screenwriter of the comedy movie. This omniscient God's point of view narrative is the most acceptable to the audience, and is also the most commonly used. The audience watching the movie can also follow this perspective to watch the development of the story, in general, this God's perspective narrative art can be easily accepted by the audience, and at the same time will not have the limitations of the perspective.

In Stephen Chow's movie "The Saint of Gamblers", this God's point of view is even more obvious, in the gambling table when gambling cards, the audience can not only see the star of the week caught in the hands of the cards, but also follow the camera to watch the star of the week opponents currently using the cards, so that the audience will be in the opponents of the card is better than the star of the week when pinching cold sweat, will make the film to create the atmosphere to achieve the director's desired effect, and ultimately make the quality of the movie improved. Ultimately, the quality of the movie will be improved [2].

2.2 The Art of Figure Composition

Characterization is the soul of a comedy movie and the main core of its narrative. In a comedy movie, characters are an important means to express the ideas and contents of this movie. Therefore, how to successfully shape the task in comedy movies is very crucial, especially different from other types of movies, the characters in comedy movies are not imagined out of thin air, and each of its characters will embody what they want to express, so the core of comedy movies relies on the characters shaped in the whole movie to show, that is, it is necessary to pay attention to the composition of the characters in comedy movies.

There are many familiar characters in domestic comedy movies, such as Zun Zun Bao in "Journey to the West", Charlotte in "Charlotte's Trouble", and Tong Pak Fu in "Tong Pak Fu Points the Autumn Fragrance". Then, such as Bean, airplane head, A Dull, A Gua, disguised monster and so on in foreign films, although the composition of the characters, the domestic is mainly divided into two types of ancient and modern

costumes, foreign countries are divided into two types of idiosyncratic people and normal people, but domestic and foreign characterization has many common characteristics.

In many comedy movies both at home and abroad, usually the main characters of the movie are small but have their own very striking features. Most of the comedy movies usually work on the look of the characters in order to win the attention of the audience and make the attention impressed by the movie. For example, in Stephen Chow's movie "Journey to the West with Big Lies", when he first appeared on the scene, the character demonstrated was the big boss of the axe gang, wearing tattered clothes, full of beard, unkempt, with a strange bronze mirror hanging on his chest, and his appearance made the audience feel that the whole movie was very comedic. Especially in the movie "The Book of the Deer and the Tripod", Wei Xiaobao wearing a "tiger skin hat" modeling, so that the audience can not help but laugh, this hat was supposed to be China to children to wear a kind of hat, here the modeling design is more exaggerated, especially later, Wei Xiaobao in the capacity of an adult to wear a "tiger skin hat" when the audience was laughing.[4]

2.3 Narrative Form Art

So far, there are two main narrative forms used in comedy movies, one is the classic narrative form and the other is the modern narrative, which have their own characteristics and focuses.

(1) Classic Narratives

The classic narrative form has been popularized and mainstreamed since the early twentieth century, and is by far the most commonly used narrative form. Comedy movies made using the classic narrative form usually have a template, which is a conventional way of telling the story of the movie. This narrative form still dominates most movies today.

The classic narrative is a form of narration that has dominated feature filmmaking since the early 1900s and is by far the most popular type of storytelling. Movies that choose the classic narrative usually have a pattern to follow, such as the plot, characters, and structure, etc., and it always adopts a conventionalized narrative form. This kind of narrative form is still very popular today, whether it is Hollywood movies or Chinese movies, most of them adopt the classic narrative.

For example, Shaolin Soccer adopts a traditional classic narrative structure, from the search for brothers and sisters to form a soccer team, to the final match, and then to the national championship. For example, Lost in Thailand, Lost in Transit, The Trouble with Charlotte, and Dumb and Dumber all use the traditional narrative structure.[8]

(2) Modern Narratives

Modern narrative forms, on the other hand, are more transcendent and distinctive narratives. Modernist narrative refers to an artistic trend that became popular at the end of the twentieth century and is diametrically opposed to traditional narrative. The lens used is often more bizarre and elusive, and the story it represents does not follow the conventional development, and is often more fragmented, usually using some of the virtual lens to reflect some of the things that happen in real life, so as to map the laws of reality. Usually, this narrative form of the film are more abstract, difficult to understand, which carries the author to express the obscure ideas, and now there are also many domestic films using modern narrative form.

