A Study on Cross-cultural Communication of Yue Opera Based on Cultural Self-confidence from the Perspective of Globalization

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Abstract
Cultural self-confidence is a fundamental, deeper, and lasting force in the development of a country and a nation. In the context of globalization and the vigorous development of the Internet and social media, traditional opera, which is an important part of the excellent Chinese traditional culture, should continue to promote the creative transformation and innovative development of opera art. Under the guidance of "cultural self-confidence", Yue opera, as one of the golden signs of local art and culture, is bound to realize cross-cultural communication in view of its own inheritance and development. In the context of the new era, this paper proposes that Yue Opera should focus on the construction of communication subjects under the globalization perspective, the new era change of communication contents based on the globalized audience, and the all-media matrix communication strategy of Yue Opera in the post-epidemic era. It is believed that Yueju art will definitely blossom in the "Internet+" era under the globalization perspective.

Keywords
Globalization, cultural confidence, Yue Opera, cross-cultural communication

1. Introduction
Cultural self-confidence is a fundamental, deeper, and lasting force in the development of a country and a nation. To establish the cultural self-confidence of socialism with Chinese characteristics, we must be based on the excellent traditional Chinese culture, which is the cultural gene of our country. Strengthening cultural self-confidence is an important step in the construction of a cultural power. As one of the excellent traditional Chinese cultures, we should strengthen the dissemination of traditional opera, so that more international people can understand the cultural content from the surface in the process of understanding opera, feeling opera and accepting opera, further appreciate the essence of Chinese excellent traditional culture, deeply understand the inherent spiritual value of Chinese culture, and convey the profound connotation of Chinese culture to the world, so as to strengthen the cultural confidence of Chinese people (Ding Hui, 2018). In the perspective of globalization, based on the vigorous development of the Internet and social media, traditional opera, which is an important part of China’s excellent traditional culture, we should continue to promote the art of opera in terms of strengthening the self-confidence of opera art and culture, inheriting and developing the technology of opera art. The creative transformation and innovative development of opera art have prompted opera art to rejuvenate its vitality in the new era.

With the proposal of the “Chinese Culture Going Global” strategy, in today’s rapid development of new media and the globalization of cultural communication, how to creatively disseminate traditional opera art and culture to the world and tell the “China’s story” in opera is an important issue in the field of cross-cultural communication of...
opera. From the perspective of globalization, Yue Opera, one of the five major types of Chinese opera, is one of the most innovative local opera arts, which can better integrate national characteristics with local culture as an important proposition in the field of modern spirit. Under the guidance of “cultural self-confidence”, the art of Yue Opera, as one of the golden signs of local art and culture, forms an inevitable trend to achieve cross-cultural communication from the needs of its own inheritance and development. The overseas dissemination of Yue Opera is still weak in academia. Whether it is for overseas Sinology circles, opera experts or ordinary audiences, it is still in a marginalized state of existence, and the paths and methods of cross-cultural communication need to be further explored.

2. Shaping the Subject of Cross-Cultural Globalization Communication of Yue Opera in the New Era

The “self-created” subject of cross-cultural communication of Yue Opera should first rely on the excellent performance of famous Yue Opera masters, who are loyal to the art and keep pace with the times. In the context of globalization, artists can neither just stick to the performance form of traditional opera nor rely solely on innovation to present the intrinsic art of drama. Therefore, for the younger generation of opera performance artists, it is even more necessary to have an open international vision, solid artistic connotation and excellent sense of innovation. In performances abroad, the opera art presented by these artists is the image of a civilized country in China, and presents the core of the cultural spirit in traditional Chinese opera art.

Cross-cultural communication based on cultural self-confidence requires cultivating compound talents who are proficient in opera and cross-culture awareness. Drama is the concentration of human civilization and the product of the unique economic culture of each nation. There are cultural nuances in the expression of desire, theme, subject matter, and artistic techniques (Chen Hanying, 2018). Yue Opera contains the profound culture of the original country. In order to make it exert an influence on the culture of the target country, it is first necessary to solve the problem of cultural acceptance and identification between different cultural identities, which inevitably involves a problem of cultural nuance at home and abroad. How to find the correlation between two heterogeneous cultures is the most basic and urgent problem to be solved in translation. In terms of finding strategies, on the one hand, it is necessary to further cultivate high-end talents in international art communication. In talent training, they are required to have rich Chinese and Western cross-cultural horizons and cognition, be familiar with traditional Yue Opera art, and be proficient in foreign language skills and the management of Yue Opera art market (Sun Jiaxi, 2020). On the other hand, it can also attract more overseas Chinese scholars to join the work of script translation and introduction, form a multi-lingual talent pool for Yue Opera translation, draw on the theoretical framework of multimodal discourse analysis, and effectively and accurately carry out the multi-symbol system of Yue Opera art. Accurate cross-cultural presentation is a crucial link in the future cross-cultural communication of Yue Opera. The “Yue culture” has strong local cultural characteristics. Therefore, the cross-cultural communication and translation of Yue Opera needs to combine the dual thinking of language and culture, and strive to bridge the gap between Chinese and Western cultures. Therefore, the establishment of a corpus and standardization of terms commonly used in drama is the top priority for the foreign translation of Yue Opera culture (Ling Laifang & Chen Weilun, 2019).

