

Representation of Movie and Television Sound in Communication Activities Based on Network Media

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Abstract: There is no doubt that the birth of any work of art must be carefully conceived by the creator, and the design of movie and television sound is no exception. If the sound of a movie and television work is not carefully conceived in advance, it will lead to messy result, even produce ambiguity, and ultimately affect the quality of the work. As a common medium of communication, sound, after a long period of development, is more in line with everyone's aesthetic orientation due to its rigorous artistic organization and auditory expression. From the perspective of movie and television sound, this work first analyzed four representations of the sound in communication activities under the network media environment, then dug into the production skills of the movie and television sound according to the demand of the modern media environment, and finally integrated the sound elements into the sound spectrum, planned and used it rationally, so as to improve the expression effect of the movie and television art in an all-round way.

1. Introduction

For a long time, people have paid much attention to the respective functions of music, sound and language in movie and television sound, but there has been little research on how sound, as the most basic editing element, participates in the organization of movie and television language, especially how to organize its various factors together in a neat and orderly way. Just as the picture can be edited, so can the sound. It doesn't matter what kind of sound it is: music, acoustics, or sound language [1]. In addition to their own ideograms and shapes, their organization and editing also realize expression, narration and modeling on a deeper level. This kind of representation research is helpful to further excavate the expression effect of movie and television sound under the network media, deeply analyze the movie and television sound idea under the times, and enhance its expressive power and appeal, which is of vital significance to the movie and television sound art development.

2. Characterization of Movie and Television Sound in Communication Activities Under Network Media

2.1. The elements of "truth" in movie and television sound art - language

The change and embodiment of the feelings and thoughts in the movie and television works are mostly expressed by the language in the sound in addition to the expression of certain actions and body language. The language in the sound plays a role in the communication between the audience and the movie and television, so that the audience can fully understand and feel the changes of the plot and thoughts and feelings, so as to achieve the purpose of appreciating. Language is an important means of movie and television narration and lyricism in movie and television sound art. It plays a very important role in portraying characters and arousing audience's association. Language can well express character and play a very important role in shaping characters. In most movie and television works, through the language of the characters, the audience can communicate directly with the inner world of the characters, so as to achieve the purpose of deeply understanding the characters and events, and the use of language has also become the most important standard to judge the quality of movie and television works. Language enables the audience to understand the

ability of movie and television creators (directors) to grasp things and characters, thus helping to transform movie and television works into their own views. Language plays an important role in reflecting characters' psychological activities, mentality changes, status changes, emotional release and prediction of characters' fate [2].

2.2. The elements of "emotion" in movie and television sound art - music

Movie and television is the art that infects people with audiovisual senses. Music, as the integrator of auditory art, is an indispensable element of movie art. Music is the second manifestation of the picture, but also the high concentration of the content to be expressed in the picture, which can amplify the expression effect of the picture and assimilate the audience's spiritual feelings. In order to achieve a perfect combination, there are usually two ways: one is the same feeling as the plot, and the other is the opposite of the emotions shown in the plot. The former is usually used in the expression of family affection, friendship and love and other human good feelings of the plot. Through music, the aesthetic emotion of the audience is led to a deeper level, so as to further sublimate the emotion; while the latter is often used to express the horror of war, massacre and disaster. Through the comparison of certain melody and bloody scenes, the content of the program enhances the atmosphere of tragedy, thus bringing people a kind of religious tragic and stirring emotion. The greatest contribution of the movie *Hero* is the extreme publicity of formal beauty. Zhang Yimou's management of the audiovisual effect of martial arts movies is almost unprecedented. Based on giving full play to his advantages in video language, he mobilized the advanced digital technology, which "provided the possibility of flexible application of technology to truly absorb the experience of traditional Chinese painting aesthetics in movie creation, and created many poetic film pictures similar to music television".

2.3. The elements of "meaning" in movie and television sound art - acoustics

The use of acoustics in movie and television works of art enriches people's sense of hearing and enriches the content of the movie, so as to build a real world in a movie and make people immersive. Additionally, by supporting the environment and creating the atmosphere, the movie can give the audience a kind of shock, better interpret the artistic conception to be expressed in the movie, and play a role in promoting the development of the story together with the picture, so that the audience has a feeling of being on the scene [3]. It can also match the events of the movie, arouse the interest of the viewer and the shock of the soul, and express the content and atmosphere of the movie more forcefully.

