

The self-breakthrough of Chinese Red opera communication in the new media era

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Abstract

With the continuous development of Chinese economy and society, the development of Chinese Red opera, which once met the spiritual and cultural needs of the Chinese people, has gradually slowed down in different times and under different backgrounds. In the era of new media, there are still new opportunities for the development of Chinese Red opera, keeping pace with The Times and integrating the development with new media. However, in such a development path, Chinese Red opera needs to re-examine itself and look for a self-breakthrough in new media communication.

Keywords

New media; Chinese Red opera; Audience.

1. Introduction

Chinese opera was inseparable from the historical process of China at that time, and gradually formed a unique mode of opera creation, and then gradually formed a kind of unique Chinese Red opera from the theme classification. Red was a representative of Chinese modern revolution, since 1945 opera "white-haired female" born into drive gradually formed about Chinese modern revolutionary history theme as the core, on the music based on western opera creation genre and creation technology, with Chinese traditional folk songs and traditional opera tunes as the main music material, using the theme development shape character music image, singing using bel canto and traditional Chinese traditional opera, folk song cavity combining national singing interpretation of Chinese Red opera. Chinese Red opera has gradually developed from the opera works divided by creative themes to a very prominent creative category in Chinese national opera, which once set off the first and second stage in the development of Chinese national opera. After Chinese reform and opening up, the development of social and economy, the development of Chinese Red opera gradually slowed down.

Chinese Red opera has met the spiritual and cultural needs of Chinese people in different times and under different backgrounds, and become a representative of the symbol of the spirit of The Times. However, with the continuous development of Chinese economy and society, the era when the whole people sang the red opera excerpts no longer exists. In the background of the rapid development of new media, how should Chinese Red opera position itself and make self-breakthrough in communication? As for the self-breakthrough of Chinese Red opera communication in the new media era, we need to first understand the relevant background.

2. Materials and Methods

Music culture is always constantly metabolized in the development process of history. After entering the feudal society, the ancient Chinese palace music and dance, which integrates poetry, music and dance, was gradually replaced by the entertaining palace yan music — phase and big music. With the change of dynasties, Xianghe Daqu developed into the Qing and

Shang Daqu and then the Tang Yan Music Dance Song. With the development of the city in the Song Dynasty and the growth of the civic class, the palace Yan music was gradually covered by the market column Vacherie emerging Song drama. Starting from the development of Song miscellaneous opera, ancient Chinese opera experienced the main lines of Jin Yuan, Yuan miscellaneous opera, Ming Legend, four voices, Pihuang cavity, to the Peking Opera. The development of local operas and local small operas can not be underestimated. In the Republic of China, the ideological changes brought about by the May 4th New Culture Movement promoted the rise of new music, and Kunqu Opera, which was once highly respected by the literati, even nearly died out. Driven by the development of new music, the 1945 opera "White-haired Girl" marked the birth of Chinese opera.

2.1. The arrival of the new media era

With the development and change of Chinese society, the contemporary life has gradually moved from the need to solve the food and clothing to the era of intelligent information and big data in the development of the reform and opening up.

In the 21st century, mobile phones have gradually changed from a communication tool to a multi-functional mobile terminal. Almost everyone has a smart phone. In addition to making and making calls, there are many functions that fill the life of the public. Especially the emerging, huge, network media, not only the number of large, but also the scope of network media communication is wider, more far-reaching influence. Especially represented by mobile phone mobile terminal new media, in the hands of most people, even a, all kinds of information website, weibo, short video APP using network technology, digital means to information display more widely into people's lives, all kinds of mobile phone new media app has become an important way for people to obtain information and channels. Almost everyone is trapped by the network of big data, which not only changes the traditional way of information dissemination, but also changes the window and channel for people to see the world. In particular, popular culture has a huge influence on the audience through live broadcasting platforms, video websites, wechat, short videos, weibo and other ways. In 2015 China short video trend, has spawned a wave of length, small, fast-paced video content, when open TikTok, quickly, micro, weibo, little red book software, seems to be a brush will brush for a long time, public appreciation, more is "entertainment", micro entertainment is the real sense of fast food culture. Driven by the development of new media, people's entertainment life has changed rapidly, and their entertainment needs have become more and more diversified.

