

# A New Paradigm of Chinese Opera Films: Teng Junjie's Narrative Art and Technological Innovation\*

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Teng Junjie has pioneered a new paradigm for Chinese opera films through his exceptional narrative techniques and groundbreaking technological innovations. By skillfully integrating 3D, panoramic sound, and 8K technology, he has brought about a transformative development in both the visual and auditory dimensions of traditional Chinese opera. While preserving the cultural essence of opera, Teng offers audiences an impactful and immersive artistic experience. This paper explores how Teng's precise narrative pacing and emotional expression deeply reveal the inner world of opera characters, infusing them with renewed artistic vitality. Furthermore, it examines his successful strategies for international dissemination, highlighting how Teng has helped propel Chinese opera films onto the global stage, thereby enhancing China's cultural soft power.

*Keywords:* Chinese opera films, narrative art, technological innovation, 3D panoramic sound Peking opera films

## Introduction

Spanning over a millennium, Chinese opera, as a vital component of Chinese culture, embodies profound cultural heritage and rich ideological connotations. It serves as a key vessel for preserving civilizational memory and fostering innovative spirit. Amid rapid societal transformations and the impact of a diverse artistic environment, traditional Chinese opera not only continues to display its unique artistic charm but also demonstrates remarkable resilience and adaptability. This deeply ingrained "resilience" within the cultural fabric enables opera to endure through trials and transformations, retaining its vitality while moving forward with the times. It showcases an extraordinary capacity for both cultural preservation and innovation, ensuring that its legacy remains vibrant and relevant in contemporary society.

Since the Beijing Fengtai Photo Studio filmed the opera short *Dingjun Mountain* in 1905, Chinese opera films have traversed a history of 129 years. This history has been marked by the tireless efforts and exploration of numerous talented directors, who have sought to present this traditional art form to the world through the medium of modern cinema. The contributions of distinguished directors like Fei Mu, Wu Zuguang, Shi Hui, Cui Wei, Cen Fan, Sang Hu, Xie Tian, Fu Chaowu, Guo Baochang, Teng Junjie, Zheng Dasheng, Zhang Xianfeng, and Wang Hao constitute critical chapters in the development of Chinese opera films. Through their endeavors, we have witnessed the transformation of Chinese opera films from a nascent genre into a robust and expressive

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\* Much of the content of this article is based on the author's interview with Director Teng Junjie on the afternoon of February 16, 2023, at a restaurant near the Shanghai Film Art Center.

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art form. These directors have paved the way for opera and cinema to evolve from mere documentation to a deeply creative process, ultimately forming a unique artistic synthesis.

Throughout this developmental journey, many directors have devoted immense effort and talent to studying the integration of opera and film, addressing the challenges of artistic expression within this hybrid form. Among them, director Teng Junjie's achievements stand out. In just 10 years, Teng has successfully directed 12 opera films, with nearly every one of his works reaching international audiences and receiving various accolades. His success is not only a personal triumph but also a vivid demonstration of the marriage between traditional art and modern media, prompting reflections on traditional aesthetics in contemporary times.

Teng's exploration raises compelling questions: Is he leveraging global recognition to reignite domestic appreciation for traditional aesthetics? Or is his aim to harness cutting-edge technology to rekindle the emotional connection of modern youth with Chinese opera culture? Regardless of the answer, Teng Junjie's cross-disciplinary creations have opened new pathways for opera films, and his influence is already making waves in the industry. He exemplifies how traditional art can successfully engage with modern audiences, offering a profound case study on how ancient opera can find relevance and appeal among contemporary viewers.

Teng Junjie's works embody the perfect fusion of Chinese opera and advanced technology. By employing 3D technology and Dolby Atmos sound systems, he breaks the conventional two-dimensional stage limitations of opera films, creating immersive, multi-dimensional audiovisual experiences that breathe new artistic life into the genre. At the same time, his deep respect and reverence for traditional opera ensure a balance between modernized form and the preservation of classic content. This blend of innovation and fidelity has not only earned Teng Junjie and Chinese opera films accolades on the international stage but has also opened the doors of traditional culture to younger audiences, facilitating a cultural revival.

