

The New Traffic Code of Live Broadcasting in the Perspective of Dramatism Theory--Taking the Video of Douyin Kaifeng matchmaker Zhao Speaking Matchmaker 128 Issues as an Example

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Abstract

This paper analyzes the text of 128 matchmaker Zhao's matchmaking videos on Douyin short video platform with semantic network analysis through Goffman's mimetic drama theory. It is found that sincerity, equality and humor are the important reasons for Zhao's explosion, which makes Kaifeng Banzai Mountain become a popular tourist attraction, and at the same time, corresponding suggestions are put forward for the problems existing in the current live broadcast. This article on today's society around the development of culture and tourism industry can give inspiration to the diversified multi-level development of the live industry also has a certain reference significance, at the same time, in today's national open three-child policy in the background, it provides a platform for young people to recognize the exchange of information on the current high divorce rate, the young people do not want to believe in the love of the concept of marriage, etc. change of great significance, in addition to the article in a certain way to the Goffman's theory of dramatism to some extent.

1.Introductory

The recent fire at the Kaifeng matchmaker Zhao in Henan Province. Making the country's young men and women. Rekindled hope for love, and even took time off work to take a ten-hour bus ride to Kaifeng to find Granny Zhao, hoping to have a marriage. Granny Zhao, whose real name is Zhao Mei, is widely praised for her unique way of providing marriage services, and her personal fans have risen by more than 3 million in a few days. And this platform is built in the Banzai Mountain attractions, so the explosion of the Kaifeng matchmaker Zhao for the tourism business of Banzai Mountain has brought vigorous vitality. Some netizens say: Zhao Bo one person to drive a scenic spot. The explosion of Kaifeng Zhaobo makes people can't help but think about the traffic code behind it. Why are there so many people looking for Zhao Bo to matchmaking? What is the significance of the fire? What is the impact of matchmaking on today's society in terms of marriage, economy and social values? Granny Zhao's grounded, interactive

language and sincere parental guidance keep visitors entertained and immersed. Regarding interaction, as early as the end of the 19th century, the American sociologist of the Chicago School, G. H. Mead, elaborated on the "master self" and "guest self", and Brummer, a student of Mead, formally put forward the theory of "symbolic interaction" in 1937, and these theories of symbolic interaction were formally put forward. Symbolic Interaction Theory", these theories laid the foundation for Goffman's "Theory of dramatism". In his book *The Self-Presentation of Everyday Life*, Goffman proposed the concepts of front stage and back stage. He believes that people are like actors on the stage, molding their image in front of people through specific language, expressions, and symbols in the process of interpersonal interaction, while the backstage is the state of people's real life (Zhang, 2024). Douyin bloggers live broadcast the scene of the Matchmaker's matchmaking and give timely live commentary, interacting with online and offline fans to realize the rise in the number of fans and ultimately traffic cash (Sze et al, 2023). In the new era for Goffman's "dramatism theory" gives a new form of expression, in the process, the theory of transmutation and the challenges faced by us is worth exploring further.

2. Literature Review

This section dedicated to the significant literature resources, consulted or employed, that contributed to the study.

