

Analysis of the Audiovisual and Linguistic Characteristics of Domestic Martial Arts Animation Movies—Taking “the legend(experience of Yuan Tiangang after retirement)” as

Zheyuan Zhang

Integrated Media College of Ili Normal University, Yining835000, China

Abstract: Animation movies actually have many similarities in terms of visual and auditory language expression compared to conventional filming films, but they also have their unique expressive characteristics, especially in martial arts animated movies. The relatively free creative approach can break through the original artistic expression form and provide audiences with a visual and auditory experience that cannot be achieved by live action movies. This article takes the domestic martial arts animated movie " the legend " as an example, Analyzing the audio-visual language characteristics of Chinese animation director Feilong Zhou 's martial arts animated films, the author would like to share his own opinions on this.

Keyword: film; Audio-visual Language; animation

I. Overview of the animated movie " the legend "

The movie " the legend " is a domestically produced martial arts animated film directed by Chinese animation director Feilong Zhou. The film features Yuan Tiangang as the protagonist and tells a magnificent story in the historical background of the Tang Dynasty.

This film tells the story of Yuan Tiangang, after turning a hundred years old, who decides to give up his position as a bad handsome man and seek a new life. Yuan Tiangang's life was full of countless ups and downs, and from the moment he resigned from his position as a bad coach, a new journey officially began. In the last words left by his close friend Li Chunfeng, he arrived at the Anle Pavilion in Chang'an, but did not expect it to be a romantic place. An Le Ge is a place full of desire and reality intertwined, where people are striving for their goals. The arrival of Yuan Tiangang undoubtedly brought new changes to this place. He met all kinds of people here, including those who pursue freedom, those who pursue power, those who pursue immortality, and those who pursue wealth. The appearance of these characters injected more vitality and color into Yuan Tiangang's transformation. In the movie, we can see the interaction and friction between Yuan Tiangang and these characters. He is no longer the decisive and ruthless handsome villain, but an ordinary person with emotions and dreams. His changing state of mind ignited a beacon of love for himself. At the same time, other characters also have their own stories and pursuits, and their encounter with Yuan Tiangang is undoubtedly a fate arrangement.

This movie not only inherits the worldview of the "Bad Man" animated series, but also has new breakthroughs in the emotional, character shaping, and plot design of the story. And it showcases the historical background and social style of the Tang Dynasty. The scenes, costumes, props, language, and other elements in the movie are full of rich historical atmosphere and are quite charming. From them, not only can we see the personal characteristics of director Feilong Zhou, but also the unique audio-visual language characteristics shared by many martial arts animations.

II. visual language

There are many similarities between animated films and live action films in terms of solving camera language. For example, scene transitions, the use of montage, color processing, etc., all focus on enhancing the artistic expression of film works. On the basis of the original films, animated movies also have their unique artistic expression advantages. This advantage is extremely exaggerated, dealing with the perspective relationship between people and objects. This method is an effect that most live action movies cannot achieve, making the martial arts characters more powerful in the fight process and strengthening their impact in specific environments; Due to the fact that animation is almost unaffected by real-life factors, the colors of animated films can be completed according to the ideas of the creators. In

the later stage, they can continue to be created, and less ideal areas can be further processed, so that creative ideas can be more accurately controlled. This degree of freedom provides strong convenience for martial arts themed animated films, allowing for the combination of colors to be fully displayed, shaping an amazing colorful world, Presenting visual wonders to the audience.

1.Application of Scenery

From the perspective of existing theories, panoramic scenes are mainly used to introduce the relationship between the environment and the characters through explanatory shots. However, in " the legend ", panoramic scenes also play a special role in rendering the atmosphere of the character's environment and expressing their emotions. For example, Zhang Wulang used a token to summon the scene of a villain assassinating Yuan Tiangang, laying the groundwork for the subsequent fighting between the two. In the final battle between Zhang Wulang and Yuan Tiangang, the film repeatedly uses close-up shots. The gentle expression before the fight is completely opposite to the angry expression during the fight, forming a strong contrast. In this fight, the close-up shots of the collision between the needle and the tailbone, the collision between the Longquan sword and the tailbone, are fully rendered, and the sparks are splashed everywhere. The waving fist hits the face and quickly rubs and moves on the palace wall, The facial expressions of the characters are added as another action shot between these shots, transforming directly from a close-up to a series of dynamic shots. An action has a rhythm, just like a song has a beat, which makes the action feel more natural and realistic, making it a feeling.

2.Montage application

In this film, psychological montage and parallel montage are mainly used. Psychological montage is an important means of describing the psychology of characters. The psychological montage used in this film breaks the process of the film's real development, causing Yuan Tiangang's psychological reactions and changes in his inner world, leading him into a visual representation dominated by imagination and longing. In the film, the director appropriately employs psychological montage techniques to vividly portray the psychological activities and mental state of the characters in front of everyone. For example, when Fan Qiao'er went to avenge her sister and assassinate Zhang Wulang, accompanied by Fan Qiao'er's farewell, Yuan Tiangang fell into deep memories, recalling the bits and pieces of life together with Fan Qiao'er. This also laid the groundwork for Yuan Tiangang to save Fan Qiao'er in the future. In the editing of memories, not only did it perfectly portray Yuan Tiangang's complex inner turmoil, but it also contrasted sharply with his previous calmness, instantly enhancing the artistic atmosphere of the film and achieving the effect of "killing two birds with one arrow". There are still many applications of psychological montage techniques in this film, and they interweave and combine to form the successful martial arts animated film " the legend ". It can be said that both experienced filmmakers and ordinary audiences can find their own value from this film.

