The Intersection of Technology and Tradition: A Comparative Analysis of AI and Live Anchors in Verbal Expression

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Abstract

This paper explores the differences in verbal expression between AI anchors and real-life anchors. Case studies and comparative methods are used to analyse the use of external and internal techniques between live and AI anchors. AI anchors demonstrate a high level of technical processing skills, such as the correct use of pauses and accents, but fall short in emotional resonance and personalised expression. Real-life anchors, with their ability to interact and adapt emotionally, show strengths in more complex situational repertoires and deeper linguistic expressions. In addition, by comparing the differences in linguistic aesthetics between AI anchors and real-life anchors, the irreplaceable nature of unique human aesthetic ability and emotional expression is further emphasised. Despite the progress made by AI technology in simulating human speech and emotions, real-life anchors demonstrate a higher level of artistic aesthetics in terms of deep understanding and emotional resonance.

Keywords: language expression skills, AI anchors, real-life anchors, language aesthetics

1. Introduction

Language expression is crucial for broadcasters and presenters and has a direct impact on professional performance and programme quality. Successful language not only follows the norms of standard Putonghua, but is also clear, fluent and infectious. In addition, quality voice enhances programme artistry and audience bonding. Language is truly successful when the three aspects of message delivery, cognitive consensus and pleasure resonance work together to ensure that the message is delivered accurately, and the audience understands it fully.

2. Comparison of Stopping and Stressing Techniques in Language Expression

The differences in language expression between AI and real anchors were compared and analysed in terms of internal and external skills. External skills include alliteration, pauses, intonation and rhythm; internal skills involve object sense, situational repertoire and inner language. Pauses and accents are key to language expression, giving form and structure to the language. Correct determination of stress

requires consideration of the context and the object of expression to avoid misunderstanding or confusion.

In March 2023, Shandong Radio and Television launched its first digital virtual presenter, "Aquamarine", which uses advanced graphics and speech synthesis techniques to simulate human broadcasting. The ability to simulate human speech was tested by analysing Aquamarine's speech in a news programme, including intonation, pauses, connections and accents.

The AI anchor "Aquamarine" launched by Shandong Radio and Television exceeded expectations in broadcasting performance, especially in handling pauses and accents, with only a few voice defects. This news commentary focuses on the development strategy and policy support for Shandong's cultural and tourism industry.

In terms of technical processing, AI anchors appropriately use medium pauses to distinguish between different levels and improve the comprehension of the content. For example, when introducing specific cultural and tourism projects, short pauses are used to distinguish between modifiers and subjects to enhance the clarity of expression. When discussing policy support, the focus and impact of the policy are clearly conveyed through appropriate pauses and distribution of stress. In addition, the parallel structure and progressive relationship of stress processing effectively emphasise the diversity and far-reaching impact of the policy. The performance of the AI anchor "Aquamarine" demonstrates the advancement of technology, and its precise language processing skills effectively support the communication of complex information, and also reflects the potential and challenges of AI in simulating human emotion expression and intonation processing. It also reflects the potential and challenges of AI in modelling human emotion expression and intonation processing.

For the test of the external skills of language expression of the real anchors, the author chose the news oral broadcast "China's ecological protection and restoration has achieved obvious results" by the anchor of CCTV's "News Feed" on 22 April 2024, Gang Qiang.

Gangjang's news broadcast accurately highlights the country's remarkable achievements in natural resource conservation, flora and fauna.

The broadcast was distributed according to the hierarchy, accurately selected accents and pauses, clearly highlighted the key information, expressed accurately and lucidly, and had an overall high degree of completion. However, the analyses in this sample can only represent the broadcasting ability of Rigid, not all announcers and hosts, and can only show that the announcers and hosts, after a long period of professional and hard training, are able to complete the broadcasting task well, especially the use of external language skills in news broadcasting.

According to the comparison between AI anchor "Aquamarine" and real anchor Gangqiang in terms of external language skills, it is not difficult to see that AI anchors can use appropriate stops and accents, express themselves in a hierarchical manner, make use of pauses to enhance the sense of hierarchy, and deal with grammatical phenomena, such as juxtaposition and parallelism, in order to enhance the accuracy and fluency of expression. At the same time, the broadcasting level and performance of different AI anchors may vary. Although AI anchors are able to demonstrate a high level of broadcasting language expression, the actual broadcasting effect varies depending on different systems and AI models with different levels of training and technology. In contrast, real-life hosts can also perform well in broadcasting tasks after professional training, especially in applying external language skills in news broadcasting.

3. Comparison of Internal Techniques of Language Expression

In the previous article, we have analysed the external skills of broadcasting language of AI anchors and real anchors. Overall, the performance of both AI anchors and real anchors is quite good, and the two sides can be said to be on a par with each other. However, there are two levels in accurately conveying meaning: the literal meaning and the deeper meaning behind the literal symbols. To express the deeper connotations behind the textual symbols, it is necessary for the communicator to create the text.

