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TRANSCENDING CULTURAL BORDERS: TRACING THE PERFORMANCE OF CHINESE NATIONAL INSTRUMENTAL MUSIC (PIPA) AS CULTURAL NARRATIVE ON B-STATION COMMUNICATION

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ABSTRACT

Chinese culture encompasses the most ancient and profound musical tradition. It encompasses a variety of traditional musical instruments that symbolise the musical culture and heritage of Chinese civilisation. The pipa is a traditional and national musical instrument distinguished by its unique tone and historical significance, setting it apart from other ancient Chinese musical instruments. This national musical instrument is frequently regarded as a symbol of cultural identity and personality. The advancement of various musical instruments and platforms has altered the preferences of music artists and enthusiasts, transitioning from traditional instruments to the integration of modern technologies with conventional instruments to express and showcase their musical creativity. B-station is a prominent Chinese online platform utilised for the exchange of music, creativity, and many sorts of entertainment among thousands of individuals worldwide. This study aims to investigate the dissemination of Pipa music on B-station and its potential to capture the attention of geographically distant individuals online by transcending cultural boundaries and fostering cross-cultural musical heritage and communication on the platform.

KEYWORDS: Chinese Folk Instrumental Music, Pipa, and Station B Dissemination.

1. INTRODUCTION

Chinese culture encompasses a variety of traditional musical instruments that represent the musical traditions and heritage of Chinese society. In recent years, the phenomena of cultural breaking circles has garnered the interest of online audiences and academic researchers, particularly the interaction between traditional culture and B station, which has incited public uproar and revelry. The Pipa is a traditional national musical instrument characterised by its unique sound and considerable historical significance, setting it apart from other old Chinese instruments. The musical instrument linked to national identity is frequently viewed as a representation of cultural uniqueness and differentiation. The advent of alternative musical instruments and platforms has led to a transformation in the tastes of music artists and aficionados. Consequently, instead of depending exclusively on conventional instruments, there is a growing inclination to amalgamate new technologies with these instruments to demonstrate and articulate musical innovation. B-station is a prominent online platform in China that enables the exchange of music, creative works, and many forms of entertainment among a wide worldwide audience. This research examines an entity that is notably dynamic within this cultural carnival, consistently generating new content, establishing informational connections, transcending original boundaries, and engaging in active interaction and integration with different cultures.

The pipa, a crucial element of Chinese national instrumental music, can be easily marginalised and assimilated into the B station subculture under the influence of the Balkan network. The significant layer of network sovereignty achieves an internal breakthrough and emerges as a basic force of the B station network phenomena. The integration of Pipa into B-the station merits notice and investigation. The aim of this research is to examine the proliferation of Pipa-associated music on B-station and its potential influence on attracting geographically dispersed individuals by transcending cultural barriers and fostering a multicultural musical tradition and communication on B-station.

2. LITERATURE REVIEW

2.1. The Balkanization of Cyberspace

The term "balkanization" initially denoted the fragmentation and discord of a geographic area resulting from the interplay of political, economic, cultural, and international relations issues. Marshall

van Alstyne and Erik Brynjolfsson translated this physical division into the virtual realm. The term "cyberbalkanization" was introduced to describe the fragmentation of cyberspace into multiple subgroups motivated by diverse interests, when individuals within a subgroup only seek information or resources from others within the same group.

The rapid advancement of network information technology has eliminated the constraints of time and location in information transmission, resulting in an explosive proliferation and fragmentation of information within cyberspace. The advancement of information technology diminishes geographical distance among individuals, while simultaneously augmenting the abundance and accessibility of resources. The globe appears to be evolving into a closed society; nevertheless, numerous factors influence the establishment of a community. Information attributes, user demographics, information technology, and the political, economic, and cultural communication context influence the dissemination of information; however, fundamentally, in comparison to technology and environment, human preferences will emerge as the pivotal factor in the Balkan information landscape. The barriers stemming from demand exacerbated information differentiation and isolation; individuals consistently learn and concentrate on their specific interests while neglecting or outright dismissing what he termed the "alternative" circle. This tendency, known as the cocoon room effect, fractures social groups, disciplines, and cultural connections. Consequently, the imbalanced circulation of information and uneven resource distribution has rendered the "Balkans" an unavoidable reality.

