



How Empathy Enhance the International Dissemination Effect and Copyright Trade Value of Films

—From the Perspective of Thailand Film “*How to Make Millions before Grandma Dies*”

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Abstract

This article takes the film “*How to Make Millions before Grandma Dies*” as the research object, exploring how to enhance the international dissemination effect and copyright trade value of films through empathy. The research finds that empathy plays a key role in film creation and dissemination, effectively bridging cultural differences and enhancing the audience’s sense of immersion and emotional resonance. This article analyzes the application of empathy elements such as family and intergenerational relationships, facing death and end-of-life care, family affection and conflicts of interest, and cultural inheritance in “*How to Make Millions before Grandma Dies*”, and discusses their mechanism of action in cross-cultural communication. At the same time, this article also studies the impact of empathy on the copyright trade value of films, and proposes strategies to enhance the international dissemination effect and copyright trade value of films through empathy from the aspects of creation, narrative techniques, and marketing. The research results show that empathy is an important means to enhance the international competitiveness and the cultural soft power of films, and is of great significance to the globalization of the film industry.

Subject Areas

Marketing

Keywords

Empathy, Family and Intergenerational Relationships, Facing Death, End-of-Life Care, Family Affection and Conflicts of Interest, Film Dissemination, Copyright Trade

1. Introduction

In the context of globalization, film, as an important cultural communication medium, is increasingly receiving attention for its international dissemination effect and copyright trade value. However, cultural differences and language barriers often become the main obstacles to the cross-border dissemination of films. In this context, empathy, as a cross-cultural emotional connection, provides new ideas for enhancing the international dissemination effect and copyright trade value of films.

The film “*How to Make Millions before Grandma Dies*” was first released in Thailand on April 4, 2024, and then began to be released in mainland China on August 23, with a total box office of 127 million yuan [1]. “Apart from its success in China, the film has also been a hit across Southeast Asia, becoming Thailand’s top-grossing movie of 2024 so far and the most successful Thai film ever in Malaysia, Singapore and Indonesia. [2]” This study selects the film “*How to Make Millions before Grandma Dies*” as a case study to explore the application of empathy in film creation and dissemination, as well as its impact on international dissemination effects and copyright trade value. By analyzing the empathy elements in the film and their performance in cross-cultural communication, this study aims to reveal the role of empathy in enhancing the international competitiveness of the film industry, and provide theoretical support and practical guidance for the globalization of the film industry.

2. Empathy Elements

Empathy was initially an aesthetic concept, but it was later introduced into the field of psychology by psychologist Carl Ransom Rogers. “Originally used to describe the ability to understand the subjective experiences of others, it later referred to entering into the emotional state of others and empathizing with their inner world. [3]” When watching a film, empathy is an emotional experience where the audience feels the emotions of the character through elements such as plot, performance, and music, as if they have also experienced similar situations. They can resonate emotionally with the character or plot, as if they are in the character’s situation, experiencing their joys, sorrows, and happiness. This emotional connection allows the audience to gain a deeper understanding of the character’s inner world and trigger their own emotional reactions.

The film “*How to Make Millions before Grandma Dies*” focuses on the family and explores intergenerational relationships, facing death and end-of-life care, conflicts between family and interests, and cultural inheritance. The film successfully portrays a series of empathetic characters and plots through delicate storytelling and authentic emotional portrayal. The film cuts into the story from the issue of family and money competition, showcasing the living conditions of a Thai Chinese family. Ah An, a young man with nothing to do, began to imitate his cousin’s behavior after seeing her inherit the property to take care of the elderly. He wanted to obtain the property by “filial piety” towards his grandma, and ultimately made a choice between money and family affection. The setting of “inher-

itance competition” is not uncommon. What is rare is that “*How to Make Millions before Grandma Dies*” focuses on emotional conflicts between grandparents and grandchildren, and through this intergenerational relationship, integrates family issues such as the living conditions of lonely elderly people, the beliefs and habits of Chinese families, and the division of roles in caring for the elderly, allowing East Asian audiences facing similar problems to have an empathetic experience.

