



Fusion of Tradition and Modernity: Cultural Reconstruction of Aesthetic Image of Hosts

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Abstract: In the context of today's cultural pluralism, the construction of aesthetic image of the host and the innovation strategy has become an important topic of research. This thesis aims to explore how the fusion of traditional and modern elements affects the aesthetic presentation of the host in opera and cultural programs, to analyze the interaction between the aesthetic characteristics of traditional opera art and modern communication media, and to reveal the interaction between the two in form and content. Through an empirical study of the presenter's performance in the program, this paper explores the process of recreating traditional cultural symbols in modern media and analyzes their impact on the audience's aesthetic perception. The results of the study show that by integrating traditional aesthetics and modern presentation methods, the host can enhance the cultural depth of the program and improve the audience's sense of participation and identification, thus bridging the gap between cultural inheritance and innovation, and further promoting the modernization, transformation, and dissemination of opera culture. Therefore, this study provides new perspectives and ideas for the combination of traditional and modern aesthetics.

Keywords: Opera Culture Program; Host; Media Image; Aesthetics

1 Introduction

In the present time of cultural diversification and deep change of media environment, the aesthetic image of the host is not only a superficial element of the program's visual presentation, but also carries deep cultural connotation and aesthetic expression. How to realize the cultural reconstruction of the host image in modern communication context on the basis of traditional culture is one of the important topics of current academic research. As an important part of Chinese outstanding traditional culture, the unique artistic style and aesthetic characteristics of opera culture provide abundant cultural resources for the shaping of the host's image. As the link between the program and the audience, the image of the host should not only reflect the profound connotation of the opera culture, but also need to be innovatively transformed under the framework of modern aesthetics to meet the aesthetic needs and cultural identity of contemporary audiences. Therefore, exploring the integration and reconstruction of traditional and modern elements in the image of the host is not only an innovation of the form of transmission of opera culture, but also a theoretical deepening

of the reconstruction and transmission of cultural symbols in the contemporary context. Starting from the aesthetic characteristics of traditional opera art and combining them with the expression methods of modern communication media, this paper systematically analyzes the interaction between the two in the construction of the host's image and its cultural significance, aiming to reveal how the host's image can realize multi-dimensional dialogues and fusions between tradition and modernity, geography and the globe, and cultural inheritance and innovative expression through aesthetic reconstruction, so as to provide new theoretical perspectives and practical paths for the modernization, dissemination and sustainable development of the culture of opera. Provide new theoretical perspectives and practical paths for the modernization, dissemination and sustainable development of opera culture.

2 Multiple Expressions of Character Modeling

After more than 800 years of development and change, Chinese opera has won praise not only because of its unique artistic style and expression, but also because of its profound

cultural heritage and the integration of Chinese aesthetics, which make it a dazzling pearl in the cultural treasury of the Chinese nation. Therefore, in the process of hosting opera cultural programs, it is particularly important for the host to adopt aesthetic means containing traditional Chinese elements and classical opera elements to enrich the image of the program host and to display the aesthetic characteristics of opera character modeling in the program. This not only helps to enhance the cultural connotation and artistic taste of the program, but also better inherits and carries forward the excellent traditional Chinese culture.

2.1 Chinese Elements Empowering Dress Modeling

As an important carrier of visual expression, the costumes of the hosts of opera and cultural programs carry the intersection of Chinese elements and modern styles. The use and innovation of Chinese elements in the host's dress is not only the extension of personal charm, but also the inheritance and respect for traditional culture. The costumes of the hosts of opera and cultural programs should achieve the fusion of simplicity and delicacy, and the coexistence of classical and fashion.

The host should select the style of clothes according to the different forms of opera and cultural programs. For opera and cultural programs hosted in large-scale broadcasting spaces, male hosts mostly wear robes or Zhongshan suits (Figure 1-1), and suits are also chosen as a minority choice to show their solemnity and formality. Female hosts, on the other hand, preferred to wear cheongsams or long dresses to emphasize their elegance and charm (e.g., Figure 1-2). In order to echo the radiant and colorful stage of the opera while keeping the image of the host distinct, the costumes are usually in bright colors. In the opera culture feature format, given that the hosts may be in front of the camera for a long period of time to explain the opera culture, they usually choose simple and classic Zhongshan suits, shirts or short-sleeved with collars, which are mainly in low-tone colors, aiming to reduce the visual interference to the audience to ensure that the audience's attention is focused on the content of the program or the environment behind the hosts, highlighting the props for the opera or the presentation of the scene. Presentation.



