

# The Cognition and Promotion of Chinese National Opera from the Perspective of Globalization

Xueqing Shi<sup>1</sup>, Chenyu Zhao<sup>2,\*</sup>

<sup>1</sup> Graduate University of Mongolia, Ulanbato, Mongolia

<sup>2</sup> Haikou University of Economics, Haikou, China

\* Corresponding author: gege895977153@qq.com

---

**Abstract:** Chinese national opera culture, as a key component of Chinese national culture, has gradually built up a distinctive style of national opera with Chinese characteristics by drawing on the performance structure, singing techniques and creative thinking of western opera. This paper analyzes the globalization path of Chinese national opera, summarizes the cognitive differences in the international communication of Chinese national opera, and puts forward scientific and reasonable promotion paths to promote the globalization development of Chinese national opera. Key words: Chinese opera, Chinese national vocal music, Chinese national opera.

**Keywords:** Chinese Opera; Chinese National Vocal Music; Chinese National Opera Promotion.

---

## 1. Cognitive Status of Chinese National Opera from the Perspective of Globalization

As a key component of Chinese national culture, the promotion of national music culture is not only a powerful sensation of cultural self-confidence, but also an inevitable requirement for improving my country's cultural soft power. General Secretary Xi Jinping has emphasized many times that cultural self-confidence is a fundamental, profound and lasting force in the development process of a country and a nation. Opera is one of the mainstream performing arts in the West. It is a culmination of various artistic contents such as music, dance, drama and literature. Although the development of opera art originated from the West, in the past hundred years of development, Chinese national opera has extremely rich elements and forms of Chinese opera and folk songs through the narrative performance structure, singing techniques and creative thinking activities of Western operas and integrated into traditional Chinese ideas, gradually building a national opera style with unique Chinese characteristics.[1]

In the process of continuous evolution of the times, Chinese national opera has solidly relied on the essence and resources of China's excellent traditional culture, successfully achieved the organic integration of nationality and modernity, and effectively inherited and promoted the unique characteristics of Chinese national music. With the continuous progress and development of the times, people have put forward more diverse requirements for the innovation of Chinese national opera. This requires a more in-depth exploration of national characteristics and the use of new creative techniques to achieve the revitalization and development of Chinese national opera. Opera creators must continue to work hard to explore and extract new elements from the rich folk music and opera works, and through active reference and learning, promote national culture to the world in the form of national operas.[2]

## 2. Promotion Strategies of Chinese National Opera from the Perspective of Globalization

### 2.1. Inherit National Culture

Before opera was introduced to China, our country had a musical and drama tradition of more than 800 years. Opera had a huge influence in China's court or among the people, in the city or in the countryside. However, when opera was introduced to China, it encountered the first challenge. One problem is how to handle the relationship between drama and opera. This is a problem that other countries cannot encounter. Both opera and drama are comprehensive arts that incorporate song, dance, and drama. From a macro perspective, it is impossible to distinguish the two art forms. As the most influential traditional Chinese drama, Peking Opera is often called "Beijing Opera" by foreigners. Similarly, the introduction of early Western opera is also called "foreign opera" by us. In the later period of Yangge Opera, the development of Chinese opera has always been about crossing the river by feeling the stones. It was not until the emergence of "The White-Haired Girl" that the transformation of Yang Opera into a new opera was completed. It was the first time in the development of opera in my country that it completely achieved the unification of profound historical content and large-scale musical drama form. More importantly, it The unity of inheriting tradition and borrowing from the West and drawing on the musical elements of traditional opera have pointed out a feasible path for the development of Chinese national opera. The opera art creation practice after "The White-Haired Girl" was mainly devoted to the exploration of learning traditional operas to create new operas. There have been many mistakes and lessons in subsequent practices, but many successes are obvious.

