Vol.7 Iss.1 2026 Communication & Education Review
https://doi.org/10.37420/j.cer.2026.006

The "Breaking Out of the Circle" of Traditional-Chinese Opera in Popular Music and Its CulturalExport: A Study on the Phenomenon of "Grand Ambitions"and Its Implications for the InternationalDissemination of Traditional Chinese Opera Culture

Sijin Li*
School of Opera, Shandong University of Arts,China
***Corresponding author E-mail:1965992627@qq.com**

Abstract:
At present, short video platforms have adapted to the fast-paced era and become mainstream media, sweeping the world. There is a lot of research on the dissemination mechanism of short video platforms and how short video platforms combine with other art forms. As part of China's fine traditional culture, opera art faces major challenges in innovation, inheritance and development. Instead, there are fewer cases of integrating opera art into popular art forms and studies of using short video platforms for dissemination. Based on the popularity of Grand Grand Plan in 2025, a song that combines elements of traditional Chinese opera and rap art and has achieved a double breakthrough on short video platforms at home and abroad, this paper will study the resonance effect inherent in traditional Chinese opera art, the combination of short video platforms and traditional Chinese opera art, and the reflexivity of traditional Chinese opera art from three aspects.

Keywords:
Opera art, short video platforms, integration, external communication, innovative development

1 Introduction

In the context of a new era of deep integration of globalization and digital technology, traditional opera culture has long been confined to a closed-loop ecosystem of professional theaters and seasoned opera enthusiasts, facing problems such as an aging audience and a single dissemination channel. Therefore, how to adapt to the current big ecological environment and solve these difficulties has become urgent. In 2025, Guangdong rapper LAN Lao created "Grand Plan" in an innovative form of "opera + rap" to ignite the global market. The song sampled the melody of the classic Cantonese opera "Princess Flower" and triggered hundreds of millions of imitations on overseas short-video platforms, making Cantonese opera segments a cultural symbol for foreign netizens to know and understand China. This phenomenon not only confirms the cultural export potential of "opera +", but also reveals the dual role of the creative transformation of traditional art and the

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

platformization era. This study, taking “Grand Grand Plan” as a typical case, aims to analyze how the innovative development path of “Opera plus” has enabled traditional opera elements to “break through the circle” and become popular on domestic and international platforms, providing replicable solutions for the modernization transformation of traditional culture and helping Chinese culture build a differentiated discourse system in the global cultural competition.

2 Literature Review

2.1 The Dissemination of Brainwashing songs in Short Video Media

Research on the dissemination of brainwashing songs in short video media is based on the dissemination mechanism of short video media and communication theory. At present, academic discussions on this topic mainly focus on the dissemination of advertising music, hit pop music, etc. on short video platforms, or the dissemination status of a single platform. Research on the dissemination status of songs with brainwashing nature on short video platforms is very scarce. As for the research direction, the following analysis can be made:

2.1.1 Research on the mechanism of short video dissemination

In Research on the Mechanism of Short Video Dissemination - Insights and Research, it is mentioned that the short video dissemination model is one of the most representative information dissemination paths in the current new media environment, and its operation mechanism integrates communication theory, social network analysis and data science means, forming a unique dissemination structure and behavioral characteristics. Its dissemination model has a typical “content-platform-user” triangle structure, with core elements including the content production mechanism, distribution system, user interaction network and feedback loop.

Nowadays, research on short video dissemination mechanisms in China is experiencing explosive growth and has become a core topic in the field of new media research. By 2024, short video users accounted for 95.5% of the total number of Internet users in China, with an average daily usage time of 156 minutes per person. The huge user base and social influence have driven the academic community to produce research results intensively. The research focuses on multiple aspects including dissemination models, the construction of a healthy ecosystem for short video content, social and cultural impacts, and cross-cultural communication conditions. As Zhou Xing and Ren Shengshu of Beijing Normal University proposed in Analysis of the Current Situation and Overseas Hotspots of China's Short Video Development, they also pointed out that Chinese micro-short dramas have achieved a breakthrough of 39.9% user penetration rate in overseas markets through localized narratives and paid model innovations; Yu Rong and Yu Jingyi, in Research on the Innovative Model of Intangible Cultural Heritage Communication from the Perspective of the Third Culture: A Case Study of Douyin Short Video Platform, focused on intangible cultural heritage communication and found that Douyin personal accounts reconstruct intangible cultural heritage symbols through life-like narratives, but resource-rich regions still face the contradiction of mismatch between communication power and influence.

