

Interaction between History and Aesthetics: How to Communicate China Stories Well at the Opening Ceremony of the Beijing Winter Olympics

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Abstract. The successful hosting of the Beijing Winter Olympics has a special significance for China to spread Chinese culture and ideas to the world and enhance the country's image, which is also a key channel for China to carry out international communication in the new era. This study uses multimodal analysis to analyze the historical and aesthetic factors behind the clothing, programs, songs, and commentary in the opening ceremony of the Beijing Winter Olympics from three perspectives: images, sounds, and texts, explaining the Chinese cultural connotations behind them. At the same time, the comparative analysis is used to compare the Beijing Winter Olympics with the Pyeongchang Winter Olympics and the Beijing Olympics, exploring the unique role of historical and aesthetic factors in international communication. The study finds that although the interaction of historical and aesthetic factors in the Beijing Winter Olympics has achieved certain effects in international communication, it has not caused large-scale propaganda and empathy, and there is a certain cultural discount phenomenon. Based on this, this study summarizes the role and future path of historical and aesthetic factors in Chinese culture in international communication.

Keywords: Beijing Winter Olympics; Chinese Culture; International Communication; Multimodal Discourse.

1. Introduction

International communication, also known as cross-border information exchange, can be broadly or narrowly defined. Broadly speaking, international communication refers to all diplomatic exchanges between countries; narrowly speaking, it refers to communication between countries based on mass media. Scholars generally agree that the dominant power in international communication today lies in the hands of developed Western countries. Faced with the situation that "west is strong and east is weak" in international communication, China's international communication work faces significant challenges. Chinese Scholar Xiao Jin Shi has proposed that currently, the discourse power in international communication is held by Western countries, and China faces the dilemma of "other-constructed" national image shaping. "Self-construction" refers to the active shaping of a country's own image, while "other-construction" refers to the image of a country presented by the media of other countries. Currently, China is in the process of transitioning from "other-construction" to "self-construction," but our international communication work still faces significant challenges.[1]

As an international large-scale event, the Beijing Winter Olympics plays an important role in shaping China's international image. Existing articles mainly focus on the content, strategy, and effectiveness of international communication during the Winter Olympics, laying the foundation for research on international communication during the event. However, there is currently little research on the aesthetic and historical factors inherent in the opening ceremony itself, and the role they play in international communication.

Therefore, this article takes the historical and aesthetic factors in the opening ceremony of the Beijing Winter Olympics as the research object, attempting to analyze the role of these factors in international communication during the event. On a theoretical level, previous scholars' research on

international communication during the Beijing Winter Olympics mainly focused on the content, strategy, path, and effectiveness of communication, with insufficient attention paid to the aesthetic and historical factors in the event. By discussing the traditional culture contained in the Winter Olympics and its communication effects, this research can provide a new perspective on how China can utilize historical and aesthetic factors in international communication. On a practical level, this research on the historical and aesthetic factors in the Winter Olympics can enrich the diversity of China's international communication content to a certain extent. In addition, this research can help raise awareness in society about the need to protect the historical and aesthetic factors in Chinese culture. The interactive communication of historical and aesthetic factors can further help foreign audiences understand the content of China's international communication, which is an effective means of reducing cultural discount. However, previous research has generally paid little attention to this aspect, and society has also given little thought to the communication of history and aesthetics. Therefore, this research hopes to call for a new way of thinking about the protection of historical and aesthetic factors in Chinese culture, and further reduce cultural discount in the process of international communication. In addition to the theoretical and practical significance mentioned above, this article also uses an innovative interdisciplinary research method, integrating disciplines such as history, aesthetics, and communication studies, which has the characteristics of interdisciplinary research.

