

On the Role of Modeling in Narrative of Hitchcock's Color Film "Ecstasy"

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Abstract: Reviewing the birth and popularization of color movies, Hitchcock has been involved relatively late, but his forward-looking awareness of the importance of light and a series of early attempts in black and white have enabled him to effectively combine light with The color integration, combined with space and composition, can not only create excellent audiovisual effects, but also assist the narrative, and show the character's emotions and environmental atmosphere just right. Its innovation is borrowed and developed by many works in later generations. A systematic narrative technique.

1. Introduction

Alfred Hitchcock is one of the greatest creators and practitioners in the history of film. His work is known for his twists and turns and the unexpected "last five minutes" dramatic ending; he pays attention to the atmosphere in the layout of the scene, Good at using narrow spaces, with lights and colors (in color movies), to create unique visual effects, so as to achieve the rendering of scene atmosphere or enhance the emotions of characters; in sound, use stringed instruments to externalize the character's inner world. Imitate the state, or create a dream atmosphere.

It is worth noting that Hitchcock paid attention to the guiding role of light to the tone of the picture as early as the black and white film era, and effectively used it; this enabled him to be more flexible after the advent of the color film era, supplemented by light and enriched the atmosphere of the film Fuller character image, to achieve a more vivid narrative effect. And the mature space consciousness formed in the era of black and white film makes its movie picture more three-dimensional, enhancing the suspense color brought by light and shadow [1]. This article will use Hitchcock classic color film "The Wandering Soul", for example, analyzes the role of Hitchcock's movie modeling in audiovisual and narrative effects.

2. Light and Shadow and Color

Hitchcock's use of light and shadow can be traced back to the black-and-white period. When the female spy first entered Hanna's house in the spy thriller *Yuan Zu 39 Steps*, she quickly hid in the shadow by the wall, and Hannah was exposed to the light from the window, and the light and dark relationship of the character's inner situation was clear at a glance; the silhouette light of the character shot when the camera switched to the close-up of the female spy set a circle of halo around the character's body, which lost the realism of the picture At the cost of implying that female spies will eventually be exposed and die. In *Butterfly Dream*, light's characterization of people's emotions is more intuitive and innovative: high-frequency flashing projections of male and female protagonists watching a wedding video in *Mandala* [2]. The light brought a sense of impetuosity and flickering that was different from candlelight, coupled with Mrs. Derwent's self-defeating lines, the character's inferiority and anxiety were at a glance, and the narrative rhythm was accelerated, warming up the next argument between the two. During the quarrel, the video was closed, and the room fell into darkness. The yin and yang faces of the characters hinted that the two had their own concerns, which again became a suspense buried in the driving of the plot.

In the color films represented by "Ecstasy", color has become a great help to the use of light and shadow, and has largely replaced the narrative auxiliary role played by light and shadow in the black and white film era. Scott first met Malun in the restaurant. In the plot of (*Judy Posing*), the

crimson wallpaper and door frame darken the candlelight, the face contour light cast when the picture cuts to Marlen's close-up, and Marlen's green evening dress let the character get the most in the dark red background. At the same time, the picture is distorted to a certain extent, so as to set off Scott's mental state when he first saw Malun [3]. He blurred the picture through filters in the cemetery tracking. Processing, if it is in black and white films, the effect of this method is minimal, and it may even cause the illusion of the lens to be out of focus; however, it brings visual effects between morning fog and dreams to color films, and carries out the mysterious concept of "ecstasy" The second part of the film acted as "Judy" and "Mullen" in two performances in the room shaded by green curtains, allowing the light and shadow-color interaction of "Ecstasy" Reached the climax: in his original identity with Sri Lanka When Court meets, Judy's is located directly in front of the green curtains, and becomes a black silhouette against a green background. In conjunction with the lines of "I remind you of her (Mullen)", Judy's face in the shadow and its hidden potential The real identity under suspense has a great impact on both visual and plot; while Judy, dressed as Malun, came out of the bathroom facing the green curtains, and the background and the whole body were bathed in a green halo. As Judy approached Scott, step by step, she gradually walked out of the green light and separated from the green background. This subjective lens reflected the desire of Scott's fantasy to come true. I personally think this is Hitch. The best example of integrated use of light, shadow and color in Kirk film [4].