2.1 Study on the "Red Wedding": the Moon King and the Red Wedding Matchmaker

The formation of the story of the Moon Goddess is related to the matchmaking system of Confucianism, the worship of immortals in Taoism and the concept of "karma" in Buddhism. The finalization of the image of the Moon Goddess is the result of the cultural accumulation of the three religions, namely, Confucianism, Buddhism and Taoism, which has existed in China for thousands of years. Sze et al. (2023) pointed under the system of matchmaking, men and women in ancient times were unable to choose their marriage partners on their own, and they certainly hoped to meet a good matchmaker to draw a line to their destined "fated one" and lead a happy and successful married life. Meanwhile, Chen kept alignment with Sze et al. (2023) emphasize that the story of the moonlady combines the system of matchmaking with the concept of "the fates are fixed by heaven", and it gives comfort to people's souls in the fusion of the secular world and the religious world. In addition, Zhang and Lorca (2023) remain the similar opinion with Sze et al. (2023) and indicate the role of matchmakers in arranging marriages is a common practice in many cultures around the world. In addition, Yan and Hongyu (2022) emphasize these matchmakers, also known as marriage brokers or intermediaries, play a vital role in facilitating unions between individuals and families. The matchmaking process often requires careful consideration of various factors, such as social status, family background, financial situation and personal preferences. For example, in ancient China, matchmakers were highly respected individuals tasked with finding suitable matches for young men and women. They were usually well-connected within the community and had an in-depth understanding of social dynamics. Matchmakers usually visit the families of eligible individuals to gather information about their backgrounds and preferences. Besides that, Chen and S. (2023) They would then use this information to identify potential matches and facilitate a meeting between the two parties. The matchmaking process in ancient China followed a set of traditional customs and rituals designed to ensure compatibility and harmony between prospective partners. In addition, Jang et al. (2021) emphasized the astrology and horoscopes were often consulted to determine the compatibility of couples based on their birth dates and horoscopes. In addition, Gao yan (2022) pointed the

concept of "face" or reputation plays an important role in matchmaking, as families attempt to maintain their social status through favorable marital alliances. In other cultures, Li and Xiangyan(2022) pointed such as ancient India and Japan, matchmakers also play a crucial role in arranging marriages. In India, for example, where the practice of arranged marriages is common, matchmakers, known as "marriage brokers", facilitate the process. Yu et al.(2022) indicated these brokers would negotiate the terms of the marriage and ensure that both families were satisfied with the arrangement. Overall, the role of the ancient matchmaker was crucial to ensuring the successful union of couples and the preservation of social norms and traditions. While the practice of arranged marriages has evolved over time and individuals now have more agency in choosing their partners, the legacy of matchmaking continues to influence marriage practices in many societies today.

A red thread in the hand and red flowers at the temples are the image of the Chinese matchmaker, known as the Red Queen or the Matchmaker or Matchmaker. Yan and Hongyu (2022) indicated traditional figures such as the "red maiden" and matchmaker have always been an important part of Chinese culture and history. These figures have played a crucial role in matchmaking and marriage arrangements. Zhao (2019) emphasized in the context of traditional Chinese society, "red brides" and matchmakers are often portrayed as experienced individuals with rich social connections and family backgrounds. They are entrusted with the responsibility of facilitating marriages and ensuring compatibility between couples based on a variety of factors such as family situation, personality traits and values. Yan and Hongyu (2022) showed "Bridesmaids" and matchmakers are seen as skilled intermediaries who are able to navigate the complexity of social relationships and social expectations to find the right match. Their role goes beyond matchmaking to include counseling, negotiating, and sometimes even resolving disputes within the family. These figures were respected for their wisdom, judgment, and ability to maintain harmony during arranged marriages. In modern times, traditional roles such as the "Red Bride" and the matchmaker have evolved in response to social changes and technological advances, but their cultural significance remains.

Feng and Yannan (2019) indicated the earliest relationship program in China can be traced back to Hunan Satellite TV's "The Rose Promise" in 1998, which pioneered mainland China's TV relationship program and became a hot topic of discussion in the streets at that time without any pre-publicity. Television variety shows are the product of the development of the entertainment industry to a certain level. Among them, as a special form of variety show, marriage topic and emotional variety show is always the favorite of the screen (Zhang et al.2024). Like "Do not disturb" and "Let's date" this traditional class of marriage variety show broadcast, many TV stations are also trying to launch the marriage variety show. Marriage variety show carried out in full swing after market research and feel forward, in May 2017, the new version of the "Do not disturb" on-line, each program will have 24 female guests in turn, a male guest at the same time face 24 female guests, male and female guests of the unequal means that the results of the arrangement of the combination of diversified, the audience can also be in the dramatic conflict, or surprise or regret the interesting experience!Li Xianyan (2022) showed the audience can also have an interesting experience of surprise or regret in the dramatic conflict. With ratings in mind, the design of a script for a program like "Do Not Disturb" requires careful consideration of various elements to ensure its success. The script should be engaging, interesting, and structured in such a way that it appeals to the audience. To begin with, the script should have a clear format that includes an introduction, a main section, and a conclusion. The introduction sets the tone for

the program, introduces the host and contestants, and outlines what to expect.

