

Research on the Construction and Function of New Media Discourse Power in Film Publicity

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Abstract. With the rapid development of new media technology, the pattern of information dissemination has undergone profound changes, and the influence of new media discourse power in various fields has become increasingly prominent. In the field of film promotion, the traditional propaganda mode is gradually declining, while new media has become an indispensable force in film marketing due to its advantages of fast communication speed, wide coverage, and strong interaction. Based on this, this study focuses on the construction and role of new media discourse power in film publicity, selecting two representative films--*Nezha 2: The Devil and the Sea* and *All or Nothing*--for in-depth analysis. By examining their promotional strategies, including social media campaigns, influencer collaborations, interactive fan engagement, and viral content creation, this paper explores how new media discourse power shapes audience perception and box office success. This paper argues that in the new media environment, film promotion should focus on content construction and innovation. Additionally, it is essential to leverage platform-specific features and target audience characteristics to achieve precision marketing. Finally, fostering in-depth interaction with the audience is crucial for successful publicity.

1 Introduction

In recent years, the rise of short video platforms and the deep penetration of algorithmic recommendation technology have completely reshaped the ecological pattern of film promotion. At present, new media propaganda has three core characteristics: first, the main body of communication has changed from the one-way output of traditional media to the multi-creation of media, film parties, Kol and users. Second, the main body of communication has changed from one-way output of traditional media to multi-creation of media, film parties, Kol and users, The propaganda content is characterized by fragmentation, lightweight and strong interaction, which fits the user's receiving habits in the era of mobile internet. Third, users can provide instant feedback and secondary dissemination, forming a fission-type propaganda effect. According to statistics, online promotion accounts for more than 70% of the 2024 Chinese film market, and short video platforms account for 35% of box office conversions, highlighting the key role of new media promotion in film marketing. In this context, "New media discourse power", as the core ability of the film industry to shape the direction of public opinion in the digital space and influence the audience's decision-

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making, has gradually become the strategic height of the film market competition [1]. The study takes *Nezha 2* and *All or Nothing* as samples, the former as a sequel animation film, relying on the IP foundation of the previous film and the new media interaction strategy to achieve box office breakthroughs; The latter, as a non-IP realistic theme work, has attracted the attention of the whole people through the binding of social issues and the penetration of sinking market. By comparing and analyzing the publicity strategies of the two films, this paper reveals the construction logic and action path of new media discourse power in film publicity.

2 Case analysis of new media publicity

2.1 Case analysis of the new media publicity of *Nezha 2*

2.1.1 Popular IP and the advantages of the first part

Relying on the large fan base and good word-of-mouth, *Nezha 2* has a natural publicity advantage. The first film with a subversive Nezha image, wonderful plot and shocking special effects, in the hearts of the audience left a deep impression, for the sequel has laid a solid fan base [2]. The brand effect of this popular IP has made the audience look forward to *Nezha 2*, and the new media campaign can attract wide attention with just a few touches. For example, in the first film, the classic line "My destiny is not up to heaven" is deeply rooted in the hearts of the people. When the sequel is promoted, the new media platform is used to arouse the audience's resonance for the memory point, and the topic is easily warmed up [3].

2.1.2 Marketing strategy of Douyin card drawing activity

The Douyin card-drawing activity is an innovative means of publicity for *Nezha 2*. The film company launched a special card drawing game on the Douyin platform, which makes movie characters and classic scenes into virtual cards. Users get the chance to draw cards by completing tasks such as watching trailers and sharing activities. Rare cards, such as a hidden Nezha image card, were cleverly designed to stimulate users' desire for collection and competition. This kind of gamification marketing method not only increases the interaction time between users and film propaganda content, but also realizes the fission dissemination of propaganda information by means of users' sharing behavior for collecting cards. According to statistics, the event during the relevant topics broadcast more than hundreds of millions of times, a large number of users actively participate in the discussion and dissemination, effectively enhancing the heat of the film [4].

