

The Cultural Connotation and International Communication Strategy of Audio-Visual Language in Film and Television Works

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ABSTRACT

With the advancement of globalization, film and television work as an important carrier of cultural exchanges, more and more into the international market. As the core form of film and television works, audio-visual language carries rich cultural connotations and emotional expression and has great potential for trans-cultural diffusion. Through lens language, sound effects, music, and other elements, audio-visual language not only conveys information on plot development and characterization but also integrates deep cultural symbols and symbolic meanings. By analyzing the function, cultural connotation, and international communication strategy of audiovisual language in film and television works, this paper discusses how to realize the cultural transmission of film and television works and the emotional resonance of the audience in the context of globalization.

KEYWORDS

Audio-visual language; Cultural connotation; International communication; Film and television works

1 Introduction

As an important form of modern cultural communication, film and television works convey multi-dimensional cultural information and emotional experience to the global audience through their unique audio-visual language. In the context of globalization, film and television works are not only the object of entertainment consumption, but also an important carrier of cultural exchange and identity. Audiovisual language, as the core component of film and television works, relies on its rich visual and auditory elements, which can self-evidently convey multiple information such as character personality, plot advancement, and cultural background.

In the cultural exchange of globalization, film and television works are facing multiple challenges such as how to accurately convey local cultural connotations, how to adapt to the aesthetic needs of audiences in different countries and regions, and how to deal with cross-cultural misreading of cultural symbols. In response to these problems, the international communication strategy of film and television works has gradually shifted to localization, differentiation, and innovation, especially in the adjustment and optimization of audiovisual language. This paper discusses the functions and cultural connotations of audiovisual language in film and television works, and analyzes the communication strategies in different cultural backgrounds, aiming to provide a theoretical framework and practical suggestions for the international communication of film and television works.

2 The function of audiovisual language in film and television creation

2.1 Definition and composition of audiovisual language

As the basic expression system of film and television art, audio-visual language is essentially the organic integration mechanism of visual and auditory symbols. Its constituent elements include the visual level of camera movement, picture composition, color configuration, and light and shadow modeling, as well as the auditory dimension of human voice dialogue, environmental sound effects, and music melody two subsystems. Visual symbols form narrative tension through the temporal and spatial continuity of long shots and the fragmented reorganization of montage editing. For example, the perspective principle of depth composition can strengthen the spatial depth of the scene, and the contrast of cold and warm colors can establish a clear emotional orientation. The auditory system relies on three-dimensional sound field technology to realize sound positioning and spatial simulation. The repetitive variation of musical motivation and the rhythm of the picture can accurately control the audience's emotional curve^[1]. It is worth noting that the principles of counterpoint and separation in the relationship between sound and picture constitute the deep ideographic structure. When the picture information and the sound elements form a semantic dislocation, they can often produce a metaphorical effect beyond the single-modal expression. The coordinated operation of this multi-symbol system makes the film and television works break through the linear limitation of language and build a three-dimensional information dissemination network in the space-time dimension.

2.2 The role of audiovisual language in film and television narration

The realization of film and television narrative efficiency is highly dependent on the creative processing of time-space relations by audio-visual language. Through the combination of camera movement such as push-pull and sway with a non-linear editing system, the creator can break through the limitation of physical time and space and construct a multi-layer nested narrative structure. The artificial manipulation of time flow in up-down photography can not only extend the emotional concentration of key plots but also accelerate the efficiency of the narrative process. At the level of space construction, the alternating use of a wide-angle lens and shallow depth of field not only shapes the spatial depth of the scene but also controls the Order of information reception of the audience through the guidance of visual focus. The sound system also plays a structural role in the narrative. The spatial positioning characteristics of the environmental sound effect can strengthen the sense of reality of the scene, and the motivation development of the theme music can establish the subconscious connection of the plot development^[2]. This systematic organization of sound and picture elements transforms abstract narrative themes into concrete sensory experiences, forming a unique film and television narrative grammar system.

