

A Study of the Value of the Human Voice in the Context of Body Embodiment

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Abstract. The idea that “the human voice has a feature of embodiment” was proposed by Mr. Xue Yibing, a Chinese researcher who belongs to a member of the Institute of Music, China Academy of Art. Such a notion is not only strange but also familiar. In this context, this paper will borrow the concept of “the origin of musical beauty is the human voice” and combine it with Husserl's view of “To the things themselves” in phenomenology. Under this circumstance, the embodiment of the human voice would be understood from the human body and sound itself, and the existence value and aesthetic value of the human voice it brings, that is, from the current value, it proves the subjectivity, spiritual embodiment and emotional preservation of human beings; from the aesthetic value, it recognizes non-real objects, brings dynamic manifestation and embodies aesthetic imagery. The inspiration of the human voice in contemporary art creation is further obtained: the understanding of tradition and innovation in the human voice, the use of voice to integrate the single and multiple, the human voice to carry the individual and society, the human voice to coordinate the reality and transcendence, which gives the human voice in the new era more profound connotation and significance.

1. INTRODUCTION

Xue Yibing once stated that “The origin of musical beauty is the human voice” and emphasized the connection between the human voice and various aspects of human life (Xue, 2020, p.33).[13] The human voice, generated by the vibration of vocal cords and heard by the human ear, holds a profound relationship with people. Whether in musical performances or daily interactions, the human voice plays a crucial role in conveying emotions, thoughts, and messages.

People can feel empathy with the skilled and emotional human voice through the performer singing the lyrics. In daily life, people use the human voice to convey messages of value so that the audience can discuss and think about the same topic in the same context; In artistic creation, the artist hums out his inner voice through his human voice and conveys the thoughts and feelings he wants to express to people with the melody. Embodiment is a concept in phenomenology, although not only. Guan Jianhua argues that Chinese folk music lacks a systematic theoretical framework and Xiao Mei questions the use of refined language to express musical knowledge,said there is no unified usage of “Embodiment” in China, such as “Concrete implementation”, “Embodiment”, and so on. Among them, “Embodiment” is the most common translation. According to the contemporary theme of the term, the philosophy of science scholars uses the term “Affinity” in terms of connotation and its philosophical origin. She agreed with and borrowed this translation, and hoped to emphasize “The process of rekindled physical experi-

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ence and mutual guidance in the context and some of its 'fate. '” (Guan, 2006, p.224; Xiao, 2011, p.79, p.322).[4][12] These scholars emphasize the importance of returning to sound and exploring the value of the human voice in music.Thus, this paper aims to provide a specific theoretical framework for understanding the origin of musical beauty by examining the value of the human voice. Drawing inspiration from Edmund Husserl's contextual phenomenology, the study delves into the connection between the human voice and the world. By “going back to the thing itself,” we can gain deeper insights into the significance of the human voice in interpreting the beauty of music.

2. HUMAN VOICE HAS AN AFFINITY

The first thing humans do from the moment they arrive is cry, so the human body is primordial that is why it is necessary to discuss the human body itself. The human voice holds a deep connection to the human body and sound. In ancient Chinese texts like the Huangdi Neijing (Huangdi Neijing is a comprehensive medical book, which establishes the theory of “Yin and Yang and five Elements”, “pulse theory”, “Tibetan image theory”, “meridian theory”, “etiology theory”, “pathogenesis theory”, “disease”, “diagnosis method”, “treatment theory”, “health maintenance theory”, “luck theory” and other theories of traditional Chinese medicine in Huang-Lao Taoist theory. It discusses medicine from a holistic perspective. It presents a holistic medical model of nature,

