

The Aesthetic Perception of Fang Ming's Language Art

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Abstract: *Elocnte is an important form of oral communication, which is a creative activity that transforms literary works into language performance by the creator. Artist in the art of creation, not only can not be separated from the objective text, but also from the subjective creation of emotions, an excellent artist from the social life of the accumulation of emotions after the second degree of creation of literary works, the achievement of a unique audible language works, the formation of a unique aesthetic connotation. Mr. Fang Ming, former chairman of Insititude of Broadcasting and television China, has created countless infectious works of art with clear language, warm voice, beautiful physique on the basis of his profound cultural background and a lot of life experiences. For example, "Water-flow Exercise", "Dreaming of Traveling to Tianmu Yinliu Farewell", "Riverside Scene at Qingming Festival", "The Road to Shu", "Symphony before Dawn" and so on. Mr. Fang Ming expresses these literary works emotionally to the audience, conveying the ideological content of the poems and texts, thus further triggering the audience's empathy.*

Keywords: *language arts, Fang Ming, aesthetics*

1. Introduction

During today's network audio-visual context, Elocnte plays a great role both in Public communication and in the field of art, through which elocnte can not only convey social awareness, but also allow the artist to appeal to the audience with delicate emotions. Elocnte is a form of sound that expresses thoughts and feelings and spreads the purpose of speech by combining language performance and sub-language. The expression of its language is mostly based on poetry, prose, novels and other literature, so the second degree creative property of language art is reflected in the fact that the literature can reproduce the character, environmental atmosphere and life scenes through the expression of language performance, and bring out the integration of its literature and artistry. Artist need to have a deep cultural heritage, the ability to analyze and appreciate various literary genres, which is the prerequisite for the expression of the meaning of elocnte; artist also need to have a certain language culture, to master the Mandarin voice and breath vocalization and other professional skills, to achieve the unity of sound form and content, which is the key to the expression of the meaning of the elocnte; artist must also have the power of stage expression, the timing of action and the stage dispatch coordination, the subject of creation and the object of communication are compatible. Which is an important condition for enhancing the affinity and credibility of the discourse; in addition, artist must have a certain degree of ideological and moral cultivation, which is the proper meaning for the art of language performance to manifest humanistic care. The art of elocnte is a comprehensive manifestation of the above aspects of cultivation, the lack of any aspect of accumulation, it is impossible to become a qualified language performer.

Mr. Fang Ming has a correct and in-depth understanding of literature, with profound and detailed emotions and rich and realistic imagination. As a learner of the art of elocnte, it is a must for the creation of the spoken language to learn from a large number of works of art by famous artists in the field, and to combine them with one's own unique aesthetic perception of life. It is reasonable to pursue the creation of works at the level of content to create audio-visual lingering aftertaste, coupled with a combination of dynamic and static techniques, from the surface to the inside, internal and external unity to achieve harmony, appropriate, joyness, and peace of mind in the creation of the principle.

2. The beauty of the art of elocnte

2.1. The art of elocnte that conveys feelings and emotions

Elocnte is a kind of language performance full of emotions. The study of media audio language has always been focusing on "perception", especially from the level of language expression skills, understanding the content - concrete feelings - shape in sound - and the audience, this process actually starts from the subjective perception, and always focuses on and emphasizes the subjective perception. This process actually starts from subjective perception, and subjective perception has always been emphasized and paid attention to.^[1]Any elocnte performance has the function of conveying emotions. The artist has to convey the author's and his own knowledge and will of the work through the voice, so as to let the audience have emotional resonance. Before performance, the artist should dig deep into the inner meaning and thoughts and feelings of the literary work, and then in the process of elocnte, first of all, he should interpret the words, find out the meaning of the works in the odd words, rarely words, idioms and phrases, and should not subjectively look at the meaning of the text. Secondly, to grasp the background of the creation of literary works, the author's life experience and the theme of the work, only through in-depth and accurate understanding of the work can one control the emotional tone of the main body, and resolutely put an end to the expression that lacks the spiritual essence or even distorts the ideological content of the work.

2.2. The basic elements of artistic beauty - Aesthetic perception

Aesthetic perception is embodied in the aesthetic realm in which the artist creates a work of art in which the meaning and the situation, the emotion and the scenery, and the mind and the object are intermingled and interpenetrated. Aesthetic perception is one of the basic elements of artistic beauty and one of the basic categories of traditional Chinese aesthetics. The aesthetic perception of language performance requires the mutual enrichment of image feeling and logical feeling, and the full mobilization of sensual experience on the basis of rational analysis. Guowei Wang, in his "The Notes and Comments on Ci Poetry", said, "The realm is not only the scenery, but also the realm of happiness, anger, sadness and joy in people's hearts".

