

Emotional Grasp of Crescent Poetry in the Creation of Recitation and Performing Arts: Take "Farewell Cambridge" as an Example

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Abstract: This study focuses on the emotional grasp and expression of Crescent School poetry in the recital performance art. It specifically selects "Farewell Cambridge" as the object of analysis and explores the emotional transmission effect of this poem under the interpretation of different reciters. By relying on the theoretical framework of broadcasting and hosting art, and combining text analysis and performing arts evaluation methods, the study selected the recitation versions of Li Lihong, Xu Tao and Li Yi as research cases. The study compared the processing of sound, rhythm, intonation and other aspects of these recitation versions, and revealed the skills of Crescent School poetry in grasping and expressing emotions in recitation performances. The study found that the embodiment of the "musical beauty", "painting beauty" and "architectural beauty" of Crescent School poetry in the art of recitation not only requires the reciter's deep understanding of the poetry text, but also requires his or her true emotional involvement and Precise control of technology. Over-investment of emotions and over-emphasis on skills in recitation are two major challenges in practice, requiring reciters to find a balance between emotion and skills. This study emphasizes that the art of recitation is an important bridge connecting poetry and audiences, emotions and thoughts. It plays a key role in spreading modern poetry and inheriting culture, demonstrating the profound influence of sound art in expressing literary aesthetic values.

Keywords: Crescent School; Recital Performance; Emotional Grasp; Farewell Cambridge

1. Introduction

A video titled "Uncle Chicken Reciting

"Farewell Cambridge" with Affectionate Recitation" has recently attracted widespread attention on major video platforms, showing an ordinary farmer vividly reciting "New Moon" with his sonorous and contagious voice. His classic poem "Farewell Cambridge". The wide dissemination of this video not only highlights the phenomenon of "masters among the people", but also once again proves the charm of recitation as an audio language art. Although from the perspective of professional broadcasting and hosting art, this "chicken uncle" reciting skills may have shortcomings, his ability to attract public interest and achieve both refined and popular appreciation is mainly due to the reciter's true devotion to the work.

From the theoretical analysis of broadcasting and hosting art, the combination of "emotion, voice, and breath" is the key to the success of the art of recitation, among which "emotion" is particularly important. This kind of emotional communication can directly touch the hearts of the audience, becoming the decisive factor in measuring whether a recitation performance can move people's hearts. Crescent School poetry is famous for its unique "Three Beauties" theory, and the emotional grasp of its works in the art of recital performance is particularly important. This article will analyze the video case of "Uncle Chicken" reciting "Farewell Cambridge" to explore the importance of Crescent School poetry in emotional transmission in the art of recitation and its role in achieving artistic resonance. It aims to start from a professional perspective, Gain a deeper understanding of the power and significance of emotional expression in recitation.

2. Emotional Grasp under the Influence of 'Musical Beauty'

Crescent poetry, with its unique rhythm and rhyme, is known as a literary work with "musical beauty". This feature is particularly prominent in the recital performance art. This

study aims to explore how the "musical beauty" of Crescent School poetry is reflected through changes in pitch and rhythm during recitation by comparatively analyzing different recitation versions of "Farewell Cambridge" by three recitation artists: Li Lihong, Xu Tao and Li Yi [1].

In terms of pitch changes, Xu Tao's recital version stands out for its significant range of changes in pitch, especially when dealing with "Putting a long pole, walking back to the beginning of the green grass; loading a boat full of stars, singing in the colourful starlight" "In these two sentences, the voice reaches an emotional climax through the crescendo and crescendo, and then suddenly decreases after a slight pause before "singing", creating a kind of harmonious beauty. This processing method is common in Western symphonies and is used to attract the audience's attention through a sudden increase in volume, which reflects the use of musical beauty in recitation performances. In terms of rhythm changes, through the analysis of the two sentences "The beautiful shadows in the waves are rippling in my heart" and "In the soft waves of the Cam River, I am willing to be a waterweed", observe the recitations of Li Yi and Xu Tao The use of pauses strengthens the expression of emotion, while Li Lihong maintains a more balanced rhythm, showing different grasps and expressions of poetic emotions. In particular, Xu Tao's continuous pauses before "rippling" and "I am willing to be a waterweed" accentuate the tone and enhance the intensity of the emotion [2].

