

An Analysis on the Popularity of Network Divine Comedy from the Perspective of Communication

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Abstract: “Internet divine comedy” is a popular word in recent years, and internet divine songs are generally remembered for their unique lyrics and tunes. In the age of the Internet, the Internet divine song spreads faster and has a wider influence. From the perspective of communication, the reason and influence of the popularity of the Internet divine songs can be correctly identified. This paper mainly explores the reasons of the popularity of the internet divine songs from the perspective of communication, and comprehensively analyzes the ways of the internet divine songs popularity based on their own characteristics and public needs.

Music embodies people’s inner emotional pursuit. In human history, music was mainly circulated through interpersonal communication, mass communication and so on. In the contemporary internet society, a new musical form, “divine comedy” has emerged. The popularity of divine songs in the world cannot be separated from the various modes of communication. At the same time, because the current audience has a new pursuit of music aesthetics, and the support of various computer software and hardware has provided a more extensive platform for the spread of “divine comedy”, the spread of the divine songs created a new miracle in the history of music dissemination. The popularity of “divine comedy” in the world is not only due to its own music creation and content aesthetics, but also due to the prosperity and development of the current social network and the characteristics of pan-entertainment, which provide a social environment for the spread of “divine comedy”.

1. The origin of the concept of “divine comedy”

From the perspective of the development of “divine comedy”, Yang Chengang's *Mice Love Rice*, which finally showed on CCTV Spring Festival Gala in 2005, should be the first divine comedy. Murong Xiaoxiao's *Love Sale* directly makes the concept of “divine comedy” spread all over the nation. In 2010, Gong Linna's *Perturbed* was based on perturbed lyrics and vivid performances to insert the online word “divine comedy” into the mind of hundreds of millions of people. From this point of view, “divine comedy” is just a popular online word in the field of music. It is usually defined by the audience as a song with rhyming lyrics, simple tunes, and can make people seem exciting and even produce a sense of explosion. Therefore, the concept of “divine comedy” obviously belongs to the concept of constructivism. It is the audience’s ridicule address for a kind of creative songs in the field of current online pop music. At present, there is no unified conclusion on

the concept of “divine comedy” in the academic community. The author thinks that divine comedy generally refers to songs with rhyming lyrics and melodies that can be combined with dance. Melodies of these songs usually make people feel bombed, and the styles are shocking and catchy and can be listened to by people of all ages.

“Divine Comedy” generally has the following characteristics: firstly, different from the general traditional pop songs, “divine comedy” is full of personality, and it is usually difficult to copy and imitate, which is an important reason for the emergence and existence of “divine comedy”. Taking “divine comedy” *Perturbed* as an example, its use of modern instrumental melody makes people have the feeling of fresh and excited; secondly, the sense of rhythm is relatively strong, and most of the tunes are more excited. Audience groups often have the feeling of expressing their feelings thoroughly after hearing them, to a certain extent, these songs often resonate with people, and finally widely spread; thirdly, the melody is beautiful and catchy. Yang Chengang’s *Mice Love Rice* mentioned earlier can be taken as an example, “I love you, love you, just like mice love rice”. The lyrics are catchy, easy to remember. The melody is beautiful, so the public can pass it on by word of mouth, which makes its audience very wide.

2. The Dissemination Value of Internet Divine Comedy

Looking at one after another network divine comedy that has become popular in recent years, whether you like it or not, the first reason of the popularity of these network divine songs is its great dissemination value from the perspective of dissemination content. Dissemination value is the social demand condensed in these music pieces, that is, the objective reason why the dissemination of these music pieces exists. Let’s look at the divine comedies listed on the official website of the China Online Divine Comedy Ranking List. Although they have different styles and mixed characters, all of them have some basic elements of communication value, such as novelty, enjoyment, closeness to life and human touch.

Perturbed occupies an irreplaceable position in China’s online divine songs. The unique song that won the “listening to world music 2010” award in Europe is actually a creative artistic piece. however, its “crazy“ effect on the internet is no less than those of common internet divine songs, which is mainly due to the novelty of the song. *Perturbed* has no specific lyrics. the whole song uses the traditional opera gongs and drums, the Laodan, Laosheng, Heitou, Huadan and other timbres in Chinese dramas as the singing materials. it has exaggerated ups and downs in the extremely tight rhythm. When singing this song, Gong’s breath, rich facial expressions and superb singing skills surprised us. It is said that even Faye Wong, the queen of the song, said that she lost her eyeballs and did not get the way.

Compared with Gong Linna’s *Perturbed*, Brother Sweater’s *Knitting Sweater* seems to be very bland in content and performance form. The song was performed with a guitar, softly humming. It is nothing new. It has become widely popular on the internet because of the closeness of the lyrics to the audience, i.e. expressing the simplest feelings shared by people in daily spoken words. Its lyrics say bluntly: “I love you deeply, but you love a fool who doesn't love you. You are even more foolish than that fool. Oh-you are foolish enough to knit a sweater for that fool”. Similar to campus folk songs, they are real records of life and sincere outpourings of feelings, which easily resonate with people.

Zhu Beibei’s *Money Now* is a timely work of the Year of the Horse without anything special. However, it is full of auspicious humorous and interesting words with simple melodies like spoken language. The lyrics are short and easy to read, happy and auspicious, so it is also very popular in China. For example, the song sings: “Immediately, there will be money; immediately, immediately, there will be a room; immediately, there will be a date; immediately, the Year of the Horse is

coming. The year of the horse, the year of the horse, and the body is healthy. The Year of the Horse, the Year of the Horse, safe and happy; In the year of the horse, the god of wealth arrives. The year of the horse, the year of the horse, there will be money.”

