

Word by word and phrase by phrase: the re-creation of the text of a work of art in recitation

Xu Jiaqi

*School of Theater, Film and Television, Jilin University of the Arts, Changchun, China
17808077201@163.com*

Abstract: *The text of the recitation art work is the root and soul of the literary recitation work, and the re-creation of the text plays a vital role in the presentation of the recitation art work. The process of recitation text re-creation should be synchronized with the times, and more importantly, it should promote cultural development, facilitate cultural exchanges, enrich artistic connotation and reproduce historical classics. The re-creation of the text should be grasped from multiple perspectives, and the re-creation of the text should be responsive to the dissemination of the times and conducive to the expression of the creator's articulated language. Creators should also grasp the text comprehensively and deeply and understand the text with heart and soul, so that the text of the recitation art work has the degree of regularity, rhythmic beauty and textual infectivity, thus making the whole work expressive, artistic and communicative.*

Keywords: *reinvention; Recitation of texts; work of art*

1. Introduction

Recitation is a creative activity that transforms written works into audible language, and a good recitation cannot be separated from the text of the recitation. The re-creation of the text of a recitation work is the active creation of the creator in accordance with the needs of the theme of the text, so as to achieve the same development with culture and art. The re-creation of the text depends on the creator's understanding of the text itself. Only when the creator grasps the purpose and center of gravity of the re-creation of the recitation text can he/she create more excellent recitation works that are rooted in the traditional culture, conform to the development of the times, and influence the times to move forward. This paper discusses the four main aspects of the purpose, reasons, focus, and example analysis of the re-creation of the text of the recitation art work.

2. Walking with the times: the purpose of reciting textual re-creation

The texts of the readings are generally mainstream published and influential literary works. Many of these literary works were written over a long period of time and in a very different context from the current era. When audiences understand literature, they need to do a lot of pre-gathering and preparation to understand the background and characters of the text. And the re-creation works can form intertext with the original works, interpret the original works, and add the background of the creation of the works and the details of the characters of the works to explain, so that the audience can better understand the text, and attract the audience to read the interest. This process of creators forming recitation works with the characteristics of the contemporary era not only promotes the re-creation of classical works, but also promotes the re-development of the cultural industry.

3. All-around development: reasons for recitation text re-creation

The re-creation of the recitation text is not only in the artistic processing, but also in the examination of beauty and the space of imagination. The text re-creation of recitation art works can promote cultural exchange, enrich artistic connotation and reproduce historical classics. Re-creation of the text of the recitation is necessary, and only by clarifying the reasons for the re-creation of the text, the creator will be able to better create the text and the presentation of the recitation.

3.1. Promoting cultural exchange

Cultural exchange is a process that promotes the exchange of ideas and the development and enrichment of cultures. Most of the recitation audiences are in different cultural circles, have limited access to culture, and have different abilities to understand it. In contrast, the presentation of a recitation is much more accessible to the audience. The process of recitation text recreation will make many "high and low" Chinese excellent traditional cultures fly into common people's homes, thus allowing many people who watch and love recitation to spread the traditional culture, enhance the influence of Chinese classic culture, and achieve the purpose of promoting cultural exchanges. For example, Dai Rui, an international student from California, reciting the classic "Qinyuanchun - Snow" in the program "The King of Poetry" triggered widespread attention at home and abroad. In the program, Dai Rui spoke "Chinese", and in the recitation process, he was full of emotion, confident in expression, and mastered the rhythm of intonation and staccato just right, and in Dai Rui's recitation, the scene of "Thousands of miles of ice, Ten Thousand miles of snow drifting" was expressed vividly; The Tanzanian boy reciting "Chinese Words" in the "Chinese Bridge" Noon Competition for World Secondary Students was also full of power. The re-creation of recited texts opens the door to cultural exchanges, allowing re-created national classics to enter and influence the world.

