

SUCCESS AND FAILURE OF FILM REMAKES IN VIETNAM: AN ANALYSIS OF BLOOD MOON PARTY

Liem BQ*

RMIT University, Vietnam

Abstract: Remaking foreign hit movie scripts has become a familiar choice on Vietnamese screens, however, it is a big challenge because it is not easy to equal or overcome the shadow of the original. The current cinemas are seen as the remake of films from the past with more attention to cultural, political and economic adaptations rather than aesthetic significance. The research looks at some recent film remakes to analyze their success and failure together with an analysis of Blood Moon Party (Tiệc trăng máu, Nguyen Quang Dung, 2020) as an example of success in the trend of making film remakes in Vietnam. The findings show that a film remake is successful thanks to good adaptation of the original script to Vietnamese contexts, introduction to new elements, excellent performance of artists and appropriate communication. The failure factors are unchanged script, low budget for production, artists' poor acting, inappropriate dialogues and illogical storytelling.

Keywords: film remake, film adaptation, Blood Moon Party, film contexts, remake script

Introduction

Remaking foreign hit movie scripts has become a familiar choice on Vietnamese screens. In Vietnam, the activity of buying rights to remake foreign film titles, also called Vietnamization of foreign films, has flourished since 2008 when the long-running series *The Ugly Girl* (2008) was broadcast. From 2015 to 2020, Vietnamese cinema released 14 remake movies from originals of many countries such as Korea, Thailand, Italy, Argentina, Philippines... While the demand for enjoyment of the increasingly diverse public, the remake of once successful films is a promising direction. However, the filmmakers said that the remake of a famous movie seems easy, but it is a big challenge because it is not easy to equal or overcome the shadow of the original.

The remake is also a form of translation for cinematic texts. The remake is an adaptive, multimodal translation: they translate multiple modes of the film being remade and provide a remake of that source text, including the film setting: cultural context, economic and political context (Evans, 2014). Studios explored previously released stories for the different contexts, new artists and aspiring directors, arranging pretentious arcs and translating foreign contexts (Loock & Verevis, 2012). Both the writer and director are faced with the importance of investigating the various cultural intermediaries involved in the remake's production lifecycle. It is argued that the analysis of film remakes should begin by looking at different individuals or organizations that mediate or interfere between the production of cultural artifacts and the formation of consumer preferences (Cuelenaere, 2020).

*Corresponding Author's Email: liem.buiquoc@rmit.edu.vn



Film remakes add more value to original versions to increase commercial purposes and meet the local viewers' demand, framing industry and market discourses and translating the film contexts. A commercial strategy is applied to a film but one thing that can be seen is that the remake is not completely the same as the original film, but some implicit potential adaptations are made to meet the local market (Verevis, 2017). Since producers want to increase box-office revenues, producers, they tend to buy and adapt the original scripts from other countries and the stories are the same, but the audiences are familiar with the stories and expect to know how the film they like is remade in their home country. Similar characters and their stories are told again and again in different films, and they are just placed in different situations. Imitation in film remakes can create a downturn of creativity while so many stories are chosen to re-tell, however some of them can be accepted in certain markets if the original films are just popular in their home cinemas (Herbert, 2018). Producers have their own commercial goals with the aim of attracting new types of audiences in another country, however, a lot of films are remade in the same market, a way to remind the audience of past success. Lack of good scripts in Vietnam requires producers to seek for foreign ones that need further negotiation of adapted texts, and to gain profits over the market, they regard commercial values as a priority. As a result, artistic interest is less emphasized though some films win awards in national film festivals (Knöppler, 2012).

In the process of globalization, films, as a media channel, have a direct influence on the local while others argue that film content does not have direct impact on the audience because they interpret the messages from the films in different ways. Films, as a cultural product as well, are impacted by the cultural imperialism as the Vietnam's screens are dominated by Western-America in general and South Korea in particular (Doobo, 2005). Glocalization is a process of adaptation of global film or foreign film to the local markets and cultures (García-Mainar, 2016). It is because the target publics change in terms of culture, so the remake scripts are adjusted to meet the local demand. Many films are remade from Korean original scripts and adapted to the Vietnamese contexts.

