

A Study on the Paradigm of Biographical Films Based on Intermedia Theory

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Abstract. Biographical films, as an intersection of art, society, and media, hold significant value in both historical representation and contemporary cultural narratives. Media transitions shape the evolution of biographical films by influencing their creation processes, modes of dissemination, and patterns of audience engagement. Using analytical and comparative methods, the study examines how shifts in media influence narrative techniques, protagonist selection, and audience reception. Traditional biographical films often focused on elite figures and innate genius, while modern works emphasize personalized and diverse portrayals, reflecting contemporary media trends. In the digital age, biographical films incorporate interactivity and audience participation, evolving into active cultural memory nodes. These findings highlight the genre's adaptability, its ability to construct immersive storyworlds, and its engagement with fragmented, decentralized audiences. Biographical films balance historical authenticity with intermedia innovation, redefining the relationship between media, history, and cultural production.

Keywords: Intermedia Context, Genre Paradigm of Biographical Films, Media Ecology.

1. Introduction

In today's intermedia context, artistic creation is no longer confined to a single medium. The differentiated characteristics of different media often intertwine and merge in the process of creation and dissemination. As a form of art closely related to the social environment, film and television art plays an important role in this wave of intermedia creation. Biographical films, as a type of film and television art closely connected to society, audiences, and the media, are deeply influenced by the characteristics of the medium in their creation [1]. Therefore, the study of biographical films must consider the characteristics of their creation and dissemination media.

As a genre of film and television art that reflects history, how to balance the authenticity of history with the dramatic nature of art is a question that biographical films must constantly consider in the creative process. Biographical films adopt varied expressions across different media which ensures that audiences receive adequate information. It also helps them establish an emotional connection with the historical period depicted in the films. Under the Hollywood studio model, biographical films tend to focus on conflicts between highly talented geniuses and specific communities. In the era dominated by television, biographical films integrate historical materials using Freud theory [2], establishing emotional connections between protagonists as "victims" and the audience.

This paper examines how the Internet as a dissemination medium has altered the paradigms of biographical films and audience habits. It does so by analyzing the historical development of biographical films. Media influence on art is comprehensive, impacting aspects such as image size and duration limitations. It also reshapes audience selection and acceptance methods, leading to changes in protagonist types and narrative paradigms. The significance of biographical films in shaping historical memory and promoting popular culture has also changed accordingly.

2. Exploration of the Value of Film and Television Art in the Intermedia Context

The exploration in the context of intermedia refers specifically to the process of studying the unique attributes of various art categories and the relationships between different media based on their respective characteristics. As a form of art closely aligned with the social environment in the practice of intermedia artistic creation, film and television art are profoundly influenced by the characteristics of the media. This paper aims to conduct research on film and television art (especially the genre of biographical films) by examining the evolution of works. It seeks to explore the influence of different media on the artistic and commercial characteristics of film and television works, thereby envisioning the development trends of film and television art in the wave of intermedia creation.

2.1. The Medium Characteristics of Film and Television Art

As one of the core elements of artistic creation, the medium not only encapsulates the form and meaning of art but also serves as the vehicle for the dissemination of artistic works. The material, symbolic, and communicative aspects of art media allow diverse content, paradigms, modes of expression, and channels of communication for various art categories expressed through different media.

In the artistic production process, media, as technical means, externalize the internal thought processes of creators, transforming abstract thinking into tangible representations. The unique effects of a single medium contribute to distinct stylistic tendencies in the expression of artistic thought. How creators utilize the methods of material media and employ artistic language to convey their intentions is influenced by the medium's orientation [3]. Consequently, adapting to the distinct characteristics of different media establishes a differentiated creative paradigm, resulting in unique stylistic elements among art categories.

Concerning the circulation of artworks in society, Alexander researched the interaction between artworks and the external environment, constructing a cultural diamond mediated by the "distributor". The cultural diamond is shown in Figure 1.