The appearance of the "Red Queen" matchmaker image on short video platforms has attracted widespread attention. With the rise of short-video applications such as "Shake" and "Shutter", the number and diversity of short-video content has grown rapidly, providing a platform for various industries to display and promote (Chen, 2019). In this context, the image of "Lv Hongniang" matchmaker is displayed through short videos, which injects new vitality and form into the traditional marriage service. The short video platform provides a platform for the display and promotion of the "red lady" matchmaker. A new display and promotion channel, producers are able to display the marriage service through the video form to attract more audience audiences (Chen, 2019). This form of matchmaking services can not only attract young users, but also through the form of short videos to convey more infectious diseases and In addition, the characteristics of the short video platform also provides more creative space and display forms for the "red lady" matchmaker. Fu (2021) showed through short videos, matchmakers can show their professional knowledge and service content, attract the attention of potential customers, and build their own brand image. At the same time, the form of short video is also more likely to arouse the empathy and emotional resonance of users, which helps to build trust and intimacy. Overall, the short video platform provides a new channel for matchmakers to display and promote their professional knowledge and services, and attracts the attention of a wider audience. Through the short video format, matchmakers can better demonstrate their professional knowledge and service content, attracting the attention of a wider audience. Delivering information on-site builds brand image, attracts potential clients, and enhances their influence in the field of matchmaking services. Individuals can now interact with potential matches in real time through interactive features such as live chat, virtual gifts and audience participation. A study by Li and Zhang (2020) explored the phenomenon of online matchmaking in China's short-form live video streaming industry. The researchers found that integrating matchmaking services into short video platforms creates new opportunities for individuals to connect with others based on shared interests, values, and preferences. Through the use of algorithms and user data analytics, platforms are able to recommend potential matches to users, increasing the likelihood of successful connections.

2.2 Emotional labor: the live-streaming industry is booming

Live streaming, as an emerging form of media, is having an inevitable impact on industries. Khairuddin & Latiff (2022) have shown that the live streaming industry has been driven by technology, from computers to portable devices to the development of smartphones and virtual reality, each shift has brought about significant changes in the industry. Zou (2023) pointed in China, the live-streaming industry is also extremely commercialized, which has triggered a critique of information scarcity, especially in the commercialized cyberspace, where the live-streaming industry is in the spotlight. Zhao (2019) indicated as an anchor gains attention through his/her emotional interactions with viewers, he/she is better known as the "emotional labor" of the 21st century, who needs to deal with negative emotions through different emotion-regulating strategies to maintain work efficiency and the corresponding live broadcasting effect. Research has shown that emotional labor relations play a key role in the live broadcasting industry, influencing important anchor-to-viewer interactions and experiences. Zhao (2019) indicated on live broadcasting platforms in China, emotional labor is not only reflected in the performance labor of anchors, but also in the interactions and emotional exchanges between viewers and anchors. This labor emotion not only affects the business model and marketing strategy of the live broadcasting industry, but also has an impact on the anchors In addition, Sohn