3.2. Enrichment of artistic content

There is no universal definition of the concept of art. Everyone can create art, and the re-creation of recitation texts is one way to approach culture and create art. The language of many literary works will use euphemisms to express themselves, so there is often language of ambiguous characteristics in literary works. In poetry, there will be language that is not clearly directed; In prose, too, there is often language that points in an unclear and evasive direction; In fiction, characters are more likely to be depicted in language that is artistically ambiguous language. Such as "Dream of Red Mansions", the twentieth, Bao Dai two mutual confession of true love, Dai Yu said, "I am for my heart," Bao Yu said, "I am also for my heart," it is clear that this is a reference to love, "I am for you in my heart, for my true love for you". What I want is my heart for you, for my true love for you". In feudal times, young men and women were not good at saying "I love you" face to face, so the writer had to use implicit language to let readers understand the interest according to their own life experience and practice, with the help of the author's fuzzy context, which was created by the author. At the same time, this vague, ambiguous language fits the character and identity of Lin and Jia.^[1]

The re-creation of the text can then weaken the ambiguity of the text itself and the meaning of the text, the creator can be based on their own understanding of the text of the text in the interpretation, to help the audience to understand the content of the text, to explore the text of more meaning. In this process, the creator constantly enriches the content of the literary work, deeply expands the depth and breadth of the recitation text, and enriches the artistic connotation of the recitation artwork.

3.3. Recreating Historical Classics

Reading classics can help audiences improve their language expression and comprehension skills, enhance their cultural literacy and self-knowledge, and so on. As an ancient civilization, our country has a long and profound cultural tradition. In the classics, we can even read about the development of the country, the progress of society and the power of growth. In recent years, the scope of works required for many recitation competitions has been related to "rooting in Chinese classics and promoting traditional culture". For example, the "Qiyue Recitation Festival and National University Student Recitation Conference", or "Qiyue Festival" for short, is the highest level event in the national recitation art world. The theme of the seventeenth session was "Reciting Classics in Elegant Words, Chanting China in True Feelings", the theme of the eighteenth session was "Reciting Chinese Classics and Expressing Patriotic Feelings Together", and the theme of the nineteenth session was "Showcasing the Beauty of the Excellent Traditional Chinese Culture through the Medium of Sound". The theme of the nineteenth session was "Using sound as a medium to demonstrate the beauty of Chinese excellent traditional culture". In recent years, there have been themes related to the classics that are worth pondering. It can be seen that the creators have to reproduce the national classics and root them, produce high-quality works and engage in artistic creation, and unearth the values embedded in history and culture to broaden the audience's historical and cultural horizons.

4. Grasping multiple perspectives: the center of gravity of recitation text re-creation

4.1. Comprehensive and deep grasp of the text

Creators must first respect the original work, and by faithful to the original work, I mean faithful to the aesthetic spirit of the original work. Through the adaptation to make it recite this kind of audible language art creation, prompting the original in a certain text length of the main content is more concentrated, the main features are more distinctive, the main idea of the intention is more clear, the tone and style is more determined.^[2] Furthermore, accurately convey the thoughts and emotions of the recited artistic work. The creator should understand the intention of recitation's work, the context of the time, the main ideas expressed by the author and the emotional tone of the original author in the text. Understanding the author's creative intent will allow you to clearly grasp the point that the essay is trying to make. And the context in which the author was working at the time enables the re-creation of the manuscript without taking it out of the context of the original artistic production. The thematic ideas and emotional tone, on the other hand, are what give re-creators new inspiration and motivation. Therefore, in the process of text creation, creators must understand the background, theme, and ideas of the text one by one, and watch literature and literature related to the text to deepen their understanding of the text. It is important for the creator to understand not only the original creator's writing experience, but also the author's style, so that the creator can be effortless in his or her understanding of the manuscript. The creator must also have a more detailed analysis of the main character of the text, and repeatedly write a short biography of the character in order to understand the psychology of the character's expression. Artists can avoid deviations and inaccuracies in their work by thoroughly understanding the text they are working with and approaching their creative process in a comprehensive manner.

4.2. Understanding the text with heart and soul

The creation of a recitative text is really about feeling the work and then portraying that feeling through your own words. The re-creator is stimulated by textual symbols in the process of creating a text. In order for the reciter to get only hot emotions in the second creation, he or she must have sincere and deep feelings based on the understanding of the work in the process of recitation creation. Although the recitation text is silent, the text structure and meaning structure of the text provide a solid foundation and a huge space for transforming it into an audible discourse. Textual discourse is necessarily overflowing with trajectories and feelings resulting from some unique life activity of the author in a particular context. Therefore, "the ability to feel words in the finest and most dynamic way is a crucial ability of the reader, and is essential for a good reading of a piece of work."^[3] Creators in the process of text creation, must use true feelings to let the audience feel their own emotions invested in the text, so that the audience in the recitation of the display process can do empathy. For example, the winning entry of the Qiyue Festival, "Please Forget Me," reflects the author's ability to "move people with emotions. The text uses the writing technique of prose to express the unforgettable and unrequited love for Chuan Zi.