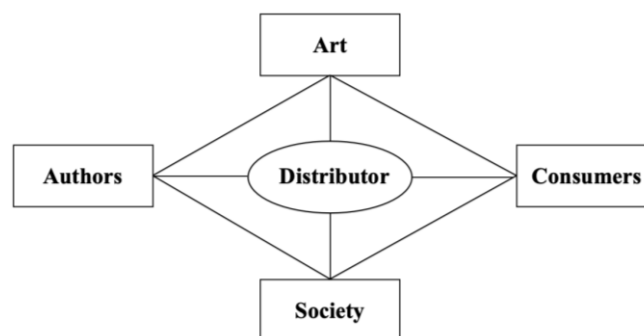


Figure 1. Alexander's Cultural Diamond

This affirms that, in contrast to other commodity types, art does not directly connect with society. Instead, it necessitates the distributor to function as the "gatekeeper" between art and society, authors and consumers [4]. Observing the phenomenon of the medium as a vehicle for artistic communication and cultural mediators acting as distributors between artistic creation and appreciation, Zhou opted to replace "distributor" with "media" in Alexander's rhombus [5]. This solidifies the role of the medium as a bridge between art work and the universe. Intermediaries function both as conduits for transforming artists' inner thoughts into artistic creations and as bridges that connect artists with audiences, art production with its reception, and individual works with the broader universe.

However, the mediums are not non-interactive with each other. In contrast to single-medium art forms, the mutual borrowing and fusion of different art mediums expand the range of artistic expression. While retaining their own media characteristics, artworks attempt to surpass the constraints of their original medium, aiming to create an "intermedia" effect that transcends the

capabilities of a single medium. In the context of intermedia, film and television art represent complex artistic forms within the broader concept of intermedia. Differing from the singular purity of literary, plastic, and musical arts, film and television art involve the reworking and fusion of multiple art disciplines, as well as the dissemination through various media methods.

The study of intermedia art is rooted in the characteristics of media, necessitating the identification of relationships between different art categories. Wolf, in his tetrad of intermedia modal relationships, categorizes the research direction into “extracompositional” and “intracompositional”, outlining four intermedia modal relationships.

In film and television art, the use of various other media symbols, such as narrative in literature and color in painting, reflects transmediality [6]. Simultaneously, media shifts often occur in film and television works, with many films and TV series adapted from literary and theatrical works, incorporating narrative techniques from literature. Within the realm of intra-work research, multimediality / plurimediality refers to the combination of multiple media in artworks, forming a composite art that, in the case of film and television art, includes literature, performance, music, visual symbols, etc. In comparison to the first three intermedia modes, intermedial reference is less likely to appear in film and television art.

To study different types of intermedial art, it is crucial to employ varied research methods that take into account the characteristics of the media. This approach enables the exploration of stylistic differences among different art categories. For film and television art, a distinct research method emerges, one that integrates various other art disciplines.

2.2. Exploration of Biopics in a Intermedia Context

In the context of intermedia theory research, the complexity of intermediality in film and television art lies in its significant commercial attributes compared to some pure art categories. It may be influenced by various aspects of society in its dissemination and consumption, making the impact of media on film and television art potentially surpass that of other art categories. From the big screen to television, and now to mobile displays and future XR-related technologies, the transformation of the medium for film and television art significantly influences its creative paradigm and media dissemination. Studying medium in the context of such a unique intermedial art as film and television allows for a precise understanding of its creative characteristics and modes of dissemination.

The importance of expression in film and television art is self-evident. Through the joint presentation of text, imagery, and sound, film and television art conveys rich meaning. Intricately connected to expression is the rich artistic connotation depicted through narrative techniques in film and television art. Unlike literature, film presents crucial intermedia modal relationships, offering more narrative possibilities for film and television art.

Film and television art exhibits distinctive characteristics compared to literature or visual arts, notably its prominent feature of multiple “tracks” of narrative. As Seymour Chatman’s theory elucidates: “Literary narratives (with some exceptions such as illustrated novels) are realized through a single ‘track’, i.e., the written word, whereas cinema is a much more complex medium, with two tracks of information.” [7]. In the present era of matured sound film technology, film and television art’s “tracks” have become even more diverse, encompassing text, visual imagery, and sound. This diverse representation of “tracks” is crucial in expanding the scope of information conveyed by film and television art.

