

A Brief Analysis of the Perfect Integration of Narrative Elements and Space-time Construction

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Abstract: As a comprehensive art, film often has the dual attributes of time and space. "Time and space" is one of the most special and free features of film, and it is also the basic element and main content of film narrative, and it is also the necessary condition for the audience to establish the imagination space. From the perspective of narratology, this paper will analyse the text of several domestic films in terms of their thematic narrative space-time construction and the design features of narrative elements, study the specific integration and practical application of lens narrative and space-time construction, and through the examination and analysis of the film's thematic content, reveal the imaging expression and thinking mode of different films, so as to help people better understand and explore the narrative art of different contemporary films. Structure. The construction of film narrative space-time should become a basic instinct of creative practice, conveying the performance of narrative space-time in specific works and clarifying the diverse forms and nature of the film and television means presented, as well as putting forward further effective suggestions on the time-space dimension and elemental shaping of film narrative in line with the requirements of the times, and endeavouring to incorporate this kind of experience into the creation of more specific film narrative practice in the future. The film will also endeavour to incorporate such experiences into the creation of more specific film narrative practices in the future.

Keywords: film narrative, spatio-temporal construction, element design, practical Creation, development proposals

1. Introduction

At the beginning of the birth of the film, its innate narrative ability has already been manifested to the fullest, in the subsequent hundred years, it is further developed, coupled with the viewing public's artistic appreciation level and aesthetic ability to improve year by year, so that the film's theme of the narrative space-time construction and the design of the narrative elements burst out of the infinite new possibilities, forming a perfect fusion of the narrative elements and the space-time construction of the trend. Especially in recent years, with the massive increase of non-linear narrative films, the time and space barriers of traditional linear narratives have been gradually broken, giving the audience more chances to see more flexible narrative combinations of time and space in different films, and giving full play to the important role of more colourful narrative elements in the films.

As a kind of art that mainly relies on visual images to tell and present stories, film narrative can only form its own unique discourse charm and narrative style through intuitive spatial visual presentation. [1] And the future narrative method and combination of techniques will be based on this. In addition, the main purpose of shaping the film narrative space construction is to create a more real and palpable environment for the film story, so as to guide more and more readers to actively enter the virtual world of the film story.

From the perspective of the development of film history, the construction and expression of the film's thematic narrative space and time is becoming more and more important in the creation of the film, which is different from the basic content of film and television creations such as plot construction, character shaping, and detailing, etc., and the construction of narrative space and time is more dominant, which is a solid bridge for the development of the story of the film that can be integrated into the many elements of the screenplay in an orderly manner in the future. Only when there is the possibility of being injected into the design of narrative elements within the narrative space and time, the entry of other film design elements will become rich in tension, otherwise it will only be a meaningless pile of illustrations, without deeper interpretation of space and creative value.

The various characteristics of the narrative elements in the film can provide unique conditions for the creation of suspense, characterisation and narrative structure design. The design of narrative elements often contains the unique temperament of film and television culture. Film is a comprehensive art, the different narrative elements into the film creation, can create a unique aesthetic space for the film, to convey the unique charm of the film, but in the use of narrative elements, we must pay attention to can not simply superimpose or pile up the material, to be in a reasonable film environment, the narrative elements of the "film"! However, when using narrative elements, we should be careful not to simply superimpose or pile up the materials, but to "cinematise" the narrative elements in a reasonable film environment, and use the elements in line with the narrative theme of the film at the right time, so that the creation of the film can give full play to the innovative role of the image narrative elements, and more films can achieve the transmission of its unique meaning.

2. The construction of temporal and narrative dislocation in meta-narrative films

2.1. Narrative Temporal Construction of Themes in *Striding into the Wind*

The film abandons the traditional narrative device of "succession and transition" in the construction of narrative space and time, and focuses on the presentation of details and states. Therefore, the focus of the narrative does not lie in telling a simple story of the main character, but in depicting the survival status and specific details of the characters in the film. The film is both ironic about the current state of the film industry and the reality of existence, as well as scornful of the so-called "social rules", making the film as a whole a kind of confusion and emptiness that accompanies the path of a young man's growth.

In the narrative time and space of *Striding into the Wind*, the protagonist Ah Kun seems to be a "lost" teenager. This kind of "lost" does not mean that the character is lost in the process of plot development in the narrative sense, but that the protagonist's mental state is lost and disorganised. Ah Kun was originally a senior student in the Department of Sound Recording, but due to his repeated offence against the teacher, he failed his classes and faced the embarrassing situation of not being able to graduate. On the other hand, as a newcomer to the film and television industry, he is unable to quickly adapt to the requirements and rules of the film set and struggles to make progress. So Kun, who has encountered obstacles in reality, is always looking forward to getting rid of the shackles of real life as soon as possible.

