

# *Research on the Narrative of Puzzles in Contemporary Movies*

**Yuan Wanqing**

*Xi 'an University, Xi 'an, Shaanxi Province, 710065, China*

**Keywords:** puzzle narrative, contemporary film, text analysis, development context.

**Abstract:** Contemporary film narratives present complex narrative tendencies. In the narrative labyrinth full of misleading and fissures, the narrative of puzzles increases the fun and enjoyment of the film and attracts viewers to actively participate in the interpretation of narrative. This kind of puzzle narrative covers art films, independent productions and commercial films, and has evolved into a film phenomenon that cannot be underestimated. Based on the previous studies, this paper sorts out the development of the puzzle narrative, and believes that it absorbs the essence of art film and Hollywood business. Under the change of external cultural context, the puzzle narrative subverts the traditional story with complex stories. The way of psychological understanding represents a completely new experience and identity. Through the analysis of classical texts, this paper analyzes the characteristics of puzzle narrative from the perspectives of film time and space, perspective and narrative structure.

## **1. Introduction**

What is a puzzle movie? Podwell and Buckland seem to have given two theories of mutual confrontation. One thinks that the puzzle movie is just an extension of traditional Hollywood, while the other thinks that the puzzle narrative is a new type of plot. Lin Biao succeeded in transcending the disputes between two foreign theorists, using semiotics to define the characteristics of the puzzle film "mystery".

But it is undeniable that no matter how the academics define the "mystery movie", there is a certainty behind these kinds of sounds, that is, the determination of the common narrative features contained in such movies, I call this "The narrative of the puzzle, that is, the film I think has a narrative of the puzzle can be called a "mystery movie."

## **2. Definition and production of puzzle narrative**

### **2.1 The definition of puzzle and puzzle narrative**

The word puzzle is explained in the Oxford Advanced English Dictionary as a verb that confuses and confuses. Translated into "mystery", which began in the Chinese translation of "The Art of Film: Form and Style" by Zeng Weibu, the author thinks that this translation is very appropriate, including the meaning of riddles and intellectual games, and also takes into account the film. The

style features, the puzzle as a special attribute noun of such movies, the meaning of adjectives are all.

## 2.2 The production of puzzle narrative

### 2.2.1 World Art Film Tradition

The film has both the dual attributes of business and art. The development of world film history is not a single thread, but a continuous exploration of art and commerce. Every artistic advancement is triggering commercial vibration, and commercial Interest chasing is also urging filmmakers to innovate and explore <sup>[1]</sup>.

Griffith was the first person to create a film narrative. After the great success of "The Birth of a Country" (1915, the United States), he spent a lot of money to complete the "Party with the same" (1915, the United States) - a work of the experiment in the narrative. The stories of four different time and space are juxtaposed around the theme of "Party and the same". The stories of cross-cutting each have their own story, but in the end, they flow in one direction like four rivers. "The Birth of a Country" laid the foundation for future Hollywood-led plot films, as George Sadur said: "The birth of a country on February 8, 1915, was first released in the United States. The beginning, but also at least in the next few years, Hollywood art film dominates the world.

### 2.2.2 The Evolution of Hollywood Narrative

For a long time, Hollywood has been the vane of world cinema. As the most mainstream, most commercial and most popular movie brand, Hollywood movies have always dominated the world with simple and concise narratives, twists and turns and punishments. As an American film scholar, Podwell attributed the success of contemporary puzzle films to the accumulation of Hollywood narrative traditions, arguing that this is a new way for contemporary Hollywood to dominate the world of film. According to Aristotle's theory, the general principle of the art of all poetry is mimicry or imitation, and the "plot" refers to the arrangement of imitation of events.

Table 1: Analysis of various investments in the Hollywood film industry.

Industry	Infrastructure Investment	Script Development Investment	Filming Investment	Hollywood Industry Investment Growth
Growth rate	25.2%	10%	11.8%	3.3%

The golden age of Hollywood in the golden age benefits from the easy-to-understand storytelling method, which is the simple plot of Aristotle. This simple plot has a classical dramatic structure. This contradiction is clear and the plot is prominent. The film is easily understood and accepted by the audience. The closed causal relationship and the smooth combination of time and space form the "zero" style of Hollywood <sup>[2]</sup>.

### 2.2.3 Postmodern and Network Multimedia Contextual Change

Although the term "postmodern" has more uncertainties than "modern", there are many genres and pluralisms within it, but it is clear that postmodernity originated in the 1900s, through the age and age. The development of the era has gradually expanded into a global cultural trend of thought.