2.2. Dissemination of Chinese Folk Music

For an extended period, folk music disseminated offline akin to greenhouse agriculture, where intensive cultivation obscured its original form, allowing only mature expressions to be accessed. While film serves as a means of preservation for folk music, it simultaneously imposes constraints on its transmission and inheritance. With the advancement of network information technology, Chinese folk music, characterised by its cultural and artistic attributes, has transitioned from an oral tradition to the digital music era. It now exists in both offline and online spaces, utilising streaming media to showcase its essence. Platforms such as the CCTV music channel, initiated in 2004 to promote "elegance music," and various digital music platforms, have facilitated the dissemination of folk music culture, including regional folk music orchestras and sound painting through short video platforms.

Nevertheless, in the age of fragmentation, shaped by algorithms and network information preferences, it exhibits accelerated expansion. The persistence of its vitality is insufficient, particularly against the backdrop of the incessant evolution of mass music culture, as music that fails to engage consumers will swiftly get obscured in the convoluted network of information.

2.3. Station B: The Ideal Utopia for the Dissemination of Traditional Art and Culture

The Bilibili website (hereinafter referred to as "B-site") was initially developed to focus on animation, Kichikus, games, and other niche cultures, appealing predominantly to youth with "two-dimensional" attributes, thereby fostering a highly entertaining, non-traditional, and counter-mainstream artistic and cultural environment. It also expedited the development of circle culture with preference as its foundation. Nonetheless, with the continual maturation of circle culture and the creation of self-sprouting enclosures, the culture within and beyond the circle culture encountered conflict and mutually rejected one another. Furthermore, the variability of the circle culture complicates the integration of external cultural influences. Nonetheless, it is more astonishing that within this established "habit" and the discourse dominance of a subcultural group, traditional mainstream culture has begun to surface, manifesting through a secondary transformation of popular style. Its significance and aesthetic aim to achieve a subversion of deconstruction, with its gravity being the operation of entertainment. [2], This deconstruction promptly reduced the gap between the two ostensibly disparate circles—mainstream culture and subculture. The amalgamation of the two cultures has generated a new dynamism, creating an environment favourable to the proliferation of multiculturalism.

The determinants influencing cultural evolution are intricate. The core of traditional culture is the result of millennia of accumulation. Nonetheless, during varying periods, encountering distinct cultural contexts, technical advancements, and numerous external influences, its definitive symbolic significance and functional attributes are continuity and stability. The traditional culture in B station captivates the audience's attention and establishes a substantial mass following. Ultimately, traditional culture serves as a valuable cultural resource that continuously contributes to artistic and cultural creation while simultaneously seeking innovative modes of expression and content presentation. Conversely, the B station user demographic—

originally enthusiastic about ghost animals, animation, games, and other facets of youth subculture—has evolved. As their cultural and spiritual backgrounds have shifted, their appreciation for traditional culture and pride has gradually intensified. Within the framework of new cultural dissemination amidst mainstream culture, they have established a connection between the "traditional" and the "modern." Consequently, B station has emerged as an ideal utopia for the digital communication of traditional art.

Chinese national instrumental music, as a representation of traditional culture, embodies an aesthetic form; its distinctive artistic allure and aesthetic significance across various epochs and contexts are frequently undermined by the impact of diverse cultures and the deliberate opposition of various factions. This cultural phenomena is sometimes perceived as a certain level of discontinuity in the trajectory of cultural evolution. The term "fracture" was employed to characterise the transient presence of culture in this temporal and spatial context. This perspective, informed by the influence of "monism" or "binary antagonistic" inertial thinking, largely disregards the stability of the cultural foundation and the internal continuity of culture. It also overlooks the enduring internal motivation behind national instrumental music that has persisted for millennia. In response to the significant cultural impact and discourse activities of various groups, initially centred on themselves, those in close proximity began to assert their social voice within the national instrumental music community in B. They actively engaged in self-formation and identity transformation to adapt to the dissemination of diverse artistic expressions, resulting in a proliferation of popular artistic works. Simultaneously, its identity and character evolve; traditional musical elements are incompatible with popular music. The national essence of the Chinese musical instrument is prominently featured on the global stage, showcasing a diverse array of approaches that captivate beginners and actively use science and technology. The incorporation of new elements into traditional music expanded possibilities and enabled the complete integration of the national instrumental music art form. Pipa-centric musical content on B-Station has greatly facilitated the expansion of traditional music and has exerted a considerable influence. The progression of Pipa via the B-stations may enhance the dissemination of information to a broader and more centralised audience. Furthermore, it can provide a higher level of consistency in the audience's

Following the preliminary coding of 160 videos, three subject categories were identified: "performance" (146), "news and information" (7), and "art literacy" (7). The "performance category" can be classified into "up main original video" (81) and "other performance live handling videos" (65) based on various performance contexts and production techniques.

