

Research on the Art of Reciting in the Macro Context

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Abstract:

The contextual factors involved in the macro-context are very diverse, including time, space, characters, moods, objects, and the medium of expression. The recitation in the macro context is to study the influence of the recitation space, communication media and objects in the diversified contextual factors on the presentation of the recitation works. No matter what the influencing factors are, there is a specific context, and its purpose is to play its role and present good recitation works to the audience. This article mainly starts from the studio, recording studio, stage and other different recitation venues in the recitation, and explores the influence of different spaces on the recitation activity, and the active role of the audience on the state of the reciter during the recitation process.

Keywords:

Macro Context, Recitation Space, Medium of Expression

1. Space Art in Recitation

1.1. On-Screen Recitation Performing Arts

The studio is a necessary venue for TV program production. It is equipped with audio, video, lighting and call systems. Its complete equipment can realize the recording of the program by the announcer, host or actor. A studio is a space dedicated to shooting programs, capable of setting up various scenes, complete with sound and light equipment and conditions for easy creation.

Studio recitation is an audio-visual combination of performance art on the screen, and it pays more attention to the dual expression of the reciter's oral language and situational language. When the reciter recites in the studio, he needs to face the camera to convey and communicate with the audience. In addition to using vocal language, he also needs to express the work with gestures such as eyes, expressions, body and clothing, so as to arouse the resonance of the audience. This requires that the reciter must have strong expressiveness, and use paralinguistic expression skills to assist the expression of vocal language.

When reciting in the studio, the scene setting, soundtrack and lighting can be used to enhance the presentation effect of the recited works. According to the acoustic

design of the studio, the simultaneous sound is often used during the recitation, so that the recording can be completed in one go. The reciter needs to have certain verbal communication skills to deal with the verbal communication in front of the camera. Appearance on the camera puts forward higher requirements for the reciter's image and demeanor. It is necessary to establish self-confidence and improve the state in front of the camera. For example, the theme recitation at the opening of the "Reader" program was recorded by Mr. Dong Qing in the studio. Teacher Dong Qing's own professional quality is excellent, her language expression is very friendly and infectious, her form is elegant, she is calm and calm in the face of the camera, and she speaks in a eloquent manner, and her creative state is excellent.

1.2. The Art of Sound and Hearing in Front of the Microphone

A recording studio, also known as a recording studio, is a dedicated recording venue for recording radio, music, new media audio and other works. The recording studio has a small space, strong airtightness, good sound insulation effect, and the sound quality and language of the recording studio are clear and intelligible.

The recitation in the recording studio is only reflected in language expression and belongs to the art of sound and hearing in front of the microphone. When reciting in a recording studio, it can only be expressed by means of sound, so the expression of recitation is more difficult. Zhou Jiuyun believes that "recitation pays more attention to the expressiveness and appeal of language [5]. So it pays more attention to the expressiveness and appeal of the language. This also puts forward higher requirements for the reciters, who need to have strong language expression and language expression skills in order to make the second creation of the recited works more vivid and vivid. Of course, the relevant performance elements of performance and form also need to be involved in the creation of the work, so as to affect the body and mind of the expressor, and inject paralanguage expression into the creation of the work, thus forming a whole feeling.

The changeable distance of the microphone is also an important manifestation of the artistic expression in the recitation in the recording studio. Luo Li believes that when we express a character's psychological activities, we can get closer to the microphone and use a lower voice and a lower voice; when expressing people's anger or speaking from a distance, we need to stay away from the microphone, and use the voice also. Be taller and stronger. [6] According to the specific context of the recited works, with the help of the expressive skills of the audio language, the recited language forms a sound surface and has a figurative meaning.

Recitations in recording studios are mostly used in digital broadcasting, new media audio sharing platforms, WeChat public accounts and other media platforms, because the recording space is small and the sound usage is relatively low. Especially with the rise of new media, with the support of platforms such as WeChat, Himalaya FM, and Dragonfly FM, recorded recitations have enabled the dissemination of individual voices, and recorded recitations have therefore become a form of recitation that is accepted and familiar to more people. For example, on the WeChat public account "Reading Poems for You", the audio recitation of each issue is completed in the recording studio, which can bring people a feeling of comfort and freedom. In the context of new media, major online platforms also provide Recitation lovers have created a practical platform for online recitation.