However, excessive pauses and rhythm changes in recitation do not always effectively convey the meaning of the poem, but may affect the emotional coherence and the audience's understanding. Therefore, reciters should adjust their recitation strategies based on the overall tone of the poem and their understanding of the text and author's attributes to ensure that they can accurately express the emotion of the poem and make it easy for the audience to understand. The "musical beauty" of Crescent School poetry is mainly reflected through careful changes in pitch and rhythm in recitation performances, which not only requires the reciter to have an in-depth understanding of the text, but also requires the appropriate use of sound skills in the performance to fully Show the artistic charm of Crescent Poetry.

3. Emotional Grasp under the Influence of 'Painting Beauty'

One of the distinctive features of Crescent School poetry is its "painting beauty", which is reflected in the fact that each stanza and even each line of the poem can outline a vivid picture. This effect mainly comes from the gorgeous words and colors in the poems. Distinctive word choice. In the process of reading literary works, such text descriptions can intuitively inspire a specific sense of picture in the reader's mind. Compared with the reading experience, the recital performance art relies more on the reciter's audio language to convey the beauty of the poem. Therefore, how to use the rhythm, timbre, rhythm and other elements of the sound to present the picture depicted by the poem in the audience's mind in the recitation performance, so as to effectively express the "painterly beauty" of the Crescent School poetry, has become a challenge and a recitation An important exploration direction of art. This not only tests the reader's understanding and perception ability, but also reflects his artistic skills in visualizing the text through sound, allowing the audience to enjoy the visual beauty through hearing, and deepens the understanding and experience of the beauty of Crescent School poetry and painting [3].

In the recital performance art, embodying the "painting beauty" of Crescent School poetry not only requires the reciter to understand the surface of the text, but also needs to go deep into the scene depicted in the poem and use rich association and imagination to "visualize" "The poet's words. In this process, the reciter must rely on the situation created by the work to combine the understanding of the objective world with his or her personal subjective feelings as an emotional trigger to stimulate his or her own creativity. This kind of creativity enables the reciter to awaken the artistic image of the poem in his heart and achieve "tangibility in the heart", which in turn enables his recitation to touch the audience and satisfy the aesthetic expectations of the recitation. Take "The pool under the shade of elms is not a clear spring, but a rainbow in the sky; crushed among the floating algae, precipitating rainbow-like dreams" in Xu Zhimo's "Farewell to Cambridge" as an example, you can see the real scene and the virtual scene. , the complex interweaving of distant and close-up views. The three reciters, Li Lihong, Xu Tao and Li Yi, displayed the depth of the

poem through careful processing of sounds, such as switching between real and virtual sounds, and the different treatments of real and virtual scenes reflected their unique understanding of the emotion of the work. For example, Li Yi presented dreamlike beauty with a soft and bright voice, Li Lihong expressed deep melancholy through a slightly lower and darker tone, and Xu Tao showed extreme pain through strong aspiration and controlled voice trembling [4].

This differentiated treatment not only stems from the personal artistic style of the reciters, but also reflects their different emphasis on emotional investment when understanding and feeling the poetry. This reflects the true display of "painting beauty" in the art of recitation. It does not simply copy the picture depicted in the text, but requires the reciter to deeply understand the text and the author's creative mentality, and through sincere emotional investment, the audience can the visual beauty of poetry is constructed in the mind. As Professor Wu Toowen said, although Xu Zhimo's poems are free and easy, his creation strictly follows the principle of "rationality and restraint of emotion", demonstrating the free and orderly aesthetic structure in his poems. Therefore, showing "painting beauty" in recitation performances should not only pursue the presentation of visual effects, but more importantly, be faithful to the text and the original intention of the author's creation, through understanding the deep meaning of the text and the author's psychological state when creating. Resonance, with correct and sincere emotional investment, transforms the beauty of the picture in the poem into the artistic enjoyment of the sound.

4. Emotional Grasp under the Influence of 'Architectural Beauty'

"Architectural beauty" in poetry creation refers to the rigorous structure of the poem. Each sentence and each section is as precise and orderly as a building, showing a structural beauty. For the Crescent Poetry School, the concept of "architectural beauty" sparked widespread discussion. Critics believe that modern poetry aims to break the restrictions of traditional metrical poetry and pursue free expression of words. Using "architectural beauty" as a criterion seems to constrain the poet's creative freedom. However, supporters believe that "architectural beauty" does not

constrain creation, but innovatively constructs the aesthetic standards of new poetry based on in-depth study and respect for the inherent laws of poetry art. It is an early, systematic and systematic review of the development of new poetry, scientific understanding.

