

Research on Oral Communication Strategies of Cultural Variety Shows——Take "China in Classics" as an Example

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Abstract: *With the rapid development of domestic TV programs in recent years and the increasing spiritual and cultural needs of the public, cultural variety shows have entered the public's vision and attracted much attention, and the oral communication strategies of such programs have also seen new changes. This article takes the large-scale cultural variety show "China in Ancient Books" launched by CCTV as an example to analyze the new oral communication strategy of cultural variety shows.*

Keywords: *Cultural variety show; Oral communication; The role of the host; "China in Classics"*

1. Introduction

In recent years, a number of high-quality cultural variety shows with the coexistence of "classics" and "trends" have emerged, which are both artistic and interesting, bringing immerse experience and spiritual purification to the audience. Along with the popularity of culture variety shows, to a large extent reduce the previous perspective of elite culture and mass culture, the gap between the traditional variety of entertainment and the environmental conditions in noisy chaos to reshape, at the same time also broke the audience arcane stereotype of traditional culture, constitutes the meaning of culture with the entertainment field^[1] Under the new media and ecological environment, it is very important for cultural variety programs to improve their discourse power and communication ability in line with the new requirements of the development of the media, the large-scale cultural variety show“China in the classics” created by CCTV keeps pace with the times in terms of program form, content innovation and communication influence, it is of great significance for the development of cultural variety shows to make a demonstration for cultural variety shows in the past.

2. Overview of Cultural Variety Shows

With the continuous development of society, People's need for spiritual culture is increasing day by day. In the past, the traditional variety shows, which were always pursuing entertainment and consumerism, could not meet the increasing spiritual and cultural needs of the audience.

2.1. Definition of cultural variety shows

Cultural program is a kind of variety show with the deduction and dissemination of cultural content as its main idea, which is usually broadcast on TV or video websites. It often synthesizes many kinds of artistic expression forms, and in the program main body, the content form, the output channel, the dissemination audience and so on entire industry chain each link has the obvious cultural, the knowledge and the entertainment and so on.^[2] Cultural variety shows have unique cultural attributes, that means they have multiple attributes such as education, entertainment, literature and art at the same time, and take cultural knowledge as the main content of communication, making use of advanced audio-visual language technology, using new and concrete presentation way to produce and build a new variety show, it has a certain popularization of education, spirit-led function and value. Taking“Culture” as a foothold is the most basic characteristic of this kind of program, which aims at excavating the deeper social and historical value behind the cultural symbol. In the aesthetic value, this kind of program is original and vivid in transmitting the beauty of spirit and humanity, and expresses the characteristics of Chinese aesthetics, which is based on material objects and expressing ideals and feelings and reasons, incisively and vividly, not only in the stage design and visual presentation of ingenuity, but also pay attention to cultural works behind the search for humanistic spirit. In terms of

content presentation, it covers a wide range, including poetry, folk music, national cultural relics, as well as classic works and traditional arts, the penetrating power of thought is stronger, the cultural influence is deeper, the artistic appeal is stronger. For example, the CCTV program "China in the classics" takes the classics as its carrier and selects classic masterpieces such as Shangshu, Analects of Confucius and Chuci as its main body of interpretation, from the origin of civilization to the contemporary inheritance, the interactive communication is constructed by the way of "Film and Television + Drama + cultural interview", through the stage display and deduction, breaking the barriers of time and space, the combination of knowledge and entertainment, art and reality, interpretation of history, analysis of culture, singing the history of Chinese civilization in the long history of the enduring stories of the classics.

2.2. Development Status of Cultural Variety Shows

Cultural variety show is a type of program with variety form as the shell and cultural content as the core. It is a complex aesthetic complex combining mass culture, elite culture and traditional culture. Along with the Chinese and western cultural exchange and collision, the traditional culture spread abroad, greatly increasing the demand, combined with the national policy and the audience for the traditional variety shows aesthetic fatigue, the context of the development is rapid, the transmission of cultural confidence and cultural variety show arises at the historic moment, the intellectual and cultural level higher levels of audience and the broadest audience's popular.^[3] As TV programs that can better reflect the characteristics of The Times and culture, cultural variety shows have gone through three stages of development. However, cultural variety shows all belong to popular culture in the final analysis and are often characterized by homogeneity, replacement and explosion. Therefore, no matter when, The development and innovation of cultural variety shows should be based on carrying forward traditional culture and telling good Chinese stories, make good use of the explosive characteristics of such shows, and homogenize and strongly replace game-breaking shows.