Firstly, the portrayal of family and intergenerational relationships in the film is highly universal, enhancing the audience’s sense of immersion and participation. “We put what’s common in a family into this film, trying to let audiences of different ages feel their own life experiences,” Pat Boonnitipat, director and co-writer of the hit film commented that “a film telling the deepest feelings in the heart, integrating cultural elements into the plot, and connecting people’s hearts can transcend time and national boundaries. [2]”

The detailed depiction of family and intergenerational relationships in the film had the most significant impact on audience engagement. Authenticity is the most effective way to touch the audience: the ritualistic behavior of the grandmother waiting for her children to return home (such as dressing up neatly and preparing meals), the children’s hasty departure after a brief reunion, and the old woman’s helplessness when facing the leftover food, these details precisely captured the common emotional estrangement and generational gap in East Asian families, provoking a strong reflection on family ties among the audience.

Grandma will dress nicely on weekends and sit at the entrance of the alley, because weekends are when her children come to see her. She will still wear the rainbow shoes that her eldest son bought for her, even if they don’t fit her well. The film’s handling of intergenerational relationships is also highly empathetic. By depicting the conflicts and reconciliation between generations of grandparents and grandchildren, the film profoundly reveals the importance of intergenerational communication. This prevalent social issue gives the theme of the film cross-cultural universality, providing a foundation for emotional resonance among audiences from different cultural backgrounds.

Grandson Ah An has significant differences in lifestyle habits and values from his grandma. Grandma, as a traditional elder, has her own way of life and beliefs to which she adheres. For example, she follows traditional customs and values activities such as tomb sweeping during the Qingming Festival. She is used to getting up in the morning to sell Congee, which has been the livelihood of her children for many years, and also the portrayal of her hardworking and tenacious life. As a young generation, Ah An is a college dropout addicted to games. He can’t understand his grandma’s tradition and can’t adapt to her life rhythm of getting up early to sell Congee. Grandma wanted to eat fried fish, but he just bought a perfunctory one because he didn’t want to queue up. To serve tea to Guanyin, he was too lazy to boil water and turned the microwave on for two minutes... However, as Ah An spent more time with her grandma, their relationship changed. Ah An began to take care of Grandma practically. In the early morning, he accompa-

nied Grandma to the hospital to queue up for chemotherapy, helped her wipe her body, helped her up the stairs, and got up at 5:00 to sell Congee with her. In this process, Ah An gradually shifted from being driven by interests to genuinely caring for her grandma, demonstrating the cultivability and warmth of intergenerational emotions. Grandma also started with dissatisfaction and criticism towards Ah An, and later encouraged and recognized him.

When Grandma couldn't even undergo chemotherapy for her illness and had to give up, Ah An learned that Grandma had left the house to her second son, who was the least ambitious, paid the least, and needed the most money. The eldest son angrily left her and said he wouldn't even attend the funeral. Ah An pushed the wheelchair and asked grandma with a look of sadness and anger in his eyes, 'What is my ranking in your heart?' Why don't you leave your money to the person who has paid the most for you and loves you the most? Grandma just said with tears on her face, "I have nothing to repay you now, you don't have to take care of me anymore." However, even so, after Grandma was sent to a nursing home by her youngest son, Ah An couldn't let go and took her home to take care of her until the end of her life. At the end of the film, Ah An discovers that his grandma has been saving money for him and even left him 1 million Thai baht. He uses this money to buy the cemetery for his grandma that she has always wanted but has never been willing to buy for herself. This ending showcases the profound emotions that are intertwined and chaotic in intergenerational relationships, even though they are full of contradictions and conflicts. Family affection is always inseparable.

Through these rich plots and delicate character portrayals, "*How to Make Millions before Grandma Dies*" comprehensively portrays the contradictions, conflicts, understanding, care, and transformation in intergenerational relationships, allowing the audience to deeply feel the multidimensionality and complexity of intergenerational relationships, as well as the strong power of family affection in them.