Figure 1-1 Screenshot of Hubei Satellite TV's "Theater Dock" Program



Figure 1-2 Screenshot of Oriental TV's "Cheers to China" program.

In the basic style of costumes, the hosts usually use Chinese totems, symbolic animals or plants, or elements containing local regional characteristics to embellish (Figure 1-3).



Figure 1-3 Screenshot of Hubei TV's "Theater Dock" program

In the use of these elements should follow two major principles, the first is for itself has Chinese elements of the robe, Zhongshan suit, cheongsam and other clothing, embellishments of the color saturation as much as possible do not exceed the color saturation of the dress itself, in order to respect the traditional basis to achieve moderate innovation; the second is for the basic styles of short-sleeved, blouses and other clothing, you can use contrasting color elements to embellish, but the area must not be too large, to achieve small and precise, and to achieve the best, but not too large, to achieve the best. Secondly, for basic styles of short sleeves,

shirts and other clothing, contrasting color elements can be used to embellish, but the area must not be too large, so as to be small and precise, which not only enhances the visual impact, but also reflects the aesthetic view of refinement and restraint.

In this way, the Chinese elements no longer just stay in the copy and paste of traditional symbols, but become an important creative resource in the host's modeling design. It not only gives new aesthetic significance to the presenter's costume modeling, but also opens up a new path for the dissemination of opera culture. This display of Chinese aesthetics is not only the pursuit of visual beauty, but also a reflection of cultural confidence and aesthetic wisdom. It allows the audience to see how the presenter innovates the aesthetic image, embraces innovation while maintaining tradition, and searches for the harmony and balance of oriental aesthetics in the details.

2.2 Opera Costumes Enrich the Modeling Level

In the process of presenting opera and cultural programs, in addition to Chinese elements, opera elements undoubtedly occupy a pivotal position. The host should place the elements of opera in a crucial position when shaping his media image, whether from the functional level or the aesthetic level, to avoid simply talking about culture and ignoring the opera itself. Only on the basis of fully respecting and embodying the elements of opera can the connotation and charm of opera cultural programs be further demonstrated. Therefore, in the aesthetic practice and aesthetic expression of the hosts of opera cultural programs, the hosts can also take the opera costumes as part of enriching their modeling level.

As a treasure of Chinese costume art, opera costumes have evolved and filtered for hundreds of years, bringing together the classic styles and accessories of life costumes, and through artistic and innovative design, finally forming a unique wearing system with profound ethnicity, tradition, stability and program (Jenny Tang and Jianhua Pan. 2023). These costumes not only reflect the unique charm of opera art, but also show the aesthetic value of Chinese costume culture. In the program, the presenter also needs to make good use of the aesthetic value of the opera costumes to present the aesthetic practice. In the process of presenting many opera cultural programs, the hosts often choose to wear different opera costumes for different lines or roles in order to better show the unique charm of opera art. For example, the water

sleeves and phoenix crowns of the female roles, the armor and battle robes of the male roles, and the face masks and exaggerated headdresses of the female roles. Through the use of such costumes, the host not only breaks through the singularity and limitation of the traditional host image, but also makes the elements of opera become the cultural symbols and visual focus throughout the program. This image shaping strategy not only enhances the richness and viewability of the program content, but also stimulates the audience's interest and enthusiasm in opera culture, which helps to promote the inheritance and innovation of opera art in contemporary culture. This way of presenting the aesthetics of opera through costumes has become an important means of aesthetic practice in the hosting of contemporary opera and cultural programs, which not only brings the audience a novel visual experience, but also provides a broad space for the diversified development of the host's image.

By utilizing opera costumes, the host enables the audience to deeply feel the vivid aesthetics contained in the art of opera. This strategy not only presents the aesthetic connotation and cultural heritage of opera from an innovative perspective, but also brings a unique aesthetic sense to the modern audience, further interpreting the important role and value of traditional opera in the contemporary cultural context. With the help of well-developed characters, the host skillfully blends traditional aesthetics with modern means of communication, presenting a novel and infectious aesthetic feast.

2.3 Theatrical Stature Strengthens Artistic Expression

American philosopher Dewey said, "Art represents a process of doing or making. This is true for both the art of beauty and the art of technology" (Dewey, Gao Jianping. 2005). In view of the fact that opera costumes have the quality of "dancing", the presenter should not only pay attention to the aesthetic expression of the costumes, but also show the modeling charm of the opera body in the appropriate context when shaping the characters (Jenny Tang and Jianhua Pan. 2023). Opera body segments are deeply imbued with China's classical aesthetic thought, carrying a profound historical and cultural heritage, but also reflecting the development of China's cultural and artistic forms, showing the distinctive national characteristics and the spirit of the times. They represent not only formal beauty, but also a deep aesthetic pursuit of traditional Chinese culture shown

through body language.