In fact, the evaluation of "architectural beauty" does not need to be determined through special research. The circulation and wide recognition of many classic works created by the Crescent Poetry School is itself the best proof of the value of "architectural beauty". Furthermore, both professional recitation performing artists and folk enthusiasts generally regard the poetry of the Crescent School as the first choice material for recitation. This not only demonstrates its artistic charm, but also reflects the role of "architectural beauty" in improving the overall artistic effect of poetry, important role. From an expanded perspective, the embodiment of "architectural beauty" in Crescent School poetry is not only limited to its formal regularity and structural rigor, but more importantly, how it is combined with the emotional depth, ideological content and aesthetic pursuit of poetry. Create poetic works that are both in line with modern aesthetics and have profound connotations. This dual pursuit of structural beauty and content depth makes the poetry of the Crescent School not only present unique aesthetic features in form, but also show profound artistic power in emotional expression and ideological exploration, thus becoming the development of modern poetry [5]. An important milestone in the history of poetry, it had a profound impact on later poetry creation.

"Farewell Cambridge" demonstrates the "architectural beauty" of poetry with its rigorous structure and orderliness. Each stanza of this poem has four lines, with a line length of six to eight characters. The subtle changes in line length reflect the subtle changes in the poet's emotions, especially the contrast and echo between the first and last stanzas, which reveals the subtle differences in emotional expression and deserves careful analysis. In the recitation performance of the poem, the three artists Li Yi, Li Lihong and Xu Tao showed obvious individual characteristics in their emotional control, which further enriched the interpretation of the poem. Li Yi's recitation version mainly uses bright real voice as the keynote. Through his slightly brisk speaking speed and stable volume in his recitation, he conveys his

cherishment of beautiful memories after parting and his optimism for future life. This processing method, while respecting the intention of the original work, reflects the reciter's own positive outlook on life [6].

In contrast, Li Lihong's recitation is carried out with a low and gentle voice, creating a deep sadness of farewell. Especially the slight pause before the word "cloud" at the end of the poem seems to be the reader's last gaze with this familiar land, and then quietly leaves, further strengthening the emotional depth of parting. Xu Tao's recitation version further highlights the emotional tone of "pain". In the last section, he obviously slowed down his speaking speed, and through the slow pronunciation of each word and the low and dark tone of his voice, he expressed a painful emotion that was difficult to let go. This recitation method seems to deviate from the convention of "architectural beauty" in poetry, but in fact it deeply reflects the poet's special emotional connection with the "Cam River". Xu Zhimo stated in "The Preface to the Collection of Tigers" that the Cam River meant far more to him than just a river. It was the enlightenment of his soul and the awakener of the destiny of the poet. Xu Tao's recitation precisely captures this deep emotion, and through the artistic expression of audio language, makes this pain of separation vivid and real.

To sum up, the three recitation performing artists demonstrated the profound emotional level and rich artistic charm of the poem "Farewell Cambridge" through different emotional control and recitation skills. This is not only an extension of the application of "architectural beauty" in the art of recitation, but also a profound understanding and reproduction of the emotional connotation of the poet and his works, thus proving the lasting influence of Crescent Poetry School poetry in literature and art [7].

If compare the recitation version of "Farewell Cambridge" by the three recitation artists to an architectural work, that can get the following distinctive comparison. Teacher Li Yi's version, with its bright and clear sound texture and brisk recitation rhythm, resembles an exquisite small foreign-style building. Its delicate decoration and elegant garden seem to attract bees, butterflies and birdsong, embodying a kind of elegance and elegance. The fusion of life aesthetics. This recitation method is like the design concept of a small foreign-style building,

which aims to create a comfortable and beautiful living environment, reflecting the reciter's cherishment of the beautiful memories of poetry and his optimism for the future. In comparison, Teacher Li Lihong's recitation is like a wooden cabin in the forest. The deep tone and warm emotional tonality in his recitation are reminiscent of the harmonious coexistence of the cabin and nature, as well as the tranquility in the natural environment, and thinking. This recitation style reflects the sad mood of farewell in the poem, just like looking at the tranquility of the forest through the window in a cabin in the woods. It not only shows the close connection with nature, but also expresses profound humanistic care. Teacher Xu Tao's version is more like a modern art museum. The innovation and uniqueness in his recitation are reflected in the deep exploration and expression of poetic emotions. Just like the avant-garde design and exhibition concept of the art museum, it finds a balance between standardization and creativity. . By deliberately slowing down the speaking speed and emphasizing the emotional color during the recitation, Teacher Xu Tao's performance is like an exhibit in an art gallery, touching the audience with its unique perspective and profound emotions, and demonstrating the profound art of poetry. Charm and emotional power [8].