2.1.3 The improvement of audience participation by challenge

The challenge, themed *Nezha 2*, encourages users to copy the classic actions and lines of the movie or create creative content related to the movie. The competition set up rich prizes, such as film peripherals, signature posters, etc., to attract many users to participate. At the same time, with the help of Tik Tok Platform Traffic Support, the challenge quickly on the hot list. The proliferation of UGC (User-generated content) has enriched the film's promotional material and transformed the audience from passive recipients into active communicators. For example, many dance enthusiasts choreographed dance related to the film, and the plot creators interpreted the film plot through re-creation, which further expanded the spread of the film, strengthening the audience's emotional connection to the film.

2.2 Case analysis of the new media publicity of *All or Nothing*

2.2.1 Dilemma and breakthrough of propaganda based on no IP traffic

All or Nothing does not have the Big IP, the Big Star's blessing, faces in the propaganda initial stage, the popularity is low, and the attention is few difficult positions. To break through this situation, the film side opens up a new path, in-depth excavation of the social value of film themes, focus on the current hot anti-fraud topic [5]. Through precise positioning, focusing on the film reveals the telecommunications network fraud on the black curtain, to attract the audience's attention. At the same time, using the communication characteristics of the new media platform, the tense and exciting fraud plot fragments in the film are refined in the form of short videos to create suspense and stimulate the curiosity of the audience, to realize the publicity breakthrough.

2.2.2 The eye-catching effect of short video communication

The filmmakers carefully edited the film's high-octane clips and plot reversals to make short, fast-paced, high-impact videos. These short videos in Douyin, Kuaishou and other platforms released, quickly attracted the attention of users. For example, the thriller scene of "The Swindle Park in northern Myanmar" and the escape scenes of the main characters are presented intensively through short videos, which create a strong visual impact and emotional tension [6]. In addition, the comments area of the short video becomes an important place for the audience to exchange and discuss, and the film side interacts with the audience in real-time to answer questions, which further enhances the audience's interest in the film. With the widespread spread of short videos, film-related topics many times on the major platform's hot search, as the film has accumulated a lot of heat.

2.2.3 The influence of Internet celebrity promotion

Inviting many internet celebrities from different fields to participate in the promotion of the film is an important strategy of *All or Nothing*. Beauty bloggers attract fans' attention by imitating movie characters, and plot bloggers interpret the anti-fraud knowledge points in movies through plot commentary and re-creation, knowledge science bloggers from the perspective of social phenomena analysis of the practical significance of the film [7]. These internet celebrities use their fan base and influence to accurately convey film information to different circles of audiences. For example, some internet celebrities' movie commentary videos have exceeded one million views, and the comment section has triggered a lot of discussion, driving more potential viewers to pay attention to the movie. The promotion of internet celebrities not only expands the spread of the film, but also enriches the propaganda dimension of the film through diversified perspective interpretation.

2.2.4 Social resonance caused by anti-fraud slogans

The anti-fraud slogans put forward by the film, such as "Pie in the sky will not fall, and getting rich overnight is a trap", are simple, powerful and close to life. In the new media promotion, the film will make these slogans into slogans, emojis and other forms, and spread them on major social platforms. These slogans are closely related to the frequent phenomenon of telecommunication fraud in today's society, which has caused a strong resonance among the audience [8]. Many users take the initiative to forward these anti-fraud slogans, involved in anti-fraud propaganda to form a "National anti-fraud" communication atmosphere. With

the help of this social resonance, the film makes itself into a cultural product with a sense of social responsibility, enhances the reputation and influence of the film, and realizes the win-win situation of publicity and social value communication.

2.3 Common ground

2.3.1 Pay attention to content innovation

Both films are bold innovations in new media content. *Nezha 2* is a gamified card draw and a creative challenge, bringing a new interactive experience to the audience, while "Go for broke" features short video clips and catchy anti-fraud slogans, catching the eye of the audience. Both of them break the traditional propaganda mode, arouse the interest of the audience with a unique content form, and improve the propaganda effect.

