



The New Linguistic Aesthetic Features of Chinese Broadcast and Television Hosts in the Convergence Media Era

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Abstract. The trend of media convergence development makes an important breakthrough for breaking the barriers of different media communication, and it also puts forward higher requirements for participants engaged in different media content production in the past. Broadcast and television hosts are the part of media content producers of Chinese broadcast and television arts. As language workers, they need to share information, express thoughts and disseminate views through abundant linguistic expressions. By reviewing the historical evolution of linguistic aesthetics among Chinese broadcast and television hosts, the study summarizes three new linguistic aesthetic features of Chinese broadcast and television hosts in the New Era: the unification of the past and present, the merging of artistic aesthetics with real-life realities, and the harmony between rationality and emotion.

Keywords: convergence media, Chinese broadcast and television hosts, linguistic aesthetics, Aesthetic Linguistics, discourse characteristics

1 Introduction

The development of media technology and the alternation between new and old media are closely linked to information dissemination. [1] Through the transition between new and old media forms, each older medium becomes part of the organic portion of the newer medium in some way. This inevitable progression, driven by technological innovation and advancement, not only facilitates the replacement of the old media but also disrupts the existing media ecosystem and order. This phenomenon of continuous coexistence and substitution of the old media and the new ones is a historically and logically consistent rule of historical progression which is full of paradox. Thus, Huang [2] concluded that "digital technology can integrate and reorganize the existing media and its communication paradigm". He emphasized the new characteristics of convergence media in the integration of digital technology, thus criticizing the mechanical and superficial view that only limits convergence media to the "transformation" of old media. In a word, at the very beginning of the development of digital technology, the trend of media convergence has already been brewing, and in the contemporary world of great prosperity in information technology, media convergence would be one of the

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most important development trends that no one can ignore. According to the summary by Lan and Yang [3], the media convergence in China has roughly experienced four stages: newspaper (radio and television) online stage, network newspaper (radio and television) stage, all-media stage (the concept of all-media and convergence media is used in parallel in the later stage), and convergence media stage. At present, the media convergence process in China is in the stage of convergence media, the fourth one as listed. It should be emphasized that the definitions of convergence media and media convergence are not that clear among scholars and experts, but some scholars, such as Kuang and Shao [4], put forward that "convergence media is proposed by domestic scholars based on the concept of media convergence". The importance of the convergence media era lies in the integration of concepts, technology and platform. The boundaries of media are no longer clearly visible, which provides more abundant innovation opportunities for content production. Since the development of convergence media has become a general trend, it is necessary to follow the trend, to discuss the communication ecology in the convergence media era, and to summarize the mechanism and characteristics of each part of information production and dissemination in the convergence media era.

The age of convergence media would not let off any media participants. As an important part and participant of broadcast and television art, the hosts have attracted wide attention because of their work characteristics of "on the stage + on the screen", different hosting artistic styles and also their personal artistic charm. Therefore, the development of broadcast and television hosts in the era of convergence media has also attracted the attention of many communication scholars. Like the development of various key elements of the media industry, the development status of Chinese broadcast and television hosts in the current convergence media environment is also facing a complex situation. On one hand, compared with traditional media, the work of them is challenged. They have to face up with the challenges brought up by AI and digital technologies. On the other hand, the convergence media trend also provides more opportunities for excellent broadcast and television hosts. At this moment, the radio and television hosts who are supported by profound cultural background, rich world knowledge, broad international vision, and are full of human nature, emotion and artistic appeal will have more important aesthetic value not only to the audiences and listeners but also to the healthy advancement of the communication industry. So, it is important for the broadcast and television arts studies to analyze the risks and chances that the convergence media era brought up to relevant participants, including hosts and the other content producers. Pay attention to the language beauty of broadcast and television hosts in the era of convergence media, and summarize their aesthetic characteristics, could promote both theoretical thinking and practical creation of Chinese broadcast and television hosts. Indeed, without the historical development practices that deeply and thoroughly influenced Chinese broadcast and television arts evolution and improvement, the status of Chinese broadcast and television arts would not be so upbeat and prosperous at present. So, new understandings and experience would be summarized each time while looking in retrospect.

2 Historical Development of Linguistic Aesthetics Features of Chinese Broadcast and Television Hosts

According to the logical clues of historical development, there are obvious differences in the language aesthetic characteristics of Chinese broadcast and television hosts, which can be roughly divided into three historical periods: the early days after the founding of People's Republic of China, the 1980s and 1990s, and the early 21st century, as well as the current stage of convergence media era. The following is a summary of the language aesthetic characteristics of Chinese broadcast and television hosts in different periods separately.

