

## Interpretation of Subjective Imagery Based on the Multiplicity of Audiovisual Language

Xue Yongzeng , Jiang Fan

School of Architecture, Harbin Institute of Technology; Key Laboratory of Interactive Media Design and Equipment Service Innovation, Ministry of Culture and Tourism;  
Physical Education Department of Harbin Institute of Technology

**Abstract:** Audiovisual language is a more abstract and vivid way of thinking and emotional expression than written language. It requires the subject to see with eyes, listen with ears, feel with heart, act on the brain and sublimate perceptions An abstract language of intuition. The communication medium of this language is sound and light. It is an artistic language, a language based on vision and hearing, and a sensory language form that affects the subject's psychology through the subject's physiological response. In many cases it can play a role that words can't. Susan Lange once said: "Art is the creation of human emotional symbolic form."<sup>[1]</sup> is more excellent in rendering attractiveness and atmosphere. The three points are: 1. It is a very standard language that is both derived from life and higher than life, and it has a good interpretation of life; 2. It is an abstraction of language, which may be a language of self-made , Is full of longing and fantasy for the future, so that people watching have a kind of confidence in life and foresight of the future; 3. Full of all kinds of exaggerations and prominence, highlighting the problems in reality. Encourage people to look at life from a new perspective, which is thought-provoking.

[Xue Yongzeng, Jiang Fan.. **Interpretation of Subjective Imagery Based on the Multiplicity of Audiovisual Language.** *Researcher* 2021;13(7):8-11]. ISSN 1553-9865 (print); ISSN 2163-8950 (online).  
<http://www.sciencepub.net/researcher>. 2. doi:[10.7537/marsrsj130721.02](https://doi.org/10.7537/marsrsj130721.02).

**Key words:** audiovisual language, experience, transcendence

### I. Introduction

There are many languages in the world. The well-known ones are: Chinese, English, Japanese, German, Spanish, etc. A tool for people from different languages to communicate. With incomplete statistics, 5651 languages can be identified. It can be seen that people who speak different languages cannot communicate effectively. From body language to the reproduction of words and to the appearance of movies and television to the presentation of audiovisual language, this phenomenon has been broken. No matter where they come from, humans share the same feelings, sadness, and happiness. Humans have a common expression, smiling when they are happy, and frowning when they are angry. Audiovisual language has the basic function of expressing expressions in language. At the same time, she transcends language and expresses it more thoroughly, essence, and beautifully than language. Throughout the ages, many people have felt the same tremor of the soul from the information given in the visual and audio. This is the greatest aspect of audiovisual language. It transcends national boundaries, races, and differences in personality, appearance, and clothing. What remains is the theme of thinking about human destiny and eternal love. At the same time, you will feel the power contained in the system. At the same time, I will reflect on: Why does the simple patchwork of images and audio give such power? In fact, it is very simple. Because of this kind of language, people's differences have been

discarded, and a place that all people have in common is the pursuit of life and the yearning for a beautiful soul. Therefore, interpreting audiovisual language is actually looking for the exploration and questioning of the fate of mankind, the compliment and remembering of the complex and great emotions of mankind in the process of appreciating film and television. Therefore, we are looking for what we have in common. Audiovisual language may contain many things, but film and television is undoubtedly the most common, widespread and infectious way of expressing audiovisual language.

### 2. Audiovisual language directly hits the soul and is full of vividness

As a new communication method, audiovisual language has its own unique advantages. Its audio and video effects can be more easily accepted by people, more vivid and vivid than reading books presented by text, and more trouble-free than listening to others' explanations. Therefore, it is widely used and has become a major communication and communication method. Audiovisual language has many advantages, but it is not an easy task to truly and thoroughly read and truly understand it. The subject needs to pay attention to every detail, the expression of every character, and every scene. Every subtle change in background sound effects may affect the subject's understanding of the object. Therefore, audiovisual language requires the subject's dedicated input. Audiovisual