Compared with China, there is less research on the mechanism of short video dissemination abroad, but it is also on the rise. They pay more attention to the commercial possibilities, such as advertising effects, etc.

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

2.1.2 Research on brainwashing songs

Brainwash hits are popular music genres with strong rhythm, high melodic repetition and easy dissemination. They often form auditory memory points due to simple lyrics or quirky arrangements, and some works are controversial as “vulgar mouthwash songs” because of their popular characteristics. The core feature is to trigger listeners' repetitive memory through repetitive passages and distinct rhythms, and with the rise of Internet culture, it has gradually formed a cross-cultural communication phenomenon.

In China, there have been studies on the opera elements in brainwashing songs and pop music, such as “Why Are Brainwashing Hits So Popular?” by Jiang Xiujuan and Li Xiangyun. And Liu Qianlin’s Research on the Integration and Development of Opera Elements and Pop Music is a typical case, but there are very few studies on the opera elements in brainwashing songs.

In foreign countries, research on opera, a traditional Chinese culture, is relatively less than in China, and people are less interested in it.

To sum up, there is no research on the opera elements of catchy songs on short video platforms at present. Most of the research only focuses on short video platforms, catchy songs or one or two keywords in the opera elements.

2.1 Opera Elements in Brainwashing Songs

Research on the opera elements in brainwashing songs is based on the innovative development mechanism of “opera+”. Currently, academic discussions on this research mainly involve the integration of opera elements with pop music or with other art forms, while research on the opera elements in brainwashing songs is very scarce. As for the research direction, the following analysis can be made:

2.2.1 Research on opera elements in brainwashing songs

As an excellent traditional culture of China, the innovative development of opera art is a very important topic in the context of the development of the new era. Thus, the “opera +” development model has emerged, and the popularity of catchy songs with opera elements at home and abroad has also promoted the dissemination and development of opera at home and abroad.

2.2 Conclusions of Literature Review

Based on the comprehensive literature, it is known that most of the current academic community has made corresponding discussions on the short-video dissemination mechanism and the innovative development model of “opera+”. This paper will also, on the basis of absorbing the latest achievements, use typical case analysis and tend to improve the research on the opera elements of brainwashing songs on short video platforms at the application level. On the one hand, it helps to explore the impact on the dissemination of opera culture from a more novel perspective; on the other hand, it can provide reflection and reference on how short video platforms correctly disseminate excellent culture in the new era environment. At present, academic research on the opera elements of brainwashing songs on short video platforms is very limited and still remains at the stage of analyzing opera elements in pop music. But many of the research perspectives and methods in

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

the above mentioned related studies provide a lot of experience for the completion of this paper.

3 Research Methods

3.1 Research Contents

This study focuses on netizens who have noticed the “brainwashing hit song” with elements of traditional Chinese opera - “Dazhan Hongtu”, and have participated in the dissemination of this hot topic, to analyze the mechanism by which “Dazhan Hongtu” has gone viral on short video platforms and achieved “going viral” : What are the different opinions of netizens of different age groups on “Grand Vision”? Did the netizens who followed the hot topic notice the Chinese opera culture contained in “Grand Ambitions”? Was the group's participation in the spread of this hot topic just for the sake of following the trend or something else? How does the underlying logic of netizens' participation evolve from following the trend to cultural identity? The above question is what is missing in current research on the “brainwashing hits” of short-video platforms, and it is the starting point of this study.

3.2 The object of study

The author studies the netizen groups who have in depth interactions with the hot topic of the song “Great Achievements” on Douyin platform, including:

Stars and streamers who initiated the # Grand Ambitions Challenge #, etc.