Compared with the above-mentioned divine comedies, Xie Di's *I'm off tomorrow* is more realistic and strongly expresses young people's feelings of cynicism and the pursuit of freedom: "I'm off tomorrow and I will be lazy if I want to be lazy. I'm off tomorrow. I will not have to see my customers and install grandson. I'm off tomorrow, I will live a little more truly.... When you see a client, you have to wear pants even if more than 30 degrees. I also have to wear a cloth with long sleeves to cover the tattoo. Alas, why can't we get tattoos? I do not break the law. If you have to say that I am wrong, you should not take public funds, should not go whoring and gambling, and should not be greedy. Compared with these things, my tattoo is a trivial matter. Why do you dislike me? This place is not free enough. What do you want me to do?" These dissatisfaction with the social reality and their desire to spit it out quickly make young white-collar workers feel the same way. The songs are Rap in Sichuan dialect, mixed with the old and western styles, and the content is close to reality and the form is novel. It should be expected that this song will be widely spread.

3. The popularity of “internet divine comedy” from the perspective of communication studies

3.1 In line with the psychological needs of the public for “fast food” culture communication

As a kind of music form, the Internet Divine Comedy is mainly composed of lyrics and tunes. Analysis of the popular Internet Divine Comedies shows that its lyrics are usually easy to understand, or there are only a few words in these songs.

For example, *PPAP* has only a few relatively simple English words, “pen”, “apple” and “pineapple”, which are easy to remember, and English is the universal language of the world, which provides the conditions for the spread of the online divine songs in the world. In addition, the network divine songs usually combine with exaggerated dance and expressions. As a kind of information carrier, the non-verbal symbol system of the network divine song also plays an important role. The dance movements in the MV of the once popular *Little Apple* were imitated by the public. In the MV, dancers dressed in tight striped red clothes had a great visual impact on the audience. Simple and smooth dance movements accompanied by dynamic melodies and down-to-earth lyrics make *Little Apple* became popular in China. *Little Apple*, like many online divine comedies, conveys people's “fast-food” cultural needs. The public has a high degree of acceptance for the “fast-food” communication content, which meets the public's psychological needs and rhythm of life. People from different regions have different interpretations of the same online divine comedy, but the public all show their pursuit of happiness and entertainment. The performers of the online divine comedies generally are humorous and have exaggerated performance ability, which can quickly shorten the distance between the singers and the audience. Thus, it can be seen that the main reason why the network divine comedy can break the regional restrictions lies in the characteristics of entertainment conveyed by the network divine comedy, which embodies the spirit of joy for all. In this way, the regional restrictions between the online divine comedy can be greatly reduced, and the cross-regional communication between cultures can be realized.

Further analysis of the current psychological needs of the public for the dissemination of information and culture showed that close to public life, popular, civilian music forms are more in line with the psychological needs of cultural consumption. The lyrics of the internet divine comedy are generally colloquial, showing more life content. The colors in the MV are bright and colorful, and the body movements are exaggerated and funny, which can stimulate people's senses, thus deepening the public's impression of the song. In addition, under the influence of many forms of

media, the current public has formed a pickier sensory enjoyment, more needs to pursue the novel communication content. For example, Yue Yunpeng's *Song of the Five Rings* originated from Yue Yunpeng's crosstalk, which was later adapted by rappers. The song incorporates the element of rock and roll. The lyrics complain about the heavy traffic in Beijing, which is closely related to people's lives, so people immediately sought after the song and it quickly became popular in the streets.

3.2 The diversification of new media forms promotes the communication efficiency

The arrival of the information age has provided more communication channels for information dissemination. With the support of various new media, the network divine songs have obtained the chances of high efficient spread, and the information age has provided the support for the cross-cultural communication of the network divine songs. As a highly mobile media, mobile phones can effectively encourage the spread of the network divine comedy, store more information and improve information sharing. The internet divine comedy is a performance form that integrates lyrics, tunes and dance movements. It needs the support of audio and video media. The development of the Internet meets the needs of the network divine songs dissemination, improves the interactivity of the internet divine songs dissemination, and realizes the high degree of communication between the content and the audience. In addition, the development of the current information age has given birth to a variety of small video platforms, the spread of network divine songs in the internet short video platforms has become a trend. The network short video platforms have the characteristics of short time, simple production, easy viewing and timely sharing, thus improving the entertainment and accessibility of the network divine songs.

3.3 Propagation effects of social media and online celebrities

When *Little Apple* became popular, many stars imitated and performed the dance movements and shared them on internet platforms such as microblogs, thus increasing the popularity of the topic of the internet divine song. Fans of internet celebrities will follow their idols and further publicize that divine song and enhance its influence. The main reason why the online celebrities can drive the public to boost the spread of the internet divine comedy is that the internet divine comedy belongs to an easy-to-understand art form. Fans can achieve the imitation and deduction of that song while gaining the heat of the topic, meet their own entertainment needs. This form of entertainment is relatively simple and casual. We will also find some adaptations and re-creations of the online divine comedies on some online platforms. For example, My Slippery Shoes has launched a version that speaks Northeast Chinese dialect, greatly increasing entertainment.

4. Conclusion

The development of social culture has pushed pop music to its peak of development. More and more rich forms of pop music have caused people's auditory fatigue. People are more expecting special forms of song presentation. Therefore, the internet divine comedy emerged at the right time. From the perspective of communication studies, the analysis of the reasons for the popularity of the internet divine comedy shows that the internal basis for the popularity of the internet divine comedy is the changes in current people's aesthetics and psychological needs. With the increasing number of media, communicator has obtained more opportunities, and the internet divine comedy has thus been widely disseminated. As the public, we can regard the internet divine comedy as a pastime, but we can't blindly pursue it. We should treat the popularity of the internet divine comedy rationally under the guidance of the correct communication concept.

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