3.3. Content Feature Analysis Based on Category Construction and Content Feature Analysis

The "purpose sampling" method was employed to select the best five videos from each of the initial four categories, resulting in a total of 20 video contents from various categories.

Table 1: Data of Music Associated With Pipa.

Category	Title	Up Host	Click Rate
The up main original class	Drum music "Lanling King into the battle song" headphones open the largest! Come to listen to thousands of troops!	Central Committee of the Communist Youth League, Liu Qingyao, Chinese drum Wang Jianan, Qingyao original works space, Xuan Long Ge Ge, Jin King gold	eighteen million, six hundred and forty-three thousand
	"Shadow Assassin " pipa female version of the Assassin Wu Liuqi Season 3 OP	Liu Qingyao	four million, nine hundred and nine thousand
	Pipa hits the soul! ' Listen ! Qin king broken music! 'Scene of Xuanwu Gate change !	Liu Qingyao, Qingyao homemade, turn over the workspace, Chi Xiahan style, stick Ding Xiaokui	two million, eight hundred and fifty-nine thousand
	"Chang'an Twelve Fantasia" Qingping music magic changed the Tang Dynasty costume	Guqin Clinic, Zide Guqin Club, Shucheng, Hanrentang Official, Guqin Bai Wuxia, Guqin Cai Shan, Tu Huabing, Gu Jinning, drummer Chen Xi, Guqin Ye Lijia	two million, eight hundred and thirty-two thousand
	[Pipa]Qian Benying '170 accelerated version of body abuse heart to etude	Tuan Tuan zi	two million, seven hundred and eighty thousand
Other live performances and handling class	The master played the Pipa as an electric guitar	The samma of the sunspot	thirteen million, five hundred and forty-five thousand
	"Ambush on all sides" of Flying Daggers by Master Lau Dehai for Pipa solo	Piccolo King Pas	six million, seven hundred and seventy-three thousand
	Wonderful! It turns out that Bai Juyi's Song of the Pipa is real! The silver bottle burst, and the iron broke out the knife and gun.	Wai Xiaowai	five million, one hundred and twenty thousand
	Fang Jinlong, a master of Chinese music, uses a pipa to imitate 18 instruments.	eriri-JOJO	four million, two hundred and thirty-nine thousand
	The Chinese girls have conquered all the Koreans with a pipa song!	NanBo Rixiang	four million, one hundred and six thousand
News and information class	Another foreigner who was "crying" by Chinese instruments, People were shocked by the sound of pipa	XiaFan music	eight million, four hundred and fifteen thousand
	Cute baby crying while playing Pipa, the whole process has not been out of tune, netizens: The new name song, Pipa 's animosity?	Kuaikan video	three million, seven hundred and eleven thousand
	He is the god of Chinese music, and the song "Pipa" fire all over the Internet !	Craftsman set	seven hundred and fifty-one thousand.
	[Can be understood but cannot be described] See the life of Mei Concubines	Mr Li Youbing	six hundred and seventy-two thousand
	This is a cultural export! 4 "folk music boss" shocked the foreigner	Xiafan music	five hundred and forty-seven thousand
Art popularization	Why is the Pipa in "Menghua Lu" played horizontally?	Pipa elf Lanxin	one million, seven hundred and fifty-five thousand
	Chinese National Orchestra Association pipa grade examination 1-10 level what to play?	Having great originality pipa-Jiang teacher	one million, two hundred and forty-seven thousand.
	Is this the voice that let Bai Juyi write down the famous sentence of the Tang Dynasty? The Nanyin pipa is compared with the Japanese building front Pipa	Pipa elf Lanxin	one million, one hundred and eighty-six thousand
	[Dai Jianye & Fang Jinlong] Wonderful zai! What is "pipa"? (falling-rising tone)	Teacher Dai Jianye , Fang Jinlong	eight hundred and forty-one thousand
	Reveal "Dream Hua Lu" Lin Yun plays a pipa player on the mystery of the music. With the Easter egg "Ming Fei Song" Nanyin Pipa version	Pipa elf Lanxin	five hundred and sixty-nine thousand

The video content is analysed qualitatively, and the primary data is presented in the table.

