

# An analysis of the audiovisual language characteristics of "Auspicious As You Like It"

Zhaoyu Qi, Ziyanyu ,

School of Journalism and Communication, Bohai University , China

Email: yuziyan2001@126.com

## Abstract

*In the Spring Festival of 2020, a literary film "Auspicious As You Like It" came into people's attention. The director of this film, Dapeng, was known to the audience for his comedies "Pancake Man" and "Sewing Machine Band". At the same time, this film provides valuable experience for the creation of film art in China nowadays, both in terms of style structure and audiovisual language.*

## Keywords

*"Auspicious As You Like It", Dapeng, audiovisual language.*

## 1. Using the camera to construct story elements

Film master Bergman's concept of film: "Film is not a record, but a dream." This is the difference between film and literature, literature is a record, using words to depict the sky and the sky, while film is to use the camera to build and create a "dream". The language of the camera in "Auspicious As You Like It" is precise and rich. First of all, the different scenery affects different narratives and produces different visual effects on the audience. We generally think that all audio-visual language or camera schemes revolve around the narrative, and that the director restores the script to tell the story or to refine it accurately. In fact, the size of the scenery is related to the audience's psychological needs, so the accurate use of scenery can not only accurately express the plot, but also bring the audience into the film, into the inner world of the main character. The film "Auspicious As You Like It" is very flexible in its grasp of the camera, fully taking care of the audience's feelings, giving details to details and distant scenes to distant scenes, bringing the flexibility to the extreme, choosing the scene accurately, completing the narrative function of the film, and accurately restoring the key information.

### 1.1. Scenery

The distant scenes show the characters in the distance, to highlight the environment and scenery. Through a series of distant shots, Dapeng shows us the shooting environment, explains that it was in the winter season, and also tells us that it is in the countryside, not in the city, while Wang auspicious figure is walking in the white and empty countryside from far and near, giving people a sense of loneliness.

Panorama aka full body shot with head and feet Panorama aka full body shot with head and feet, clear relationship between the characters and the environment. Clearly see the character's movements and range of motion. There are two scenes in the movie, although they are both shot with a cigarette in Wang auspicious hands, walking straight ahead, but the feeling is different. In the first scene, Wang auspicious is smoking a cigarette and walking on the road, the background in the shot is a wide highway with relatively bright tones, giving a feeling of openness, foreshadowing that Wang auspicious, the third uncle, will be well taken care of in the future. In this scene, Wang is walking slowly on a narrow road surrounded by low houses, giving a sense of depression, coupled with a melancholy blue hue, making a sense

of loneliness. The middle scene is a performance of the upper body movements of the characters, the emotional exchange of the characters' half-body forms, and is a common shot for performance scenes or narrative scenes. In a group scene of a family dinner at New Year's Eve, the action of all the people is shown through the medium shot. The second uncle is complaining about the aggravation of taking care of Wang auspicious over the years, the first uncle and the fourth uncle are also thinking about where Wang auspicious should go, while Wang Qingli can only sit on the side and listen to the family's complaints in silence, because she can't take care of her father now. The use of medium scenes brings out the anxious atmosphere of this New Year's Eve dinner.

Close up, framed from the head to just below the chest, styled with the best angle of the character in mind. The character's eyes and head become the focus of the viewer's attention. Such as the film of the family interviews is the use of close-up shots, such a lens space perspective is poor, the audience and the characters in the picture have the illusion of being in the same space, so the sense of reality is stronger, and their facial expressions, emotions are further expressed. Like the interview with the great-uncle, the great-uncle talked about Wang's help to the whole family before he fell ill, emotional tears. There are also some shots of Wang Jixiang, also a close up shot, we can see the state of Wang Jixiang, an old man who never leaves his hand without a cigarette, some wooden image.

Close-ups are usually divided into two kinds, one is a close-up of a person, that is, a head shot above the shoulders of a person. The scene is completely faded, physiologically there is a sense of proximity, reflecting the rich emotions of the character, emphasizing the details of the character's actions to highlight a certain psychological activity. Like in the movie, the camera uses a close up shot of Wang Qingli's demeanor as she listens to things about her father, her look is focused, indicating that she is seriously learning about her father's life over the years, and also contrasts with the indifference of the eyes of the real Wang Qingli out later. The second kind of close-up is a detail close-up, the subject is some kind of object. For example, a shoe, a cell phone, occupying the entire screen, these are considered detail close-ups, the same is to emphasize the role of this object in the plot to take over.

## **1.2. Empty shot.**

As a director, should have a sense of detail, a scene of the script to take over, immediately react, the scene I have what details need to shoot, how to shoot. Obviously, Dapeng director in the case of no script, he also did this. In the film, there is more use of empty shots. The title appears when it is a scene empty mirror. The film's characters' environment is explained, and the geographical location of the characters is explained through the exterior of the building. In addition to the scene empty mirror, in the New Year's period, Dapeng used the intentional empty mirror, is a very beautiful empty shot of the New Year fireworks, from the intentional empty mirror to see the emotions of the main character. The beauty and happiness of the New Year under the quietness of the countryside. The subjective empty mirror, similar to the subjective detail, the camera follows the characters' line of sight to show the environment seen by the characters. At the beginning, the daughter takes the car home, and through the lens, looking at the world outside home, is the restlessness and anticipation of returning home. And before the New Year, Lili takes her father to the street to buy New Year's goods, crossing several subjective empty lenses, showing the bustle of the street before the New Year in the Northeast.

