

## Xiao Hong's Image in Film and Television Art

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**Abstract:** Xiao Hong, with her unique literary language, literary genre and artistic characteristics, has become a female writer with strong artistic personality in modern Chinese literary circles. Her short and rough life experience is also a topic often discussed in literary history. The research and Discussion on Xiao Hong's works and his life experience have been continuing, and a new phenomenon of "Xiao Hong Fever" has emerged in the new era. In recent years, the film and television circles have also shown great enthusiasm for this woman writer. As for her films coming out one after another, Xiao Hong's image has quickly entered the public horizon from the literary circle. Among them, the success of the film is indispensable. Therefore, the purpose of this paper is to explore the study of Xiao Hong's film and television image on the basis of the theory of character narrative, thus arousing the different thinking between the intuitive presentation and abstract imagination of the image aesthetically. This paper will adopt the research method of concrete analysis of specific problems and draw conclusions through data comparison. The results of this study show that the projection of consumer culture on Xiao Hong's image in film and television still has room for exploration in the concrete analysis of film and television images and the comparison of images under the two art forms. At present, there are differences between Xiao Hong in film and television and Xiao Hong in literature in the narrative way of character stories. This difference in narrative mode makes the reading mode different from the plane linear reading and the three-dimensional space reading. Therefore, it is necessary to clarify what distinctive features Xiao Hong has, to make up for the blank in the biography study of Xiao Hong, and to give birth to a new direction of Xiao Hong's research.

**Keywords:** Xiao Hong Impression, Image Research, Film Role, Film and Television Art

### 1. Introduction

Xiao Hong's research began in her lifetime, but due to the special reasons of the times and the limitations of historical perspective, Xiao Hong's research tends to be narrow and weakening. After the new period, with the efforts of some Hulan scholars, new progress has been made in Xiao Hong's research, and the phenomenon of "Xiao Hong Fever" has appeared [1-2]. Xiao Hong's life is short and tortuous. The artistic characteristics of her literary works are unique in the history of modern literature. Her thoughts in her works transcend the limitations of the times. At the same time, because it is difficult to collect historical materials during the war, Xiao Hong also hides many details in the process of telling friends, and because of personality reasons, Xiao Hong is not willing to reveal too much inner pain, so there are many doubts and mysteries in Xiao Hong's body. Until now, the academic circles are still arguing about the puzzle existing in Xiao Hong[3].

Since the new era, the study of Xiao Hong has opened up many new fields and produced many excellent research results with the development of the times and the renewal of ideas. Xiao Hong's image has also been moved to the screen, with Xiao Hong as the main character of the film "Xiao Hong" and "Golden Age" released successively, once again "Xiao Hong Fever" to the climax [4-6]. At present, academia mostly focuses on the transmission of women's consciousness, the interpretation of the tragic fate of characters, the shaping of characters by film and television language, and the exploration of Xiao Hong's literary attributes. Through sorting out the research on Xiao Hong's image in film and television, we can see that the existing research on Xiao Hong's image in film and television works is scarce. The interpretation of the characters will inevitably focus on the analysis of the characteristics of film and television language and the cultural analysis behind the characters, while the interpretation of Xiao Hong's specific film and television images and her inner world is not enough. Film and television art is short for film art and television art, is a comprehensive art, is the integration of science and technology and art, time and space, visual and auditory integration [7-8]. Like literature and art, "human" is the core of film and television art performance, and as an art different from literature in artistic characteristics, film and television art has its own characteristics in characterization: the comprehensive use of pictures, sound and montage language to narrate the plot, to form an intuitive and perceptible reception effect, let the draw. The image of the elephant becomes vivid and concrete [9]. The film and television transformation of Xiao Hong's image can not only make the audience understand Xiao Hong, but also be regarded as valuable experience and attempt of film and television art in shaping the image of characters.

With the deepening of Xiao Hong's film and television image and the rapid development of science and technology at home and abroad, domestic and foreign research has realized that we can use the new tool of Internet technology to discuss and share film and television resources, and change the traditional inherent perception [10]. However, Internet technology is not only a tool to assist the development of new curriculum resources. Xiao Hong's image in film and television works needs to be analyzed with a dual understanding of literature and art and film and television art. From a macro perspective, we can see Xiao Hong's image shaping in art and explore the integration of literature and film art expression. 。 It is also the innovation of this paper. This paper explores the ways and effects of different artistic forms in shaping Xiao Hong's image, supplements the study of Xiao Hong's image in film and television, and contributes to

enriching the study of Xiao Hong's image.

