

A Study of Narrative Expression in the Design of Huanghai Movie Posters

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Abstract: Huang Hai, a famous Chinese poster designer, has a unique language and expression of poster design, especially the form and implicit connotation of narrative expression is worth studying. This paper adopts case study analysis and argumentative analysis research method, takes the narrative expression of Huang Hai's poster design works as the core, deciphers the thematic connotation of the narrative language of poster design, summarizes the formal characteristics of the narrative expression of Huang Hai's poster design, and provides reference for the in-depth study of the narrative expression of Huang Hai's poster design.

Keywords: Huang Hai, Poster design, Narrative, Expression.

1. Introduction

Huang Hai is a famous Chinese poster designer in the modern era, since he entered the design industry, under the supervision of Chinese advertising copywriter Mr. Liu Jiwu. 2007, he became famous with Jiang Wen movie poster "The Sun Rises", in the poster design of Chinese traditional elements and the perfect combination of modern design language, let the beauty of the East bloom in the world. His subsequent poster works include the Chinese and American versions of "Golden Age", "Family of Thieves", "Totoro", "Gokuji", "Nezha's Magic Boy Descending", "Green Book", and his outstanding works are not only limited to movie posters, but also designed various main visual posters for documentaries, film festivals and theater festivals. Huang Hai's poster design works use a lot of subtractive design, selecting the essential imagery of the film, trying to use the language of graphic creative design to narrate, so as to capture the audience's heart. This paper takes narratology as an entry point to interpret the theme of Huang Hai's narrative language in poster design and elaborate the formal characteristics of Huang Hai's narrative expression in poster design.

2. The Theme of The Narrative Language of Huanghai Movie Poster Design

The theme of Huanghai movie poster design narrative language is closely combined with the kernel of the film theme, with rich connotation and semantic superposition. The narrative language of Huanghai movie poster is rich and diverse, mainly from the elements of the movie plot. The visual narrative of Huanghai poster design is through the connotation of the film plot mining, the narrative content using creative graphic techniques to conceptualize the theme of the film poster profound. According to the author's case analysis and research, the narrative language of Huanghai movie poster design mainly includes the main character modeling narrative, plot construction narrative, and scene atmosphere narrative.

2.1. Protagonist shape narrative

Huang Hai movie poster design in the form of the main

character shape constitutes the picture of the poster, to convey the core values of the film, so that the poster becomes the narrator of the plot and spirit of the film, which is typical of the main character narrative, the most striking and representative in the design of the poster of "The Sun Also Rises" (Figure 1). The poster is designed with Li Dongfang's mother, Crazy Mom, as the main visual, the white English font gently props up the barefoot Crazy Mom, and the red shoe in the upper right corner echoes the overall background color, while the color corresponding to the sun imagery in the film's title is also red, in the traditional Chinese color system, the understanding of red is two extremes, corresponding to happiness and sadness, respectively. In the traditional Chinese color system, the two extremes of red are understood to correspond to happiness and sadness, and the repeated rendering of red will bring the audience's attention to the fate of the woman in the red jacket and barefoot thinking.

Huang Hai's poster design techniques are varied, based on the narrative language of the protagonist's shape, while using heterogeneous and homogeneous, substitution, destruction of shape and other techniques. The poster design of the movie "Golden Age" (Figure 2) is mainly visualized by the female protagonist Xiao Hong, the three-dimensional type is elongated to form a forest of words, and the protagonist shape presents the classic shots from the movie, Xiao Hong is holding a cigarette, wearing a cheongsam, bending over a bamboo stool, and looking grave in the forest of words made of sharp Chinese characters [1]. The scene of the poster narrative is extracted from the original space of the film, and the background of the time and the psychological state of the writer facing the survival of the nation and the great changes of the times are narrated on the paper. Huang Hai's film poster design narrative theme around the protagonist character modeling not only in the above two films, but also in many other films interspersed. It can be seen that the narrative theme of the protagonist's shape is an important component of Huang Hai's poster design.



Figure 1. Poster of The Sun Also Rises



Figure 2. Poster of The Golden Age

2.2. The plot to build a narrative

Huang Hai's poster design plot construction narrative theme, the main representative of the film "Shadow", "Totoro". Plot construction narrative usually uses the film climax or classic shots as the main visual, intuitively reflected in the poster design, in the graphic creative skills are relatively small, more visual impact from the film footage of the emotional underpinning. The film "Shadow" poster (Figure 3), Taiji Bagua Yin and Yang represent the battle between the forces of good and evil, Taiji Bagua Yin and Yang philosophy for the straight in the middle of the curve, stored and then developed, but also implies the Pei State Governor Ziyu to get the key land of Zingzhou road twists and turns. The details of the plot construction are also reflected in the

color style. The black and white ink and wash elements in the layers of gray tones correspond to the part of human nature that is both good and evil. Another classic example of plot construction is the poster design of the movie "Totoro" (Figure 4), in which Huang Hai has constructed the body of Totoro into a dreamy meadow, and Xiao Mei and Xiao Yue are running around in the endless meadow. The film as a whole is a rosy fantasy, the overall tone is relaxed and soft, the poster designer Huang Hai in the main visual theme construction using the original elements, the calm and warm tone continues to every detail. It can be seen that the construction of the plot is an important way of presenting Huang Hai's poster design, which can greatly awaken the emotions hidden deep inside the audience.