By comparing the data of the Development report of Chinese Internet Audio-visual Industry in 2020-2022, as shown in Table 1, the number of online audio-visual users in China is increasing year by year. Even in December 2022, the number of online audio-visual users in China reached 1.04 billion, surpassing instant messaging (1.038 billion) and becoming the largest Internet application.

Table 1. Data analysis of Chinese Internet audio-visual industry from 2020 to 2022

	2020	2021	2022
Chinese Internet audio-visual users scale	nine hundred and one million	nine hundred and forty-four million	one billion, forty million
Size of instant messaging users in China	eight hundred and ninety-six million	one billion, seven million	one billion, thirty-eight million

New media era, with the science and technology and 5G network technology, all kinds of information website, weibo, TikTok development of Internet technology, "digital information presented in more people's lives, not only changed the traditional way of spreading information, also changed the way of the development of traditional opera", also changed the window of people observe the world and channels. With the development of social economy, intelligent terminals has now penetrated into every corner of everyone's life. In the era of new media, short, small and fast food culture has flooded various new media platforms. In 2022, the number of short video users in China reached 1.012 billion, with a year-on-year growth of 77.7 million, and the number of network live broadcast users reached 751 million^[1].

In 2022, the market size of short video in the pan-network audio-visual industry accounts for 40.3%, and the size of short video users will reach 1.012 billion. Young-aged and middle-aged people of highly educated, first-tier and new first-tier cities have higher online audio-visual utilization rate. These people have more demand for watching news and learning knowledge when using new media, forming a momentum of online audio leisure and learning going hand in hand.

After the initial stage of the blowout development of short videos, the communication advantages of new media itself, especially the screening and recommendation of big data, will make more typed recommendations on what the audience likes. The immersive network browsing experience drives more professional audiences, which is more conducive to the dissemination and promotion of professional information and resources. Driven by the development of these new media, people's entertainment life has changed rapidly, gradually shifting from diversified entertainment to professional entertainment.

2.2. The current transmission status of red opera in China

In modern society, the pressure of work and life has multiplied. Going to the theater to see opera performances is itself a luxury and niche entertainment. Coupled with the rapid development of the information age and the influence of new media network, people's living habits have changed quietly, especially the young audience prefer the fast pace of artistic performance and technique of expression, so the opera this slow narrative art genre for young people is relatively no, so big appeal. In addition, with the development of society and the liberation of ideas after the reform and opening up, various art forms such as pop music festivals and concerts have entered and influenced the cultural market of China, and pop music seems to be more in line with the aesthetic needs of young people. Short, small and fast food culture has an increasing influence on traditional arts such as opera. The traditional way of opera communication can no longer adapt to the development of people's spiritual needs in the new media era, and even if there is a good opera, it is difficult to attract the attention of the young public.

In this context, national opera, a relatively conservative conservative art form, is far behind, and its spread is almost stagnant. The Chinese Red opera is even slightly "outdated" in the national opera. However, with the development of media convergence and new media, the communication channels of music and art are constantly expanding. In the new media environment, Chinese Red opera is not completely without opportunities to break out of the encirclement. After all, all opportunities are accompanied by challenges.

But in the huge Internet audition industry, the Chinese national opera, especially the Chinese Red opera, occupies a very small market share. Opera is already a traditional art in front of new media. Although many opera practitioners have begun to register their accounts in new media for publicity and promotion, but due to the inherent form and characteristics of opera, there are some barriers when integrating with new media. If Chinese national opera, especially Chinese Red opera, wants to occupy a place in the new media, it is necessary to find the self-breakthrough of Chinese Red opera in the dissemination of Chinese Red opera in the new media.

In the past, you can only watch opera in theatre or TV opera, and today, the development of the media is almost covers all aspects of life, you just need to open the new media software on the mobile device big data can not only let more people understand opera, and, more importantly, can maximize looking for like opera like-minded people, let more people interested in opera development and promotion of opera.

In recent years, many cultural and tourism government agencies in China have begun to participate in the army of cultural publicity and promotion, and have become an important promoter for the protection and publicity of many traditional culture and local culture. However, the promotion of opera is not a unilateral effort, but the joint efforts of music promoters, performance groups, official organizations and various media. Whether the Chinese Red opera can ride on the class of publicity has to put some efforts on its own.