2.1 Early Years (1950s-1960s)

During the early days after the founding of People's Republic of China in 1949, the linguistic aesthetic style of national radio broadcasts continued the news linguistic style of the Communist Party of China during the Yan'an Xinhua Radio Station era. The radio was primarily used to deliver hard news broadcasting, with announcers rather than "hosts" in strict sense. The announcing language style was pervasive at that time, and the linguistic aesthetic style was formal, serious, and reflected the ideology of that era, conveying clear and unambiguous messages. The tone of announcing was full of determination and passion, emphasizing loyalty and encouragement, which aligned with the nation's reconstruction practice and publicity needs. At that time, this language aesthetic style was only related to the background of the times, and this unity, regularity, sedate sense and high-spirited sense gave the audience a calm atmosphere, encouraging inspiration and high morale.

Zhu [5] inherited the idea of practical aesthetics and believed that the application of practical aesthetics should not only be limited to material production. He expanded the practical activities to all forms including material production activities, and also the art and aesthetic activities. From the perspective of the ontological aesthetic theory, the linguistic aesthetics of broadcast and television hosts in the first period just reflects its important connection with production practice, and at the same time, as a kind of artistic practice, it also fully improves the feelings and standards of linguistic aesthetics in the process of self-development and self-promotion.

2.2 Developing Stage (1980s-1990s)

Since the founding of PRC, the country's reform and development has not been always smoothly progressing, but full of difficulties and challenges during social practice and advancement. However, from the 1950s to the first few years of the 1960s, China's broadcasting industry in general continued to be in such a state of high spirits and full of inspiration and encouragement. The announcer's broadcasting played an important role in ideological guidance, showing the characteristics of positive and upbeat aesthetics style, inspiring people and giving strength to national construction.

When it comes to 1980s, the era of reform and opening up in China brought significant changes to broadcast and television hosting industry. As television technology developed, broadcast and television hosts began to appear on the screens, utilizing both auditory and visual communication forms to spread information and ideas. In the early 1980s, CCTV and radio stations began to use the title of (television program) hosts respectively. Different from the announcers who transmit a single voice mode through radios, the TV hosts at this time had the opportunity of "multimodal" display. They conveyed language through sounds, which contains rich information and cultural values, and also conveyed richer information to the audience through visual modes such as body postures, facial expressions and eyes contacts. These new forms were more expressive and infectious than the single voice mode channel. At this time, as soon as the visual mode appeared, language became one of the many information channels rather than the only one. Therefore, the aesthetic characteristics of language are often ignored, and both program producers and audiences began to pay more attention to the beauty of TV pictures, costumes and stage decorations. These new things began to distract the attention of the audience. The aesthetic style of hosting became more personalized, with a shift from rigid, formal language to more conversational, approachable expressions. Television hosts conveyed messages not only through their voices but also through their physical expressions, creating a more dynamic and engaging aesthetic feeling. China's broadcast and television arts were also becoming more and more diversified and rich at that stage. Many television programs with novel forms and rich contents had appeared, leaving profound and beautiful memories for the generation.

2.3 Early 21st Century

China's broadcast and television industry had entered a new period of development when it entered the new century. With the revolution and development of computer technology at the end of last century, the trend of the Internet information age had deeply affected China and the world as well. At the beginning of this century, television media presented a blowout of great development and prosperity. The early 21st century marked a new era for Chinese broadcast and television arts because the appear and rise of the Internet and all kinds of new media platforms. On one hand, traditional media such as broadcast and newspaper still played an important role, and on the other hand, the Internet media is brewing a big change to the new world. Market economy had played an important role in the new century. At this time, various broadcast and television programs had sprung up on China's screens and radios, and many new broadcast and television hosts had also emerged, offering many excellent cultural meals to the audience. The personality of broadcast and television hosts was more distinct and vivid, and it is difficult to find the host whose appearance and hosting style was completely consistent with any other one on the TV screens and on the radios. The linguistic aesthetic style of broadcast and television hosts was also more colorful and more charismatic. Most of them had their own aesthetic characteristics, which is difficult to summarize with a unified overall style. Broadcast and television hosts diversified in style and presentation, making it difficult to define a singular aesthetic standard. Nevertheless, the key linguistic aesthetic feature shifted towards more interactive, dialogic, and

impassioned communication. Hosts engaged more emotionally with their audiences, reflecting the dynamic, fast-paced nature of modern media. Meanwhile, hosts in this period had a clearer division of work. Different shows had different hosts with different aesthetic styles.

3 The New Linguistic Aesthetic Features of B&T Hosts in the Convergence Media era

Based on the former retrospect on the historical process of Chinese broadcast and television hosting industry, and the irresistible influence of the convergence media trend, this paper holds that Chinese broadcast and television hosts in the new era have the new characteristics of linguistic aesthetics, which are the unification of the past and present, the merging of artistic aesthetics with real-life realities, and the harmony between rationality and emotion. The reasons for calling them new features are not that they are completely different from the traditional media communication era in the past, but precisely because in the tension structure of the coexistence of new and old media in the convergence media era, broadcast and television hosts have more distinctive characteristics in the aesthetic expression of language arts. In short, these so-called new features are what Hegel [6] called "the unification of history and logic", which is a new expression and innovative interpretation of historical features in the era of convergence media.