In short, by comparing the recitation versions of the three artists to different types of buildings, not only can you vividly understand their respective recitation styles and artistic pursuits, but also deeply explore how they interpret and express "Farewell Cambridge Again" through the artistic construction of sound. "Emotional and aesthetic value in ". This metaphor not only enriches our understanding of the art of recitation, but also demonstrates the infinite possibilities of poetry recitation in emotional expression and artistic creation.

5. Problems that Often Arise in Emotional Grasping

When reciting Crescent Poetry poems, "touching the scene to evoke emotion" is regarded as an efficient method, benefiting from the beauty of Crescent Poetry in phonology, imagery, and format. This kind of beauty greatly promotes the process of the reciter actively mobilizing inner emotions. However, effectively transforming this emotion into vocal expression—"sound comes out with emotion"—is a more complex

and challenging task. In practice, two extreme situations are usually encountered: First, emotional over-investment can lead to vocal loss of control. The emotion invested in the recitation process needs to be real and abundant, but at the same time it must be controlled by rational thinking. When the expression of emotion exceeds the scope of rational control, there may be phenomena such as voice cracking, over-emphasis, forgetting words and even emotional breakdown. This loss of control reflects the reader's lack of balance between emotional expression and vocal control. Secondly, excessive focus on vocal skills and recitation skills may lead to insufficient emotional investment, which is the so-called "walking" or "showing off skills". With the continuous improvement of public art aesthetics, once the reciter shows false emotions, the audience will soon be able to identify it. This kind of hypocrisy will not only instantly break the emotional resonance of the audience, but also cause a shift in attention and weaken the artistic effect of the recitation.

Therefore, reciters need to find a balance between emotional expression and technical control when performing. This not only involves the understanding of the deep meaning of poetry and the true experience of emotion, but also requires the skilled use of voice control and recitation skills. The ideal recitation should be one in which emotion and technique support each other to build a performance that touches people's hearts [9]. Reciters need to learn through continuous practice and exploration how to effectively use recitation skills to enhance the expression effect while maintaining emotional authenticity, and avoid excessive emotions or overly prominent techniques that neglect the depth of emotion. This kind of recitation can not only win the audience's recognition, but also better reflect the artistic charm and emotional power of Crescent Poetry.

6. Conclusions

This study deeply explores the emotional grasp and expression of Crescent School poetry in recital performance art. Taking "Farewell Cambridge" as an example, by analyzing the different interpretations of three recitation artists, Li Lihong, Xu Tao and Li Yi, it reveals how Crescent School poetry through the multi-dimensional expression of the art of recitation, its unique "musical beauty", "painting

beauty" and "architectural beauty" are conveyed. The study found that the reciter can effectively convey the emotional depth and aesthetic value of the poem while maintaining the rhythmic beauty of the text through a sophisticated understanding of the poem's structure and true emotional involvement. This not only reflects the high degree of unity in form and content of Crescent School poetry, but also demonstrates the unique ability of recitation art in emotional communication and artistic creation. However, over-investment in emotion and over-emphasis on technique have become two major problems in the practice of recitation, which may lead to loss of control of emotion and shallow artistic expression respectively. Reciters need to find a balance between emotion and technique in practice, and achieve a harmonious unity of emotion and sound through accurate grasp of the deep meaning of poetry and sincere expression of emotion, so as to enhance the artistic effect of recitation and deepen the audience's artistic experience.

This study emphasizes that the art of recital performance is not only the display of skills, but also the transmission of emotions and thoughts. Reciters should have a deep understanding of the connotation and emotion of poetry, and build a rich and colorful artistic world for the audience through delicate sound processing and artistic creative expression. The recitation practice of Crescent School poetry proves the important role of recitation art in the dissemination and cultural inheritance of modern poetry, and demonstrates the infinite potential and charm of sound art in expressing the value of literary aesthetics. Through continuous exploration and practice, the art of recitation will continue to become an important bridge connecting poetry and audiences, emotions and thoughts, and promote in-depth communication and resonance between literature and art.

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