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Abstracts

Safe and Open：The Basic Principle of Internet Public Opinion Governance

LI Liang-rong & YUAN Ming-hui

Since the eighteenth CPC National Congress, the Party Central Committee with comrade Xi Jinping as its core has established a new pattern of public opinion governance. Based on the new changes in the network security situation at home and abroad, the new pattern took safety as the main thread, and integrated with political pressure transmission, leadership system reform, mainstream media reform, and laws and regulations. At the same time, we should also see that security and openness, freedom and order are dialectical unity. The purpose of security and order is to promote freedom and development. The technical logic of internet openness and cooperation makes the network a natural platform for the expression of multiple interests in China's transition period. In further governance, we should adhere to the basic principle of safety and openness, strive to ensure that the unitary will of the government and the diversified demands of society complement each other, and maintain a balance between the security of network information content and the basic rights and interests of public freedom of expression. At the political party and national level, we should firmly establish the bottom line of internet ideological security, while at the social level, we should increase the tolerance of network public opinion, especially political information, improve the network public opinion management mechanism, and establish a classified and hierarchical regulation system mechanism of public opinion events.

Technology Empowerment and Visibility Labour in Short Video Platform The Political Economy of Communication Perspective

YIN Lian-gen & LIU Yun-lai

The rapid development of short video has brought about the empowerment of visibility, which is regarded as a basic human right. However, people ignore that the visibility of a short video platform is not inherent, but the result of algorithm construction. From the perspective of communication politics, visibility, as a kind of labour, contains economic inequality and power control. People are willing to contribute data " fuel" to the platform through visibility labour under the ownership consciousness of immersion, freedom, pleasure and empowerment created by the platform. The platform commercializes visibility content, labour and audience, and realizes capital appreciation under the effect of big data, cloud computing and other technical elements. The deeper essence is that the users who gain freedom of expression or economic benefits under the short video visibility empowerment actually become the digital labour in the traffic factories.

Role Cognition and Relationship Construction：
On Social Interaction in Youth´s Game Practice
with a Case Study of " Honor of Kings" Gamers

ZHAO Hong-xun & CHEN Xia

In the view of mediatization studies，game is no longer a simple tool or means for fun or recreation，but has become a form of media with communication meaning. According to the mediatization interpretation of games，the attribute of social communication is prioritized to a " prominent" position，and felicitously mapped into the youth's discourse practice. This study takes the young gamers of the phenomenal mobile game " Honor of Kings" as the research object，investigates the representation and influence of social communication in their game practices by using an in-depth interview research method，so as to provide a kind of social cognition and critical thinking for understanding the youth´s game practice. The results show that the social communication in the youth´s game practice includes three dimensions：self-communication，interpersonal communication and group communication，which not only take the cognition of game roles a step further in symbolic imaginative interaction，but also reconstruct the meaning of social relations in the dialogue，communication and interaction of multiple subjects. The social communication by taking the form of games，not only builds the trend of the popularity of games，deepens the cultural cognition of youth，but also accelerates the process of youth´s social practice reconstruction in the reality of " dependence" and " addiction".

On Bu Shichen´s " Dongqing Ji" and its Historical Facts

FU Di-xiu

The theft of the Southern Song emperors´ tombs in Zhejiang at the end of the Song Dynasty and the beginning of the Yuan Dynasty is a painful history of China. " Dongqing Ji" created by Bu Shichen，a native of Jiaxing in the Ming Dynasty，is the only opera known to reflect the theft of the emperor´s tombs. The main content of " Dong qing Ji" has historical basis，but the ending of Yang Kun and the loyal people is contrary to historical facts. This dispelled the historical tragic nature of the theft. The author regards the destruction and protection of the tombs as a case of confrontation between the loyal and the evil. This makes the opera only have the theme of moral education and become a " small history work". " Dongqing Ji" has distinct historical and cultural elements of Jiangnan，especially Zhejiang.

On " Historical Truth" in Historical Plays：
A View of Historical Drama that Transcends Historical Positivism

ZHAO Jian-xin

Firstly，the paper compares the different evaluation criteria of historical dramas and realistic dramas，and

holds that the logical concept corresponding to " historical truth" does not exist in the evaluation system of realistic dramas. This special standard of historical drama implies over-emphasis on " history" and strict restriction on " drama". Secondly, from three aspects including research object, research subject and research essence, historical truth is a process of constantly obscuring and clarifying through literature means, and gradually making historical truth appear and open. It is a system that is always open rather than closed, and its essence is dynamic, open and constantly updated. There is an essential difference between acknowledging the complexity of historical truth and historical nihilism that denies historical truth and prevents people from pursuing historical truth. The art of historical drama pursues the inherent possibility of history, which is realized by concretizing and enriching the historical situation. Pursuing the inherent possibility of history is the proper meaning of " artistic truth" in the creation of historical dramas. Excellent historical dramas must contain inherent historical possibilities, and profound historical research will also have certain poetics principles.

On Traditional Festival Programs
from the Perspective of Chinese Symbol Theory

BAO Peng-cheng

Chinese festivals have a long history and a large number of unique cultural symbols, and traditional festivals have naturally become an important carrier of the spread of these cultural symbols. This paper attempts to study the symbol and symbolic structure of traditional festival programs from the perspective of Chinese symbol theory. The relationship of the signifier, object and interpreter in the semeiology also reflects the relationship of form-to-name, word-to-meaning, and object-to-self in Chinese symbols. The binary opposition, multipolar structure and reasoning structure in *Yijing* as the " original structure", constitute the basis of the festival programs, while the structure of " light and variegated" and " nature-human integration" reflects the unique structure of programs. The argumentation process of the paper pays attention to the mutual evidence and mutual interpretation of the Chinese and Western symbolic theories, so as to further strengthen the mutual solubility, systemicity and adaptability of the theory.

On the Formation and Evolution of Thomas Vinterberg´s Film Style

QI Wei & WANG Fei-xiang

As the main initiator of the Dogma95 film movement in the 1990s, the Danish film director Thomas Vinterberg and his film works have always attracted worldwide attention. Since directing the first feature film " The Greatest Hero" in 1996, Vinterberg has been in the film industry for 24 years and has completed 11 feature films. " Dogma95" has Vinterberg´s most significant author and director characteristic. The pioneering techniques and film concepts featured in this film movement show a trend of change from " externalization" to " internalization" in his creative pedigree. In addition, through repeated calls to narrative spaces such as families and communities, and a series of narrative and ideological explorations such as responding to global issues with the " Danish Story", Vinterberg has realized the reflection and transcendence of Dogma95´s formal precepts, and shaped the style of its author and director.