3.4. Interactive Analysis Based on the Bullet Screen

Identify the prominent master with a substantial fan base, gather data on the published videos, and analyse the interactive content of the bullet screen along with its communicative impact using data visualisation and other methodologies to investigate how pipa art facilitates information exchange and community interaction within the framework of "circle" thinking and communication environments.

4. RESEARCH FINDINGS

The researcher of this study compiled video data from 160 videos, as summarised in Table I. The Pipa video garnered 18.643 million views. The video was collaboratively produced by the Central Committee of the Communist Youth League, Liu Qing Yao, Chinese drummer Wang, and Xuan Long Gege. It features several popular videos, including "National Music Master Plays the Pipa as Electric Guitar," "Another Foreigner Shocked by the Pipa," and "Liu Dehai Plays the House of Flying Daggers." Indeed! Bai Juyi's "Song of the Pipa" is indeed authentic; these videos have garnered over 5 million views each.

4.1. Main Categories and Characteristics of Pipa Transmission in Station B

The researcher, based on the video content, selected 160 video subjects, primarily categorised into performance (including original class and live performance), news and information, and art popularisation. Notably, performance videos constituted over 50% of the total, while news and information, as well as art popularisation, represented a smaller proportion.

(1) Up original main class The content of this type of video is independently or collaboratively planned and recorded by content creators (individuals who upload video and audio on websites, forums, and other platforms), encompassing music composition, costume design, post-production, video packaging, and additional processes. Alongside the auditory impact of music, videos also emphasise the visual aesthetics of imagery. The integration of sound and painting films has progressively elevated the stature of national instrumental music from mere background music to a central element of artistic expression. In these films, the primary trajectory of development and production methodology of the content creators is distinctly defined. Typically, these are the experts who cherish the art of pipa or concentrate on its promotion and dissemination.

Numerous renowned artists, like Liu Qingyao, He, and others in the folk music genre, have consistently advocated for the dissemination and popularisation of national instrumental music. Each video has been meticulously prepared and recorded, garnering significant audience acclaim. It plays a crucial role in the online distribution of national instrumental music.

(2) Other live performances and handling categories This type of video primarily features live performances by pipa players or performers on physical stages, including concerts, tournaments, and everyday life scenarios. The master will disseminate the edited recorded live performance footage online. The majority of these films are recorded concurrently, rendering the musical art more accessible and genuine to the viewer. In the audio-visual communication of pipa art, the visual element is undeniably crucial to its performance, although the musicality remains its core allure. The video of "Master Liu Dehai Pipa's solo" from "House of Flying Daggers," which garnered over 6 million views, was not particularly edited or packaged; instead, the audience focused on the performers' professionalism and musicianship during the performance.

(3) News and information category These videos mostly focus on promoting pipa art and culture. By directly presenting pipa art or disseminating pipa-related information, the audience can acquire greater knowledge of the pipa. This encompasses film and television editing pertaining to the Pipa, cultural exchanges between China and international nations including the Pipa as the central theme, information dissemination regarding the Pipa with celebrities as intellectual property, and lifestyle information associated with the Pipa. This type of video typically communicates essential information through narration, with the pipa performance serving as secondary content, and the musicality being subpar. Consequently, the audience's primary objective in engaging with such video content is to comprehend and acquire pertinent information. Simultaneously, music enjoyment serves merely as a supplementary element during video viewing.

(4) Art knowledge popularization category This video work emphasises the introduction of pipa history, performance techniques, professional expertise, and related content. In disseminating such informational content, the approach will encompass not only direct interpretation and performance demonstrations but also leverage the current popularity of film and television productions. For instance, the central piece "Pipa Essence Blue Heart"

featured in the television series "Dream" has gained significant traction, exemplified by the uploaded segment titled "A New Round of Soul Torture: Can Playing the Pipa Leave Nails?" What is "Liangzhou Big Time" in Dream Hua Lu, and how does it aim to elucidate and disseminate knowledge of the Pipa and its historical culture in a more engaging manner? Furthermore, there exists popularised art knowledge through the medium of interviewing art masters. For instance, the connection between Dai Jianye, a literary professor admired by youth, and Fang Jinlong, a maestro of Chinese music. The intersection of literature and music once more enhances the richness and complexity of communicative material.