3. Space and Composition

As a film with "space" as the element of suspense, "Spiritual Spirit" uses a wide space + large scene composition modeling technique to show the spatial relationship of characters. Even small interior spaces can be set up with spacious Visual effects. This is in sharp contrast to the medium and close shots and narrow spaces that are widely used in films such as "Shocks" and "Suo", and thus reflects the difference in visual effects between "square suspense" and "closed room suspense": The narrow space is further compressed to create a dangerous or truth-stricken depression and tension; while the square suspense tends to enrich the content of the vast space, so that the audience believes that the crisis is hidden in this huge scene and hidden in complex character relationships In the beginning of the film, the interaction between Scott and Miji in the room seems to be divided into a living room. And studio, but daily necessities such as bras were hung on the easel. Combining Miji's attitude towards Scott's fear of heights, it is not difficult to see Ji temporarily adjusted the layout of the room to prevent Scott from leaving his line of sight during the meeting; while Scott's event room was empty and clean with no obstructions. In the composition, the panorama of the room showing the relationship between the two became Possibly, it also implies that Scott will fall into an isolated situation. These hints send a danger signal to Scott's fear of heights, and make the audience worry that Scott is alone in the face of key choices in the heights. The space setting of Zhongscott and Astor when they met in the office, and when they met Marlen in the restaurant was even more obvious: Both games were wide spaces with a dark red background, and the office had deep and complicated rooms as a back view. The crowds of the restaurant are crowded and blocked by door frames and mirrors. These complicated setting shapes are combined with the dark red background tone mentioned above, which in itself renders the environment a fantasy, echoing the red spiral of the opening animation, suggesting Ai The purpose of Stewart's commission and Marlen's true identity are confusing. In the plot before Marlen's fall outside the barn, Hitchcock handled the relationship between the close-up and the location. The pros and cons of playing clips are kissing Scott's background and Mahlon are restrictions in the wilderness with the tower, suggesting that the two men at the moment, although tightly lingering, but a flash is necessary, "yin and yang, the two separated."

Hitchcock's consistent narrow space + medium-range close-up / close-up approach is also reflected in `` Ecstasy, " but in this film they do not appear in the first half of the suspense, but reveal the second half of the suspense, It is more typical for Scott to board the tower twice. The depth of the hollow structure of the staircase and Hitchcock-type zoom are used in combination with the exaggerated movements and large panting expressions of Scott who leans on the railings to

create chase. The dual tensions of Shang Malun and worrying about falling off will speed up the narrative rhythm by driving the emotions of the characters. The camera is still mainly based on the medium and long-term vision that can reflect the positional relationship between people / people and things, which will hinder Scott. The things that continue to go upstairs (rugged corridors) and the things that promote Scott to go upstairs (Mullen or Judy) are directly juxtaposed with Scott in front of the camera, so that what seems to be at your fingertips is lost step by step. This also stimulated the audience's emotions, which coincided with Hitchcock's classic "bomb thriller theory".

4. Environment and Sound

Based on the consideration of the play, the film intentionally separates the main characters from the big environment, and forms a small environment based on the "Malun" identity scam centered on Scott, and Scott finally overcomes various psychological obstacles and leads to its final result. The act of revealing the truth. At first glance, Scott's story spans multiple places in San Francisco, but in fact, he tries to avoid contact with external factors in the plot setting, and the characters are restricted to the story line rather than the location: Although the restaurant is full of vocals, But Scott's attention has always been focused on Marlen; the Golden Gate Bridge and the museum have no visitors except Marlen; and the large number of double-enclosed space interactive scenes in the film all reinforce the isolation from the large environment, so the true A false motif of the environment.

In terms of sound, ``Ecstasy " inherits Hitchcock's consistent emphasis on music and diminishes the effect of dynamics. A large number of strings that externalize the emotions of characters are no longer a clever narrative means, but in suspense films China can still mobilize the audience's emotions to a large extent.

5. Conclusion

Looking back on the birth and popularity of color movies, Hitchcock was relatively late in his involvement, but his forward-looking awareness of the importance of light and a series of early attempts in black and white films enabled him to effectively integrate light and color, Space and composition can not only create excellent audiovisual effects, but also assist in narrative, showing the characters' emotions and environmental atmosphere just right. Its innovation is borrowed and developed by many works in later generations, and finally makes the film modeling a systematic Narrative techniques.

References

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