In the early opera cultural programs, the program production team has deeply explored the core value of opera movements in the stage performance. For example, in the program "Peking Opera "Mu Guiying Hangs Up Marshalship" Mei Qingyi Performance Technique" of "Opera in School - Opera Class", the host, who is also an opera teacher, teaches children how to properly master the "orchid palm" and "orchid finger". In this program, the host, who is also an opera teacher, teaches the children how to properly master the "Orchid Palm" and "Orchid Finger", and emphasizes how to make these movements show a strong traditional Chinese aesthetic style.

With the evolution of opera and cultural programs, today's opera and cultural programs have continued this feature for the better. A large number of opera programs, such as "The Most Beautiful Chinese Opera" and "The Best Show in the Hands," have strengthened the artistic expression of the body on the basis of external costumes through the body of the opera in their programs. Their every move seems to delicately narrate a heart-wrenching story, successfully delivering the artistic charm of classical opera to the general audience through modern communication media, greatly enhancing the program's viewability and artistry.

3 Aesthetic Space

Mr. Zhang Song suggests that audible language exists in a threefold space, namely, survival space, normative space, and aesthetic space. Aesthetic space is the ultimate goal that should be pursued by the presenter's language expression, and it is also the audience's ultimate requirement for the presenter's language expression. "It conveys fairness, democracy, justice and stability, is full of honesty, fraternity, peace and vitality, presents and leads the mainstream values of the socialist society, manifests and expresses intrinsic cultural aesthetic enjoyment, and contributes to a healthy and beautiful discourse space for radio and television (Mei Hui 2012)." As a form of program with extremely high aesthetic requirements, the opera cultural program naturally requires the host's audible language expression to also meet the aesthetic requirements in the language of broadcasting and television, attracting and infecting the audience through language that can shape the aesthetic image.

In the opera culture program, the host has to create language twice, which are text language creation and audible

language creation. In the aesthetics of audible language communication, these two creation processes correspond to the two forms of "presence" and "absence" of the host's language. The aesthetics of "present" language is mainly reflected in the language expression and discourse construction of the program host, while the aesthetics of "absent" is reflected in the host's deep language expression.

3.1 Rhetorical Sculpting of Text Language

Language is not only the bearer of actual meaning, but also a tool for conveying emotions and thoughts, as well as a form of art. Therefore, when the hosts of opera and cultural programs construct an aesthetic image, their language can use appropriate semantic rhetoric to enhance the aesthetic image of the program's linguistic level and add poetic and cultural colors to the opera and cultural programs. By skillfully using various rhetorical patterns, rational language or performance can be made vivid, imaginative and imaginative.

Hosts should pay attention to two points in the rhetorical use in opera and cultural programs, the first is to control the frequency of using rhetorical devices, avoiding excessive piling up for the pursuit of language artistry and beauty, or it may produce counterproductive effects and weaken the message. The second is to choose the appropriate context, only by choosing the appropriate rhetorical method in the appropriate context, the language of the host can have a sense of beauty (Dong Bei. 2019).

Through vivid description and figurative expression, the host can not only guide the audience to understand the artistic connotation of Han opera in depth, but also make the audience feel the emotion and context, so as to produce empathy. In addition, the use of rhetorical devices also highlights the host's creativity and artistic cultivation in language expression, and improves the cultural taste and artistic value of the program.

3.2 Creative Skills Auxiliary Audible Languages

The richness of humanism is not only on the surface of words, but also in the depth of "absence" (Guo J. 2020). The presenter has to consider how to convey the beauty of the deeper audible language to the audience.

The beauty of the deep expression of the sound language needs to synthesize the internal and external skills in the basis of broadcasting creation to achieve the perfect unity of emotion, sound and breath. It needs to be shown through the host's sharp sensibility, deep understanding, precise judgment and efficient expression, which vividly

reflects the language expression ability combining internal and external skills. Through these abilities, the presenter transforms the textual content of the "presence" into an aesthetically pleasing sound expression. This is the aesthetic requirement of second creation. In this way, the presenter enhances the artistic value and academic depth of the program, and also strengthens the image of the medium within the aesthetic scope in the process of linguistic and acoustic aesthetic expression.