Secondly, facing death and end-of-life care. Grandma's attitude towards death is both calm and clear headed. She knew her life was coming to an end, but she didn't fall into fear or sadness because of it. Instead, she faced the end of her life in a calm way. Her attitude reflects the open-minded attitude towards life and death in Thai culture, especially the acceptance of impermanence in Buddhist thought. Besides being an elder, grandma always maintains the dignity of being a human being. Grandma likes to eat fried fish and only goes to the one with the longest queue. She likes playing cards and buys lottery tickets by counting the number of steps. She likes not to tie the last button when wearing clothes, and every Sunday she puts on the brightest floral shirt and the shoes that her eldest son bought that don't fit her feet, welcoming the arrival of the younger generation. She opened a Congee shop, got up at four or five o'clock every morning to sell breakfast, and saved a large amount of property bit by bit... She also insisted on selling Congee at the end of her illness, like a social animal who would not give up

work until the end of his life. She truly loves her job and believes that as long as she has something to do, she has value. She insists on living according to her own wishes, maintaining a sharp tongue and clarity before her death.

Compared to grandma facing death with equanimity, the end-of-life care of family members is full of contradictions and struggles. Ah An's struggles with her uncles reveal the fragility and entanglement of family ties in the face of interests. As an old ginger must be spicy, the grandma who has lived alone for many years, how could she not know the intentions of these children? She even met someone inquiring about her house with a post from her grandson, but still remained expressionless. It is impossible to tell when the grandson was awakened to his true love for his grandma, rather than purely to keep the house for himself. When he gave his grandfather's silver belt to his second uncle and asked him to repay his gambling debts, and wrote in his wish card that he hoped his grandma would win the lottery, the audience could no longer distinguish whether this was his sincerity or if he was acting before his grandma. When grandma, who had nothing, was taken back by grandson from the nursing home, he unconsciously learned Teochew dialect. When he saw the clothes his grandma was wearing, he unconsciously helped her undo the last button on the hem. Love breaks through calculation and becomes love itself.

Thirdly, the conflict between family ties and interests. The film promotes attention and discussion on social issues through reflection on family ethics. It starts from the issue of family property inheritance and extends to whether the filial piety of younger generations should be linked to interests, fairness after interests, and the ubiquitous preference for sons over daughters. Everything seems so heavy and complex. Grandma really loved money. She saved ten yuan and twenty yuan and put the money to sell Congee in the biscuit box. When she found the box empty and looked at her grandson at first sight, she was angry! Who moved the money? Finally, the grandson pulled out the surveillance footage and found out that it was his second uncle who had stolen it. Grandma immediately let out her anger. It's impossible that she doesn't love anyone among her three children, but it must be true that she has no favoritism towards someone. The conflict between family ties and interests transcends age and culture and allows audiences from different backgrounds to find their own shadows in the film.

Fortunately, our hero, Ah An, is a good boy who is kind enough and honest enough to buy a decent "big house" for Grandma with the money that Grandma sells Congee bit by bit in his account. The urgent practical problems that a family with many children and an aging society must face are finally relieved by the clear sunshine in front of Grandma's grave. If the last one million Thai baht saved by grandma goes to her two uncles, she probably won't be able to have her ideal "big house".

Fourthly, the film's portrayal of cultural heritage is also full of empathy elements, conveying deep-seated cultural values. The film is filled with Chinese cultural elements and traditions, such as the character's Teochew dialect, Teochew

folk songs displayed at crucial times, the traditional interior decorations, and the portrayal of Qingming tomb-sweeping practices. These aspects resonate deeply with Chinese audiences, fostering a strong sense of connection.