The current cinemas are seen as the remake of films from the past with more attention to cultural, political and economic adaptations rather than aesthetic significance. This becomes a concept of renewing the film in the same market or different market to re-tell the same story that is successful and acquainted with the local market or another market (Verevis, 2016). Some film remakes are not successful when trying to replace the original values with new values in new markets. These changes are up to the demand of audiences from other countries when film contexts are different, especially the casting and language are not the same. The core story plots will be adopted while some values are maintained in the remake version and one more thing the audience likes to make comparison when watching the new one. Remakes are more popular in Vietnam and other countries as they are safe commercial, retelling a successful story and improving the imagination of cultural values (Richards, 2013). There is not research done in Vietnamese cinemas to see the success and failures of film remakes, and to make predictions on this film industry. Furthermore, the study looks at the film remake *Blood Moon Party* (Tiec trang mau, Nguyen Quang Dung, 2020) as an example of success in the trend of making film remakes in Vietnam.

Cinematic Remakes in Vietnam

Film remakes seen as an effective solution

The movie *Sweet 20* (*Em la ba noi cua anh*, Phan Gia Nhat Linh, 2015) is a remake of the Korean film *Miss Granny* (2014) which earned VND 102 billion in box office revenue, making many people think that making a film remake could be the solution to Vietnamese cinema currently lacking a good script (Hoai Nam, 2021). The success of the film is a combination of many factors: good remake script, visuals, music by Trinh Cong Son, natural acting of actors and cinematography. The series of film remakes that dominate the Vietnamese film market create the alarm about the lack of good original scripts written by local screenwriters (Vu Quynh, 2020). Not only movies but also TV series also use remake scripts and resonate with Vietnamese audiences, including films: *Ugly Girl* (2008), *The Judge* (2017), *Living with Mother-in-law* (2017). To gain more profit and attract more viewers, film remakes are well-made to re-tell a story with familiar characters performed by local artists (Verevis, 2005).

Scripting a remake

Doing a film remake that used to be successful does not mean it will be a success again. It can attract moviegoers if the scripting issue is properly taken care of from the revision of story to the context localization. *200 Pound Beauty* (2017) is a remake of Korean film is a disappointment as lifestyle was not related to Vietnamese audiences, from clothes to food. Adapting one script from many years ago can create different watching tastes for a new viewing generation. Remaking a film also requires better filming techniques, more expected performance and more updated technology in producing visual effects. *Descendants of the Sun* (2018), a Vietnamese television series remake from a South Korean original is not much welcome from the audience due to artists' poor performance. In addition to the film contexts, dialogues need carefully scripting to the local language to avoid certain loss in translation from the original one (Nguyen, 2020).

Film remake can be new blockbuster

For many years, Vietnamese blockbusters were almost absent before the dominance of Hollywood blockbusters and the Covid-19 pandemic made the lack of blockbuster movies from this market, supporting Vietnamese films to become popular because the audience did not have many options. A film remake movie can become a blockbuster if the screenwriter is able to adapt the original to the local culture imbued with the local culture. Besides, the communication strategy is conducted with more emphasis on the domestic factors and the audience's awareness of the original film (Roche, 2015). Movie theaters prioritize screening slots for Hollywood blockbusters because many moviegoers choose these movies as their priority. The domestic film market is completely dependent on films imported from abroad, creating a large disparity in revenue. In China and Korea, the proportion of domestic films is high, so they are better able to cope with the pandemic challenge than Vietnam and other countries in the region. Although it is a film remake, domestic films are a key factor in maintaining the market to attract audiences in the post-Covid-19 time.

Remakes excluded from Golden Kite Awards' categories

The number of remake films in Vietnam is very large, not being selected to be nominated for the Golden Kite Award, but individuals involved in the film work can be awarded. This is different from the Oscar-winning *The Departed* (2006) even though it is a remake of Hong Kong's *Internal Affairs* (2002) (Li, 2014). However, the Golden Lotus Awards opens the door for this genre as there are many film makers pursuing remake trends. *I'm not 18* (2017), receiving the Golden Lotus Award, is an imitation of *High School Musical* (2006) from the way the story is built to the musical style. Commercial movie producers with countless projects did not expect to produce film content with high art because these projects may not acquire high box office revenue. Award-winning films are a revenue-requiring engine, so many film producers go to tournaments at international films before showing them in domestic cinemas. A typical example of this is *Rom* (2019) which received the New Currents at the 2019 Busan International Film Festival and the Best First Feature at the Fantasia International Film Festival.