et al. (2021) emphasized emotional labor in the live broadcasting industry is also closely related to work pressure and mental health. It was found that there is a correlation between emotional labor and work pressure in the live broadcasting industry, and emotional labor may lead to an increase in work pressure, which in turn affects the mental health of professionals. In the live broadcasting industry, anchors and staff need to deal with the emotional needs of the audience while maintaining their own emotional stability, which poses a challenge to mental health. Meanwhile, Zhang (2021) agreed with Sohn et al. (2021) and indicated emotional labor in the live broadcast industry is also closely related to the relationship between job satisfaction and professional values. Research has shown that practitioners' perceptions and attitudes toward the emotional labor they perform affect their job satisfaction and identification with professional values. Besides that, Yang, H. (2023) emotional labor is not only a job skill, but also an important bond between practitioners and viewers in the live broadcast industry to establish an emotional connection, which is of great significance for maintaining the live broadcast ecology and enhancing user experience. Taken together, live broadcasting relational bonding is a complex field involving emotional labor, work pressure and professional identity. The study of emotional labor in the live broadcasting industry helps to gain an in-depth understanding of the practitioners' work experience and mental health, and provides theoretical support for the development of the industry and the practitioners' career development.

The performance of emotional labor within teams and among colleagues has important implications for team support, excess role behavior, and turnover orientation. In addition, the extent to which organizations support their employees' emotional labor, especially in the live broadcasting industry, the emotional interaction between live anchors and viewers constitutes an important part of the live broadcasting relationship bond. Lin (2021) found that by expressing emotions and interacting with viewers, anchors on live streaming platforms not only influence viewer engagement and loyalty, but also affect the anchors' own emotional labor and job satisfaction. In the live broadcasting industry, anchors need to perform emotional labor to manage their emotions, establish emotional connections with viewers, and enhance the quality and attractiveness of live broadcasts. Emotional labor in the live broadcast industry is also affected by the organization. On the other hand, Fan (2023) pointed the emotional process in the live streaming industry also includes content reviewers. These reviewers are responsible for content review on live streaming platforms and need to maintain the order of the platform and user experience through emotional labor. Zheng (2019) pointed out that when content reviewers perform emotional labor, they are actually performing emotional reproduction, which indirectly creates value by transforming platform users into non-professional and secondary cultural labor. This characterization of emotional labor is significant in the live streaming industry because it reveals the chain of emotional labor behind the live streaming platform. In addition, emotional labor in the live streaming industry also involves the relationship between anchors and platforms. It was found that the interaction and cooperation between anchors and platforms also affect the emotional labor experience and job satisfaction of anchors. Anchors need to display their emotions during live broadcasting and maintain a good cooperative relationship with the platform in order to improve the quality of live broadcasting and attract more viewers (Yeh, 2021). Therefore, the relationship between live broadcasting relationship bonding and emotional factory of In summary, the relationship between live broadcasting bonding and emotional labor relationship is a research area that deserves attention.

2.3 Performances with online interactions: three-dimensional presentation of

characters

The traditional stage in Goffman's "Dramatism Theory" is set in a serious environment with a lot of people watching, while the new era of Vlog short videos are mostly filmed in private places such as family living rooms. Liu (2023) points the shift of place makes the traditional "backstage" tend to move forward, and the boundary between public and private space is dissolved to a certain extent. Drama theory is one of the key theories in sociology, mainly reflected in his book *Self-Presentation in Everyday Life*. The theory explores how individuals portray a particular image and influence the perceptions and reactions of others through self-presentation in social interactions. It is believed that individuals play different roles in their daily lives, similar to performing on stage, and present their identity and social status through various performances (Goffman, 1956). Drama theory emphasizes the importance of individual performances and presentations in social interactions and how these performances affect social relationships and personal identity. By observing and analyzing the behavior of individuals in different contexts, the basic rules and patterns of social interaction can be revealed, leading to a deeper understanding of social structures and cultural phenomena. In addition, Deegan, (2014) pointed the theory delves into how factors such as gender, race, and class manifest and influence social interactions, providing an important perspective on power dynamics and identity formation in society. The influence of Dramatism theory extends beyond the field of sociology to various other disciplines and fields of study. For example, Döbler (2022) have applied drama theory to fields such as political science, psychology, and management to examine how individuals' performance and role-playing in different environments affect organizations and society. Live streaming, as an emerging form of communication, also involves the presentation and interaction of individuals in a virtual space.