“Empathy is a prerequisite for connecting production, dissemination, and reproduction. In this way, cultural empathy is a prerequisite for cultural dissemination, cultural identity, and cultural confidence. [4]” The precise selling point line in “*How to Make Millions before Grandma Dies*”, “Son inherits fortune, daughter inherits cancer”, directly refers to the Chinese culture behind Chaoshan families: on the one hand, it is feudal, traditional, and conservative that needs to be broken, but on the other hand, it represents an inseparable kinship relationship that blood is thicker than water and cannot be separated. The life of East Asian women who dedicate themselves without compensation, without inheritance rights, marriage autonomy, or property control rights, is like a footless bird that can only be buried in a cemetery after death. This also reflects the gold content of the fight between Grandma and her mother in the swimming pool: As the only daughter in the family, Ah An’s mother is sensible and filial. When she was young, she dropped out of school to help Grandma sell Congee. When Grandma was sick, she worked all night to take care of her mother during the day. But in the family, she is the least favored, and grandma’s wealth seems to have nothing to do with her. But there is also another option. After showcasing grandma’s patience and Ah Xiu’s efforts, the film also portrays a lucky cousin named Ame. She studied nursing and obtained the inheritance right of her grandfather’s property by taking care of his dying grandfather, thus achieving financial freedom. The new generation is already using more reasonable ways to obtain what they should have, which is also a new outlook. “Cultural empathy is not only a bridge and bond that connects cultures and emotions among heterogeneous cultural groups in cross-cultural communication, but also a shared emotional psychology and external behavioral approach for people or groups with similar or even identical cultural backgrounds to engage in cultural communication and exchange. [5]”

3. The Mechanism of Empathy in International Film Communication

The mechanism of empathy in international film dissemination is mainly reflected in its ability to transcend cultural differences. Firstly, empathy can help the audience overcome language and cultural barriers, directly touching upon the shared emotional experiences of humanity. In “*How to Make Millions before Grandma Dies*”, despite different cultural backgrounds, the audience can still empathize and understand the emotions and behavioral motivations of the characters, thus generating emotional resonance. This emotional resonance not only enhances the audience’s viewing experience, but also promotes understanding and communication between different cultures.

Firstly, the film provides a deep analysis of the complexity and contradictions of East Asian kinship relationships. Family affection, in the traditional sense of

the East, is the warmth between blood ties. However, “*How to Make Millions before Grandma Dies*” chooses to tear apart the seemingly harmonious “mask of family affection” and expose practical issues such as “raising children without defense against aging” and “inheritance disputes”. The effective grasp of the complexity of human nature is the key to the audience’s recognition of the film. In family images that focus on emotional trajectories, whether the character image is full is particularly important. For example, the grandson Ah An appears to be solely focused on profit, but also respects life and knows how to be grateful. He will hate taking care of his grandma without receiving any real estate returns; Facing his grandma’s sincerity, he will also struggle. However, the grandma who dressed up to welcome her child on weekends but failed, and only wanted a cemetery but was expelled by her brother, seemed to be a perfect victim in the early stages, but she is also trapped in a closed loop of favoring sons over daughters, with both favoritism and helplessness in the distribution of property among her son, daughter, and grandson. An imperfect character setting is what makes the character a real “person” and thus enters the audience’s heart.

Secondly, empathy can enhance the audience’s sense of immersion and emotional resonance. When the audience can empathize with the character’s situation and feelings, they are more likely to develop emotional connections with the character. This emotional connection not only improves the audience’s satisfaction with watching the film, but also enhances the film’s appeal and memorable points. Through delicate emotional portrayal and real life details, the film successfully immerses the audience into the story, allowing them to deeply feel the joys, sorrows, and joys of the characters. Grandma has always wanted a luxurious million dollar cemetery for herself and for the benefit of future generations. However, facing her indifferent brother, son in debt, and other people who are eyeing the property, the elderly have lost hope and have not received a response from their family to this wish until the end of their lives. Although the grandson fulfilled his grandma’s wish after his death, she could no longer see it. This regretful blank space not only allows the audience to feel the radiance of family affection, but also leaves room for contemplation for the world.