Ordinary users of different age groups who actively forward or comment.

Media accounts' reports and comments on the phenomenon, as well as research updates released by academic institutions.

3.3 Research technique

The researcher uses digital ethnography combined with in-depth interviews for the study:

3.3.1 Digital ethnography

Digital ethnography is a research approach that combines traditional ethnographic methods with digital technology to study human behavior, culture, and social interaction in the digital space. It breaks the traditional field research’s reliance on physical space and extends the research space to digital fields such as social media and virtual communities. The advantage lies in the fact that researchers can be deeply embedded in the target group as netizens and capture details in real-time interaction; It can also reveal the structural logic behind behavioral patterns through the review and analysis of collected data. The specific process is as follows:

The study is a four-month digital ethnographic study on Douyin from May 2025 to August 2025. Researchers watch related video challenges, secondary creation practices, etc. as ordinary users, and systematically browse the comment section of the target video, quantifying users’ cognitive dimensions and emotional tendencies towards the song through keyword capture, sentiment analysis, etc. Then, through communication with some users, understand their views on the song “Great Achievements”, and finally complete the observa-

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

tion log, And further refine the study.

3.3.2 In-depth interview method

In-depth interviews, through open-ended in-depth conversations between the researcher and the respondents, provide rich narrative details for the study and, through the respondents' self-interpretation, help reveal the underlying motives of individual behavior in the dissemination phenomenon of "Great Achievements". The process is as follows:

Research subjects: The researchers select fifteen Internet users aged 15 to 65 from Douyin's "Great Achievements" topic as interviewees. These Internet users should represent different age groups of teenagers, young adults and middle-aged people to observe this Internet hotspot from the perspective of different age groups.

Sampling method: Stratified sampling and purposeful sampling are used to select appropriate research subjects. Stratified sampling can provide precise generational division for the selection of research subjects, while purposeful sampling can serve as a useful supplement, focusing on selecting a small number of secondary creators, cross-circle communicators, etc., thereby making the research more comprehensive and reliable.

Interview methods and processes: Contact the selected interviewees via Douyin private message, obtain their consent, and then conduct information or video interviews via tools such as wechat and Tencent Meeting. Test the stability of the network before the interview and provide a written consent form before the interview to ensure the privacy and security of the interviewee. Each interview should be limited to 30 to 45 minutes to avoid fatigue of the interviewee. If the topic is in-depth, it can be conducted in two sessions while maintaining continuity. After the interview, information should be refined, organized and reviewed in a timely manner.

3.4 Interview Outline

3.4.1 Basic information of the interviewees

Q1:How old are you? Where are you from? What occupation?

Q2:What kind or types of videos do you usually like to watch on Douyin?

Q3:Do you frequently engage in interactive activities such as liking, commenting, sharing, or derivative imitation on online platforms? Which form of interaction is used most frequently?

3.4.2 The respondents' participatory behavior regarding the hot topics of the song "Great Ambitions"

How did you become aware of this hot topic?

Was your intention to participate in the discussion and dissemination of this topic to follow the trend and play meme, or did you have other ideas?

In what ways did you interact with the topic, such as by liking, commenting, or creating derivative works?

Did you get people around you involved, and if so, how did you get them to notice Big Ambitions?

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

3.4.3 The interviewee's understanding and opinion of The Great Plan

Have you ever learned about the singer of Grand Ambitions, the background of its creation, and the message the song intends to convey?

What do you think of the claim on the Internet that this song is a meaningless drool?

3.4.4 Respondents' concerns and views on the opera elements in it

Do you know that Grand Ambitions contains elements of traditional Chinese opera?

Do you think the popularity and wide dissemination of the catchy song Grand Vision at home and abroad are beneficial or detrimental to China's excellent traditional opera art?

What do you think of the prospects of innovative development approaches like the combination of traditional Chinese opera with brainwashing hits?

