



On the Colorful Performance of Director Zhang Yimou's Film and Television Works

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Abstract

As a famous director in China, Zhang Yimou is well-known both at home and abroad. He is a mythical legend in the Chinese film industry, with his unique shooting techniques and artistic skills, created a series of excellent film and television works. Many of his films and TV works have won many awards. His works are bright in color and give people a strong visual impact, which have occupied an important place in China's film and TV industry and directing industry. Zhang Yimou combines his works with elements of western color that young people like. At the same time, it also touches the unique national elements of China, thus achieving a win-win effect. Both cater to The taste of the younger generation, but also attracted those foreigners who like traditional Chinese culture. This paper will take the colorful performance of his film and television works as the starting point, and through the detailed discussion of specific works, delve into the artistic characteristics contained in the works, in order to achieve the purpose of providing reference for understanding other film and television works.

Keywords

Director Zhang Yimou, film and television works, colorfulness, performance

Different styles of matching colors will form a strong impact on the human vision. At the same time, as a visual element, color is a continuous and dynamic visual art for film and television works. Especially in the appeal of emotion, film and television works have special requirements for colorful performance. From the perspective of using color, Zhang Yimou's works always bring people a new visual experience. It is easy to see that the colorful expression of Zhang Yimou's works is the reason why his films occupy such an important position in the film industry. At the same time, by watching its films, we can also find that it has high requirements for graphics. In short, it is to their own high quality requirements, the ultimate film and television works as their pursuit of the goal. In its film and television works "Red Sorghum", "The Red Lantern Hanging High", "Hero", "Full of Gold", we can also see that its film and television works never stop innovation and change, but always throughout which the pursuit of high quality aesthetic has always been the most essential pursuit, reflecting its understanding and application of colorfulness.

1. Exploring the colorful performance of director Zhang Yimou's film and television works

1.1 The colorful performance of director Zhang Yimou's film and television works reflects nationality

For different nationalities and regions, the use of color must have different aesthetics and connotations, and for di-

rectors, they must be based on their own nationalities in the process of going global. As far as color itself does not contain national characteristics, but if it is used in film and television works, it must be combined with one's own nationality and become a national cultural symbol for emotional expression and ideological expression. From the film and television works of director Zhang Yimou, we can see the significant use of red and yellow, which shows the distinctive national color of China. Since ancient times, red and yellow have been the dominant colors of our nation, and have become the symbolic colors of our national culture with profound connotations. For example, in director Zhang Yimou's film and television work "The Return", although the light and simple colors run through the whole film, the red and yellow, which are the national colors of China, are still not abandoned from the final presentation of the film; there is also the famous ballet "The Red Army of the Maiden", in which the red color has been in a prominent position, the red costumes of the solo dancers, the red Chinese workers and peasants, the red book in their hands. The red costumes of the soloists, the red Chinese workers and peasants, the red book in their hands, and many other red elements reflect the bloodshed and sacrifice of the revolutionary struggle and the spirit of the working people in the background of the time. Thus, we can see that for our nation, in the context of a particular era, the color red is to a certain extent a symbolic meaning of that era. Although red constitutes the symbolic color of that era, it is first of all an objective expression of and respect for the real state of revolutionary struggle and the spiritual outlook of the working people in that period; in addition, the application of yellow is mainly embodied in the film "The City is Full of Gold", in which the entire work is built with golden yellow as the main color, and the overall use of brilliant golden yellow is laid out in a comprehensive manner, with the color added to the way to reproduce the luxury and magnificence of the ancient royal palaces in China and the rights of the emperor with the dragon robe. Based on the national perspective, whether it is the above-mentioned red or yellow color application and performance, these are on the basis of respect for the national culture and the development of the national culture, showing respect for the national culture. The application of color from the above film and television works achieves the recollection and respect of the past events and reflects the director's own thinking and lamentation through this record and performance (Yan Chunjun, 2003). At the same time, in many of Zhang Yimou's film and television works, we can also see the figure of traditional national culture, for example, in such films as "Hero" and "Ambush from Ten Sides", numerous attempts of scenes of moody beauty have been made, presenting our unique national writing in the best way possible. The shots of Nameless and Sword of Mutilation on the lake of Jiuzhaigou, and the shots of Nameless and Changkong in the battle of chess hall all show the beauty of traditional Chinese ink painting. In a word, it is to take advantage of the beauty of the mood of Chinese landscape painting to bring out the colorful expression in the film and television works.