From the author's point of view, the most impressive is the "Journey to the West" its narrative style is broken, the overall plot with the repeated use of the moonlight box repeatedly in the front and back of the five hundred years for jumping, many people in the first time to see the time, are looking at the quite ambiguous, need to repeatedly watch, in order to understand which the overall structure of the movie, although its individual segments are more fragmented, but the entire film's plot structure is not broken! Although its individual fragments are more broken, the plot structure of the whole movie is not broken, and is more coherent [3].

2.4 The Art of Narrative Discourse

Comedy movies are generally commercial movies, that is to say, they aim at the final box office, so their production process mainly focuses on catering to the public's taste as the main means. And how to adopt the classic discourse to make it trendy to increase the impact of the movie becomes the place where the preparation and the director focus on.

Nowadays Chinese and foreign comedy movies incorporate many classic commercialized languages into the movies so as to inspire and educate the audience. That is to say, while making the audience laugh, they are also able to use some educational words and behaviors to cause the audience to think. If a vulgar comedy movie is just to make the audience laugh and is superficial, then a high level comedy movie needs to "teach" the audience to laugh, and it is a meaningful laugh.

Similarly, comedy movies also often adopt elite discourse to present the theme of the movie and the era. The so-called elite language is a language that focuses on exposing the ugliness, vulgarity and backwardness of the society, ridiculing the dark side of the society, praising the good qualities of human beings, and caring for the disadvantaged. Elite language has a certain degree of rationality and independence, so the use of elite language comedy scripts often seem a bit out of place in the world, not very much in line with the audience's life, which makes it difficult for some of the audience to accept this kind of comedy movie. Therefore, although many comedy movies nowadays use the elite language, they also interpret the elite language, so that the elite language can be embodied in a popular language, which can improve the influence of comedy movies and cater to the audience's aesthetic level.

For example, in the film "Truman's World", the production adopts the way of massification of elite discourse. The main purpose of the movie is to express that in today's society, all kinds of media tools gradually deprive people of their private space and freedom of existence, and at the same time, people also have the desire to manipulate, control and pry into other people's lives, thus destroying the lives of many people. The theme of the movie is very forward-looking, and the angle and intention of the movie are also very profound, but if the movie knowledge simply adopts the elite discourse to narrate this problem, it will make the audience's viewing experience become particularly poor. However, "Truman's World" adopts a popularized discourse, and the whole film is full of witty and exaggerated funny words and shots, which combine the film with their own lives, and ultimately experience the theme of the film [10].

3. The Influence of Popular Aesthetic Trends on Comedy Movies

3.1. Influence of the aesthetic psychology of popular art

Someone once said, "Comedy is national, while tragedy is global." This shows that comedy movies have certain limitations and are influenced by many regional factors such as country, culture, nationality and aesthetics. It is these influences that make the styles of comedy movies in different parts of the world completely different, and their narrative and focus in the movies are very different. Foreign Hollywood comedy movies, because of their cultural diversity, also show a diversified narrative style, even if one or two of them are not accepted by the audience, most of the comedy movies can still be loved by the audience. Similarly, it is difficult for foreign comedy movies to replace domestic comedy movies in the audience's mind. For example, at the beginning of the twenty-first century, when all kinds of comedy movies of Kim Carrey were introduced to China, many audiences found it inexplicable. But undeniably, from the world's point of view, Hollywood movies have high-tech production methods as well as post-processing, which is more inclined to the Hollywood narrative, the whole comedy movie is supported by the development of events, so that the audience can pay more attention to the beginning of the event, the development as well as the results, in the production of the results of the time, and naturally, the movie also came to an end.

The difference in the aesthetics of the audience for comedy movies is more obvious, especially the aesthetics of comedy movies for the Eastern and Western audiences are very different. This aesthetic is mainly related to culture. Western audience's aesthetic is more heroic, and they want to see things on screen that are not easy to see in life, that is to say, the so-called spectacle events outside of daily life. On the other hand, in China, the audience prefers to see some comedic events on the screen which are originated from life and taken from life, that is to say, they prefer the witty events which happen in their own life.

