

Analysis of the Literary Language and Film and Television Language Expression of "Red Sorghum" from the Perspective of Semiotics

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Abstract: In "Red Sorghum", Mo Yan used beautiful brushstrokes to describe the language of characters and the environment, creating a shocking world of "Red Sorghum". "Red Sorghum" directed by Zhang Yimou uses picture symbols and sound symbols to accurately interpret literary works. Through semiotic theory, this paper compares and analyzes the expressions of the literary language and film and television language of "Red Sorghum", and explores how the words can be better transformed into pictures and sounds. The translation research of language and film and television language provides reference.

Keywords: semiotics, "Red Sorghum", literary language, film and television language

1. Introduction

A symbol is a perception that carries meaning [1], as long as things have meaning, they can be expressed using symbols. Literary language as a novel has an ideographic function. The author uses the ideographic function of symbols to enrich the reader's spiritual world and fill knowledge through the novel, so that the reader can obtain the emotion conveyed by the author through reading the novel. Literature and film and television belong to two different types of art, and the adaptation of the play enables the two to have the opportunity to communicate and communicate. The novel "Red Sorghum" uses literary language to shape the characters and construct the storyline, while the film and television drama adapted from the original novel uses the film and television language as a means to present the screen plot. The transition from literary language to film and television language will inevitably lead to a change in the way of expression.

2. The expression of literary language symbols in "Red Sorghum"

Mr. Mo Yan's works always give language symbols a strong vitality, so as to meet the requirements of the popular culture's emphasis on visual expression. [2] "Red Sorghum" has a unique personal narrative perspective, with colorful symbolic expressions, and the poetic literary language description of beauty when describing the environment, red sorghum, and human vitality runs through the whole text. for example:

(1) Gray grapes at night, golden winds cross the river, the sapphire blue sky is deep and boundless, and the green stars are exceptionally bright [3].

(2) After my grandmother threw the bowl, she burst into tears. The cry was tactful, full of emotion, full of water, and the house could not hold it. It overflowed outside the house and scattered into the fields. The sound is harmonious [3].

(3) Grandma's sincerity touched the sky, her dry eyes swelled with fresh body fluids, and the strange light from heaven flashed in her eyes... The sound of father's footsteps turned into soft whispers, It became the music from the kingdom of heaven that I had just heard. Grandma heard the voice of the universe, the voice came from the red sorghum[3].

The description of the environment in just one sentence in example (1) has four color modifiers: gray grape, golden wind, sapphire blue, and green. The beautiful and poetic scenery is full of reverie; example (2), example (3) It conveys emotion through the description of "my grandma" crying. Every emotion and every thing written by Mo Yan is full of vitality. It is sacred when describing death. A legendary figure like "My Grandma" was shot and killed by the Japanese, and sorghum and pigeons came to send her, which is a tribute and awe to life.

In addition, Mo Yan's works often use strong words of color, which express the true color of things, and also highlight the atmosphere of the work. Just like the "red" in the title of "Red Sorghum", red has become the main color of the novel, infiltrating every corner of "Red Sorghum". Whether it's lightning, shadows, ants, assholes, etc., they all shine red [4]. In "Red Sorghum", red symbolizes the birth and death of life, it can evoke the restlessness of life, and it can also produce a sense of cruelty and terror.

When describing the color of the ink river in the text:

(1) The fog was knocked down by the sun into the river. The ink river water gradually burned from dark red to golden red [3].

The use of "dark red" and "golden red" to describe the river represents different meanings, among which "dark red" symbolizes despair and death, while "golden red" symbolizes the arrival of hope [7]. Implying that hope arises spontaneously, the atmosphere is gradually ignited.

(2) In this way, my father ran to the unmarked bluestone stele that belonged to him in the red sorghum field in his hometown [3].

"Bright red sorghum field", the use of "bright red" to decorate the sorghum, shows that the sorghum is growing vigorously, and the red is like a blood-stained color, and it also implies the strong love and the spirit of daring to fight for the grandparents.