In recent years, there has been a growing interest in the application of Irving Goffman's theory of Dramatism in the context of live streaming, particularly on platforms such as Bigo Live Streaming. Goffman's theory, which views social interactions as analogous to theatrical performances in which individuals play different roles to manage impressions, can provide valuable insights into how presenters present themselves in live streaming applications (Pettit, 2011). An analysis of how presenters present themselves, manage audience perceptions, and engage in impression management fits well with Goffman's theatrical framework. By examining the politics of evaluation through the lens of Dramatism, researchers have been able to unravel the complexity of various social interactions, including those in live broadcasts (O'Brien et al., 2010). This approach allows for a deeper understanding of the expressive aspects of communication and the strategic presentation of the self in online environments. Understanding the dramatic aspects of live streaming can reveal how individuals shape their online personas, manage emotions, and navigate virtual interactions. In addition, Tjahjadi & Junaidi (2021) pointed the analysis of self-presentation in live streaming applications can benefit from a theatrical perspective that considers the performative nature of online interactions. By exploring how presenters construct their identities, manage their virtual presence, and interact with audiences, researchers can gain insight into the theatrical dynamics at play in the digital realm. This can enhance our understanding of how individuals represent and present themselves in virtual spaces, similar to Goffman's theatrical metaphors. In conclusion, Goffman's theory of theatre in the context of live streaming provides a rich framework for analyzing the performative aspects of online interactions. By examining how individuals perform impression management, self-presentation, and audience interaction in virtual environments, researchers can deepen their

understanding of the theatrical elements inherent in live-streaming applications.

Hogan (2010) explores how individuals present themselves and their displays online in the age of social media, introducing the notion of a "lowest common denominator" culture, which relates to Goffman's theatrical theory of self-presentation and role-playing. This study can provide insights into understanding individual behavior on live streaming platforms. In addition, Potrac et al. (2020) discuss coaching as a performance profession in their work, which can also be linked to Goffman's theory of Dramatism. Coaches are required to take on different roles in the training and mentoring process, a performance aspect that aligns with Goffman's emphasis on individual performance in social interactions.

3. Methodology and Procedures

In this study, 128 issues of the Shake Shack's Kaifeng matchmaker Zhao Matchmaking account (with 730,000 fans as of March 31) were selected as the research text, and the account's video text has clear character images and voice filming, and is equipped with subtitles. At the same time, the blogger has conducted a more objective classification and organization, and the final total of 128 issues (from March 20 to March 31, 2024).

In order to further analyze the content of the video text, the specific reasons for the popularity of ZhaoZhao's matchmaking are explored in terms of visual image, live interaction, and mode of expression. In this paper, the video text information is crawled by Python software, and the intermittent incomplete expressions interspersed with numbers, letters, symbols, etc., or a large number of repetitive phrases, such as the subtitles of "Awesome Awesome Awesome", "Mrs. Mrs. Awesome", and other noisy data are analyzed by ROST. Finally, the cleaned text data is re-encoded.

Meanwhile, this paper analyzes and organizes the content of the video according to the clothing style, language style, expression skills, and interactive words in the live broadcasting room of matchmaker Zhao. Through the three dimensions of Goffman's mimetic drama theory, namely, role construction stage, role management stage and role maintenance stage, the text is interpreted and analyzed.

4. Results and Discussion

This section will explain the results of the research in the form of problem-solving analyzed using relevant dramatism theory. The results of the study also revealed the findings of the research. Discussion is accompanied by logical arguments by linking the results of research with the dramatism theory promoted by Goffman.