The "sense of object" is an important part of broadcasting creation, and there are some obvious shortcomings in the use of the sense of object by AI anchors and real anchors. Firstly, there is a lack of empathy: AI anchors usually

cannot really perceive or understand the emotional state of the audience, nor can they react flexibly to the audience's emotions. As a result, there is a lack of performance in emotional empathy and emotional expression. Secondly, fixed expression language patterns. the expression style and tone of AI anchors are often determined by preset models and algorithms, lacking flexibility and personalisation, and thus may appear too homogeneous and stereotypical when targeting different audience groups. The tone of voice processing is not natural enough, although the AI anchor can recognise the tone of voice and accent, but in some cases, the tone of voice processing may not be natural and smooth enough, appearing mechanised and hard, and cannot reach the natural smoothness of real anchors. Third, the lack of interactive communication. As the AI anchor lacks real emotions and thinking, its communication may not appear to be intimate and humane enough to provide an interactive experience between real humans. Finally, it is unable to adjust the interaction for the real acting situation. The expression mode of AI anchors is usually preset, and lacks the ability to adjust in real time to the audience feedback, and is unable to make flexible adjustments for the audience feedback or interaction. These shortcomings may lead to the relative lack of application of AI anchors in the sense of object, and the lack of authenticity, emotional resonance and personalisation of the form of expression, which has certain limitations compared to real anchors. Comparatively speaking, real anchors have more significant advantages in interactive communication, emotional awareness and voice expression. Real-life anchors are able to draw on their surroundings, personal creative content, and their own experiences in real time to stimulate intrinsic emotions and envision the audience's presence. By perceiving the live environment and audience feedback, they are able to express themselves in a way that is more relevant to the real-time context and richer in conveying feelings and emotions. In addition, real-life anchors can flexibly adjust their expressions based on live feedback and real-time situations during communication, making them more relatable and authentic.

Scenario reproduction is an indispensable key link in language expression. As an AI anchor, it is impossible to get the "image" of the creative subject according to the author's emotions, attitudes, feelings, and even more so according to the text of the events, characters, plots, scenes, scenery, etc. to form a continuous activity of the imaginary picture. As a real anchor, the scene reproduction must come from the specific experience of feeling. In the creation of broadcasting, the emotions felt by the announcer or host during broadcasting often originate from the studio, the script itself, and the transformation from textual language to vocal language. The preliminary stage of creation is not just simply reading the script, but should come from the heart of emotion and resonance. Therefore, emotional experience plays a key role in it. Such feelings include figurative and logical feelings. AI anchors have some limitations in situational reproduction because it does not have emotional elements such as emotions, attitudes and personal feelings. Therefore, situational reproduction is a key aspect for broadcast hosting, and real anchors are able to create more vivid and emotionally rich situational reproduction through their personal feelings and real-time environments and content, while AI anchors are limited by text content and preset parameters, making it difficult for them to express personalised emotional reproduction.

One of the most important skills among the internal skills of language expression is inner speech, which plays a very important role in determining our tone, understanding the proportion, mastering the context and clarifying the purpose. The final research result of the Jiangsu Province Graduate Student Research and Practice Innovation Programme project concludes, "Through the experimental study of the naturalness evaluation manual of the AI broadcast speech flow, we can learn that, compared with the real anchors, the subjects will feel raw and unnatural to the broadcast speech flow of the Xinhua News Agency's AI news anchors, which is specifically manifested in the following ways: subjectively speaking, compared with the real anchors, people are unwilling to listen to the AI news anchor's broadcast for a long time, the voice of the AI news anchor can't make people feel comfortable, and people think that the broadcast voice of the AI news anchor is not coherent and smooth

enough." [1] A part of the AI anchor in the language expression is no longer the previous mechanical simple broadcasting, but completed from the shallow ideology to the deep spiritual connotation of the expression.

4. Comparison of Linguistic Aesthetic Perspectives

Audible language aesthetics is an important and complex topic in Chinese aesthetics, which involves phonetics, rhythm, rhythm of sound, sonority, phonetic beauty, and rhetorical phonetics. In Chinese aesthetics, the aesthetics of language is not only about semantic communication, but also includes the rhythmic beauty of sound and the artistry of expression. Chinese aesthetics considers the beauty of sound to be crucial to language aesthetics. "Any art form should not be satisfied with analysis or presentation at the linguistic level only, but should incorporate the dimension of aesthetic interaction and examine the relationship of interaction between the creator and the audience. The expressor is not a unilateral and monolithic output, but it is in the interaction with the audience that the beauty of sound can be truly appreciated."[2]