### **The Interweaving of Rhythm and Emotion: Teng Junjie's Multidimensional Narrative Art in Opera Films**

Teng Junjie, currently the Chairman of the Supervisory Board of the Shanghai Media Group, Vice Chairman of the Shanghai Federation of Literary and Art Circles, National First-Class Director, and Distinguished Professor at the Shanghai Film Academy of Shanghai University, is also an artist-in-residence at the Shanghai Theatre Academy. He has received China's highest cultural award, the "Five-One Project Award", three times and has been awarded the first prize of the "Starlight Award", China's top television arts prize, sixteen times. Teng has also won the National Radio and Television Administration's only "Best Director Award" for two consecutive years.

Teng's career, which began at the age of 20 in the fields of photography and television, is marked by continuous progress and innovation, as evidenced by his extensive resume. From the production and award-winning success of music videos to the five-year filming of Shanghai Radio and Television's *Flying Over the Pacific*, and as the chief director of a series of large-scale live broadcasts included in Chinese television history, such as the opening and closing ceremonies of the Shanghai World Expo, Teng has consistently pursued excellence. He has always sought his coordinates, positioning, and mission in the global context. As an artist who has loved both Peking opera and cinema since childhood, Teng has made significant efforts to preserve and inherit classical opera while also striving to bring opera closer to modern audiences through innovation.

In recent years, Teng Junjie has led the production of several 3D panoramic sound Peking opera films, using various Chinese opera forms such as Peking opera, Hu opera, Kun opera, Yue opera, and Qin opera as the foundation. His work represents a fresh start, a new impetus, and a revitalization of Chinese opera films in the

new century. Teng's directorial style is not merely a reproduction of traditional opera but a recreation of opera through modern film techniques. His films reflect a profound understanding and respect for opera, while his innovative narrative techniques breathe new life into this traditional art form. In Teng's works, the rhythm of visual storytelling, psychological depiction of characters, and coordination of dramatic scenes form the core of his distinctive artistic style.

First and foremost, Teng's mastery of narrative rhythm is a hallmark of his work. In his opera films, he skillfully adjusts the rhythm of traditional Peking opera performances, particularly in the transitions between scenes and the handling of backstage preparation times. Traditional Peking opera performances on stage often have a slower rhythm, allowing actors time to adjust, but Teng removes these pauses by utilizing film montage techniques, enhancing the compactness and fluidity of the plot. This improvement aligns the films with contemporary audience viewing habits, avoiding the sluggishness caused by overly long scene transitions. By rapidly switching between scenes and tightly controlling the rhythm, Teng effectively highlights the conflicts and emotional fluctuations between characters, thereby heightening the dramatic impact of the film.

Secondly, Teng places great emphasis on exploring the inner world of his characters. He has said that the camera should serve as the audience's eye, and thus, in adapting stage performances for the screen, he pays close attention to the actors' emotional reactions and inner feelings. In *Farewell My Concubine*, for instance, a single tear from the character Xiang Yu serves as a classic example of Teng's nuanced camerawork. Through close-up shots, the audience can deeply feel Xiang Yu's inner turmoil and grief, with the highly concentrated emotion conveyed through cinematic language. Furthermore, Teng excels in capturing every subtle movement and expression of the actors through long takes, showcasing their masterful performances and inner emotions. For example, the elderly maestro Shang Changrong insisted on personally performing martial arts scenes, and Teng used a tracking shot to meticulously document this moment, vividly presenting the profound essence of opera performance and its powerful impact.



Figure 1. Director Teng Junjie confirming the camera angle with *Farewell My Concubine* lead actors.

Once again, in the “Dou Xinwo” scene from *Catching and Releasing Cao*, Teng Junjie masterfully uses scene coordination and camera language to showcase the dual tension between film and Peking Opera performance. In this scene, the psychological chess game between Chen Gong and Cao Cao is pushed to its peak, starting from mutual appreciation and escalating into deep suspicion. Teng’s camera work is particularly sophisticated, as he utilizes 360-degree spatial coordination to reveal the complexity of the characters’ inner worlds. By moving and switching the camera angles, he heightens the dramatic tension. For example, though the dialogue between Chen Gong and Cao Cao seems calm on the surface, it is rife with hidden danger. Through gradually zooming in on the characters and highlighting subtle changes in their expressions, Teng steadily unveils the inner conflict and turmoil within the characters, allowing the audience to appreciate the profound artistry.