## **1.3. Details.**

In addition to the scenery, the details of the film are also very well shot. Although the director shot without a script, the details that the camera should bring and show are all shown.

What we usually refer to as a shooting plan is a plan and concept for each scene. The shooting plan is to refer to the overall picture of the script to think about, for example: whether the pace of the scene is fast or slow, what the atmosphere of the scene is like, in the design of the entire camera plan should be taken into account. But no matter what kind of atmosphere, and no matter how to adjust, there is one element of the camera program is always very important, and that is the details. Objective detail is a close-up of a shot without any perspective, emphasizing an action or object. It is a third-party perspective, not seen through the eyes of any character, but actually the camera leads the audience to see. In the middle of the film, Dapeng specially gave us several shots of the doorway of the house, in which there are objective details. Whether it's the God of Wealth posted on the door, or the festive Spring Festival couplets, no doubt no longer reveal to us to celebrate the New Year's festivities, which is also objective details to bring us the atmosphere and emotional rendering.

Objective details, can be divided into objective character action and objective objects. Objective character action, that is, through the details of the character's body movements, to convey emotions, instead of lines, and can even create a specific mood and atmosphere, is a more advanced method of expression. When Wang's mother dies, Wang walks down the street, dumbfounded, but a smoking action directly shows how sad and hesitant Wang is about his mother's death. When Wang auspicious and his daughter to eat a period of character dialogue, adding a daughter to the father handed toilet paper shot, mainly to explain the details of the performance of her hands, presenting the daughter some sense of tension and concern, expressing the daughter's love for her father, is to emphasize the emotions, this paragraph is also the process of shaping the character can not be ignored.

## **2. The application of color aesthetics, setting the tone of the film**

Color aesthetics, as one of the important components of film art, is the most infectious visual language, bringing reality into the realm of illusion and enriching the aesthetic tension and expressive connotation of film art. The world's first recognized color film "The Floating World" presents the influence of color not only in the color itself, but also in people's association with the image, as well as the emotional expression and psychological state reflected behind the color.

In the embodiment of hues, "Auspicious" has a colder tone that fits the somber mood and strengthens the dramatic sense of the story, while "Ru Yi" is closer to the everyday color expression. The same events are replayed in the timeline, but bring different feelings. In one of the empty shots in "Auspicious", the image originally gives a dull feeling because of the cold blue tones, but here two red lanterns appear, such cold tones and the red of the lanterns appear a strong color contrast and visual conflict, injecting a little holiday joy into the lifeless countryside.

In "Auspicious", there are many shots with strong color contrasts, whether it is the red couplets on the doors or the red lanterns hanging on the eaves. The red symbolizing the festive atmosphere contrasts with the overall gloomy tone, also suggesting the dark tide of the family's reunion. This part of "As You Like It" is a documentary about the filming process of "Auspicious", so the tone is everyday style, which seems more realistic.

## **3. Editing reshapes the story structure**

The editing of "Auspicious" is very unique.

The editing of "Auspicious As You Like It" is very distinctive, and if we want to understand the characteristics of the editing of this film, we need to return to the film and deconstruct the film.

The biggest editing feature of this film lies in the construction and deconstruction of the two films, auspiciousness and Ruyi, and the connection between the two films. The editing of this part of auspiciousness is smooth, and it is a complete record of the trivialities of a family. The subtlety of the editing appears in the transition between Auspicious and Ruyi. After the end of Auspicious, the camera pushes back and enters a viewing scene where the audience asks Dapeng questions to complete the transition of Ruyi.

Ruyi" is a deconstruction of "Auspicious", so this part of the editing may seem a bit confusing, because it is interspersed with the process of filming "Auspicious" and Dapeng's original intention of making "Auspicious", but when you look closely, there is order in the chaos. Like the opening of "Lucky", Dapeng went to the hospital to see his grandmother who was seriously ill, and the picture immediately after is because of the sudden situation that brought Dapeng's shooting to a standstill, and then with the shooting team into the village footage, without too much verbal exposition, several shots spliced together to show the twists and turns of the story, and the state of filming.

There are also some details of the editing is more detailed, such as really Wang Qingli back home after chatting with her father Wang auspicious, then the next picture is Wang Qingli brought a bag of oranges, this picture stopped about five seconds, the front of the warm chat and a bag of oranges to form a contrast.

The story of "Auspiciousness" is actually very simple, but what makes it successful "out of the loop" is its structure and rich audio-visual language, at the end of the film, Dapeng cut in a small video he shot a few years ago of his grandmother and his third uncle. "This serves as a nod to the title, but most importantly, Dapeng sends his true emotions into it, hiding his deep nostalgia for his grandmother and bidding her a final farewell.

## References

- [1] Lin Lili. The premiere of "Auspicious As You Like It" was praised for Dapeng's first attempt at unscripted shooting [N]. China Film News, 2021-02-03 (16)
- [2] Zhang Yongming. Auspicious As You Like It: Wandering, Hometown and the Hidden Self [N]. China Art News,2021-03-01(4)
- [3] Wu Yuxuan. Auspicious As You Like It: Dapeng Subverts Himself to Tell the Truth [J]. Modern Youth,2021,(03):95-97.
- [4] Dai K. Auspicious As You Like It: Unexpected, Reasonable [J]. Times-Picture,2021,(06):66.