

TV Variety Show in Chinese Style: Research on Cross-Media Narrative for Reconstruction to Chinese

FUYAO LU

ABSTRACT

The "Chinese-style variety show", of which the classic Chinese traditional culture is regarded as the main content, is classified as a cultural variety show, what has been an important TV program type on the screen in recent years. This study cites the cross-media narrative theory as an important theoretical support to analyze the path to reshape traditional Chinese classics in TV variety shows. This study found that TV variety shows mainly use the methods of "centrifugal narration" and "centripetal narration" to design different themes around "Chinese style variety shows", as this kind of TV program mainly adopts the flexible narrative methods to complete the remodeling of traditional Chinese classics.

INTRODUCTION

There is a cultural phenomenon that Chinese traditional classics have broken away from the writing medium and entered into the television screen in recent years, as the use of television media to carry out cross-media narration has long been a tradition. Since the 20th century, movies and TV dramas adapted from historical stories, legends, or classic novels have been an important part of western popular culture. After the introduction of the cross-media narrative mode into China, it has rapidly obtained the practice of television communication: in the local practice of China, the expansion of the story world is the basic content of the cross-media narrative. For example, in the process of reshaping the traditional Chinese classics, truth and accessibility are one of the main objectives in the television cross-media narrative. This paper believes that TV media has effectively spread Chinese traditional classics through the use of traditional classical symbols. From the perspective of semiotics, cross-media narration refers to the psychological reconstruction of the symbol receiver, which is reflected in the call to the audience's memory. From the perspective of communication science, cross-media narration helps to realize the identity establishment, while it could rebuild self-identity of the audience through the cohesion of the consciousness of the Chinese national community, what has completed the emotional identification of the group to the imaginary community of "nation".

Fuyao Lu
International College, Zhengzhou University, Zhengzhou, China

Among the cross-media narrative, media elements in different types will affect the organizational logic, story structure, and system language of traditional Chinese classics. Specifically, the expansion mode of cross-media narrative could be divided into two types: "centrifugal storytelling" and "centripetal storytelling". Some of the film and television adaptation texts show obvious characteristics of "centrifugal storytelling", which even affect the narrative cultural phenomena, for instance, the "movie goofs" of the Journey to the West or Monkey King showed differently. Among those Chinese TV variety shows, TV program producers have successfully integrated modern and new image technology into cross-media narrative, as "China in Classics" has completed the transformation from text to image. The media imaging technology that TV media relies on has called for new forms of communication, Chinese traditional classics have integrated technical means and aesthetic features into cross-media narrative, with them making the reconstructed text more special.

As a kind of cross-media narrative, the Chinese-style variety show depends on the intertextuality mechanism, as an excellent cross-media narrative work has the function of meta-story, which impacted on the audience complexly. This study adapts the "Chinese-style variety show" as the research object, which helps us to understand the content adaptation and symbol transfer at the level of narratology through the interpretation of cross-media narratives. As it not only enables the dissemination of traditional Chinese classics at the practical level, but also makes effective contributions to space narratology at the theoretical level. In this study, the intertextuality mechanism of cross-media narration makes the source text which reconstructed text form by a complex symbolic network. The texts refer to Chinese classics are involved with each other. The intertextuality between different media forms has shown the production relationship of the story content of cross-media narratives. In this process, words, symbols, or numbers in the transformation of text have achieved a better symbolic relationship. In the process of contemporary narratology, the theme of textualization on which this topic depends creates new meaning in psychology, which constructs a brand-new storytelling world. This study believes that the cross-media narrative reconstructs the text of the work, which weaves a complex narrative network, while the paper realizes that the expansion, connecting the "small world" in the text with the "big world" outside the text, has been revealed well.

LITERATURE REVIEW

Chinese Style Variety

"Chinese-style variety shows" named after Chinese traditional culture TV programs have been popular recently, whose the literary and art circles have adhered to the centered creative direction, as we believed that culture is the soul of the country and the nation. The broad and profound Chinese culture has been presented on the screen with television narrative methods, with them providing a solid foundation for adhering to cultural self-confidence. Some studies also believe that the traditional cultural variety

shows have expanded the coverage of the content, integrating poetry, opera, cultural relics, etc. into the variety shows, with them making great efforts in ideological penetration. The traditional cultural variety shows guide people to understand the profound cultural connotation of Chinese culture, which aroused the audience's feelings about their hometown.