Specifically, this research mainly uses multimodal analysis and comparative analysis. Multimodal discourse refers to the phenomenon of communication using multiple senses such as hearing, vision, and touch, through various means and symbolic resources such as language, images, sound, and movement. This article uses multimodal analysis to analyze the presentation practices of the Beijing Winter Olympics, and explores the multimodal composition of media texts at the formal level by studying the images, texts, sounds, and other aspects of the opening ceremony. Comparative analysis, also known as analogy analysis, refers to the method of comparing and analyzing two or more research objects based on certain criteria, to find their similarities and differences, and explore their general and specific rules. This research uses comparative analysis to compare the Beijing Winter Olympics with other Olympic Games, which can more intuitively reflect the unique role of historical and aesthetic factors.

2. Presentation and Analysis of Historical and Aesthetic Factors in the Opening Ceremony of the Beijing Winter Olympics

As an international sports event, the Beijing Winter Olympics plays an important role in shaping China's international image. The historical and aesthetic factors in China's excellent traditional culture have an important influence on further shaping the international image and telling the story of China. The historical and aesthetic factors, as cultural symbols, were presented in the opening ceremony of the Beijing Winter Olympics through a multimodal discourse system of images, sounds, and texts. As one of the official programs of the Olympic Games, the opening ceremony of the Beijing Winter Olympics played an authoritative role in cultural display. It used a Chinese-style discourse narrative framework to communicate Chinese concepts and explained the understanding of the "community of shared future for mankind" in the "visual", "auditory" and "verbal" narratives, to the world.[2]

2.1 Multimodal Image Presentation: Visual Narrative Based on Cultural Symbols

In the experience of multiple senses, the visual effect presented by images can provide people with a more direct and authentic experience. Therefore, in the Beijing Winter Olympics, the clothing of the opening ceremony performers and the costumes of the Chinese delegation embody cultural symbols with strong Chinese characteristics. Programs such as the 24 solar terms, the ice five rings, and the story of a snowflake also demonstrate China's unique concept of hosting the Olympics and its unique understanding of the community of shared future for mankind. Based on cultural symbols, the image presentation of the opening ceremony of the Beijing Winter Olympics integrates historical

and aesthetic factors with technology, making the theme of the opening ceremony more prominent and enhancing the effectiveness of international communication.

2.1.1 Clothing Implications: Embedding Chinese Symbols

The design of clothing for the Beijing Winter Olympics is unique, full of Chinese characteristics, and embodies the spirit of a great nation. Among them, Chinese symbols such as Chinese knots, tiger-head hats, and landscape paintings make the clothing of the guides beautiful with an Eastern charm. Peace doves and paper-cutting from Weixian County make the children's clothing lively and lovely. Moreover, Xiangyun (auspicious clouds), Baoxianghua (Buddhist auspicious flower), and the painting "A Thousand Miles of Rivers and Mountains" in the award ceremony attire showcase the grand and magnificent atmosphere of China.

The Chinese knot is one of the most festive symbols in China and represents the traditional handicraft of the Han ethnic group. During the Qing Dynasty, it flourished as a folk art, and its intricate weaving techniques and exquisite appearance reflect the traditional concepts of the Chinese people to a certain extent.[3] The bright red color of the Chinese knot conforms to the Chinese aesthetic and the pursuit of peace since ancient times, symbolizing unity and friendship. In the design of the guide's button at the Winter Olympics, the Chinese knot is elegantly displayed. Meanwhile, the guide's hat is presented in the form of the traditional Chinese children's hat decoration, the "tiger-head hat," which coincides with the special significance of the "Year of the Tiger" in 2022. This design cleverly promotes the unique Chinese culture of the zodiac year to the outside world. The integration of the Chinese knot and the tiger-head hat fully demonstrates the grand and dignified artistic aesthetic of China.

