

The Application of Cosmetic Plastic Arts in Character Shaping from Nanjing Drama "Nala"

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Abstract: For any drama, character modeling design is an extremely important way of lens language expression in addition to the plot content. When designing character modeling, we should not only follow the character characteristics, the environment and the background of the characters, but also comprehensively consider the era of the work and the current interpretation style to meet the diversified aesthetic requirements. For example, realism and freehand brushwork are two common expressions of make-up plastic arts in drama. This paper analyzes the principle of realism and freehand brushwork in the makeup plastic art of Nanjing drama "Nala", and explores the application of its makeup plastic art in the character modeling design.

Keywords: Makeup; Plastic arts; Character image; "Nala"

In recent years, people have higher and higher requirements for the construction of spiritual civilization, and the drama market is gradually warming up. Nanjing is an important place for the development of modern drama, and "Nala" is the representative work of Nanjing drama, which has made great achievements. In addition to the exquisite content and theme, the character modeling design in the play adds color to the drama. The principles of realism and freehand brushwork in "Nala" are fully reflected in the character modeling design of each character in the play. The different styles of different characters serve the character modeling and plot development in the play, making the style of the work and the visual effect of the screen more perfect, leaving the audience with many impressive typical characters.

1. Realistic principle: highlight the authenticity and similarity of character modeling

Whether the audience will buy the Nanjing drama "Nala" depends on the credibility of the work, which, to a certain extent, should ensure the realism and verisimilitude of the play. This requirement is embodied in the authenticity and similarity of each character's modeling design. The modeling designer, following the principle of realism, creates the characters of the drama "Nala" artistically, and designs the characters that conform to the specific historical period from the perspective of different cultures and trends, thus enhancing the credibility of the film and television drama, as shown in Figure 1.



Figure 1: Still Photo of the Drama "Nala"

Just as the character modeling in classical masterpieces and historical plays with strong historical significance is adapted^[1-2], the realistic artistic principle is usually adopted to truly reproduce specific

historical characters and historical scenes, and the audience's sense of trust is obtained through these real and similar character modeling and scene design. However, the Nanjing drama "Nala" is a response and counterattack to the current situation of women, that is, freedom and inequality. In addition to the follow-up events of the drama, its Nanjing drama "Nala" itself, in addition to novel themes and narrative content, is also a highlight of the drama. His artificial costume and scenes are very similar to the original story and artificial settings. It not only maintains the "soul" of the original work, but also upgrades the "form". Based on the principle of realism, this paper analyzes the modeling design of the characters in the Nanjing drama "Nala". The dressing, props and objects of several heroes in the play, as well as the extreme portrayal of women, fully demonstrate the authenticity and similarity of the characters' modeling.

The authenticity of modeling is mainly reflected in the typical image characteristics under the specific background period. Compared with some previous plays with the background of the old era, the Nanjing drama Nala is easily criticized by the audience for its strong sense of the existence of the era background. The character modeling, scene design and the selection of props in the drama are all inconsistent with the story background to a certain extent. For example, the shooting of local drama can be handled with a few words of local dialect, and a few antique devices can be placed in places where the characters are more likely to enter the country to enhance the sense of age, and the costume of the characters can not afford to be exquisite^[3]. It is difficult for the audience to have a sense of drama and environment, and even to doubt and dislike it.

Nanjing drama "Nala" brings to the audience not only a specific situation that can be shown by a few old objects, but also the setting of costumes, props and scenes for each character based on the aesthetic perspective of different cultures and trends. In the early 1990s, the society was unstable and forced by the West to trade. As one of the earlier open commercial ports, Nanjing has been strongly impacted by western culture, but the traces of its old era have not been completely eliminated. Therefore, from the perspective of the costume modeling of the Nanjing drama "Nala", the overall situation presents the coexistence of tradition and modernity, the old era and the new era. Specifically, men's clothing has changed from traditional clothing to more lively clothing, as well as western-style aesthetic trend of suits. Women's clothing has changed from the traditional concept of flat shoulder, flat chest and straight barrel to highlight the curve beauty of women and emphasize the fitting of clothing.

