Road to Recovery: An Analysis of Chinese's Nationalism Through the Performance

Lyu Weiwei[1*] and Sirimongkol Natayakulwong[2]
[1*]Master Student of Fine and Applied Arts Mahasarakham University
[2]Lecturer from the Faculty of Performing Arts Mahasarakham University
*Corresponding Author Email: lvv0061@gmail.com

Received: 1 June 2024
Revised: 26 June 2024
Accepted: 1 July 2024

Abstract

This research consists purposes were first, to study the history and development of Chinese nationalism from 1840 to 2009; and second, to study and analyze the form and role of the 2009 production "The Road to Recovery" in reflecting Chinese nationalism. Employing a qualitative research methodology, data were collected through documentaries, in-depth interviews, observations, and questionnaires. The study involved various participants, including four performers, two narrators, three choreographers, two musicians, two singers, two scriptwriters, and two composers, as well as an audience group of 30 individuals. The gathered information was then subjected to descriptive analysis. This research examines the evolution of Chinese nationalism performances, particularly large-scale musical and dance epic productions, over 169 years since the Opium War in 1840. The study divides this period into four key phases: the Opium War (1840-1919), the national revolution (1919-1940), the liberation war and the founding of new China (1940-1990), and the return of Hong Kong (1990-2009). Throughout this time, only four significant nationalism performances were staged in 1949, 1964, 1984, and 2009. Notably, "The Road to Recovery" celebrated the 95th anniversary of the founding of the Communist Party of China, depicting the arduous journey towards the great rejuvenation of the Chinese nation through an epic blend of music and dance. This production highlighted the Chinese Communist Party's leadership in guiding the nation through significant historical milestones, expressing the deep patriotism of 1.4 billion Chinese people. "The Road to Recovery" in 2009 showcased a meticulously crafted program integrating music, dance, recitation, and stage design, symbolizing the Spirit of the Chinese nation and the theme of its great rejuvenation. In China, performing arts serve not only as a medium to convey cultural traditions but also as a bridge for patriotic engagement between the Communist Party and the people.

Keywords: Chinese's Nationalism, Road to Recovery, Performing Arts

Introduction

Before the Opium War, Chinese history was characterized by the feudal landlord society, which spanned from 221 BCE to 1840 CE (Bu., 2024). This period marked the second stage of Chinese feudal society, where the social structure was primarily based on the relationship between landlords who owned large amounts of private land and peasants who formed tenant relations (Yang, 2013). The economy during this time was defined by small-scale peasant economies and natural economies (Tianyu, 2014). The feudal landlord society began in the Qin Dynasty and lasted until the Qing Dynasty, just before the Opium War (Zhao, 2012). The Opium War, which

broke out in 1840, signaled a significant shift as China began to transition from a traditional society to a modern one, increasingly becoming a semi-colonial and semi-feudal society due to the persistent invasions by imperialist powers. This marked the beginning of modern Chinese history, which is divided into the democratic and socialist periods (Fu et al., 2019)

The old democratic revolution period (1840-1919) marked China's transformation into a semi-colonial and semi-feudal society (Peng, 2023). This era saw significant events such as the Opium Wars and the Taiping Heavenly Kingdom Movement. The Opium Wars were unjust wars of aggression initiated by Western capitalist countries, met with China's national self-defense efforts (Teri et al., 2022). The Taiping Heavenly Kingdom Movement was a revolutionary peasant movement (Zhou, 2022). This period also witnessed the emergence of the national bourgeoisie as a new political force, particularly after the Sino-Japanese War of 1895. The subsequent period leading up to the May Fourth Movement in 1919 saw substantial changes across China's social, economic, and political landscapes, including the deepening national crisis, the Westernization Movement, and the emergence of capitalism (Adlakha, 2023).