Chinese symbols are not only present in the opening ceremony but also in various clothing at the Winter Olympics. Among them, the three sets of award ceremony costumes, "Snowy Auspicious Clouds," "Tang Flowers Flying in the Snow," and "Grand Luck Mountains and Waters," best embody the integration of Chinese symbols. "Snowy Auspicious Clouds" uses the Chinese symbol of "auspicious clouds," which is a traditional auspicious symbol in China. According to "The Book of Changes", "Clouds come from the dragon, and when the dragon rises, clouds are born." Clouds are endowed with auspicious implications, and the appearance of the "auspicious clouds" symbol in the award ceremony costumes of the Winter Olympics represents the Chinese people's expectation and blessing for the Winter Olympics.[4] The design of "Tang Flowers Flying in the Snow" is inspired by the "Baoxianghua" pattern on Tang Dynasty fabrics, which is also known as the "Precious Lotus Flower" and is one of the traditional auspicious symbols in ancient China. In the course of historical evolution, the "Baoxianghua" pattern has also become a spiritual symbol.[5] In the "Tang Flowers Flying in the Snow" of the Beijing Winter Olympics, its magnificent and elegant temperament is highlighted, reflecting the Chinese people's good wishes for the successful holding of the Winter Olympics.

2.1.2 Innovative Presentation of Chinese Elements in the Program

Several programs in the Beijing Winter Olympics opening ceremony are rich in historical and aesthetic significance, while also carrying unique Chinese concepts. The countdown of the 24 solar terms creatively showcases the Chinese people's unique interpretation of time to the world.

The 24 solar terms are the ancient Chinese people's unique interpretation of time and calendar, originally used to guide agricultural production and are a product of agricultural civilization. They are the crystallization of Chinese wisdom and were included in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity in 2016. The 24 solar terms have rich philosophical implications, and they are combined with the ancient people's agricultural life, forming the unique philosophical view of the Chinese people. During the reign of Emperor Wu of the Han Dynasty, the 24 solar terms were included in the "Tai Chu Calendar" and officially promoted as a calendar to guide agricultural activities. It has similarities and differences with ancient Greek philosophy in the Western world. Firstly, the 24 solar terms contain the ideas of Yin and Yang and the five elements (metal, wood, water, fire and earth). The ancient people believed that the changes between the four seasons

were related to Yin and Yang and the five elements. Therefore, the changes of the 24 solar terms are also related to the alternation of Yin and Yang and the five elements. Ancient Greek philosophy originated from myths and legends, and early philosophers explored the origin of the universe and proposed the "four-element theory," which states that "water, fire, earth, and air" are the most basic elements that make up the universe. This is similar to the concept of Yin and Yang and the five elements. However, unlike ancient Greek philosophy, the 24 solar terms also incorporate the human element, reflecting the concept of harmonious coexistence between humans and nature and the idea of cherishing the rebirth of life. The fundamental reason for this is that the 24 solar terms are a product of guiding agricultural production, and the most important requirement is to adapt to the natural environment, follow the natural development, so that humans can obtain the basic material guarantee provided by nature and survive in the natural world. While ancient Greek philosophy turned its focus to humans in the 5th century BC and proposed ideas such as "man is the measure of all things," its emphasis was on whether objective truth and human social ethics exist, and it did not pay attention to the relationship between humans and the earth or the value of human life, unlike the Chinese philosophical view. Therefore, the 24 solar terms to some extent reflect the characteristics of the Chinese philosophical view.[6] To this day, the 24 solar terms still have a guiding role in the production and life of people around the world, as well as some geographical and natural phenomena. They are a well-known calling card of China.

The countdown to the opening ceremony of the Beijing Winter Olympics is based on the twenty-four solar terms. Twenty-four exquisite pictures, each highlighting the unique characteristics of a solar term, are accompanied by classic ancient poems. The images, poems, fonts, and background music in the countdown video complement each other, creating a strong sense of design and immersion. The profound content, combined with excellent editing techniques, allows the audience to truly feel the wisdom of China. The integration of excellent traditional culture and modern technology not only vividly displays the unique essence of Chinese thought since ancient times, but also expands the understanding and acceptance of the historical and aesthetic connotations of the opening ceremony for foreign audiences by focusing on the similarities between the twenty-four solar terms and Western philosophical views, enhancing resonance in cross-cultural communication.

2.2 Multimodal Sound Presentation: Auditory Narrative with Ethnic Characteristics as the Main Theme

Sound has a highly valuable editing function of its own. Compared with television images, sound can better identify the key parts of the image. In the opening ceremony of the Beijing Winter Olympics, multiple classic songs were selected to showcase the grand beauty of China through singing and dancing. At the same time, the selection, performance, and application of these songs all exhibit the historical and aesthetic factors unique to China. Images alone are not enough. Combining images with sound and language can deeply touch the audience's hearts and achieve better international communication effects.