1.3. Visual Recital Performing Arts

Stage recitation require actors specialize in both expression and stage performance. Stage recitation is a dual display of language expression and stage form, and both can be vivid. Stage recitation is the art of reciting and performing on the stage, and the recitation needs to be performed and displayed on the stage. In addition to language, stage recitation also pays attention to the reciter's image, temperament and physical expression, as well as program choreography and stage design, which can show the charm of recitation more comprehensively.

The recitation on the stage, in its vocal language expression, has a large range of sound potential, various forms of expression, changeable tone and rhythm, rich dynamic language, more exaggeration and appeal, making the expression of the whole work vivid and attractive. God has both. Because the stage space is much larger than that of recording studios and studios, and the pitch is relatively higher than that of recording studios and studios for recitations.

In the stage recitation, the expression of posture language is also very important. This requires the reciter to be able to design the contextual situational language according to the specific context of the spoken language, and to carry out intensive training according to its requirements and methods. When we are reciting on the stage, we must first find a way to free our hands, especially the recitation of ancient poems. For example, when the reciter is playing the roles of poets Li Bai and Su Dongpo, it is not appropriate for the reciter in ancient costume to hold a microphone in his hand. It can be solved with the help of a small radio microphone, and at the same time, the situational language should be expressed with the etiquette of the ancients.

When performing a stage recitation, program choreography and stage design are equally important as auxiliary means, and the specific image and specific situation of the content are also more vivid. Beck Michaela proposed that poetry should be incorporated into the performance during poetry recitation training [1]. For example, in the situational recitation program "On Protracted War", the reciter Han Ning used para-language clothing and makeup to shape the image of Chairman Mao, and the stage layout added red elements such as Chairman Mao quotations to create a stage scene with the characteristics of the times. Han Ning, the reciter, used expressions, shapes, and stage beauty to evoke the specific and vivid images of great men in the works, and better completed the expression of the work "On Protracted War".

2. The Influence of Different Spaces on Recitation

2.1. Paralanguage in Different Spaces

The paralanguage includes the body system and the situation system. The posture language, gaze language and clothing language of the reciter constitute the body system, and the environment system is composed of the specific environment related to the recitation theme activity. Professor Zhang Song believes [7]: "Paralanguage is a by-product of language. Along with language, it is attached to language. Auxiliary language jointly completes the task of expressing emotions and expressing meaning." Loar Brian proposed that the act of speaking implements a behavior that reflects the speaker's discourse intention and achieves the purpose of transmitting information. [2]

In the process of recitation, paralanguage expression is an indispensable medium. Paralanguage can assist the voice language to express the thoughts and emotions of the work, appeal to the audience's visual organs, and is an important means of information exchange in recitation. When reciting in the studio or on the stage, the

reciter needs to use paralinguistics accurately, naturally and appropriately to enhance the expressiveness and persuasion of the recitation, and then make the audience's vision and hearing produce a synchronization effect. On the screen and on the stage, the visual paralinguistics is conscious and purposeful, and each situational language has a certain symbolic meaning. When reciting, waving, nodding or waving, leaning forward or backward, as well as the shaping of clothing and makeup, all have a certain internal basis and clear intention because of the recitation. Of course, the paralinguistic expression should be in harmony with the specific content, emotional color, and scale of the recited work, and the scale should be properly grasped according to the different occasions, contexts, and audiences.

In the recitation in front of the microphone, the expression of vocal language is explicit, while the expression of paralinguistics is implicit. In the book "The Foundation of Broadcasting and Hosting Creation [8]", it is mentioned that "the communication between the announcer, the host and the audience is an exchange of information." If the paralinguistics of the reciter is accurate and vivid, it is helpful for the expression of vocal language. If the reciter recites without any emotion, it is difficult for the audience to hear the emotion. When we communicate with the audience, our expressions must be vivid and rich, because the emotions of the reciter will be reflected in the language. For the reciter in front of the microphone, paralinguistics is equally important. Although the audience cannot see it, they can feel the mood of the reciter through the change of tone and rhythm.