The new democratic revolution period (1919-1949) began with the May Fourth Movement and extended until the founding of the People's Republic of China. This period is further divided into phases: the Great Revolution (1919-1927), the Agrarian Revolutionary War (1927-1937), the War of Resistance against Japanese Aggression (1931-1945), and the Revolutionary War of Liberation (1945-1949). After the founding of the People's Republic of China in 1949, the country entered the socialist stage, which can be categorized into the transition period (1949-1956), the zigzagging period of development (1956-1976), and the new period of socialist construction beginning in 1978. This latter stage saw China finding a path of socialist development suited to its national conditions (Alitto, 2023).

The concept of nationalism has permeated the cultural and political landscapes of modern nations, influencing various forms of artistic expression across the globe. In China, the interplay between nationalism and performing arts has not only reflected but also shaped the socio-political narrative through centuries of dynastic rule, colonial encounters, and revolutionary changes. This study delves into the symbiotic relationship between Chinese nationalism and the performing arts, focusing on pivotal moments in Chinese history from the Opium Wars to the contemporary era of reform and opening (Villard, 2004; Mackerras, 2013; Riyun, 2014).

Historically, performances have served as a medium for both state propaganda and grassroots mobilization, with the state leveraging cultural productions to solidify national identity and moral values. The evolution of these performances, especially under varying political regimes, offers a unique lens through which to view the shifts in Chinese nationalist sentiment. Key works in the field, such as Zhang & Ma (2023) and Wallace & Weiss (2015), have explored aspects of this evolution but often focus narrowly on specific periods or genres. This study seeks to bridge these gaps by providing a comprehensive analysis of the trajectory of nationalist performances, culminating in the 2009 production "The Road to Recovery." This performance marks a significant point in the Communist Party of China's efforts to link historical patriotism with contemporary Chinese

aspirations, coinciding with critical political anniversaries and socio-economic transformations (Wu & Fitzgerald, 2023).

The development of Chinese nationalism can be segmented into four stages: traditional nationalism up to 1840, which was rooted in the natural economy and agrarian social structure; modern nationalism from 1840 to 1949, characterized by struggles against foreign aggression and efforts to revitalize China; and modern nationalism from 1949 to 1978, which focused on building and defending a new China in a peaceful environment. Since 1978, contemporary nationalism has emerged, driven by comprehensive reform, opening up, and the construction of socialism with Chinese characteristics. Each stage of nationalism reflects the evolving socio-political landscape and the unifying aspirations of the Chinese people (Zheng, 2019; Garnaut, Song, & Fang, 2018).

Music and dance epics have played a significant role in expressing the spirit of Chinese nationalism. These large-scale performances, such as "The East is Red" (1964), "The Song of the Chinese Revolution" (1984), and "The Road to Recovery" (2009), have celebrated major milestones in China's history. These performances integrate music, dance, and other artistic forms to depict the struggles and achievements of the Chinese nation. "The Road to Recovery," in particular, marks the 60th anniversary of the People's Republic of China, exemplifying the grand rejuvenation of the Chinese people under the stewardship of the Communist Party. These epics do more than merely recount historical events; they invigorate a sense of patriotic fervor and unity among the populace. Consequently, the researchers aspire to delve deeper into the interplay between Chinese history, culture, and the performing arts as mediums of patriotism, aiming to elucidate the intricate relationship between artistic expression and nationalistic sentiment. This study specifically aims to analyze the form and role of "The Road to Recovery" in reflecting Chinese nationalism.

The purposes

1. To study the history and development of Chinese's nationalism performance since 1840-2009

2. To study and analyze the form and role of The Road to Recovery production in 2009 to reflected Chinese's nationalism.

Literary review

The literature reviews on "The Road to Recovery" delve into various aspects of Chinese history, culture, and artistic expression. The modern history of China is explored through its rapid development amid conflicts and the transition from a feudal society to a semi-capitalist state. This historical context sets the stage for understanding the evolution of patriotism in China, which has been shaped by struggles against imperialism and national oppression. The narrative of patriotism is a central theme, demonstrating how modern China has sought to modernize while resisting foreign dominance, thus highlighting the nation's resilience and vitality.