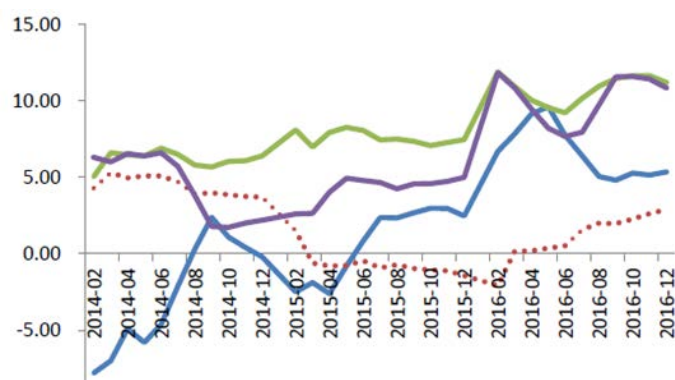


Figure 1: Trends in post-modern network multimedia

By summarizing the data in Table 1, we can get the line chart of figure 1. In the above table, it can be clearly found that the blue line (infrastructure investment) has been vigorously developed in recent years, and the green line (scenario development investment) has been in a relatively stable state <sup>[2]</sup>.

### 3. Generation and Construction of Puzzle Narration in Contemporary Movies

#### 3.1 Time and space puzzle: the narrative vortex of nonlinear space-time structure

Marcel Mardan said in "The Movie Language": "Space is passive. It is a structure, a kind of frame. It is a structural element of a film to participate in the image of the film, and the duration is It is active within the scope of the story, it determines the complete performance of a film. Space appears in the continuation time, and the continuation time is in the organization space." The time and space of the film is inseparable, the space of the movie is not a flat frame. It is not a moment of stagnation, the space of the movie is a space of time. With the time performance of the diversity of puzzle narratives, the accompanying spatial freedom is also very obvious <sup>[3]</sup>. The space discussed in this paper refers to the spatial orientation of the structure that represents some kind of holistic structure, that is, the image space, rather than the smaller frame space and the lens-picture space that constructs the narrative syntax.

#### 3.2 Narrative puzzle: complex reality constructed from multiple perspectives

##### 3.2.1 Restricted perspective

Any text will be processed in the narrative, and it seems that there is no description of any subject involved, such as direct movies and some feature films taken in documentary techniques. The puzzle narrative film does not deliberately create a representation that is close to reality. It is like to use a specific narrative perspective to limit the narrator's perception of the story to the subject consciousness. That is, the puzzle narrative will be in a certain partial subjective consciousness. The angle of limited narrative defines the scope of the information and affects the narrative style of the film.

##### 3.2.2 Unreliable narrative

Beyond the limited perspective, puzzle movies also use unreliable narratives to create puzzles and mislead viewers at the secondary narrative level. The film has the tendency to use the narrative agent and discourse to insert this "natural". The film imitates reality, as an activity of everyday life; people never reduce the action of overheating and telling stories. From fiction to drama to film, the

way of telling stories continues to advance. The latest film art makes the story of "speaking" a reality of "seeing" compared to the previous words and novels. In the movie, the character can still tell the story, and this story can still be visualized by the vivid painting. The following is the calculation of the ROI for film shooting:

$$\text{Total box office} \times 40\% \div \text{input cost} - 1 = \text{return on investment} \quad (1)$$

In an article interviewed by the director of "National Witnesses", the grassroots director unabashedly said his love for Hollywood, whether it is the suspense master Hitchcock or the fun narrative in recent years. Nolan, from the quality type film director to the more experimental style director, he is always here, absorbing the rhythm of narrative from the other side of the ocean<sup>[3]</sup>. His creative path is to study the most popular block in Hollywood for nearly ten years. The movie script started. In his first film, *The Watchman*, the non-conventional narrative model was tried, and the unconventional narrative technique was finally succeeded in the second work, "Comprehensive Witness." Like Nolan, non-walking is not a "high and widowed" art film. He wants to make the film "good-looking", that is, using complex narrative techniques to enhance the visibility of the film, and let the narrative of the type film reappear. Breakthrough, this kind of reference and imitation is valuable to the current Chinese film.

#### 4. Conclusions

Since the beginning of the game, the film has been around for a hundred years. In the past 100 years, the film has undergone various innovations in technology and art concept from juggling to art. Today, film is the most popular art category among the general public. Whether the movie looks good or not depends not only on beautiful visual effects and powerful star lineup, but also relies on the careful design of the narrative and the delicate plot arrangement when the overwhelming big production sweeps through the theater. The puzzle movie allows the audience to realize the return of the game nature again. . For the future of the puzzle narrative, the author is optimistic, commercial films, independent production; experimental works will be the stage of the narration of the puzzle narrative. Art and business are not inconsistent here. Li Anru is like Nolan. I believe that there will be more works in the future that can bring the use of puzzle narrative to such a height.

#### References

- [1] Li J, Gao L Q. *Research on the Application of Silent Aesthetics in Contemporary Interior Design* [J]. *Furniture & Interior Design*, 2016.
- [2] Shi L, Guo W M, Wang L. *Research on the Application of Chinese Traditional Artistic Conception Aesthetics in Contemporary Book Design*[J]. *Journal of Northeast Normal University*, 2018.
- [3] Yang X. *Understrata from the Perspective of Post-Marxist Criticism: Research on Neo-servant Narrative in Contemporary English and American Literary Texts*[J]. *Foreign Language & Literature*, 2016.