

Color Imagery Analysis of Kim Ki-duk's Hwal

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Abstract: Regarding the study of color, Johannes Itten argues in *The Art of Color* that color aesthetics can be studied from three aspects: impression, expression and structure. That is from the three aspects of vision, emotional expression and color symbolism. Imagery with different colors has also become an important means for film directors to convey the main idea and spiritual concept, and to express the value and emotion of the film. This paper analyzes the color characteristics of *Hwal*, mainly from the representative colors and imagery, and uses this to explore the metaphorical and symbolic meaning behind its colors.

Keywords: Color; *Hwal*; Imago; Metaphor; Symbolize

1. Introduction

As early as the mid-80s, scholar Xiaomeng Yao studied film imagery, and he believed that imagery is not only an artistic technique to entrust thoughts and emotions, but also to incorporate reproduction into the category of expression, achieving the aesthetic ideal of the same two. In this point of view, the object is transformed by the idea, and the realization of the idea in the film is completed by abstract shape. The form has completely transformed into the content itself. Film imagery is the unity of mind and object, mood and scene, image and image pushed to the extreme.

2. Red, Green, Yellow – Metaphors and Symbols of “Ownership”

The film begins with a close-up of the male protagonist, an old man assembles a bow and drum into something similar to the Korean musical instrument *Xiqin*. Directly into the eyes of the viewer is the bow body of the three kinds of colored wire wound by red, green, yellow three kinds of color coils, the homemade resonance cavity is surrounded by thicker red, green, yellow three kinds of wire, the bow of the piano is composed of arrows with strings added, the arrow body is also covered with red, green, yellow three colors coils. The combination of three contrasting colors achieves a harmonious unity here in Kim Ki-duk. The three colored coils were decorated by the old man on his beloved *Xiqin*, and Kim Ki-duk placed them in a special position at the beginning of the film, which itself highlights the particularity of these three colors.

If the viewer did not understand Kim Ki-duk's special intention at this time, the clip that followed the girl made the particularity of the three colors obvious. The close-up is aimed at the right side of the girl's face, the right eye is placed in the center of the lens, and then the old man draws red, green, and yellow three colors dots for the girl in the right corner of the eye, and the whole process maintains a close-up of the right eye, only the brush tip and fingers enter the frame, and the whole process lasts 20 seconds. In the subsequent storyline, in addition to the plot of opposition to the old man, the girl's eyes have red, green and yellow color dots, and in the scene with ritualized divination, Kim Ki-duk also made many detailed shots of the three colors dots at the corner of the eyes.

As the storyline progresses, the meaning of the three colors dots in the corner of the girl's eyes gradually emerges, which is the logo and imprint made by the old man on the girl, just like the three-color coil on the old man's piano, the three colors dots symbolize a kind of subordination, subordination, and all subordination. It is a means for the old man to mark his property, which is a metaphor for the old man's slowly deformed attitude towards the girl in the film, and the old man's original intention of raising the girl ten years ago can't help but make the viewer think. The rainy season girl, who has not been ashore for ten years, will become the wife of the old man on the day she becomes an adult at the age of 17, and the three colors dots turn the girl into an object and be occupied by the old man, at this time, she did not understand the freedom of all.

3. A metaphor and symbol for the change of girl's clothing

In this movie, except for the scene of the “wedding” ceremony, the color of the old man's dark green clothing has never changed, which is a hint that his feelings for the girl have always been the same. The girl's costume changes are very interesting, including wedding clothes, five different outfits have appeared. Behind each seemingly ordinary costume is a carefully designed and arranged invisible plot.

The girl's first appearance is a bright and pure bright red dress, the top is a pure green sweater with higher brightness and saturation than dark green, and the stitching is delicate and thick. The symbolism of color comes from the long-term accumulation of countries, nationalities, regions, cultures and other aspects, that is, “experience”. The red that starts from this “experience” represents the woman herself, and the bright red metaphor is the girl herself, and at the age of seventeen, the youth and arrogance, the bright red is used to represent the enthusiasm, vitality, fearlessness and fearlessness from the inside out. At the same time, this bright and seductive red color is also in line with Kim Ki-duk's consistent film aesthetic style. In this film about human desire, the red with love, passion, hatred, anger, sex, sex, and pain, anger, tension, danger, and tension are all concentrated and projected on the girl alone, and the metaphorical and symbolic nature of the bright red makes the girl's meaning in the film richer and more diverse.

The implicit meaning of the bright red dress and the green sweater is self-evident, the young, beautiful, youthful and energetic girl is bound and bound by the green sweater, which is a metaphor for the old man bound by the dark green. The girl was tied up in a small fishing boat in the middle of the ocean for ten years, and the food, clothing, shelter and transportation were taken care of by the elderly. At the same time, the tight needle and thread and thick sweater is enough to hint at the old man's love and cherishing of the girl, just when the beauty of the age of the girl only wears a skirt in the cold winter, the careful old man prepares a warm thick sweater for her. Moreover, the green and red on the girl's body are complementary colors, that is, a pair of colors that contrast with each other and are attached to each other. Kandinsky believes that “red and green colors are harmonious and unified, and they are naturally interesting”, Goethe also believes that the relationship between complementary colors is “dependent on each other”, and the use of contrasting colors also metaphorically alludes to the connection between the lives of young girls and the elderly and the interdependence in life. Just from the content of the metaphor of the first costume, the love and contradiction between the girl and the old man are the center of the film.