Readers can feel beauty everywhere in Mr. Mo Yan's literary language. And he is also accustomed to breaking the conventions of language, and re-arranging and combining the inherent language creatively, making full use of various rhetorical devices, so that its new meaning can be reflected in a special context. The rhetoric used by Mo Yan has profound symbolic meaning, which is reflected in the anthropomorphic techniques used many times in "Red Sorghum".

(1) Grandma stared at the red sorghum. In her hazy eyes, the sorghums were magnificent and strange. They groaned, twisted, screamed, and entwined, sometimes like devils, sometimes like relatives. ...they laughed, they wailed [3].

(2) The stems and leaves of sorghum shrieked wildly in the fog, and in the fog slowly flowed the bright noise of the Mohe River running through this low-lying plain, strong and weak, far and near [3].

(3) Yu Zhanao took off the big sorghum coat, broke dozens of sorghums with his feet, and covered the sorghum's body with sorghum coats [3].

Example (1) (2) (3) These three sentences are all "anthropomorphic" descriptions of sorghum, who "groaned, twisted, cried, and entangled" "they laughed and cried." The stems and leaves of sorghum chanted "Sorghum's corpse" in the fog. These anthropomorphic movements show that Mo Yan sees red sorghum as a living person, witnessing the rise and fall of Gaomi and resisting with the people of Gaomi. For Mo Yan, Gaomi is his hometown. He loves his hometown and loves the land where it grows like red sorghum.

Literary language as a novel has an ideographic function. Literary language can be bizarre and difficult to understand, changeable, emotional, and shocking. The author uses the ideographic function of symbols to enrich the readers' spiritual world through the use of diverse literary languages, showing the rich inner world and emotional world of the characters in the novel. The use of color words and rhetoric in "Red Sorghum" enriches the literary language and enables readers to acquire the emotions conveyed by the author through reading the novel.

3. Expression of language symbols in the film and television of "Red Sorghum"

Film and television language and literary language have similar structure and grammar. Just like film and television works and novels, a scene in a film and television drama is equivalent to a word in a novel, a group of shots is equivalent to a word in a novel, and a scene sentence is equivalent to a sentence in a novel. , the scene segment is equivalent to the paragraph of the novel, the film and television work is equivalent to a novel, and both have a complete language system.

As the main artistic means of film and television, film and television language is also the symbol coding system of mass media [6]. As an independent language system, the language of film and television is different from the language of novels, prose, poetry and other art categories. It is mainly composed of two categories: picture and sound. Movie or TV show. The reason why the film "Red Sorghum" directed by Zhang Yimou is an irreplaceable classic in Chinese film history is that the creator of the film has given many symbols to the pictures and sounds in literary works.

The pictures in film and television are composed of many symbols, such as colors, characters, costumes, etc. They all carry different meanings in film and television dramas. The most obvious "red" symbols in the movie "Red Sorghum", and these symbols contain different meanings in different scenes. For example, the red wedding dress, red hijab, red wedding dress, and red sedan chair appearing on the yellow land in the scene of "Wedding Sedan Chair", these big red objects that look very abrupt not only indicate the misfortune of this marriage, but also reflect The woman in the sedan chair will be a life-changing person; the red paper-cut in the scene of "Sorghum Wine Disinfection" means my grandmother is reborn after the death of Shan's father and son; in the scene of "Bombing the Sun Tank for Revenge" my father witnesses The red in the eyes after the mother and others were beaten to death by the Japanese reflects the awakening consciousness of the nation.

The character symbols in the TV series "Red Sorghum", such as Uncle Luohan, as a food and wine guy, he has always regarded red sorghum as a living person. When he saw the Japanese trampling on the corpse of red sorghum, he disregarded the safety of his life to dissuade him. leading to the final shooting. Uncle Luohan is an important symbol of the vitality of red sorghum.

The literary work of "Red Sorghum" has a unique personal narrative perspective, which is expressed as the expression of sound symbols in film and television, including characters' lines (monologue, narration, dialogue), music and sound effects in film and television dramas. For example, the voice-over at the beginning of the movie:

Let me tell you the story of my grandfather and my grandmother, which is still barely mentioned in my hometown. Over time, some people believe it and some don't.