The significance of "The Road to Recovery" as a large-scale music and dance epic is underscored through its artistic and educational value. This performance not only commemorates the 60th anniversary of the

People's Republic of China but also serves as a medium to reflect on the nation's revolutionary history and achievements. Through innovative artistic techniques, the epic educates audiences on the historical and cultural milestones of China. The reviews emphasize the need for more systematic academic research to fully appreciate the cultural connotations and artistic contributions of such works, linking them to contemporary themes like the "Chinese Dream." This comprehensive exploration underscores the epic's role in promoting patriotism and cultural pride among the Chinese people.

Methodology

This research It is a qualitative study The research method is as follows.

1. Population and Sample Groups in the Research include:

1.1 Population includes performers from the 2009 "Road to Recovery" production, aged 25-60, who were choreographers, musicians, and stage designers. Purposive sampling was used to select participants directly involved in the performance, ensuring the data collected was relevant and informed by firsthand experiences.

1.2 The sample group consisted of key informants Wang Xing Yu, Li Yi Fan, and Song Xiao Xue, all prominent members of the Chinese Dancers Association, who provide expert insights into the performance's choreography and cultural significance. Participants are categorized into casual and general informants. Casual informants include four performers, two narrators, three choreographers, two musicians, two singers, two scriptwriters, and two composers, each playing a crucial role in the creation and execution of the performance. Additionally, a general audience of thirty individuals provides feedback on the performance's reception, helping to gauge its impact and effectiveness in conveying themes of patriotism and cultural pride.

2. Research tools include: 1) Questionnaires 2) In-depth interview and 3) Observation

3. Data collection includes collecting data from 1) The researchers examined the relevant literature as follows: Internet Research Database, research articles, and documentary films and 2) The researchers interviewed the actors, musicians, choreographers, screenwriters, composers, narrators of Beijing's The Road to Recovery, and the audience to understand their research methods and views on the research questions.

4. Data analysis includes Data analysis The researcher systematically analyzed the data using the relevant literature and the field data collected. This involved several steps: 1) Checking the collected data for accuracy. 2) Sorting the information. 3) Summarizing and analyzing the data using established theories and principles. 4) Refining and editing the information. Finally, the researcher aligned the results with the research objectives and discussed the findings using Descriptive Analysis. This structured approach ensured a rigorous and clear presentation of the results.

5. Statistics used in the research include the inclusion of the results in the research objectives and the presentation of the results through descriptive analysis.

Results

The research on "Road to Recovery: An Analysis of Chinese Nationalism Through Performance" provides an in-depth qualitative study of the history and development of Chinese nationalism in performance from 1840 to 2009, focusing particularly on the 2009 production "The Road to Recovery." The study employs various methods, including document analysis, in-depth interviews, observation, and questionnaires, to gain a comprehensive understanding of the topic. The research findings can be categorized as follows:

1. History and Development of Chinese ‘s Nationalism Performance Since 1840 - 2009

The Old Democratic Revolution Period (1840-1919) in China was marked by significant political, social, and economic changes. The war, initiated by Britain, marked China's modern history of humiliation and exposed China's vulnerabilities. The Westernization Movement emerged to strengthen China by adopting Western technologies and modernizing military and industrial capabilities. However, it failed due to internal corruption and foreign pressures, leading to the First Sino-Japanese War. Local operas, particularly Peking Opera, evolved to reflect the changing social and political landscape, with works like "Mother-in-law" highlighting patriotism and national duty. The May Fourth Movement in 1919 emphasized the need for modern reforms and greater national sovereignty, setting the groundwork for China's revolutionary history.