Vietnam's local screenplays are losing their markets

Local producers are moving to Asian countries to hunt for sources of profitable movie scripts rather than the Vietnamese scripts that need more improving. Despite some blockbusters as *Yellow Flowers on the Green Grass* (2015), adapted from a famous book with the same title, and *Tam Cam: The Untold Story* (2016), retold from a Vietnamese fairy tale, local films haven't turned out high revenue at the box office (Saigoneer, 2017). It does not mean that Vietnamese screenplays are bad, but they need more rewriting before coming into production. Besides, there are no schools teaching to write scripts with internationally recognized standards until RMIT University Vietnam opens a program of digital film and video with a complete screenplay writing program. Vietnamese scripts are often required to rewrite many times with the idea of directors, producers or even investors and they also change the script content during production without negotiating with the original writers. This has affected the local scriptwriters who lose their eagerness and creativity for having an original idea and making it a story in a script for pitching in Vietnam. Scriptwriters are also hired to write a script based on an idea, a story, or a synopsis given by directors or producers and they become script processors. A good story and smart script can help reduce the trend of film remakes and if told with global angle, it can go global itself (Klein, 2004). The development of film remakes also proves the fact that film industries are more integrating in terms of narratives and aesthetics. However, this is also an opportunity for local scriptwriters to improve their creativity and writing skills to compete with foreign writers and develop the local film industry.

Research Methodology

The study uses qualitative methodology to look at two factors: (1) success of film remakes, and (2) failure of film remakes, by analyzing film remakes in both films and television series. The themes are the film content, casting, communication campaign and changes in remake scripts. One detailed analysis of *Blood Moon Party* (2019) directed by Nguyen Quang Dung is done to illustrate the success factors of a film remake and mark the aesthetical uniqueness in the making. By adapting the content of film script, with this specific analysis, the understanding of cultural reproduction is drawn from the process of film remaking from set design and props design to casting and dialogues among

characters. Therefore, production process is the key aspect considered in the creation of a remake in translating an original script into a more hybrid and multiply adapted way.

Success of Film Remakes in Vietnam

Sweet 20 (2015)

With genres of romance, comedy and family, this Vietnamese film is made based on the script of the famous Korean movie *Miss Granny* (2014). Before the Vietnamese remake, *Miss Granny* had a Chinese version, and then Thai, Japanese, and India. At the beginning of film season in Vietnam, there was no blockbuster screened in the movie theater chain, the film has become successful thanks to its warm content, a beautiful cast and a methodical PR campaign. The film is adapted in many details to match the local identity, but still ensures the plot and the general spirit of the original script. The mise-en-scènes are carefully designed and thorough from the details of the costumes and artistic design, completely convincing the viewers. The cuts are neat, the transitions are smooth, and the music goes up and down at the right time to lift the emotions (Trinh, 2015).

Go-Go Sisters (2018)

Remade from *Sunny* (2011), the film has faithful execution compared to the original. From the main story to the events, the production design, editing style, unique transitions between the past - present context of the original, are all created by the filmmakers. The fact that the film is brilliant does not need to adjust the story or details too much, but still ensures the suitability with the psychology and taste of the Vietnamese audience. As the name suggests, the audience have an opportunity to immerse themselves in the brilliant and poetic Dalat scene from 1974-1975, from colorful houses and shops to young costumes with medium, innovative and bold retro. The impressive music of the original is also skillfully Vietnamized. Instead of using some international hits like *Touch by Touch*, *Girls Just Want to Have Fun* or the cover of *Sunny*, the remake offers many songs associated with the Vietnamese music era of the 1970s. It is *Kim oi* (Y Vu), *Vet thu tren lung ngua hoang* (Pham Duy, Ngoc Chanh), *Ru ta ngam ngui* (Trinh Cong Son), or the song *Nu hon danh roi* was written specifically for the movie by musician Duc Tri. Many details have been changed from the original to suit the Vietnamese context, such as a pawn shop in a poor village, a group of people's detectives and familiar Vietnamese songs.