When handling complex scenes, Teng Junjie skillfully merges the traditional aesthetics of Peking Opera with cinematic narrative techniques. Instead of deconstructing Peking Opera to fit the narrative pace of film, he retains its essence, creating a unique film rhythm. As the saying goes, the drama in *Romance of the Three Kingdoms* lies in the “struggle of hearts”, and in *Catching and Releasing Cao*, Teng uses montage to intertwine the internal conflicts of the characters with external tensions. This approach not only maintains the pacing of Peking Opera performance but also intensifies the dramatic tension through cinematic techniques. This innovative method allows the audience to immerse themselves in the beauty of Peking Opera while experiencing the narrative charm of film.

In conclusion, Teng Junjie’s artistic style in Peking Opera films is distinct and creative. Through precise control of cinematic narrative rhythm, nuanced exploration of character psychology, and skillful scene coordination, he successfully preserves the traditional aesthetic of Peking Opera. In Teng’s works, the audience not only experiences the deep cultural heritage of traditional Peking Opera but also delves into the characters’ inner worlds and dramatic conflicts through the language and pacing of film. Teng Junjie’s directorial style not only opens new paths for the development of Peking Opera films but also provides rich possibilities for presenting traditional art in modern cinema, demonstrating the close relationship between artistic innovation and cultural inheritance.

### **The Fusion of Technology and Aesthetics: Teng Junjie’s Path of Innovative Inheritance in Chinese Opera Films**

Teng Junjie consistently adheres to the philosophy of balancing tradition and innovation in his creation of Chinese opera films, striving to imbue this ancient art form with enduring vitality. He not only emphasizes the preservation of traditional Chinese opera aesthetics but also actively integrates modern technology to expand its expressive range. Through his creative principles known as the “Four Foundations” (the foundation of Peking Opera, the foundation of role-specific characteristics, the essence of film, and the essence of innovation), Teng masterfully captures the essence of Peking Opera, blending tradition with modernity and contributing to the revival of Chinese opera on the big screen.

In his representative work *Cao Cao and Yang Xiu*, Teng skillfully combines realism with abstraction in his cinematic language, successfully merging the intricate details of Chinese opera performances with grand cinematic scenes. Based on the traditional format of Peking Opera, the film highlights the complexity of character relationships and subtle emotional shifts, deeply portraying the psychological conflict and opposition between characters. For instance, Cao Cao’s paranoia and Yang Xiu’s unreserved nature are vividly displayed through micro-expressions and body language, allowing the audience to experience the tragic fate and psychological

tension of the characters in an immersive audiovisual environment. This modern interpretation of traditional opera elevates its artistic value and visual appeal.

Teng's work not only pursues excellence in artistic expression but also constantly innovates in terms of technology. His 2019 film *Catching and Releasing Cao* became the world's first 8K Peking Opera film with panoramic sound. Through ultra-high-definition images and rich sound effects, the film offered an unprecedented viewing experience. This work not only preserves the classical Peking Opera performance but also enriches its artistic expression through modern technology, opening new possibilities for the future of Chinese opera films. By combining technology with aesthetics, Teng enhances the visual impact of Peking Opera and increases its appeal to contemporary audiences.

Teng's artistic philosophy showed its vitality even during the COVID-19 pandemic. His 8K Peking Opera film *The Unicorn Purse* was produced under strict safety measures while still maintaining high artistic standards, reflecting his unwavering commitment to both preserving and innovating within the Peking Opera tradition. In this film, lead actress Zhang Huoding's performance, characterized by "tangible within the intangible and realistic within the abstract," perfectly demonstrates the unique charm of the Cheng School of Peking Opera, breathing new life into the traditional art. The success of this work is not only measured by its artistic value but also by how Teng's reinterpretation of traditional forms allows contemporary audiences to resonate with the opera, showcasing its relevance in modern times.

Through his fusion of traditional aesthetics with modern technology, Teng Junjie's Chinese opera films achieve a unique blend of visual effects and emotional expression. In response to the increasing demand from younger audiences for enhanced visual and auditory experiences, Teng employs cutting-edge technologies such as 3D, panoramic sound, and 8K resolution. His efforts to integrate the millennia-old art of Peking Opera with modern cinematic forms inject new vitality into the genre. These technological breakthroughs not only heighten the sense of immersion for viewers but also offer new avenues for the dissemination of traditional art.

In 2014, after conducting in-depth research on the viewing habits of contemporary film audiences, Teng Junjie realized that relying solely on traditional performance methods was insufficient to engage younger audiences effectively. He analyzed the top ten global box office films and discovered that most of them employed 3D and panoramic sound technology. This observation led him to reflect on how modern audiovisual technologies could be combined with traditional opera forms to enhance audience engagement and the overall viewing experience.