In addition, the “other-created” overseas Chinese and domestic international students can also better promote the international influence and lasting effect of Yue Opera art. Overseas Chinese have created a large number of overseas Yue Opera fans’ associations, which are the best intermediaries and bridges to eliminate cultural nuance and cultural misreading. It helps to create a second version of traditional Yue Opera opera, form a new interpretation, and gradually expand the influence of Yue Opera culture. Thirdly, international students studying in China are also an important force in “other-created” art of Yue Opera. For example, the annual “The Dream Trip in Zhejiang” talent show competition for international students in Zhejiang Province and the cultural experience of Yue Opera carried out in various colleges and universities are good opportunities to promote Yue Opera culture, which can allow international students to become one of the main bodies of the promotion of Yue Opera culture from the role of audiences after returning to China. In addition, the teaching of opera art in the Confucius Institute is also indispensable for the cross-cultural communication of Yue Opera.

3. Modernization of the communication content of Yue Opera art targeting at global audience

In the global market from the perspective of postmodernity, personalized, anthropomorphic and universal character building is more conducive to promoting the acceptance of opera culture in the targeted cultures. The suc-
cessful cases of Mei Lanfang's visit to the United States in the last century, to the contemporary Zhang Huoding's North American performance and the overseas performance of the youth version of Kunqu Opera "Peony Pavilion", all have become popular among western countries again. These cases of cross-cultural communication of opera fundamentally present the art of Chinese opera as “famous actors/actresses”, which deeply combines the artist's personal charm value, brand effect, and opera art. The contemporary overseas dissemination of Yue Opera should also carry out focused reports with the artistic personality charm of famous actors. For example, the global tour of Yue Opera “Liang Zhu” in 2017 adopted the communication model of “famous drama + famous actors”, which won widespread praise from overseas audiences. To do a good job in the research on the cultural nuance of audiences in various countries and the positioning of market segments, or to conduct intertextual introductions with local cultures such as “Romeo and Juliet”, it can shorten the psychological distance of local audiences and improve the differentiation of opera performance services.

In the era of cultural pluralism, “the more ethnic, the more the world”. As a traditional Chinese national culture, Yue Opera should add modern and fashionable cultural elements on the original basis, and integrate modern ideas into it, so as to arouse the interest of the younger generation and enhance the vitality of Yue Opera. Bai Xianyong believes that modern Kunqu Opera should be “classical for the body, modern for the use”. Similarly, on the basis of inheriting the classics, Yue Opera art boldly reform traditional clothing, music and stage design, which is bound to achieve better results in the artistic acceptance of international audiences. In the choice of subject matter, Yue Opera has the most innovative consciousness. Traditional dramas, original new dramas and modern dramas are inclusive. So far, a large number of repertoire with the innovative characteristics of the times have been created. There are many examples of Yue Opera adapting foreign dramas. For example, “Romeo and Juliet” was adapted into Yue Opera “Love Heaven Hate”, and Ibsen’s “Lady on the Sea” was also brought to the stage of Yue Opera by Hangzhou Yue Opera Theater. Others such as “Twelfth Night”, “Hamlet”, “Macbeth”, “Romeo and Juliet” have all been re-created by Yue Opera.

Opera innovation includes not only content innovation, but also form innovation. In the arrangement of opera content, we should keep up with the pace of the times, highlight the characteristics of the times, integrate into the stories of the new era, and create high-quality plays with the times that can resonate with the audience. In the form of expression of opera, it is necessary to realize the collaborative innovation of opera and music, use modern stage equipment, use digital means, virtual technology, etc., to create a stage effect with a sense of technology and immersive experience. At the same time, the cross-cultural communication of Yue Opera based on cultural self-confidence still adheres to the essence of the values of Chinese national culture. In view of the increasingly complex international situation, the joint construction of a “community with a shared future for mankind”, such as taking the story of “Liang Zhu” as an opportunity to express the beauty of adhering to love in the context of overcoming the difficulties together, has the meaning of “shared values”, presenting the Chinese people the ideological characteristics of “bemoan the state of the universe and pity the fate of humankind” while contributing to the recognition from different cultures.