language has its unique charm. The same story can be told more profoundly than it can be read from the book, and the same thing can be heard more clearly than from elsewhere. If once the subject is immersed in it, it can be fully felt. When it comes to the content conveyed by audiovisual language, the subject will be overwhelmed by its grand and shocking effect, and the content conveyed by it will be deeply imprinted in the mind like a sculpture and reach the depths of the soul. For example: the movie "Shawshank's Redemption", if the subject does not watch it carefully, it may not understand the meaning of the film. However, after the Lord has read it all carefully, the subject will feel that people's desire for freedom can be so strong that it can last 19 years. If the subject is looking at it from a book, the subject may not feel the shock. The effect of this, the desire for freedom, others may have been used to life in prison, but Andy, his desire for freedom will definitely make the subject unforgettable for life. This is the first; second, when Andy enters the prison, the metal sound produced by the collision between the iron chain on his feet and the ground will bring people a kind of dull and depressive when he falls back in the prison, and Anbian is about to escape. The rhythmic sound produced by the collision of the warden's leather shoes with the ground when he was out of prison gave people a sense of confidence and calmness. It is also due to the sound of walking, but it brings a completely different feeling to people and the audience. And this completely different difference is not expressed in any literature, but only through sound. The protagonist in this film has very few words, but many sentences are worthy of our deep thoughts and comprehension. Andy is all expressed through Rhett's narration. Although it is just a few simple statements, at the right moment, we are moved by Anbian's desire for freedom and perseverance. This is the charm of language. And in the final part, when Andy drove on the seaside road, there was no language or music. Even when Rhett went to the island to find Andy, there was no warm greeting between them, and they just hugged each other. . Perhaps the friendship between them is no longer what can be expressed in words, and the silence at this time can be said to be more silent than sound. In the whole film, there is not much language dialogue, and there is not much music and sound, but it is just a small amount of words, a small amount of different combinations of music and sound, but it gives people a lot of thoughts and emotions it wants to express. Now, with the continuous improvement of audiovisual language by new technologies, audiovisual language has become an indispensable part of today's life, and it plays an increasingly important role.

### **3. It is easier to understand than the books presented in the text**

The audiovisual language does not need to

be interpreted, but directly hits the soul. When we read a novel, as the plot of the novel develops, we can involuntarily imagine the picture constituted by the plot in our minds, but both the scene and the faces of the characters are illusory and there is no actual definition. We are also in this kind of constant fantasy, constantly reappearing the plot of the novel to understand the theme of the novel, to appreciate the changes in the plot, if there are no images conceived in our minds, then the text that has been read seems to have nothing Content, there is no emotion at all. The effects expressed by audiovisual language and written language are quite different. It happens to be the picture conceived in our minds. It transfers the composition that we have in our minds when reading literary works to reality, giving it more realistic character scenes and pictures, and it converts the script in the literary language into image elements and sound. The elements are combined together to form a new non-literal language form on the visual and auditory senses. The film theorist Krakauer pointed out that "film is particularly good at recording and prompting concrete reality, so reality has a natural attraction to it. Whether a film has played the possibility of film means should be measured by the extent to which it penetrates into the world before our eyes. Standard."<sup>[2]</sup>

A classic movie is like a book, a piece of history. It vividly conveys beliefs, thoughts, culture, and history to us through condensed sounds and images... Human beings use the senses to contact the outside world, and they use the senses to enjoy the world. To express the plot and emotion that a script wants to express is given to real characters and scenes, and expressed to us more intuitively and vividly through sound and performance, so that we can feel the connotation of a work more intuitively. It is undeniable that humans are a kind of sensory animals. Our lives depend on what we see, hear, and feel. Audiovisual language meets this requirement. It gives us more feelings in a brand-new way. Let us appreciate beauty, discover beauty, listen to beauty and gain insights from these beauty through its performance. And this kind of beauty is not experienced in books. It is also subjective. Therefore, Robert Cocker believes that "authenticity, like all other aspects of culture, is a social structure, in other words, it is achieved through the mutual communication between human subjective consciousness and objective society." A complex whole".<sup>[3]</sup> As we all know, music can touch people's hearts, sad or happy, or a kind of unspeakable tranquility. When a person quietly appreciates an excellent song, it is very pleasant and enjoyable. The sound can be The mood swings that affect people are just like we can hear emotions from the sound. At the same time, the visual effect is the most intuitive feeling of our human beings. Therefore, the audiovisual language that combines sound and vision is a favorable medium for giving humans a strong

feeling. For example: the plot of the last killer's death in the movie "This Killer Isn't Cold", there is no dialogue, no gunshots, only the sense of the killer itself and the dizziness instead of language, let us stand on the killer's vision and watch. When you reach an unstable ground, a fuzzy space, and finally fall to the ground, it is far more infectious and exaggerating than the phrase "killer bombs and kills". This is one of them; second, through audiovisual language. It interprets that the film uses the bloody event of revenge as a clue, but what ultimately expresses is the emotion of the two people. Incorporating this emotion between people into this story, the director designed cleverly. In addition, it is the choice. The character's personality contrasts the innocence of a little girl with the indifference of the killer. It also reflects the collusion between the American social police and the gang. There are multiple clues that allow the film to better reflect the true feelings of the two. In the end, the pot of plants was buried in the soil, which also implied that the little girl was finally free, instead of living on the run, she had a place to stay, because the little girl always carried the potted flower, and there was his hope in the flower. . In the movie "August Lost Love", the most true "love" between people connected by music is the audio-visual language that brings us the most beautiful feelings. Through visual and auditory shocks, an emotion, a story, is conveyed to our brains, and our thinking is infected. This is the greatest charm of audiovisual language. Our life is a life of the senses, and the life of the senses is indispensable. This art-audiovisual language. "At the same time, I was born in sensation, something happened through sensation, one through the other, one in the other. In the end, that is a body, both subject and object, both giving and receiving feelings."<sup>[4]</sup>