The limitations imposed by the visual frame actually extend the narrative space and time for film and television art, delivering the possibilities of information and development to the audience’s mind. The montage technique introduces a portrayal of time that firmly establishes the rhythm of the film in connection with the real-world time. Film and television art combines the expressive contents of shaping, sounding, and verbalising, which stipulates and extends the boundaries of information expression from multiple perspectives.

The abundance of information and manipulable time rhythm yield unique expressive outcomes in film and television art. The richness and subtlety of the content expressed in these works simulate a

“immersive” characteristic, while the manipulable time and rhythm define the depth of the audience’s experiential scope. Compared to the integrality creation features of film and television art as an art category, the differences in media have further subdivided it into different directions. With the constant evolution of new technologies, such as the big screen, television, and mobile displays, each medium’s characteristics bring new development directions for the creative paradigm of film and television art.

Traditional big screen film and television art, primarily screen films, holds its most important media characteristics in the closed viewing environment, a relatively fixed work duration, and impactful audiovisual language. On the other hand, television medium-presented film and television art exists in a more relaxed viewing environment, struggles to create impactful audiovisual language output, and faces less pressure regarding box office performance. Mobile display screens (including phones, computers, etc.), leveraging Internet technology, offer significant interactivity, great flexibility, and a decentralized communication atmosphere. While the classification of film and television works carried by new technologies like XR as part of the film and television art category is debatable, XR medium is expected to possess greater interactivity and authenticity, potentially expanding the boundaries between fiction and reality. The first three media, as primary carriers of film and television art, each have unique functions and characteristics. The screen’s presentation of film and television art aids the audience in better experiencing the impact of dense information within a fixed time, with the visual and auditory media characteristics particularly standing out. Television, on the other hand, is more suitable for presenting lifelike stories, and the smaller screen size necessitates film and television art to skillfully employ narrative techniques to captivate the audience’s attention. Display screens and other mobile devices need to swiftly and purposefully seize the audience’s attention within the highly fragmented information flow. The information cocoon enables the audience to gradually delve into other information related to a film or television work, forming an extensive information network—a valuable source for film and television IP.

3. Historical Changes of Biographical Films in the Intermedia Context

Biographical films have been closely intertwined with society, audiences, and media since the inception of the genre, and the media characteristics of biographical films have a profound impact on their creative paradigms. Therefore, the study of biographical films cannot be separated from the characteristics of their creation and dissemination media. This chapter aims to analyze the historical evolution of biographical films, hoping to shed light on the influence of media development on the creative styles of biographical films, thereby laying the groundwork for the subsequent study of biographical film paradigms.

3.1. Overview and Paradigms of Traditional Biographical Films

As a traditional subject in the field of film and television art, biographical films depict the lives of real historical figures or major historical events, providing film audiences with content rooted in actual history. From the inception of cinema to the current era of intermedia, biographical films continually evolve in thematic focus and narrative paradigms, redefining their significance and value in society when the media is changing.

Under the Hollywood studio model, biographical films adhere to a distinct narrative paradigm characterized by fixed patterns and content, defining the features of traditional biographical films. Whether portraying traditional elites, such as royalty and political leaders, before World War II or depictions of entertainers in post-World War II, these films employ the storytelling modes typical of Hollywood biographical films. In traditional biographical films, three fixed types of plot twists form the narrative framework—“the big break, resistance, and the struggle between innovation and tradition” [8].

The core conflict in traditional biographical films often revolves around the opposition between the protagonist and specific communities. These communities represent a collective identity of

stereotypical culture. The protagonist's innovative actions aim to expand the boundaries of these specific communities, breaking old traditions and establishing new norms, constituting the central conflict of traditional biographical films. In contrast to community conflict, family is rarely addressed in traditional biographical films. The protagonist's talents often stem from inherent abilities, with the family's influence during the formative years being overlooked. Instead, the protagonist's self-growth becomes the primary focus. After breaking away from familial influence, the protagonist typically leverages their talents to gain fame. Close friends and heterosexual partners serve as substitutes for family relationships, revealing the humanity of the protagonist.