The cultural variety show in the real 1.0 era should start from "Hundred Schools Forum". Although "Hundred Schools Forum" has a certain gap between the content and form of creation and the "variety show" we used to know, it is the first. The academic program that has set off an upsurge in ratings has paved the way for the development and rise of subsequent cultural variety shows. It has effectively promoted the conversion of academic professional content to a popular voice. In the 1990s, "Happy Dictionary" and other programs covering technological development, social life, cultural communication, etc. appeared in the public eye. Cultural variety shows in this period still followed the creative paradigm of the variety show itself, in order to bring more intense sensory stimulation to the audience. , the main form is mostly competitive competition. Beginning in 2013, the broadcast of Henan Satellite TV's "Heroes of Chinese Characters" led a number of cultural variety shows to be broadcast on different platforms in different modes, which opened the upsurge of cultural variety shows. Cultural variety shows such as "Chinese Characters Dictation Conference", "Chinese Idioms Conference" and "Chinese Poetry Conference" appeared on a large scale in the audience's field of vision, igniting a craze for Chinese studies and Chinese characters. The new setting of the program - the participation of "experienced people" has increased the audience's sense of substitution and participation. Cultural variety shows have gradually gained a firm foothold and have officially entered a popular era, and they still occupy a large share of variety shows to this day. . Around 2017, cultural variety shows closely followed the development of variety shows, opening the 2.0 era of cultural slow variety show mode. Compared with the previous competitive program design, cultural slow variety shows in the 2.0 era focused more on emotional interaction. Communication and the expression of humanistic spirit, such as "The Reader" and "Seeing Words Like Faces", etc. After 2018 and 2019, cultural relics and cultural expositions have become new hot spots, promoting the further transformation and upgrading of cultural variety shows, and officially entering the 3.0 cultural relics and cultural exposition exploration stage, "National Treasures", "The New Forbidden City", "A Good Book" Programs such as "Books" and "China in Classics" have received widespread attention, and cultural relics and variety shows have achieved "cross-border breaking".

3. The significance and value of oral communication research

Oral communication is the speech activity of human beings. It refers to a communication behavior in which people organize, send and feedback information and produce effective interaction in different social situations with spoken language and non-spoken language as the media.^[4] In the first stage of the development of human communication activities, oral communication was used as the communication

mode. Speech communication as a way to express the meaning of the complex sound symbols, its development and deepening the cognition on human to the world around them, accompanying this transmission makes human thinking ability is more developed, but also accelerate the process of the evolution and development of human society, until today, oral English is still the most basic human, the most common and most flexible means of transmission. Speech communication broad coverage, nearly all of the verbal communication in daily life activities, including its various propagation feature is presented to the audience, as language is the most important part of the speech communication not only embodies the civilization degree of a nation, more on human social behaviors and habits is of great significance, for the study of speech communication activity is necessary.

Cultural variety shows, as an important link in the current mass culture communication, bear more and more important responsibility for oral communication. They not only need to "tell Chinese stories well", but also need to preserve the achievements that our country has recognized and explored, as the embodiment of cultural value in our country's soft power. As a symbolic carrier of cultural communication, oral communication records and inherits culture, embodies and displays culture, and is the most direct, accurate and comprehensive means of cultural value communication.^[5] For example, the oral communication in the program "China in the Classics" is not only a communication tool for the host, the audience and the characters set, but also a support for the ideas conveyed in the classics, which has a very symbolic and symbolic role.

4. Oral communication strategies for cultural variety shows

With the continuous development of Internet and media forms, the characteristics of Internet instant communication and two-way interaction have brought new vitality to TV programs. Under the great change of ecology communication, culture variety show is also advancing with The Times, actively adjust to improve its oral communication strategy, different than in a curt tone rendering of the mode of speech communication, in the books in China, for example, under the new ecological culture variety shows, rich expression, focused on innovative television transmission form, select high-quality cultural content, Let the audience focus more on the cultural core that the program wants to show, and maximize its influence and communication power.

4.1. Innovative TV expression under the collision of ancient Chinese literature and variety show

From the earliest lecture-style "Hundred Schools Forum" to the current multi-form combination of "China in the Classics", cultural variety shows are not new things, but the integration of "ancient literature" and "variety entertainment" brings cultural variety shows It has pushed to a new trend, and behind the integration of forms, it is indispensable to upgrade the expression mode. Under the new media and communication ecology, TV program expression pays more attention to fragmented narration and adopts interactive host narrative, which enriches the form of oral communication. At the same time, it can effectively improve the oral communication effect.

4.1.1. Fragmented narrative

Different classic culture variety show, "of Chinese culture in the ancient book of" focusing on the Chinese excellent culture texts, to show which contains the Chinese wisdom, Chinese spirit and Chinese value, take "the film and television interview + drama + culture" multiple paths of narrative, will be "a book, a person, a big story more vivid details to show to the audience, In the first issue, for example, the core character "Fu Sheng" was selected from the Book of Shangshu, and the drama was performed around him. And let "contemporary readers" and "ancient readers" meet in the historical space, and then combined with the host to interview the guests. The presentation of the whole story and characters is divided into different parts, layer by layer, gradually in-depth, through a variety of forms and angles of display, the full picture of the story is interpreted out, the program also added the scene rehearsal footage and the actors in the process of interpretation of the inner monologue, but also the behind-the-scenes story is also added to the stage, Completely break the diaphragm between actors and the audience also break the gap between the culture and the audience, not only transmit a culture can also let the audience has the feeling of immerse, this new way, break the culture the inherent mode of variety show, giving TV show update vitality, but also injected new impetus to the cultural transmission.

