

# *Research on the Music Form and Communication of “Divine Tune” from the Perspective of Network Culture*

**Peng Yajie**

*Xiayang Normal University, School of Music, Xiayang, Shaanxi, 712000*

**Keywords:** Online Culture; Divine Tune; Spread

**Abstract:** The spread of music used to be carried out mainly through the mode of interpersonal communication and mass communication, but in the all-media era, the Internet and new media have provided a more extensive platform for the spread of music and also made the forms of music diversified. The online divine tune is the ultimate manifestation of this phenomenon. From the perspective of online culture, the reason for the popularity of online divine tune is firstly that the creativity and innovation of the repertoire and the performers make it have communication value Secondly, it is the result of the power of the network and the new media, and the resultant of many kinds of communication methods. At the same time, the global social environment of extensive entertainment provides a hotbed for the production and spread of the divine tune.

The cyberspeak "divine tune" appears, originated from Gong Linna's "Tan Te" or "Perturbed" in the New Year's Eve party of Hunan Satellite TV in 2010. The song has no strict sense of lyrics and has a strange style. The singer's strong visual effect, exaggerated facial expression and unique singing style make the song known as "Divine Tune" and be all the rage for a while. In 2012, the South Korean artist, Psy, made "Gangnam Style" become a global cultural product with its trademark dance moves and exaggerated and funny plots, spanning language barriers, so that teenagers from all over the world follow suit and record the music videos of "horse-trot moves". Through visual presentation, the trans-cultural diffusion of the song has a greater possibility, the lyrics may have communication barriers and misinterpretations, can rely on visual symbols to help resolve.

## **1. The background of the popularity of “divine tune”**

### **1.1. Social background**

The historic opportunity of economic globalization has strengthened the ties between all countries and nations, and each country and nation is willing to participate in the process according to its own will. Despite the deepening and strengthening of ethnic contacts, as well as the emergence of economic integration, multiculturalism is still an important way of cultural development in the world. The Western countries gradually export their own cultural values, which are not possessed by other relatively backward countries, and gradually form the world mainstream culture in the process of imperceptibly. I think, take "Gangnam Style" as an example, the reason

why it became popular on Youtube and was accepted by the public in Europe and America is that it catered to the western public aesthetic concept, cultural value and the impetuous mentality of the whole society consciously or unconsciously.

From the domestic social background, after three decades of high-speed economic development, China's society is in transition. The social people in the transitional period are also impetuous. Coupled with the continuous spread of Internet culture and the continuous improvement of the level of spiritual consumption, the ordinary people have become less interested in traditional mainstream pop music and more inclined to the music culture that approach their own lives and vent the pressure of life and work. The popularity and entertainment of “divine tune” are in line with the current people's inner world and actual needs, people can enjoy music in accordance with their own way, which also makes the domestic “divine tune” popular.

## **1.2. Technological background**

Popularization of broadband technology. The continuous promotion of broadband technology makes the Internet world has changed dramatically. The capacity of web server is enlarged because of the broadband, which makes the information capacity multiply, and a large number of popular and new web sites appear directly, such as online video sites, voice or video chat sites and some download sites and so on. People can watch movies online at short notice, communicate face-to-face and download massive resources.

The development of computer music technology. This is an important basis why the online original popular music can have a brief period of prosperity. Music production, which traditionally required a great deal of manpower, material and financial resources in a professional recording studio, can now be easily accomplished with simple hardware and software equipment and an Internet computer. Although the quality of its music can not be compared with that of a recording studio, it is, after all, an important and ever-changing way of making traditional music.

## **2. The communication and entertainment characteristics of the online divine tune**

As early as the end of the 19th century and the beginning of the 20th century, the trend of cultural communication and entertainment began to take shape, and its cause, process, influence and form of expression are changing and enriching with the progress of the times. At the same time, the predecessors' research on the phenomenon of cultural communication and entertainment is also gradually mature and perfect, forming a rigorous, scientific and comprehensive theoretical system.

The popular online divine tune is in essence a form of expression and a result of development of entertainment of cultural communication. Therefore, it is scientific, reasonable and productive to analyze the popularity of online divine tune with the help of the theoretical system of entertainment of cultural communication. The communicators involved in this article are those who actively share and disseminate the online divine tune, including the divine tune singers, the media, the opinion leaders in interpersonal communication and so on. The content refers to the online divine tune itself and its forms of expression, mainly including songs, MV, etc. The media refers to the mass media of online divine tune, including the network, radio, television and so on. The audience generally refers to the vast audience that comes into contact with the online divine tune.

