

Research on the Phenomenon of Youth Subculture from the Perspective of Micro Media: A Case Study Hanfu

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Abstract: As a unique youth subculture in China, Hanfu culture carries the cultural history of China for five thousand years. The Hanfu culture that once disappeared has been re-emphasized in the past ten years. The revival of Hanfu is a return and reconstruction of the traditional culture of the Han nationality in the era of globalization. Through the media means of micro-media, it can promote the Hanfu culture in the context of globalization to highlight various cultural encirclements and highlight the confidence and connotation of China's national culture. This paper takes Hanfu culture, a branch of youth subculture, as the research object, and puts it under the background of the era of micro-media to analyze the propagation characteristics of Hanfu culture and explore the deep significance of the development of Hanfu culture.

Keywords: Youth subculture, Hanfu culture, Micro media, Cultural communication

1. Introduction

Subculture is an indispensable part of human cultural structure, and youth subculture is the main form of subculture. The youth group is changeable, rebellious, likes challenges and innovations, and is easy to accept the characteristics of new and alternative things, thus creating a subculture of generations. With the passage of time, youth subculture has increasingly attracted the attention of society and academia, and has become the hot spot and focus of current popular culture. The American Chicago School and the British Birmingham School have done in-depth and meticulous research on youth subculture. In the 21st century, the network new media technology is advancing by leaps and bounds, the Internet has penetrated into every corner of human society, and the entire media environment has also undergone profound changes. The rapid development of various communication platforms in the micro-media era has brought new opportunities for the dissemination of traditional culture. The network new media context provides a new living space and communication platform for the creation and development of youth subculture. Compared with the traditional mass communication period, the network youth subculture presents a new look in terms of expression form and communication mechanism [1-2].

2. The Communication Effectiveness of Modern Micro Media

Micro media is an information dissemination network that combines many small network objects. Nowadays, the scale of micro-media has reached a level that we cannot ignore. Users create personal communities through smartphones, computers, and various information clients, and disseminate relevant language information, video, and picture information through the Internet. Today's popular micro-media tools are mainly Weibo, Douyin, Douban and so on. Micro media has the characteristics of popularization and dissemination, and its influence scope is gradually expanding, which is bound to have a certain impact on the shaping of teenagers' values. Moreover, more importantly, micro media is different from traditional media. In the past, we called the portals of Sina and Sohu as media. They are operated by large enterprises. Compared with portals, personally operated websites are a micro-media. Now, such as Weibo, Tik Tok, B station these portals, each publisher, can be counted as a micro-media. In particular, some personal accounts with a large number of fans and strong influence can even lead the trend in their fields.

The generation of information in the micro-media environment is explosive. Different from the

previous traditional media, there is no limited layout, no dominant hot spot, and no limited form. Any hot spot is quickly covered by another wave of hot spots after attracting social attention and enthusiastic pursuit. On the one hand, the rapid development of micro media is accompanied by a large number of network subculture phenomena, such as network populism, fan secondary subculture, spoof language, ghost video and so on. Without the help of micro media, it has lost its geographical subculture, gathered in the virtual space in a real-time network world, and developed the norms and styles of subculture. On the other hand, perhaps because the relationship between subculture and popular culture is too close, perhaps the activities between subculture and mainstream culture are too frequent, and the development of subculture also affects the rich connotation of mainstream culture.

3. The Characteristics of Subculture

Subculture has four typical characteristics. One is cultural. Subculture often has its own independent cultural personality, and to distinguish a cultural type, it must be closely related to the mother culture to show its value. This personality is a unique form of expression based on the common national cultural background. The second is marginality. The essence of subculture is marginality, and then in the process of being recognized and incorporated by the mainstream world, it gradually diversified and mainstreamed to become a part of the mainstream culture. The third is resistance. Resistance is an essential feature of network subculture, which is mostly manifested as cultural deviation and unconventional tendency. Instead of unconditionally accepting the mainstream cultural traditions of the society, the network subculture group chooses or even creates values and behaviors that are in line with its own characteristics and needs, and uses this as a coordinate to measure and adjust its behavior and value. Fourth, diversity. The network is an open and pluralistic platform. The diversity of the network subculture group itself and the diversity of its manifestations[3-4].

4. The Chinese Unique Youth Subculture - Hanfu Culture

The youth subculture is currently popular in China. Several categories are mainly clothing styles (Chinese clothing, Lolita dress, JK uniforms, etc.), two-dimensional culture, street culture (skateboarding, hip-hop, rap, graffiti, DJ, etc.), LGBTQAS groups, Gothic culture, e-sports culture, etc., because it covers a wide range, so this article only extracts a class of Han clothing culture in the more popular clothing styles as the main argument.

4.1. The Historical Origin of Han-costume

With the theme and purpose of restoring the costumes of the Han nationality, the Han costume is a unique subculture in China. It is also known as the “traditional costume of the Han nationality”. It is also known as the Han crown, Han costume, and Chinese costume. From the Yellow Emperor's accession to the late Ming and early Qing dynasties, more than two thousand years have taken the culture of “from Huaxia to Han” as the background and leading thought, with Huaxia and Han etiquette as the center. The natural evolution has formed a traditional costume and accessories system with unique Han nationality style and character, which is obviously different from other nationalities. To a certain extent, Hanfu is the cultural symbol of China and the Han nationality. However, after Emperor Tai Chi ascended the throne in the Qing Dynasty, people were forbidden to wear Hanfu in the areas under his rule, and he was strictly required to cut off his hair and change it into a braid head of the Later Jin Dynasty. In other words, the Qing Dynasty had begun to prohibit the popularity of Hanfu before entering the customs, so that it could unify the Central Plains to provide governance samples in the future. It can be seen that Hanfu is to a certain extent the spiritual and cultural symbol of the Han nationality. On August 29, 1645 A.D., the Manchu regime issued a decree on changing clothes, stipulating that ' both officials and people should follow the system of this dynasty when their hair has been shaved. Since then, after the founding of the Han Dynasty, the development of the Tang and Song Dynasties, and the reset of the Ming Dynasty, the traditional costumes of the Han nationality have gradually faded out of people's vision.