2.2. Narrative element design for the theme of *Striding into the Wind*

It is not difficult to see that there are many obvious narrative elements in *Striding into the Wind*, whether it is the careful arrangement of the elements or the inclusion and selection of the environment, all of them have a psychedelic colour under the simple and plain narrative style. The narrative core of the film is the irreconcilable contradiction between the protagonist's desire for freedom and the realistic rules of social existence.

And in the film, the main character's jeep is a very important imagery. This narrative element is designed in the same way as the main character Ah Kun himself, who is slow to adapt to the rules and framework of the real society, but is unable to break free. On the other hand, the jeep represents Ah Kun's unlimited pursuit of freedom and the expression of his own strong sense of self, but at the end of the film, the main character, Ah Kun, still chooses to sell the jeep, lose his long hair, and at the same time completely shave off his own pursuits and desires; however, his struggling gesture and uncompromising emotional appeals form a very tragic character trait. So whether Ah Kun's ending is the right one, and whether this is a sound growth, is also a realistic question for the youth of today to think about.

In addition, the narrative elements of the film's theme design and unruly wild horses, as the protagonist Kun longing for the freedom to gallop in the grassland, but we are not difficult to find, Kun in the city so that he can not be self-compatible for a long time, but also can not be completely integrated into the formation of a kind of spiritual emptiness and lack of.

3. The interplay of time and space and narrative in melodramatic films

3.1. Narrative Temporal Construction of the Theme of *The Volunteers: To the War*

As a work of "monumentality", the film is often about an important stage in the historical process of a nation. As Lukács said, a great epic is a form tied to a historical moment. The "historical moment" here, of course, is not focused on a certain point in time, which spans a longer narrative time. When the timeline is stretched out, everything will change in big and small ways, and the inevitable choice of historical development can be seen in the mutual influence of various forces.

At the same time, there is an immense narrative space. The characters travel through different provinces, cities and even countries, while the two sides of the conflict engage in fierce battles in familiar or unfamiliar environments. The film is about a multitude of characters. It is not about the history of an individual's growth, but about the fate of a whole group of people. In contrast, group portraits are much more difficult to create. This type of subject matter often takes one or several leaders or heroes as the main characters, while portraying characters of different styles, personalities and classes.

"The historical background is given, and all major historical events are depicted in such a way that their basic scale and major plot points can stand up to careful comparison with the basic facts." [2] In the process of constructing narrative space and time, great importance is attached to the restoration of major historical events. It has its inherent basic criteria to objectively, completely, truthfully, positively and figuratively reproduce the historical storms. The revelation of national spirit is also fully embodied in the construction of narrative time and space. It constitutes the soul of the work. Through the reaction and behaviour of the characters in the events, the spiritual quality and national spirit of the characters are displayed. *The Volunteers: To the War* has the unique aesthetic character of a melodrama film. Grand narrative is a creative method, epic character is a kind of artistic aesthetics, it is the historical character and aesthetic character of the grand. [3] The film has both "historical" and "poetic" standards, and at the same time meets the dual pursuit of historiography and aesthetics, which not only contains a heavy sense of history, but also lacks profound aesthetic connotation requirements.

3.2. Narrative element design for the theme of *The Volunteers: To the War*

"The war against the United States and North Korea was a just war to resist imperialist aggression, defend world peace and safeguard the new China. Reinforcing national identity and constructing the national community imagination is one of the most important core functions of anti-US war films." [4] Through the portrayal of family relations with blood ties and national relations in the spirit of collectivism, the film demonstrates the inseparability of the people and the country, thus realising the homogeneity of the family and the country.

In the portrayal of the micro-narrative elements of the group-type war heroes, the film focuses on an ordinary but vivid individual life, and through the portrayal of the individual heroes and their character glory, it expresses the recognition and respect for the value of individual life and individual existence, with a view to triggering the audience's emotional resonance to the greatest extent possible.