2.3. Advantage resources of Chinese Red opera communication

In the author's artistic style of Chinese Red opera in analysis, the artistic style of Chinese Red opera is the most prominent on the script creation of red theme, in music with Chinese traditional folk music, opera elements of features, in singing and performing featuring Chinese national singing.

Therefore, both the script content of Chinese Red opera, music creation, singing and performance have a deep audience base in China, especially the early red opera excerpts, with beautiful melody, concise lyrics and catchy, which is the inherent advantage of mass communication over western opera.

From the perspective of the script of the Chinese Red opera, the national revolutionary course as the core thought, or real revolutionary story, such as opera "sister jiang" "Liu Hulan" honghu red guard ", or with several historical figures for material again, such as opera the daughter of the party" wildfire spring breeze fighting ancient city "" yimeng ", or with ordinary little story revolution, such as opera" white-haired girl "" little two black marriage " and so on. At the beginning of the birth of Chinese Red opera, these stories were the personal experience of many people or the stories that happened around them. In the first and second climax of the development of Chinese Red opera, they were used as the classic songs of the whole people. Even if the new generation of audiences in the 21st century have not watched the red opera, it is still easy to be infected when they watch the red opera, which can be seen from the popularity of contemporary dramas and movies. For the classic theme of promoting the national spirit, Chinese people generally do not resist.

From the perspective of the music of Chinese Red opera, the integration of Western opera and Chinese traditional folk music and opera materials at the beginning of the creation of the audience of the original Chinese opera, and quickly accepted the opera, a new foreign art form. Using traditional Chinese national folk music, opera elements, which makes the Chinese Red opera will be catchy, so in the red opera, many opera passages was widely, even become the popular "song", such as "the north wind" "red head rope" "red plum" "I contribute to the communist youth" "water to a mountain" honghu water waves "" no tears no sadness "" qing ling ling water to blue ying ying day .

From the singing style of Chinese Red opera, the use of national singing method is undoubtedly the most convenient stepping stone to open the Chinese market. Its singing style has many similar singing and singing methods with traditional folk songs and operas, but it is not the same as traditional folk songs and operas. In particular, it integrates some vocal skills of bel canto singing, making it easier to obtain greater resonance when singing, and the mellow and relaxed voice is more easily accepted than traditional folk songs and operas. And opera as a kind of "opera" art form, combining singing, performance, music, dance, plot, characters, rich elements, many of them can be refined separately, whether in accordance with the linear development of the opera scene, section, or a single aria, a dramatic conflict performance, can

be refined separately. And can break the linear limitations of stage performances, using the introduction of the late montage structure of multidimensional expression, and cooperate with certain text, pictures, picture effects processing form, highlight, show, can also be like movie, trailer, let the audience understand the artistic charm of opera, appreciate the beauty of opera art.

It is not completely unacceptable for the 21st century not to accept red opera. Many people do not pay attention to red opera, and many classic red opera excerpts are almost unheard. But not hearing it does not mean that it is completely unacceptable, which requires the redecoding of the existing opera to keep pace with The Times.

2.4. Barrier to the transmission of Chinese Red opera

Due to the rapid development of the information age and the influence of the new media network, people's collective aesthetic taste and living habits have changed quietly. In modern society, the compression of public space and the increase of life pressure also make it a luxury activity for a large number of people to go to theaters to see opera performances. In the era of brilliant development of Chinese opera, the dissemination of opera is mainly performed in the theater with opera performance function in the core cities. The theater with such performance function is generally only a few theaters in large and medium-sized cities. In the current domestic cultural environment, a complete opera work cannot be performed for all audiences in every city, so it is inevitable to spread through the Internet, and we can try to take the road of stitching together complete opera pictures from a micro perspective.

In today's era, the network rapid development, most of the traditional entertainment communication has cannot satisfy people fast pace, fast entertainment life, what is more for opera, often two hours of performance, fast-paced life did not give people enough time and energy to see the whole play, today's young audience also prefer fast-paced art performance and technique of expression. The opera, this slow narrative art genre is relatively not to young people, so great attraction.

In addition, with the development of society and the liberation of ideas after the reform and opening up, various art forms such as pop music festivals and concerts have entered and influenced the Chinese cultural market, and pop music seems to be more in line with the aesthetic needs of young people. In this context, opera, a relatively conservative conservative art form, is far behind, and its spread is almost stagnant.