Theoretically, one of the spiritual cores of cultural variety shows is cultural self-confidence, as the topic of cultural identity plays an important role in globalization. In the process of cultural collision, "self-culture" or other cultures are both conflict and blend. Cultural identity is not only an academic topic but also has become the common information, which has an immeasurable direct impact. In the context of globalization, national culture is constantly challenged by "other cultures", and confidence in "own culture" is threatened. In the past three years, the COVID-19 epidemic has made a global "epidemic segmentation" of human beings. Countries have separated themselves and maintained social distance with the territory as the boundary. In this distance social interaction, confidence in "self-culture" will promote external differences based on culture and promote internal integration. In communication with "other cultures", the severe crisis may directly guide people to maintain cultural confidence, which may referred to future direction of television content (Schiappa, Gregg & Hewes, 2006).

In recent years, many voices have denied the development of human culture and the diversity of modern culture, regarded modernization since modern times as "westernization", which overemphasized western culture, western ideas, and western values. Some voices do not recognize the inheritance and continuity of history and culture based on the modernity of culture. To dispel these erroneous thoughts, we must strengthen cultural self-confidence and establish the awareness of carrying forward the excellent traditional culture.

Cross-media Narration

At present, there are still differences in the definition of concepts around cross-media narration in academic circles. Therefore, it is urgent to analyze the reasons for these differences. To explore the core concepts and main types of cross-media narration and provide a reference for a cross-media narration of relevant narration. The existing research first analyzes the evolution and development of the definition of media and considers that media is the product of different historical periods. At present, the cross-media narrative of all media studies mainly includes two types: one is the works with commercial or entertainment nature presented simultaneously or in turn on multiple media platforms. For example, movies, animations, or video games adapted from novels. The other refers to the referential borrowing of other media based on one kind of media. The works use cross-media narration to increase aesthetic connotation, which is common in film and television works adapted from literary works.

As cultural phenomena, media integration and cross-media narration are the inevitable results of the transformation of old media and the development of new media in human society. Cross-media narration is also known as hyper-media storytelling, which uses different media platforms to tell stories. The storytelling of cross-media

narration by domestic media can be divided into two categories: the first category is to study and define cross-media narration from the perspective of media science or narratology. Among these contents, the so-called cross-media narration is to break the rules, cross and connect, expand and turn, and be inclusive. The research of cross-media narration in China is mainly reflected in the following three aspects: the study of the possibility and legitimacy of various media narration, The study of the relationship between text narration and other media narration, the study of cross-media narrative phenomenon, and so on.

Tracing back to the theoretical source of cross-media narration, this view comes from Henry Jenkins's article in MIT Technology Review. Henry Jenkins called the way audiences obtain entertainment content on different platforms cross-media narration and put forward the definition of cross-media narration for the first time, believing that a text creates a unified and resonant entertainment experience through various communication channels or media. This communication mode can be understood as cross-media narration. In recent years, there are a large number of monographs on cross-media narration. As a kind of "re-media" content, cross-media narration is based on the special way of new media remodeling and old media, focusing on the content connection between literary works and film and television adaptation works, and focusing on the issue of media availability to talk about cross-media narration.

Based on transcending literature and typical language media, cross-media narration advocates further exploring non-language media. For example, some scholars believe that the basis of picture narration is historical. Based on transcending literature and typical language media, cross-media narration advocates further exploring non-language media. For example, some scholars believe that the basis of picture narration is historical. In reality TV programs, the cross-media narration that affects the type of narrative programs shows more of a relationship attribute. Specifically, in the process of audience reading, cross-media narration will awaken direct and positive cultural associations. The cultural variety shows discussed in this study reflect this point in the traditional classic cross-media narration.

RESEARCH DESIGN

The research on TV variety shows often relies on text analysis in terms of methods. In the past two years, the influence of TV variety shows in China has been increasing and has become a very important traffic highland. With the change of policy, China's variety market has made great efforts in "de-entertainment" and set an important theme direction. From the perspective of the narrative mode of TV variety shows, it is one of the primary goals of program creation to condense national pride. For example, a large number of varieties shows, and red programs are collaged, showing more obvious characteristics of typology. Secondly, the "de-entertainment" of TV variety shows calls for more diversified program types. For example, in recent years, TV variety shows have begun to focus on gender issues. In recent years, popular female variety shows have met the needs of the audience. In addition, the development of technology also provides

strong support for the innovation of variety shows. Chinese-style variety shows are an example.

TV text analysis reflects on the communication content and academic value of TV through in-depth interpretation of audio-visual communication elements such as text and image. Similarly, the text analysis of TV variety shows mainly discusses the audience's cognitive situation from two aspects of visual and auditory communication and summarizes the knowledge constructed by the public through the media and the process of recognizing the world with the help of images. As a popular narrative text, the discourse strategy of variety shows often relies on postmodern narrative methods. For example, while displaying the humorous effect of the program, variety shows habitually use deconstruction to complete the subversion and re-creation of the narrative text. This kind of artistic expression helps to construct a diversified media culture and promotes the adjustment and self-representation of self-identity in modern society.

