

The Stylistic Expression of the Gods and Monsters in The Classic of Mountains and Seas in Contemporary Illustrations

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Abstract: The images of gods and monsters in "The Classic of Mountains and Seas" have been widely used in illustration, games, cultural creation and other fields for visual presentation with the heat wave of "ethnic style", especially in the field of illustration. With the continuous increase in the number of illustrations in The Classic of Mountains and Seas, the images of gods and monsters gradually show a variety of styling styles. This paper adopts the method of image research, case analysis and comparative analysis to sort out and summarize the modeling style of the ghost images in the "Shan Hai Jing" in contemporary illustrations, in order to provide theoretical reference for the related creative practice of the ghost images in the "Shan Hai Jing" in the field of illustration.

Keywords: The Classic of Mountains and Seas, The image of gods and monsters, Contemporary illustration, Modeling style performance.

1. Introduction

The image of gods and monsters in Shanhaijing is a special image formed by the imagination of the primitive ancestors under a specific historical background, reflecting a concept of the primitive ancestors about nature and themselves, and this concept still has great inspiration today. However, there are a large number of uncommon characters and monotonous prose structure in the text of Shanhaijing, which discourages many readers. Therefore, the visual transformation of the gods and monsters in The Classic of Mountains and Seas in the field of illustration is particularly important at present.

modeling styles of the "Shan Hai Jing" in contemporary illustrations into four different types: grotesque, aesthetic, cartoon and decoration. Below, taking the image of the gods and monsters in "Shan Hai Jing" as an example, combined with different illustration works, the artistic expression of its modeling style in different illustrations is analyzed.

2. Grotesque Style

The grotesque modeling style is the illustrator's creation of illustrations around the original tonality of the text of "Shan Hai Jing" at the beginning of the creation of the "Shan Hai Jing". It is the extension and deepening of the "Shan Hai Jing" spirit image temperament. The shape of the work has changed, but the grotesque imagery it presents is the same.

"It is shaped like a white deer and has four horns, and it is called Fuzhu. When you see it, you will see a lot of water in the city." [1] Fuzhu (picture 1) in "Viewing the Mountains and Sea" drawn by illustrator Li Yifan, exaggerates the shape of its horns, and the water in the picture is opposite to the water. The depiction of, implying the functional characteristics of "seeing the great water", showing a dynamic through the flow of water. The illustrator does not have the black eyeballs of Fuzhu when expressing the shape of Fuzhu, but the white eyeballs accentuate his grotesque atmosphere, which often appears in his illustration creation.

In Chen Siyu's "Book of Mountains and Seas", Fu Zhu is

lying quietly in the darkness, and some deer antlers are hidden in the darkness.). The shape of Fuzhu's antlers is emphasized and exaggerated, and the dripping water on the horns not only implies the functional characteristics of Fuzhu's "seeing the big water", but also increases the strange sense of tranquility of the picture. The illustrator once said in an interview that when he was creating, he attached great importance to the depiction of the eyes of gods and monsters, and believed that the eyes were the most capable of conveying emotions and played the role of the finishing touch. They used their eyes to shape emotions, and made the images of gods and monsters in "The Classic of Mountains and Seas". Demeanor and temperament manifested. In the picture, Fu Zhu's eyes are staring intently at a certain place, and a small piece of red around the eyes also brings out the weirdness of the picture.



Figure 1. Fu Zhu



Figure 2. Fu Zhu

3. The Aesthetic Style

Aesthetic style is generally expressed as the details of the simplified outline, and the anthropomorphic way makes the image of the gods and monsters show more beautiful appearance characteristics than the real person. The static shape is matched with beautiful clothes and a hesitant look, making it show a kind of lonely beauty. The aesthetic style is not to express the grotesque image of gods and monsters, but to attract young readers through beautiful images.

Fu Zhu, who edited and edited "Shan Hai Hong Huang Zhi Tian Ji Volume", changed the "full animal type" shape in the original "Shan Hai Jing" text, showing the shape characteristics of "half human and half animal" (Figure 3). Appearing as a beautiful goddess, only the antlers on the head retain the characteristics of Fuzhu's shape. The way of expression of anime highlights its aesthetic modeling features. The use of the element of water and the overall blue color of the picture hints at the characteristics of Fu Zhu's "seeing it, it will be filled with water".

Was originally a "full beast", showed the morphological characteristics of a "full human" in "Shan Hai Jing Hong Huang Zhi Tian Ji Volume" edited by Shang Man (Figure 4). In the picture, there is an image of a graceful and beautiful girl. The illustrator used the expression method of animation to describe Jingwei's facial features and costumes in detail, and used dreamy colors to express it, highlighting the aesthetic atmosphere.