**Table 1.** The change of singing method in the development of national opera

Stage	Characteristics of national opera singing	Masterpieces and singers
1945-1950s	Mainly based on opera singing methods, the breath uses the method of combining Qi and Qi in opera, the singing extensively uses opera moistening techniques, and the kidney rabbit uses the opera "spout" technique.	<i>Bai Maony</i> 'The White Haired Girl 'Wang Kun and Guo Lanying
1950s-1960s	Add opera elements, actively integrate Bel canto singing, and flexibly use the two singing methods according to different emotions and personalities	<i>Jiangjie</i> 'Sister Jiang'Wan Fuxiang
1960-1980s	Learn more about bel canto singing and be flexible in the use of breath and resonance cavity selection	<i>YuanYe</i> 'wilderness'WanShanhong
1980-present	The singing method is diversified and innovative, integrating with other singing methods and musical elements, focusing on personalized performance and interpretation of the connotation of the work.	<i>YiMeng mountain</i> 'Yimeng Mountain 'Wang Lida

The opera "Xiao Erhei's Marriage" is an undisputed representative composer. In his music creation, Ma Ke strives to develop operas on the basis of local operas. Integrate Shanxi Bangzi, Hebei Bangzi, Henan Bangzi and Pingju Opera, also known as Luozi, to create a new opera language and style on the basis of tradition This "three bangs and one fall" creative model has a great impact on opera creation at that time and in the future. Of course, this influence has both advantages and disadvantages. It has influenced the production of a large number of new operas, and it has also brought misunderstandings to the development of opera, confusing "new opera", "old opera" and "new opera". The concept of "opera". The New Opera Symposium was held in 2016. It made a comprehensive review of the development path of opera in our country. At the same time, it raised the issue of the relationship between new opera and traditional opera, corrected the concept of new opera, confused it with traditional opera, and blurred the two. Criticize the differences. It is proposed that we should respect the similarities and differences between the two. Although opera and traditional opera belong to the same category of music and drama, they have different historical backgrounds and cultural backgrounds, and they also have their own unique expression rules and artistic characteristics. The symposium clarified the relationship between opera and drama and corrected some deviations in the development of narrow drama.

In the process of learning opera, many composers noticed the difference between the two and maintained the independent expressiveness of opera. Therefore, excellent works such as "Red Cloud" and "Red Coral" appeared that learned the expression methods of opera music to portray characters. Since then, on the road of borrowing and creatively developing opera, he has avoided the tendency to be too paranoid and produced two works that are extremely influential in the history of contemporary Chinese opera, "Red Guards of Honghu Lake" and "Sister Jiang". "Red Guards of Honghu Lake" was written by Yang Huizhao, Zhu Benhe, Ouyang Qianshu, Zhang Jing'an, and Mei Shaoshan. It was composed by Zhang Jing'an and Ouyang Qianshu and premiered in Wuhan in 2012. The music and tunes mainly come from Hubei Tianyong Flower Drum Opera and Tianmen, Qianjiang, Shayang's folk music draws on the most expressive tones for creation. In terms of musical dramatization, it adopts the creative principle of both operatic accents and theme penetration to shape the musical image of the characters. "Sister Jiang" was written by Yan Su and composed by Yang Ming, Jiang Chunyang, and Jin Sha. It

premiered in Beijing in 2011. The music of the whole play is based on the tones of Sichuan folk songs and creatively integrates Sichuan Opera, Yue Opera, Hangtan, Po Opera, Sichuan Qingyin, Yangqin, Peking Opera and other opera and rap music elements to express the dramatic development. The opera with the musical panel structure depicts the musical image of the characters and promotes the development of conflicts in the drama. Many works after the Cultural Revolution also inherited the essence of opera and promoted the development of Chinese national opera. "The Party's Daughter" is composed by Yan Su, Wang Jun, He Dongjiu, Wang Shouyuan and Wang Zuji. Its musical language is based on the tones of Jiangxi folk songs and the tones of Shanxi Pu Opera music. It also adopts opera in terms of musical structure and development techniques. The Banqiang mode is used to reveal the inner image of the characters and promote the development of the plot.

## 2.2. Preserving and Promoting Traditional Cultural Values

National opera, like other art forms, is not just about the nationality it contains. Art can transcend national and national boundaries and move everyone, no matter where they are or what nation they are. The role of national opera is to be embodied through specific individuals rather than the nation in the concept. Its existence is for all undifferentiated people, rather than a certain nation that can provide a free and relaxed environment and richness for the existence and development of art. A nation with fertile land is a nation with hope and a strong nation. National opera is related to the nation and country, but it is far from determining the value of music. Nation and country are non-cultural entities, and nationality cannot be a shackle for the development of music and other arts. Art's ultimate concern for human beings is the first principle of art, and everything else Purpose and value are attached to it.