## **2. Research Ideas and Methods**

### **2.1 Research Ideas**

This paper focuses on Xiao Hong's image-building in biographical literature, and intends to explore the following issues: 1. In Xiao Hong's biographical literature, how does the biographer shape Xiao Hong's image? Secondly, in many Xiao Hong's biographical literature works, what are the common characteristics of Xiao Hong's image created by the biographers? Third, what are the reasons and manifestations of the differences in Xiao Hong's image created by many biographies of Xiao Hong? All of the above issues revolve around Xiao Hong's image-building in Xiao Hong's biographical works. They include not only the discussion of Xiao Hong's image-building's expression and expression methods, but also the careful investigation of Xiao Hong's image.

### **2.2 Research Methods**

Firstly, text analysis is used. On the basis of careful reading of more than 70 biographies of Xiao Hong published at present, the author selected some representative biographies of Xiao Hong, Xiao Hong's commentary biography, Xiao Hong's painting biography and Xiao Hong's biographical novel for intensive reading and detailed analysis, including Luo Bingji's Biography of Xiao Hong and Xiao Feng's biography. 《Xiao Hong Biography, Nakamura Longfu's Xiao Hong Biography, Cao Gecheng's My Aunt Xiao Hong, Guo Yubin's Xiao Hong Commentary Biography, Ji Hongzhen's Daughter of Hulan River: Xiao Hong Quanzhuan, Ge Haowen's Xiao Hong Commentary Biography, Ding Yanzhao's Xiao Hong Biography, Wang Xiaoni's Human Bird Flying Low-Xiao Hong Floating Lifetime, Ye Jun's Biography of Xiao Hong, Xie Shungtian's Dream Back to the Hulan River, Tiefeng's Biography of Xiao Hong, Lin Xianzhi's Xiao Hong, a Wanderer, and dozens of Xiao Hong's biographical works and biographical novels. The second is the comparative method. In exploring the similarities and differences in Xiao Hong's image-building in biographical literature, this paper adopts a large number of contrastive techniques, compares different versions of Xiao Hong's biographical works written by the same biographer, compares Xiao Hong's biographical works written by different biographers of the same type, and compares Xiao Hong's biographical works with contemporary works. By comparing several Xiao Hong's biographical works and texts in parallel, horizontally and vertically, this paper explores in detail the similarities and differences of Xiao Hong's images in biographical literature. The third is theoretical analysis. In the aspect of investigating the way of expression in Xiao Hong's biographical works, this paper adopts the theory of narratology, combines Jonathan Karpopper's view of characters, Gerald Prince's view of narrative time and speed, and Gerald Gennett's theory of narrative time sequence to portray Xiao Hong's image in Xiao Hong's biography. The time factor of the construction was investigated emphatically. At the same time, combining linguistics, rhetoric, Abraham Maslow's hierarchy of needs theory, Jacobson's anxiety theory, Zhou Guansheng's theory of literary psychology and so on, this paper makes a detailed and in-depth study and analysis of the linguistic, psychological, behavioral and literary factors in Xiao Hong's image-building in biographical literature.

## **3. Experiments**

### **3.1 Sources of Experimental Data**

In this study, 120 teachers and college students were randomly selected to conduct a survey. These teachers come from different majors, and their teaching subjects also include many categories. The selection of these research objects is mainly based on the factors of educational development level, hobbies, family education and economic factors. The comprehensive consideration of these factors is conducive to the representativeness and typicality of experimental data.

### **3.2 Experiment Implementation**

In order to grasp the current situation and existing problems of the future-oriented original role and visual angle in the context of film and television development more comprehensively, based on the analysis of the relevant original materials, the author combines with the dissemination process of literary works in the new era, influenced by the digital technology of the Internet, the form of text, the effect of dissemination and the acceptance of the audience. Means have evolved into completely different forms from the past, and the speed and scope of dissemination of literary works have been improved unprecedentedly. At the same time, it solicits the advice of teachers and tutors. After repeated revision and improvement, it forms the Questionnaire on Xiao Hong's Image in Film and Television Art. There are 15 questionnaires, which are divided into two parts. The first part of the questionnaire is the basic information questions, totaling 6 questions, in order to understand the basic situation of teachers and students' gender, age, education, specialty, school location, etc. The second part is the investigation of the status quo of teachers' participation in the study of film and television images, a total of 9 questions, in order to understand the different researchers' life style, way of doing things, personality characteristics of Xiao Hong. Points, advantages and shortcomings of different perceptions, the practice process is also easy to bring their own emotions, making the biography of Xiao Hong has a strong emotional color.

4.Discussion

4.1 Visual Display of Data

In the questionnaire survey, 120 questionnaires were sent out and 100 questionnaires were recovered, of which 92 were valid, with an effective recovery rate of 92%. The experimental results were valid. The basic information of the respondents is shown in Table 1.