4.1 Character Building Stage: Awakening the Audiovisual Senses and Reproducing Classical Aesthetics

The process of portraying the character of Zhao Po must awaken the visual and auditory senses and reproduce classical aesthetics. This can be achieved through meticulous attention to details such as costume design, performance style and stage setting. First of all, in terms of costume design, the costume of Zhao Mao should reflect the historical background of the play, typically set in ancient China. Traditional Chinese costumes such as hanboks or cheongsams can be

considered for the role, with attention to details such as fabric choices, color tones, and embellishments such as embroidery or patterns consistent with the classical aesthetics of the era. The choice of accessories such as hair accessories, jewelry and footwear should also complement the overall look and enhance the character's image. Secondly, the performance style of the matchmaker Zhao should reflect the elegance and splendor of classical Chinese performing arts. This can be achieved through the use of traditional gestures, movements and vocal techniques unique to Chinese opera or traditional storytelling. Granny Zhao's demeanor should exude composure and elegance, capturing the essence of the ancient Confucian literati. At the same time, the language imitates the accent of the ancient matchmakers, and adds the modern popular terms of endearment and confessions such as "dead ghost", "I love You", "my good boy", "baby", and so on. "Baby", plus the humor of the language interspersed with it, so that the scene of laughter, active atmosphere, and finally, the stage layout for the reproduction of the classical aesthetic atmosphere also plays a crucial role. The background, props and overall design of the stage should transport the audience to a bygone era, evoking the charm and grandeur of ancient China. Elements of traditional Chinese architecture, decorative patterns and symbolic imagery can be incorporated into the stage design to enhance the visual appeal and authenticity of the production. Through meticulous attention to detail in costume design, performance style, and stage set, the character of Granny Zhao is portrayed in a lifelike manner that resonates with the audience's senses and immerses them in the beauty of classical aesthetics.

Table 3-1 Nickname Frequency Statistics

phrases	frequency
You devil! (as joke or insult)	45
good-for-nothing or queer character	204
That's my boy.	98
pet	71
dear	65
darling	35

4.2 Role management stage: creating a relaxed atmosphere: teaching young people to confess their love and allowing them to be brave enough to pursue it

Granny Wong is a key character known for her intelligence, wit and matchmaking skills. In order to effectively represent her character and create a light-hearted atmosphere, the program uses a variety of techniques. First, Granny Zhao's role as a matchmaker can be emphasized through her interactions with other characters. By emphasizing her expertise in bringing couples together and her humorous approach to love and relationships, the audience can better understand her character and the comedic elements of the show. This can be achieved through the witty dialog, playful gestures, and comedic timing in the scenes of Granny Wong. Secondly, set and stage design play an important role in creating a light-hearted atmosphere. Utilizing the festive, vibrant red color as a backdrop, the familiar "Daughter's Love" music, and the incorporation of traditional Chinese elements such as embroidered balls, pavilions, and Song costumes can bring the audience into the world of the performance and enhance the overall experience. Incorporating traditional Chinese elements such as stylized movements and costumes can further immerse the audience in the story and contribute to the production's light-hearted tone. In addition, the interactions between Granny Zhao and the other characters, especially the process of teaching them love and courage, such as

adding WeChat and teaching them to send voice messages "only for you" and "waiting for you", are sincere, warm and humorous. By presenting Granny Zhao as a mentor who encourages others to pursue their romantic love with courage and determination, viewers can be inspired by her wisdom and guidance. To sum up, the characterization of Granny Zhao in Kaifeng Wan Ying Shan can effectively create a relaxing atmosphere and attract the audience by focusing on Granny Zhao's matchmaking skills, her sense of humor, and her role as a mentor and disciple. Through witty dialogues, playful interactions, energetic stage design and sincere moments, the work brings Zhao Nao to life and conveys the courage to pursue love.

The word frequency statistics show that the most frequent word in the program is "hugging" (302). The second most frequent word in the program was "holding hands" (256). See Table I.

Table 4-1 Word Frequency Statistics for Expressions of Commitment

phrases	frequency
For you.	25
rush to	36
I love you.	28
fate or chance that brings people together	71
matrimonial	58
a marriage predestined by fate	64
Give me a hug.	178
reveal one's thoughts or feelings	35
hold hands	256
princess hug	78
cuddle	302

4.3 Role Maintenance Stage: Rejecting the behavior of "dabbling in traffic" and giving the stage to those who really need it.