In the process of analyzing TV variety shows, this study mainly starts with text, images, music, and other types of text based on the general analysis path of modern literary theory. This study believes that under the influence of postmodernism, TV variety shows a fragmented collage form. For example, music plays a certain artistic role in TV variety shows. As the most important part of the music symbol system, the lyrics text injects artistry into the content of TV variety shows. From the perspective of linguistics, lyrics are also a text symbol. Saussure believes that language symbols are composed of "signifier" or "signified". Under the influence of postmodernism, some TV variety shows no longer pursue the traditional writing paradigm in the score and tend to be disordered. The meaning is full of ambiguity, reflecting the characteristics of disorder, deconstruction, and anti-form, while many TV shows detached observation of the daily interactions of "ordinary" people (Papacharissi & Mendelson, 2007).

Specifically, this study analyzes different types of TV variety texts. According to the aesthetic form of TV art, this study mainly analyzes the emotional communication and interaction contained in art creation and art acceptance. For example, as a role symbol, the observer refers to a narrative point of the real or false events that have occurred in the popular observation variety show in recent years. These different narrative points will lead to the multi-level content output.

RESULTS

To explore Chinese traditional cultural variety shows, we need to return to the specific situation of Chinese society in the new era. As an important carrier for the promotion of traditional Chinese culture, "Chinese style variety show" has constantly innovated in the type of programs and produced different types of "Chinese style" variety show, including situational variety show, question and answer variety show and so on. These works use a large number of virtual production technology, stage design elements, and the form of "drama + film + interview" to complete the transformation of drama form in visual presentation. The producer combines drama and modern TV programs, with them utilizing cross-media narration, while it displays the excellent traditional

Chinese cultural content, activates historical scenes, and accurately presents the core spirit of Chinese civilization, as much of the narrative and navigation techniques have currently used in media (Dena, 2004).

Specifically, "Chinese-style variety show" belongs to a cultural variety show, and its stage performance types mainly include two types: the first, it uses the centrifugal narrative method and adopts a deconstruction strategy to rewrite, adapt and reconstruct the excellent traditional Chinese cultural content. The second is to use the centripetal narrative method to respect and restore the excellent traditional cultural content as much as possible. This part of the variety show emphasizes knowledge memory and achieves the dissemination of excellent traditional Chinese cultural content employing knowledge questions and answers, quizzes, etc.

As far as its cultural core is concerned, cultural variety shows take adhering to cultural self-confidence as the key and fully tap the spiritual core of the excellent traditional Chinese culture. Since the introduction of cultural self-confidence at the national level, the television media has taken social responsibility, while it created and producing a large number of high-quality programs with excellent traditional Chinese culture. Over the years, cultural variety shows have adhered to the principle of integrity and innovation and experienced a multi-stage development process of constantly enriching the content and updating the program form. Compared with Japan and South Korea's re-creation of their history and culture in variety shows, "Chinese-style variety shows" pay more attention to the establishment of cultural self-confidence and the innovation of program forms, and skillfully use cross-media narrative methods.

The application of cross-media narration in cultural variety shows in the new era highlights the symbolic characteristics of this type of variety shows. In the new media platform, the cultural confidence of Generation Z is more affected by cultural products including "Chinese-style variety show". A part of traditional culture and its products have become the "China-Chic" among young people. Cultural variety shows actively embrace young people, promote a new normal of cultural life, and re-express the excellent traditional Chinese culture from the perspective of life and youth. In addition, on traditional media platforms such as radio and television, cultural variety shows continue to emphasize the application ability of new technology, further integrate new technology and culture, which deeply tap the core of Chinese excellent traditional culture and innovate the expression form of TV variety shows. Otherwise, the quality of TV shows determines the timing for it as well as the items for recommendation (Oh, Kim, Kim & Yu, 2014).

For "Chinese-style variety show", the dissemination and identification of Chinese stories is its basic content. To achieve this goal, cultural variety shows spread cultural classics in a cross-media way, integrating two or more media elements. For example, "China in Classics", as a publication of traditional media, is linked with new media technology and TV variety shows to tell the historical memory in the process of inheriting cultural classics. From the perspective of theory, TV variety shows pay attention to emotional expression at the narrative level and use strict logic, sincere emotion, moving content, etc. to shape the immersive communication effect and enhance the value-leading role of variety shows.