4.2. Reasons for the Hot Spread of Pipa Art on Station B—Breaking Balkanization and Mastering the Code of Circle-Breaking

(1) Continuous extension of layer content—stabilize the native layer In recent years, the impact of B station has progressively broadened, necessitating support from ACG, gaming, ghost creatures, and other cultural elements to accommodate the expanding network space and its increasing audience. New culture permeates B station like fresh blood, rendering cultural collisions commonplace at B station. When B station's original culture was perceived as a "threat" by other civilisations, it stayed entrenched in its cultural essence. Furthermore, within the realm of cultural connotation, the operational mechanism serves to strengthen the community of identity, bridge the gap with the audience, and clarify the audience's choices and emotions.

With a company culture that prioritises "community first" and "creator first," B complements both aspects, thereby positioning itself on a comprehensive scale. Growth also acknowledges content quality and establishes PUGV (Professional User Generated Video) as the nucleus of the ecological system cycle, specifically: "UP creators generate high-quality video content, high-quality video content attracts loyal fans, and loyal fans provide positive feedback, incentivising UP creators to consistently produce quality content," thus forming a closed ecological loop.[6] Simultaneously, while prioritising originality, B station emphasises mutually beneficial collaboration with high-quality OGV content, enabling this "small broken station," originating from the minority cultural sphere, to achieve extensive reach among vertically targeted users with specific demands.

Following over 2,000 years of artistic evolution and cultural enrichment, the Chinese national

instrument pipa has emerged as an artistic treasure embodying the distinctive qualities of Chinese culture, deeply entrenched in traditional heritage. Prior to the advent of network information technology, the dissemination of pipa art primarily occurred through stage performances, educational instruction in classrooms, everyday exchanges among folk artists, and conventional transmission methods. Despite the prolonged promotion of pipa art's development, its efficacy, dissemination range, and content richness exhibit considerable restrictions; this not only obstructs the advancement of pipa art itself but also establishes a huge barrier between pipa art and its enthusiasts. In recent years, Pipa has progressively engaged the youth demographic via the Internet, particularly on B station, which serves as a hub for young audiences and features a favourable circulation ecosystem centred around PUGV. This has resulted in a notably effective communication dynamic, primarily attributed to Pipa art's pursuit of innovative content delivery.

In the realm of traditional network communication, the dissemination of pipa art typically emphasises live performances of conventional instrumental music, indicating that its engaging groups are autonomous and constrained. Currently, the primary focus of the transmission on B station is not solely on music but has expanded to include a fusion of sound and visual art. This encompasses original videos, variety show edits, and art education content, showcasing innovative concepts and high-quality resources. The Pipa is positioned as a central theme, with video content reflecting its musical, artistic, and cultural dimensions, continuously evolving towards a multidisciplinary and multi-channel approach.

In Pipa, individuals are acquainted with "House of Ten Daggers," "Zhaojun," and Prairie Hero Little Sisters. These works primarily utilise performers' live performances, film and television productions, and educational platforms, while public comprehension of the Pipa remains somewhat isolated, resulting in a limited awareness of its repertoire and playing technique. At B station, a multicultural convergence has led to the pipa, a symbol of traditional Chinese music culture, transcending its conventional "palace business corner" framework. It has progressively engaged with Western music, pop, jazz, and various other genres, resulting in numerous innovative pipa compositions distinct from traditional instrumental styles, often presented in video format. B Station has garnered 589.4 million hits, featuring a 15.4 million view variety show titled "Our Band." Musician Li Xingxing performs on the pipa, accompanied by

keyboard, guitar, bass, drums, and various other popular instruments. The performance showcases a majestic and passionate pipa dance, employing dramatic playing techniques that blend rock elements with a robust rhythm, enhancing the musical tension. This innovative fusion has facilitated a dialogue between the folk music and rock genres, resulting in a unique chemical reaction. Numerous original, altered, or performed pipa compositions exist. The master "Pipa Zhu Wenjing" primarily performs popular songs, films, and television dramas, and has released numerous vibrant works.