4 Research Findings and Discussion Points:

4.1Sampling: Resonance Effects of Traditional Opera tunes

The classic Cantonese opera Princess Flower, whose tune is widely circulated in the Guangdong region, is a opera with distinct local cultural characteristics and has become an important support for the local cultural sentiment. An in-depth analysis of traditional opera tunes, especially the emotional resonance effect of classic tunes like The Princess Flower, and the integration of their samples with popular music, is of great significance for empowering the innovative development of traditional culture and promoting the inheritance and promotion of national culture. Based on the research findings, nine out of fifteen users who participated in the interviews knew that the traditional opera tune was sampled in Grand Plan, and four of these nine knew that the sampling originated from the Cantonese opera Princess Flower, and all four were from the Guangdong region. At the same time, in the comment section of the video related to The Grand Plan, many users from Guangdong ip mentioned The Princess Flower, which could trigger more discussions among people from Guangdong. From this, it can be seen that the civilizational resonance effect brought about by traditional opera tunes is very powerful.

4.1.1 Analysis of the Reasons for Emotional Resonance in the Melody of Princess Flower

4.1.1.1 The unique style nurtured by regional culture

Cantonese opera, as a representative form of opera in the Guangdong region, integrates local folk music elements, dialect rhymes and folk customs in its melodies. Since its premiere in June 1957, The Princess Flower has become a "treasure of Cantonese opera" and has been performed for more than 60 years. It is a classic that cannot be bypassed when Cantonese opera is mentioned. During the interview, Li Li, a 34-year-old from Guangdong, said she learned about the song "Grand Plan" because her children were watching Douyin and felt particularly close to it when she found samples of Princess Flower in it. When a tune with regional cultur-

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

al characteristics like The Princess Flower plays, it instinctively makes the locals feel familiar and intimate, and then evokes an emotional resonance in their hearts.

4.1.1.2 The deep emotional connotations given by the story

Princess Flower tells of the joys and sorrows of the love between Princess Changping and Zhou Shixian in the late Ming Dynasty. Against the backdrop of the country's turmoil and the brokenness of the land, the two have endured many hardships but ended up tragically sacrificing their lives together. The main plot is full of tragic color, with a complex emotion of unwavering loyalty to love, sincerity to one's own country, and sighs of helplessness towards fate. The extreme emotional impact and the dramatic development of the story will leave a deep impression on those who have learned about it, and the patriotic sentiment expressed conforms to the positive values of the contemporary era, so that when the tune of The Princess Flower plays, people will associate it with these emotions and feelings brought by the story.

4.1.2 The sample of The Princess Flower is presented in the resonance of Grand Ambitions

4.1.2.1 The emotional independence of the soundtrack in the original story

In the original Cantonese opera Princess Flower, the background music is not merely a simple echo to the plot, but has an independent function of expressing emotions. It can create a rich emotional connection with the audience independently of the actors' "singing, reciting, acting and fighting". For example, when depicting the joyous scene of the princess and her husband's reunion, the tune is light, bright, lively and dynamic; When they face the tragic situation of life and death, the tune becomes low and solemn, with a slow and mournful rhythm. This emotional independence makes the soundtrack an indispensable and important part of The Princess Flower, capable of touching the hearts of the audience and evoking a strong emotional resonance. At the same time, the opera music plays a crucial role in shaping the characters, and different music may reflect different personalities and statuses of the characters, which is also reflected in the play.

4.1.2.2 The emotional resonance transmission effect of the sampled melody

When the Princess Flower is sampled, the emotions behind it can still be preserved and conveyed to the audience, even if the audience has not been exposed to the Cantonese opera in its entirety. Thanks to the rich emotional elements and unique musical structure contained in the tune itself. As a classic of Cantonese opera, the singing style and melody of The Princess Flower have long been deeply rooted in people's hearts and have become an important symbol of Lingnan culture. When this familiar melody appears in the form of a sample in Grand Plan, it immediately awakens the auditory memory of the audience, especially those who have an emotional foundation for Cantonese opera. This awakening of memory not only makes the audience feel intimate, but also builds a natural bridge of desire to understand The Grand Plan through "new expressions of old melodies".