4.1.2. Interactive moderator narrative

In the theory of mass culture proposed by scholars of American culture studies, it is mentioned that

one of the pleasures of mass is the pleasure of production, and this pleasure is more derived from life. He proposes "a mixture of productivity, relevance and functionality, and the result is pleasure."^[6] For cultural variety shows with the purpose of spreading cultural content and spirit, audience participation directly determines the communication effect of the program to some extent. Take China in Ancient Books as an example, in addition to the cultural connotation rooted in the program content to improve the direct correlation between the content and the audience, To close to the public view of interpretation of culture is also the most fundamental way to awaken the public pleasure, show set in the host role in daily life closer to the public perspective to interpret cultural symbol, presided over the interactive narrative closer with massiveness history and culture and the distance between the audience and deduction of the drama are disposed of by close to the context of "routine" life. For example, in the Compendium of Materia Medica (Bencao Gangmu) issue, text passages from the classics are presented in a more flexible way. Instead of deliberately quoting from the classics, the show picked up everyday colloquial expressions, which were lightly elicited by the actors. In the paragraph showing Li Shizhen's book, the program specifically quoted the description of Yu Shuli: "The seedlings are three or four feet high, and they bloom into ears in June and July, like wheat." "It can be fried and eaten, and the white flowers can be fried. It 's like frying glutinous rice." Then Sa Beining added to the audience: "The way of eating corn is actually the popcorn that we modern people often eat."^[7] This seemingly understatement explained the modern meaning of ancient Chinese to the audience and narrowed the distance between the audience and the stage, and interactive narrative communication was realized.

4.2. "Erudite and Informed" Multi-role Moderator

The hosts and guests of cultural variety shows in the traditional sense are usually elites with professional literacy and ability, who are responsible for controlling the entire program flow and guiding the cultural value of the program. In contrast, ordinary people have a limited role, either as part of the contestants or as a live audience offstage. This often leads to the fact that the cultural perspective displayed by TV programs is dominated by elites, and the interpretation of culture is too single. But "China in the classics" breaks the people's previous cognition to the program host's single role, sets the different "Duty" the host separately in the program, has overturned the host's fixed role status.

4.2.1. Contemporary scholars across time and space

In the program, the host SA Beining as a "Contemporary reader" to enable him and "Ancient readers" in the historical space, to achieve a dialogue across time and space, this identity compared to the host, more like a person in the play, with all the audience with the same point of view to see the interpretation of historical stories, greatly increase the sense of immersion. In Shangshu, for example, SA Beining started a dialogue with Fu Sheng, an "Ancient scholar", as a "Contemporary scholar", through the ancient times, the Shang dynasty, the spring and Autumn period, the Warring States period, the Han dynasty, the Tang dynasty and many other dynasties, take "Shang Shu" in the cultural connotation as the clue to link up the ancient times and today, this echo and communication to the audience to bring through the ancient and modern emotional connection. In the first issue of the Tchien-kung KCHAJ-WU, SA Beining, as a "Modern reader", invited the "Ancient Reader", Song Yingxing, to come to this day more than 300 years later, the shock and shock of seeing what a good life people lead today is the moment when two old men, Song Yingxing and Yuan Longping, shake hands, such a connection beyond time and space transfer is not only the hands of the Super Rice, but also the deep cultural spirit of the Chinese nation. Moderator to "Contemporary scholar" role across the millennium, and the ancients talk, will cross the time and space of the dialogue in the deep and calm blend of ideas to show.^[8] It truly overturning the former audience's stereotyped concept of traditional culture far away from daily life, and presenting the authors and characters of classic works in three-dimensional, in a more intuitive way to understand and express the cultural content and ancestors of the realm of thought.

4.2.2. The host of the on-site interview

In addition to the novel and unique "Modern reader" role design, "China in the classics" retains the host "Interviewer" role identity, and Design Wang Jianing still as a program host to interview the guests. From the perspective of objective omniscience, experts and scholars are invited as guests to further interpret the profound cultural details and connotations of the classics for the audience, at this time, the host, as an "Intermediary" between experts and scholars and the audience, spoke on behalf of the audience and conducted an equal dialogue with the interviewees, understanding the integration of the classics into the "Non-professional" perspective, to carry on the extension and the supplement to the classics deduction. As the program progresses, the interviews in the first half of the program mostly

supplement the explanation of the historical background or details of the classical works, while the interview at the end of the program focuses on perfecting the presentation of the program content and the sublimation of the theme, and make the ideas conveyed by the classics more vivid.

5. Conclusions

The cultural variety show is the product of the trend of cultural communication, which conforms to the development of the times. It has strong ideological penetration and unique artistic appeal, this paper uses the representative example of "China in the classics", three-dimensional display of a new generation of cultural variety shows under the collision of ancient text and variety of innovative TV expression and "Erudite" Multi-role host oral communication strategies. From this, we can see that the cultural variety shows have actively explored the new style of oral communication strategy, and also brought Enlightenment to our development, in addition, the role structure of the main body of oral communication should also be diversified, and the different perspectives of the communication content should be interpreted that can greatly enhance the cultural variety show oral communication effect.

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