Blooming Apple Tree (Cay Tao No Hoa, 2021)

The film, remade from television series *What's Wrong Poong Sang* (2019) attracts viewers mainly because it exploits the relationships of family, siblings, husband and wife. The audience can still clearly see the drama, tragedy as well as very fierce contradictions that help the film attract a lot of Vietnamese viewers. This well-invested film is not an exceptional phenomenon. According to statistics, the show has received more than 100 million views after 33 episodes and received thousands of comments from YouTube to Facebook. The film tells a story that probably every family can see their shadow in it. Though it is a remake, with a family theme, the work still gives the audience a new and trendy feeling. Each character carries the situation as multi-dimensional slices of a life with all the emotions of sadness, joy, grief, and anger. The film logically interweaves the episodes that create laughter and tragic emotions, and in which the intimacy is the thread that connects

it all together. The audience loved by the good human values, that no matter what the reality of life is, they need to believe in beautiful things that always exist (Thien Anh, 2021).

Gao Nep Gao Te (2018)

This is a drama adaptation of a famous Korean work titled Wang's Family (2013). The Vietnamized version is quite elaborate, becoming the TV series that attracts the most viewers at the time of its broadcast. The three factors that make up the success of the film are the script, the setting and the acting. The familiar Asian family culture creates understanding and sympathy from the audience and this Vietnamese version is said to be better than the original. The film is a colorful picture of the family theme. There, there are enough contradictions and tragedies of many relationships such as mother-in-law and daughter-in-law, blood child and stepchild, parents and children, husband and wife, brothers, adultery... Watching the movie, the audience can easily see the stories of their own experiences. The Vietnamese version of the film has changed many details, especially in terms of culture and dialogue, so that viewers can no longer clearly see the appearance of the Korean work. The food in the movie has also changed. Famous Korean dishes such as kimchi and black noodles have been replaced, but Vietnamese specialties as vermicelli with shrimp paste and pickled eggplant (Khue Tu, 2018).

Film remakes can be blockbusters

Once the audience is aware of the existence of the original film, they expect the remake to be better and of more local identity. To produce a remake profitably is a challenge as the new one should be improved in terms of storytelling, technique and technology (Roche, 2015). Making remake movies is a common trend in the world, so Vietnamese producers just follow this trend. Big movie capitals like Hollywood and China still remake good movies from other countries, even though they don't lack good scripts. As for Vietnamese cinema, it is not only an outlet for the mystery of the script, but also helps the audience have more new and attractive spiritual taste. Remake movies can still be awarded and bring high revenue for producers, even blockbusters in one film season of the year. The recent blockbuster remake is Blood Moon Party (2020) with 175 billion dong box office revenue. Creativity in properly Vietnamizing the script is the key to success when turning the story, details, and culture in the original into pure Vietnamese. Therefore, the audience easily sympathizes and considers it a story that happened in Vietnam.

Factors bring success to film remakes

Many film remakes became commercial hits in Vietnam's market to varying degrees of success. The first factor is the adaptation of the script to Vietnamese contexts from character names, character personalities to costumes, language and communication between characters. Second, the context is changed to suit Vietnamese culture, besides the music and songs composed by local musicians. Third, the weaknesses of the original scripts are overcome to create new elements and necessary changes for the film remake. The changing way of telling the story along with adding more details to the story helps the audience to see the film as a new work with a new story rather than old motifs. The change in historical events is the highlight for remakes, as the audience can think that the story they are watching happened in Vietnam with local characters. Actors and their acting are the next factors.

Accordingly, the famous actors and profound acting style bring overflowing emotions to the audience and the film is more well-received. The original script also needs to have cultural similarities, especially culture, so Korean scripts are often more chosen. The filmmaker gives clearer and more details than the original, boldly removing inappropriate details and adding some Vietnamese cultural elements.

Failure of Film Remakes in Vietnam

Finding Wife for Grandma (Tim Vo Cho Ba, 2018)

The script *Finding Wife for Her* (2018) is based on the famous original *Bride for Rent* (2014) of Philippine cinema. Compared to the original script, the film did not bring an impressive newness or breakthrough because the details took place calmly, without any significant highlights. The movie's motif is quite familiar: the story of the Prince and Cinderella did not attract the audience because the story outcome and resolution is known in advance. Some valuable situations of the original were cut and changed, such as the personalities of the two main characters or the role of the grandmother from the very beginning, making the relationship between the characters and the film climax become forced. The change in character's personality is not convincing when the male protagonist works hard to repay the debt due to excessive parties, and at the same time performs a fake wedding to bypass his grandmother, but the factor that helps the character turn out to be better is not explicitly mentioned in the film.