When the host carries out the audible language expression based on the script, he or she needs to make clear the important role of the rhyme and rhythm of the audible language expression in conveying the emotion and atmosphere. In the expression, within the limited scope of the opera and cultural programs, neither exaggerate in the way of recitation nor pronounce the words without emotion. Based on the moral and emotion contained in the text, the artistic infectivity of the audible language should be enhanced by controlling the speed, tone and rhythm of speech.

Many program hosts host in different parts of the language expression style is different. In the opening remarks, closing remarks and other emphasis on the connotation of the program, highlighting the cultural value and the use of rhetoric, the host's language is generally soothing rhythm, emphasizing the sound language expression skills in the scenario reproduction and internal language, enhance the beauty of the sound performance. In the process of communicating with other people, they try to restore the spoken life and express the original beauty of the spoken language, emphasizing the importance of the sense of object in the audible language expression.

4 Contemporary Style of Ancient Charm of Opera

The host's own aesthetic image construction involves not only the display of personal aesthetics, but also the absorption, integration and innovation of artistic aesthetic values. In opera cultural programs, although the host's external aesthetic image is crucial to the construction of his/her media image, his/her in-depth integration of opera art with contemporary concepts and technology is also a major element that cannot be ignored in shaping the host's aesthetic image. The host needs to deeply understand and show the unique adaptability and vitality of opera art, and with the mutual promotion of contemporary ideas and culture and cutting-edge technology, give this ancient culture new vitality

in TV programs. This means of integration not only promotes the active inheritance of opera in modern society, but also injects innovative power for its continuous development. At the same time, it also further highlights the new image of the host as a cultural aesthetic innovator, highlighting the key role of the host in promoting the art of opera to adapt to modern aesthetic trends.

4.1 "Old Opera, New Song" Explores Contemporary Themes

In contemporary society, the mode of expression of opera and cultural programs has undergone a remarkable transformation, and is no longer limited to the traditional framework of education and teaching. Rather, they have to express themselves with the times on the basis of information dissemination, in order to break through their traditional boundaries and begin to explore and reflect contemporary themes. This practice of "new singing of old operas" emphasizes the host's new perspective in program planning and expression, bringing unprecedented aesthetic experience and space for reflection to the audience. With a deep understanding of opera and a keen insight into modern society, the host shows the audience the deeper meaning of opera and its reflection on modern values. Through this strategy, the close connection between art and social reality is emphasized, cultural inheritance and innovation are promoted, and opera becomes a powerful tool for reflecting the changes of the times and social progress.

In the third installment of "The Most Beautiful Chinese Opera (Season 1)," Zhang Xinyu, Zeng Li, and Song Yi, as the guests serving as the hosting group's mission, discuss in-depth the unique role of opera movements in conveying the beauty of a character's emotion and meaning. Zeng Li's sharing after experiencing the role of Bai Suzhen reveals the intersection of ancient and modern female beauty, pointing out that ancient women drew bravery and strength from the story of Bai Suzhen, while modern women see in her an image of a woman who is both atmospheric and gentle.

Zhang Xinyu said after experiencing Mu Guiying in Mu Guiying Hangs the Marshal:

For Mu Guiying, her legendary life cannot be written in strokes. She has subverted the previous image of a weak woman, and has spread the belief of "who says women are inferior to men" to people's hearts. In the past year's anti-epidemic war, a group of different her, that is, different "Mu Guiying". They know that the times need them, the

country needs them. They must move forward to win light and happiness for more people. They are the inheritors of the spirit of Mu Guiying in this era.

By linking Mu Guiying's legendary career with the female heroes of the contemporary anti-epidemic, she not only praises these modern Mu Guiying, but also emphasizes the far-reaching significance of the aesthetics of opera in the expression of female strength and heroism. In her words, the aesthetics of opera is no longer limited to traditional artistic appreciation, but has become a profound cultural and social aesthetic, reflecting the presenter's use of the aesthetics of opera to shape the audience's aesthetic understanding and social concepts.

The concept of "old opera and new singing" reflects the unique aesthetic value of the host in transforming the art of opera, in which "old" represents the constant core elements and deep value of traditional opera stories, while "new" demonstrates the host's ability in transforming the art of opera, and "new" demonstrates the host's ability in transforming the art of opera, and "new" demonstrates the host's ability in transforming the art of opera. The "old" represents the unchanging core elements and deep values of traditional opera stories, while the "new" shows how the presenter, in the deepening cultural discussion, further expands the artistic charm of opera into the cultural and social realm by combining it with the background of the times and the current context. This reinterpretation not only provides the audience with a new perspective to understand and appreciate the art of opera, but also highlights the important position and role of opera as a powerful cultural communication tool in contemporary society.