2.2. Pitch Presentation in Different Spaces

Pitch is the range of sounds that people use when expressing voices. When creating a broadcast host, we usually show the change of spatial orientation through the pitch change of the voiced language. Recording studios, studios, and stages have different sizes, and the use of pitch during recitation is also very different. A studio with a small space has a relatively low pitch, a studio with a large space has a relatively high pitch, and a stage with a large space should have a relatively high pitch. When reciting, according to the specific space size, location, direction, etc., choose the appropriate pitch, not too high or too low, so that the audience can hear your recitation clearly.

In a recording studio where there are only reciters and no real listeners, the reciters can create an environment for communication and dialogue through pitch changes. Pitch height can increase the communication distance with the audience, and pitch low can reduce the distance with the audience. While reciting in the studio, the space is larger than that of the recording studio, and the reciter will strengthen the pitch. When reciting on the stage, the space is large and the distance from the audience is far away, and the reciter will consciously increase the pitch and volume.

For example, in the poem "I want to spend time with you" written by Li Yuansheng, when the reciter recites this poem on different occasions, the pitch is also different. When CCTV host Ren Luyu recited in the recording studio, his voice was low, soft, relaxed and natural, his expression was softer, and the overall pitch was low. When novelist Li Yemo brought this poem to the stage to perform, the overall pitch was much higher. Teacher Li's voice was extremely penetrating when reciting, especially when he was in high spirits, he filled the audience, creating a warm and high-spirited atmosphere. the stage atmosphere.

2.3. Emotions in a Specific Reading Space

Since the stage recitation is directly facing the audience, the stage design at the recitation scene makes the communication environment more contextually immersive, especially after the soundtrack is played, the atmosphere of the scene is more infectious and inciting. Bloom, L. believes that “language can express emotions and exchange information [3]”. In this environment, the reciter has a stronger sense of role substitution and higher emotions. The expression of the reciter’s emotions and emotions is directly displayed in front of the audience. Rich expression works.

In the studio recitation, there is no audience in front of you, and there is an object in your heart. When reciting, you will explore the atmosphere and emotion of the work through scene reproduction. The reciter pays attention to detail and subtlety when expressing emotion and emotion. The more delicate tone makes the emotion fuller, and also brings the reciter closer to the heart of the audience. The recording environment in the recording studio is relatively simple, the emotional expression of the reciter is not disturbed by the external environment, the emotions are relatively stable and peaceful, and the emotional expression is more sincere and natural.

For example, the poem “Shu Road Difficulty” itself has a high emotion, but in different recitation environments, there are also great differences. In the recorded recitation version of Mr. Jia Ji played on CCTV’s Yun Ting FM platform, Mr. Jia’s emotions are relatively high, but due to the recording venue and the medium of expression, the emotions need to be targeted. When Teacher Xu Tao recites on the stage, because the stage is large, the emotions and emotions are high, and the overall effect presented is magnificent and charming.

3. Technical Factors of Recital Expression

3.1. Recital Expression Under Live Broadcast

In the live broadcast, because the recitation program is broadcast directly to the audience, it is inevitable that there will be some uncertain factors, such as the professional quality of the reciter, problems with the playback equipment, or the influence of small noises, such as breathing sounds, adjusting equipment The sound of the sound or the sound of flipping the paper, etc., as well as the volume control of the soundtrack in the live broadcast, the music clipping, etc., will affect the broadcast effect of the recitation program.

The live recitation is time-sensitive and can reflect social life quickly and agilely. For example, when the epidemic broke out in Wuhan at the end of 2019, the CCTV gala production team responded quickly. In the CCTV Spring Festival Gala, a special program for epidemic prevention and control was added on the day of the performance - the recitation of the situation report “Love is a Bridge”. Through the recitation program, it shows the situation of Wuhan people and medical staff fighting against the epidemic under the background of the new crown epidemic. “Love is a Bridge” is a live recitation and a stage recitation. It has a strong sense of scene and can achieve two-way interactive communication with the audience, mobilizing the audience's thoughts and feelings to resonate and be more infectious. In this live recitation, the reciters are all CCTV announcers and hosts, and their professionalism is beyond doubt. However, because this recitation program is a temporary program, the preparation time is relatively short. In order to ensure the smooth operation of the program, the reciter still chooses to take the manuscript to the stage to complete the performance. Sometimes the director will look down at the manuscript shortly after

cutting to the picture of the reciter, which will have a slight impact on the broadcast effect.