The New Democratic Revolution Period (1919-1940) in China was a period of significant revolutionary activities aimed at overthrowing the autocratic monarchy and establishing a republic. The Revolution of 1911, which began with the Wuchang Uprising, led to the establishment of the Republic of China in 1912. The Communist Party of China (CPC) was founded in 1921 and led various revolutionary movements, including the War of Resistance against Japanese Aggression (1931-1945). The CPC's leadership overthrew imperialism, feudalism, and bureaucratic capitalism, eventually establishing the People's Republic of China in 1949. The War of Resistance against Japanese Aggression played a significant role in shaping national identity and patriotism, contributing to the World Anti-Fascist War.

The New China period (1940-1990) was characterized by significant historical and political changes, starting with the War of Liberation (1946-1950). The People's Liberation Army (PLA) shifted from strategic defense to offense, leading to major campaigns such as Liaoshen, Huaihai, and Pingjin. The PLA's successful crossing of the Yangtze River and the liberation of Nanjing in 1949 marked the collapse of Kuomintang rule and the establishment of the People's Republic of China. The new government focused on national unity, economic development, and social reforms. The annual National Day celebrations promoted nationalism and patriotism, inspiring citizens to contribute to the nation's prosperity. In 1978, Deng Xiaoping initiated reforms to modernize China's economy and open it up to global trade and investment. These reforms led to rapid economic growth and improved living standards. Cultural expressions like the patriotic song "Ode to the Motherland" reflected China's evolving identity and aspirations.

The period of modern China (1990-2009) Hong Kong returned to China in 1997 and promoted peaceful reunification and socialist modernization. This event served as a model for Macao and Taiwan. In 1999, Macao

was resuming sovereignty, marking a new era in development and friendship between the Chinese and Portuguese people. In 1998, the Chinese people united to fight floods in Jiangnan, South China, demonstrating unity and perseverance. The successful launch of Shenzhou V, the first manned spacecraft, further solidified China's commitment to reunification and development.

2. Analysis of "The Road to Recovery" Production

"The Road to Recovery," performed in 2009, stands as a monumental portrayal of China's journey towards national rejuvenation. The production spans a period from the First Opium War in 1840 to the modern day, intricately weaving together significant historical events that shaped China's path to resurgence. Through its epic narrative, the performance captures the essence of Chinese struggle and perseverance across centuries.

The production employs a rich tapestry of artistic elements to dramatize the spirit of Chinese nationalism. The music in "The Road to Recovery" is carefully orchestrated to resonate with the themes of valor and unity, using traditional Chinese instruments alongside modern orchestration to enhance the emotional depth. Dance sequences and stagecraft are meticulously designed to reflect the historical periods depicted, with authentic costumes and dynamic choreographies that bring to life the stories of past heroes and modern achievements. These artistic choices not only enrich the viewer's experience but also serve to reinforce the narrative of national pride and collective memory.

Audience response to "The Road to Recovery" has been overwhelmingly positive, as evidenced by data collected through questionnaires and observations. Viewers have reported a deep emotional connection with the performance, praising its ability to vividly recount China's historical challenges and triumphs. The production's effectiveness in conveying a nationalist message is highlighted by its impact on audience perceptions of China's cultural and historical identity. Many attendees expressed a renewed appreciation for the country's past struggles and a better understanding of the national values that continue to drive China's development today.

3. Role of the Communist Party of China (CPC) in Promoting Nationalism Through Arts

The Communist Party of China (CPC) has strategically employed performance arts as a tool to foster nationalism across different eras, reflecting shifts in political and cultural strategies.

Before establishing the People's Republic of China, the CPC used arts, particularly operas and folk performances, to disseminate revolutionary ideas and mobilize support, embedding strong nationalist messages into these cultural forms.

Post-1949, during Mao Zedong's leadership, performance arts were harnessed as propaganda tools. The era was dominated by the "Eight Model Plays," which glorified socialist values and revolutionary achievements, aligning tightly with party ideology.