2.3.2 Emphasis on interactive communication

Both take full advantage of the interactive nature of new media to encourage audience participation in film promotion. The challenge of *Nezha 2* has inspired users' enthusiasm for creation, and a large amount of UGC content has realized the secondary dissemination of film publicity. *All or Nothing* strengthens the emotional connection with the audience through the promotion of internet celebrities and the interaction in the comment section, promoting audience initiative in sharing and disseminating film information. This interactive mode of communication has effectively expanded the scope and influence of the film.

2.3.3 Characteristics of the platform

Both of them formulate publicity strategies according to the characteristics of different new media platforms. On short video platforms such as Douyin, by releasing exciting clips and launching topic challenges, the traffic recommendation mechanism of the platform is used to realize the rapid dissemination of publicity content; on social platforms, word-of-mouth communication is used through users' social networks. Through an accurate grasp of the characteristics of the platform, the promotional information of the two films can reach the target audience accurately.

2.3.4 Tap into feelings of empathy

Both pay attention to the emotional needs of the audience to tap emotional resonance. *Nezha 2* draws on the emotional foundation of the first film to evoke nostalgia and anticipation for the sequel, while "Go for broke" focuses on social issues, the theme of anti-fraud arouses the audience's attention to their safety, and their reflection on social phenomena. Through emotional resonance, the two films successfully close the gap with the audience and enhance the audience's sense of identity and willingness to watch the film.

3 The importance of new media discourse power in film publicity

3.1 Break through the limitations of traditional propaganda

The traditional film propaganda mainly relies on television advertising, newspapers and magazines, outdoor posters and other channels, which have the disadvantages of limited

communication range, high cost and one-way transmission of information. Take television advertising as an example. It is difficult to accurately control the time and coverage of people, and the cost is often zero or even zero yuan, which is difficult for small and medium-sized films to afford. The emergence of new media has completely changed this situation. Platforms represented by Douyin, Weibo, and WeChat, with the borderless characteristics of the internet, can transmit film publicity information to all corners of the world in an instant. Through the short video platform, the film *All or Nothing* released wonderful clips, so that overseas Chinese can also be the first time to understand the film dynamics, greatly expanding the publicity coverage. At the same time, the cost of new media publicity is relatively low, and the film company can promote it by making creative short videos and initiating topic discussions, which reduces the publicity threshold and provides more opportunities for films to display, let "Wine is also afraid of alley deep" dilemma to be eased.

3.2 Enhance interaction with the audience

Under the traditional film propaganda mode, the audience is in a passive state of receiving information, and lacks the means to express their opinions and participate in propaganda. The new media gives the audience the right to speak, and builds a two-way communication bridge between the film side and the audience. The Douyin Challenge launched by the film *Nezha 2* attracted a large number of viewers to participate in the creation and sharing of their works. The film side interacted with the participants through likes, comments, and retweets. It not only enhances the audience's emotional investment in the film but also collects audience feedback in time, understands the audience's expectations and concerns, and provides a basis for the subsequent adjustment of publicity strategies [9]. In addition, on social platforms such as Weibo, viewers can express their opinions on movie posters, trailers, character settings, etc., and the film creators can also respond directly, this kind of interaction can effectively shorten the distance between the film and the audience, make the audience feel that their voice is valued, to enhance the audience's identity and loyalty to the film, and help the word-of-mouth communication of the film.

3.3 Precise positioning and target audience

Relying on big data analysis technology, the new media platform can accurately depict the multi-dimensional information of users, such as age, gender, region, interest and hobbies, and help the film promoters to achieve the precise positioning of the target audience. For example, according to the platform data, the user groups who like anime and national cartoons are mainly concentrated in the 15-35 age group, and are more distributed in first- and second-tier cities, *Nezha 2: Demon Boy goes to the sea* has targeted these user-gathered platforms, such as b-station and Douyin, with promotional content related to the movie IP, through customized advertising push, accurate topic recommendation, the publicity information is pushed to the people who are interested in the film, and the publicity efficiency is improved. For realistic films such as *All or Nothing*, which focus on the theme of fraud, the platform can target film promotional information according to the degree of user attention to social hot spots and crime mystery content, attract a potential audience. This precise positioning avoids the waste of publicity resources, so that film promotion can reach the target audience and improve the publicity effect and box office conversion rate.