The most classic parallel montage in this film is when, after Yuan Tiangang recalls, Fan Qiao'er fails to assassinate Zhang Wulang and is caught. Zhang Wulang intentionally uses Fan Qiao'er as a lure to lure Yuan Tiangang into taking the elixir of immortality. On one hand, there is a scene where Fan Qiao'er is about to be executed, and on the other hand, there is a scene where Yuan Tiangang's swift horse attacks to rescue him. The two complement each other, creating a tense atmosphere and triggering suspense, All of this brings an immersive feeling to the audience until the final safe meeting.

3.Application of Screen Colors

As the first perception that enters the human visual system, background color can quickly bring an impression to the audience. Compared to live action movies, animated movies are easier to achieve unified color tones, and in martial arts animated movies, the dominant position of color is more prominent. Many scenes in " the legend " use a large area of unified colors. In the beginning of the film, there is a massacre at Anle Pavilion, and at the end, there is a lot of red color used in the life and death match between Yuan Tiangang and Zhang Wulang. Red represents that blood and killing are more likely to bring the audience to the scene, stimulating the visual nerves of the audience. When combined with dim light, it will bring a feeling of fear, pain, and destruction to people. The dim atmosphere and faint lights, against the backdrop of this light, exude a mysterious and murderous aura in both the Anle Pavilion and the palace, conveying to the audience that behind the seemingly calm scenes, there is actually an undercurrent surging, deepening and rendering the oppressive atmosphere of the Anle Pavilion and the palace. In short, colors enhance the attributes of the work itself in the animation.

The costumes of the characters in " the legend " are fixed throughout the film, and director Feilong Zhou adopts a clear differentiation method in the colors of the characters' costumes to further enhance their characteristics. Firstly, each character's clothing is heavily adorned

with a single robe of the same color. The male lead Yuan Tiangang is in deep blue, the antagonist Zhang Wulang is in purple red, and the female lead Fan Qiao'er is in red. Yuan Tiangang's low-key deep blue represents his desire to seclude himself from worldly affairs, while the antagonist's purple red symbolizes power and coldness, while the female lead Fan Qiao'er's red symbolizes joy. These are particularly prominent in the entire film, Being able to quickly attract the audience's attention and enhance the profound impression that the protagonist brings to people; In the film, Fan Qiao'er's red attire and Yuan Tiangang's blue attire are like opposing personalities, but they are also mirrors of each other's mutual understanding. The blue attire of Yuan Tiangang and the purple red attire of the villain seem to be both cool tones to support their strong power, but the seemingly identical but actually contradictory paths. The supreme power has no attraction to Yuan Tiangang and cannot be compared to the freedom of hiding in the mountains and forests. This forms a sharp contrast with the villain Zhang Wulang, which is heartbreaking.

III.auditory language

In film art, sound and picture synchronization is one of its core elements. This synchronicity not only involves the simple combination of sound and visuals, but also has a profound impact on the narrative plot, emotional context, character shaping, and other aspects of the film. The primary level of synchronization between sound and picture is the coordination between sound and picture. Sound provides the necessary background for the image, enhances the visual sense, and at the same time, the image is the carrier of sound, giving the sound a specific foothold. In the movie "The Legend", the battle between An Le Ge and the palace uses sad BGM music, which can be heard as a one-sided and irreversible situation of the fight. The style of the scene is bloody and artistic, and the combination of music and visuals makes the film more spatial and attractive. The latter uses the thrilling BGM, and can feel the balance between Yuan Tiangang and Zhang Wulang. In this piece of music, the audience's emotions are aroused, making the music more colorful. The combination of sound effects such as chasing and fighting with the picture produces a harmonious beauty, so that the audience can feel the scene in an all-round way while watching the film; At the same time, the background music also enhances the psychological atmosphere of the characters, allowing the audience to connect with the hearts of the movie characters.

IV. summarize

From "The Legend", it can be seen that Feilong Zhou's martial arts animated films have a unique artistic expression in terms of audio-visual language. From a visual perspective, in Feilong Zhou's animated landscape design, while using panoramic views to explain the environment, close-up shots are also used to depict the personality traits of the characters; Color and light use reality as a reference in design, but also take a different approach in clothing selection, using unique single colors to match the design of character images and distinguish them from the real world. From an auditory perspective. The background music and sound effects not only complement the visuals to enhance the listening and visual experience, but can also play a separate role and narrate the visuals in parallel with language, enhancing the visual and auditory experience of the film. "The Legend" is not only a representative of the audio-visual language of Feilong Zhou's martial arts animated films, but also reveals the common audio-visual performance characteristics of many domestic martial arts animated films.

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Author Introduction: Zheyuan Zhang (1994-) , male, the Bai nationality, Changchun City, Jilin Province, Ili Normal University lecturer