It is not difficult to see from the changes in the costumes of the characters in the Nanjing drama "Nala" that the character modeling design in the drama and the specific historical background have no great source. From the class level, the middle class, represented by Nala and her husband, mainly focuses on exquisite suits and long skirts, highlighting their wealth and status. There are also people at the bottom, mainly in traditional clothing, which shows that their unique regional and traditional ideas have not been eliminated. All these truly reflect the special characteristics of the times at that time, and the character modeling design is extremely authentic.

In addition, the design of the drama is also intended to highlight the similarity of shape, whether from the perspective of composition or scene layout, the play is also very precise in the design of details. Just like the bank scene in the Nanjing drama "Nala," the piano placed at the door and the vase placed at the top add a layer of capital to the scene.

2. The principle of freehand brushwork: highlighting the inherent beauty and formal beauty of character modeling

The character modeling design in Nanjing drama "Nala" is not only a concrete representation of the images in literary works, but also an artistic re creation of literary images. If the makeup stylist blindly follows the original work when designing the character modeling, the expression effect is futile, but it lacks the uniqueness and vitality of the character. Therefore, the makeup stylist jumps out of the limitations of history through the principle of freehand brushwork, and gives full play to imagination and creativity to design characters with unique characteristics based on his understanding of the role. Just like the previous plays, there are many characters with great imagination and creativity, as shown in Figure 2.



Figure 2: Character Modeling of Nora

In the Nanjing drama "Nala", the character modeling design of several main characters can be said to be very interesting, highlighting the inherent beauty and formal beauty of the character modeling design. The inner beauty of the characters is mainly shown in that through the character modeling, we can not only see the specific personality characteristics of the characters, but also extract the deeper internal relations between the characters in addition to the plot content. Therefore, when several characters of different classes and identities emerge gradually, what their appearance shows is, in a sense, the externalization of their character and identity.

From the appearance and subsequent modeling analysis of several leading actors and actresses in the play^[4], the modeling of the male hero in the play is an alternative "fashion", coupled with clothes full of a sense of The Times, and by the image of weakness and inaction, the first appearance of the play left a deep impression on the audience. Later, several appearances of makeup such as waistcoats and tuxedos successfully portray an image of middle-class weakness and inaction.

In the play, the other male protagonist Crockstein, as a bank employee, is deeply influenced by the ideology and culture of The Times. In order not to be fired after the promotion of Helmut to the bank manager, he borrowed money from Crockstein with the fake signature of her father, threatening Nala to make an argument for him, so as to keep the existing position. Appearing in the drama with a head full of a sense of the era of the back, and a very elegant suit to become one of the main ideas of the whole drama shaping. Later, in the play, the character wore suspenders, various suits and British clothing.

On the other hand, based on the analysis of the character modeling design of the heroine in the Nanjing drama "Nala", Nala wore a one-piece dress and a black bow, and her appearance showed the formal beauty of her character modeling with the character modeling of a middle-class woman. A long skirt appears in front of the audience. Whether it is a headdress dedicated to work, a daily dead tree branch shape, or a copy of the human appearance, the hair ornaments in many of its shapes can be said to be colorful, and all highlight its early happy and happy life characteristics. The plot goes further, showing its modern and famous side, which pleases the audience. The modelling of Nala in the play is more in line with her character, background and the later transformation. From the perspective of costume modeling, it is shaped strictly in accordance with the historical background of the middle class, such as lawyers and banks. The daily vigorous curly hair is paired with a very textured dress, which is very stylish and shows a quiet temperament, virtuous and happy. Sometimes small women (called "birds" by their husbands), but they also advocate women's independence.