Aesthetic perception is more bells diverse, some magnificent and majestic, delicate and leisurely; some bleak and gentle; some unrestrained; some introverted silence, brilliant as the stars. Each literary work is a painting, in addition to the object there are also endowed with feelings, intermingling and interpenetration of the artistic realm, with which the emotion.

2.3. The aesthetic perception of elocnte

Every person is a vital object. Everyone has emotions. And the article written by people, between the lines is also saturated with the author's emotions. Therefore, elocnte is the resort of emotion, is the carrier of the writer's thoughts and feelings. When performing, there should be both subjective delicate emotional beauty, and objective beauty of the documentary, the scene is blended, all in one, in the scene contain feelings, feelings in the scene, in order to the rich content of the article plus their own unique aesthetic perception to the audience. Zhang Song's Poetry Recitation provides an in-depth explanation of the refinement and enrichment of sound symbols based on the content of the manuscript, emphasizes that recitation is a re-creation of the art of audible language, and summarizes several external characteristics of sound symbols: performance mentality, spraying and popping strength, sparseness and density, suppression and elevation, rigidity and softness, and lightness and darkness and brightness.^[2]Some art works sound like they have a rising and falling tone, but they just can't resonate with the audience. If there is a flaw is not the work itself, it is the artist's feeling of the work is too shallow, can not deeply perceive the aesthetic perception, but in a "fixed program" way to do "simple preaching", which has lost the sense of beauty. However, the audience is sensitive and will not be deliberately created by the impression of false feelings. The expression of excellent artists can be achieved through the words of the audience's emotions, allowing them to follow their own rhythms and enjoy the world of artistic beauty through aesthetic perception.

3. The Aesthetic Connotation of Fang Ming's Art

3.1. Audio-visual aesthetic with deep aftertaste

We appreciate the art of elocnte is undoubtedly the scene of the performance, or through the light

and shadow communication media records, both of which intuitive visual impact is with the psychological color of recall. In 1829 June, Belgian scientist Joseph Plato through a large number of experiments found that the human visual impression is not when the object from the eyes away from the disappearance of the object reflected in the retina will continue to briefly stay for a period of time! The object reflected on the retina will continue to stay for a short period of time, usually 0.1~0.4 seconds. When we are enjoying the performance, such audio-visual transience coupled with the transmission of sound provides us with the space for aesthetic appreciation. The English dramatist Shakespeare once said, "There are a thousand Hamlets in a thousand people's eyes". Elocnte is a kind of strong psychological activity process, people often have a talent to organize all kinds of visual images seen by the eyes, so as to produce unique dynamic illusions, and what really works is not "audio-visual suspension" but "psychological identity". In other words, we watch the performance of the artists combined with their own life experience and aesthetic experience of artistic re-creation of the brain process of the formation of the aftertaste of the meaning is the endless curls.

Mr. Fang Ming's elocnte of Mao Zedong's "Qinyuanchun - Snow" undoubtedly brought the audio-visual rendering of the scene into full play. When describing the snowy scenery of the northern country, he used a pure and soothing tone of voice to create a sound composition, bringing the audience into an icy, vast and boundless silver-white world. The auditory experience of the listener is characterized by the imagery created by the sound of tasting the vastness of heaven and earth, pure colour and elegance, through the language of sound creation by Mr. Fang Ming. The realm can thus be described as a chronicle of beauty and truth. The famous poem "The Records of the Yueyang Tower" by Zhongyan Fan, a writer of the Northern Song Dynasty, is widely circulated with the verse "To worry about the world's troubles before everyone else, and to be delighted in the world's joys after everyone else." Mr. Fang Ming expressed his own unique aesthetic perception through his precise interpretation of the original work, in which the paragraph of "As for the warm, sunny spring, when the lake is calm, without turbulent waves, the sky and the lake's surface merge in a vast expanse of green," is even more graceful and touching.

3.2. The aesthetic of the technique of combining movement and static

The distinctive intonation of Chinese characters constitutes the rise and fall, the light and darkness, the virtual and real, the movement and the static of language art. In a complete statement, the tone of voice is throughout the whole, but only in the sentence is not the end of the tone of voice on the performance of the particularly obvious. From the point of view of the expression of tone and emotional attitude, intonation can be divided into: ascending tone, descending tone, flat tone.

When Mr. Fang Ming performing the works of Cao Cao's masterpiece "The Sea" in the first four lines of the poem, the tone of the poem rises and falls and contrasts, supplemented by the emotional color of the body language, which describes the scenery of the sea, with a combination of static and dynamic, such as "The autumn wind blows drear and bleak; The monstrous billows surge up high." and "Its water rolls in rhythmic motion", means for "movement", while "Tree on tree grows from peak to peak; Grass on grass looks lush far and nigh." and "And islands stand amid its roar" to express the reality in a flat tone for "static". This combination of motion and static shows the visual mood of the ocean, which is pregnant with great depth and turbulence, and through the art of language expression as a carrier, it gives full play to the sense of "sound and presence" that reaches the audience's heart.