Simultaneously, the Pipa consistently transcended conventional boundaries, unconfined by the limitations of traditional instrumental music. It began to engage with diverse mediums such as film, animation, and gaming. Notably, the Pipa emerged as a thematic element in various video labels, showcasing a diversification that encompasses ancient music, wind music, cherry blossom motifs, shadow assassins, Chang'an twelve hours, Chinese attire, Huo, rock, and cultural history, representing a multitude of cultural symbols. For instance, in the amalgamation of pipa music and animation, among over 160 sampled videos, the most viewed video, *Shadow Assassin*, attained 490,000 clicks, thereby connecting hitherto unconnected cultural elements and establishing a way of cross-border collaboration. This fragmented circle behaviour signifies, on one hand, the Pipa up owners' active embrace of B station culture; on the other hand, it illustrates the mutual attraction among diverse artistic cultural circles within the B station domain, fostering proximity and positive interaction. This dynamic gradually undermines exclusivity and insularity, drawing originally independent or "tribal" circles into the B station sphere and facilitating new dialogues.

The ongoing enhancement of works and the transnational expansion and development across several fields are also progressively shaping the presentation style of Pipa, driven by the distinctive communication environment of B station. The majority of audiences at B station are from the post-1990s and post-2000s, commonly referred to as "Generation Z". They are a generation intertwined with the Internet and information technology. They possess an insatiable curiosity about the world, resist categorisation, and exhibit a profound yearning for self-expression, thereby establishing "entertainment," "youth," and "tolerance" as the core themes of B station. Moreover, as traditional national culture permeates the atmosphere, young users

exhibit considerable curiosity and enthusiasm. Consequently, when Mr. Fang Jinlong, a representative of the five-string pipa, and a virtual idol participated in a party at B station, the interplay of virtual and reality, as well as modernity and tradition, transformed the perception of the pipa among the youth. Mr. Fang Jinlong, through his demonstration performance featuring 18 instruments alongside a lute, transformed the conventional perceptions of the pipa, traditionally characterised by "gentle strumming and muted plucking" and "the pipa held partially covered." Meanwhile, pipa player Teacher Zhao Cong performed backstage in London, improvising music with the Spanish SOY band. This type of video content, distinct from conventional pipa performances or musical styles, is increasingly proliferating on B station. The Pipa at B station has evolved from conventional forms of "play" to include "say," "play," and other entertainment modalities. Acquired increased visibility, The rise of entertainment also presents traditional culture in a more vibrant manner to the public. The audience's enthusiastic comments motivates pipa enthusiasts to produce additional high-quality artworks.

Pipa art, rooted in Chinese traditional culture, actively or passively broadens its scope to encompass various domains. This phenomena of music creation and dissemination hastens the obsolescence of traditional music production and distribution in the Balkans. It expands and innovates the content to achieve the integration of the circular layer.

(2) Transfer and diversion of discourse power – push the circle layer to break the wall Initially, subculture transmission serves as the foundation, emphasising entertainment characteristics regardless of the numerous B station circles. These diverse circles exhibit a profound interconnection, with the central voice and spheres of influence dedicated to disseminating youth culture. This commitment also dictates that the aesthetic trends and value judgements of B station will consistently evolve in accordance with the developmental trajectory of this group. The ongoing innovation at B station has shifted its central discourse power from teenage subculture enthusiasts to high-quality content creators known as up masters. The proliferation of PUGV video material fosters the variety, popularisation, and decentralisation of user demographics.

Prior to its emergence on the Internet, pipa art functioned as a transparent, centralised communication medium, predominantly involving professional performers, folk artists, or educators. This dissemination was largely characterised by

targeted educational outreach, resulting in minimal public awareness of pipa art. Consequently, the sources of information were restricted, creating a barrier for those seeking to comprehend and explore pipa art more deeply. In recent years, the significance of exemplary traditional culture has led national instrumental music to emerge from its intrinsic cultural confines into the public sphere. This phenomenon is closely linked to the Internet, which has disrupted geographical transmission channels and facilitated the dissemination of diverse subjects. Notably, the ecological environment and discourse system of platforms like B Station have provided a fertile ground for pipa art and its proponents, allowing their v

The researcher frequently disseminated pertinent videos via B station, primarily encompassing the interests or inadvertent actions of ordinary users involved in the media sector or with the media propaganda department of professional users. This content was produced or shared based on the professional knowledge of news media and the characteristics of Internet communication, concentrating on "national instrumental music performing art" vertical users, which predominantly refers to individuals, organisations, or institutions dedicated to promoting "national instrumental music performing art." At Station B, the users with a larger following and increased traffic predominantly consist of those who consistently produce high-quality pipa art-related content. Liu Qingyao, with 1.032 million followers on B station, has garnered 5.742 million likes and a cumulative video playback of 71.122 million. Her "God of War" series includes "Lanling King into the Song" and "Listen! The King of Qin Broke the Array of Music!" The Pipa Concerto *Mulan Ci* and other compositions have emerged as emblematic works in promoting pipa culture and national instrumental music artistry.