The post-Mao era, particularly after the economic reforms initiated in the late 1970s, there was a revival of traditional and diverse artistic expressions. This period marked a less restrictive approach, allowing for innovation within arts while continuing to serve nationalist purposes.

Currently, the CPC utilizes performance arts to enhance China's global cultural influence, showcasing a modern, culturally rich, and rejuvenated national identity. This includes high-profile events like the 2008 Beijing Olympics, which projected China's history and achievements on the world stage.

This streamlined narrative showcases the evolution of the CPC's use of performance arts to cultivate and express Chinese nationalism, aligning with changing political and cultural priorities.

4. Cultural Significance of Major Festivals

Major Chinese festivals play a pivotal role in fostering nationalism through the integration of performance arts, serving as both celebratory and educational platforms. These festivals harness traditional and contemporary performances to reinforce national identity and cultural heritage among the populace.

The New Year and Spring Festival is celebrated with a series of performances, including dragon dances, traditional operas and modern theater productions. These events often emphasize themes of renewal, unity, and the historical strength of the nation, instilling a sense of pride and continuity among Chinese people.

The Dragon Boat Festival is known for its dragon boat races and the eating of zongzi. This festival utilizes its historical origins—commemorating the patriotic poet Qu Yuan—to promote lessons of loyalty and the importance of community and cultural resilience. Performances during this festival blend storytelling and spectacle, enriching the national narrative.

The founding of the People's Republic of China is celebrated on National Day. National Day is celebrated with elaborate parades and performances in Tiananmen Square and throughout the country. These activities are designed to display China's historical journey and its achievements, highlighting the role of the CPC in leading the nation towards modernization and global prominence.

Each festival incorporates performance arts in ways that educate the public about China's cultural values and historical milestones, reinforcing a collective national identity and the spirit of patriotism. This educational function is further supported by the government's and the CPC's active involvement in organizing and promoting these events, ensuring they align with broader nationalistic goals.

5. Comparative Analysis of Major Musical and Dance Epics

The evolution of Chinese musical and dance epics illustrates significant thematic and artistic developments in reflecting Chinese nationalism and historical narratives. This analysis compares The Road to Recovery with two other pivotal works: "Dong Fang Hong" (The East is Red) and "Zhong Guo Ge Ming Zhi Ge" (The Song of the Chinese Revolution), focusing on their thematic focus and artistic execution.

Dong Fang Hong (1964) was created to celebrate the 15th anniversary of the People's Republic of China and is characterized by its revolutionary themes and glorification of Mao Zedong's leadership. It employs a traditional yet grandiose style, blending operatic singing with orchestral music and ballet. The epic encapsulates the spirit of the communist struggle and the establishment of a new China, using bold red backdrops and heroic imagery to inspire collective unity and revolutionary zeal.

Zhong Guo Ge Ming Zhi Ge (1984) is a production celebrating the 35th anniversary of the People's Republic of China, slightly different in style and content and reflecting the changes under Deng Xiaoping's reforms. While it retains a focus on the revolutionary history, it introduces more nuanced characters and complex narratives, moving away from overt glorification to a more reflective portrayal of China's path through its challenges. The staging becomes more sophisticated, integrating modern technologies and diverse artistic elements that signal China's opening to the world.

The Road to Recovery (2009) is an epic created on the 60th anniversary of the founding of the People's Republic of China and represents a further thematic and artistic development. It focuses not only on the past but also on China's contemporary achievements and its future aspirations, reflecting the theme of national rejuvenation. Technologically advanced stagecraft, multimedia elements, and a mix of traditional and contemporary dance forms are used to tell a story that connects historical events with modern China's global aspirations.

The progression from Dong Fang Hong" through Zhong Guo Ge Ming Zhi Ge to The Road to Recovery shows a broadening in thematic scope—from revolutionary zeal to a more balanced historical reflection and forward-looking perspective. Artistically, there is a clear trajectory from traditional forms to more elaborate, technologically enriched performances that engage with a global audience while celebrating national achievements.

