

Cross-border integration and cultural inheritance: the historical evolution and artistic innovation of Chinese Peking Opera films

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ABSTRACT

This article examines the cultural legacy and distribution of film using the examples of Chinese cinema. First, the qualities and significance of films as cultural icons were discussed, highlighting how effective they are as a means of communication to shape culture. Peking Opera, an intangible cultural property, serves as a vital conduit for fostering cross-cultural contacts and a cultural memory link linking Chinese emotions. The way that information is disseminated has changed significantly in the age of mobile Internet. The evolution and legacy of opera art are inextricably linked to the advancement and change of communication media, and the widespread trend of media integration has expanded the opera's cultural communication pattern. The future inheritance and replication of traditional Chinese opera culture confront various challenges in the context of the media convergence period due to a number of internal and external reasons. In order to achieve the sustainable development of opera art, how should the legacy of opera culture adhere to righteousness and innovation, seize the opportunity of the times, appreciate the importance of communication through emerging media, as well as the production and broadcast mode of network sensitisation, production mode diversification, etc.? The study uses techniques including quantitative empirical research and model analysis. Encourage the development of Peking Opera's identity and cultural adaptation in cultural communication by switching from linear transmission to three-dimensional communication method.

Keywords: Cultural Inheritance, Quantitative Empirical Research, Peking Opera's, Communication Mode, Three-Dimensional, Chinese Emotions, Righteousness and Innovation, China's Movies, Inheritance and Development, Identity and Cultural.

I. INTRODUCTION

Intangible cultural legacy, sometimes known as "intangible cultural heritage," is a global treasure and a symbol of human progress. Chinese culture is our nation's soul, the spiritual wealth amassed over countless years by the Chinese people [1]. We need to address the pressing issue of how to better publicise their cultural values on the basis of protection and bring them closer to people's everyday lives. Intangible cultural heritage is still not well protected, despite the inheritors and governments around the world working hard to preserve records. Many treasures are on the verge of disappearing in today's accelerated process of global economic and social integration and innovation [1, 2].

Cultural transmission and cultural heritage are equally important in modern Chinese opera. The interactivity of information dissemination is growing as human society and science and technology advance. Additionally, local popular culture and multiculturalism from abroad have introduced a wider range of entertainment options and lifestyles to the public [2, 3]. However, the slow tempo of opera is incongruous with the fast-paced lifestyle of today's society. The art of classical opera is gradually being impacted and pushed aside.

As the impact of globalisation on human society has grown, it has progressively drawn interest from different nations in the domains of politics, education, society, [3, 4], culture, and other sectors, leading to a significant surge in study. The issue of how to innovate and grow the regional traditional culture in the context of globalisation is one that demands dialectical thought. Cultural interactions between China and the rest of the world, [4], ranging from the government to the people, from the fields of literature and art to philosophy, are intensifying due to the country's rapidly growing power and stature internationally. Conventional opera is becoming more and more significant in cross-cultural interactions. Consider Peking Opera, a regional opera from Anhui Province that has accomplished great things and is still very relevant. As one of the five principal operas in China, [5], Peking Opera's adaptable and sociable qualities make it a good choice for keeping up with the times and achieving integration and innovation [5, 6].

Movies, as a very significant cultural icon, are becoming more and more essential in the global interchange and transmission of culture as globalisation picks up speed [6]. China's film industry is distinguished by its own artistic expression and rich cultural legacy, making it one of the most distinctive and historically rich film genres in global cinema history. China's cinema has always reflected the nation's rich cultural heritage, [6, 7], historical memory, and sense of patriotism. Ever since the People's Republic of China was founded [8].

Historiography still has a place in art history. It was formerly believed that there had been several significant historical shifts and modifications to Western historiography. Global historiography is moving away from the writing style of a single nation-state and towards emphasising multiple interactions, particularly since the 1980s and the Cold War. It is adopting cross-cultural interaction and civilisation circle exchanges across nations, countries, continents, etc. as a new writing style [7, 8]. The viewpoint on art history has also been impacted by this movement. The West hasn't completely abandoned the "Western-cantered" narrative mode for centuries, according to earlier narrative and writing styles like Vasari and Gardner's general art history, and non-Western creative work ought to be acknowledged or shunned [7, 8].

As a result, the German art historian and critic Hans Belting stressed that the paradigm for modern art history has to change from the outdated, [8], Western-centric "world art" to "global art," which stresses equality, diversity, and tolerance [8, 9].