3.1 The Unification of The Past and Present

The first key feature of new linguistic aesthetics in the converged media era is the unification of historical depth and contemporary relevance. This feature emphasizes that Chinese broadcast and television hosts should fully grasp the rules and methods of "the unification of history and logic" in the work of language arts, not only rooted in the profound and rich historical resources of traditional Chinese culture, but also been able to follow the pulse of the new era of rapid development and changes. Broadcast and television hosts must draw on China's rich cultural history while staying in tune with the fast-changing dynamics of modern media. This synthesis ensures that the aesthetic appeal of their language remains grounded in tradition while adapting to new media environments. History cannot be lost because history is the source of order and logic. Losing history is losing the root of culture, and art will have no vitality, let alone the sense of beauty. And the sense of time should not be lost either because it is the direct source of artistic inspiration, the direct background of contemporary art aesthetics, and a discourse field that nourish artistic life. Only by entering such an artistic aesthetic context that combines past and present, can hosts better discover and feel beauty, and then express it in words.

3.2 The Merging of Artistic Aesthetics with Real-life Realities

The second feature is the merging of artistic aesthetics with real-life realities. From the perspective of practice, the broadcast and television industry generally belongs to a kind

of spiritual and artistic practice. However, its development and communication cannot be separated from the progress of media technology which belongs to the practice of material production. It should first highlight the spiritual aspect, that is, an artistic aesthetic. Art comes from the reality, but it is higher than the reality as well. The artistic activities of broadcast and television have the characteristics of typical ideology and value guidance, so the hosts' language activities should always maintain a restrained rational and a restrained critical. Broadcast and television hosting, as a form of artistic practice, must reflect real-world experiences in its linguistic expressions. The beauty of language in this context is the ability to abstract complex real-life situations into elegant, comprehensible, and aesthetically pleasing communication. This balance between art and reality is essential in engaging audiences and creating meaningful connections through language.

3.3 The Harmony between Rationality and Emotion

The third aesthetic feature is the harmony between rationality and emotion. Since the Renaissance in the West, human nature has gradually awakened. In the history of philosophy, the emphasis on human subjectivity in modern western philosophy has even formed a tendency to destroy the essentialism. While in the practice of material life, since the beginning of the Industrial Revolution, the innovation of technology, the development of science and technology and the rise of the Internet, has made the human world to enter a state of "rationalism". This rationality is not only reflected in the objective world, but even has entered the "meta-world" connecting the objective and the virtual world. In the face of the reality of the digital age, in the face of powerful computer intelligence, and in the face of powerful rational forces that have even begun to control the "non-objective" world, the value of human nature will be even more precious than ever before. In the digital age, where logical, data-driven communication often takes precedence, it is crucial to preserve the emotional depth of human interaction. Man's sensibility, emotion and spirit are the values of being a man. The celebration of beauty of human and the awakening of people who have been domesticated by the rational world are what broadcast and television hosts can do on big or small screens. The linguistic aesthetics is reflected in the precious empathy of all people for human nature and essential shared values. In the digital world, everything is interconnected, but the human nature cannot be annihilated at any time. On the contrary, it should always shine when the time is full of mechanical sense and pure "rationality". Broadcast and television hosts must balance rational discourse with emotional expression, ensuring that their language not only conveys information but also resonates emotionally with their audience.

4 Conclusion

The development trend of convergence media has become a reality. As an important participant in broadcast and television media communication, broadcast and television hosts use language to guide the audience's thoughts, to influence social public opinion,

and to change people unconsciously. In the era of convergence media, the pursuit of linguistic aesthetics should not only stay in the aesthetic expressions of broadcasting styles, language forms, body postures and other aspects, but should be more in-depth, and think deeply about the philosophical problem of how to adhere to human understanding of beauty with language in such a complex and profound era. The era of convergence media presents both challenges and opportunities for Chinese broadcast and television hosts. To succeed, they must adapt to the new linguistic aesthetics of the time, which combine historical significance with modern sensibility, merge artistic beauty with real-life relevance, and balance rationality with emotional resonance. These features reflect the complex interplay between tradition and innovation, allowing hosts to connect meaningfully with their audiences in a rapidly changing media environment. There are many sub-topics of broadcast and television arts, and there are different program forms as well, so different hosts' language utilization and their pursuit of different artistic styles should have both connections and differences. However, this paper does not analyze these problems based on classifying and discussing different media forms and different categories of programs. This paper only gives an overview of the unified critical thinking of Chinese broadcast and television hosts' linguistic aesthetics. Subsequent studies can be refined from the aspects of classifying different media forms as well as different program categories.

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