In the maintenance stage of the role of the Matchmaker, it is important to adhere to the integrity of the role, rejecting the established trend of Netflix "hitchhiking" performances, but rather to adhere to the integrity of the role. Give the stage to those who really need it. This stage is crucial to the character of Zhao Bao, as it defines her commitment to tradition, authenticity, and the preservation of cultural heritage. Granny Zhao is an important character in Kaifeng Wan Ying Shan, known for her wisdom, compassion and dedication to her craft. As a seasoned performer, she embodies the values of discipline, respect for the art form, and a deep understanding of the meaning of traditional Chinese opera. During the character maintenance phase, Zhao Pei's character arc focuses on her ability to navigate the ever-changing landscape of the performing arts while remaining true to her roots. Zhao Pei's refusal to allow online celebrities to capitalize on her established reputation for personal gain demonstrates her commitment to maintaining the integrity of the art form. This decision ensures both the authenticity of her performances and that the stage is reserved for those who truly love and dedicate themselves to kunqu. Furthermore, by choosing to provide opportunities for aspiring artists who need a platform to showcase their talents, Zhao Pei embodies her role as a mentor and guardian of the art form. Through her actions, she sets an example for future generations of performers by emphasizing the importance of humility, hard work, and respect for the traditions of kunqu. To summarize, the maintenance stage of Zhao Pu's character in Kaifeng Wan Ying Shan is a key stage in her character development, highlighting her steadfastness to the stage, her insistence that young people should be brave enough to follow their love, and her sincerity and unforgetfulness that endears Zhao Pu to the audience so much.

4.4 Backstage forward: for the voice of self, all righteousness, the correct three views to lead the social trend

"Integrity" refers to a strong moral sense and adherence to the principles of justice in actions and decision-making. The concept emphasizes the importance of ethical behaviour, honesty and adherence to moral values in all aspects of life. People who embody "integrity" are seen as role models who inspire others to follow the path of justice and righteousness. On the other hand, "three views" refers to the three basic perspectives that shape an individual's worldview and beliefs. These include outlook on life, values and worldview. Having the right "three views" is crucial to guiding one's thoughts, behaviors, and interactions with others. When Granny Zhao mentioned the traffic rubbing behavior, she was very angry, but politely asked to get off the stage. And in his personal platform voice, repeatedly emphasized: "Do not waste everyone's time, leave this stage to the people who really need it." "Granny Wong emphasizes the transformative power of individuals who uphold moral integrity and possess the right fundamental views. By embodying righteousness and adhering to the correct "three views," individuals can influence and lead social trends toward positive change and progress. In contemporary society, "integrity" and "three views" continue to be important in promoting ethical behavior, fostering harmonious relationships, and building a more just and compassionate community. Individuals who emphasize ethical conduct and cultivate the right fundamental perspectives contribute to the overall well-being and development of society. In conclusion, the speech of the Matchmaker emphasized the importance of promoting righteousness and establishing the right fundamental views to lead society. By embodying these principles, individuals can positively influence their communities and return a clean and clear stage. The speech makes everyone value Granny Wong's personal charisma even more, while invariably being important in building a virtuous and harmonious society.