Red national opera plays an important role in shaping the national image in conveying core values, displaying history and culture, conducting international exchanges and cultural diplomacy, and artistic creation and innovation. First of all, red national operas promote the country's core values, such as patriotism, collectivism and dedication through the creation of storylines and characters. By appreciating these operas, the audience can deeply feel the power and charm of these values, thereby deepening their identification and understanding of the country's core values. Secondly, the red national opera takes China's revolutionary history and national spirit as its themes and displays the country's history and culture through

music, dance and drama. By appreciating these operas, the audience can understand and feel China's long history and rich culture, and at the same time, it can also demonstrate the heroic struggle and fighting spirit of the Chinese people in historical periods. In addition, red national opera can enhance cultural exchanges and understanding between China and other countries through international exchanges and cultural diplomacy activities. Promoting red national opera to the international stage can allow the audience to have a deeper understanding of China's history, culture and people's spirit, and enhance foreign friends' understanding and friendship with China. This kind of international exchange and cultural diplomacy also helps to enhance China's international image and soft power.

Judging from the past, national opera has been called "a red thread" and "a single line" by some experts in the theater and music circles since the new era. The metaphorical meaning is that national opera is a historical genre with the color of "meritorious opera" and the meaning of "red opera". What are the main problems and shortcomings in the creation of operas in our country? What are the cultural attributes in operas? Are there any rules to follow when we choose the theme of operas? These problems seem very complicated, but as long as we look carefully from the content, actively exploring from the ideological level, we can draw some fundamental conclusions: If Chinese musicians want to popularize Chinese music all over the world, or even influence the world, the most important thing is that the concept, thought and philosophy of music must have a system, must become a benchmark for Westerners' creation, only then can we say that Chinese music has truly entered the world music.

### **3. International Exchange and Cooperation**

Chinese national opera has continued to make artistic innovations and breakthroughs in its 80-year development process. It is no longer limited to the adaptation of historical legends and classic literature, but pays more attention to real life. The popularity of the operas "Border Town" and "Yoyou Deer" means that national operas are people-centered on the basis of implementing nationality, using Chinese life as the theme, creating works that are close to the people and reflect the spirit of the times. More It reflects its people's nature. For example, "The Ballad of the Canal" uses the story of the canal to develop the true feelings and love of the world and arouse the emotional resonance of the audience. With the deepening of globalization and the increasingly frequent cultural exchanges and integration, Chinese opera is a unique art. The charming performance form has gradually expanded its influence on the international stage. The author also combines drama and opera to explore effective ways to open up a new path for the international development of Chinese opera through exchanges and cooperation at all levels.

#### **3.1. Co-production**

Co-production is an important measure to promote the internationalization of Chinese opera, the opera "Wandering Dutchman" co-produced by the Shanghai Opera House and the Berlin State Opera. The two sides have conducted in-depth cooperation in music creation, stage design, actors' performance and other aspects, fully integrating the advantages of all parties to achieve mutual benefit and win-win results. The combination of German romantic opera and

Chinese aesthetic art makes the application of Chinese opera in Chinese opera famous all over the world. On the one hand, international opera houses can use advanced production technology, rich stage experience and extensive market channels to bring higher production standards and a broader international vision to Chinese opera, on the other hand. The unique beauty and profound cultural heritage of the opera art in Chinese national opera can inject new vitality and characteristics into the opera works, and combine the German romantic opera with the Chinese aesthetic art, so that the application of Chinese opera in Chinese opera enjoys worldwide fame. For example, the National Center for the Performing Arts of China and the Royal Opera House of Turin in Italy have jointly produced the opera Turandot. In the bottle, not only retains the classical music and performance forms of Western opera, but also cleverly integrates the performance elements of Chinese Peking Opera, exporting culture to the international stage. In addition, amateur international teams of local opera houses in China have carried out joint productions, such as the Kunqu version of Romeo and Juliet co-produced by Suzhou Kunqu Theatre and the Royal Shakespeare Company in the UK, which perfectly combines the elegance and delicacy of Kunqu opera with Shakespeare's classic love story. We can fully follow successful cases and push national opera to a higher and bigger stage.