biology, psychology and society) and "Emotional psychotherapy" ("Emotional psychotherapy" divides the human body into five systems according to the theory of "Emotional therapy of zang-qi" and "Five elements produce KE," according to the idea of "Spleen Wood, lung fire, heart earth, liver gold, kidney water," which is matched with the five elements and five body organs, the psychotherapy theory therapy is carried out by the function of mutual resistance and restriction between emotions), the human body was divided into five systems based on emotional therapy theories.[5] This understanding of the body predates Western anatomical studies, such as Andreas Vesalius's book *The Human Body*. Chinese texts like *Huang Ting Dun Jia Yuan Sheng Jing* has mentioned Lung strong is also the person who has many voices; and *The Literary Mind and the Carving of Dragons* has also said that man is the most extraordinary of all things in the universe, the core of Heaven and earth also acknowledge the link between the body and sound.[9] While western phenomenology, represented by thinkers like Husserl, Heidegger, and Merleau-Ponty, began exploring the human body's significance in the 20th century (Zang, 2005, p.80).[14] The western affinity for "Embodiment" in phenomenology is an inseparable pair of concepts. Don Hyds, representative of the American phenomenology of technology, once described the sound phenomenon as "The physical penetration of sound through my body, I 'heard' it with my body, from Bone to ear." (Don, 2007, p.81)[6] Thus, it can be seen that although the affinity of the human voice has not been put forward as a concept before, it has been exposed to relevant problems from the expressions of many scholars. However, ancient Chinese texts had already delved into this subject extensively. There are three categories of texts related to the affinity of the human voice. The first category involves the cultivation of emotions, such as 'Yue Ji' which states, 'The origin of all sounds lies in the human heart... its essence lies in the human heart's response to objects.'[7] This implies that the formation and realization of music follow the process of 'object - mind - sound - music,' where music is used to express human emotions. The second category focuses on the cultivation of virtues, with representative examples like the Buddhist text 'The Fifty Virtues of Bodhisattva Practice' ('Pusa Xing Wushi Yuan Shen Jing'). This book discusses the fifty virtues essential for the practice of Bodhisattvas in Buddhism. The third category explores the nature of affinity through the five viscera and six bowels. Examples include 'Huang Ting Nei Jing' and 'Huang Ting Dun Jia Yuan Shen Jing' from Taoism. Therefore, sound has always played a crucial role in connecting human history and music.

In summary, the human voice is intimately connected to the human body and sound. Ancient Chinese texts categorize the affinity of the human voice into emotional edification, the cultivation of virtues, and the study of affinity through organs. Western phenomenology recognizes the importance of the body in perceiving the world. The concept of the human voice's affinity may not have been explicitly articulated before, but it has been explored in various scholars' works.

3. THE AESTHETIC VALUE OF THE HUMAN VOICE IN THE CONTEXT OF AFFINITY

According to Martin Heidegger, the founder of Western existentialism, human value should be attributed to the entirety of being to protect its essence (Martin, 2002, p.705).[10] In Chinese philosophy, the value of human existence is predominantly associated with the concept of "Spirit." Therefore, this chapter mainly explores the three aesthetic values of the human voice in the context of the body to see how the human voice embodies subjective experience, represents the human spirit, and preserves human emotions.

Firstly, human voice embodies subjective experience. The human voice serves as a medium for individuals to express their feelings and perspectives, affirming their existence in the world. The absence of sound would render the world lifeless, as speech is the primary mode of social interaction for most cultures. Communication through the human voice not only establishes connections but also validates the existence of both the speaker and the listener. Physiologically, sound waves are transformed into electrical signals within the human cochlea, enabling auditory perception. Furthermore, from a neuropsychological point of view, "A recent study looked at the sensitivity to time scales in spoken language and found an important role for the premotor cortex in processing phrasal information in spoken sequences" (Scott, 2019, p.61).[11] From the above point of view, human subjectivity is embodied in the perception of sound through human beings' physiological and neural structures. In other words, just because the human voice has an affinity, the human body can discover the significance of the human subject's existence because the subject needs to communicate with the human voice when interacting with the human, through the human voice interaction from other people's words to understand their own, to prove their existence, and to prove the existence of other people, as Adler's fundamental claim, which is to prove their existence to others, and being needed by others. Rudolf Carnap has also noted that the human voice is "Inter-sensory" and "Inter-subjective" on a physical level, consistent with the experience of different subjects (Ge, 1990, p.133).[3] Therefore, the value of the human voice lies in proving the subjectivity of human existence.