4 The construction strategy of new media discourse power in film publicity

4.1 Content Innovation

In the new media environment, content is the core element of constructing discourse power, and only through continuous innovation can one stand out in the mass of information. The movie propaganda content needs to break the traditional trailer, the poster sole pattern, and attract the audience by the multiplex form [10]. For example, the film company often integrates film elements into virtual tasks and collects gameplay through gamification and interactive design, and uses reward mechanisms to stimulate users' enthusiasm for participation. The second creation content, such as fragmented editing and creative processing of film materials, can accurately capture the audience's curiosity. In addition, combining hot topics and pop culture elements to create creative content related to movies, such as combining movie characters with popular internet memes to create emojis and comics, promotes the spread and attraction of the content with the expression of youth and tide.

4.2 Platform selection and integration

Different new media platforms have unique user groups and communication characteristics, and film promotion needs to accurately select and integrate platform resources. For animation films aimed at young audiences, such as *Nezha 2*, b-station, Douyin, Xiaohongshu and other platforms are the key choices. Site B users have a strong interest in animation and Guoman content, and can post in-depth role analysis, behind-the-scenes production documentaries and other content; Douyin has strong algorithm recommendation and short video communication advantages, it is suitable for topic challenge and creative advertising, while Little Red Book can be planted by Kol to share content such as movie surroundings and movie-watching experience. In addition to short video platforms such as Douyin and Kuaishou, social networking and knowledge sharing platforms such as Weibo and Zhihu are also crucial for the real-life movie *All or Nothing*. Microblog can quickly generate topic heat and cause social attention through hot searches and topic discussions. The in-depth interpretation of film themes by professionals on Zhihu helps to enhance the social influence of films. At the same time, it should pay attention to the collaborative linkage between the platforms to form a propaganda force. For example, in the Douyin topic challenge, it can be synchronized in the microblog set related topics to guide users to participate in the discussion of different platforms and expand the coverage of publicity.

4.3 Formulation of interactive strategies

The construction of new media discourse power is inseparable from the in-depth interaction with the audience, and film promotion needs to develop a variety of interactive strategies. First, launch user-generated activities, such as the Douyin Challenge of *Nezha 2*, which encourages users to create short videos, paintings, dances, and other content related to the film, and set up substantial awards, stimulating the enthusiasm of users to create. Secondly, using live interaction to close the distance with the audience, inviting the film's main creative team to broadcast live, sharing shooting anecdotes and answering audience questions, like *All or Nothing* creator in the live exchange with the audience anti-fraud knowledge and film creation behind the story, enhance the emotional identity of the audience to the film. In addition, it should establish a timely and effective feedback mechanism, collect audience opinions and suggestions through replying in the comment area and private message

communication, and adjust publicity strategies according to the feedback. For example, when the audience's response to a propaganda content is enthusiastic, it can increase the delivery and creation of related content; if the audience questions a propaganda direction, it can optimize and improve it in time, in this way, the audience's sense of participation and satisfaction can be enhanced, and the discourse power of the film in the new media platform can be consolidated.

5 Conclusion

In the new media era, the reconstruction of discourse power has opened up a new battlefield and opportunity for film propaganda. By analyzing the cases of *Nezha 2: The Demon Boy in the Sea and Desperate* and *All or Nothing*, it can be seen that the discourse power of new media breaks the traditional limitations, strengthens interactive communication, and accurately reaches the audience, becoming a key factor in the success of film propaganda. Content Innovation gives publicity vitality, platform integration expands communication boundaries, and interactive strategies deepen emotional connections. The three work together to build a new media discourse power system for film publicity, helping the film stand out in the fierce market competition. However, relevant practitioners should also be aware that the construction of new media discourse power is not achieved overnight. In the environment of information overload and changing audience needs, film publicity still needs continuous exploration and innovation. In the future, with the development of technology and the evolution of media ecology, how to continue to consolidate and expand the discourse power of new media, so that film publicity can truly achieve in-depth dialogue with the audience and effective communication, it will become an important topic for the film industry to continue to think and explore.

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