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NEW MEDIA IN PROMOTING CHINESE OPERA CULTURE

Master's Thesis
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INTRODUCTION

Since the 20th century,when there was a rise of modern media technology and the change of audience groups, traditional Chinese opera has constantly faced the impact of emerging media art forms such as drama, film and television. Especially in recent decades, with the rise of short video culture in online media, traditional dramas have dominated the market. However, due to the limitations of time and communication platforms, traditional dramas are facing severe challenges. According to the results of the census of Chinese local opera types released by the former Ministry of Culture at the end of 2017, as of August 31, 2015, there were 348 opera types in China. Over the past 30 years, 24 plays have disappeared and 17 are close to extinction. Under these circumstances, more and more scholars have realized the importance and urgency of promoting the modernization process of endangered opera media. Scholar Zou Yuanjiang pointed out that the transformation of traditional Chinese opera form from classical opera form to modern and contemporary drama form has formed an irreversible situation, and the ecology of traditional opera has been in a worrying predicament.

On the other hand, with the increasing importance of the development of media integration in the new era, the cross-media integration of opera has become an important part of the modernization of opera media. In 2022, China Internet Network Information Center (CNNIC) released the 50th Statistical Report on the Development of Internet in China (hereinafter referred to as the Report) in Beijing. According to the report, as of June 2022, the number of Internet users in China will reach 1.051 billion, and the Internet penetration rate will reach 74.4%. The number of short video users in China reached 962 million, an increase of 28.05 million from December 2021, accounting for 91.5% of the total Internet users. It can be seen that short video has become one of the main carriers of network audiovisual. With the support of relevant policies, traditional opera art is constantly trying new methods of dissemination. Accordingly, the study on the cross-media of opera has become an important topic in the current study on the modernization of opera, among which, the dispute on the cross-media communication of opera has also become a focus topic, and is full of unresolved opinions.

The research topic of this dissertation is narrowed to the most cutting-edge communication strategies of promoting Chinese traditional opera culture in the current cross-media process. Chinese opera culture is not only a national intangible cultural heritage, but also a national treasure. Chinese opera has been constantly innovating and developing in its long history. However, there is a problem of the loss of traditional

opera culture in China today. Based on modern new media, the opera industry is formulating protection strategies and countermeasures to promote its sustainable development.

The main problem under discussion is the communication strategy of the inheritance and protection of opera culture on the new media platform. With the rise of modern entertainment, traditional opera has gradually lost its influence on the public. Now it uses the unique advantages of the new media platforms to promote its development and to find a new way for the dissemination of its opera culture. How new media platforms enhance the communication effect of opera culture, as well as the impact of this communication on the audience, is a question worth studying.

The topicality of the research topic could be explained by the fact that being f the mainstream media platforms in China, BILIBILI, Douying, Wechat has a large number of users and rich research materials. The research on the communication strategy of this platform for Chinese traditional opera can make the traditional Chinese opera better inherit, and provide theoretical guidance for the development of related fields.

The main methods used in this thesis are literature research method, case study method, content analysis, and data analysis method.

The areas of possible practical implementation: mass media, public relations, scientific sphere.

OVERVIEW

Keywords: CHINESE TRADITIONAL OPERA, OPERA COMMUNICATION. DOUYING, WECHAT, BILIBILI, NEW MEDIA PLATFORM, CHARACTERISTICS, SYNTHESIS.

The **research purpose** is to define the communication strategies of traditional Chinese opera on new media platforms Douyin, Wechat, BILIBILI.

This purpose is implemented within the framework of the following **research tasks**:

1) to characterize the historical process and current situation of Chinese opera; to define the forms of synthesis of opera culture and mass media .

2) To determine the communication characteristics of traditional Chinese opera on new media platforms.

3) to define the problems existing in the communication of opera on the online platforms Douyin, Wechat and BILIBILI and put forward countermeasures.

The **research object** is Chinese opera content on the new media platforms Douyin ,Wechat and BILIBILI.

The **research subject** is the mechanism of communicating Chinese opera culture on new media platforms of China.

The **research results** are the following. Taking the communication content of traditional Chinese opera on the platforms of Douying, Wechat and BILIBILI as the research object, this study expounds the history of the Chinese opera communication and the forms of its integration with various media, presents the characteristics and existing problems of traditional Chinese opera content on the three platforms, puts forward corresponding suggestions for the spread of traditional Chinese opera in new media.

The master's thesis **structure** includes three main chapters with implicated topics as follows: (1) "Historical review of Chinese opera communication and the synthesis of traditional Chinese opera and mass media", which is a description of Chinese opera historical process and determining the integrated forms of opera and various media; (2) "Communication characteristics of traditional Chinese opera in the new media environment", which specifies the characteristics of communicating opera culture at Douying, Wechat, Bilibili. (3) "Problems of new media opera communication", which describes the difficulties of opera communication on the three platforms and puts forward corresponding solutions.

The length of the paper is 60 pages. It contains 35 sources.

ОБЩАЯ ХАРАКТЕРИСТИКА РАБОТЫ

Ключевые слова: ТРАДИЦИОННАЯ КИТАЙСКАЯ ОПЕРА, ПРЕДСТАВЛЕНИЕ ОПЕРНОЙ ПОСТАНОВКИ, ДОУИНЬ, ВИЧАТ, БИЛИБИЛИ, ОНЛАЙН-ПЛАТФОРМА НОВЫХ МЕДИА, ХАРАКТЕРИСТИКИ, СИНТЕЗ.

Целью исследования является выявление стратегий представления традиционной китайской оперы на онлайн-платформах новых медиа Доуинь, ВиЧат, Билибили.

Для достижения поставленной цели необходимо решить следующие задачи:

1. Охарактеризовать историю развития и современное состояние китайской оперы;

2. Определить формы синтеза оперной культуры и средств массовой информации;

3. Выявить коммуникационные характеристики традиционной китайской оперы на онлайн-платформах новых медиа;

4. Определить проблемы, существующие в представлении оперных постановок на платформах Douyin, Wechat и BILIBILI, и сформулировать предложения для решения данных проблем.

Объектом исследования является контент оперных театров на онлайн-платформах Douyin, Wechat и BILIBILI .

Предмет исследования механизм передачи оперного искусства на онлайн-платформах новых медиа Китая.

Результаты исследования: взяв за отправную точку контент оперных театров на онлайн-платформах Douyin, Wechat и BILIBILI, в этом исследовании был обобщен имеющийся материал по истории развития китайской оперы, определены формы ее интеграции с различными средствами массовой информации, выявлены характеристики и существующие проблемы представления традиционного китайского оперного контента на трех онлайн-платформах, выдвинуты соответствующие предложения по распространению традиционной китайской оперы в новых медиа.

Структура магистерской диссертации включает в себя три основные главы со следующими темами: (1) «История развития китайской оперы и синтез оперной культуры и средств массовой информации», в которой представлен краткий исторический обзор процесса развития китайской оперы и ее слияния со средствами массовой информации, (2) «Коммуникационные характеристики традиционной китайской оперы в современной медиасреде», дающая

представление о чертах, присущих оперному контенту на онлайн-платформах Douyin, Wechat и BILIBILI, (3) «Проблемы представления оперного контента в новых медиа», где анализируются сложности, связанные с передачей оперного контента на трех онлайн-платформах, и предлагаются способы решения этих проблем.

Объем диссертации составляет 60 страниц. Работа содержит 35