2.2.1 The Chinese Characteristics in the Hot Field Songs

The opening ceremony of the Beijing Winter Olympics featured many distinctive songs, such as "Jasmine Flower" performed with Jiangnan silk and bamboo music, and "Good Mountains, Good Waters, Good Sons and Daughters" with Southwest ethnic minority characteristics.

The oriental charm of Jiangsu folk songs also showcased. The "Chinese Marching Square Dance" was a highlight of the Beijing Winter Olympics. Accompanied by the soothing melody of "Jasmine Flower," the ongoing performance is an adaptation of the Ming and Qing folk tune "Xianhua Diao," which praises pure and beautiful love through the admiration of jasmine flowers. The most widely circulated version of "Xianhua Diao" is the Jiangsu folk song "Jasmine Flower," which reflects rich cultural connotations and aesthetic awareness. Jiangsu folk songs are typically performed with Jiangnan silk and bamboo music. "Jiangnan Silk and Bamboo" refers to the instrumental ensemble genre popular in the Jiangnan region of China. It is a national-level intangible cultural heritage and its accompaniment is fresh and elegant, showcasing the unique spiritual temperament of the

region.[11] The delicate and sincere lyrics and the distant melody reveal China's peaceful and firm ideals and the beautiful Eastern aesthetics to friends from all over the world.

The indomitable spirit of progress among Southwest ethnic minorities is also showcased. The song "Good Sons, Good Daughters, Good Homeland" opens with a lively rhythm and crisp sound of bamboo flutes, whose joyful melody creates a lively atmosphere on site. The singer Aru Azhuo combines popular singing techniques with ethnic characteristics, imbuing the performance with the flavor of Southwest ethnic minorities. Meanwhile, electronic music is added to the accompaniment, which not only enhances the local flavor, but also keeps up with fashion trends. This fully demonstrates the cultural and artistic value of Southwest ethnic minorities,[12] and showcase the uplifting spirit of the Chinese people.

2.2.2 The ethnic Connotation in the Performance of the Songs

As the host country of the Beijing Winter Olympics, China used many traditional Chinese instruments such as the flute and the long drum in the opening ceremony song performance. The moving melody played by traditional Chinese instruments not only highlights the connotation and meaning, but also enhances the expression, achieving twice the result with half the effort.[13] By using traditional Chinese instruments, on one hand, China can showcase its unique historical and aesthetic factors to the world, breaking the prejudice of foreign media against China's multi-ethnic culture. On the other hand, it can enhance the international communication effect of the Winter Olympics, achieving a win-win situation.

The long drum is a traditional percussion instrument of the Korean ethnic group and an important component of Korean dance. During the lively performance at the opening ceremony of the Beijing Winter Olympics, Korean compatriots attended the ceremony in their traditional costumes and played music of different styles with different rhythms. The appearance of the long drum added vitality to Korean dance.[14] The presence of the long drum at the Beijing Winter Olympics showcases China's unique and charming musical culture to the world. At the same time, as a minority ethnic instrument, the long drum shone brightly at the opening ceremony, reflecting the spirit of national unity and equality that has existed in China since ancient times. This helps to break the prejudice of foreign media against the phenomenon of Han culture suppressing minority cultures in China, and further highlights the diversity of Chinese culture.

Dizi is one of the traditional Chinese Musical Instruments with bright timbre. It is also called bamboo flute because most of it is made of bamboo. In the context of the new era, modern ethnic music is constantly developing, and the bamboo flute, as a traditional instrument, has extremely high artistic value and should be promoted and developed. During the opening ceremony of the Beijing Winter Olympics, musician Ding Xiaokui performed with the bamboo flute in the program "Beginning of Spring," which attracted global attention. Using traditional Chinese musical instruments can not only arouse the audience's interest and enhance the communication effectiveness, but also promote traditional Chinese culture and showcase China's image as a great cultural country.