Under the current media convergence perspective, the Internet's new media communication environment offers excellent opportunities for the development and transmission of national tide culture, as well as educational resources and professional development opportunities for those involved in or interested in opera [8, 9]. The goal of this particular practice process is to truly put the idea of "to culture people, to art through the heart" into practice [9]. To do this, real elegant art is created in the form of short videos, graphics, and other formats, making the most of the audience's fragmented time to spread and promote [8, 9]. This approach preserves the essence of opera culture while also utilising the technological upswing to introduce "New communication + popularisation of science and technology + pan-inheritance" a Popular social networking apps like Tik-Tok and Instagram, which are well-known abroad, also serve as platforms for Chinese opera culture's cross-cultural exchange [9, 10]. While overseas creators present Chinese and Western opera culture in their own unique artistic ways, this phenomenon of cross-cultural exchange benefits both local Chinese creators and foreign audiences by inspiring new ideas and elevating their level of aesthetic appreciation [10].

1.1 The Three Pinnacles of Chinese and Foreign Art History Communication

Using the theoretical foundation of particular division and application, this study incorporates several historical perspectives from China, the West, and Japan. Chinese scholar Wu Yujin noted that the West had previously classified history into three periods: "ancient," "mediaeval," and "modern" as early as the Renaissance [10, 11]. Western historiography has traditionally employed this distinction, which is mostly based on European history. Many historians created a four-stage staging system by appending "contemporary" or "modern" following the three periods [11, 12].

1.1.1 The Arrival of Buddhism: The First Exchange Peak

The arrival of Buddhism was the most significant development in Chinese art during the pre-sixth century A.D. historical period. It was a profound trade and collision that peaked in China following the Eastern Han Dynasty [11]. Prior to time, Chinese civilisation was developing in a mostly autonomous and conservative manner; however, this altered when the German scholar Richthofen recommended the opening of the "Silk Road." Asia can go to Rome and Persia [12].

1.1.2 The Growth of Merchant Shipping at the Second Exchange Peak

A much changed throughout the Middle Ages, which lasted from the sixth to the fifteenth century A.D. After the fall of the Han, Wei, Jin, and Southern and Northern Dynasties, there had been division and unrest until the Chinese Empire. Into the golden period, the united Sui and Tang Dynasties were vigorous and forceful. The Tang Dynasty had elements of both the Han and nomadic political systems [13, 14]. It was open and accepting by nature, and it seemed to lean towards the "Huhua" ethnic minority. The Anshi Rebellion (755–763 AD), [12], a military rebellion rooted in ethnic conflicts, [13], was the primary historical turning point. It disrupted the original land Silk Road, turned the Tang Dynasty from a prosperous to a declining state, and altered China's relations with other civilisations. The only means of communication was the Maritime Silk Road, which closes the gap [12, 13]. Following the Tang Dynasty, the Song and Yuan Dynasties saw the greatest development in ancient Chinese seafaring, with porcelain being the main export commodity [13].

1.1.3 The Third Exchange Peak: China Attracts Missionaries

The early modern era (16th–18th centuries A.D.) marked the division of Western and Chinese history. The West was fully engaged in colonisation and international trade. The Enlightenment employed rationality to liberate the intellect, the Age of Discovery dissolved the isolation of the continents, and the Reformation destroyed the Catholic system of politics and religion. In summary, the West is quickly moving towards hope.

II. Associated Theoretical and Conceptual Foundation

2.1 The Integrated Cultural Heritage Theoretical Framework

The academic community currently proposes the definition and concept of the intangible historical cultural heritage of humanity in the 2003 International Educational, Cultural, and Organisation of the United Nations Agreement for the Safeguarding of the Intangible Cultural Heritage of UNESCO [13, 14]. The Convention acknowledges that social practices, artistic expressions, scientific knowledge, production techniques, and related living utensils, objects, crafts, social and cultural locations, etc. have all become intangible historical and cultural heritage, as have all activities carried out by organisations, individuals, or groups for the intangible cultural heritage [14, 15].

2.2 The Present Situation and Patterns of Intangible Cultural Heritage

Many old traditional crafts cannot be continued or developed due to the speed at which modern society is developing, and some intangible cultural heritage has crumbled due to the passage of time and the inability of modern people to reconcile it with their way of life [15, 16]. Ecological development must be taken into consideration for intangible cultural heritage, since its complete protection and inheritance can only come from fostering the ecological advancement of the overall cultural system [16].