Recitation is a language art creation, image thinking activities should be the main form of thinking in the art of recitation creation. So, creators also have to be good at imagining when they recreate their manuscripts. In the process of creation, the creators of literary manuscripts will add their own imagination of the plot on the basis of the manuscript, add some dialogues and interpretations of the plot, so that the re-creation of the manuscript is easier for the audience to understand the real meaning of its expression.

4.3. Creating texts that are conducive to expression

Not all recitation texts are suitable for audible language expression, and in the process of recreating a text, the recreator is required to sort out the overall structure of the text. Re-creation of the text should first of all have the image, boring written language will affect the audience's sensibility to the literary works, re-creation of the text is the written language as popular as possible, so that the audience can have a specific image of the recitation of the work of feeling. Second, the re-creation of the text should be of a workmanlike nature. This is viewed in two ways, the first being that the author will pay particular attention to the overall logic of the text when completing the literary manuscript, but will likely not focus on the neatness of the entire text, which will require the re-creator to organize the text without altering the original intent. The second is that in the process of manuscript creation, the re-creator will use his imagination and sensibility to renew the new content, and this part of the content should be consistent with the style and structure of the overall manuscript, so as to avoid any inconsistency in the structure of

the manuscript. Finally, the re-created text should be rhyming; many modern poetic works focus on the beauty of meaning and tend to ignore rhyming. When a re-creator creates a text, the author has to consider whether the text will advance the overall rhythm when the text is delivered in audible language. The text is in the service of the overall presentation of the audible language work, and must be worded for excellence.

Qi Yue is a famous broadcasting artist of the old generation in China, the first famous male broadcaster of the people's broadcasting business, and the first professor of broadcasting. Mr. Qi Yue's "Three Commandments of Broadcasting" once reads, "One commandment is self-expression, the second commandment is to follow one's heart, and the third commandment is to avoid uniformity."^[4] This is enlightening and guiding for the creation of manuscripts for recitation works, and re-creators should focus on the unity of theory and practice to create high-quality recitation texts that are conducive to expression.

4.4. Dissemination of responsive texts

Literature and art are the call of the times, literature and art are the style of the times, and the building of spiritual civilization is very much linked to the creation of literature and art. Recitation works have a wide audience, and more and more people draw the power of the times through recitation works. The process of text re-creation of recitation art works should highlight the characteristics of the times and achieve the purpose of spreading traditional Chinese culture. By recreating the work, the creator is engaging in the process of artistic production. Creators produce works of art that meet the cultural needs of their audiences and fit the communication characteristics of the times. Such a recitation is a work of literature and art that is nutritious, meaningful and valuable to the times. Creators should actively explore literary works that are in line with the development of the times, create and adapt them, so that recitation literary works will have a positive effect on the advancement of the times.

5. Example analysis of text re-creation

The award-winning work of Qiyue Festival, "You Come from Liangjiahe Village", is a recitation work with text re-creation by the creator. When the author makes the choice of literary works, he gives due consideration to the fact that they should be responsive to the development of the times and have a positive effect on them. In recent years, many recitation works will appear "tragedy complex" and "passion complex", through the rendering of such an atmosphere to achieve the effect of generating a positive purpose. But in fact, we have a vast treasure trove of literature and a wealth of recitation material, in terms of subject matter, including poetry, prose, fables, novels, plays and so on. Recitation content should have been colorful, but review the works that entered the final, although there are known classics and students' own works, but the content of the tragedy accounted for a considerable proportion, even if some of the works are not the death of the tragedy is also touching or deplorable.^[5] You Came From Liangjiahe Village avoids this problem in its choice of literature. In terms of theme, "You Come from Liangjiahe Village" shows the General Secretary's seven years as a youth and records a series of work led by the General Secretary to lead the villagers to build wells, open mills, run biogas and other work to make Liangjiahe Village village undergo great changes. The General Secretary said, "What I learned in the first step of my life was in Liangjiahe Village. Don't underestimate Liangjiahe Village, it's a place of great knowledge." This literary work is in line with the development of the times and has a far-reaching intention.