Liu Qingyao, recognised as the "Chinese musician" and "Li Ziqi," is not a formally trained folk music artist; rather, she possesses a foundational knowledge of the pipa from her infancy and an unwavering passion for folk music. Drawing upon the concept of "representing" instruments in poetry, he conceptualised and produced a series of original Chinese music films, including *Jin Sai*, *Li By Konghou Introduction*, and *Dunhuang Music and Dance Wall*. The promotion of such movies on Pipa and other folk music has ignited a creative fervour among the populace. An increasing number of pipa enthusiasts and professional players have emerged on Station B, including the prominent figure "pipa essence blue heart," who mostly utilises

straightforward explanations and demonstration performances to disseminate knowledge linked to the pipa. Videos are frequently amalgamated with contemporary popular films or television series, which has also produced a specific drainage effect. Alongside these amateur gamers, Fang Jinlong, Zhao Cong, and Wu Man, who had master-level skills, also commenced their activities on B Station. Scholars are presenting this type of treasure on short video platforms, utilising "a key three even" terminology and simplifying knowledge interpretation. They have transcended traditional boundaries and infiltrated the domain of youth. This trend extends beyond folk music to encompass various solid professional fields such as economics, political science, law, history, culture, and geography. Senior professors Luo Xiang, Dai Jianye, and Xu Zhuoyun have gained popularity among B station users.

Nonetheless, due to B station's distinctive discourse system, the dissemination of pipa art has transitioned from a unilateral information transmission to a bilateral or multidimensional exchange. This shift has fostered a relatively open external environment for the emergence of contemporary youth culture. Concurrently, the previously dominant discourse authorities have begun to modify their communicative approaches to better align with the characteristics of contemporary youth subcultures, res

(3) Interactive information exchange – to achieve circle linkage Station B has drawn numerous young individuals because to its boundless acceptance of other cultures and the vibrant cultural ambiance that provides users with an elevated sense of experience. By merging other cultures, particularly the distinctive cultural ambiance of B station, users can get real-time, effective emotional catharsis and interactive discourse via the bullet screen, thereby obtaining identification and facilitating information interchange. Pipa art, long positioned at the periphery of Internet communication, may only gain increased opportunities for contact and amplify its communicative strength and effect through specific cultural symbols or technological advancements. In recent years, the Pipa has sought to integrate into B station as a traditional cultural emblem, fostering a vibrant identity circle atmosphere characterised by a distinctive "key three even" discourse style and a robust affinity for Chinese traditional culture. This initiative has established a reciprocal interaction bridge for Pipa art and related cultural spheres, imbuing the Pipa with renewed creativity and vitality during the interaction process, primarily through barrage interaction, which facilitates

knowledge elucidation, supplementation, and extension. During this process, the users of Station B have transformed the role of "bystanders" into tens of thousands of knowledge providers. Their function is to elucidate, rectify, or augment the video information, while the multicoloured bullet screens represent diverse insights, perpetuating the essence of the original material.

The Python crawler has recorded 350,500 clicks and 242,000 likes for the video "Listen! The King of Qin Broke the Array of Music!" Data extraction and analysis involved over 8000 bullet screens, resulting in word segmentation, frequency statistics, and the creation of a word cloud and frequency histogram through data visualisation. The image illustrates that the audience's attention predominantly centres on the historical terms "Li Shimin," "King of Qin," "Xuanwu Gate," and "Li Jiancheng." They also encompass terms such as "good listening," "shock," and "too great." While the video features Liu QingYao as the protagonist of "Pipa," the predominant focus is on the extensive literary knowledge presented; it diverges into engaging group communication and interaction, wherein users contribute to the evaluation of pipa art and express emotions, thereby enhancing and expanding their knowledge. They employ "bullet screen" as a medium to articulate their comprehension of video and other community knowledge, so disrupting conventional communication patterns and captivating a broader audience inside the community. The establishment and debut of Liu Qingyao, the maestro of Up, not only stabilised the national instrumental music art scene, including the Pipa, but also captivated numerous enthusiastic groups passionate about the rich traditional culture encompassing Chinese history, poetry, and song. The intriguing edge groups, coupled with an influx of interactive information, enhance knowledge during the production process, fulfilling individual needs while significantly influencing native circles regarding thematic expression, connotation expansion, and personal transformation. This fosters a network of connection and integration through reciprocal cultural information exchange, ultimately cultivating a diversified culture within a symbiotic transmission system.