As we all know, the visual attraction and dramatic tension of war films mainly come from the creation of war scenes and the shaping of characters' action language. The war scenes in *The Volunteers: To the War* are extremely spectacular, which can be called the visual benchmark of domestic war films. On the one hand, the film focuses on the portrayal of battle details, and applies the image lens shooting techniques commonly used in war films, such as scene crossing, aerial shooting, rapid cutting, and pyrotechnic special effects, to the extreme. For example, the director attempted to let the cameraman hang a weiya in the air to shoot the battle of Pine Bone Peak in the film, so that the audience can get an immersive visual experience of travelling through the "rain of bullets". On the other hand, the film makes full use of digital special effects to show the grand scenes. For example, in the beginning of the film, the image of the invasion of the Taiwan Strait by the U.S. Seventh Fleet is accompanied by the gathering of various warships on the surface of the sea and the roar of a huge fleet of planes in the air, and the design of every frame of the film's narrative elements is a nerve-racking experience for the viewers.

4. The Dual Wheel Drive of Time and Narrative in Literary Films

4.1. Narrative Temporal Construction of Themes in *Long Day's Journey Into Night*

Long Day's Journey Into Night breaks through the narrative structure of linear narrative, deconstructs the colourful film this paper, thus giving full play to the characteristics of the time of "this paper", displaying its nearly unlimited freedom of conversion, cutting and piecing together the story of the film and distortion, inserting some illogical montage fragments, and adopting fragmented plot to tell the story. The story is told in a fragmented plot. This gives the film a poetic and broken aesthetic, and compels the audience to understand the story and construct the storyline through the metaphors and broken montages in the film.

Long Day's Journey Into Night presents audiences with a magical stitching and overlapping of multiple spaces and times. At the beginning of the film's creation, director Bi Gan proposed that "I hope the sound can gradually bring out the three layers of the film"[5], namely, the real world of Luo Vastmu's return to Kaili, the world of memories and the unconscious world of illusion. For director Bi Gan, it's not enough to just complete the time and space transformation of the narrative structure; time and space are like magic in his hands, and it's only good to let his characters move in and out of them freely.

4.2. Design of Narrative Elements for the Theme of *Long Day's Journey Into Night*

The film implements a unique and innovative design in the audiovisual language of the narrative. The sound factor plays a key role in the design of the narrative elements in the film. At the beginning of the film, Vast Luo's voice-over is substituted into the plot, presenting the subjective perspective of

Vast Luo. The voice-over gives the audience the direction of spatial identification in the construction of narrative space-time. The surroundings and actions of the characters in the dream world are silent, and the voice-over is appropriate to the narrative setting of the film.

For example, the sparse sound of water flowing in a leaky room brings different timbres and strong spatial sensations to the audience, giving a musical and wonderful sense of hearing, and at the same time filling up the aural space of the main character, Hirokazu Luo, without any hesitation. This is the place where Vastmaster Luo carries his memories of Maria Wan, and the sound of the water is as rich as the memories.

5. Conclusions

Nowadays, film and television works, as an important form of cultural entertainment, have become an indispensable part of people's lives. The design of narrative elements in each film contributes diversified perspectives and more innovative narrative ideas to various types of films, and helps to promote the diversity of the plot. It brings more free and broad space for film creation. However, it also brings some new problems accordingly. For example, in the suspense film, the use of too many subjective lenses of unknown significance, repeated stacking of lens transitions or frequent switching of the audience's point of view will not only not play a rich effect of the film's narrative connotation, but also make it difficult for the audience to construct a deep understanding of the narrative logic in the chaotic film perspective, limiting the content of the film's plot and the transmission of the spirit of the content, and even produce a feeling of dizziness, which will form a "resistance" to the film in their hearts and minds. It is difficult to construct a deep understanding of the narrative logic in the confusing perspective of the film, which limits the transmission of the content and spiritual meaning of the film, and even creates a dizzying feeling, thus forming a "resistance" to the film and a "misjudgment" of the plot in the mind. Therefore, how to use narrative element design to construct the film's vast narrative space and perfect the film's framework strategy requires creators to conduct more comprehensive and detailed investigation and practice.

From the perspective of narratology, through the analysis of the construction of narrative space and time and the design of narrative elements, we can also see that the film temperament of the film creators has a positive effect on the audience's thinking about personal expression and group resonance, and that the discourse of the camera, the story space, the richness of metaphors, and the light of the composition of the film will also reflect an appropriate care for the characters' relationship and the logic of the plot. It is expected that in the future, film creators will learn from the excellent film narrative creations of their predecessors, draw nourishment from classical narrative theories, and create more, richer and more profound quality films to enter the film market, so that the art of film and television narrative will move towards a deeper and broader path.

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