2.3 Peking Intangibles Cultural Heritage IP Analysis

In order to create outstanding works with images that enter the public's vision and gain favour, cultural intellectual property rights and inheritance rights have a mutually reinforcing relationship that inspires and innovates for intangible historical and cultural heritage [6, 17]. This encourages more young people to get involved in the protection of intangible cultural heritage. Another excellent IP play is the China Intangible Historical and Cultural Heritage Project. As a project devoted to the preservation of traditional Chinese cultural legacy, building Chinese culture also entails building China's dominance in the global cultural economy [17, 18].

The Peking Intangible Cultural Heritage IP Path In order to provide Peking's non-genetic inheritance a new direction and enable it to continue advancing, the author expounds on the use of IP in the inheritance of the city's intangible cultural heritage from the following six perspectives [18]. The article includes a number of successful instances in various places, which may be utilised as a source of inspiration and innovation for Peking's non-genetic inheritance intellectual property [18, 19].

2.3.1 Brand + Intangible Cultural Heritage

Enterprises and intangible cultural heritage may work together quite well, and many Chinese intangible cultural heritage components have "played their fists" in big-time performances in recent years. This is a preferable approach for many intangible cultural heritages, and the introduction of new items will also set off a buying frenzy that will expand the customer base and make it more accessible to partners [18, 19]. While businesses may also expand through internal operations, brand creation requires new energy, creativity, and vigour. Working with

intangible cultural heritage provides these businesses with additional growth avenues [19].

2.3.2 Creative and Intangible Products plus Intangible Cultural Heritage

Numerous cultural and creative goods are produced as a consequence of cultural derivation, which is founded on the original culture and integration with other cultural industries [19, 20]. It is possible to extract and develop intangible cultural heritage in more disciplines when contemporary popular aspects are combined with it [20]. Maslow's hierarchy of requirements, the fact that our nation has entered an era of comprehensive well-offenses, the need for cultural products started to create demand, and the preference of today's youth for purchasing cultural items for creation.

2.3.3 Intangible Cultural Heritage and Cultural Tourism Together

First of all, intangible cultural heritage serves as a historical record, and tourism has evolved into a regular pastime for people [20, 21]. Intangible cultural heritage is also regional culture; it requires a display surface to pass on the cultural presentation, integrates the most culturally specific regional resources into a large IP, transforms traditional behaviours into tangible cultural heritage characteristic homestays, and allows tourists to live there and experience the surrounding ethnic and intangible socioeconomic heritage folk culture. It has permeated public life and has great development potential in the tourism industry. Locals are tired of seeing it, but foreign tourists don't comprehend the local characteristic culture [22].



Fig. 1 SWOT analysis of Peking Opera's contemporary growth. [22]

2.3.4 Important concerns

The integration, creativity, and cross-cultural communication of Peking Opera may be understood theoretically as a process of "deconstruction, coding, and construction" of symbols. First and foremost, "Deconstruction" examines the distinctions between Peking Opera's external forms and interior sentiments in cross-cultural communication. Second, [22], "coding" refers to the semiotics standpoint of analysing the systematic adaption of symbols. In the end, "construction" refers to the process of issue-solving based on problem identification and analysis, i.e., building Peking Opera's cross-cultural communication route to improve the cross-cultural communication impact [21]. Three major issues affect the legacy, growth, and distribution of Peking Opera against the backdrop of globalisation:

- (1) The artistic evolution of Peking Opera's fundamental components and their cross-domain incorporation with other cultural genres [21, 22].
- (2) Overcome geographical limitations and establish a cross-cultural communication channel.
- (3) We should continue teaching classic opera and develop aesthetic aptitude in aesthetic edifices in light of the younger generation. As seen in Figure 2.

III. PEKING OPERA COMMUNICATION'S CURRENT SITUATION

3.1 SWOT analysis

China's "going global" goal presents a unique chance to promote classical opera throughout the globe. It offers the nation excellent prospects for further reform and opening up, economic globalisation, and the quick advancement of science and technology, particularly information technology, but it also presents significant obstacles, chief among them being:

- (1) Continue using the domestic hard output mode. The bulk of international exchanges involve troupes travelling overseas to present plays following rehearsals, which is one-way symbol communication. It can no longer satisfy the demands of publicity with external worth [22].
- (2) Deep "cross regional cooperation" is uncommon in cultural ventures that take in and incorporate foreign aspects; instead, they are still in the repertoire transplanting stage and are unsure of their own place.
- (3) There is no general layout and the external broadcasting is disorganised and dispersed. In order to accomplish diverse communication and integration, it is necessary to expand the channels of publicity, actively engage with other media, and investigate cooperative communication solutions.