1.2 The colorful expression of director Zhang Yimou's film and television works reflects ideology

Colorful expressions also emphasize to a certain extent ideational symbolism. Generally speaking, we think of representation as the abstraction of the depicted object to convey one's emotional thoughts and attitudes (Liu Gangji, 1986). Meanwhile, in director Zhang Yimou's film and television works, he tends to give full play to color and colorful expression, and thus opens the era of color use belonging to Zhang Yimou (Liu Yanshuo, 2011). For example, in its film and television work "Hero", the panoramic application of pure color opened a new era of Chinese cinema. In particular, in the finished film, the full range of solid color matching and laying, so that the pure color picture on the screen beyond the original color presentation in reality. Especially in the specific film presentation, director Zhang Yimou also spent a lot of effort on the costume design of the main characters, which changed at the right time with the changes of the storyline. These changes are deliberately designed by Zhang Yimou according to the characters' inner feelings, and become the colorful externalization of their emotions. The use of black, red, blue, white and green is typical of the film. The majestic black palace of the King of Qin and the black warriors' costumes as far as the eye can see highlight the power of the Qin Empire during the Warring States period, and at the same time, render the atmosphere of death and sacrifice, bringing a sense of heaviness, sadness, majesty and power. The red color in the film is a symbolic representation of bloodshed and death. In the bookstore, human clothes and many objects appear in red, in contrast to black, and the expression of red is mainly related to the storyline invented by Nameless, externalizing Nameless' internal family hatred and ultimate assassination purpose; in terms of the blue color in the film, the concentrated image is in the bookstore of Zhao, and the whole image is full of green-blue, transparent as a clear sky, giving the whole scene is full of blue, transparent as a clear sky, which gives the audience a very strong visual feeling, and also shows the loyal love between Sword of Ruin and Flying Snow. Secondly, in our traditional culture, the four major protectors of the North Xuanwu, South Zhuque, East Qinglong and West Baihu, the corresponding direction of blue and blue is East (Zhang Huijun, 2008). Eastern Green Dragon, a deity believed in by the Taoists in China. And Canjian and Feixue are able to fearlessly help Wu Ming to carry out the plan to assassinate the King of Qin without fear of life, thus also highlighting the extraordinary existence of Wu Ming in the hearts of Canjian and Feixue; in terms of the white color in the film, it leaves a

deep impression that the image of Canjian and Feixue wearing a sword together for love on the endless loess plateau, in terms of the atmosphere of the matter, the white color renders their fate, and creates In terms of the film's green color, it is mainly rendered in the footage of Remnant Sword and Nameless reminiscing, thereby foreshadowing the yearning and coming of peace and happiness, as well as Remnant Sword's different understanding of the King of Qin, that is, the existence of the King of Qin is an existence that cannot be killed for the people of the world, so that in the end there is the spiritual connotation of giving up the assassination of the King of Qin and realizing the enlightenment of the world. Overall, the success of the film and television work "Hero" cannot be separated from the director's own handling of the color of the picture, matching the different narrative passages with appropriate colorful expressions, conveying the theme of the film to the audience through symbolic means of representation, and bringing them a grand visual experience. In this regard, it is undeniable that Zhang Yimou's current use of color and visual exploration has brought indelible impact and influence to Chinese cinema. Here, we can clearly determine that the success of Zhang Yimou's many film and television works is closely related to his configuration and treatment of color in his works, which connects the characters' inner emotions with the story in the form of visuals through color ideographic symbolism, elevating the audience's aesthetic experience to a higher level and thus making the themes of the film and television works more prominent.