To test this idea, Teng conducted a survey among university students to gauge their interest in 3D panoramic Peking Opera films. The results revealed that young audiences expressed great curiosity and enthusiasm for this format, indicating a willingness to experience traditional culture in a novel way. This feedback reinforced Teng's confidence in merging traditional Chinese opera with modern technology. He firmly believed that modern cinema, by "embracing" the national treasure of Peking Opera, could better achieve the dual goals of preservation and innovation. By integrating 3D and panoramic sound, Teng aimed to shift the audience's experience from being passive recipients to active participants, using immersive audiovisual techniques to evoke emotional resonance with the opera and foster a new sense of cultural identity.

Teng's in-depth application of 3D and panoramic sound technology has revolutionized the narrative style of Chinese opera films, making his works more vivid and appealing. For example, in *Xiao He Pursues Han Xin Under the Moon*, Teng combines CG effects with multi-dimensional set design to vividly portray the chase scene between Han Xin and Xiao He. This scene not only retains key movements from the traditional opera but also

enhances the sense of motion and urgency through technical means. As Xiao He hurriedly pursues Han Xin, the accompanying sound effects dynamically shift, allowing the audience to feel the character's anxiety and urgency more intensely. This method of expression not only surpasses the limitations of traditional opera but also creates an innovative cinematic space for Peking Opera films. It elevates Peking Opera from merely showcasing traditional culture to being an integral part of modern artistic expression.



*Figure 2. Xiao He Pursues Han Xin Under the Moon, featuring Chen Shaoyun as Xiao He.*

In Teng Junjie's creative process, the essence of traditional opera must be closely aligned with the aesthetic preferences of modern audiences. When handling traditional elements, he strives to preserve their cultural significance while introducing modern narrative techniques and forms of expression, allowing opera to continue evolving in new environments. He understands that the preservation of traditional art lies not only in safeguarding its core but also in creatively reinterpreting and performing it. Therefore, in his works, Teng focuses not only on the representation of the opera itself but also on how it interacts with and resonates with the audience, aiming to achieve a higher level of artistic expression.

Teng Junjie's creative philosophy places a strong emphasis on audience interaction. After completing the post-production of his films, he actively invites university students to screenings and engages in discussions with the creative team. This "from the youth and back to the youth" approach ensures that his Chinese opera films receive timely feedback from younger viewers, aligning the works with their aesthetic and emotional needs. This open attitude has allowed Teng's opera films to attract a group of young people who may not have had much exposure to traditional opera. Through these films, they have been drawn closer to traditional culture and have even developed a passion for Chinese opera.



Figure 3. Faculty and students from Shanghai Theatre Academy with the creative team of the Huju Opera Film *Daughter of Dunhuang* after an interactive screening.

Teng Junjie emphasizes that the audience for opera films should shift from being “passively informed” to being “actively engaged”. Through modern technology, he enables viewers to have an immersive experience during screenings, enhancing their sensory enjoyment while fostering an emotional connection with the opera.

In summary, Teng Junjie’s innovative techniques in opera films have facilitated a productive dialogue between traditional opera and modern technology. By integrating 3D, surround sound, and 8K technology, he has revitalized this ancient art form and successfully captured the attention and participation of younger audiences. Teng’s efforts have not only opened new paths for the development of opera films but also provided valuable insights for the preservation and innovation of traditional arts in the modern era.

This series of creative explorations and practices marks Teng Junjie’s outstanding contributions to the field of opera films and has laid a foundation for future cultural dissemination. His works are no longer confined to domestic audiences; they are steadily expanding onto the international stage. With his unique artistic style and technical innovations, Teng is propelling Chinese opera toward a broader global platform.

### **Audiovisual Innovation and Cultural Communication: Teng Junjie’s Opera Films as an International Model**

In the creation of modern Chinese opera films, Teng Junjie has led the way into a new era with his unique artistic vision and innovative technical approaches. From *Farewell My Concubine* (京剧), *Daughter of Dunhuang* (沪剧), to *The Legend of Handan* (昆剧), Teng has gradually formed a distinctive artistic style through the combination of audiovisual elements, sound design, and the modern reinterpretation of traditional art. These

works have not only received high praise domestically and internationally but also paved a new path for the development of opera films.