3.2. The Art of Reciting in Recording and Broadcasting

James G. Webster believes that “different media technologies have different effects on recited expression [4]”. Recorded and broadcasted recitations means that the content, arrangement and broadcast form of the works are determined in advance, preparations are made in the early stage, music, sound effects, editing of recordings and recitation program packaging and production are performed, and then the recorded recitation works are directly played. (Sun,2005)

Compared with live broadcast, recorded recitation has the characteristics of strong stability, and it is conducive to preservation and can be played repeatedly. During the recording and broadcasting, although the overall production process of the program is cumbersome, it can be repeatedly scrutinized and carefully crafted. In terms of soundtrack, the selection of high-fidelity soundtrack can create an atmosphere through the soundtrack, and can also better match the content, style, mood and rhythm of the recitation. Zeng Zhi believes that “the soundtrack should use the method of fading in and out, ingeniously excessive and natural connection without revealing any traces.” [9] It is carefully produced in the post-editing packaging to ensure the overall effect and present a high-quality recitation program for the audience. Recording and broadcasting the recitation can eliminate the uncertain factors in the live broadcast. Before the work is broadcast, professionals will conduct recording, post-editing and packaging production, and process and produce the sound quality, picture, soundtrack, etc. to ensure the broadcast quality of the recitation work.

The recitation program belongs to the language program, which does not require high timeliness. It will be better to produce it by recording and broadcasting. In the live recitation, it is difficult for the reciter to achieve every word and every sentence is expressed properly, but in the recorded recitation, the reciter can reconsider, and the final work presented is also the creator’s ultimate understanding, which can be expressed in terms of language and emotion. Do it more precisely.

4. Audience Influence on Reciter Status

The audience, as the audience, audience and netizens of the recited works, will have their own understanding and corresponding reactions after receiving the relevant information of the recited works. From the perspective of communication, the audience must exist, because without the audience, there is no communication. However, due to the different mediums of recitation, the audience is not necessarily in front of them. In the recitation activity, the presence or absence of the audience will have a certain influence on the state of the reciter. In the case of recorded recitations and studio recitations, the audience may not be in front of them.

When reciting on the stage, the audience is in front of you, and you can “catch the audience” in a timely manner through the work to get the audience’s recognition and resonance. Every audience present at the stage recitation can see the reciter, and the reciter should communicate with all the audience in real time, and the sense of object will be more intuitive and stronger. At the same time, the stage recitation has a strong sense of formality, and often requires a long time of preparation and rehearsal activities, and the viewing of the live audience will also give the reciter a feeling of tension. At this time, the reciter should not have stage fright, but must overcome

psychological obstacles and confidently stand on the stage to complete the recitation of the work. Han Binsheng proposed that “reciters should not be stage fright, but must overcome psychological obstacles and confidently step on the stage to complete the recitation of the works [10]”.

In the recitation in front of the microphone in the recording studio, there is no audience in front of the reciter. The reciter must have a sense of object, imagine the audience, and feel the existence of the audience and the psychological activities of the audience from the heart, so as to fully mobilize their thoughts and emotions during the recitation, so that they are in a good position. state of motion. If the reciter has no sense of object and the recitation state is not good, the voice in front of the microphone may be stiff and not comfortable enough.

Whether there is an audience affects the state of the reciter, and the quality of its state also affects the quality of the presentation of the work. Reciters can exercise their professional quality, improve their vocal language and paralanguage expressiveness, as well as on-site adaptability and self-confidence by participating in program rehearsal or unscripted recitation in public, so as to present better works.

Conflicts of Interest

The author declare that there is no conflict of interest regarding the publication of this article.

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