4. Transformation of the cross-cultural all-media matrix communication strategy of Yue Opera art in the post-epidemic era

In the new era, digital media is the main force of cultural media. In this all-media era dominated by traffic, the development of traditional opera culture is inseparable from the dissemination and drainage of major online network platforms. The art communication of Yue Opera based on new media, in addition to the use of regional social media platforms such as Facebook, Twitter, YouTube, etc., with the segmentation of user requests and regional differences, emerging social media platforms such as Tik Tok and Pingu are developing rapidly. The influence of regional social media platforms such as Russian social media VK, Japan, South Korea and other East Asian social media LINE is also gradually increasing (Zhang Lun et al., 2022). The main channels for the dissemination of opera include the internet, traditional theaters, television, and radio. Among them, the Internet is the main front for the dissemination of opera, taking the Tik Tok platform as an example. The “Tik Tok Data Summary Report 2021” shows that 7 of the top ten most popular intangible cultural heritage projects are opera, specifically Henan Opera, Yue Opera, Huangmei Opera, Qin Opera, Peking Opera, Huagu Opera, Sichuan Opera. In addition, according to the “2021 Tik Tok Intangible Cultural Drama Data Summary Report”, the national intangible cultural drama has released 12.92 million videos, accumulated likes 2.2 billion times, and the cumulative broadcast volume is as high as 60 billion times, of which Yue Opera accounts for 17%, and only ranks in Henan Opera. After 22% (Xikou, Hou
Exploring the feasibility of combining opera art with new media is to explore whether the integration of traditional culture and emerging technologies can be realized. The comprehensive, interactive, immersive, ultra-media and other characteristics of new media are in line with opera art to a certain extent. After the epidemic, the construction of a cross-cultural all-media communication matrix, such as WeChat official account, Tik Tok and short video communication on overseas social media, etc., will help to form a cross-cultural virtual communication community for Yue Opera art, and conduct in-depth excavation and cross-cultural communication of the rich and diverse opera themes of Yue Opera art, the beautiful and graceful singing, the soft and quiet and elegant aesthetics along the south area of Yangtze River, etc., so that overseas audiences can gradually penetrate into the audiovisual shallow experience of general “costume beauty, singing beauty, stage beauty”, etc. The added national characteristics, local culture and universal values of Yue Opera culture, build a better interactive experience, and attract more Young audience. We should realize the use of overseas social media platforms for surface cultural content dissemination, and carry out the Chinese cultural dissemination method of generating cultural value transmission.

Drama art practitioners need to make breakthroughs in drama creation, communication forms, and communication channels. According to the background that short video communication is the mainstream social media form, the information is processed based on the characteristics of new media communication platforms, and the detailed design of the artistic communication of Yue Opera is carried out to make part of the communication content more suitable for the communication characteristics of new media platforms. For example, select fragments of opera performances that reflect the actor's virtuosity or interest. For example, selected opera performance clips that can reflect the superb skills of the actors can be uploaded to short video platforms such as Tik Tok to realize the adaptation of the big stage and micro-media. At the same time, we can make full use of the interactive characteristics of new media to build a real-time communication platform between opera practitioners and the majority of audiences, shorten the distance between the two sides, and combine short video channels with live broadcast ones to maximize the range of audience by expanding communication channels (Zhou Xue, 2018).

5. Conclusion

At present, the rise of China and cultural self-confidence has become a kind of imprint deeply buried in the hearts of Chinese. Traditional opera culture should rely on modern media to give full play to the characteristics of wide range of network communication, fast speed, and diverse groups in the digital age, and expand the influence and appeal of opera culture. In order to speed up the development of traditional opera culture, traditional opera arts such as Yue Opera need to “adapt measures to local conditions” and “adapt to the times” on the basis of not changing their own traditional “roots” (Zhou Xue, 2018). How to effectively use modern technology to carry forward traditional opera culture and make it maximize its effectiveness is the direction that needs to be discussed to promote opera culture. In order to realize the creative transformation and innovative development of Chinese traditional opera culture, on the one hand, opera workers need to dig deep into the background behind traditional opera culture, polish and carve it, and express it with the help of modern means, so that the beauty of traditional opera culture can give People a great impact, and naturally there will be batches of new forces actively approaching it (Li Biyou, 2021).

From the perspective of the world, vigorously promoting the dissemination and development of opera from the perspective of cultural self-confidence has extremely important practical significance. First, there will be in-depth exchanges and integration between the excellent opera culture of the Chinese nation and the rest of other cultures, and through a solid bridge to gain the recognition of various countries in the world. The second is to broaden the path of opera dissemination and development and better adapt to the needs of world cultural development, which can also effectively enrich the excellent culture of our country. Today's opera activities are within the historical trend of simultaneous development, integration and mutual enlightenment with international drama. Yue Opera art, as an important local opera culture in the national intangible heritage, should try to infect and influence the world with its own traditional culture in terms of concept, culture and art. Yue Opera culture has roots, traditions, accumulation and classics. Zhejiang Xiaobaihua Yue Opera Troupe, Shanghai Yue Opera Troupe, Shaoxing Xiaobaihua Yue Opera Troupe and other well-known Yue Opera troupes have tried to reform on the basis of localization and combined with modernization, and created works that can keep pace with the times so as to give classical opera a comprehensive aesthetic sense of the modern stage. In the era of “Internet +” from the perspective of globalization, Yue Opera art will surely shine more splendidly and confidently on the international stage.
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References