It is also because of the cultural differences between Chinese and foreign comedy movies that there is often a big difference between Chinese and foreign comedy movies when it comes to characterization. Very often, although both of them portray minor characters, the minor characters portrayed in Chinese comedy movies are those that can be found in the streets and alleys, or those who are known to the audience as the bottom of the hierarchy. While foreign movies also portray minor characters, they are very different from the minor characters in Chinese comedy movies, they more often portray strange people, that is, strange looking or strange character minor characters, who are not easy to find out from the streets and alleys.

It can be said that so far, both domestic and foreign comedy movies have responded well to the aesthetic needs expected by their audiences. Most foreign comedy movies are Hollywood movies, which need to be shown to audiences all over the world, so their culture is more diversified, and their narrative and discourse forms are also more diversified, so that audiences all over the world can understand the joy of the movie when enjoying it. Most of the domestic movies are only shown to the audience in their own countries, but with the development and progress of the Chinese movie industry, more and more works have begun to consider the audience around the world, so they are also slowly improving their own works, so that they can be in line with the aesthetic standard of the audience around the world.

3.2. Borrowing and Improvement of Chinese Dramatic Films

Comedy movies in mainland China began to originate from the silent film era. Zheng Zhengqiu's *Labor Love* is the earliest comedy film in China, and it is also similar to other comedy films in the world in the perspective of the use of various elements of comedy, and also the special use of everyday objects as one of the main comedic factors, for example, vendors fighting with fruits, and so on.

Undoubtedly, Stephen Chow still has a strong influence in China's comedy film industry, resulting in a long period of time, the domestic and Hong Kong and Taiwan in the conception of comedy films like to imitate Stephen Chow's comedy films to win box office, but all the failures have shown that comedy films in the process of development, just rely on imitation is still insufficient, there should be more innovation and development. For example, Xu Zheng's "Lost in Transit" and Huang Bo's "Crazy" series have created their own comedy features. First of all, when creating comedy movies, practitioners should understand that comedy movies should follow the aesthetic level of the public nowadays, that is, to combine with the spirit of the times and the art of discourse, etc.; secondly, they should fully realize that comedy movies must have the essence of entertainment, that is, the so-called art of laughter, and how to make the audience laugh is the ultimate goal of comedy movies; lastly, they should also adopt some new technological filming techniques and narrative means to make comedy movies more creative and innovative. Finally, we should adopt some new technology shooting techniques and narrative means to innovate the comedy movie, and we can't always think that comedy movie is a low-cost movie, which adopts low-cost in the characterization and scene manufacturing, and thus can't express the moral meaning of the movie well.

Excellent comedy movies will have the role of edutainment, this kind of movie can make the audience laugh, at the same time, have more touching thinking, have

a new level of understanding of life have experience. For example, in "The Trouble with Charlotte", it will let the audience after laughing, there is a deeper thinking about life, if their lives can start over again, how they will choose, whether to do the choice will be happier now, is that those who did not get the unattainable dream is more worthy of their own nostalgia, or is it more worthwhile to cherish their own immediate life, the people around them.

Most of the Chinese comedy movies are only suitable for specific groups of people to savor, which is the shortcoming of the current domestic comedy movies, and should be updated so that they can adapt to the psychology of more audiences of different ages and levels. In this regard, domestic movies can learn from the world's outstanding comedy movies, adopt their characteristic narrative means, genres and forms, and find their own position and characteristics from the world's culture. For example, the Indian movie "Three Stooges in Bollywood", which criticizes and opposes the traditional indoctrination education and the success of the main character in the end, makes the audience feel very happy, and at the same time, it cuts in from the angle of education, which is in line with the psychology of the majority of the audience, and at the same time, it also points out the educational problems that exist in more than 80% of the countries in the world.

In recent years, comedy movies in the mainland have made great development, which shows that practitioners in the domestic film industry have also begun to pay attention to comedy movies, and more practitioners have entered the comedy movie industry to develop and meet the expectations of the general domestic audience for comedy movies.