#### 4. The multi-dimensional space of audiovisual synthesis

The movie is like a river, and the "sight" is the painting displayed in front of the subject, either magnificent or trickling. "Listening" is the painting produced when the subject closes his eyes and does not need to look at it. However, this painting is inseparable from the painting that the subject sees. Only the perfect combination of "sound" and "picture" can be called "language", a language that does not need to be spliced with symbols, and film is a tool to maximize this language, a kind of reality. Tools that cannot be simulated in life. In the long history of the development of film and television, each stage has its own representative side, either to meet the tastes of the public, or to meet people's spiritual needs, or to be innovative, or to have a visual impact. At any stage and historical period, the movie has not left the sound effect, because without the sound, it is like a bird that has lost a wing and can't fly anymore, and the most perfect combination of sound and vision should be a music movie. The

lack of dialogue, instead of singing, and the beautiful scenery of nature, this is the reason for the success of the movie "The Sound of Music". "Strictly speaking, all literary and artistic creations cannot be separated from the extraction, reflection, description or embodiment of real life. Even if the works are based on the expression of ideals or with symbolic meaning, it is impossible to completely separate from the reality. The basic support of life".<sup>[5]</sup> No need for cumbersome dialogue, because audiovisual is a language, a language for spiritual communication with the audience. "Sight" brings a visual impact, at most three-dimensional, and "listening" brings an auditory impact. The picturesque addition to "audio-visual" brings people a four-dimensional or more dimensional feeling. Feeling is also a language unique to movies—"audiovisual language". The film theorist Kanudu screamed: "Film The humanistic meaning has been enriched by means of image expression (only paintings and sculptures retain this meaning to this day), and it will constitute an unquestionable and truly extensive language. To this end, it must impress all the 'images' of life (that is, art) as the source of all passions, and find life itself in the prototype of life through sports... Fresh, young and constantly exploring film art is looking for its own vocabulary. Moreover, it adapts us and all our acquired complex psychology to the truly great language, which is a true and extremely important visual image language that excludes sound analysis."<sup>[6]</sup>

#### 5. Conclusion

Through the above analysis, it can be concluded that audio-visual language is different from the expression of written language. The written language needs to be figured out, while the audio-visual language does not need. It is intuitive and makes people feel. It is often felt that this thing exists in the mind, and reason is in the mind. Audiovisual language is the sum of various forms that let people understand the content conveyed by film and television. It is also a bridge connecting people directly with film and television. Therefore, audiovisual language is a comprehensive language. It is reflected in various places. It can be divided into There are two categories: one is concrete and actual form, such as various tools and scenery, and the other is also important, virtual form, which most people need to listen to and imagine. This is how film and television works communicate with us through the audiovisual language composed of pictures and sounds, and exchange the themes it wants to express to us and the information it wants to convey to us. Similarly, our audience is not a passive receiver. We can also have our own opinions on these audio-visual languages, so that "a thousand people have a thousand Hamlet in their hearts". With the development of movies from one-dimensional to two-dimensional to three-dimensional to

four-dimensional or even higher, audio-visual language is also undergoing a gradual evolution process. Weichun's visual language gradually added scene changes to make it two-dimensional, until the appearance of sound movies, which combined visual and auditory stimuli, which also gave the dragon and the tiger a three-dimensional or even four-dimensional movie. With the development of science and technology, audiovisual language has been fully embodied and diversified. Deleuze said, "Every feeling exists at different levels, belongs to a different order, or is in a different field. Therefore, there is no sense of different order. , But the same feeling has a different order. The characteristic of the feeling is to include the constitutive difference of the level and the diversity of the constitutive field. Therefore, there is the irreducible synthesis of the feeling.

#### References

- [1] [America] Susan Lange, translated by Teng Shou and Zhu Jiangyuan: "Art Issues", China Social Sciences Press, 1983 edition
- [2] [Germany] Krakauer Shao Mujun Translated "The Nature of Movies" Jiangsu Education Publishing House 1981-39
- [3] [America] Robert Cocker, Guo Qingchun translated "Film Form and Culture" Peking University Press 2004-85, 5
- [4] [French] Gil Deleuze, edited by Chen Yongguo and Yin Jing, "The Object of Philosophy Deleuze Reader" Peking University Press 2010: 169
- [5] Jin Danyuan "Introduction to Film and Television Aesthetics" Shanghai University Press 2001-157
- [6] [Italian] Kanudu, "Image Factory", quoted from "World Film" in 1927, 1989-1-6
- [7] [French] Gil Deleuze, edited by Chen Yongguo and Yin Jing. The Object of Philosophy Deleuze's Reader. Beijing: Peking University Press, 2010-171.

7/6/2021