3.3. The aesthetic of the language of the virtual and the real

Professor Yao Xishuang of Communication University of China explains the relationship between textual content and the external form of the voice from the basis of vocalization, pauses, stresses, intonation, and rhythm in "Classical Reading Tutorial".^[3] The beauty of the Chinese language lies in the rhythmic ebb and flow of reality, which is reflected in the sound intervals between phrases or words. The pause and connect is firstly due to the physiological needs of the artist when he or she is creating; in addition, it is the principle of grammatical structure of the sentence; most importantly, it is for the need to fully express the artist's emotion; at the same time, during the pause, it can also give the audience a space for recollecting and thinking, which can help the audience to understand the connotation of the work and to resonate with the artist's emotion. Pause is divided into physiological pause, grammatical pause, and emphasized pause. Emphasis is the phenomenon of emphasizing and rereading certain words in a sentence during language performance. It is generally reflected by raising the intensity of the voice. Stress is divided into grammatical stress and emphasized stress.

In stage art, we often emphasize the "essence of movement", when the artist stands on the stage performance, our vocal language and body language is a dynamic audio-visual feast. At this juncture, the artist employs a combination of static and dynamic elements to shape the viewer's aesthetic sensibilities. Simultaneously, the audience engages in the act of appreciation, seeking to discern the text's underlying meaning and to comprehend the emotions it evokes. In the field of acceptance aesthetics, Hans Robert Jauss's "anticipatory vision" and Wolfgang Iser's "blank" have the greatest influence. Expectation vision refers to the reader's aesthetic experience and life experience in the process of literary acceptance, which forms a kind of appreciation ability for the literary work, and manifests itself as a kind of potential aesthetic expectation in the process of specific appreciation. It is as if Mr. Fang Ming is performing "Qinyuanchun - Snow" before we have read this masterpiece. In the original expectation of cognition, there is a need to retain an appropriate aesthetic distance. In the process of recitation by the artist's professional rendering, there is a need to meet the expectations and improve aesthetic cognition. After the mysterious expectation, the listener's aesthetic desire can be stimulated, at this time in the art of elocnte in the pause and stress of the contrast between light and dark, the combination of motion and static coincides with Wolfgang Iser's "blank" aesthetics. Iser believes that "blank" is the part of the text that is not written is just the text, and what is suggested or implied to the reader needs to be filled by the reader's own subjective imagination. This requires the artist to fully utilize the artistic technique of "emphasized pause" to bridge the aesthetic distance with the audience. Mr. Fang Ming's creative technique of "blankness" in the process of recitation is mainly reflected in breath control and pause. For example, the article "Answer to Aging" begins like this:

Kids won't think about aging.

Surely fresh life would not believe in death.

Young people don't waste time to consider aging.

It is impossible for a blazing fire to comprehend ashes.

But there comes a time when aging and death are magnetic.

Will take away every nail on earth!

Instead of rushing to express the three declarative sentences, Mr. Fang Ming made a long pause at the end of each sentence, giving the audience a space to think about the aging issue. It is these pauses that give the audience the opportunity to be introduced to the aesthetic feelings of the emotion. When the audience immerses their own unique aesthetic cognition and experience in the recitation and fills up the "blanks" in the work, then the work really becomes the work of the appreciator, and the aesthetic perception of the recitation permeates the appreciator's aesthetic world, and the unknowns in the elocnte are identified, and the aesthetic value of the recitation work can be realized. Obviously, appropriate "blankness" in recitation is not only not a delay in the language, but also its advantages and characteristics.

4. The Aesthetic Revelation of Fang Ming's Elocnte

4.1. The principle of proportionality between "empathy" and "spectatorship"

Guowei Wang wrote in his work of literary criticism, "The Notes and Comments on Ci Poetry," that "poets must have the intention of belittling external objects, so they can be with the slaves of the life of the wind and the moon. And must attach importance to the intention of external objects, so can share happiness and sorrow with flowers and plants." The purpose is to face the objective materialization of things the poet put into the emotional scale should be controlled, which is the same as the book put forward in the "realm" in the "realm of me" and "realm without me" and the "separation and non-separation". This is undoubtedly the same as the saying of Cao Pei "Every artical is the same in text but different in detail". Regarding the research on the role positioning of narrative language, Luo Li has fully discussed the function of narrative language and the basic principles of mastering narrative language in her book *Broadcast of Literary*, proposing that "the feeling of broadcasting narrative language should not be an 'objective bystander' but should be a 'passionate informer', a narrator, and also a character with specific identity and mind. The 'passionate knower', the narrator, and also a character with a specific identity and mind.^[4]As far as the art of elocnte is concerned, the aesthetic core that can resonate with the audience is the reciter's emotional control. In terms of observing a lot of elocnte competitions and other stage performances, it seems that if the artist puts less emotion into the creation, and just "watches", the work lacks the infectious power of being there, and loses its artistry;

on the contrary, if you put too much emotion into the work and pursue "empathy", the recitation work will be exaggerated and dramatized, which not only loses the affinity of Chinese language and culture, but also violates the tone and color of the art of broadcasting and hosting and communication, which is contrary to the social life.