The Hanfu movement has existed for a period of time after the demise of the Qing Dynasty, but more of it was at the beginning of this century. With the rise of China 's national strength and the awakening of some Chinese people 's awareness of the great power, a cultural revival movement with intellectuals and young people as the main body, the return of Hanfu as the starting point and the revival of Chinese culture as the goal. Since the beginning of the Hanfu revival movement in 2003,

skilled craftsmen have strictly followed the Hanfu left over by the ancients to imitate and innovate a batch of “modern” Hanfu.

4.2. The Development of Modern Hanfu

The landmark event launched by the modern Hanfu renaissance movement was that in 2003, Wang Letian, an employee of Zhengzhou Electric Power Enterprise, walked on the streets of Zhengzhou City in a dark dress with a train to show the charm of Hanfu to the public. The Hanfu colleagues believed that "the Han nationality's clothing has reappeared in the streets since it disappeared for 360 years", which was a great feat in their eyes. In the next 20 years, the Hanfu movement has gone through the process of rising stage (2003-2005), developing stage (2006-2008), and deepening stage (2009-present). Now, not only the ethnic consciousness of the compatriots in Hanfu has begun to awaken, but also the people around them have been deeply affected. They have begun to accept and love their traditional clothing of the Han nationality. They began not to fear the eyes of strangers, and bravely walked on the streets in kimonos, just as the Japanese walked on the streets in kimonos. It is not only the Han people who love Hanfu, but also many ethnic minorities and even foreigners have become the same robe of Hanfu. At the current in-depth stage, Hanfu lovers can be subdivided into "textual research school" (focusing on Hanfu clothing system), "reformist school" (focusing on Hanfu innovation and the integration of Chinese elements into the present), "visual school" (focusing on the display of Hanfu and the exploration of aesthetic value), "radical school" (minority groups with extreme opinions and fiercer rhetoric) and other schools.

5. The Development Way of Hanfu Culture from the Perspective of Micro Media

Micro media can simultaneously accept people's participation and communication in the media. It subverts the strict distinction between the sender and the receiver in the traditional media era. The mode of communication has developed from traditional one-way communication to two-way or even multi-directional communication. Through micro-media communication, the audience is no longer just passively accepting Hanfu cultural information. Everyone is a "media" that can be retrieved, accepted, released and commented. Especially with the rise and evolution of intelligent technology, digital technologies such as big data, cloud computing, machine algorithms, personalized recommendation, and artificial intelligence technologies have become more and more widely used in the media, which has greatly expanded the boundaries of the media and changed the communication scene, not only promoting the in-depth integration of the media, but also providing a convenient and efficient way for the general public to participate in the dissemination and interaction of Hanfu culture.

5.1. Using short video to spread Hanfu culture

In the process of communication, the Hanfu culture under the background of micro media can not only use traditional forms such as words and pictures to explain the Hanfu culture, but also use vivid and interesting short videos, micro movies and other audio-visual language symbols to introduce the Hanfu culture on the social platforms such as Bilibili (B station) and Douyin, so that the audience can more intuitively understand the history and development of Chinese Hanfu culture[5-6].

5.2. Using portals to promote communication

The Central Committee of the Communist Youth League set the third day of the third lunar month every year as the Chinese Costume Day, which was held in Xi'an. Thousands of gowns gathered here. As the main gathering place of youth subculture in recent years, B station launched a series of activities to encourage users to create on Chinese clothing day, such as uploading pictures or videos wearing Hanfu to give some encouragement funds.

On the day of 2020, the 3rd China Chinese Clothing Day Online Gala, co-sponsored by the China Youth New Media Association and Station B, officially opened. This is the first time that China Chinese Clothing Day-related activities are held online in the form of live broadcast. As one of the organizers, Station B also launched a three-day “Guofeng Twelve Hours” live broadcast program. This online Chinese clothing day party covers many circles of national style, shows the beauty of Chinese traditional culture in an all-round way, and revitalizes the Chinese traditional culture represented by Chinese clothing in a new form.

6. Conclusions

Holding ceremonies, exhibitions and other activities in the form of online, not limited to the traditional offline activities in the past, is not only interesting, the audience is wider, the audience is larger, and people are encouraged to actively participate in the interaction, but also can enhance the emotional identity and core cohesion of the whole society for traditional culture. Emotion is not only the energy of mobilizing groups, but also the adhesive of social integration. At the same time, online activities can also absorb various voices and cultures from different perspectives and levels in a more timely manner. While communicating with other cultures, they actively learn and learn from the excellent elements of other cultures, constantly enrich the connotation of their own culture, remove the dross in themselves, carry forward the essence of Chinese culture, and learn from others' strengths, focus on themselves, and bring forth new ideas, Strengthen the core competitiveness of our culture. In the context of multi-cultural coexistence, we should not only actively promote Chinese culture to the world, but also strengthen exchanges and mutual learning with other national cultures. In the process of learning from others' strong points, it can not only reflect the diversity and open and inclusive attitude of China's culture, but also show the deep foundation and fine tradition of respect, understanding, tolerance and pursuing the good in the long-term development of Chinese culture, providing experience and strategic strength for the enhancement of China's cultural self-confidence.

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