### **2.1. The entertainment operation of communicators**

Under the general background of the trend of entertainment in cultural communication, the communicators of the online divine songs themselves also play the role of the audience. In the process of marketing and promotion, they often take the mentality of entertaining the public and

flatter the audience's interest in seeking novelty and change, hoping to win over the market. However, in order to cater to the audience's entertainment interest, when communicators of the online divine tune markets and promotes their own music work, they also often resort to various entertainment factors and usually this kind of propaganda strategy is also quite effective. Typically “Tan Te” or “Perturbed”, the lyrics are difficult to understand, but singer Gong Linna's exaggerated and distorted facial expressions in the music video provide dramatic entertainment. The gist of the Korean lyrics of “Gangnam Style”, an international online hit, is almost incomprehensible to anyone but Korean-speaking professionals. However, the singer, Psy, is portrayed in the music video as a round-hipped, round-waist-ed man with a clumsy, goofy horse-trot moves, which breaks the perfect image that are always of handsome men and beautiful women in the Korean music, but receives an unexpected entertainment effect. The latest hit, called “the Fox”, has more than 100 million YouTube views in 30 days, breaking the previous record of 52 days for “Gangnam Style” and being likely to take its place. In the big and gloomy forest, a group of foxes that are crowned with “fox head” in Western dress and leather shoes, brandishing teeth and claws and hysterically howling. The lyrics are baffling: “Cats meow, birds sing, mice squeak, foxes purr...” The evocative pastiche of the singer, Ylvis Team, has a comic effect. The seemingly coincidental entertainment effect is actually the entertainment effect which the online divine tune communicator carefully creates and pursues. Behind the song is the silent effort carefully planned by the online divine tune production company, the producer, the singer.

Gong Linna, the singer of “Tan Te” or “Perturbed”, graduated from the China Conservatory of Music, known as the initiator and founder of Chinese Neo-Art and the creator is her German husband called Robert Zollitsch. The collision of Chinese and Western cultures and the blending of music are the artistic effects that the communicators themselves pursue. The lyrics of “Gangnam Style” satirize the debauched and luxurious life of the rich people in the Kangan area, while the singer, Psy, is indeed the rich man who lives in the Kangan area. “The fox” by Ylvis, a Norwegian duo of Comedians, is a comedic entertainment that the original communicators sought.

## 2.2. The entertainment mindset of the audience

With the rapid development of social economy, the rhythm of people's life is speeding up and the pressure of life is increasing now. People crave entertainment because it can increase their conversation, give them a place to go, and give them a respite from the noise and monotony of life.

In this context, people are eager to enjoy entertainment products that relax both the mind and body, so as to ease the tension of life, release the tension of the spirit, balance psychology and be thrust back into a healthy life. The emergence of the online divine tune just meets the audience's entertainment needs and become the topic of conversation after dinner. Unfortunately, communicators tend to overindulge and flatter the audience's interest in entertainment, and subjectively guess the audience's tolerance for vulgar cultural products that have repulsive addiction. The audience is in the status of “being listened to” and “being vulgar” in many cases. Many online divine tunes have been criticized not only for their vulgar lyrics and dispirited melodies, but also for their repeated playing and listening, which makes the audience have auditory fatigue and aesthetic fatigue, resulting in the mood of aversion and irritability. The purpose of entertaining the masses, however, is to fool the masses.

## 2.3. The entertainment appeal of media

The vast majority of American commercial television (apart from news and advertising, much of which is also recreational), most of the best-selling magazines (apart from the pages in which the ads are placed), most of the radio (apart from news, talk shows and advertising), most of the

commercial films, and a growing proportion of the newspaper content, are intended to entertain rather than enlighten, and almost always have a generalized game or pleasant function.

### 3. Conclusion

The spread of “divine tune” has brought the source of joy to the audience, allowing them to detach themselves temporarily from the trivial and boring daily affairs and relax their spirits. From a psychological point of view, this instinct for seeking happiness is what Floyd calls the pursuit of “the inner self”, that is, the original self. According to Floyd, the inner self is the source of all psychological energy to act according to happiness and it ignores social morality and external norms of behavior. The only requirement is to live happily and avoid suffering. From the general psychology of the audience, they all like and want to be exposed to the medium that provides them with entertainment. In the midst of happy laughter and cheerful voices, the negative emotions can be temporarily put behind them and the distractions of secular life can be temporarily removed, thus making the mind peaceful.

### Acknowledgements

Social Science and Art Project of Shaanxi Province (2017) annual topic: Research on the Music Form and Communication of “Divine Tune” from the Perspective of Online Culture [serial number: SY2017050]

### References

- [1] Liu Yan. *Online “Divine Tune”: Carnival Spirit and Cultural Reflection*[J]. *Journal of Anqing Normal University (Social Science Edition)*, 2018, (3)
- [2] Wang Chunshan. *Seeing the Popularity of “Online Divine Tune” Based on the Perspective of “Communication”*[J]. *Xibu Guangbo Dianshi*, 2018,(4)
- [3] Huang Xiaoqin, Zhao Xuebo. *The Trend of Entertainment of Online Divine Tune and Cultural Communication*[J]. *Journal of Jiangxi Normal University*, 2017, (3)
- [4] Wu Jianfeng. *Research on the Phenomenon of the Popularity of “Online Divine Tune”-- Based on the Perspective of Communication* [J]. *A Vast View on Publishing*, 2017, (2)
- [5] Chen Ziwei. *An Analysis of the Reasons for the Popularity of Online Divine Tune from the Perspective of Cross-cultural Communication* [J]. *Journal of News Research*, 2017, (5).