

From the "Li Yuchun Phenomenon" to See the Dissemination of Contemporary Chinese Popular Culture

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Abstract: *With the promotion of reform and opening-up policy, Chinese mass culture has had great influence on China, and caused great changes in the past 40 years. Compared with office culture and elite culture, mass culture has been one of the most profound and extensive cultures affecting the Chinese public, which affects people's world outlook, view of life, values, but also made sound economic sense. This paper will analyze the absence of Chinese popular culture at the beginning of the 21st century, Li yuchun phenomenon and its producing process, This discusses the significance of Li Yuchun's rise to celebrity symbol for contemporary Chinese popular culture.*

Keywords: *popular culture; cultural transmission; semiotics; celebrity value*

1. Introduction

In 2005, Li yuchun be known for a talent show--*Super Girls*, which is decided by audience votes. Then Li yuchun received unprecedented attention and had enormous amount of influence, affecting and even changing Chinese popular culture.

2. A review of Chinese popular culture in the early 21st century

Influenced by the reform and opening-up policy and the market economy, Chinese people began to accept the influence of popular culture in the 1980s, and the Chinese popular culture was surprised one after another in the entire 1980s. In 1984, cui jian released contemporary European and American popular jazz Disco -- cui jian solo album, which consciously drew on European and American pop music and rock music, and set up China's first rock band ——“qi he ban” with six other professional musicians, playing western pop music in small restaurants and hotels in Beijing. The emergence of cui jian initiated Chinese rock music, which inspired the awakening of the group consciousness of musicians, and prompted the masses to draw attention to music and rock music. Cui jian promoted the introduction of rock music, which not only enabled the public to develop new types of music but also broke through the public aesthetic consciousness of the traditional culture. Music in cui jian as the representative of rock music has stimulated the ears of the masses. And in the film field, such as Chen kaige's *Yellow Earth*, and Zhang yimou's *Red Sorghum* entered the public view. In addition, Taiwan entertainers first entered the mainland film and television industry in the 1980s.

In 1984, Taiwan host Huang yiteng hosted the Spring Festival Gala. In 1987, Taiwan entertainer Fei xiang's song, *A fire in winter*, on the Spring Festival Gala, which was responded well by the mainland audience. This shows that with the acceleration of China's reform and opening up, the economic and social development and the continuous improvement of people's living standards, people's demand for culture is growing rapidly. But not for long, after reform and opening up after the first climax of Chinese culture, due to the political factors and institutional factors, the spread of popular culture has entered the bottleneck. Until the beginning of the 21st century, the mass culture has penetrated into the mass life. However, at the beginning of the 21st century, the contemporary popular culture still has many disadvantages. First of all, in terms of objective conditions, the initial popularization of Internet technology and the limitations of the technology have restricted the mass culture media. In addition, at the beginning of the 21st century, mass culture cannot be spread among the masses due to the insufficient purchasing power and lack of purchasing awareness of computers. Additionally, in terms of subjective factors, the content of mass culture has the phenomenon of vulgarization. For example, the

mass culture represented by "furong jiejie" and "fengjie", which became popular on the Internet at the beginning of the 21st century, which has the problem of vulgarity. However, it still received high attention and heated discussion of netizens at that time. Moreover, the producers and communicators of mass culture lack of innovation consciousness and personal style. After "sister Furong" received great attention from netizens, there are many similar network celebrities with ugliness as their gimmick. And their personal labels and means of communication are made in the same way. Under repeated output similar to mass culture, the cultural recipient unavoidably produces aesthetic fatigue.

Finally, in the early 21st century, due to the lack of guidance and integration of mainstream culture, mass culture has some deficiencies in the dissemination of national culture and humanistic care. It excessively focuses on exaggeration and strangeness, thus ignoring the importance and symbol of national culture for Chinese mass culture.

3. "Li yuchun phenomenon" in the change of popular culture

3.1 The conditions of Chinese economic and media at the beginning of the 21st century

Since the reform and opening-up policy, China has abandoned the practice of achieving economic development through cultural transformation, which is deeply influenced by the small-scale peasant economy. Instead, China takes the lead in making economic decisions, which promote the development and prosperity of culture. Between 1979 and 2010, China's GDP grew at an average annual rate of 9.9% and its total output grew by 20.6 times, making it the second largest economy in the world. Like Japan and the four Asian dragons, China began to introduce technology to obtain technological innovation, and thus became the fastest-growing country in the world in the same period, which greatly improved the international status of China. In addition, the Internet 2.0 era was put forward by the Leorio media company in 2004. The innovation of Internet technology enables every netizen to fully express his or her own opinions and perspectives on the Internet, which has greatly aroused the enthusiasm of netizens and enhanced the activity of the Internet. The Chinese mass culture discussed in this paper mainly relies on the rules of the commodity market, which takes the rapid development of China's market economy as the breeding soil and forms various daily cultural forms along with the development and innovation of Internet technology. Chinese mass culture is the product of the rapid development of market economy and industrial prosperity after the reform and opening up. At the beginning of the 21st century, the initial prosperity of Chinese mass culture depends on the satisfaction of the people's material base for the economic development after the reform and opening up, which makes the people's demand for culture gradually increase. And mass culture develops with the development of China's economy at the beginning of the 21st century and the prosperity of China's economy.