Figure 3. Fu Zhu

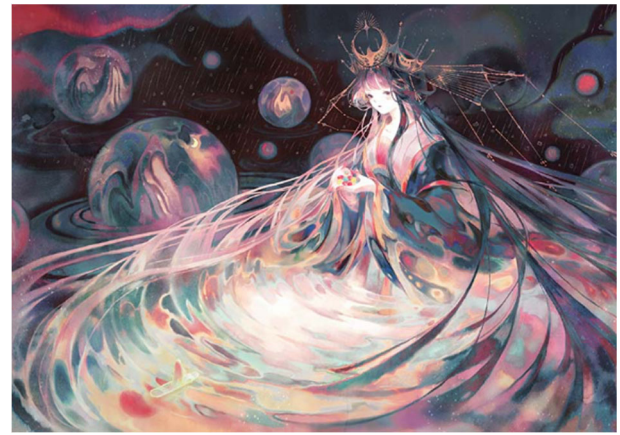


Figure 4. Jingwei

4. Cartoon Style

The cartoon style generally adopts an exaggerated and clear outline, giving it a cute and cute temperament, with bright colors. The cartoon image endows its cute character with affinity, which is deeply loved by young people nowadays, making readers feel relaxed and happy in the process of reading.

The Fu Zhu in "The Story of the Mountains and Seas", drawn by the creator under the pseudonym Gabengdou, is transformed into a cute little deer with a scarf around his neck (Figure 5). The shape of the deer is largely discarded, and it is directly condensed into a few simple lines. Summarizing the shape of the deer with a simple outline, a clear outline, showing a blocky presentation, but showing the characteristics of the deer completely, which also shows the superb generalization ability of the illustrator.

In "Shan Hai Jing Meng Beast Story", the "human face and one eye" ghost country only extracts the image features of "human face and one eye" in the original text, combined with Western wizards and robes, showing the characteristics of cute ghosts (Figure. 6). Illustrators use modern hats, clothing, etc. to increase their sense of the times and attract young readers.



Figure 5. Fu Zhu



Figure 6. Ghost country



Figure 8. Long right

5. The Decorative Style

Decorative painting is an art between painting and pattern. It has the characteristics of planarization, formalization and patterning. The illustrations of gods and monsters in "The Classic of Mountains and Seas" are mainly reflected in the orderly arrangement of the pictures. The decorative style does not have the grotesque and mysterious style to convey the ferocious feeling, and does not have the beauty conveyed by the aesthetic style. At the same time, it does not have the cuteness conveyed by the cartoon style. The style of the decorative pattern conveys the beauty of the pattern. The beauty of decorative patterns comes from form, and it is the most prominent styling style among all styles.

The Fu Zhu in "The Book of Coloring for the Main Body of Alien Beasts <Shan Hai Jing>" presents the characteristics of a decorative painting. The outline of the outline is outlined, and the interior is filled with patterns, showing the beauty of the pattern (Figure 7). Although many decorative elements are extracted from the picture, the orderly arrangement makes it appear regular. In addition, the book has held a coloring contest, attracting many netizens to interact with the gods and monsters in "Shan Hai Jing", participate in the creation together, and improve readers' interest in reading.

In Yuan Yiwen's "Interpretation of Shanhaijing", the long right (Figure 8) is rearranged with the elements of dots, lines and planes, and has a modern image (Figure 8). The arrangement of repeated points, lines and surfaces forms a modern graphic, showing a grotesque beauty. In addition, "Shan Hai Jing" drawn by Chen Siyu and "Far Birds and Ancient Beasts Heads" drawn by Zhang Fan are all presented in the form of decorative modeling.



Figure 7. Fu Zhu

6. Conclusion

In short, "Shan Hai Jing" has achieved some significant results in the visualization process. For example, "Shan Hai Jing" drawn by Chen Siyu was selected as "100 Books Influencing Teachers" in 2018 and has won the top sales list of Jingdong painting category for many times. And Liu Liwen's "Beasts of the Mountains and Seas" was affirmed by Yuan Ke, a mythology scholar. It is enough to see the love of readers and experts and scholars for the illustrations of gods and monsters in the Book of Mountains and Seas. This paper makes a horizontal comparison of the modeling styles of the current "Shan Hai Jing" of the gods and monsters in the illustrations, and intuitively shows the artistic expression of the gods and monsters in different modeling styles in the illustrations. It is expected that the design practice of the "Shan Hai Jing" ghost image in the field of contemporary illustration and multimedia will be a meager effort.

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