Conclusion

Research on Road to Recovery: An analysis of Chinese's nationalism through the performance. The researcher can summarize the results of the research study according to the following objectives:

The study analyzed the history and development of Chinese nationalism performance since 1840-2009, identifying distinct phases in the portrayal of Chinese nationalism through performance arts. Key performances like "The East is Red" and "The Road to Recovery" commemorated historical events and cemented the Communist Party's role in China's ideological and cultural direction. These performances evolved from traditional forms to incorporate modern elements, engaging wider audiences. The Road to Recovery production in 2009, a significant cultural production, used sophisticated stagecraft and multimedia technology to narrate China's path to modernization and power, celebrating the 60th anniversary of the People's Republic of China. The performance effectively communicated themes of resilience, rejuvenation, and unity, aligning with the Communist Party's narratives.

Discussion

Research on Road to Recovery: An analysis of Chinese's nationalism through the performance. The researcher can discuss the research results as follows.

1. Ancient Chinese music and dance have deep roots, tracing back to the Neolithic Age, around 5,000 years ago, as evidenced by painted pottery from Shangsun Village in Qinghai Province. These art forms initially

reflected everyday life activities such as hunting, farming, and rituals. Over time, as society evolved from primitive to more structured social systems, music and dance also transformed.

During the primitive social period, music and dance captured the essence of life, leading to the creation of war, sex, and sacrificial dances. In contrast, the slave society period saw these arts becoming a luxury enjoyed by the elite, with grandiose performances featuring large numbers of performers, a trend documented from the Xia to the Zhou dynasties.

The role of music and dance continued to develop through the Han and Wei dynasties, becoming a professional art form. This era highlighted female performers, with a focus on grace and elegance in performances. The Tang Dynasty marked a peak in cultural development, fostering innovations in music and dance and elevating professional performers like the famed Yang Yuhuan.

Throughout these periods, music and dance not only served as entertainment but also mirrored societal changes and conveyed the philosophical underpinnings of Chinese culture, ultimately shaping a unique aesthetic characteristic in Chinese performing arts (Lin, 2022; Yihang et al., 2022).

New media art, incorporating technologies like projection, virtual reality, and augmented reality, has revolutionized stage design, expanding the possibilities for creating engaging and immersive environments. This transformation allows stage design to move from traditional realism to dynamic, hyperrealistic settings, enhancing the visual and auditory experience for the audience.

However, while new media offers extensive creative freedoms, it also poses challenges, such as the potential overshadowing of live performers by technological elements. Balancing technology and traditional stage elements is crucial to maintaining the soul of theatrical performances and ensuring that new media serves to support and enrich the narrative and dramatic expression (Xu & Zhang, 2022; Zheng & An, 2023; Xu, 2023).

2. New media technologies, such as projections, devices, and laser lighting, have expanded traditional stage communication spaces, moving beyond the conventional framed stage that isolates actors from the audience. These technologies facilitate a shared space where audience engagement is heightened, and interaction with actors becomes more flexible. In this innovative setting, the boundaries between actors and spectators blur, fostering a participatory environment essential for live drama, which thrives on real-time involvement and mutual perception.

The integration of new media in stage design offers a fresh perspective on the artistic potential of theatrical spaces. This approach not only enhances the visual and auditory experience through advanced technology but also redefines audience engagement, making it more interactive. The application of new media can transform traditional stage elements like lighting, sound, and space into a dynamic and immersive environment. Tools such as "eye trackers" have scientifically affirmed that these elements can attract and hold the audience's visual attention, thereby centralizing the stage narrative (Xu & Zhang, 2022).