Regarding the choice of the main character, traditional biographical films, unlike modern ones in a intermedia context, feature protagonists with inborn "gifts". These gifts give the protagonist the opportunity to become famous "accidentally". The narrative focal point in many biographical films is the event where the protagonist's "gift" first shines through. This narrative strategy helps establish a cause-and-effect pattern- "the protagonist's fame is based on genetic factors". The indelibility of the protagonist's talent is a crucial narrative element in biopics, creating distance between the protagonist and the audience. Viewers realize that the protagonist's exceptional talent has led to resistance from opponent, as with an unusual gift comes unusual suffering. The pain resulting from the genius's "exceptional" behavior makes the audience feel a sense of self-satisfaction-their normal traits are assured and emphasized, forming a barrier against the genius's pain. Despite the untouchability of the genius's gift, the channels of salvation for the genius align with those of the ordinary audience-family, community, and home. Thus, the audience establishes a sense of shared experience with the protagonist.

3.2. Transformation of Biographical Films in the Intermedia Context

Compared to classic Hollywood biopics that celebrate "great men" as their main narrative content, the shift in biographical literature in the early 20th century provided a new direction for the narrative strategy of biopics. Biographical literature moved from focusing on key historical events to emphasizing the personality of the biographical subject. At that time, the flourishing Freud's psychoanalysis gave biopics a more personalized perspective on character development. Starting from childhood, each action of the biographical subject has a traceable time and origin [9]. Freud's psychoanalysis played a crucial role in the storytelling structure of biopics. Malcolm Bowie, in his analysis of the application of Freud's theory in biopics, argued that psychoanalytic theory imparts drama to biopics composed of historical details. The documentary sources and historical characteristics of biopics dictate that the life story of the biographical subject is pieced together from various scattered pieces of information. How to use a streamlined model to make these contents align with the film's story-focused nature depends on psychoanalytic theory. Psychoanalysis connects actions to the origin of character, explicitly outlining their cause and effect, offering a powerful explanation of the character's goals and ideals in the ups and downs of life, presenting a highly personalized narrative perspective.

Moving into the 1960s, television gradually became a more convenient source for information and emerged as the primary medium for shaping popular history. The relaxed viewing environment and lower-pressure production environment of television facilitated the shaping of personalized stories or the narration of longer time spans. Television, in contrast to the big screen's spectacle forced biopics presented on television to explore alternative ways of communicating content suitable for the medium. Television as a medium shaped the public's relationship with history. In contrast to biopics of the past that focused more on historical narratives, television biopics turned to explore contemporary moments with significant historical impacts, even including controversial figures. Due to shorter production cycles, television biopics can promptly feature the celebrities of the day, and the inclusion of a celebrity in a television biopic has become a criterion for judging their fame. The more commonplace atmosphere of the home viewing environment has inclined audiences to choose more ordinary biographical subjects, and many protagonists even appear in biopics as "victims", turning audience into witnesses to their tragedies.

In the era where the Internet has become a tool for connecting the world, the content of biopics presented on mobile screens differs. The Internet is a vast information field, and its high-speed information flow enables users to instantaneously grasp changes in the world. Given this characteristic, the core purpose of media content is to make biopics align with the life habits of Internet users and capture their attention amidst the vast amount of information. Digital media has significantly altered the focus of biopics, with contemporary living individuals and events becoming the preferred subjects. This choice aims to generate a continuous flow of information on the Internet, forming an information field that envelops the audience. Audiences interact with relevant content in the information stream, and the decentralized atmosphere of the Internet encourages audience interaction to become an integral part of the information field. It is through these interactions that more information is generated, and diverse sources of information contribute to shaping a historical memory with an Internet-style flavor.

4. Genre Paradigm of Biographical Films in the Intermedia Context

With the emergence and application of new communication medium—the Internet, the field of film and television art is undergoing unprecedented transformation. From principles for selecting the commercial value to artistic paradigms, the changes in the creative and dissemination environment brought about by the Internet have led to significant shifts in the direction of film and television art, particularly in the genre of biographical films. How biographical films can cater to the audiences' preferences cultivated by the Internet and how they can secure a place in the realm of information explosion have become pressing issues that biographical films urgently need to address.