#### **A Groundbreaking Work in Audiovisual Combination: *Farewell My Concubine***

To address the challenge of inferior sound quality in opera films compared to live performances, Teng and his team underwent weeks of testing and improvements. This attention to sound quality significantly enhanced the expressiveness of opera on the big screen. *Farewell My Concubine*, Teng's first 3D opera film with surround sound, premiered in 2013 at the Dolby Theatre in Los Angeles and sparked a strong reaction. The film employed the then-emerging Dolby Atmos technology, which surpassed traditional audio systems by offering dynamic sound effects, creating a more immersive auditory experience. This allowed viewers to feel as if they were truly part of the scene, achieving a perfect combination of sight and sound. At the premiere, lead actress Shi Yihong excitedly remarked to Teng, "The sound was so beautiful, it felt like watching a blockbuster!" This comment reflected the success of Teng's sound design. Similarly, Allen, the Executive Vice Dean of the USC School of Cinematic Arts, shared: "Previously, I would often doze off watching your country's Peking opera, but this time, I was so captivated by the 3D surround sound that I stayed fully engaged throughout the entire film" (Teng, 2023, p. 103).

#### **Enhancing Sound's Role in Storytelling: *Xiao He Chases Han Xin Under the Moon***

In Teng's 3D opera film *Xiao He Chases Han Xin Under the Moon*, he further explored the importance of sound in storytelling. The audience could clearly sense the fine distribution of sound and its multi-layered transmission, creating a closer interaction between the vocal performances and the orchestra. The film's detailed sound processing significantly enhanced the charm and appeal of the opera. In this work, Teng tightly integrated sound effects with the plot, guiding the audience's emotional experience through shifts in the soundscape. During the climactic moments, the interplay of enhanced sound and visuals created a powerful artistic effect, leaving viewers deeply engrossed. This meticulous sound design not only elevated the film's artistic value but also breathed new life into traditional opera within a modern context.

#### ***Cao Cao and Yang Xiu: International Recognition***

Teng's 3D surround sound opera film *Cao Cao and Yang Xiu* marked another important milestone in his career. Premiering at the 2018 Cannes Film Festival, the film garnered high praise from international peers. It not only showcased the traditional allure of Peking opera but also revitalized it on the global stage through modern technological integration. The film's success was not solely due to technological innovation but also Teng's deep understanding of Peking opera's stories and characters. He skillfully blended historical figures' emotions with opera elements, creating a visually and aurally impactful film. Tobias, Secretary-General of the International Theatre Institute, noted after watching the film: "The enchanting combination of Eastern Peking opera and contemporary cinematic technology created a captivating audiovisual effect, which is truly a direction worth pursuing" (Teng, 2023, p. 107). This acknowledgment highlights Teng's significant contributions to the global dissemination of Peking opera.

#### ***The Prosperity of the Tang Dynasty: Solidifying Teng's Status***

Teng Junjie's 3D surround sound opera film *The Prosperity of the Tang Dynasty* further solidified his position in the field of opera films. The film was successfully screened in several international cities and won multiple awards, including the "Golden Angel Award" at the China-US International Film Festival and the "Best

Opera Film” at the Chinese Film Awards. In this work, Teng continued to explore the integration of sound and visuals, using surround sound technology to enhance the film’s immersive quality and emotional depth. His creative spirit was evident in his reinterpretation of traditional opera, employing a “big theme, small perspective”, “grand characters, minor events”, and “large framework, small details” approach in what he called the “Three Bigs and Three Smalls” style. This method penetrated the characters’ inner worlds and questioned human nature, preserving the essence of Peking opera while introducing modern innovations. As a result, audiences were able to experience a richer cultural narrative. Through his continued innovation, Teng has not only laid the foundation for the development of opera films but also provided new directions for their global dissemination.



Figure 4. A still from the Kunqu Opera Film *Handan Dream*.

Teng Junjie’s series of 3D surround sound opera films demonstrates his unique style and innovative abilities in the genre. With a focus on the combination of audiovisual elements, detailed sound design, and an international perspective, Teng has consistently advanced the development of opera films, injecting new vitality into this traditional art form. His works have not only enhanced the artistic expression of opera films but also created new opportunities for their global reach. In the future, Teng’s creations will undoubtedly continue to influence and inspire more artists to explore and innovate in this field.