The opening of the film adopts the method of "hearing the voice before seeing the person". The voice-over appears before the picture, explaining that the film tells the story in the way of memory. The use of voice-over plays the role of prompting and supplementing the plot of the movie [9]. The simplified narration has a huge tension, giving the audience enough clues and imagination to achieve the effect of instantly attracting the audience.

In the film and television drama "Red Sorghum", the musical notation "Sister, You Boldly Go Forward" and "The Dionysian Comedy" are also used. Musical symbols appear in different scenes, driving the rhythm, allowing viewers to more truly appreciate the emotional tone that the scene wants to convey, and at the same time promoting the development of the film's storyline.

As the carrier of film and television transmission, picture and sound are endowed with the existence of many symbols, and each symbol has its own unique meaning. When adapting a literary work into a film and television drama, screenwriters, directors, and actors need to interpret the language of the novel accurately. The symbolization of film and television can more accurately grasp the meaning that the author wants to express.

4. Comparative Analysis of the Literary Language and the Expression of Film and Television Language in "Red Sorghum"

Literature and film and television belong to two different art forms, so the expressions between them are different. Literature uses words to express, and film and television use the combination of sound and picture to express. Sound symbols and picture symbols constitute the carrier of film and television expression. Compared with the previous means of communication, film and television language communication is more powerful and the effect is better.

From the presentation of text to film and television, due to the difference in the expression of literature and film and television, the authors of literary works and the creators of film and television works have different stories to tell. The author combines his own experience and creative style to describe the characters and stories in his mind through literary language descriptions. In the process of creation and adaptation, the director's adaptation of the novel is influenced by his own life experience, literary knowledge, the aesthetic concept of the era, and the value orientation of the society. The author writes stories with his unique insights into the world, and the director re-creates the stories based on the novels and the characteristics of film and television dramas [7].

4.1 Character shaping

Characters are one of the important components of novel language and film and television language. Mo Yan created contemporary and local characters based on Gaomi [8]. From fiction to film and

television, the way characters are created has changed.

The characters in the book run to the screen, and the characters are more realistically presented in front of the audience, from blurry to clear. As the protagonist of "My Grandma" in the novel, she dares to love and hate, and dare to break through the feudal rituals. Gong Li, the actor of "My Grandma" in the movie "Red Sorghum", although she did not satisfy the figure with big breasts and fat hips in the novel, but was thin and tall, she successfully showed the character of "My Grandma". The appearance of the appearance can more impact the viewer's vision.

The main means of reproducing the characters in the book in film and television works is performance, through which the description of the characters in the book is transformed into an intuitive visual image [9]. Before the shooting of a movie or TV series, the actor needs to carefully interpret the characters in the script. He must have a deep understanding of the role he plays, and naturally become the characters in the script. Every move of the actor is shown in the book figure.

First of all, Gong Li successfully created the role of "My Grandma". In the clip of "My Grandmother" being married and being robbed, the novel describes "grandma owes her feet and steps over the sedan chair generously. She is in the car-lost chrysanthemum. Grandma looks at the person eating the biscuits again, and with her left eye Bearer and drummer." When the robbers forced my grandma into the sorghum field, "my grandma" looked at Yu Zhanao excitedly. The movie is Gong Li's expression through her eyes. When she was forced into the sorghum field, she looked back at Yu Zhanao several times. These times, she looked back to express multiple feelings and meanings: one is expectation, hoping that "my grandfather" can save her; the other is disappointment, look down on "my grandpa" for being timid. As the saying goes, the eyes are the windows to the soul, and in the eyes of "my grandpa", they confirmed each other's feelings for each other.

In addition, there are differences in character presentation. In the first part of the movie, there is not much performance on the character of "My Grandma", only the audience can see that she is a warm and optimistic woman. But when the Japanese peeled off "Uncle Luohan" in the second half, the separation in the heart of "My Grandma" was instantly ignited, calling all the buddies and vowing to avenge Luohan, which also brought the film to a climax. In this scene, the brave and fearless character image of "My Grandma" was established, giving a distinct character image.