30-Year-Old Grandpa (Ong Ngoai Tuoi 30, 2018)

The film is a Vietnamese version of the Korean film *Scandal Makers* (2008) which is considered unsuccessful mainly because the acting of the actors is not strong enough for the story. The actors who play the main roles are exhausted during the climactic controversy scenes, especially the dialogue expressions that fall short of the weight of the situation. Technically, the film color cannot reproduce the warmth of the original, typically some night scenes are noisy due to lack of light. The remake has the advantage of a successful original script, but this does not guarantee absolute success at the Vietnamese box office if other factors are not taken care of carefully. Some errors in the film including the setting, cinematography, costumes and dialogue are not authentically localized. The remake brings a sense of disappointment to viewers because there are no bold breakthroughs.

Plan for Changing Husband (Ke Hoach Doi Chong, 2018)

The film has a script purchased from the Argentine film *A Boyfriend for My Wife (Un Novio para Mi Mujer, 2018)*. The remake failed because the script was not properly edited, the acting was not good enough, and there were other mistakes. Many details were protracted and did not have important emphasis. The acting did not convince viewers, especially the change in psychology and character's personality. The audience did not find sympathy with the character because they did not understand why the two main characters fell in love and got married so quickly that the conflict in the marriage was not stressful enough to divorce. The many changes of the script made it completely different from the original script with many details that made the story line no longer logical. In general, the three factors that brought failure to the film are: the director, the acting and the story.

Internal Affairs (Vo Gian Dao, 2019)

The film is the result of cooking from *My Name is Nobody* (1973) and adding the spirit of *Internal Affairs* (2002). Although the filmmakers tried to bring the breath of the times and edited the story to suit the Vietnamese context, the remake was still out of place and unpopular with the audience. The film only changed details such as playing cards or dominoes instead of mahjong or poker; the content of the dialogue and personality of characters. At the end of the movie, the director used this changed character to make a big flip, showing the direction of "inconceivable" but with little acting space, lack of emphasis, this character could not play the role well. Hong Kong movies are good, but they are also for the audience of the previous generation while today's young audience is not interested. The film's content was too outdated, even if it's hard to bring today's life into the story a few decades ago. They easily recognized what was copied, what was created and what was a reasonable story, not the confused tricks or humorous pull like before. Hong Kong films in the 1980s and 1990s conquered Asia, including Vietnam, with all sorts of topics about the world of Gypsy, gambling, and criminality. Many of the authors were highly regarded and still mentioned today. Following the general development trend of world cinema, this film series gradually no longer held its position. Vietnamizing or cooking popular Hong Kong cinematic films can be attractive because audiences begin to get curious, find them strange, but soon get bored.

Invisible Evidence (Bang Chung Vo Hinh, 2020)

Remade from the hit Korean movie *Blind* (2011), the film lacks integrity in character building due to the lengthy act 1. The screenplay is quite weak, especially linking the characters' personality to the actions as well as the way they behave with other characters. A visually impaired character is given the ability to be like a normal person causing the climax of the film to lose its drama and suspense. The villain is inferior to the original with illogical details. The actor's acting for this character is not highly appreciated in the way of expressing facial expressions and body gestures. The character's motive for becoming a murderer is not convincing, especially where the disease and cold-blooded causes come from. All the villains are faded, have a reputation but have no pieces due to lack of adequate counterweight while the main character's line has an excessive decrease in intelligence quotients. The film received a minus point because the investigation process was too sketchy, lacked depth, or the tempo was unstable. The difficulties that the main character and the police go through are not a real challenge, so the process of solving the case against the villain does not create a specific highlight.

Factors make a film remake unsuccessful

There are some factors that bring failure to a remake. First, the fact that foreign scripts were kept intact without changing to suit Vietnamese culture made domestic audiences react negatively. The image of houses, food, fashion and overly sensitive expressions of affection as that of original script also becomes embarrassing when abused. Second, the filmmaking budget is not high, causing the producer to cut scenes that cost a lot of money, and at the same time, the requirement to make the remake film must be better than the original version plus a strong prejudice that Vietnamese films must be better than the original version. Third, the actor's acting is not as natural as the original actor, so it makes the audience's comparison. Forth, the dubbing is not suitable for the local culture, partly because dialogues in the script are not properly adapted Fifth, some details have been changed

compared to the original, but it distorts the story's phase, making the story not logical or the character's personality is changed so their behavior is not suitable for that character. Lack of creativity is the next factor due to the scriptwriter's sticking to the old script, mechanically copying an old context, even the context does not match the Vietnamese contexts.