Finally, the advantage of empathy in cross-cultural communication is also reflected in its ability to trigger self reflection and emotional projection among the audience. When viewers see similar emotional experiences or life difficulties in the film, they often unconsciously connect them with their own experiences, thus generating deeper emotional resonance. This emotional resonance not only enhances the artistic appeal of the film, but also provides a common emotional communication platform for audiences from different cultural backgrounds. For example, the film bluntly points out that young people’s companionship with the elderly is not entirely based on genuine emotions; Grandma expects filial piety from her children and grandchildren, but she has already made a secret decision on how to distribute the inheritance. These authentic depictions of East Asian family ecology allow the audience to glimpse their own or those around them. Who said there is no calculation between family ties? Perhaps it has always existed.

We are all afraid of becoming the ones who fail in comparison. The film does not simply criticize or praise any party, but guides the audience to reflect on the complex relationship between family ethics, traditional concepts, and material pursuits in modern society from an objective and calm perspective, as well as how to uphold the essence of family love in conflicts of interest.

4. The Impact of Empathy on the Value of Film Copyright Trade

The impact of empathy on the value of film copyright trade is mainly reflected in its influence on market demand and audience preferences.

Firstly, films with strong empathy elements often attract a wider audience, thereby increasing market demand. In “*How to Make Millions before Grandma Dies*”, the film successfully attracted audiences of different age groups and cultural backgrounds through its universal emotional themes and real-life details. This broad audience base not only enhances the market value of the film, but also strengthens its bargaining power in copyright trade. The film still achieved a good attendance rate in the Chinese market despite limited screening. The film is mainly driven by emotions, and the family in the film is originally of Chinese descent, with a large amount of Chinese elements and Chinese culture naturally integrated, coupled with careful consideration. The scene arrangement and patient story presentation allow Chinese audiences to seamlessly immerse themselves.

Secondly, empathy can enhance the audience satisfaction and word-of-mouth effect of films, thereby increasing their long-term revenue potential. When audiences experience strong emotional resonance in a film, they are more likely to recommend it to others or engage in secondary consumption. In the case of this film, it successfully won praise and word-of-mouth from the audience through delicate emotional portrayal and real life details. This positive word-of-mouth effect not only increases the box office revenue of the film, but also enhances its value in subsequent copyright trade. Hankansujarit GDH 559’s associate director of business development says: “During our first week of release in Thailand, it was very successful. And then the next country that we went to was Indonesia... Indonesian people really like going to cinema, and when they really like the film, they are so intense with social media.” A social media trend emerged, with viewers sharing videos of themselves in tears after watching the film. “The crying view went viral on TikTok and Instagram. [6]”

Finally, empathy can enhance the cultural soft power of films and improve their competitiveness in the international market. Films with strong empathy often better convey the core values of a country’s culture, thereby enhancing its cultural appeal. In “*How to Make Millions before Grandma Dies*”, traditional Thai Buddhist culture is showcased, providing a window for international audiences to understand Thai Buddhist culture. For example, the two generations of women, grandma and mom, are deeply influenced by Thai Buddhist culture and firmly believe that “giving is the key to peace of mind”. Of course, the film also showcases the breakthrough and modernity of female thought through the use of the third-

generation female Ame. The improvement of cultural soft power not only enhances the international competitiveness of films, but also lays the foundation for the global development of Thailand's film industry.

For the reception of art, whether the appreciator can empathize with the aesthetic object determines whether they can obtain aesthetic experience and reach the highest aesthetic realm. The reason why "*How to Make Millions before Grandma Dies*" can sell well is because the selling point of the entire film is very clear (the marketing highlights are very precise), and the combination of genre elements has continuously expanded the emotional resonance range of the film, until these topics that should have been frequently discussed are seen and discussed again, which has triggered the continuous stabilization and rise of the film's reputation, and thus driven the box office to rise and break through.