5. DISCUSSION

Human interaction is more evident in the digital realm. The Internet has diminished geographic distance. Humans can readily obtain the knowledge they prioritise to request the desired resources. This process enhances the diversity of human tastes. In the

present era characterised by the Internet, individuals tend to select like-minded "acquaintances" as neighbours due to the constraints of human information processing capabilities. It may be influenced by shared interests, disparities in economic status, ethnic group divisions, and similar factors. These factors will be designated as classed labels, and acquaintances will persist in their interactions. The most evident medium for network information fragmentation is a focal point. Nonetheless, the "Balkans" represent a dynamic transformation characterised by ongoing aggregation and differentiation, as individuals confront the challenges posed by the fragmentation era, emphasising economic development models and service innovation, thereby expediting scientific collaboration and disciplinary integration. Although new "islands" may emerge throughout this process, they represent a favourable outcome of the innovative dynamism stimulated by the Balkans. From an alternative perspective, "Balkan" is much removed from the separation between the spheres. Nonetheless, within the circle, the information resources continue to proliferate, largely due to the filtration of extraneous information, which has resulted in a more pronounced aggregation effect. This necessitates a greater enhancement of the core information, representing a complicated experience. Nonetheless, a certain aspect of the deepening facilitates a certain demographic's comprehension of the transmission of musical history with greater depth and thoroughness.

Despite the current data about the study of the Balkans, some researchers contend that "The Balkans" have instigated chaos within the global information space, contributing to chaotic phenomena and the differentiation of the information society. They may induce a group polarisation phenomenon, which is detrimental to the establishment of a cyberspace community as it obstructs the construction of the network community. The stable growth of social and political economy is a pejorative characterisation; yet, the researcher posits that it constitutes a process of dynamic transformation. Employing dialectical reasoning and scientific methodologies can yield positive feedback. Pipa art exemplifies the pursuit of an ideal utopia from the Balkan island and the realisation of interconnectedness inside the foundational circular layer. Pipa art can offer a novel mode of communication. Rather than mastering the secret to disrupt the cycle. The initial point is that the Chinese national instrument, the pipa, has entered B station, thereby enriching and extending the communication content through musical elements while stabilising the original community and continuously expanding its influence and reach. The

second argument is the progressive decentralisation of communicative discourse authority, which has altered the manner of discourse expression for those with absolute speaking rights. The third item indicates that pipa art has permeated B station, impacting information communication among many communities and sustaining the vibrancy of the original musical heritage layer. In conjunction with station B, it facilitated the advancement of pipa art. Traditional culture represents a form of "slow" art that intersects with the "fast" group in an endeavour to satisfy their interests and aesthetic preferences. Slow culture frequently utilises technology to facilitate aesthetic reconstruction, so elucidating dislocation amidst the struggles and amalgamations of time and place, appealing to younger demographics, fostering value resonance, and establishing identity. Nevertheless, during this process, the preservation and transmission of exceptional Chinese traditional culture, national traits, local features, and distinctive allure encounter significant challenges. Consequently, the intersection between pipa art and contemporary culture engenders a novel method of media transmission and a new discourse system. It must remain alert against succumbing to the allure of aesthetic youth and should not stray from the essence of traditional Chinese culture due to an obsessive pursuit of

sensory stimulation, entertainment, and fashion trends. In the presence of exemplary traditional culture, a cultural "gatekeeper" is necessary to prevent the vulgarisation and homogenisation of the creation and distribution of Chinese national instrumental music art. Simultaneously, it is essential to acquire knowledge, innovate, and enhance our artistic comprehension while avoiding the repetition of network Balkans and the entrapment in cyclical dilemmas.

6. CONCLUSION

Chinese culture possesses the most ancient and varied musical heritage. It also includes a range of traditional musical instruments that exemplify the musical culture and heritage of Chinese civilisation. The pipa is a traditional national musical instrument characterised by its unique tone and historical importance, setting it apart from other old Chinese instruments. This national musical instrument is frequently regarded as a symbol of cultural distinctiveness and identity. The evolution of various musical instruments and platforms has shifted the inclination of music artists and enthusiasts from employing conventional instruments to integrating new technologies into traditional instruments for expressing and exhibiting their musical originality.

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