At present, as a big information country in China, we media have sprung up like mushrooms, and everything has recovered like spring, and a hundred flowers have blossomed. Countless people have flocked to this field, showing their talents and creativity in various forms, producing well-crafted we-media content and attracting the foundation of international audiences. For example, create a series of short videos. This paper introduces in detail the development history of Chinese national opera, the characteristic kinds of operas, the cultural connotations such as the opera elements embodied in the opera, the rehearsal tidbits, the behind-the-scenes stories, the efforts of the actors for the art and the love of the opera, increases the richness and attraction of the content, and uses modern shooting techniques, editing techniques and special effects to creatively present the opera and the national opera. Through animation, virtual reality, augmented reality (AR) and other technologies, the ancient opera art presents novel visual effects to attract the attention of young international audiences. In addition, Chinese we-media is not only very good at short videos, but also very popular among young people in short plays and audio novels. They take Chinese national opera as the creative model, select classical verses from classical national opera, and present them in short sentences, so that the audience can enjoy the charm of national opera in a short time. Or create original short plays with the elements of national opera, integrate the characteristics of national opera in the plot design, character shaping and singing, combine the current hot topics and popular culture, combine national opera with modern themes and hot topics, make the short play more contemporary, not only reflect the people's character of Chinese national opera, but also deepen the national character.

#### **3.2. Education and Personnel Training**

Education and talent cultivation are the foundation for Chinese culture to go global. There is a popular old saying in China, "No matter how hard it is, the children cannot be hurt,

and no matter how poor it is, the education cannot be poor." In the majors related to vocal performance in music schools and art schools, special ethnic operas are opened Curriculum, which clearly incorporates the teaching content of opera elements, or directly offers opera performance courses to teach students opera body posture, gestures, and eye gaze performance skills. National opera singers can learn from the delicacy and charm of opera performances, allowing students to experience the singing styles of different operas. Characteristics, such as Peking Opera's Xipi and Erhuang, and Yue Opera's Yin and Fan schools, can better shape the characters through body language, learn Peking Opera's Shuixiu Gong, and body combinations to cultivate national opera singers with opera characteristics.

Colleges and universities promote interdisciplinary courses. Open a cultural history course to introduce the historical development, cultural connotation and artistic value of Chinese opera, allowing students to deeply understand the important position of opera as a treasure of traditional Chinese culture. At the same time, we will examine national opera in the historical background of the development of modern Chinese music, to enable students to understand the historical origins and practical significance of integrating national opera elements with opera elements. Organize an art appreciation class to compare and analyze classic opera works and national opera works, allowing students to peel off the opera elements in Chinese national operas, analyze the similarities and differences between the two, and cultivate students' art appreciation abilities and innovative thinking. In the talent training model, a joint training model is adopted. Music schools and art schools can establish a joint training mechanism with opera schools and theater troupes. Both parties jointly develop training plans and send teachers to each other for teaching. Students can study in two different artistic fields. During the study time in middle school, fully absorb the artistic nutrition of opera and national opera. Secondly, we will cooperate with international art schools and groups to promote the teaching results of integrating opera elements with national opera to the international stage. Through international exchanges and cooperation, we will cultivate an international perspective. and innovative national opera talents, while also showing the world the charm of the integration of Chinese traditional culture and modern art. What is important is that for the development of education, colleges and universities should adopt personalized training and develop personalized programs according to students' different specialties and interests. The training program focuses on students who have a foundation in opera performance, focusing on the ability to use opera performance techniques in ethnic operas. For students who are good at music creation, they are encouraged to study in depth the singing and performance methods of opera music, create unique ethnic operas and Opera music.

### 3.3. Marketing and Promotion

Integrating opera elements into Chinese national opera and promoting it to globalization requires a multi-pronged approach. In terms of brand building, we can determine the positioning of "Charm of Oriental Charm Opera", design a logo that combines opera masks and opera notes, etc. Taking the national opera "Legend of Peony" and "Soul of the Silk Road" as examples, we can tell the creation process through documentaries. The use of opera elements and the artistic pursuit behind them. Conduct market research to understand