5. Strategies to Enhance the International Dissemination Effect and Copyright Trade Value of Films Through Empathy

For artistic creation, whether the creator can empathize with the aesthetic object determines whether the artistic expression is profound and vivid enough. "*How to Make Millions before Grandma Dies*" was written by Thodsapon Thiptinnakorn and Boonnitipat, inspired by their personal life stories as well as the experiences of their friends and relatives: "When I first read the genesis of the script, it made me think of my own family. During the writing process, my main goal was to keep that feeling so we're striving for something that could make you feel that it's your movie, not like my movie. [6]"

Based on the analysis of "*How to Make Millions before Grandma Dies*", we can summarize several strategies to enhance the international dissemination effect and copyright trade value of the film through empathy.

Firstly, at the creative level, film production should focus on exploring common emotional themes and life details. By focusing on common human emotional experiences such as family, love, friendship, etc., films can more easily resonate with audiences from different cultural backgrounds. Meanwhile, the realistic and delicate depiction of life details can enhance the credibility and immersion of the film, thereby improving the audience's empathetic experience. The pace of the film is smooth and full of a sense of life, without any deliberate effort. The elderly have worked hard for their family all their lives, and before dying, they carefully weigh the distribution of their inheritance. After children start small families, they gradually neglect accompanying the elderly. Out of responsibility and filial piety, the young want to take care of the elders until their end, but the young also hope that their efforts will be rewarded...

There is a particularly inconspicuous plot in the film where grandma left the house to her second uncle, and the property certificate was given by her mother. She even deceived her uncle about it. When I got home, my mother lay on the sofa, and my son naturally sat down to press her legs. He asked my mother, "Have

you really never thought about owning grandma's house?" Otherwise, why have you been going there so frequently lately? Mom replied, "That's because I really miss her and want to see her." Family affection is always complex, intertwined with love and hate. Just like life can never have only one side, and weather can never only be sunny. All complexities ultimately become bonds. At the end of the story, the grandson knocked on the coffin in Teochew to guide his grandma. Along the way, many viewers in front of the film screen cried.

There are also several small details unique to Ah An in the film. Some were quiet and long: his silently picking off the white hair that had fallen from his grandma's body due to chemotherapy, silently waiting and helping her up the stairs, accompanying her to buy comfortable shoes, setting up stalls and enduring humiliation, and learning to sing for her in her hometown dialect in the final moments. Some were sudden: he knocked on the coffin to send her on her last journey, taking her to remember all the familiar things for the last time. When he finally found out that what his grandma left him was not just the pomegranate tree that was not allowed to be picked by others, the small pomegranate that had not yet grown had already fallen to the ground and had no chance to mature again... The beginning of the story was when his grandma scolded him for not scattering the flowers carefully enough, and the end of the story was when he sat in front of his grandma's grave and still casually lifted the flowers.

Secondly, in terms of narrative techniques, films should focus on the construction of emotional clues and character shaping. Through multi-dimensional character portrayal, the audience can better understand and identify with the emotional motivations of the characters. Meanwhile, clever emotional clues can guide the audience to gradually delve deeper into the story and enhance emotional engagement. In "*How to Make Millions before Grandma Dies*", the film successfully constructs a captivating emotional world through delicate emotional portrayal and real life details, providing the audience with a rich empathetic experience.

The film uses the narrative technique of line drawing to depict the true emotions and living conditions of the characters, triggering emotional resonance among the audience: the long queue of people occupying seats with shoes or bags in the chemotherapy area of the hospital in the early morning reflects the shortage of medical resources; Ah An, at a young age, wants to become a game anchor and easily earn money, reflecting the fierce competition and confusion among young people today... How to support the elderly, how to distribute property among their children when they suffer from serious illnesses, and whether the elderly should distribute property according to the level of effort they put into caring for their children at the end of their lives are the core issues and derivative motivations of the film. These issues are vulgar, outdated, but very practical, and almost every multi child family needs to face. When grandma saw the wish cards of her eldest son and his family of three, none of which were related to her, did she feel abandoned by this small family. When she said, "I want to change my shoes," did she also let go of her feelings for her eldest son Aqiang in her heart. When grandma