4.1. Principles for Selecting the Commercial Value of Biopics

The continuous development of Internet technology has increased the information capacity of the network, expanding the choices available to netizens dramatically. Consequently, how to attract the audience to choose to watch their film and television works over others is a matter for producers to carefully consider. Similar to the era when television emerged and biopics featured celebrities as protagonists, the Internet also opts for well-known figures as main characters, with the added emphasis on the protagonists possessing commercial value. These could be giants of leading tech companies, such as “The Social Network” depicting Facebook founder Zuckerberg or “Steve Jobs” showcasing the life of Apple founder Steve Jobs. They could also be active artists, like “Bohemian Rhapsody”, which delves into the life of Queen’s lead singer Freddie Mercury, or “Loving Vincent”, which uses hand-painted animation to portray the last six weeks of Vincent van Gogh’s life and his interactions with others. Alternatively, they could be scientists who have made outstanding contributions to scientific development, such as “The Theory of Everything”, which tells the love story of Stephen Hawking and his wife. Or “The Imitation Game” which depicts John Nash’s battle with schizophrenia.

Celebrity protagonists with commercial value enable biopics to quickly capture users’ attention in the information-explosive Internet landscape. Characters with a “controversial” trait are particularly effective in making viewers actively curious about the protagonist’s qualities, prompting them to choose to watch the corresponding work. Similar to the biopics of the studio era and the TV era, conflicts arising from the protagonist’s “genius”, vulnerability, and suffering evoke a sense of gratitude and sympathy from the audience. Additionally, the “genius” aspect serves as a spectacle and a promotional selling point, enticing viewers to select their desired film amidst the fall of information.

The more significant role of biopics broadcast on the Internet is to create memories and new commercial value as freshly produced content. As demonstrated by “Dolly Parton’s Heartstrings” which premiered in 2019. It is not a traditional biopic and does not contain a comprehensive account of Dolly Parton’s life. Instead, the series, through eight episodes, showcases the creation stories and inspirations behind her songs, giving the audience a deeper understanding of Parton’s work. In 2020,

Parton's social media posts swiftly propelled her to internet celebrity. In April 2020, she re-released 93 of her classic songs, achieving outstanding sales.

Beginning with television biopics, it is becoming increasingly common for individuals who are still alive to have biographies created about them. The transition from a popular celebrity to a biopic protagonist results in even more attention for the celebrity after the completion of the biopic. In this cyclical process, biopics become intertwined with other Internet content, forming a network of information about the protagonist. In the interactive realm of the Internet, every user plays a role in the production and dissemination of information. Biopics become the starting point for the creation of historical memories, and all subsequent information disseminated on the Internet contributes to the continued rise in the protagonist's popularity. Consequently, rather than simply serving the purpose of creating a biography of a celebrity with discussion value, biopics become an integral part of the consumption scene in the communication field. The protagonist and the visual content presented in the biopic, once transformed into consumer products, become integrated into the actions of netizens interacting with information on the Internet, forming a collective memory under the influence of Internet connectivity.

4.2. Artistic Genre Paradigm Characteristics of Biographical Films

As the purpose of biopic creation continues to evolve, the paradigms of biopic genres are adapting to the characteristics of different protagonist and platforms. For highly commercial subjects, the creation of biopics requires not only artistic considerations but also careful thought on how to secure a place in the realm of internet consumption, in order to maximize the commercial value of the subject. In the era where the Internet serves as a communication channel the decentralized nature of communication and the pervasive consumption atmosphere of pop culture present new challenges for the dissemination of film and television art in the Internet age. Establishing a genre paradigm that aligns with the viewing and consumption habits of Internet users has become a paramount focus in contemporary film and television art.

For the majority of film and television content providers on mobile displays, namely streaming platforms, the art of film and television is no longer as enigmatic as it was during the era of the big screen. Nowadays, many works of film and television art are intricately connected to popular culture styles, and audience attention can easily be diverted by other forms of communication content. Given this communication landscape, streaming platforms often elevate the narrative pace of film and television works and gradually experiment with blending narrative genres. For instance, series like "Love, Death, & Robots" and "Inside No. 9". The series presents a complete story to the audience in just thirty or even fifteen minutes. Each episode is a different type of film, such as a romance, sci-fi, or even an animated film. The artistic genre paradigm of biopics has also undergone transformation amid this creative surge. The 2022 release "Elvis" is a product of this innovative biopic paradigm.