2.3 Multimodal Presentation of Characters: Verbal Narrative Based on Traditional Culture

Character is the most intuitive way of presenting the subject in multimodal communication, and character modality plays a crucial role in enhancing the communicative function of visual modality.[15] The commentary in the opening ceremony of the Beijing Winter Olympics serves as the character modality. Through the use of poetic language, technical terminology, and rhetorical devices, the commentary highlights the unique historical and aesthetic elements of China in the opening ceremony, contributing positively to the dissemination of Chinese values.

2.3.1 The Aesthetic Factors Contained in Chinese Poetry and Idioms

The vast and profound Chinese character culture was showcased in the opening ceremony of the Beijing Winter Olympics, where numerous classic poetry and idioms were quoted, demonstrating the unique Chinese temperament in a grandiose manner.

Two lines from the Tang Dynasty poet Li Bai's poem were cited in the commentary, "The east wind returns with spring, and buds burst forth on my branches," and "The snowflakes on Yanshan Mountain are as big as a mat." The former is from Li Bai's "Recalling the Mountains at Sunset," vividly describing the scene of spring's arrival and the revival of all things with a personification technique. The opening ceremony of the Winter Olympics began with this verse, poetically expressing the time of the Beijing Winter Olympics and the anticipation for the vitality to bloom during the games, conveying a beautiful vision. The latter is from Li Bai's "The North Wind," depicting the snowy scene of the north with a freehand brushwork, where the snowflakes on Yanshan Mountain are as big as bamboo mats, showcasing its majestic grandeur. The quotation of this line was used in the program "The Story of a Snowflake," vividly depicting the shocking scene of small snowflakes gathering into large ones, adding a magnificent atmosphere to the opening ceremony of the Winter Olympics.

2.3.2 The Historical Factors Presented in the Proper Nouns

In the opening ceremony, the historical elements representing traditional Chinese culture were presented through specific nouns, such as "Southern Lion Dance," "Chinese New Year Celebrations," "Dragon and Lion Dance, Ba Wang Whip in Zhangjiakou," "Ancient Fur Snowboards and Xinjiang Dance in Altay," "Festive Costumes and Changgu and Liggu Drums of the Korean Ethnic Minority in Jilin," and the traditional Chinese symbol of "Yellow River Water," among others. These cultural symbols representing traditional culture from various regions in China were presented in the form of proper nouns in the commentary, which helped to directly evoke empathy from audiences from different regions and played an important role in promoting the dissemination of excellent traditional Chinese culture.

These proper nouns not only presented historical elements but also carried multiple connotations. The appearance of the "Lion Dance," the first national-level intangible cultural heritage, on the fourth day of the Chinese New Year further enhanced the festive atmosphere. The Hebei folk dance "Ba Wang Whip," as a Hebei intangible cultural heritage, has gradually combined with square dancing while inheriting traditional culture, reflecting both historical and contemporary characteristics. The "Ancient Fur Snowboards" produced during the Old Stone Age not only preserved China's skiing tradition but also proved that the Altay region in Xinjiang is the birthplace of human skiing, promoting the development of skiing worldwide and having global significance.

The appearance of these proper nouns in the commentary provides a new window for people to understand excellent traditional Chinese culture. While learning about these folk traditions, the audience can further feel the national spirit behind them and develop a strong interest. They showcase the national wisdom and character of the Chinese nation to the world, having a good dissemination effect.

3. Comparative Analysis of Beijing Winter Olympic Games and Other Olympic Games

With the development of the Olympic Games throughout history, the opening ceremony has gradually evolved into a cultural performance that interweaves the host country's culture and the Olympic spirit,[16] carrying the national characteristics and hosting philosophy of the host country. This article will compare the opening ceremonies of the Beijing Winter Olympics, with Pyeongchang Winter Olympics and Beijing Olympics, analyzing the unique role of historical and aesthetic factors in China's international communication and the progress and updates in China's hosting technology and philosophy.