Analysis of Blood Moon Party

Synopsis of the movie

The film is about a group of four men, close since childhood. Growing up, each person married or dated, and worked in many different professions such as journalists, cosmetologists, teachers... They and their wives or girlfriends gathered at the housewarming party of one friend in the group. In the middle of the party, they initiated a game to publicize the content of each member's text messages and phone calls. From there, the ugly secrets gradually exposed. Blood Moon Party has an original Italian script but doesn't make much of a breakthrough in content when keeping the whole script of Intimate Strangers (2018). The Vietnamese remake has more dialogues, details, characters' professions, even the running supers at the end of the movie, which is similar to the Korean version.

The original version of movie and its remakes

Perfect Strangers or Perfetti Sconosciuti (2016) is the world's most remade movie with a story that is considered suitable for many cultures when the phone becomes a prop, containing many human secrets. A problem that is close to reality and very modern is creatively exploited. It's anyone's secret ache: truth, secrets, privacy, and prejudice. It has caused many disasters and breakdowns. Perfectos Desconocidos (2017) debuted in Spain receiving nominations for 21 categories at the awards. Nothing to Hide (2018) is a French remake with a script that closely follows the original film and fundamentally changes in terms of dialogues that are more used. Kill Mobile (2018) is the Chinese version in which the screenwriter refuses to duplicate the original, but instead cuts and adds details to dig deeper into the private lives of the characters at the table. Loudspeakers (2018) is the Indian version of Bollywood with a humorous and dancing style that can be seen in most of this cinema.

The making of the film remake

The apartment, the main setting of the work, was staged on the set with the main construction cost in the interior. This setting is a way of telling the story on film, while also assisting with camera placement, color tone control, and lighting setup. The apartment is not merely a setting but a semiotics, witnessing the whole thing as a backbone or as a character. All props from tables and chairs, refrigerators, shelves... are carefully selected. The owner of the apartment is also a rich woman, so branded handbags and expensive dressing tables are designed and made to show the glamor of the owner. To complete the apartment, it took the team nearly a month with more than 20 employees including construction team, detailed layout team, trees and props team, all of whom are skilled workers with a high aesthetic taste. The film only revolved around an apartment but still did not create visual boredom.

Changes in the script

The Vietnamese script changed a lot compared to the original script when the screenwriter put into the film many humorous, dramatic and cultural elements suitable for Vietnamese people. The audience knew a few preliminary things about personal life such as personality, work, social role of each character. In the original, these points were only briefly introduced, even lacking the profiles of some characters. The drama has many dramatic situations that can draw the audience's tears or have some dramatic details, creating an emotional push. Vietnamese audiences prefer movies with lots of drama and explanations, which means that the story is clear, sequential, without interruption or inversion of the timeline. In the original *Perfect Strangers*, the emotional details in the film were cut off, not pushed too much. For Western cinema, especially European, the details must be restrained.

All-star casting

The term all-star refers to films that attract audiences thanks to the presence of big stars. *Blood Moon Party* gathered attractive names of the domestic film market, each with a knack for acting. The acting ground between the characters is quite balanced, helping each character to be expressed in their own way. The character of the poet-loving wife Thu Quynh acted by Thu Trang and the character of newspaper editor Bat Binh, Thu Quynh's husband acted by Thai Hoa are the two main highlight characters. Bat Binh was the patriarchal husband who bullied his wife, receiving sympathetic feeling from hate at the beginning. Thu Trang, on the other hand, amused the audience and brought emotional moments when expressing the inner feeling of a wife who loves poetry, is resigned and afraid of her husband. In fact, compared to the original, the story of this character has not changed, but it has added a lot of funny little details. From a series of out-of-the-ordinary lines, a little ungainly, to the expression that is sometimes too exaggerated or the story of friends in a poetry association, all have made this character more alive than the previous remakes. The film has almost no acting mistakes while the rhythmic juggling between the seven actors and actresses made the audience believe that they were real best friends in real life.