### Conclusion

Director Teng Junjie’s artistic journey is undoubtedly a vivid reflection of the fusion between traditional Chinese opera and modern technology. Under his leadership, opera films are not merely representations of traditional art, but also responses to the pulse of the times. Through innovative techniques such as 3D full-length shooting, Dolby Atmos, and 8K long films, Teng presents ancient opera forms with a fresh audiovisual experience, allowing them to thrive in contemporary urban settings. As he once stated, his goal is to create an “immersive

interactive viewing experience” where every audience member feels as if they are fully present in the film, appreciating the allure of Peking Opera from perspectives unattainable in a traditional theater.

Throughout his journey of exploration and practice, Teng has tirelessly integrated technology into his artistic creations. He understands that contemporary audiences have high expectations for audiovisual effects, and only through continuous technological innovation and diverse iterations can high-quality opera films be delivered. His efforts extend beyond technical achievements to a deeper mission of finding new meaning and value for traditional opera in today’s context. Teng firmly believes that the combination of technology and art is a vital force driving the development of opera films, a principle that he and his team uphold in every production process.

There is a saying: “The history of film is half the history of technology.” Chinese opera films are a vast cultural treasure, and Teng enthusiastically dives into this rich vein of inspiration. Through persistent practice, he has discovered numerous valuable and visually captivating projects. In many public forums, Teng has emphasized that opera films represent a great cultural treasure of China and must be approached with reverence. He believes that with both innovative thinking and technological advancements, it is possible to rise to new heights in the arts. He has set three important goals:

1. Ensure that in today’s highly commercialized film industry, the newly emerging opera films cannot be ignored.
2. Make low-budget films valuable and exceed expectations by fully showcasing the essence of opera.
3. Make opera films, which contain the genetic essence of Chinese culture, a national cultural export. (Teng, 2023, p. 185)

These goals have gradually been realized through Teng’s and his team’s unrelenting efforts, showcasing his exceptional artistic pursuit and commitment to cultural dissemination.

The success of Teng and his team stems from their respect for tradition and their pursuit of innovation. Teng integrates classic elements of traditional opera into his films through in-depth research and analysis of various opera genres and styles. His approach resembles a spiritual journey, enabling audiences to rediscover the imagination and creativity of previous generations of artists through film. Teng personally engages in every aspect of the production process, from the logic of the plot, the nuances of performance, to the rhythm of the narrative, ensuring that every element reaches the highest standard. Each discussion and revision reflects his deep contemplation and reverence for the art of opera.

Notably, Teng has continually explored the “rules” of opera art during his creative process, particularly the concepts of “role types” and “conventions”. He recognizes that these are the foundations of opera. By adhering to traditional principles while introducing innovation, he has found a new path for the modernization of opera films. Teng emphasizes that opera must evolve with the times, but this evolution must remain within the traditional framework to preserve its cultural purity and depth. His aim is not to simply pile on technical elements, but to innovate and recreate while upholding tradition.

Cultural confidence is rooted in the foundations of art, and the dissemination of culture is driven by the spirit of innovation. In their pursuit of opera film innovation, Teng and his team have always placed the audience at the forefront. By ensuring the quality and essence of their work, they strive to create films where every viewer can find resonance, achieving the aesthetic goal of making “everyone a protagonist”. This sensitivity to audience needs has not only led to commercial success but also laid a solid foundation for the future development of opera films.

Teng’s efforts and perseverance reflect his sense of mission and responsibility in promoting Chinese culture on the global stage. Through his works, he continuously advances the industrialization and international

dissemination of Chinese opera films, allowing them to shine on the global cultural stage. He has provided new perspectives and methods for the integration of opera and film, as well as valuable insights for cross-disciplinary collaboration in other art forms.

In a sense, Teng's work is not just about creating individual films but about constructing a new cultural dissemination model. Throughout this process, he remains relentless in his pursuit, boldly experimenting and exemplifying the spirit of striving for excellence and international recognition. His every step reinforces and reshapes cultural confidence, signaling the rebirth and reinvention of traditional Chinese art within the global cultural context.

In conclusion, Director Teng Junjie's achievements in opera film creation go far beyond technological breakthroughs; they profoundly reflect his understanding of the relationship between cultural heritage and innovation. Through his actions and works, he has demonstrated that while respecting tradition, innovation remains a vital force driving artistic progress. Looking ahead, as technology continues to advance and audience aesthetics evolve, we have every reason to believe that the path Teng and his team have pioneered in opera film will continue to inspire more artists to explore boldly, promoting the fusion of tradition and modernity and allowing Chinese culture to shine brightly on the international stage.

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