The Pyeongchang Winter Olympics, held in Pyeongchang, South Korea in 2018. Through the comparative analysis of Beijing Winter Olympics and Pyeongchang Winter Olympics, the role of historical and aesthetic factors in dissemination can be further highlighted. Firstly, the two Winter Olympics had different focuses on the dissemination of modernity. The Pyeongchang Winter Olympics incorporated elements of pop music, such as "Gangnam Style" and "Fantastic Baby," which

created a lively and enthusiastic atmosphere, showcasing the modernity of the content disseminated during the opening ceremony. In contrast, China focused more on historical perspectives, using excellent traditional Chinese culture spanning five thousand years as the main content of dissemination. Based on historical sedimentation, the modernity of the Beijing Winter Olympics opening ceremony was more reflected in the dissemination methods, utilizing various modern technologies such as virtual reality and modern television broadcasting technologies to integrate China's unique historical and aesthetic factors into the same era, and showcasing the modernity in the form of dissemination.

Secondly, the difference in modernity dissemination between the two Winter Olympics is related to the different resource influences of the two countries. In recent years, South Korean pop music represented by K-Pop has gained good dissemination through international social media platforms. During the London Olympics, "Gangnam Style" broke historical records on YouTube, indicating that "Hallyu" (Korean Wave) has gradually become a brand for South Korea in international communication. [17] In contrast, traditional Korean culture does not have such a strong influence. At the same time, the resource influence of Chinese traditional culture is gradually strengthening. On the one hand, many people use self-media to showcase and disseminate excellent traditional Chinese culture to the world. On the other hand, the Chinese government is strengthening the dissemination of Chinese traditional culture. This promotes the acceptance of Chinese excellent traditional culture by people around the world and enhances the influence of Chinese culture.

Then, the Beijing Winter Olympics' decision to showcase traditional culture is partly aimed at creating differentiation in international communication. While popular music has become a representative cultural symbol of South Korea and shone on the stage of the Pyeongchang Winter Olympics, if China continues to follow South Korea's communication strategy, it may not achieve the desired communication effect. In recent decades, Chinese culture, which has great appeal, has gradually been studied by countries around the world. Therefore, promoting traditional culture in the Beijing Winter Olympics can help to promote audience empathy. The Beijing Winter Olympics provides a window for China to tell its story and to promote personalized cultural symbols to the world. This approach often stimulates the attention and interest of foreign audiences, resulting in a good communication effect and promoting China's discourse power and initiative in international communication. In addition, some foreign media outlets have negatively reported on the extensive use of popular elements in the opening ceremony of the Pyeongchang Winter Olympics. They believe that the dissemination of a large amount of pop music lacks depth and is inconsistent with the solemn image of the Winter Olympics. Some people also believe that K-pop was originally associated with the division between North and South Korea, which is not in line with the spirit of unity of the Winter Olympics.

The opening ceremony of the Beijing Winter Olympics, however, enriched the Olympic spirit by promoting Chinese traditional culture. It appropriately seized the communication opportunity brought by the Winter Olympics, showcasing the unique role of Chinese traditional culture in international communication. The 2022 Beijing Winter Olympics represented both a continuation and innovation of the 2008 Beijing Olympics, with updated storytelling and technological advancements. Over the past decade, China's international standing has gradually increased, giving it more influence in the world. However, the COVID-19 pandemic has led to a trend towards regionalism and groupism in international relations, causing countries to become more distant and even hostile towards each other. These factors have resulted in a transformation of the storytelling in the opening ceremony of the 2022 Beijing Winter Olympics. On the one hand, the opening ceremony of the Winter Olympics was not only focused on showcasing China's unique cultural treasures through grand storytelling, but also on promoting China's ideas to the world and building a Chinese cultural discourse system, reflecting China's responsibility and role as a major country in the world. On the other hand, the COVID-19 pandemic has brought new challenges to the world and highlighted the characteristics of the times in international relations. The opening ceremony of the Beijing Winter Olympics combined with the era's background, building on the foundation of the Beijing Olympics' motto "Higher, Stronger,

Faster," and further proposes "Together," calling on countries around the world to abandon barriers, cooperate, and build a community with a shared future for mankind. This was in line with the traditional Chinese worldview of "all under heaven are brothers."