Since the founding of the People's Republic of China, China's media system has been divided into three stages. In the early 1990s, the government delegated power and provided policy support and guidance to the media industry. In the early 1990s, the government gave the media industry huge policy support and guidance. With the government's power of management put down, the media system takes the form of "dualization", which makes the media's commercialization attribute and dependence on the market economy and the masses gradually appear. At the beginning of the 21st century, with the further deepening of reform and opening-up policy in China, the economy grew rapidly and people's demands for culture grew day by day. The state implemented a "diversified" management system in media management. The relaxation of China's media system has provided a good objective condition for the development and gestation of mass culture. After the introduction of Internet technology into China, the communication mode of mass culture and Chinese media has developed from one-way communication of newspapers and TV to interactive two-way communication, which means that when the communicators use media to spread mass culture to the receivers, the receivers also feed back information and opinions to the communicators and senders in the same way, which also is this article mainly discusses the Super Girls and Li Yuchun why people get into one of the important factors. Open media system and government decentralization, prompting media of public opinion function, communication function and enhancing the commercial function, the mass of the dominant increasingly remarkable in the media, and popular culture.

3.2 “Sender” of changing popular culture

The information source of the phenomenon of Li Yuchun in the process of the dissemination of mass culture is "li yuchun", but it is not simply li yuchun's individual, but an information body based on Li Yuchun, plus the processing and common output of Hunan Satellite TV and super girl.. This paragraph will mainly expound the characteristics of the information source of Li Yuchun's phenomenon in the mass cultural change and the reasons for its great influence through the significance of the subject characteristics of Li Yuchun to the mass cultural change and the significance of the object packaging and influence of Super Girls to the mass cultural change.

The success of 2005 Super Girls was not an coincidence, but a combination of factors. First of all, before 2005 Super Girls, hunan satellite TV held 2004 Super Girls, which lay a certain foundation for the attention of 2005 Super Girls. Secondly, the brand new operation mode has brought a new dynamic force to the TV market. TV programs are no longer part limited to the pursuit and packaging of stars but have entered the era of popularization, which enables the audience to participate and make the audience feel more friendly. Finally, the TV marketing strategy of Super Girls is based on "eliminating" and "PK", and the audience participates in the design of SMS voting and public review, which makes the program more interactive and suspense. Therefore, in terms of the "information source" of mass culture communication, whether it is Li Yuchun's personality or the universality of 2005 Super Girls, whether it is Li Yuchun's subjectivity or the objectivity of 2005 Super Girls, there is enough possibility to change Chinese mass culture.

3.3 “Receiver” of changing popular culture

As can be seen from the figure below, in the 15 years since the 2005 Super girl was held., even though Chinese popular culture and TV variety shows are becoming more and more mature, and the output of variety shows is also increasing year by year. However, there is no variety shows that any of them can compete with it. Such a high mass influence, apart from the advantages and characteristics of Li Yuchun and the information source of super girl itself, has a great relationship with the personal love and cultural level of the audience. According to statistics, among the TV audiences in China, 25% of the audience did not receive formal education and primary school culture, and 34.5% of the junior high school education level. The two items are 59.5% in total and close to 60%. The data means that Chinese television audience in 2005 including still prefer to civilian and citizen class, the demand for TV programs and the cultural preference for simple mass culture. The marketing strategy of "super girl" for the audition of all the citizens has laid a civilian orientation of the program; and its marketing mode of taking the mass vote to decide the winner has widely absorbed the wishes of the masses; and its mode of combining the mass review and professional review has made the festival based on the masses without losing the professional level, so that Li Yuchun and "super girl" are able to influence the masses for a long time.