4.2 Dissemination: The fit between short video platforms and Traditional Opera

In today's digital wave sweeping the world, the landscape of cultural dissemination channels has undergone

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

earth-shattering changes. Short-video platforms, with their convenience, immediacy and strong social attributes, have become mainstream channels of communication, profoundly influencing people's cultural consumption habits in today's society. Traditional opera, as an excellent traditional culture of the Chinese nation, has gradually taken a back seat in the face of the impact of television, film and vertical screen works in the new era, and is facing huge challenges in inheritance and development. When I conducted further in-depth interviews on whether short-video platforms could effectively empower the development of traditional Chinese opera, the results of my interviews confirmed what I believed to be the opportunities of the platformization era, bringing a new dawn to the inheritance and development of traditional Chinese opera. Of the fifteen people I interviewed, regardless of their ages ranging from 15 to 65 and their careers, all learned about the song "Grand Vision" through short video platforms without exception, and 11 of them learned about the Cantonese opera Princess Flower after learning about the song "Grand Vision", a proportion of about 73%. From this, it can be inferred that it is of great practical significance to study the integration of short video platforms with traditional opera art and explore how to bring new vitality and vigor to traditional opera through innovative means.

4.2.1 Precisely extract effective opera segments

Creative transformation of the art of opera is not a complete denial or random alteration of traditional opera, but rather a precise extraction of the most recognizable and infectious segments based on a deep understanding of the essence of opera. Whether it's the resurgence of "Wujiapo 2021" or the recent rise to fame of Grand Plan, they all select the most infectious segments from the original traditional opera, and such excerpts are often the most familiar to people. Even if people haven't heard or watched the original play in its full form, hearing such excerpts will evoke a spiritual resonance.

4.2.2 The dual combination of the "opera plus" model and the star effect

Grand Grand Plan is a key step in the creative transformation of Princess Flower by ingeniously integrating extracted opera segments into a framework that conforms to contemporary pop music aesthetics. Contemporary pop music is characterized by its fast rhythm, simple melody and easy singing. Meanwhile, the lyrics "Karaoke in the villa, silver dragon fish in the pool, I give my uncle tea sets, he writes ink and directly gives me four words, grand plan" in this song, along with Cantonese and Mandarin and catchy melody, are deeply loved by young people. The song caters to the demands of the fast-moving consumer culture era. It also brought the sample of Princess Flower to the public. And stars, as leaders of pop culture, have huge fan bases and strong influence. With many stars and Internet celebrities from home and abroad participating in the dance challenge of "Grand Ambitions", it can attract more people's attention and make more people willing to listen and share.

4.2.3 Lower the threshold for appreciation

This creative transformation, while retaining some of the characteristics of the opera, greatly lowers its original appreciation threshold. Traditional opera is passed down through the master-apprentice system, which mainly relies on the "oral instruction" of the master. This way of passing down emphasizes practice and the transmission of experience, often lacking systematic theoretical summaries and popular education.

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

Coupled with stylized performances and local characteristic languages, it makes the appreciation of opera art require a certain cultural background knowledge and artistic appreciation ability for ordinary audiences. Without subtitles, it is highly unlikely that the actors' lines can be understood, let alone the lyrics, performance techniques and cultural connotations of the opera. The creative transformation of the work, with pop music as the medium, spreads the elements of the opera in a more extensive and rapid way. When combined with pop music, the audience can easily appreciate and feel the charm of the opera without having a deep knowledge of the opera, thus making the opera an art symbol that is easy to spread and participate in.

4.3Reflexivity: The psychological compensatory effect of traditional culture after fame

In the dissemination and development of culture, reflexivity, that is, mutual determination, can clearly reflect the subtle relationship of mutual influence and interaction among cultural elements. That is to say, after a song becomes famous, its fame in turn increases the popularity of traditional opera tunes. Netizens, starting from the result of the popularity, look for the driving force behind it, believing that it is traditional culture that has made it popular. At this point, netizens do not necessarily focus on the traditional opera itself, but rather on the concept of "tradition, culture," which provides legitimacy for them to forward and spread "Great Achievements", believing that the lyrics "mist and smoke obscure the world beyond the sky, there is a fairy mountain and the moon platform hall" are widely circulated in the Cantonese-speaking region and have been used in Stephen Chow's films, so my dissemination is also legitimate. This was also confirmed in my interview results. Ten out of fifteen interviewees believed that it was more important to use the popularity of the classic play Princess Flower than to focus on whether the song itself had substance. Li Zi, 22, said, "Since Great Ambitions has a positive significance in promoting traditional culture, it doesn't seem so important whether the song itself is of quality or the lyrics are nutritious. Most people would also think that actively promoting' Great Ambitions' is the right choice."