The characters described in the novel are not limited and are relatively open. Through reading the novel and adding imagination, the characters in the novel are formed in the reader's mind by themselves. The film and television show the story intuitively. Although it constrains the audience's imagination too much, it can make the characters more vivid and three-dimensionally displayed in front of the audience. The film expresses the emotions of the characters through eyes, actions, and close-up close-ups. Finally, "Red Sorghum" The characters in the film are fully displayed, which is the charm of film and television.

4.2 Display of visual and auditory symbols

Compared with the poetic beauty and rich imagination brought by the novel "Red Sorghum", the movie "Red Sorghum" brings more an intuitive visual and auditory feast. The picture and music, as the main elements of the film, play an important role in the film.

Color can evoke different feelings and associations in the viewer, and has a strong emotional nature. It plays a very important role in the emotional expression, style tone and atmosphere rendering of the entire film. The film "Red Sorghum" is based on the description of red using a lot of literary language in the novel. Starting from the keynote of red, the film infuses the director's thoughts and emotions into a rich red atmosphere, showing the free and unrestrained vitality. It not only constitutes part of the narrative and also sets the emotional tone of the film. Bring the audience a strong and tragic aesthetic experience. In "Red Sorghum", the red symbols such as the red hijab, red clothes, red trousers, red shoes, and red sedan chairs on the wedding day of "My Grandma". The red symbol runs through the entire film, and the director passes the emotion he wants to express.

As an integral part of the film, music plays a very important role. Excellent film music can perfectly show the temperament of the film, enhance the inner activities of the moviegoers, and thus sublime the theme of the film. The music processing in the film is also in place. On the vast Loess Plateau, suona is used in the soundtrack of many episodes in the film. The thunderous suona sound is lonely and full of power. Replacing depictions of sex with drums that resonate through the sky, the sonorous sound of suonas, and red sorghum swaying in the wind, making Yehe feel more like a solemn ceremony. In addition to this, there are two songs in the film. The first one is a love song that my grandfather sent my

grandma with his own rough noise after my grandma and grandpa went wild in the sorghum field:

Sister, go forward boldly,
Go forward, don't look back,
sky-high road,
Nine thousand nine hundred nine thousand nine hundred,
Sister, go forward boldly,
Go forward, don't look back,
Since then, you have built that red embroidered building,
Throwing red hydrangea,
It's hitting me in the head...

This song appeared after "My Grandpa" and "My Grandma" had their first wild together. At this time, "My Grandma" did not show her inner joy. And the song "My Grandpa" really expresses his love and even pride for "My Grandma".

The second song is "Dionysus", which appears twice in the film, and the scenes that appear are extremely solemn. It was the first time that Uncle Luohan led the singing. This was not only a sacrifice to the God of Bacchus, but also the first successful completion of the brewing of sorghum wine under the leadership of "my grandmother" after the death of the shopkeeper. It is a sincere joy. The second lead singer was "My Grandpa", which lacked joy, and mostly reflected the sadness brought about by the death of Uncle Luohan and the grief before leaving. And "My Dad" sings his mother's last departure song "Soul Song" hoarsely, and these songs appear at appropriate places in the film to promote the climax of the film.

Literary language is obscure and esoteric, making it difficult for those who lack reading skills to understand it. Screenwriters, directors, actors and other personnel, through the interpretation of the language symbols of the literary work of "Red Sorghum", presented the audience with relatively simple language, rich and intuitive pictures and sounds, and people learned about the original work after watching the film and television drama. The works have been disseminated and popularized in another way, so that audiences with relatively low literacy levels can more truly feel the expression of literary works.

5. Conclusion

Through the comparison between the literary language and the film and television language of "Red Sorghum", it is found that in the process of adapting the novel, it is necessary to transform the literary language into film and television and change the expression of its symbols. Although "Red Sorghum" novels and films have the same symbols, they are all described or filmed with sorghum, characters, etc. However, the way of expressing symbols is different. For example, when showing characters, novels focus on psychological description and appearance description, while film and television dramas use eye movements to show intuitively. After a series of studies, it was found that there is a connection between literary language and film and television language, and the adaptation of the play has established a more effective communication between film and television art and text art.

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