Between "empathy" and "spectatorship" is undoubtedly a philosophical issue, and mastering "maturity" and "degree". Following the law of reciprocal change of quality of emotion and adhering to the principle of moderation of emotion is the proper meaning of distinguishing between a normal artists and excellent artists. Mr. Fang Ming has undoubtedly been able to put his emotions at ease after fully understanding the scripts in his many practices. When he acts Ziqing Zhu's essay "The sight of father's back", in order to depict the touching picture of a father buying oranges for his son, his tone of voice was soothing and smooth, his breath was flat but not false, his voice and emotion were exquisite, so that his father's sincere feelings of love for his son and the author's nostalgia for his father could be enjoyed by the audience through the medium of linguistic communication, which was an audio-visual feast that was harmonic, appropriate and peaceful.

4.2. Audience-first aesthetic principle

Letting the audience obtain aesthetic cognition is the key to the success of an art work, and the art of elocnte is also to let the audience obtain aesthetic pleasure. When Mr. Fang Ming acted Bai Li's "The Road to Shu", he reproduced the lofty and abrupt, strong and rugged, and unbeatable majesty of the road to Shu with in-depth understanding, meticulous feelings and realistic imagination, so as to sing about the grandeur of Shu's mountains and rivers and show the majesty of the motherland's mountains and rivers. In this way, through in-depth understanding, sincere feelings and rich imagination, their own aesthetic picture is directly showing to the audience, the audience re-perceive the art and build an infinite art field of their own.

4.3. The principles of natural creation

Lang Ye regarded natural beauty as "presented in my heart and see in the natural things", meaning to taste the materialization of the delicate mind; Guangqian Zhu defined natural beauty as "natural beauty lies in the aesthetic imagery produced by human and nature in harmony" aimed at the symbiosis between human and nature, Baihua Zong elevated natural beauty to the world of imagery, he said that natural beauty is "the subjective mood of life and objective natural scenery mingled with each other in the world of imagery" during the "seepage" aptly responded to the beauty of man and nature is the product of the mingling of the pure. The art of elocnte also pursues natural beauty, and the reciter obtains the source of creation from social life (manuscripts, various types of literature), and expresses his own aesthetic will by virtue of language with aesthetic cognition of subjective consciousness. Whether one's emotions can be effectively expressed in the process of the performance and whether one can be recognized by the audience depends on whether one follows the aesthetic core of natural beauty.

Mr. Fang Ming's language art has reached a level which is not only write the realm but create the realm. The realm created by a great artist must be in line with nature, and the realm written must be adjacent to the ideal, which follows the aesthetic core of natural beauty. In the creation of "The Roadside Hut of the Old Drunkard", he used the clear and bright middle register to regulate his voice, supplemented by the soulful reproduction in his eyes, and presented Xiu OuYang's Old Drunkard to the listener's mind with a poetic picture scroll of letting go of the forest and trees and getting drunk with the mountains and waters, which had the aesthetics of both chiaroscuro and harmonization and pleasantness.

5. Conclusion

Elocnte is an artistic creation that transforms the written text into an language performance. The artist combines his or her unique aesthetic experience to re-create, transforming the text into sound, from static to dynamic, and endowing the literary masterpiece with a unique mood of life. Realm is a interpenetration of scenes, first is the "emotion" from the subjective creative body, and the "scene" from the objective reality of the work, which expresses the unique aesthetic connotation under the relationship of subject-object antagonism and unity. Elocnte is an art of re-creation, and as one of the aesthetic qualities of the art of recitation, it is the mutual collision of words and sound that stimulate the

aesthetic flavor of the two, and achieves the aesthetic beauty of "outside the text". Professor Song Zhang said: "The creation of broadcasting should be both in form and spirit, with a richness of voice and emotion, with a strong and soft voice, and with a free control, while paying attention to the unity of the public aesthetics and personal style", so as to express the unique aesthetic connotation of the art of elocnte.

When Mr. Fang Ming doing elocnte, made full use of the dynamic connotation of the audiovisual transience of the art of elocnte, starting from the aesthetic mind of the audience, supplemented by the technique of combining motion and static, and adhered to the creative principle of natural beauty to create countless classic masterpieces worthy of in-depth taste by the future generations in the field of elocnte.

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