The sound colour of the voice can directly affect people's perception and acceptance of language. In classical poems or traditional operas, the beauty of speech is often regarded as an important aesthetic criterion, such as the level and rhyme, etc., all of which are related to the aesthetics of sound. Chinese aesthetics emphasises the artistry of expression, and the aesthetics of language includes not only the beauty of voice, but also the subtleties of tone, inflection, and pause in expression, which can add aesthetic artistry to language. "From the point of view of Chinese aesthetics, the aesthetics of articulated language is a comprehensive concept involving the beauty of sound, the harmony of phonetics, the phonetics of rhetoric, and the artistry of expression. Together, these factors constitute the aesthetics of language, making communication more pleasurable, sensual, and better able to convey emotion and meaning. Under the joint influence of language communication activities at the three levels of official politics, people's culture and people's life, the traditional aesthetic system of the Chinese language, which absorbed the essence of traditional culture and combined with the practical needs of language communication in ancient society, was gradually formed, and the inherent aesthetic spirit and aesthetic scope of the art activities of the spoken language became clearer and clearer, with exemplary beauty, humanistic beauty and artistic beauty being the main aesthetic categories." [3] Audible language aesthetics plays a key role in Chinese aesthetics and involves many aspects. It is not only semantic communication, but also the rhythmic beauty of sound and the artistry of expression. This aesthetic not only makes language more attractive, but also deepens the emotional communication between people. Under the influence of traditional Chinese culture and language communication in modern society, the intrinsic aesthetic spirit and aesthetic categories of art activities in audible language have gradually become clear, and exemplary beauty, humanistic beauty and artistic beauty have become its main aesthetic categories. By emphasising the poetic function of language, especially the realisation of linguistic mood, sentiment and rhythm, the value of the aesthetics of audiolingual language is enhanced.

Aesthetic activity is a kind of thought and inner activity unique to human beings, which is a process from externalisation to internalisation, in which aesthetics relies half on the subject of aesthetics and the other half on the objective real world. Mr Zhu Guangqian, a master of Chinese aesthetics, said, "Beauty, half in you, half in me." This is what he meant. "I" is the subject of aesthetics, and "you" is the objective reality. Since half of the aesthetic activity lies in the subject and the other half lies in the object, it is necessary for the subject to play the subjective initiative to complete the aesthetic activity or must have aesthetic awareness, from this level, AI anchors can not complete the aesthetic activity, nor do they have aesthetic awareness.

Through their emotional expression, transmission of ideas and presentation of humanistic values, real-life anchors are able to

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convey their emotions and thoughts in a more natural and authentic way, establishing a deep emotional connection. Their unique personalities, rich experiences and deep cultural backgrounds make them even more compelling in radio and television. Becoming an exceptional broadcaster and presenter requires professional training and long-term study, a process that begins with voice vocal training at university level and progresses to specialised courses such as the fundamentals of broadcast creation. After graduation, they need to continue to hone themselves and improve their professionalism in the real world. This process is not only the cultivation of skills, but also the accumulation of a valuable life treasure. These experiences and experiences lay a good foundation for broadcasters and hosts, enabling them to better participate in humanistic aesthetic activities. By constantly embellishing and processing themselves, they are able to better display artistic beauty and artistic spirit, making their language expression more profound and broad. Such professional background and experience not only improves their professional level in the field of radio and television, but also enriches their ability to express themselves at the level of humanistic beauty. However, for AI anchors, "humanistic beauty" has some limitations in their language expression. Although some AI systems are able to simulate human speech and emotions, they lack the ability of real anchors to deeply understand and emotionally resonate. Text is a simple recognition function for AI anchors, and lacks the human ability to "think" and "feel" words, which is crucial in aesthetic activities. As mentioned above, the ideal aesthetic state requires the unity of subject and object, and AI lacks this subjective initiative, unable to complete the independent reading and real experience of a hundred states.

The artistic beauty of the language expression of real anchors lies in their mode of expression, the use of language and the pitch change of their voices. Through the clever use of these artistic means, they can better stimulate the aesthetic perception of the audience, making the language delivery more artistic. In contrast, the artistic beauty of AI anchors is limited by algorithms and training data, and may have some limitations in imitating natural language and emotional expression. Real anchors are able to show more personality, creativity and unique artistic spirit in their language activities. They can use language and expression flexibly, which makes the programme more creative and original. AI anchors relatively lack the creativity and flexibility of real anchors, and their language synthesis also relies on the language database of real anchors.

5. Conclusion

This study reveals the advancement of AI technology and its co-evolution with the language expression of real anchors through in-depth analyses of the language skills of AI and real anchors. Although different AI anchors have different ways of expressing themselves, we cannot deny that they have made significant progress in their expressions. While AI anchors excel in executing standardised processes, the flexibility of real-life anchors in handling complex emotions and scenarios remains irreplaceable. Future technological improvements should aim to enhance AI's ability to express and adapt to emotions for a more natural interaction experience.

Secondly, the aesthetics of audible language has an important position in Chinese aesthetics, which covers many aspects such as the rhythmic beauty of sound and the artistry of expression, giving language communication deeper emotion and context. Real anchors realise the humanistic and artistic beauty of language through emotional expression and cultural accumulation, showing a unique personality and artistic spirit. Although AI anchors have shown a certain language expression ability in the technological progress, they are still lacking in humanistic values and deep emotional resonance. In the future, the development of AI technology may narrow this gap, but the uniqueness and irreplaceability of real anchors in the field of language and art still cannot be ignored.

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