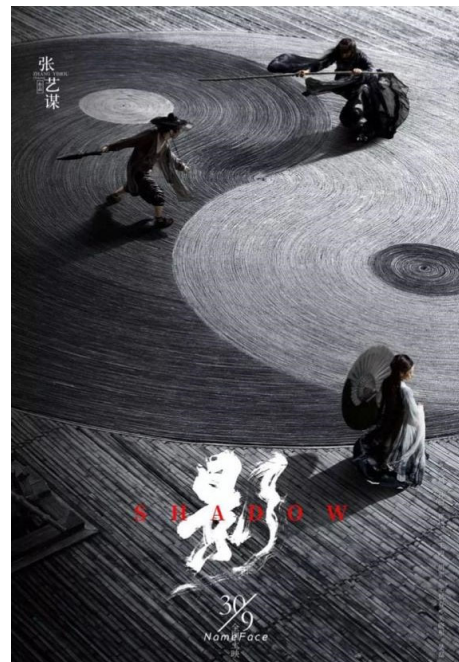


Figure 3. Poster of The Shadow



Figure 4. Poster of Totoro

2.3. Scene atmosphere narrative

The narrative of scene atmosphere usually comes from a certain plot, but beyond the plot. In graphic creativity, it is

mostly expressed in the form of surreal, illustration and so on. In the movie poster "Green Book" designed by Huang Hai (Figure 5), the hands of Tony, a white driver, and Shirley Tang, a black pianist, share the same steering wheel as the main visual, and the surreal approach makes the whole atmosphere reach a new height. In the movie plot, the black community suffers from various injustices in the American South, and they need to follow the inns and restaurants stipulated in the Green Book, where the title of the Green Book movie is also a historically realistic guide to black action. The differences in skin color and culture collide in the plot of the movie journey, and the entanglements of the movie themes are also reflected in: racial discrimination, master and servant status, family relations, etc. Complex narrative themes, Huang Hai in the poster design to transcend the reality of the two main characters in the key imagery steering wheel for integration. The narrative theme of the scene atmosphere is mostly based on the plot of the movie. The poster of the movie "The Hills and Rivers" (Figure 6) narrates Shen Tao, Dagger Le and Zhang Jinsheng standing at different angles looking into the distance, and the imagery of the distance is full of the unknown. The poster uses the decorative form of wood panel carving in its creation, expressing a new and old temperament. This strong difference in color and material triggers the audience's imagination of the film's plot.



Figure 5. Poster of Green Book



Figure 6. Poster of The Hills and the River

3. The Yellow Sea Movie Poster Design Narrative Expression of The Form

3.1. Temporalization of narrative space

The essence of image narrative is the temporalization of space, that is, the spatialized and decontextualized image is re-integrated into the process of time to restore or reconstruct the context [2]. Poster design belongs to a special type of image field, which has both pictorial nature characteristics but also tends to pay more attention to the metaphors and allusions of image narratives. Through metaphors and allusions, the audience can associate more images and contents from a still image, thus temporalizing the narrative space of poster design. Huang Hai's film poster design not only restores or recontextualizes the images into the temporal process, but also shapes the abstracted concepts that are difficult to express in the traditional image language more vividly with the help of rhetorical techniques such as metaphor, symbolism, personification, exaggeration and contrast in the narrative performance of poster design [3]. In terms of the temporalization mode of narrative space, Huang Hai poster design mostly appears in the form of outline narrative and time juxtaposition, or take the movie "Green Book" as an example, the picture shows two hands driving a car forward, through the skin color we can easily identify this is the main character Tony and Shirley Tang, the author will be developed successively belong to different periods of the moment extracted, and through the combination of the way, they The author extracts the moments belonging to different periods of successive development and juxtaposes them in the same space by combining them in the same poster design [4].

3.2. Autoregulation of narrative language

The image language of poster design changes with the times, and in the struggle with foreign influences, the art form is constantly innovative, constantly differentiated and evolved, contributing to the formation of multiple image styles [5]. Huang Hai's poster design works, through years of

accumulation and development, continue to explore new aesthetic habits and visual feelings, from the early digitalization of images, and later in the visual language will also integrate watercolor painting, printmaking and other pictorial formal language, while the new technology AI technology will also appear in the narrative language of poster design. In these narrative language, there are other-regulated factors from the outside world, reflecting the aesthetic modernity of social practice and consciousness, while the self-regulation of Huang Hai's poster design language shows a unique personal charm.

4. Summary

Huang Hai's poster design works present rich narrative content while conveying film information, and his film poster design has diverse narrative language and cultural characteristics. His works are widely recognized internationally based on the full use and integration of Chinese traditional culture in the formal language. This paper

discusses the thematic types of narrative language and narrative characteristics of Huang Hai's poster design, and analyzes and argues that Huang Hai's poster design works have the temporalization of narrative space and the self-regulation of narrative language.

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