4.2 Digital Technology Optimizes Audiovisual Effects

In October 2021, the State Administration of Radio and Television issued the "14th Five-Year Plan for the Scientific and Technological Development of Radio, Television and Audiovisual Networks," which proposes that "technologies such as Big Data, Cloud Computing, 5G, Artificial Intelligence, Ultra-High Definition, and VR/AR should be more widely applied in the field of broadcasting and television (Science and Technology Dept. 2021)." The integration of technology has brought revolutionary changes to the dissemination of opera and cultural programs, which not only breaks through the traditional forms of stage performances and viewing limitations, but also makes the art of opera reach a wider audience, and at the same time

provides unprecedented opportunities for the development of the presenter, and the virtual presenter has been continuously applied in the program.

After digital processing technology to create a fine, virtual hosts show a dignified and elegant or witty image, and the audience to form a novel interactive communication mode, and build a unique virtual emotional ties. To a certain extent, the virtual host can be regarded as the deepening and expansion of traditional broadcasting hosting, which can perform the broadcasting hosting tasks more efficiently and enhance the effectiveness of its knowledge application by formatting and processing various types of information. From the perspective of technical aesthetics, the virtual host itself has the characteristics of technical aesthetics, on the one hand, it has the beauty of figurative media art; on the other hand, in terms of the speed and breadth of information dissemination, it also embodies the unparalleled beauty of functionality (Qin Xiao, Li Jing. 2023). However, from the point of view of hosting the aesthetic creation of the main body of communication, the real artistic aesthetic experience originates from the deep sense of life, which requires the host to guide the audience to appreciate the aesthetic connotation on the basis of the actual experience. This kind of aesthetic pleasure and emotional resonance is difficult to provide by virtual broadcasting hosts (Shen Zhiyuan. 2022). Therefore, the host needs to optimize the audiovisual presentation of the program with a high degree of cooperation between the virtual host under the application of AR and VR technologies in order to maximize the communication effect.

In the program "Theater Universe" launched by Shandong TV, the appearance of the virtual program host You Xiaomeng is not only a highlight of the integration of technology and art, but also represents an important development direction of the innovative mode of opera and cultural programs. You Xiaomeng not only wears exquisite opera costumes, showing the elegant flavor of traditional opera, but also skillfully integrates the charm of opera art with modern fashion elements between her hands and feet, bringing a new audio-visual aesthetic experience to the audience. During this period, through the close cooperation with the real-life hosts, they not only appeared together in the screen many times, but also formed a good cooperation in the back-and-forth interaction, and this unique interaction greatly enriched the program's points of view and enhanced the audience's sense of participation and interest. This

combination of technical aesthetics and communication aesthetics also makes traditional opera culture presented to the audience in a more vivid and modern way.

The in-depth participation of the digital virtual host You Xiaomeng in the program, as well as the mutual cooperation with the host, highlights the great potential of digital technology in inheriting and innovating traditional culture, and reveals the bright prospects for the development of opera and cultural programs in the new media environment. This innovative practice not only promotes the wide application of technology in the field of mass media, but also injects new technological aesthetic elements into opera cultural programs, reflecting the harmonious unity between the innovative aesthetics of modern technology and the aesthetics of traditional art.

5 Conclusion

This study focuses on the construction and innovation strategy of the host's aesthetic image under the background of cultural diversification, especially the practical application in opera and cultural programs. By integrating traditional and modern elements, the study found that the host enriches the cultural connotation of the program through the use of Chinese elements in the costume styling, gives a modern sense of traditional culture, and enhances the audience's aesthetic experience and cultural identity. Utilizing the aesthetic construction of the opera body and hosting language highlights the role of the host as a bridge of cultural inheritance, and promotes the re-examination and rebirth of traditional culture in the modern context. In addition, the integration of technology, especially the application of digital technology and virtual hosts, opens up a new path for the dissemination of opera art, realizes the innovation of program form, and further highlights the epochal nature and continuity of culture. To sum up, the construction of the aesthetic image of the host reflects cultural self-confidence in the fusion of tradition and modernity, moreover, it stimulates the vitality of cultural inheritance and innovation, and provides valuable exploration and inspiration for the prosperous development of opera culture.

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