4.3.1 The emergence of the song's fame and reflexivity

From the perspective of communication studies, the popularity of the song "Grand Ambition" across the Internet is not accidental but the result of the combined effect of multiple factors. In today's digital age, the booming development of social media platforms provides a vast and convenient space for the dissemination of songs. By collecting and analyzing the relevant data, I found that within the first month of its release on major music platforms, the song had more than 5 million views, and there were as many as 100 000 discussions on social media. This sudden rise to fame has led to a sharp increase in the song's popularity.

At the same time, reflexivity began to emerge. When netizens saw the song's sudden popularity, they began not to simply immerse themselves in the auditory enjoyment of the song itself, but to pay attention to the content of the song, to be curious about the internal reasons for the sudden popularity, and to explore the deeper causes of its popularity in reverse. They focused on the elements of traditional opera tunes incorporated into the song, believing that it was the unique charm of the sample of Princess Flower that gave the song a distinctive flavor, thus enabling it to stand out in the highly competitive music market. The formation of this perception is not based on a deep understanding and appreciation of the traditional opera tunes themselves, but is more influenced by the result of the song's fame.

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

4.3.2 The shift of netizens' focus and psychological compensation mechanism

Netizens no longer view songs merely as an entertainment product, but as a carrier of traditional culture. At this point, the concept of "tradition, culture" has become an important legal basis for netizens to forward and spread songs. They believe that spreading such a song that contains elements of traditional culture is a kind of inheritance and promotion of traditional culture and has positive social significance. When the song "Great Ambitions" combines traditional opera tunes with modern music in a novel way, it precisely meets people's psychological mechanism. By spreading the song, they not only expressed their love and support for traditional culture, but also, to some extent, made up for their own lack of exposure to traditional culture in their daily lives. This is similar to a process of building cultural identity, where individuals, through the dissemination and sharing of cultural symbols, strengthen their cultural connection with the group and thereby gain a psychological sense of satisfaction and belonging.

5 Summary and Reflection

This study, through digital ethnography and in-depth interviews, conducts a detailed theoretical study of the breakout popularity of "Grand Grand Plan", and attempts to answer the reasons for its popularity and whether it provides positive and effective dissemination for the opera art contained therein. Through the study, it was found that the popularity of the song is inseparable from the role of the platform-based dissemination mechanism, as well as the empowerment effect of traditional culture brought by the sampling of the Cantonese opera Princess Flower; It also found the reverse impact of "Grand Vision" and short video platforms on Princess Flower, and provided an example of the "opera " model for traditional opera art. On the other hand, it also provided a reference for the external dissemination of Chinese culture in the open context of modern China. We can see the potential and challenges of traditional opera "breaking out of the circle" and cultural export in pop music. Only by constantly innovating, upholding cultural subjectivity and cultivating professional talents can we achieve the effective inheritance and wide dissemination of traditional opera culture, allowing opera culture to shine with unique charm in the context of globalization.

But at the same time, it is worth noting that the current integration model of "opera+" remains superficial and lacks deep integration; Including after the popularity of "Great Achievements" waned, we can see that netizens at home and abroad have not continued to pay attention to Chinese opera culture, and cultural exports often remain at short-term popularity, lacking sustained influence and vitality. Therefore, building a mechanism for the deep integration of opera art with other art forms, breaking down cultural barriers, and being able to continuously and effectively export culture to the outside world is still the direction that needs to be continued.