Secondly, human voice represents the human spirit. In Chinese philosophy, the concept of "Xing Ling" denotes the interaction between individuals and the cosmos. Liu Xie referred to the spirit as the essence of the "Three talents," signifying the connection between human beings and the universe (Zhou, 1980, p.19).[15] Over time, the human voice undergoes changes in tone, timbre, and manner, conveying diverse spiritual qualities. Scholars like Zhong Rong (Zhong Rong is a literary critic of the Southern dynasties, had a concept of "Xing Ling" that was the same as Liu Xie's and used "Intonation of emotions" as a criterion for evaluating the quality of poetry, for example, in the evaluation of Ruan Ji's poem "Nourish spirit, deep hair thoughts, words in the eyes and ears, feeling sent eight wild tables," the "Spirit" is out of this) and Yan

Zhitui (Yan Zhitui, an ancient Chinese writer and educator, thought that "spirituality" has two meanings: practical articles edify people's moral character and thoughts and feelings; The other is a more literary style of emotional expression) also recognized the significance of spirituality (Jiang, 2021, p.195),[8] which aligns with Liu Xie's understanding. The human voice, therefore, represents the subjective spirit of individuals and can be viewed through an Eastern lens.

Thirdly, the preservation of human feelings. As a part of musical beauty, the human voice belongs to the art category, and its artistic connotation is limitless. Art is the only way for human beings to preserve their emotions. The value of the human voice to human beings is rich in physiological or spiritual significance and enriches the inner activities of human beings in terms of the emotional world of human life, and people no longer feel sad or emotionally deprived. For example, when people feel sad, the first thing they do is talk to their friends and relatives around them or listen to music from the voices of others; Or through their voices to express their feelings of boredom. These are common ways to help people to solve some of their emotional problems. From this perspective, the voice has always preserved the internal emotions of what happened, telling people the most profound feelings about their daily lives through the tone, attitude, tone of comprehensive feelings conveyed by the audience to be able to sense their feelings, which is not what the text can do. Therefore, it is precise because of the existence of the human voice to preserve human emotions, proof of the value of human existence.

4. THE CONTEMPORARY ENLIGHTENMENT OF HUMAN VOICE IN THE CONTEXT OF AFFINITY

China's rich cultural spirit emphasizes the "harmony between man and nature" and embodies a traditional aesthetic orientation rooted in the observation of nature. To inherit our traditional culture, modern music needs to recognize its development pulse and explore existing knowledge through a unique art language. By incorporating elements of traditional culture into modern music, we can enhance the appeal of the works, establish profound spiritual connections, evoke emotional resonance, and attract more attention. This fusion of classical culture and contemporary music creates a harmonious blend of oriental charm, deepening the audience's understanding and appreciation.

The vocal transmission of poetic achievements, such as Faye Wong's "Wishing We Last Forever," referencing Su Shi's "Shui Diao Ge Tou," showcases the beauty of ancient and modern times. Traditional cultural elements can directly inspire contemporary music and artistic creation through the integration of traditional and modern aesthetic interests. Jay Chou's "Haven snow" combines various cultural elements, drawing inspiration from Li Bai's "Morning Hair" and "Dream of Red Mansions." These successful works provide material for contemporary music and art creation. By creatively expressing and deconstructing elements of traditional Chinese culture, we

can enhance emotional expression, showcase the vitality of the present, and establish a connection between tradition and the modern world.

Music serves as the conduit for a nation's truth, with the human voice representing its essence. Each nation possesses a unique national spirit, contributing to the world's diversity and complexity. Through music, we can understand the diverse national spirits expressed in Eastern and Western music. China's emphasis on music facilitates a broader understanding of the national spirit, leading to the creation of music with rich national characteristics. The human voice, carrying the spirit of diverse nationalities, adds new dimensions to the inheritance and transmission of art. For instance, during the 2022 Winter Olympics in Beijing, athletes' appearance ceremonies featured classical songs from their respective countries, showcasing different aesthetics and musical styles.