Advancements in technology have facilitated the development of "cloud theater" and other innovative performance models. For instance, Microsoft's "Holoportation" technology exemplifies how 3D modeling and

real-time interaction can create a sense of presence, connecting performers and audiences in different locations. Such technologies enhance the theatrical experience, offering a new dimension of engagement and interaction that traditional stage settings cannot provide (Lee et al., 2022).

Large-scale music and dance epics, like "The Road to Recovery," serve as cultural artifacts that combine the richness of historical narrative with the expressive power of performance arts. These productions are not only a visual and spiritual feast but also carry significant educational value. They reflect the integration of art and ideology, a principle emphasized by influential figures such as Mao Zedong and Lenin, who advocated for art that is both politically progressive and aesthetically compelling. The fusion of traditional stage art with modern film technology in such epics enhances their cultural and artistic impact, making them relevant across different generations and social contexts (Wu, 2022).

The intersection of new media and stage design represents a pivotal shift in the possibilities of theatrical expression. By embracing these technologies, stage design can transcend traditional limitations, offering richer, more engaging, and interactive experiences that reflect contemporary artistic and cultural dynamics. This evolution in stage communication underscores the importance of continuous exploration and adaptation in the arts, ensuring that they remain vibrant and relevant in the face of technological advancement.



Figure 1 Song and dance Hu Huan and Road to Recovery program (Lyu Weiwei, 2023)

Discoveries or new knowledge

The study "Road to Recovery: An Analysis of Chinese's Nationalism Through Performance" explores the relationship between Chinese nationalism and performance art from 1840 to 2009. It reveals how Chinese performance art has mirrored the country's socio-political shifts, from the Opium Wars to the modern reform era. The research highlights the strategic use of large-scale musical and dance epics as instruments for political education and mass mobilization, instilling patriotism and educating the public about China's history and ideological foundations. The study also highlights the integration of modern technology in traditional arts, making them more accessible and engaging to a broader audience. These performances have profound educational and international impacts, communicating complex historical and cultural narratives to diverse audiences and shaping international perceptions of China. The study also highlights the adaptability of artistic expressions to reflect broader societal changes, showcasing the flexibility of artistic mediums and the role of culture in societal development and international diplomacy.

Suggestion

1. Suggestions for use

1.1 Incorporate the study into university courses on cultural studies, performing arts, and history to educate students about the intricate relationship between nationalism and performance arts. This can be used to enhance their understanding of how art serves as a conduit for national identity.

1.2 Utilize the findings to design community workshops that bring the themes of the research to the public. These workshops could include interactive sessions where participants engage with the elements of performance art discussed in the study, fostering a deeper community appreciation and understanding of Chinese cultural heritage.

1.3 Offer advisory services to cultural heritage bodies on how to preserve and promote traditional Chinese performing arts. The study’s insights can guide efforts to maintain these art forms and ensure they remain relevant and accessible in modern society.

2. Suggestions for next research

2.1 Investigate how performance arts have evolved during significant political transitions in China, such as the Cultural Revolution and the economic reform period. This research could explore how shifts in political ideology are reflected in artistic expressions.

2 .2 Examine the role of digital media in transforming the reach and reception of nationalist performances. This could include analysis of online platforms, social media, and digital broadcasting in expanding the audience and influencing younger generations.

2.3 Research the portrayal of gender in nationalistic performances to understand how roles and representations of men and women in these performances have changed over time, reflecting broader societal shifts in gender perceptions.

References

Adlakha, H. (2023). *Creating New Culture Movement/May Fourth Binaries: Are Contemporary Chinese. Interpretations of Wusi (Un) Historical?.* In China's May Fourth Movement Routledge India.

Alitto, G.S. (2023). *The May Fourth Movement*. In: The Uniqueness of Chinese Civilization in World History. China Academic Library. Springer, Singapore.

Bu, X. (Ed.). (2024). *The History of Chinese Civilization.* Springer Nature.

Fu, C., Cao, W., Fu, C., & Cao, W. (2019). The Features of the Modern Urban Dwelling Areas. *An Urban History of China,* 89-97.