In conducting the text re-creation process, creators watch interviews, documentaries, literary works, and other materials to add to their mastery of the literature. After a specific analysis of the text, the creator expands the content, thus adding to the artistry of the literary work. At the beginning of the text, the creator adds a voice-over description of Liangjiahe Village, using the geographic location as a tangent to describe Liangjiahe Village, allowing the audience to clearly capture the center of gravity of the text. When the text is presented in audible language, it needs a small climax of content to drive the rhythm, which will make the work rich in variety and rhythmic beauty. In the documentary literature, the General Secretary's work on biogas in Liangjiahe Village is a difficult and important point. The creator added the villagers' queries in the form of dialogues to make the manuscript more interactive. And the use of prose sentences to describe the activities of General Secretary in Liangjiahe Village to the rotten mud beach to dig stones, to go to the former horse ditch to carry sand and soil, and to build a lime factory to burn lime, etc., so that the audience can better appreciate the dynamic beauty of the text in a paragraph of description with extremely strong action performance. The last paragraph of the original literary work is very

glorifying, and nowadays the stage of the Qiyue Festival is full of "newly" created texts. Both line scripts from screenwriters and original or adapted texts from the creators themselves show a "fawning" approach. The scripts, whether written by the writers or by the creators of their own original or adapted texts, show a kind of "sycophancy".^[6] In order to avoid being too educational and thus detracting from the audience's understanding of the literary work. The creator changed the question and answer in the last paragraph into a question and answer only. Instead of the last paragraph of the manuscript being treated in an impassioned, high-pitched instead of dealing with the final paragraph of the manuscript in an exuberant manner, the final ending is weakly closed, giving a far-reaching and memorable ending. Such re-created texts are at their artistic best when presented in audible language.

6. Conclusions

The re-creation of the text of the recited literary work requires the creator to have a vision of beauty to see the work, an artistic vision to feel the work, and a developmental vision to create the work. Creators should understand the purpose of reciting the textual re-creation of literary works in a holistic manner to promote the re-creation of classical works and the re-development of the cultural industry, understand the reasons for the re-creation of texts, promote cultural exchanges, bring re-created literary and artistic masterpieces into the world, and disseminate China's outstanding traditional culture, and reduce vagueness and implicit messages in the text, enabling it to engage in a reciprocal relationship with the original work and offer an interpretation of the original piece. On this basis, the creator should enrich the artistic connotation of the text, carry out artistic processing, and fully feel whether the art of the text is attractive when it is presented. Creators should reproduce historical classics, take root in traditional culture, actively serve the community, and produce more literary and artistic masterpieces. It is also important to analyze the original text of the literary work from multiple perspectives, to fully grasp and understand the text by heart, and to fully utilize one's own ideas to engage in an inter-temporal dialogue with the original author. This allows the text to be worked on without creative bias and expressed with clarity, depth, and subtlety. The creator should not only become the creator of the voice of recitation, but also become the creator of the text, fully excavate the information in the text, and use the text to depict the recitation picture, so that the polished and researched work of recitation can really resonate with the audience and enter the audience's heart to achieve the purpose of recitation of the text of the work of art to recreate, and to embody the art of the text of the work of art of recitation to recreate the art of the beauty of the work of art.

References

- [1] Sun Haifang, LI Guoyin. (1992). *The Expressive Function of Literary Language--An Analysis of the Artistic Ambiguous Language in Literary Works*[J]. *Huanghuai Journal (Social Science Edition)* (04), 84-87.
- [2] Song Yi. (2016). *Form and Spirit, Harmony of Literature and Quality--Talking about the Rationalization of Selection of Literary Works by Recitation from the Aesthetic Perspective*[J]. *Journal of Nanjing Arts Institute (Music and Performance)* (04), 133-136.
- [3] Yang Yan, Ma Lei, Chen Shaowei. (2011). *On the second degree creation in recitation*[J]. *Journal of Zhaotong Normal College* 33(04), 54-58.
- [4] Bai Xiaoqing. (2022). *Artistic Characteristics and Revelation of Qi Yue's Recitation Creation*[J]. *Journal of Cangzhou Normal College* 38(03), 29-32.
- [5] Sun Yanmei. (2012). *On the "Tragic Complex" of Recitation Art--Taking the Works of China University Students' Recitation Competition as an Example*[J]. *Art Hundred* 28(S1), 359-360+243.
- [6] Zheng Wei. (2019). *Rethinking the lack of literary "classics" in college students' recitation contest*[J]. *Journalism Research Guide* 10(06), 219-220.