4. Features of Chinese Comedy Movies in the Digital Age

In the digital age, Chinese comedy movies have undergone significant transformations. The popularity of the internet has led to an increasing number of viewers choosing to watch movies online, a trend that has not only changed the distribution channels of movies but also influenced the creation and marketing strategies of movie content. Chinese comedy movies have begun to utilize digital technology more extensively for special effects, enhancing visual effects and the viewing experience. At the same time, content creators have placed greater emphasis on innovation, combining traditional elements with modern culture to attract younger audiences. Additionally, Chinese comedy movies are actively exploring international cooperation, expanding their global reach through cross-border co-productions and global distribution. The rise of social media has provided a new platform for film promotion, making film publicity more direct and interactive. Table 2 below provides an intuitive display of the features of Chinese comedy movies in the digital age, helping to understand how these features impact the film industry.

Table 2. Features of Chinese comedy movies in the digital age

Feature	Description
Online Viewing Trends	Describes how the internet has changed the way audiences watch and consume comedy movies.
Technological Impact	Discusses how digital technology affects film production and special effects.
Content Innovation	Analyzes how Chinese comedy movies attract young audiences through innovative content.
Cultural Integration	Shows how Chinese comedy movies integrate traditional elements with modern culture.
International Cooperation and Exchange	Describes how Chinese comedy movies expand their global influence through international cooperation.

5. Conclusion

Our study has revealed that Chinese comedy movies often employ a unique blend of narrative techniques and cultural references that distinguish them from their Hollywood counterparts. The use of local humor, the incorporation of social commentary, and the emphasis on character-driven stories are key elements that resonate with domestic audiences. Moreover, the findings suggest that the success of Chinese comedies lies in their ability to balance traditional comedic forms with modern sensibilities, reflecting the evolving tastes and values of the audience.

In conclusion, this article set out to explore the artistic aesthetics of Chinese comedy movies and their impact on the domestic and international film industry. The study aimed to analyze the narrative styles, comedic techniques, and cultural nuances that define these films, and to understand how they have evolved over time.

The primary goal of our article was to investigate the distinctive features of Chinese comedy movies and to assess their influence on the aesthetic sensibilities of the audience. We also sought to compare these films with those from Hollywood to understand the cultural and artistic differences.

Our major findings indicate that Chinese comedy movies have a distinct narrative style that is deeply rooted in local culture and humor. The success of these films is attributed to their ability to merge traditional elements with contemporary themes, creating a unique cinematic experience that appeals to a broad audience. Researchers can benefit from the results of this study by gaining a nuanced understanding of the comedic elements in Chinese cinema. This understanding can inform future analyses of film aesthetics and provide a framework for comparing comedic traditions across different cultures.

A limitation of our work is that it primarily focuses on a select number of films, which may not encompass the full spectrum of Chinese comedy movies. Additionally, the study did not account for the impact of recent technological advancements in film production and distribution on the evolution of comedy aesthetics.

For future research, we recommend expanding the scope to include a wider range of Chinese comedy films and exploring the influence of new media and digital platforms on the genre. It would also be beneficial to examine how global audience perceptions of Chinese comedy movies are shaped by cross-cultural exchanges and the international distribution of these films.

By addressing these areas, future research can build upon the foundation laid by this study, contributing to a more comprehensive understanding of the art of comedy filmmaking and its role in the cultural landscape. This will not only enrich academic discourse but also have practical implications for the training and development of filmmakers, ultimately enhancing the power of cinema to entertain and educate audiences worldwide.

References

1. Attardo S. *Linguistic Theories of Humor*. Mouton de Gruyter; 1994.
2. Bordwell D, Thompson K. *Film Art: An Introduction*. McGraw - Hill Education; 2008.
3. Carroll N. Notes on the Sight Gag. In: Horton AS, ed. *Comedy/Cinema/Theory*. University of California Press; 1991.
4. Chapple S, Kattenbelt C. *Key Terms in Theatre and Performance Studies*. Routledge; 2006.
5. Horton AS, McDougal J. Introduction: The Logic of Comedy. In: Horton AS, ed. *Comedy/Cinema/Theory*. University of California Press; 1981.
6. King G. *Film Comedy*. Wallflower Press; 2002.
7. Liu Fan. Narrative Strategies of Mainstream Commercial Movies in the Perspective of Creative Industries. *Movie Art*. 2006;3.
8. Neale S. *Genre and Hollywood*. Routledge; 2000.