Compared to traditional biopics, "Elvis" incorporates a more flexible visual style. Using this kind of audiovisual language, the film achieves a faster-paced narrative. When telling the multi-threaded story of Elvis, his manager, and the audience, the film features storyboard-like frames similar to animation, skillfully integrating more content within the same duration. Similarly, the film uses this technique to fully depict Elvis's growth in a single frame.

Notably, as a film centered on music, this biopic incorporates substantial archival material in the form of music clips, although its narrative structure can be somewhat scattered due to numerous musical segments, it undeniably immerses the audience in pop music culture and constructing a more nuanced memory of pop culture.

The decentralized style of Internet communication ensures that each internet user possesses a unique channel for accessing historical memories. Different internet users may develop distinct understandings of the same events. The Internet facilitates the instantaneous dissemination of significant events and unique time points to users. Consequently, audience expectations regarding film and television art, particularly biopics depicting real historical figures, have gradually shifted. Audiences now seek to extract content and perspectives from biopics that they might not encounter

through other channels. They are eager to understand the processes leading up to significant events and the efforts invested before the culmination of these events. This extended timeframe enables audiences to actively participate in the unfolding of historical events, contributing to the construction of historical memory. This dynamic is vividly portrayed in works like “Oppenheimer”, depicting scientists’ struggles for a breakthrough before the detonation of the atomic bomb, and in “The King’s Speech”, where the King exerts tremendous effort for his final historic speech.

In many contemporary biographical works, historical events are often presented in a multi-perspective narrative through recollections. Examples include Eduardo’s disappointment with Zuckerberg in “The Social Network” and the complex relationship between Turing and Joan in “The Imitation Game”. In the context of the Internet, a singular authoritative perspective on events is no longer deemed credible. Instead, the protagonist’s portrayal, whether positive or negative in the eyes of others, adds depth to the portrayal of genius characters. Viewers can extract their preferred depiction from diverse perspectives, contributing to the construction of their unique historical memories [10].

5. Innovative Value of Biographical Films in Intermedial Contexts

The new media has brought profound changes to the field of film and television art, and has also provided new social and historical significance for biographical films. The transformation of film and television art in the context of intermedia is both a response to the trends of the times and an active exploration. It is precisely in such a media environment that biographical films have developed unique methods of participating in historical narratives. It is also in such a creative environment that film and television art has gained new technologies and channels to create diverse and colorful storytelling worlds.

5.1. The Intermedia Exploration Value of Biographical Films

Shifting from the stereotypical portrayal of elite celebrities in the studio era to the compassionate focus on minor characters and “victims” in the TV era, and further evolving into the multi-faceted descriptions of celebrities in the Internet era, biographical films have transformed from historical archives that retell major events to the origins of creating historical memories. For biographical films that portray real history, either in entirety or in part, the audience anticipates a resonance with real historical events through the performances of the actors in these films. In the process of creating a biographical film, creators transform the actor’s “creative body” into the protagonist’s “original body” using various symbols such as costumes, scenes, and character traits [11]. By organizing fragmentary files and employing unique cinematic techniques like montage and flashbacks, film and television can efficiently convert vivid memories into ritualized works with symbolic significance. Consequently, short-term “communicative memory” can be transformed into enduring “cultural memory” [12].

In the bustling flow of Internet information, where data becomes increasingly fragmented, the narrative paradigm of biographical films in the Internet age breaks down history into multiple episodes. Nevertheless, biographical films can still be remembered as complete, ritualized archives of memories. The audience chooses to believe in the symbolic settings of biographical films, and the actors in these films play a crucial role as a bridge between history and reality, rearranging historical figures and events into historical memories infused with new symbols, thereby becoming the original point of memory.

In the context of the new pop culture environment, the historical memory depicted in biographical films transitions into a popular trend on the Internet, attracting netizens to understand and engage with it. The celebrity effect of biographical films is potent enough to draw a substantial viewership, and the completed narrative content of these films becomes widely disseminated on the Internet as an integral part of historical memory. The abundant archival material embedded in biographical films that disseminate popular culture, such as music and dance, also permeates the Internet alongside the

films. While captivated by a biographical film, viewers gain access to a wealth of information on the Internet. The decentralized creative environment significantly augments the content of ritualized cultural memory, and through diverse distribution channels, viewers can access content about the protagonist or various aspects of popular culture.