2.4. The elements of "painting" in movie and television sound art - silence

Silence is an expression of movie art and the most special element in movie and television sound. The role of long or short silence time in controlling the rhythm of the movie can not be ignored, and the meaning of its expression is also rich and colorful, which plays a particularly important role in the portrayal of the characters, and can also give the audience the space of reverie. The Danish director Carl Dreyer's "Joan of Arc" is called "one of the most perfect silent movies". "Silence" refers to the artistic effect of the sudden disappearance of all sounds from the screen in audio and video works. The movie expresses the content completely through the picture, character's movement, expression, and picture color tone, so as to arouse the audience's imagination and association, experience the meaning of the movie to express beyond the picture, and let the audience connect the movie with their own thoughts, so that they have certain understanding of the movie.

3. The Key Techniques of Movie and Television Sound in Communication Under Network Media

3.1. Using the idea of music chorus and duet to organize the dialogue of characters in movie and television works

The dialogue in the movie and television works is written down temporarily by scriptwriters for

the communication between people. With the progress of science and technology, the microphone used to pick up sound on the scene is becoming smaller and smaller, which is very easy to hide and has high sensitivity. In this way, the development of technology provides a guarantee for artistic creation and makes it possible for nature to live on the silver screen. Therefore, the dialogue of movie and television actors is not like the drama, but be natural, living, cordial, colloquial, and like melody. Therefore, the horizontal has development, and vertical has level, which has non-interference and harmonious coexistence.

3.2. The idea of movie and television sound conception is like that of music creation, which pursues change and contrast.

The sound in movie and television works should always be varied, just as the melody, timbre, speed, rhythm, strength, harmony, tonality, texture, and performance methods. For example, In Carter's *Wooden Pipe Quartet Etude* (the seventh), the whole movement uses only one pitch of g1, and the interval relationship between the musical tones does not change. The flow of music is mainly reflected by different playing methods and different timbre and intensity changes. The musical color alternates between light and dark, forming the "timbre melody".

3.3. Sound design should have a systematic idea, just as a composer writes a symphony

The combination of sound elements is like the development of musical melody, the transformation of voice parts, and the construction of harmony. The sound design should take into account the combination of motion and stillness [4]. The work should have both integrity and individuality, change and unity. For example, in the American film *Love Story*, the continuous long notes of strings are floating in the high-note area, and the sound of street car engines serves as the bass component. Here, the sound elements form a system. The combination of sound elements is very clever, showing Oliver's complex feelings of sadness and helplessness with vivid voice language.

3.4. "Quietness" is an important part that the creator fully considers when making sound conception

It is not only a means of expression, but also a creative idea. Silence, as an artistic form, reproduces almost all the functions of the main categories of the real world, that is, the reproduction of time, space and movement. At the same time, a powerful emotional force will be imperceptibly injected into people's hearts. According to the specific audio and visual expression environment, the emotional resonance can be achieved. The effect of silent modeling is the creation of spatial atmosphere, which is interrupted by the rapid sound at the extreme of the development of things, and begins to be at the silent narrative level of insufficient visual narration. With the intensification of contradictions and the rise of the environment and atmosphere, a series of emotional reactions of the audience will be generated, and the aesthetic experience space of the soul, either beautiful or sad, will finally be reached.

4. Summary

As the organic content of movie and television art, sound has unique aesthetic value. The sound design of movie and television refers to the rigorous and strict organization method of music art, attaches equal importance to art and technology, combines passion and rationality, and combines quiet and noisy. It classifies the movie sound into language, music, sound and silence, which has been recognized by scholars, and gradually formed a fine division of labor based on these four categories. In the environment of network media, the above characteristics should be fully grasped, and each sound element should be incorporated into the sound score, so that the overall style of film and television works can be grasped, and the audience can feel the breath and the rhythm of the life pulse of the works.

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