The girl's second outfit, which appears in a scene where a college student and his father are fishing for a break, are dark green short skirts and slim colored sweaters. The dark green color that symbolizes the old man begins to move down, and the metaphorical girl's feelings for the old man begin to change, which also paves the way for the appearance of the third outfit. The colorful striped sweater has four colors: dark red, light green, gray blue, gray and black, the appearance of this sweater is also a sign that the girl and the old man have contradictions and differences, and realize that she is in a difficult situation and yearn for freedom. The color change has the following three aspects, the bright red becomes a turbid dark red, the high saturation and brightness of the green becomes dark green, and the newly added blue is the blue that echoes the college student clothing, which becomes the main color of the color striped sweater. These changes in clothing symbolize the tendency and process of the girl's gradual shift to the college student, not so much the girl's emotional germination, but rather the girl's curiosity and yearning for the land world represented by the college student, the free world outside the narrow and closed fishing boat. The feelings for the old man become as chaotic as this mixed color sweater, and involuntarily produce feelings of breaking free and free.

The third outfit seems to be a girl's deliberate preparation for the second meeting with college students, and the skirt changes from a bright red symbolizing sexiness and seduction to a girl's representative color, pink, just as a green and ignorant seed of love is slowly being bred and ready to break ground. At this time, the girl is gradually trying to break away from the color of desire represented by the bright red and move to the pure and flexible pink. Kim Ki-duk borrows the color changes of the characters' costumes to convey the emotions of the characters to the viewers.

During the divination ceremony, the girl's whole body is dressed in a faint pink color, much like the golden child and jade girl next to the god. At the end of the film, the level of clothing and wear of the young girl in the wedding ceremony is also quite metaphorical. The bright red traditional Korean wedding dress symbolizes festivity, joy and solemnity, and the audience still sees the dark green hanbok after the old man unties the wedding dress for the girl. In the emotional contest with the old man, the young girl finally gave in to the old man's desire out of conscience and moral and emotional inseparability. The metaphors and symbols of the color changes in the costumes of the characters in *The Bow* become an important means of conveying the theme of this film.

4. Dark green sofa – a symbol of warmth and solidity

In order to facilitate the rest of fishing tourists, the old man set up a row of soft sofas on both sides of the boat armor, with different sizes of green and red, but most of them were worn out and faded and finally repaired with green tape, the most special of which was the three-seater sofa placed above the cabin. Compared with other sofas, this sofa belongs to only one girl, wide, thick and strong, it is placed at the highest part of the whole boat, becoming the “observation tower” for the girl to observe the old man’s going to sea with a telescope. When the old man goes to sea to pick up guests, this wide and warm sofa becomes a symbol of the old man, guarding and warming the girl lying in his arms, quietly waiting for the old man to return; At the same time, this symbolic “watchtower” is also the “lighthouse” of the old man’s return voyage, which is his only home in the vast sea and lonely life.

The symbolism of the dark green sofa paints a warm color for the intimate but deformed relationship between the old man and the girl, and in the lonely boat floating in the sea, the old man and the girl accompany each other in this life so that they will not be lonely.

5. Conclusion

According to the three aspects of Johannes Itten ‘s color aesthetics, the role and function of color in film can be divided into three levels: visual reality, emotional catharsis, and symbolism. Art, by its very nature, is a symbol. Hegel said in Aesthetics: “Symbolism is generally a ready-made external thing directly presented in sensual care, for which this external thing is not directly seen in itself, but in a broader and more general sense that it implies.” Therefore, we should distinguish two factors in symbolism: the first is meaning. The second is the manifestation of this meaning. “Attention to color, that is, color itself has a meaning - this is determined by the physical properties of color. But color has a meaning in addition to itself, that is, the symbolic meaning of color, that is, the meaning of transcending itself.

Like “imagery”, color also has ambiguity, coupled with the differences in color experience and feeling of different histories, different societies, different nationalities, different cultures and even different individuals, making the meaning of color more complicated. Therefore, to see the environment and color relationship in which it is located, only when a certain color is combined with a specific “thing”, the symbolic meaning of this color is more directional.

The use of color symbolism in the film Hwal can help the viewer to understand the theme, emotion, and idea that the director wants to express. The sympathetic feeling of color (the visual and olfactory sense, hearing, taste and the effect of color on the psychology through vision, etc.) also makes a thousand moviegoers have a thousand different feelings about the color settings that appear in the movie, that is, to produce different color symbolism.

References:

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