2.3 The function of audio-visual language in characterization and emotional rendering

The three-dimensional characterization relies on the refined coding system of audio-visual symbols. The micro-phase performance captures the subtle tremor of facial muscles and eye changes through close-ups, breaking through the limitations of the script and directly conveying the psychological state of the role. The symbolic design of costume modeling and body language constructs the social identity of characters. For example, the visual contrast between stiff uniforms and loose casual clothes can intuitively reflect the change of role status. In the emotional dimension, the combination of low-angle shooting and high saturation tone can strengthen the authority of the character, while the shaking texture of the hand-held lens is easy to causes the viewer's anxiety and empathy. At the auditory level, the dynamic compression of the ambient volume and the frequency modulation of the background music form an emotion-induced dual channel. The sudden disappearance of high-frequency sounds and the blank image often produce a strong emotional impact. This multi-sensory synergy mechanism enables film and television works to achieve cross-cultural emotional resonance and lays a cognitive foundation for international communication.

3 The cultural connotation of audio-visual language in film and television works

3.1 Integration of cultural symbols and audio-visual language

The transmission of cultural connotations in film and television works relies on the deep mosaic mechanism of audio-visual language and cultural symbols. As a carrier of meaning for specific groups to perceive the world, cultural symbols achieve cross-media transformation through the symbolic coding of visual elements and the symbolic expression of the auditory system. In the visual dimension, traditional patterns, architectural shapes, clothing features, and other figurative symbols form a visual identification system of cultural identity through the selective reinforcement of lens composition, for example, the structural presentation of the architectural elements of cornices and brackets in the painting can instantly awaken the audience's collective memory of Oriental aesthetics. At the auditory level, the phonetic characteristics of dialect dialogue and the timbre characteristics of ethnic musical instruments constitute the cultural fingerprint of sound symbols, the melodic direction of pentatonic scales or the spoken rhythm of opera formulas, all convey the unique rhythm of cultural genes at the subconscious level^[3]. This fusion not only stays in the transplantation of the surface layer of symbols but also realizes the reproduction of cultural significance through the dynamic adjustment of the relationship between sound and picture. When the light and shadow effects of traditional shadow play are combined with modern digital animation technology, it not only retains the original characteristics of cultural symbols but also gives them a discourse form in line with contemporary aesthetics. The creative transformation of audiovisual language to cultural symbols, in essence, constructs the meaning bridge between traditional culture and modern communication.

3.2 Cultural expression and symbolic meaning in audio-visual language

The cultural expression efficiency of audiovisual language originates from its ability to construct a multi-level symbolic system, which is realized through the metaphorical combination of audiovisual elements. The cultural coding of color configuration is typical. The funeral symbol of white in Eastern culture is in sharp contrast with the purity implication in Western weddings, this difference has a direct impact on the scene atmosphere in the film and television creation strategy. The cultural metaphor of the lens movement is also worthy of attention. The way the horizontal panning lens displays the group relationship often reflects the cultural orientation of collectivism or individual standards. In the field of

sound design, the cultural connotation of natural sounds is particularly significant. The ambiance created by the sound of rain on banana leaves and the emotional rendering of waves crashing against the shore corresponds to different aesthetic paradigms within various cultural systems. More profound cultural symbols are reflected in the treatment of time and space structure. The choice of circular narrative structure and linear narrative mode essentially reflects the philosophical differences in different cultures' cognition of time. The cumulative effect of these symbolic meanings makes audio-visual language go beyond the scope of technical tools and become the transmission carrier of cultural values.

3.3 The influence of cultural background on audio-visual language

As a cognitive filter, cultural background profoundly restricts the encoding and decoding process of audio-visual language. On the creative side, cultural tradition shapes the creators' audio-visual thinking mode. The blank aesthetics in ink animation and the saturation tone of Hollywood films are essentially due to the difference between Eastern and Western artistic concepts. This kind of influence is particularly significant in the technique of spatial expression. The application preference of scatter perspective and focus perspective directly reflects the fundamental differences in spatial cognition among different cultures. On the communication side, the audience's pre-cultural understanding constitutes a decoding barrier, and the visual presentation intensity of religious symbols needs to be dynamically adjusted according to the cultural sensitivity of the target market, the composition position and appearance time of totem pattern may affect the accurate transmission of cultural information^[4]. The phenomenon of symbol misreading in trans-cultural diffusion often stems from the fact that the cultural specificity of sound elements has not been fully considered, and the drum rhythm of sacrificial rituals may lose its sacred connotation in the context of different cultures. This two-way mechanism requires that film and television creation should not only maintain the authenticity of cultural symbols but also establish an audio-visual grammar system of cross-cultural commensurability, to realize the effective dissemination of cultural connotation.