Garnaut, R., Song, L., & Fang, C. (2018). *China's 40 years of reform and development: 1978–2018*. Anu Press.

Lee, S., Striner, A., & Cesar, P. (2022, June). Designing a VR Lobby for Remote Opera Social Experiences. In *Proceedings of the 2022 ACM International Conference on Interactive Media Experiences* (pp. 293-298).

Li, N. (2022). *Multimedia Drama Imaging Technology Based on Big Data Information System.* Mobile Information Systems.

Mackerras, C. (2013). *The performing arts in contemporary China.* Routledge.

Peng, L. (2023). Chapter One 1900–1912: The Era of Transformation. In *A History of China in the 20th Century* (pp. 163-291). Singapore: Springer Nature Singapore.

Riyun, C. (2014). *Nationalism and democratization in contemporary China.* In Construction of Chinese Nationalism in the Early 21st Century Routledge.

Teri, G., Fu, P., Han, K., Li, J., Li, Y., Jia, Z., ... & Li, Y. (2022). Color paintings of Taiping Heavenly Kingdom royal residence: An analytical study. *Coatings, 12*(12), 1880.

Tianyu, F. (2014). *Society of Imperial Power: Reinterpreting China's "Feudal Society". Journal of Chinese Humanities, 1*(1), 25-50.

Villard, F. (2004). Cultural Nationalism in Contemporary China: The Search for National Identity under Reform. By Guo Yingjie. [London: RoutledgeCurzon, *The China Quarterly*, 179, 819-821.

Wallace, J. L., & Weiss, J. C. (2015). The political geography of nationalist protest in China: Cities and the 2012 anti- Japanese protests. *The China Quarterly*, 222, 403-429.

Wu, L. (2022). *Multimodal Opera Performance Form Based on Human-Computer Interaction Technology*. International Transactions on Electrical Energy Systems.

Wu, X., & Fitzgerald, R. (2023). Internet memes and the mobilization of a "One-China" cyber nationalist campaign: the case of the 2016 Diba Expedition to Taiwan. *Social Semiotics*, 1-23.

Xu, S., & Zhang, G. (2022). *Integrated Application of AR Technology Development and Drama Stage Design*. Mobile Information Systems.

Xu, X. (2023). The theoretical construction of new media art design and cultural thinking. *International Academic Journal of Humanities and Social Sciences, 2*(1), 5-5.

Yang, H. (2013). *Land and peasants in late Imperial China: An economic analysis*. George Mason University.

Yihang, D., Yan, P., Yao, Z., Lijun, W., Tian, G., & Ke, N. (2022). Virtual Design of Chinese Theater Arts in Augmented Reality Media System. In Advances in *Intelligent Information Hiding and Multimedia Signal Processing: Proceeding of the IIH-MSP 2021 & FITAT 2021, Kaohsiung, Taiwan, Volume 1* (pp. 299-309). Singapore: Springer Nature Singapore.

Zhang, C., & Ma, Y. (2023). Invented borders: The tension between grassroots patriotism and state-led patriotic campaigns in China. *Journal of Contemporary China, 32*(144), 897-913.

Zhao, L. (2012). Feudal and feudalism in modern China. *Journal of Modern Chinese History*, 6(2), 198-216.

Zheng, D. (2019). Modern Chinese nationalism and the awakening of self-consciousness of the Chinese Nation. *International journal of anthropology and ethnology*, 3(1), 1-25.

Zheng, R., & An, S. (2023). Digital Art Design and Media Practice Integrating CAD and Virtual Reality Technology. *Computer-Aided Design and Applications, 20*(S13), 86-97.

Zhou, H. (2022). Textual Research on the Uprising of the Taiping Heavenly Kingdom: The Change of the Name of the Taiping Heavenly Kingdom. *Asian Journal of Social Science Studies*, 7(3), 107.