Table 1. The Level of Concern of Different Respondents on Xiao Hong's Image

Teacher	Life Style	Ways of Doing Things	Character Traits	Advantages and Disadvantages
	35%	44%	47%	18%
Student	Life Style	Ways of Doing Things	Character Traits	Advantages and Disadvantages
	13%	23%	33%	16%

4.2 Analysis and Discussion

Film, television and literature are two kinds of art forms which are interrelated and have their own artistic characteristics. Film and television is the art of using visual language and auditory language synthetically, while literature mainly relies on written symbols to convey ideas and contents. From the narrative way of character stories, film and television is a kind of space-time narration, while literature is mainly a kind of time narration. From the perspective of aesthetic acceptance, the visual and auditory characteristics of film and television art lead to the intuitive presentation of characters and give the recipient an intuitive and realistic aesthetic experience; while the abstract and metaphorical nature of literature and art requires the recipient to exert his imagination to obtain aesthetic experience, which is often due to the recipient's personal experience. Different knowledge structures have different effects. From the content of expression, there is consistency between film and television and literature in reflecting people's thoughts and living conditions, but film and television have their own media attributes and characteristics with contemporary culture and culture. Thoughts are more closely and directly linked. From the point of view of the creators of the works, there are differences between film, television and literature because of the artistic style and quantity of the individual creators of the works. Therefore, Xiao Hong in film and television and Xiao Hong in literature also have corresponding differences in the narration of character stories, the aesthetics of character images, the cultural background of image projection and the composition of creators.

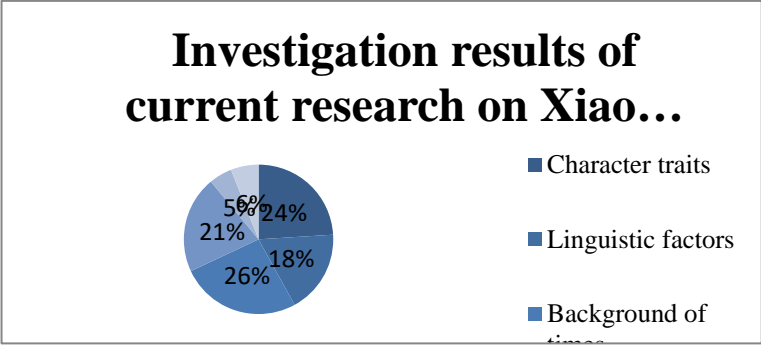


Figure1. Survey results of current research on Xiao Hong's image

The reason why classics are called classics may be that no matter how the times develop, people can always get endless new things from these works. The evolution of the times not only does not erase the status of writers or works, but also provides people with faith and strength. Popular culture makes literature and art, which used to keep a sense of distance from the general public, enter people's living space in a simpler way. Since then, the classicity of literature and art has been harmoniously unified with other daily characteristics. We should also face up to the favorable factors brought by popular culture in literary communication, as well as face up to them. The entertainment image brought about by the commodity nature of mass culture should be kept within a controllable range and not allowed to cross the border. As a means and tool of communication, the new media should not be denied, nor be "demonized". We should see the reaction of the new media to the content of communication and the transmission of literature. The media, as a link point of relevance, links the dissemination of literature with richer perspectives and more aspects so as to make the dissemination of literature fit the mass culture to the greatest extent. Starting from the process of Xiao Hong's communication, this study combs the history of Xiao Hong's communication and tries to analyze the evolution of Xiao Hong's communication process and mode from the perspective of media and acceptance. This paper makes a detailed analysis of Xiao Hong's imagery in recent years, trying to explain Xiao Hong's communication under the control of "image discourse right" and the changes made in the process of communication from the perspective of popular culture. In a word, Xiao Hong's world is still very broad, and it has a deeper and broader value to explore.

## 5. Conclusions

This paper demonstrates the differences in narrative style and structure of characters' stories between literature and film and television, which brings different aesthetic experiences to the recipients, and explores how to use the background of the times to comprehensively analyze the characters from different angles, so as to get Xiao Hong's image more in line with the background of the times at that time.

This paper focuses on the different images of Xiao Hong in different historical backgrounds. With the diversification of literary forms, the number of writing and publishing of biographical literature has shown an increasing trend, in which celebrity biography dominates half of the country. Compared with autobiography, it is much more difficult to pass on to others. We are still a long way from Xiao Hong, who was once a real individual. This distance is not only the space and time gap between the past and the present in the sense of physics, but also the dialogue and communication gap between the past and the existence in the sense of psychology. Looking for and approaching a real Xiao Hong still has a long way to go.

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