2005 《Super Girls》 audience rating of finals		
	audience rating%	market share%
Beijing	9.037	23.37
Changsha	15.207	40.134
Chengdu	20.624	38.415
Chongqing	16.899	40.689
Guangzhou	4.087	9.005
Hangzhou	10.673	33.2
Nanjing	10.119	27.09
Shanghai	12.935	37.008
Shenyang	8.378	31.478
Wuhan	19.516	50.442
Xi'an	11.433	32.794
Harbin	7.401	24.16
CSM12	11.749	31.381

Figure. 1 2005 Super Girls audience rating of finals

Table 1

Country	Year	per Capita GDP	Talent show
Thailand	2003	2300 dollar	<i>the star</i>
China	2005	1800 dollar1	05 <i>Super Girls</i>

On the other hand, according to the data, people's demand for mass culture and talent shows is closely related to the country's per capita GDP. Thailand and China have both produced iconic talent show at similar nodes. In 2005, after China's GDP increased by 9.9%, the national economy developed rapidly, and the masses were able to solve the basic problem of food and clothing, the masses' demand for culture and spirit increased greatly. At the early stage of mass cultural acceptance, due to the limitation of the educational level of the recipients in the process of cultural transmission, the elite culture still has the problem of being superior and inferior. However, mass culture just meets the need of the Chinese people in the culture in the early 21st century. The slogan of "singing what you want to sing" propagated by Super Girls has removed the restrictions on the contestants' personal education and their own conditions, and also removed the restrictions on the public's acceptance of Super Girls and the contestants, which perfectly meets the needs and demands of the receivers in the mass cultural change.

3.4 "Mode of information transmission" of changing popular culture

In 2005, the computer has been extensively used in Chinese cities.

Compared with the computer, TV as a habitual communication medium, which has greatly reduced the two-way interactivity of the communication audience. However, the emergence of the interactive model of Super Girls has changed this situation. Hunan satellite TV indirectly or directly decides the ranking of the contestants in the competition by using the way of short message voting and comments from the public. However, in 2005, the overall situation of China's media was that the group with mobile phones was far more than the group with computers. 2.0 in 2005, although the Internet has entered the 2.0, but due to the Internet payment system cannot be completed yet, so the 05 Super Girls with the method of voting messages, the audience for the programs and the feedback information and feedback to the audience, which broke the TV media in terms of interaction with information receivers inherent uni-polarity, mobilized the masses more participation and interaction, also brought show greater returns.

According to the statistics of 2005 Super Girl finals, champion Li Yuchun got 3528308 votes, and Zhou Bichang got 3270840 votes, and zhang liangying got 1353906 votes. The voting messages and comments the profits Super Girls show 40% of profits. Therefore, after the transformation of the way of information dissemination of super girl, the influence effect and income of the program become win-win situation.

In addition to the reform of the communication and interaction mode of the program itself, after the program, the interaction between the contestants offline and the public has also made a breakthrough. While reforming the mode of traditional communication, Super Girls also maximizes the communication effect of the Internet, which is not only a platform for information transmission but also a window for interaction and communication with the public. In 2005, Baidu Tieba, Sina BLOG, Tianya Forum, Sohu, and so on, almost every BBS and BLOG website set up an interactive topic of "super girls". By December 31, 2005, the number of posts on Baidu Tieba of Li Yuchun alone had exceeded 13 million, and by 2017, the number of posts on Baidu Tieba of Li Yuchun had reached 71286302, with the number of fans reaching 1204540. This kind of data is enough to show that in the process of information transmission, Super Girls organically combines the trinity of TV, mobile phone and Internet, and actively combines traditional media and emerging media, so as to achieve an all-round communication effect. This has also exerted a huge impact on the communication of Chinese mass culture since then. Up to now, the rise of "vote" in Chinese fan culture is all driven by the fans of 2005 Super Girls. The change of information transmission mode in mass cultural communication has also greatly affected the economic benefits of stars. With the broadening of interactive ways and channels, fans can have a greater understanding and access to their idols. Compared with the traditional income of stars before 2005, such as traditional pay, concerts, albums and so on, the change of information dissemination mode has more promoted the formation and maturity of fans' economy. Such changes enable fans to give more feedback to the economic companies and brokers on the star's propaganda opinions and consumption point.

Therefore, in addition to the traditional income of stars, they also increase the income of signing meetings, stars' surrounding areas, etc., and make the influence of star endorsements and endorsements' fees increase significantly. Super girl and its contestants have become a very important turning point in the transformation of mass culture in the new era of China, which not only expands the praise and criticism of the public opinion to another level, but also raises the economic benefits of the stars to a new level.

4. Conclusion

To sum up, I believe that cultural development is the inevitable outcome of a country's economic development at a certain stage, when people's basic material needs are met and their spiritual needs are increased. China's economy has developed to a certain extent, and the Internet technology has entered the 2.0 era, and the communication media and media tools have also significantly improved their communication functions, and the emergence of Li Yuchun and her unique neutral style just meet the needs of the public for culture at that time.

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