The human voice acts as a bridge between individuals and society, serving as a medium that connects them spiritually. The relationship between music and individuals within society dates back to early prehistoric cultures, where music played a crucial role in religious activities(Gao, 2007, p.46-47).[2] Weber argues that people are the subject of sociological research and emphasizes the relationship between people's "Subjective intentions in social interactions" (Chen & Zhao, 2014, p.13).[1] It can be broadly seen that the voice is regarded as an individual's activity in society, and the aesthetic image that the voice presents is also a social event. With the rapid development of digital media, popular entertainment culture is more easily accessible and accepted by people, while elegant, serious, classic works of art because of obscure and increasingly far away from people. As digital media and popular entertainment culture become more accessible, classical works of art often feel distant and obscure. By incorporating language arts, vocal music, and elegant forms of art into people's lives, we can ensure that artistic expressions resonate within communities and reach a wider audience. Through digital media, individuals can represent the spirit of their own country's traditional culture, fostering a deeper understanding of national ideologies and cultural heritage. Examples like the documentary "A Long Cherished Dream" showcase the positive impact of Asian thoughts on overseas audiences, highlighting the extraordinary lives of ordinary Chinese people and promoting a positive image of the nation.

The subject exists in reality, but the subject spirit lives in the surreal, and the time spirit displayed by a nation corresponds to the overall theoretical expression of people's practical activities in a particular time and space, so there must be an element of reality. The content and form of people's practice activities vary with the times, so the corresponding spirit of the times is also different. The abstract expression of the time spirit to the concrete reality is a theoretical expression that transcends the time reality and pursues infinity, for example, the academic expression of the voice in telling the object. Based on this fact, the truth of the national zeitgeist represented by the human voice contains transcendence, while transcendence based on concrete reality is not absolute or contradictory but unified with the perception of human nature. The truth of

artistic works created by human voice is not the equivalent of fact but the abstract reaction after the foundation of reality and then to the real world, namely transcendence. The so-called surreal world has the basis of a surreal world but also surpasses the real world, so this kind of artwork with a human voice as the carrier embodies the thought of more profound musical beauty. The 20th-century composer Pierre Schaeffer's *Musique concrète* ("Musique concrète" is experimental technique of musical composition using recorded sounds as raw material. In addition to sounds coming directly from an instrument or voice, other sound sources, such as electronic synthesizers or sounds recorded from nature, may be used. Similarly, music in this style is wider than the regular rules of melody, chord, rhythm, and so on. At the beginning of the 1950s, he laid out the theoretical basis for concrete music as a form of composition. His representative music is *Symphonie pour un homme seul*) embodies The surreal features are embodied in his works, and his transcendence is embodied through various vocals in his real works, which bring a unique feeling to people. It is a voice that Little Evan feels in his heart every time, as if he hears his parents calling him to look for him. The human voice connects him with his parents, whom he has never met, thus producing the reality and the invisible space-time beyond.

5. CONCLUSION

In conclusion, a series of aesthetic values brought about by the affinity of the human voice (to prove the subjectivity of human beings, to embody the spirit of human nature and to preserve the emotion in existence; to recognize the non-realistic objects in aesthetics, to bring the pleasant feeling and to illustrate the aesthetic image in aesthetics) far exceeds our imagination. In the context of affinity, the potential value it contains is beyond reproach; a series of inspirations have been obtained: to understand tradition and innovation in the voice, to use the voice to merge unity and diversity, to let the voice carry the individual and society, to make the voice coordinate the reality and transcendence, let the voice in the new era has a more profound meaning. The study of the value of the human voice needs to be explored further. In the past, people only discussed it as physiology or phenomenology. Not only that but the value it brings, especially the spiritual value, should be paid more attention by contemporary art researchers, who hope to broaden the thinking field of today's art creation.

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