Four development paths are formed when the SWOT technique is applied to study Peking Opera's modern adaptation in conjunction with its present social and cultural setting. WO Turnaround Strategy, [18, 22], WT Defence Strategy, SO, Growth Strategy, and ST Diversification Strategy Figure 1.

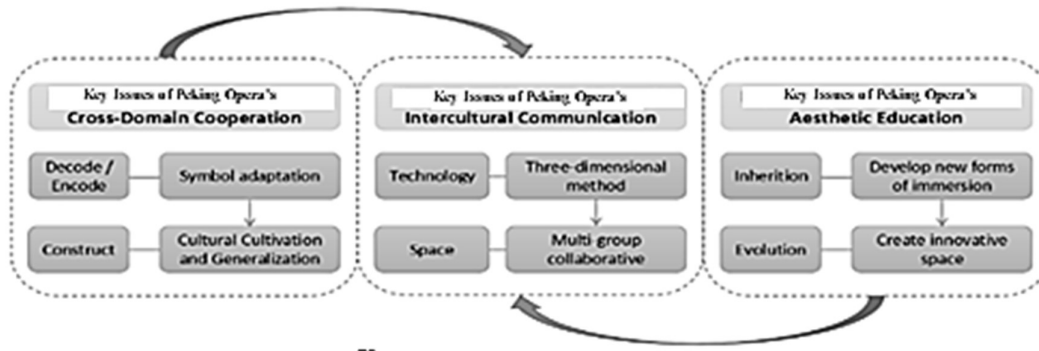


Fig. 2 Investigate Important Issues. [18, 20]

IV. PEKING OPERA'S CROSS-REGIONAL COOPERATION STRATEGY

Peking Opera pays less thought to its profession and formulas than traditional arts like Kunqu Opera and Peking Opera, [20, 21], which allows the fusion of Peking Opera with other arts more practical.

Performance and singing Drama's fundamental component of essence is singing. In contrast to other plays, Peking Opera lacks a professional singing cast. During its initial phase, Peking opera was performed by singers with large, distinctive voices who drew inspiration for their work from national melodies.

4.1 New technical developments

Peking Opera quickly evolved from a local opera to a local opera and ultimately became one of the five major operas in China because it began to "marry" with film and television in the 1950s. Not only is this a chance to mark history, [20, 21], but it's also a wise decision for Peking Opera to stay relevant. Outside of the conventional stage position, Peking Opera continually employs new mass media to pick the method of film and television communication in order to achieve new brilliance in the realistic environment of very limited living space for traditional opera.

4.2 Western Drama's idea and repertory

Peking Opera is a subset of contemporary theatre as well as a cultural legacy. As a result, we should include avant-garde theatrical concepts into a few plays and give careful thought to how performers, plot, audience, and space interact. The "small theatre" gene is present in Chinese opera itself. A basic stage set with a table and two seats may represent hundreds of rivers and mountains or explain the rise and fall of historical figures [21].

4.3 Peking Opera's cross-cultural interaction Strategy

Export abroad Peking Opera had a significant impact on Chinese living abroad as well as in Hong Kong, Macao, and Taiwan. Peking opera singers, including Jingting, Lin Shurong, Lin Shujuan, Xiao Lizhu, and others, are a unique breed of singing talents found in Hong Kong and Taiwan. One such singer is Xi Xiulan, a native of Anhui who is well-known to audiences on the mainland. Several well-known songs from Peking Opera films have been sung by actors like as Deng Lijun, Xu Xiaofeng, Zhang Guorong, and others [22]. Some of these songs include "Suburban Road," "Visiting Britain Taiwan," "Tiannusanhua," "Play Emperor," "Play Phoenix," and more. Some of these are traditional tunes performed in Peking tune, or songs composed in accordance with Peking tune's musical guidelines. The iconic Peking melody has been referenced in several Taiwanese and Hong Kong films [21, 22].

4.4 Designing a two-way communication initiative

We should use the cinematic memory of Peking tune as a cultural bridge and encourage exchange and engagement among Chinese living abroad in Taiwan, Hong Kong, Macao, and other places. In particular, we may investigate two-way interaction paths and improve content interaction even further. Taiwan, [22, 23], Macao, and Hong Kong have sizable markets for Peking Opera. According to the author, we ought to investigate project design and development using two-way communication content further. For instance, the iconic Peking song cinema bridge may be updated and transformed into postmodernism, adapted, transferred, and even demolished. This allows us to share art and culture. Furthermore, it may aid in fostering the growth of Chinese cultural identity by designing cultural programs with consensus [23].