Communication campaign

At the end of 2020, the Hollywood blockbuster season was interrupted because of COVID-19 leading to a lack of supply of high-quality entertainment films, instead of the rise of domestic films to fill the gap in US film revenue. Because this was the period when cinemas just reopened, there were no "heavy" works to attract viewers, so the return of *Blood Moon Party* had almost no competition. The remake was a film that possessed promotional materials and rich media materials to attract the attention of the audience, giving the film a record of reaching the top 1 at the box office for 5 consecutive weeks. Targeting audiences over 18 years old, with relative experiences in life and social relationships, the filmmakers inserted hidden details through the titles of movies and games in the film or the contemplative ending to serve as a "bait" for the debates after the film's premiere. Vietnamese audiences have a mentality of discovering new things, so the promotion of This is Vietnam's first 'black comedy' that touched on the issues of adults and darkness of each person is a curious message.

Three communication stages were performed: warm-up, booming, after-release. The warm-up phase is used with pre-teaser tricks with the slogan *Moon Has Dark Areas, People Have Guilt*, and teasers

with the slogan Black Box Secret, Uncovering the Close Friends. During the booming period, the media strategy actively promoted the combination of traditional and digital platforms to create the greatest coverage for the work. Cinemas played an important role in promoting the film title to the audience by giving favorable display and promotion locations and continuous postings on the theater's platforms. Regarding the social media strategy, the strategy to spread the message Wear a Mask, Get Close to Each Other like Strangers in this period, explores the complex relationship of the character pairs as well as the whole family and close friends. In the phase after the premiere, articles, activities of review, analysis, discussion, calling for theatrical release exploded. The film continued to take advantage of the heat and its information was shared between key opinion leaders, individuals with voices in the film industry and media units.

The success of movie

The publisher of Blood Moon Party announced that the box office revenue was nearly VND 180 billion after 5 weeks of release, surpassing Jailbait (2017) to enter the top three most popular domestic Vietnamese films ever. The film also entered the Top 10 of Google's movie search trends in Vietnam and was honored with Movie of the Year at the WeChoice Awards. The film's success is thanks to the gracefully Vietnamized script, humorous and poignant dialogues about sex or society. The film received many good responses from critics and audiences. Thanks to these positive signals along with word-of-mouth effect, the film has long stayed in theaters and established a resounding media success. Opening for the Vietnamese film after COVID-19, Rom (2019) finished with a revenue of more than 60 billion VND after nearly 1 month of release. The commercial success of Rom was a push for other Vietnamese films to be released in a row after the third wave of COVID-19 epidemic in Vietnam. Blood Moon Party had a highly entertaining theme, and the lack of Hollywood blockbusters helped the film attract audiences. The interweaving elements between dramatic details, life-breathing dialogue, and music made up the weight of the satirical comedy.

Conclusion

The research article has mentioned the success and failure of the film remakes in Vietnam over the years and highlighted the factors that led to the success of the movie Blood Moon Party. One element of a remake's success is changing the cultural elements of the original script into the local culture, including altering the storytelling to suit the tastes of local viewers. One of the biggest failures of the film remake is that it doesn't follow the story, the content changes too much, and the character's personality does not fit the local culture, so the audience does feel the character unfamiliar or disagree with the character. The trend of making remake movies continues in Vietnam and it is considered a fertile ground for producers to invest and hunt for foreign scripts to increase box office revenue. Besides movies, many TV series are also remakes, achieving certain success and still attracting movie-watchers on television and other platforms.

The study could be extended by including the successes and failures of many more remakes, not simply focusing on Blood Moon Party. Further research can be done on analyzing the remake scripts to see how the film contexts are changed for the local audiences. Comparing the remake script and the original script is a basic way to see what changes can bring the appeal of a remake, in addition to storytelling, actors' performances, and roles of the director. The film remake series making Vietnamese cinema more vivid is undeniable. The acquisition of attractive scripts of foreign hit films

is considered a temporary solution, both solving the problem of the lack of scripts and being relatively safer because the film was successful in another market. However, the success rate of the film remake is not high, despite being heavily promoted, it was later withdrawn and fell into oblivion. Generally, remake is only an immediate solution, not a sustainable solution for the Vietnamese film industry.

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