4 International communication strategy of film and television works

4.1 Audio-visual language adjustment in international communication

In the international communication of film and television works, the adaptive transformation of audiovisual language constitutes the core adjustment dimension. This transformation is mainly reflected in the universal transformation of cultural symbols and the cross-cultural reconstruction of narrative logic. At the level of visual symbols, it is necessary to perform semantic filtering on images with strong regional characteristics, such as simplifying the complex process of traditional sacrificial rituals into symbol combinations with universal recognition, preserving cultural uniqueness, and lowering the cognitive threshold. The adjustment strategy of the color system is particularly critical. High-contrast visual styles are more likely to trigger cross-cultural resonance, while composition methods that rely too much on culture-specific color metaphors need to rebalance lightness and saturation. In the auditory dimension, the selection of musical instruments should take into account both cultural characteristics and universal aesthetics, the use of ethnic instruments should be controlled within the emotional resonance threshold, and the international expression of melodic lines should be strengthened. The regulation of narrative rhythm is also important, which can alleviate the lag of understanding caused by cultural differences by extending the duration of key plots or increasing the explanatory function of transitional shots. This fine adjustment is not the digestion of cultural characteristics, but the effective transmission of cultural values through the establishment of audiovisual grammar common divisor.

4.2 The mode of trans-cultural diffusion of film and television works

The promotion of trans-cultural diffusion efficiency depends on the design of a hierarchical diffusion mechanism and the application of a mixed narrative strategy. At the content level, it adopts a communication framework with the separation of cultural core and expression form and embeds the theme of universal values into the localized narrative framework, which not only maintains cultural authenticity but also enhances the portability of the story. At the technical level, the combination of dynamic subtitles and adaptive audio track technology creates multiple versions of parallel transmission paths, allowing audiences to choose the intensity of information reception according to their cultural cognitive level. The matrix layout of communication channels is also key. The elite communication of the Art Film Festival exhibition and the mass communication of streaming media platforms form a complementary effect. The former shapes the value of cultural brands, and the latter expands the coverage of the audience^[5]. More innovative practice is reflected in the application of interactive narrative technology, and the selection of branch plots enables audiences with different cultural backgrounds to reach the same emotional endpoint through differentiated paths. This three-dimensional communication model breaks through the limitations of traditional linear communication and establishes a dynamic

balance between cultural respect and market expansion.

4.3 International marketing and audience positioning

An accurate audience positioning system is a prerequisite for the success of international communication, and it is necessary to establish a cross-analysis model of cultural dimensions and consumer behavior. Based on regional segmentation, the market is further divided into cultural affinity zone, cultural transition zone, and cultural unfamiliarity zone according to cultural cognition, and differentiated marketing strategies are formulated respectively. For the cultural affinity area, emotional resonance marketing is emphasized, and the cultural identity is established by awakening the collective memory elements. For the culturally unfamiliar area, the cognitive guidance strategy is adopted, and the acceptance barriers are reduced by the cultural decoding cues in the trailer. The application of big data technology makes the audience portrait more accurate. The sentiment analysis of social media platforms can capture the fluctuation curve of cultural acceptance in real time, and then adjust the focus of publicity materials. At the level of content marketing, creating the concept of a "Contact point" for trans-cultural diffusion, and selecting opinion leaders with dual cultural attributes as the medium of diffusion can not only ensure the accuracy of cultural interpretation but also possess the appeal of the local market. This fine positioning mechanism enables film and television works to break through the law of diminishing the marginal effect of culture and maximize the communication effect.

5 Conclusion

This paper analyzes the cultural carrying mechanism and international communication path of audiovisual language in film and television works and reveals the core role of a multimodal semiotic system in the transmission of cultural values. The research shows that audiovisual language constructs the transmission channel of meaning across cultural barriers through the metaphorical coding and universal transformation of cultural symbols. At the theoretical level, it puts forward the construction principles of a cross-cultural audiovisual grammar system and emphasizes the balance mechanism between the retention of cultural characteristics and the promotion of communication efficiency. At the practical level, it establishes a dynamic adjustment strategy based on the cultural cognition of the audience, which provides methodological support for the international creation of film and television works. Future research can further explore the application boundary of artificial intelligence technology in trans-cultural diffusion and the evolution of regional cultural symbols in the context of globalization.

About the Author

Xiaofei Chen, Ph.D. candidate, research interest : film communication and reception, transdisciplinarity of new media, art teaching, landscape and artistic expression, audiovisual expression, the combination of artificial intelligence and humanities and social science learning, new media communication, ideas and methods of paper writing, film art and daily life, film appreciation perspectives and methods.

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