V. PEKING OPERA'S AESTHETICALLY TRAINED STAFF

5.1 The acceptance standing of today's youth

285 young subjects were surveyed using a 7-point Likert scale system. The results showed that the average score for "experience of watching traditional Chinese opera" was 2.65, with a median of 3, which was lower than the median of 4, and the average score for "experience of watching Peking opera" was only 2.35, with a median of 2, [22], which was lower than the median of 4. It is evident that young people nowadays are rarely exposed to opera. Subjects' watching experience of Peking Opera is more skewed towards "never" in terms of the partial distribution of the two. On the other hand, [23], Peking Opera's data peak for watching experience is 1.147, suggesting that it embraces more extreme ideals than opera. However, based on the standard deviation coefficient, the overall evaluation of opera among 285 subjects tends to be more stable, whereas the overall evaluation of Peking Opera exhibits volatility, meaning that some subjects have a wide range of cognitive differences. Nevertheless, it can be concluded that regional factors continue to positively correlate a particular opera with its derivative culture [22, 23].

Table 1 The current state of youth acceptance of Peking opera and traditional opera. [24]

| | Avg. | Median | Skewness | Kurtosis | Std. Dev. |
|--|------|--------|----------|----------|-----------|
| Observation of traditional Chinese opera | 2.69 | 3.66 | 0.549 | 0.596 | 55 |
| Observation of a Peking Opera | 2.99 | 3.59 | 1.222 | 1.159 | 69 |

5.2 Designing Modern Aesthetic Education Programs

- (1) **To respect the uniqueness of Peking Opera:** As an intangible cultural heritage, to identify its unique regional features from the folk, [24, 25], rural interest, and historical memory value perspectives; to steer clear of the same path as other operas; to investigate the subject matter, [26, 27], regulations, and modes of adaptive aesthetic education communication in the modern setting; and to develop ontological self-confidence in the new setting.
- (2) **From a macro perspective:** The large historical context is adopted as the communication background to increase the spiritual height of aesthetic education inheritance, and the traditional opera is combined with the history of art, human history, and regional culture [27, 28]. This study examines many types of aesthetic instruction, including "drama outside drama," in conjunction with the history of drama, human history, regional culture, and national ceremonial of local opera. This study, written from the standpoint of "historical thinking," [29, 30], examines how Peking Opera is displayed historically, working with

humanities researchers and opera performers to recreate "nostalgia emotion" and carry forward the campus's bequest of aesthetic structure [31, 32].

- (3) **Development of new forms of aesthetic education:** The "immersion" technique is presented to encourage college students to engage in a digitally interactive theatre-creation process, enabling them to embrace classic art forms in a dynamic manner. With the significant advancements in 5G technology, [33, 34], "online" or "on-site" experiences are becoming common [35]. With the use of modern technology, we are able to create the Peking Opera's scene-type aesthetic instruction area. Create an immersive experience project that is fully committed to launching all senses.
- (4) **Create innovation space:** In order to plan a series of artistic innovations and the College Aesthetic Education Exhibition, among other activities, this paper discusses the national spiritual value, thinking mode, [34, 35], imaginative expression, and cultural consciousness contained in Peking Opera. It also extracts the aesthetic quality rich in vitality as the material and engages in cross-border cultural innovation in conjunction with vision, architecture, design, and other disciplines. Finally, it engages in various forms of activation and inheritance.

VI. CONCLUSION

It is crucial to research effective tactics for communicating opera culture that can be put into practice locally if Chinese traditional culture is to survive. The modern worth of traditional art has to be investigated by bringing current aesthetics into the traditional obscure content and keeping the content fresh in order to preserve the life of opera in the lengthy history of Chinese civilisation.

In conclusion, research on the rebirth of opera is still necessary. Peking Opera may be modernised and expanded upon to become a Chinese opera art form with a worldwide outlook, since it is both a local and national intangible cultural heritage. The goal of this method is to successfully meet the demands of global audiences while producing really impactful art brands and goods. Simultaneously, it is ideal to facilitate cross-cultural interchange and reciprocal promotion of various country cultures via traditional national culture. For this reason, this process cannot remain theoretical; rather, it necessitates the formation of a collaborative force by domestic and international performance groups, cultural institutions, public relations firms, specialised media organisations, etc. They must also use a variety of new media and Internet mobile technology to reach out to artists, academic researchers, Chinese students abroad, colleges, and universities, creating a three-dimensional communication path made up of various media.

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