2. The development of Zhang Yimou's directing style

Zhang Yimou's directorial artistic style is reflected in his series of works One characteristic, he pursues a incisively and vividly performance, in the color, modeling, Narrative, emotion and many other aspects to render. At the same time, Zhang Yimou also pursues fresh things, in the constant change, it is this spirit of exploration, he is constantly real with your own life. Zhang Yimou uses the film language to pursue the sense of form and modeling of images, through the colors, scenes and other deep hearts of the characters, publicity and music to achieve the extreme. The love in his film is bizarre, bold and unrestrained, the atmosphere is very warm, love Hate the exaggerated performance, are writing Zhang Yimou's warm feelings, can let the audience felt his breath. For example, Qiuju Court and None, it is Zhang Yimou's film narrative style."Qiu Ju lawsuit" big some use non-professional actors, using shooting techniques. "Not one less", the unique perspective focuses on the education of the poor areas and on the poor areas. The teacher's true description, the film is more like a documentary, all using the real Characters are filmed, such as broadcasters, village heads, primary school students, and no character names change, and they played a moving story together. Zhang Yimou will record sex and mind combine to make the picture and plot true and reliable, clear, pursuing the charm given by life itself, Zhang Yimou has practiced the biggest near-life.

The film "Hero" melts Zhang Yimou more thinking, he protects in the film holding the consistent style, to the form of the love of his series of films in the color. The good display of the color becomes a mark of his directing style. Color is guided The function of narrative, the basic style in Hero is black, but, the director through the selection of red, blue, green, white four colors to complete the narrative of Qin Gong and Qin Jun is Black, majestic gas, irresistible. The red tone and narrative are also one. So, red contains anger and hatred, after the snow killed like the moon, yellow. The leaves turned red to their extreme. Blue shows a cool attitude, and this is the more realistic part of the story. Green means peace and hope, in the dialogue between the sword and the unknown, the mood is calm, soft green increase. Adding a sense of reality, in the last paragraph of the residual sword to give up the assassination of the king of Qin, Qin palace floated into countless green yarn. White means death, in the end of zhao and snow, there was a sad white color.

3. The influence of colorful expression in director Zhang Yimou's film and television works

Colorful expression plays an important role in Zhang Yimou's film and television works, and has become one of the most important indispensable tools in his film production. His magnificent color presentation not only gives people visual pleasure and enjoyment, but also enriches and completes the film artistically. The success of Zhang Yimou's film career cannot be separated from his strict requirements and continuous progress, always on the road to innovation and transcendence. He once said in this regard: "The change of artistic style is out of such a consideration that I don't want to repeat myself too much in the past (Zhang Ming, 2004)". Zhang Yimou's films have always been able to keep up with the times and interpret ideas, concepts and truths about society and human beings in a comprehensive and holistic manner. Throughout Zhang Yimou's directorial career, each of his films has raised expectations, surprises, and reflections, bringing audiences an endless number of grand visual experiences and always in the process of constant innovation and progress. Overall, the success of Zhang Yimou's directorial career is inextricably linked to his understanding and configuration of color in his film and television works, bringing the development of China's film industry to a higher level through his exquisite application of color. At the same time, it has also provided a huge impetus to the world

cinema of our government in recent years. With his rich national cultural heritage and superb aesthetic ability, director Zhang Yimou has opened up new horizons for the development of China's film industry, and his continuous innovation and progressive attitude are worthy of our admiration and study.

4. Conclusion

In conclusion, for director Zhang Yimou's film and television works, the expression and application of colorfulness has become his unique visual narrative language, and also plays an important role in leading and promoting the development and progress of contemporary Chinese cinema, which has a very important learning and reference significance.

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