started rummaging through her daughter's fridge, just like when she tidied up her own fridge, she told her not to eat expired food as it could lead to cancer. My daughter said, "I know, son inherits the fortune, daughter inherits cancer." I believe the love that grandma expressed for her daughter at that time was also genuine. The most interesting thing is that grandma, as a daughter herself, witnessed firsthand how she took care of her father until his death, and in the end, his father left the house to his brother. When she was diagnosed with cancer and wanted to buy a cemetery, she went to ask her brother for money. However, her brother refused directly, thinking that the money her father left him was only natural. Yes, even though she was also a party involved and suffered such persecution, she still couldn't let go of her heartache and concern for her second son in the end, and chose to leave the house for the person who needed the most, rather than the person she loved the most. Even though this practice may make her irreparable, she still did it... Grandma was deeply affected by the preference for sons over daughters, but unconsciously passed on this old concept to the next generation. "*How to Make Millions before Grandma Dies*" does not avoid sharp real-life issues, but presents them quietly in a subtle and gentle style, leaving the audience with space to think and interpret. By using narrative techniques, screenwriters and directors can effectively build emotional resonance among the audience, allowing them to not only gain information and knowledge during the viewing process, but also experience rich emotions and profound thinking. The application of these strategies not only enhances the artistic value of the 130 documentary films, but also strengthens their social influence and cultural dissemination.

The film cleverly uses trial language to enhance emotional expression and atmosphere creation: through the clever use of audio-visual language such as color, camera, sound, editing, symbolism and metaphor, light and shadow, "*How to Make Millions before Grandma Dies*" not only successfully conveys the emotions of the characters, but also creates a strong family atmosphere, allowing the audience to deeply feel the family and warmth conveyed by the film: 1. The film extensively uses warm tones, especially in family scenes where warm colors such as yellow and orange convey the warmth and affection of the family, evoking emotional resonance among the audience towards the warmth of the home. When expressing conflict or loneliness, cool tones (such as blue and gray) are used to highlight the characters' inner emotions and enhance emotional tension. 2. By capturing the facial expressions and subtle movements of characters through close ups, complex emotional changes are conveyed, especially the emotional interaction between grandparents and grandchildren, enhancing the audience's emotional immersion. Using long shots in some key scenes allows the audience more time to feel the emotional changes of the characters, creating a sense of realism and immersion. 3. The film's soundtrack is mainly composed of soft melodies, combined with the development of the plot, featuring both warm piano music and passionate string instruments, enhancing emotional expression. By using delicate environmental sound effects such as clock ticking, wind, etc., to create a peaceful

or tense atmosphere and enhance the emotional experience of the audience. 4. In emotional climax or memory scenes, slow paced editing is used to give the audience time to digest emotions, enhance the depth and infectiousness of emotions. In conflict or tense situations, quickly switching shots creates a sense of tension, highlighting the conflicts and emotional outbursts between characters. 5. Some items in the film, such as old photos of grandma and old clocks, are given symbolic meanings, carrying emotional bonds and memories between characters, enhancing the level of emotional expression. By comparing the narrow family space with the open outdoor scenery, it metaphorically depicts the inner world and emotional changes of the characters. 6. The film extensively uses natural light, especially in family settings, to create a realistic and warm atmosphere, enhancing the authenticity of emotions. When portraying characters' inner struggles or loneliness, using shadows to create a sense of oppression and enhance the tension of emotional conflicts.

Finally, in terms of marketing strategy, films should fully utilize empathy elements for cross-cultural promotion. By highlighting empathy points in the film, such as common emotional themes or cultural elements, the film can better attract the attention of international audiences. Meanwhile, utilizing social media and word-of-mouth marketing can amplify the empathy effect of the film and enhance its international influence. In the case of "*How to Make Millions before Grandma Dies*", the film successfully transformed its empathy elements into market advantages through precise marketing strategies, enhancing its international dissemination effect and copyright trade value.