References

[1].Zhou Xing, Ren Shengshu.(2025). Analysis of the current Development status and Overseas Hotspots of Short Videos in China . People's Forum. (07), 94-99..(in Chinese)
[2].Yu Rong, Yu Jingyi..(2025). Research on the Innovative Model of Intangible Cultural Heritage Communication from the Perspective of the "Third Culture" - taking Douyin Short Video Platform as an Example .

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)

Young Journalists. (04), 44-49..(in Chinese)
[3].Jiang Xiujuan, Li Xiangyun. .(2015).Why are brainwashing hits so popular. Chinese Self study. (Z1), 86-88.(in Chinese)
[4].Liu Qianlin..(2025). Research on the Integration and Development of Opera Elements and Pop Music. Drama House. (07), 78-80..(in Chinese)
[5].Zhen Pan. (2025). Research on Cross-Media Narrative in Contemporary Chinese Opera Art . Master's Thesis .China□Yangzhou University..(in Chinese)
[6].Zheng Yuanrui. (2024). Analysis of the Use and Performance of Peking Opera Musical El ements in the Pop Song "Women Like Flowers". Master's Thesis. China□Sichuan Normal University..(in Chinese)
[7].Zhang Shiyue. (2022). Analysis of Singing Techniques of "Chinese Style" Pop Songs .Master's Thesis. China□Harbin Normal University..(in Chinese)
[8].Huang Siqi. (2022). Research on Integrating Opera Music into the Teaching of Solfeggio and Ear Training in Secondary Vocational Music Majors .Master's Thesis. China□Hunan Normal Universit y.. (in Chinese)
[9].KEITH B K.(2021). The Use of Yue Opera Elements in the pop song "Lin Daimei Falls f rom the Sky". Master's Thesis.China:Nanjing University of the Arts.(in Chinese)
[10].Luo Qiqing. (2019). The social dissemination of Opera music in the Internet Plus era. Master's Thesis. China□Nanchang University. .(in Chinese)
[11].Dong Xiaojing. (2018). The application of Opera Elements in Pop Songs. Master's Thesis. China□ Nanjing Univers ity of the Arts.(in Chinese)
[12].Xu Jing. (2016).Contemporary Construction of Chinese Opera Music Culture from the P erspective of Editorial Studies. Master's Thesis. China□Nanjing University of Aeronautics and Astronautic s. .(in Chinese)
[13].Yang Yuying. (2023). Research on the Application of New Media Technology in the Digital Inheritance of Cantonese Opera Art. Media and Communication Research, 4 (6).
[14].Shuhan Zhang Dandan Zhou. (2025). Research on the Pathways and Practice for Collaborative Inheritance of AI-Empowered Traditional Culture in Chinese Opera Art. Innovation Humanities and Social Sciences Research (IHSSR), 21 (7, 2025).
[15].Li Zhang, Peng Ren, Ling Li & Jingran Yao. (2026). New Media and Chinese Cultural Identity among Southeast Asian International Students: A Case Study of Short Video Platforms. Journal of Education and Culture Studies, 10 (1).
[16].Ruihe Yan & Xu Hu. (2026). Understanding information sharing in short-form video platforms: from the perspective of dual-systems theory. Current Psychology, 45 (2), 174-174.
[17].Ziqi Sun & Chaomeng Gao. (2023). The Integration and Development of Traditional Drama and Three-Dimensional Animation. Art and Design, 6 (6).
[18].Yinyin Zhang & Yiting Fu. (2025). Research on the Digital Inheritance and Innovative Dissemination Pathways of Sichuan Opera Art from the Perspective of "Internet+". Advances in Social Science and Culture, 7 (5).
[19].Junting Wu. (2025). Research on the Reshaping of Information Reception Behavior of Media Audiences by Short Video Platforms. Journal of New Media and Economics, 2 (5).
[20].Yihao Liu. (2025). Study on the Scenario-based Communication Strategy of Classical Poetry on Short Video Platforms-Taking as an Example. Region - Educational Research and Reviews, 7 (6).

© 2026 by the author(s); licensee Mason Publish Group, this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (http://creativecommons.org/licenses/by/4.0/)