Cultural variety shows adhere to historical materialism, believes that the people are the creators and builders of history, attaches importance to the historical value of the content of communication, reads history in literature, and narrates in history. This phenomenon just verifies the view of symbolic interaction theory in communication theory, that is, the audience has completed the understanding of historical stories. The excellent traditional Chinese cultural resources provide a strong impetus for the high-quality development of cultural variety shows. This study found that: first, technology and artwork together on cultural variety shows, and technology enables cultural immersion experience, such as TV variety shows. Moreover, the cross-border and hybrid phenomenon of TV variety shows is also relatively prominent. These TV programs seek the possibility of diversified development such as cross-border integration and element blending. They choose the form of "online ensemble + online drama", excavate the traditional Chinese festival culture, and integrate multiple elements into their works through acrobatics, opera, puppet, drama, etc. to complete the creative transformation of variety shows. These different types of TV variety show integrate and disseminate the excellent traditional Chinese culture through multi-dimensional channels.

DISCUSSION

The cultural variety shows can achieve commendable communication results, which is rooted in the fact that the spiritual core of Chinese excellent traditional culture enables the transmission of TV variety shows. Through the expression of the integration of technology and art, cultural variety shows achieve the sharing and interaction of media, and subtly cultivate the communication loop for the audience to interpret and accept cultural information. The process of virtual and real isomorphism transcends cultural differences, helps the spread of cultural variety shows, releases the energy and value of technology, and comprehensively improves the international communication ability of Chinese excellent traditional culture.

Cultural variety shows present excellent traditional Chinese cultural content through virtual visual technology, digital images, holography, and other means. This transformation way of expanding Chinese cultural resources is one of the main forms of external dissemination of Chinese excellent traditional culture in recent years. In addition, the establishment of community sharing, and interest circles has fully stimulated the teenagers' behavior of learning knowledge and sharing ideas, as it promoted the regeneration of the meaning of the program text, and provided innovative ideas for the future cultural variety shows to enhance the value identity of teenagers, which well developed a recommender engine that could track users' TV-preferences (Zimmerman et al, 2004).

Cultural variety shows integrate a longer cultural perspective with a deeper cultural height through dramatic interpretation and cross-media narration. In the public space, build a spiritual world that is exclusive to oneself, promote personal emotional experience, and share interpersonal communication with the help of cross-media narrative methods.

The cross-media narration of TV variety shows is not only reflected in the integration of traditional media and emerging media but also the process of self-socialization. Some TV variety shows are popular in emerging media through the audience's self-communication. The re-creation of TV variety shows by short video platforms such as Tik-Tok and Kwai has promoted the expansion of the transmission scope of the program content itself. This way of cross-media narration transfers the interpretation right of the text from the communicator to the audience, forming a "re-centered" mode, which affects the audience's understanding and cognition of the text. This transition from public behavior to private behavior promotes the text to open a new space again.

CONCLUSION

In terms of its visual communication strategy, cultural variety shows, and Chinese cultural resources have found a joint point in two-way promotion and interaction. This mode of communication fully considers the aesthetic needs of the program culture. The integration of the resources of the variety shows the excellent traditional Chinese culture and the aesthetic characteristics constructed through the innovative coding form jointly shape the content of the mainstream value communication and realize the aesthetic upgrade of the program from the content, form, and spiritual connotation. An excellent TV variety show can form a positive circular aesthetic relationship through the resonance between the aesthetic subject and the aesthetic object. In this process, it constantly realizes aesthetic re-creation and re-sublimation and promotes more audiences to understand the excellent traditional Chinese culture.

REFERENCES

1. Dena, C. (2004). Current state of cross media storytelling: preliminary observations for future design. European Information Systems Technologies Event, 15.
2. Oh, J., Kim, S., Kim, J., & Yu, H. (2014). When to recommend: A new issue on TV show recommendation. *Information Sciences*, 280, 261-274.
3. Papacharissi, Z., & Mendelson, A. L. (2007). An exploratory study of reality appeal: Uses and gratifications of reality TV shows. *Journal of Broadcasting & Electronic Media*, 51(2), 355-370.
4. Schiappa, E., Gregg, P. B., & Hewes, D. E. (2006). Can one TV show make a difference? A Will & Grace and the parasocial contact hypothesis. *Journal of homosexuality*, 51(4), 15-37.
5. Zimmerman, J., Kauapati, K., Buczak, A. L., Schaffer, D., Gutta, S., & Martino, J. (2004). TV personalization system: design of a TV show recommender engine and interface. *Personalized Digital Television: Targeting Programs to Individual Viewers*, 27-51.