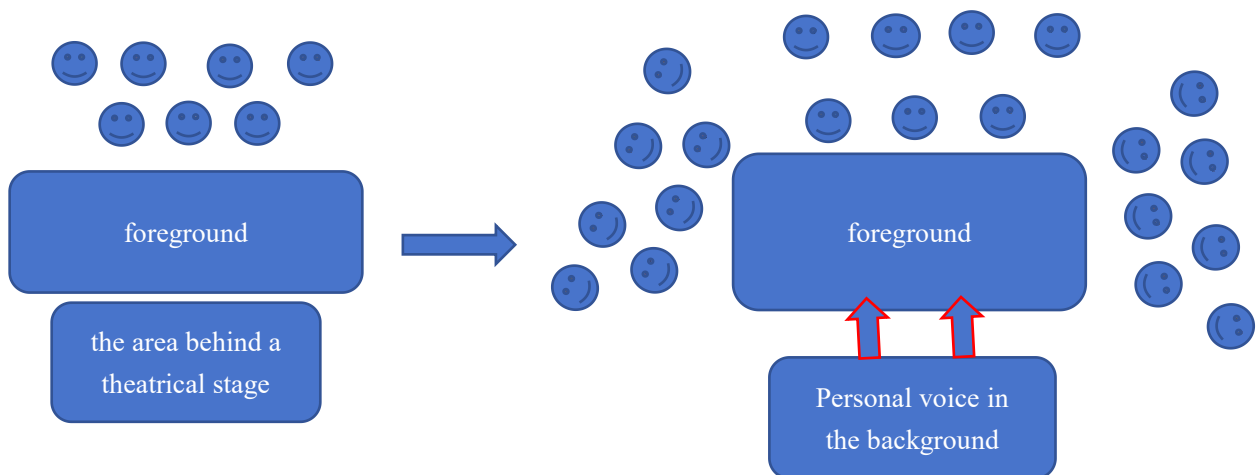


Figure 6-1 Theoretical Model of Dramatization

5. Conclusion and Suggestion

This study has analyzed the portrayal of the character Granny Zhao in the context of Kaifeng Wan Ying Shan through the lens of Goffman's dramatism theory. By examining the character building, role management, and role maintenance stages, we have gained a deeper understanding of how Granny Zhao's character resonates with audiences and contributes to the overall thematic and aesthetic value of the performance.

During the character building stage, this study observed the meticulous attention to detail in costume design, performance style, and stage setting that were crucial for awakening the audiovisual senses and reproducing classical aesthetics. The choice of traditional Chinese costumes, accessories, and performance techniques was essential for portraying Granny Zhao as a character that embodies the elegance and splendor of classical Chinese performing arts. Furthermore, the incorporation of modern popular terms of endearment and humor into her language helped to create a relatable and humorous character that resonated with audiences. In the role management stage, Granny Zhao's intelligence, wit, and matchmaking skills were emphasized through her interactions with other characters and the use of comedic elements. Sun and Shuo (2021) indicated the set and stage design also played a crucial role in creating a light-hearted atmosphere that made the performance enjoyable for audiences. The frequent use of expressions of commitment and affection, such as hugging and holding hands, further reinforced Granny Zhao's role as a mentor who encourages others to pursue their romantic love with courage and determination. The role maintenance stage highlighted Granny Zhao's commitment to tradition, authenticity, and the preservation of cultural heritage. Her refusal to allow online celebrities to capitalize on her established reputation for personal gain demonstrated her dedication to maintaining the integrity of the art form. By providing opportunities for aspiring artists, Granny Zhao embodied her role as a mentor and guardian of kunqu, setting an example for future generations of performers. Finally, the backstage forward section emphasized the importance of promoting righteousness and establishing the right fundamental views to lead society. Granny Zhao's speech about rejecting the behavior of "dabbling in traffic" and giving the stage to those who really need it demonstrated her strong moral sense and adherence to the principles of justice. Her actions and words inspired others to follow the path of justice and righteousness, contributing to the overall well-being and development of society.

In conclusion, this study has shown that the portrayal of Granny Zhao in Kaifeng Wan Ying Shan is a complex and nuanced character that resonates with audiences through her commitment to classical aesthetics, her intelligence and wit, her dedication to the preservation of cultural heritage, and her emphasis on moral integrity and the right fundamental views. By analyzing her character through Goffman's dramatism theory, we have gained a deeper understanding of how she contributes to the overall thematic and aesthetic value of the performance, as well as her important role in inspiring others to pursue justice and righteousness in contemporary society.

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