the needs of audiences in different regions around the world. For the European and American markets, such as the national opera "Song of the Yangtze River", which emphasizes grand stage production and superb singing skills and integrates opera elements; in the Asian market, such as the national opera "Mei Lanfang" in The promotion of Japan and South Korea highlights cultural resonance. Determine the target market and audience groups, such as targeting Australia, aiming at art lovers, Chinese communities and college students and cooperating with local art institutions to hold performances and lectures; In Southeast Asian countries, the national opera "The Peacock Flies Southeast" is launched for the middle class and culture enthusiasts and promoted in conjunction with local cultural characteristics. In terms of multi-channel promotion, the national opera "Liang Shanbo and Zhu Yingtai" participated in the Venice Art Festival in Italy, held press conferences and warm-up activities, "A Dream of Red Mansions" global tour, and cooperated with local media, cultural institutions and sponsors. Utilizing social media and digital marketing, we established an official account on Facebook to publish performance information and highlights such as the national opera "The White-Haired Girl", and cooperated with Spotify to launch a music album. It cooperated with the international fashion brand Louis Vuitton to launch national opera-themed limited edition handbags and accessories, and was sponsored by BMW to hold a special performance of the national opera "Princess Wencheng" and carry out cultural experience activities. Participated in the Sino-French Cultural Exchange Year activities, held a French tour of the national opera "The Orphan of Zhao" and conducted seminars and other activities; went to American universities to hold lectures and performances to cultivate the interest of young audiences. In terms of product and service innovation, we held an outdoor performance of the national opera "Wind on the Bund", integrated opera acrobatic performances and folk dances, and used light shows and multimedia technology; we also launched an immersive performance of the national opera "Voice of the Future" using virtual reality and augmented reality technology. Develop music albums, books and souvenirs of the national opera "Mulan", sell them through official online stores and offline stores, and cooperate with e-commerce platform Alibaba to open flagship stores and hold online promotions and fan interaction activities.

Through the above paths, Chinese national opera can not only show its unique charm on the international stage, but also achieve multi-level cultural exchanges and interactions. While attracting overseas audiences, it can also establish the brand image of Chinese national opera in the international art world. At the same time, combined with advanced technologies such as virtual reality and augmented reality, the audience can experience the charm of Chinese national opera immersively; through educational and teaching activities, it can enhance overseas artistic talents' understanding of Chinese national opera and expand the scope of dissemination of Chinese national opera. Culture plays an important role in stimulating national vitality and condensing national strength. Actively promoting the overseas dissemination of Chinese national operas is one of the important ways to enhance the country's soft power. At present, the development prospect of Chinese national opera is broad. With the strong support of the government, various cultural departments, art organizations and groups should actively carry out various cultural exchange activities and promote Chinese national opera. In

the future, Chinese national opera should start from the perspectives of theme forms, performance styles and communication channels, based on the excellent traditional culture of the Chinese nation, pay attention to the high-quality production of Chinese national opera, and explore diversified communication channels online and offline, so that Chinese national opera can go to the world, Chinese national music can go to the world, and Chinese culture can go to the world.

#### 4. Conclusion

Since 1945, Chinese national operas have continued to evolve and develop based on national historical themes, and have always adhered to the creative concept of integrating opera elements into them. However, with the progress of society, Chinese national operas are gradually realizing a transformation from nationality-oriented and people-centered people-oriented themes. At present, exploring the path for Chinese national opera to go global has become the key. This exploration not only opens up a new direction for the development of national opera, but also provides important practical experience for the inheritance and innovation of traditional Chinese art, which has great academic value and practical significance.

#### References

- [1] HUANG Zhifeng. Research on the development source and unique charm of national opera [J]. Drama House, 2024, (22): 16-18.
- [2] Zheng Yu, Si Si. The cognition and dissemination of Chinese national opera under the background of internationalization [J]. Cultural Industry, 2024, (16): 145-147.
- [3] Fu Weiwei. The Transplanting of Chinese Opera Elements in Chinese National Opera [J]. Contemporary Music, 2016, (10): 37-38.
- [4] Li Li. Interpretation of Jin Tielin's Teaching Method and Concept of National vocal music -- Comment on Jin Tielin's Teaching Method of Vocal Music [J]. Chinese Journal of Education, 2018, (11): 112.
- [5] Zhu Zhaoming. Research on the internationalization Promotion of Chinese National Opera under the background of "One Belt and One Road" [J]. Contemporary Music, 2021, (07): 176-178.
- [6] People's Online. People's Daily. April 26, 2024 08:33.
- [7] <http://theory.people.com.cn/n1/2024/0426/c40531-40224324.html>.
- [8] ZHANG Yiting. On the Transplanting of Chinese Opera Elements in Chinese national Opera [D]. Shaanxi Normal University, 2011.
- [9] Xu Zhensen. On the birth and comparison of Bel Canto singing and Chinese opera singing [J]. Theatre House, 2020, (17): 53-54.
- [10] CHENG Hui. Analysis on the relationship between Opera body and singing [J]. Art Review, 2022, (21): 157-160.
- [11] MA Xiaoyuan. The Application of traditional Chinese Opera singing Skills in National vocal music singing [J]. Theatre House, 2022, (35): 33-35.