The integration and development of new media and opera short video is mutually exclusive, which is determined by the cultural positioning of new media itself. Opera focuses on integrity, freehand brushwork and stage, while new media is the product of the emerging era, emphasizing the fragmentation of entertainment, which, to some extent, affects each other. How to find the balance of development is also the challenge faced by opera.

2.5. Repackaging of Chinese Red opera

The decline of any art form is inseparable from the grinding of the development of The Times. China has had large-scale comprehensive performing arts since ancient times, from ancient music and dance to songs and traditional operas, each art form is inseparable from the development of society at that time. Lu Mengzheng once said that "time is also, luck is also, and fate is also", and the re-development of Chinese Red opera needs to grasp the pulse of The Times and follow the trend.

Some details of the script content of red operas also need to be adjusted. The early red operas were created in the revolutionary years. When we look at history from the perspective of development, the details of some red operas need to be adjusted. The audience who has just experienced the war is different from the new generation audience born in peacetime in terms

of experience and cognition, and the content of some scripts and the lyrics of opera excerpts need to be adjusted.

Once a lot of red opera passage can become a popular song, so today there is still classic power, but need to contemporary style of accessories to match, after all, at the beginning of the red opera creation, is at the beginning of the founding of new China, all aspects of the ability is not strong enough, so a lot of red opera in collective creation is due to the conditions, and is based on the existing conditions. It has been more than 70 years since the creation of the opera *The White-Haired Girl* in 1945. The sound of The Times has changed. The original red operas have been rearranged, and the melodies of many red operas still have strong vitality.

Red opera when the passage of image by the limitation of preservation condition has been damaged, and in the early development of red opera voice aesthetic and today there are a lot of changes, the new era emerged numerous characteristic young singer, their interpretation of red opera is commendable, such as Leijia, Wu Bixia, Huang Huali, Wan Shanhong, wang li, Wang Qingshuang, etc., their fusion ethnic, opera, bel canto, popular singing in one, form the sound of the more contemporary feeling feast.

After three years outbreak, a lot of people's cultural entertainment life a great changes have taken place, in TikTok, Himalayan, B and other new media audio-visual website online show of red opera, stage art "name" scene, not only shaped the people appreciate work new space new habits, and change the stage art spread of language and grammar. The stage will be moved to the "cloud", and the stage is "integrated" into the screen, to give the audience a new aesthetic experience.

2.6. Readjustment of publicity ideas

The arrival of the new media era can solve the problem of the development of Chinese opera and adapt to the traditional appearance of opera performance in a diversified way. In the current domestic cultural environment, a complete opera work cannot be performed for all audiences in every city, so it is inevitable to spread through the Internet. Take the road of stitching together the complete opera pictures from the micro point of view.

Opera, as an art form of "singing and performing opera", integrates rich elements such as singing, performance, music, dance, plot and characters, which can be refined separately. An article with thousands of words published on a wechat official account often takes a few minutes for readers to browse, while a short video can convey a complete theme connotation in about tens of seconds. This kind of "instant food" and immediacy, occupy the audience's time is not much, but easy to achieve the good effect of "lingering, give up halfway".

Opera is the main battlefield in the theater, in the era of new media, theater can explore new marketing methods, such as through WeChat public number, weibo, TikTok platform promotion forecast opera performance information, further strengthen the contact with new media and interaction, set up the new consumption orientation, expand opera consumer market, break the information barrier of the audience, most of the time, the audience is not to theater to watch opera, not really not willing to see, and receive less performance information factors.

In addition to the inherent performance information publicity, new media can reshape the audience's perception barriers to the opera art and provide the audience with a more direct opera experience. The publicity of new media can be either official publicity or self-publicity of the audience.

Official propaganda in addition to the inherent performance consulting propaganda, can quit the opera rehearsal trivia information, on the premise of without affecting theater performance, appropriate opera video, for no contact to the opera, the opera instinct has a sense of awe, actually appropriate fragments show may cause the attention of more audience in advance.