In addition, the shapes of the other characters in the play are also commendable. Different makeup design breaks the audience's habitual thinking. It is also worth mentioning that makeup stylists have different perspectives on the character modeling design according to the different personalities and backgrounds of the characters in the play. If they are grouped together, they are more like the epitome of the times.

3. Combination of realism and freehand brushwork: enhancing the tension of artistic expression

Drama "Nala" in nanjing, realistic and disconnection of the character modelling design can meet the audience for the characters of different level of aesthetic expectation, however, the two art principle when used independently character modelling design, such as the principle of honesty too pay attention to restore the history of the real image, the principle of free too pay attention to the characters of

creativity, Sometimes out of historical context, resulting in characters that are too grandiose, superficial, and not very believable. Therefore, in order to make up for the lack of independent use of the two, makeup designers can maximize the artistic expression tension of character modeling through the combination of realism and freehand brushwork principles. As drama "Nala" in nanjing, realistic and disconnection by the art principle of combining both in color on the scheduling of the character modelling, make its have the "new good wife and a devoted mother", "women home", to yearn for freedom, equality, the character image, refresh the audience for the drama of the cognitive attitude.

The play tells that in the late 1980s and early 1990s, Nala, the heroine, unwittingly committed the crime of fabricating handwriting by borrowing money from Croxstein without her husband's fake signature in order to see her husband, Hailmao. Many years later, Haiermao was promoted to manager and dismissed Krogstad. The latter threatened Nala with a note. Haiermao became furious when he learned that he called Nala a "bad woman", "criminal", and "lowly woman". He said that his development prospects were all destroyed by her. When the predicament was eliminated, he immediately repaired his rhetoric to his wife. Nala saw clearly that she was subordinate to her husband like a "doll" in the family, When her husband's selfish, false and ugly soul showed no doubt, he finally ran away. From the character modeling on the program list, a woman wearing a long skirt with her back to people, a handbag, and a bird flying freely in front of her. Her hair style is combed at the back, and the edge is slightly rolled. She successfully created a mature woman who yearns for freedom and is no longer a doll through her makeup modeling, and successfully attracted the audience through her beautiful modeling.

Other female characters in the drama also showed their unique images to varying degrees. For example, the three daughters within eight years of Nala's marriage to Helmut showed their smart and lively appearance in the drama, which was in line with the children's nature and made the audience look forward to their performance in the drama. The character modeling design of several heroes in Nanjing drama "Nala" adopts the artistic principles of realism and freehand brushwork in style and form, which can not only highlight their sense of history, but also meet the aesthetic concept of contemporary people, making the role image more artistic expression.

In addition to the character modeling design of several leading actors in the play is very brilliant, traction plot development of several supporting actors and various kinds of strange props is also worth examining the play. As the plot, when the danger has passed, haier mau changed a face again, again picked up the previous close, Nala have through the haier mau false soul and I have a doll in the family, not hesitate to leave it a "a doll's house", issue "bang" sound of the door, Nala thinking and freedom of expression on her face, with plain coloured dress, Her costume and facial makeup give people a sense of vision, perfectly showing a man who understands his pursuit and desire after breaking free from confusion. White powder fat, willowy eyebrows, blazing red lips, and a simple headpiece create a sense of age. In particular, he made several appearances in the drama, which left a deep impression on the audience and made people remember his image vividly.

4. Conclusion

Character modeling needs to be designed according to many factors, among which makeup modeling art plays an important role in character modeling design. Therefore, this paper looks at the application of makeup modeling art in character modeling from Nanjing drama "Nala", and studies the analysis of realism principle and freehand principle in makeup modeling art of Nanjing drama "Nala". These two principles highlight the authenticity Form similarity and highlight the inherent beauty and form beauty of character modeling. After detailed analysis of the principles of realism and freehand brushwork, the combination of realism and freehand brushwork will enhance the tension of artistic expression. With a view to providing ideas for character modeling design through this study.

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