In the old agricultural society, the patriarchal system that has been passed down for a long time, daughters and families were ultimately divided by the act of getting married. From then on, she became a member of the male clan economically and only had a relative relationship with the original family. She no longer enjoyed the inheritance rights of the elderly before their death, nor did she have to fulfill the obligation of supporting them. The responsibility of taking care of the elderly was fully borne by the sons and daughters in law who stayed in the family. In modern society, daughters are no longer completely separated from their original families due to marriage, and are often willing to fulfill the same caregiving obligations as their sons, but find it difficult to be on an equal footing with them in property distribution. The film vividly portrays this point, with the ownership of grandma's house wavering between her uncle Aqiang, second uncle Soyi, and grandson Ah An from beginning to end. Ah Xiu, the only daughter and mother of Ah An, made many sacrifices and concessions: after her grandma's leg was injured, she stayed behind to take care of her. After grandma was diagnosed with cancer, she changed her job to night shift and took her swimming and chemotherapy. She always knew the location of the property certificate, but followed her grandma's wishes and took out the property certificate to her younger brother Soyi, who loves gambling; After selling the house, it was still she and Ah An who brought grandma home and took her on the final journey. And the elder brother

Aqiang, who failed to gain any profit, turned a blind eye to his mother. After selling the house in a hurry to repay his debts, Suo Yi left his mother in a nursing home. Many of the film's audiences have mothers and aunts who are almost identical to Ah Xiu. These daughters are at the forefront of the elderly's medical treatment and elderly care issues, actively and selflessly dedicating time, energy, and money. In the end, they reluctantly accept the elderly's distribution of the largest or even all of their wealth to their almost inactive sons.

Taking empathy as a strategy to enhance the international dissemination effect and copyright trade value of movies also has its limitations or challenges. The empathy strategy relies on the commonality of cultural backgrounds, but there are differences in the understanding of emotional expressions and family relationships among different cultures. For example, the implicit way of expressing familial affection in East Asian cultures (such as the restrained emotions in "*How to Make Millions before Grandma Dies*") may find it difficult to resonate with the European and American cultures that emphasize direct expressions. If a movie does not fully consider the cultural context of its target audience, it may lead to a breakdown in empathy. There are also differences in the ways of expressing values, and social taboos among different cultures. For instance, certain themes related to family ethics can easily strike a chord in Asian cultures, but may receive a lukewarm response in the Western market that emphasizes individualism. The Chinese family drama *All Is Well* triggered strong domestic empathy, but due to cultural background differences, it led to misunderstandings during its overseas dissemination.

6. Conclusions

This study reveals the important role of empathy in enhancing the international competitiveness of films by analyzing the empathy elements in the film "*How to Make Millions before Grandma Dies*" and their performance in international dissemination and copyright trade. Research has found that empathy can effectively bridge cultural differences, enhance audience empathy and emotional resonance, thereby improving the international dissemination effect of films. At the same time, empathy can also expand the audience base of films, enhance their market value and long-term revenue potential, thereby strengthening the copyright trade value of films.

Based on the research results, this article proposes the following suggestions: Firstly, film creators should pay more attention to the use of empathy elements, and enhance the empathy of films by exploring common emotional themes and real life details. Secondly, the film industry should strengthen research on the role of empathy in cross-cultural communication and develop more targeted international marketing strategies. Finally, policy makers should value the role of empathy in enhancing a country's cultural soft power and provide more support for films with strong empathy.

The significance of this study lies in: firstly, it deepens our understanding of the

role of empathy in film creation and dissemination; Secondly, it provides new perspectives and methods for enhancing the international dissemination effect and copyright trade value of Chinese films; Finally, it has important practical significance for promoting the globalization of China's film industry and enhancing the country's cultural soft power. Future research should further explore the use of empathy elements in different types of films, as well as the new characteristics and trends of empathy in the dissemination of films in the digital age.

Conflicts of Interest

The author declares no conflicts of interest.

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