The integration and development of new media and opera is mutually exclusive, which is determined by the cultural positioning of new media itself. Opera focuses on integrity, freehand brushwork and stage, while new media is the product of the emerging era, emphasizing the fragmentation of entertainment, which, to some extent, affects each other. How to find the balance of development is also the challenge faced by opera. However, the fast-paced life does not give people enough time and energy to watch the whole drama. Making short videos may destroy the integrity of the whole drama, but it may also refine the plot, so that the audience can see the wonderful content of the whole drama, thus leading to the fragmentation and fragmentation of the plot. Because most new media adopt the form of short videos, and the distinctive features of opera editing give more space for video editing. Therefore, the key to the promotion of the opera fragments in the new media environment and the tacit understanding with the new media lies in whether the opera can be integrated into more new media.

With the support of big data technology, the transmission and acceptance of opera can provide more realistic feedback through the selection of public clicks. The real acceptance situation in turn can also be used as the basis for adapting or adjusting the way of opera presentation. webcast is one of the most popular forms of social networking. In recent years, more and more artists have joined the team of live streaming. There is a two-way interaction between opera actors and audiences, which has been transformed into a multi-dimensional interaction between actors and fans, fans and fans, and platforms and fans of the live broadcast platform. On the one hand, webcast trained opera performers, especially in the three years of epidemic, offline performance almost completely destroyed, online live performance can mobilize the enthusiasm of the actors and audiences, maintain the performance skills of actors, maintain the attention of fans; on the other hand, opera fans can enjoy previously unimaginable performances at home, can also greatly promote the development of opera, make webcast become a bridge between opera and young people. Through real-time "live broadcast", the actors themselves are tested and gave the opera space to develop.

One of the characteristics of today's information age is the vigorous development of new media, which makes the audience no longer just bystanders, but actively take part in the work. In the process of opera communication through new media, the recipient has the dual identity of acceptance and dissemination, which provides a driving force for the opera communication to enter multi-sources, efficient and fast channels. In such a new era of communication, the audience's access to information acceptance channels plays a vital role in the survival of information or objects, stimulating the public's attention and thirst for knowledge. Pay attention to one's opinions, express their will, release information and feelings about music on new media, and also pass on your favorite music through click operation. Major new media platforms and individual platforms are relatively independent individuals, representing certain circles or appreciation groups. In many cases, official announcement is more persuasive than group autobiography, and can more directly reach the core area of the audience group.

New media has greatly improved People's Daily life, especially TikTok, Kuaishou and live short videos based on mobile phone terminals, which has narrowed the distance between opera and the public. The basis for the development of new media through point-to-surface communication is to highlight the highlights of the surface communication, follow the characteristics of new media communication, and arouse the public's interest and thirst for knowledge. The success of new media is to choose the most concerned activities through the incomparable information advantages, catch the attention of the audience, and arouse the resonance of the whole society. Focus on the audience, launch the high-quality content that the audience needs, and tell the story belonging to the audience well, so that the audience can have a strong sense of participation. The vitality of opera comes from its social function, and its function is closely related to whether it can be connected with the society. New media has exerted a great influence on the elegant art represented by opera, and has also provided

unprecedented opportunities for the dissemination of opera in the new era. As long as it adapts to the culture of The Times, with the help of the popularization platform of new media, and combines with film and television media and new media, opera can be more widely disseminated, stimulate the vitality of opera from within, and realize sustainable protection and development.

3. Conclusion

In the digital era, opera art is given a new form of presentation. Through the construction of a network "new stage", the past can only see opera in the theater or TV, quickly guide your mobile phone terminal, need to turn on the media software on the mobile device, or open the computer to "watch" opera. A wide range of forms can not only make more people know about opera, but more importantly, we can find like-minded people who like opera to the maximum extent, so that more people who are interested in opera can develop and promote opera.

In the past, the high cost of media publicity would exclude many cultural industries. However, with the development of new media, the competition in the media industry is becoming more and more fierce, and the support of national policies makes cultural publicity natural. Such an environment provides unique conditions for the promotion of opera. It can be said that the previously impossible to achieve the multi-dimensional propaganda, is now effortlessly. Publicity is the first step of opera promotion, and publicity is also an important part of the promotion mode. Only by letting more people see the opera, can the potential promoters be further explored. Therefore, the promotion of opera is not a one-sided effort, but the joint efforts of music promoters, performance groups, official organizations and the media from all walks of life.

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