The completion of a biographical film gives rise to a new and highly participatory historical event through the memory of information and the interactive actions of internet users. In the intermedia context, biographical films serve not only as documentary history films that recreate history but, more crucially, as pivotal nodes in the creation and reshaping of historical memory. The broadcast and discussion of biographical films thus become an entirely new historical event democratically etched in people's memories.

5.2. The Value of Film and Television Art's Media Ecology

Expanding to the level of film and television art as a whole, intermedia attempts can also bring opportunities for different types of film and television works to renew their creative paradigms. Intermedia narratives are not simple adaptations, such as the adaptation of biographies into biopics. Adaptation pays more attention to the similarity of the results of story adaptation, which is characterised by "original text-centrism", and whether or not the content of the adaptation is faithful to the original is an important criterion for adapting works. However, for intermedia narratives, faithful adaptation is not what intermedia narratives hope to achieve. What is more important is to build storyworlds, which contains not simply a series of stories, but "world-building elements" and "function-advancing propositions". They represent the worldview and world-building context in which the story takes place, as well as the state and process of the story's development. For intermedia narratives, the important thing is the world-building elements, and how to make use of the existing worldview to build more stories is the task that needs to be accomplished by intermedia adaptation [13].

Intertextuality represents such a mode of content construction. Intertextuality is the phenomenon of incorporating a text into its own textual narrative environment, utilising a number of intermedia creative methods to make use of the content and meaning of the original text. Intertextuality, therefore, places more emphasis on meaningful associations than on the fidelity of story content. As in the case of storyworlds, what matters is the subjective perception of meaning and relevance, an important attribute of the "mental model", and how to recreate and enrich the content of storyworlds.

With the establishment of a complete world-building element, intermedia creation can follow the trend. In intermedia creation, the characteristics and advantages of different media are used to create works with media characteristics, and different media characteristics can display differentiated style and characteristics of the story content, so that audiences with different preferences can be attracted by the content of the same storyworld. Appropriate arrangement of the content of each media work is conducive to the same storyworld born of the story can continue to provide the audience with a sense of freshness, to better attract the interest of the audience, so that the audience actively contact with the content of different media. The appearance of the text in multiple media increases the frequency of the audience's exposure to the content and allows the audience to be immersed in it.

In addition, what makes intermedia creation really show its richness is to make the content of the media flow. How to make the audience actively expect to find story content in other media relies on the differences between media content. Creators need to spread the content across different mediums while providing hidden clues for the audience to actively explore the content in other mediums to complete the storyworlds. In addition to the differences, it is more important to ensure the integrity of the story in each medium, so as to ensure that the audience can get a complete reading experience.

As a result, film and television art have completed intermedia creation. Just as the Marvel Universe creates storyworlds and intermedia narratives, it has completed narratives in multiple mediums, including film, television, comics, and games, that fit the style of that medium. From the main storytelling of "The Avengers" and "Iron Man", to the "Loki" episodes that complement the emotional journeys of colourful characters, to the exploration and completion of Spider-Man's quests

by the “Marvel Spider-Man” game players, Marvel has built a powerful information network across multiple mediums, encompassing all audiences into its storyworlds, creating a fantasy world parallel to the real world that has become a new kind of collective historical memory.

6. Conclusion

In summary, this study examines the evolution of biographical films within the context of intermedia, emphasizing their unique role in shaping historical memory and cultural narratives. By analyzing their transformations across different media platforms, from traditional cinema to digital interfaces, this paper highlights how biographical films adapt their narrative techniques, protagonist selection, and artistic paradigms to align with the characteristics of emerging media. These films not only preserve historical authenticity but also create immersive and participatory storytelling worlds that resonate with contemporary audiences. Ultimately, biographical films, as a genre, exemplify the innovative potential of intermedia storytelling and continue to play a critical role in the creation and dissemination of cultural memory.

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