9. Shen Guofang. The Eternal Mystery: On the Aesthetic Value Mechanism of Genre Films. Contemporary Cinema. 2004;6.
10. Staiger J. Perverse Spectators: The Practices of Film Reception. New York University Press; 2000.
11. Tudor A. Image and Influence: Studies in the Sociology of Film. St. Martin's Press; 1974.
12. Wen Dezhao. Postmodern Strategies of Parody - Comedy Film Narrative. Movie Literature. 2008;5.
13. Zabalbeascoa P. Translation and the Spanish Audiovisual Market. Routledge; 2012.
14. Wen Dezhao. Postmodern Strategies of Parody-Comedy Film Narrative [J]. Movie Literature. 2008;5.
15. Liu Fan. Narrative Strategies of Mainstream Commercial Movies in the Perspective of Creative Industries [J]. Movie Art. 2006;3.
16. Shen Guofang. The Eternal Mystery: On the Aesthetic Value Mechanism of Genre Films [J]. Contemporary Cinema. 2004;6.

Journal of Digital Art & Humanities (JDAH) has **ISSN 2712-8148** registered at the ISSN Centre in Cyprus. Each published article has been assigned by DOI, ORCID.

Aims and Objectives

Published online by Institute of Cited Scientists (ICS), Cyprus, two times a year since 2020, Journal of Digital Art & Humanities (JDAH) is an international peer-reviewed journal which aims at the latest ideas, innovations, trends, experiences and concerns in the field of the arts & humanities. Our journal bridges the humanities, artistic, and scientific disciplines. It is a nexus for information exchange among academia and industry addressing theory, criticism, and practice.

The main goal of this journal is to efficiently disseminate original findings generated by human brain with utilizing modern information/digital technologies with multidisciplinary approach.

Topics discussed in this journal include the following: Digital Technology in Public Administration; Artificial Intelligence in Civil Justice; Digital Technology in Theater and Movie; Digital Technology in Health Care.

The views, opinions and data expressed in any publication reflect only those of the individual author or contributor(s) and not those of ICS and/or the publisher.

ICS and/or the editors disclaim responsibility for any injury to people or property resulting from any ideas, methods, instructions or products referred to in the journal content.

Editorial Board

Editor-in-Chief Tatiana Antipova, Institute of Cited Scientists, Cyprus

<https://orcid.org/0000-0002-0872-4965>

Editors

Achmad Nurmandi, Universitas Muhammadiyah Yogyakarta, Indonesia

<https://orcid.org/0000-0002-6730-0273>

Ahamad Tarmizi Azizan, Asian Southeast Digital Arts Association, Malaysia

<https://orcid.org/0000-0003-4361-147X>

Antonio Donizeti da Cruz, Universidade Estadual do Oeste do Paraná, Letras, Brazil

<https://orcid.org/0000-0002-4672-7542>

Ari Riswanto, Universitas Pendidikan, Bandung, Indonesia

<https://orcid.org/0000-0002-0924-7996>

Florin Popentiu-Vlădescu, "Elena Teodorini" Academy of Arts and Sciences, London, UK

<https://orcid.org/0000-0002-0857-117X>

Jon W. Beard, Iowa State University, Ames, US

<https://orcid.org/0000-0002-6274-6567>

Indra Bastian, Universitas Gadjah Mada, Yogyakarta, Indonesia

<https://orcid.org/0000-0003-4658-8690>

Indrawati Yuhertiana, Universitas Pembangunan Nasional Veteran Jatim, Surabaya, Indonesia

<https://orcid.org/0000-0002-1613-1692>

Narcisa Roxana Moșteanu, American University of Malta, Malta

<https://orcid.org/0000-0001-5905-8600>

Narmina Rahimli, Impact Consulting, Hong Kong, China

<https://orcid.org/0000-0002-4755-4604>

Patricia Ioana Riurean, Synevo, Bucharest, Romania

<https://orcid.org/0000-0003-1683-0052>

Rashmi Gujrati, Tecnia Institute of Advanced studies, New Delhi, India

<https://orcid.org/0000-0002-1128-3742>

Contact information

Journal URL: <https://ics.events/journal-of-digital-art-humanities/>

Email: publ@ics.events, conf@ics.events

Printed online from the original layout under the imprint at:
1, Vlachou, Nicosia, The Republic of Cyprus

The picture on JDAH cover was painted by Antonio Donizeti da Cruz, Brazil.