The 2008 Beijing Olympics adhered to the concept of a "technological Olympics" and integrated cutting-edge technological resources. It utilized various broadcasting technologies such as multimedia broadcasting, satellite broadcasting, and high-definition TV broadcasting. Additionally, the first dedicated Olympic satellite was launched, improving the quality of the opening ceremony and event broadcasting, and achieving excellent communication effects at the time.[18] Compared to the 2008 Beijing Olympics, the 2022 Beijing Winter Olympics further integrated modern technology with the Olympics, which is a remarkable feature.

Firstly, the opening ceremony of the Beijing Winter Olympics utilized the latest modern television broadcast technologies such as "8K+5G".[19] At the same time, Migu, which aims to "inject technological genes into the cultural sphere", has launched simulated digital humans, XR interactive cloud games, XR studios and so forth.[20] These products have quickly gained popularity, featuring Gu Ailing's intelligent avatar and Wang Meng's witty commentary. The multi-platform and multi-mode dissemination has led to an increasing number of viewers choosing to watch the Olympics on mobile devices, which has changed the traditional way of watching sports through television.

Furthermore, the Beijing Winter Olympics utilized virtual reality technology and VR panoramic technology to provide viewers with a realistic and immersive viewing experience, enhancing their sense of participation and immersion in the opening ceremony and events.[21] In addition, the integration of historical aesthetics and technology was particularly innovative in the opening ceremony. In the pre-show performance, intelligent robots wearing 56 ethnic costumes appeared on stage in the Shenzhen venue. The LED screens in the venue allowed for vivid depictions of imagery such as the "Yellow River" and "Chinese knots". Through the integration with technology, historical and aesthetic elements were presented in a more three-dimensional and vivid manner.

4. Conclusion

As globalization continues to deepen, international communication is becoming increasingly close. In this context, the balance of political, economic, and military power between countries is no longer the only factor affecting international communication. Soft power, represented by culture, is playing an increasingly important role in communication. Globalization and integration are also affecting the international communication pattern. Currently, the discourse power of international communication is still mainly held by developed countries. As a large-scale event with international influence, the Beijing Winter Olympics provides a new opportunity to revitalize traditional Chinese culture and take the initiative in international communication. Specifically, the opening ceremony of the Beijing Winter Olympics integrated Chinese historical and aesthetic resources through multimodal discourse, and blended Chinese symbols with technology through different presentations of images, sounds, and texts, embedding them into the Olympic spirit. At the same time, the opening ceremony of the Beijing Winter Olympics formed a contrast with the opening ceremonies of the Pyeongchang Winter Olympics and the Beijing Olympics in terms of content and presentation methods, highlighting the unique role of Chinese traditional culture in international communication.

Research has shown that the interaction between history and aesthetics can revitalize international communication historical resources and take the initiative in cross-cultural communication. It can also expand the common space of human meaning and build a harmonious discourse system. However, although Chinese traditional culture can further enhance China's international communication influence, there is still a certain cultural discount phenomenon among foreign audiences, which affects the effectiveness of China's international communication. To address this issue, in the future, China should first clarify its own ideas and deeply analyze the Chinese concepts in international communication strategies and content. It is also important to clarify the global significance of Chinese values. Secondly, China should maintain cultural confidence, explore and

adhere to the historical and aesthetic factors that are unique to China. Finally, China should create cultural symbols and cultivate cultural intentions that can resonate with both domestic and foreign audiences.

Undeniably, based on personal growth environment and cultural influences of the researcher, this study may have certain subjective emotions towards Chinese historical and aesthetic factors, which may hinder a profound analysis of foreign audiences' understanding of the historical and aesthetic factors in the opening ceremony of the Beijing Winter Olympics. This is a limitation of this study. In future research, the researcher will continue to collect feedback and descriptions of media events from various channels more extensively, based on the cultural characteristics of foreign audiences, in order to achieve a more impartial and rational study.

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