

Youth Popular Music Subculture Formation and Development in China: an Impact Analysis

Li Jia

*College of Music, Shanxi Normal University, Taiyuan, Shanxi, China
1146043158@qq.com*

Abstract: *It was the goal of this research to examine the influence of China's young renowned music subcultures. It also pointed up China's difficulties in integrating the subculture of young popular music into everyday life. To better understand subcultures and young culture, this study employed ethnography to get a comprehensive understanding of a cultural and social group. Popular music and its social significance are heavily influenced by young people, and this approach focuses on them. Homeostasis differs in terms of freedom and self-expression within the youthful popular music subculture. It is made up of a variety of significant indications, such as positive attitudes, social standards, slang, and hobbies. They are all quite well-structured and adapt well to the shifting social and cultural influences on Chinese youngsters.*

Keywords: *Youth popular music, Subculture, Youth subculture, Subculture formation*

1. Introduction

1.1 Background of the Study

In the context of subculture, adolescence is defined as a period of experimentation with self-expression and a break from the norms of society. Rather than a political virtue or personality, the young is exposed as a sociological, even demographic word. Those who are young have had a wide range of cultural experiences. Social positions are the battleground where actors deploy their cultural capital, according to Brake (1995). If they want to go further with their research, they may look at numerous social categories derived from media and popular culture and deeply embedded in a particular set of home reading experiences for youngsters (Levikova, 2004).

Chinese youth in the early twentieth century were believed by Wen Yiduo to be full of revolutionary zeal, but the book concludes that they now embrace the idea of "no more revolution." When it comes to China's economic and political return in the twenty-first century, the country's young people have a respectable education level, love mass consumption, and have a strong sense of national pride. One-party dictatorships in China, meanwhile, have grown into vast bureaucracies, strong armies and state-of-the-art rule-of-law apparatus. New and advanced methodologies are needed to analyze current Chinese youth culture's tools and practices in the face of these macro-changes.

When it comes to actual classroom practice, the assumption that teachers' views may "liberate" students via rational ideological critique has been questioned. Cultural globalization and the rapid movement of cultural and commercial capital, as well as electronically transmitted pictures should be of special concern to today's young, according to Lincoln (2012).

Using a variety of digital and interactive media technologies, today's youth engage in cultural and expressive activities, resulting in new forms of social participation. Education policies and advancements must also be seen in the context of the cultural experiences of young people both within and outside of schools, it is said (Chen, 2005).

Songs from well-known Western musicals and popular Taiwanese songs are both excellent starting points for getting a sense of what youngsters are interested in. In addition to the Les Miserables songs "Do You Hear the People Sing?" and "Any Dream Will Do," the 1988 Seoul Olympics theme song "Hand in Hand," and 1996 Atlanta Olympics closing song "Power of the Dream," students will also learn songs by Alan Menken and Tim Rice, as well as 'A Whole New World.' As a nod to the educational goals of the 2008 Beijing Olympic Games, sports-related music has been included into textbook materials. Luo Tayu's "Tomorrow Will Be Better" and other songs that promote individuality

rather than a traditional way of life are included in mainland Chinese textbooks despite political tensions between China and Taiwan. Jay Chow's song "Snail," which encourages young people to pursue their vocations against the odds, is the most divisive track on this album (Wong, 1992).

According to a survey of information on hip-hop artists, rappers, and other young groups that steal their lives from corporations, these communities are merely the socialization elevator in today's information culture. To lessen the intensity upon entry into public institutions, they serve as a completion of social reality. Music that is popular with today's youth is part of an actual musical culture that reflects the thoughts and actions of today's youth, allows for the consideration of youthful culture and the adaptability and creative environment to be taken into account in the existing cultural system.

1.2 Research Objectives

This study was intended to analyze the impact of youth popular music subculture formation and development in China.

Specifically, it seeks to answer the following questions:

- (1) How does the youth popular music subculture in China start?
- (2) What are the challenges of China in incorporating the youth popular music subculture into the life of the youth?
- (3) What is the impact of youth popular music subculture formation and development in China?

1.3 Significance of the Study

Rather from engaging in unethical activities, this research encouraged young people to participate in music. In today's young, popular culture impacts them both professionally and emotionally. While the influence of young popular music on older generations cannot be denied, urgent action is needed to address the ever-expanding and diverse ways in which this culture may be accessed. As a result, this will garner academic interest and become an important area of study for young people. This research will look at the importance of sub-cultural youth groups in China as a source of knowledge about popular youth music and the impact that this has on today's youth culture.

Studying the subcultures is important to society because they encourage excellent self-evaluation by encouraging meaningful interactions based on shared norms and values. A person may be a member of a subculture, just like a member of any other civilisation. Adequate socialization into a subculture is achieved by interaction with sub-cultural peers and mentors and the incorporation of sub-cultural styles and argot into one's everyday life. When individuals are socializing, they use social comparison tactics in which they compare themselves to those who are important (the in-group) while separating themselves from those who are not (the out-group).

2. Review of Related Literature

Both locally and internationally, young people are the primary target audience for popular music. Throughout the decades, generations of children have grown up listening to youth popular music, from those who listened to Teresa Teng's songs in bed in the 1960s and 1970s to those now who are devoted to J-pop, K-pop, and Western music genres. Youth popular music in China is so emotionally infused that it's reasonable to claim there is no psychological foundation or mass support for a revival if they want things to change. Repressed feelings that had been suppressed for 10 years were completely absent. Since its inception more than three decades ago, contemporary youth popular music has been a vehicle for individuals of all ages and socioeconomic backgrounds to express a wide range of feelings and create a wide range of emotions in them. Topics like "Emotion," which may be traced back to concepts like perception and ideology, are critical to any study examining the relationship between contemporary pop music for young people and its listeners. When asked whether or not youth popular music has an impact on their thoughts and feelings, the vast majority of young people interviewed said it does not; however, when asked if it is possible to say that youth popular music has an impact on them, they disagreed and said it had influenced them more or less (Cockain, 2011).

Until now, we had no idea that the conflicting views of Chinese youngsters on this topic had anything to do with the popular Chinese music of the time period. The term "ritualization" is used to describe their practice of engaging in popular culture since they not only accept but also accumulate

symbolic systems. It was not until we rethought research on western youth popular music culture that the development of contemporary popular cultures was put into perspective. These popular cultures not only process and use them at random, but also make symbolic systems stand out by giving them a sense of "significance" and extensiveness, transforming it into a complex of "reality/imagination" just as "rituals" suggest. Some youth popular music's settings may not necessarily evoke strong emotions in young people, but they do participate in self-identification via ritualistic identity construction (Mittler, 2013).

For example, China's recent reemergence of young popular music indicates that identity-building processes have also evolved. Following intellectual liberation and the strategy of reform and opening-up, almost all social beings were given such identities prior to the new period. While elite young writers with aspirations of illumination began to cry out "I do not believe" in hazy poetry after the trauma of those ten years had been soothed, the call of contemporary youth popular music (including those songs associated genealogically with the music) contains three ingredients: doubt, doubt, and more doubt. Music that is popular with today's youth is part of an actual musical culture that reflects the thoughts and actions of today's youth. An important part of the present cultural system is affected, allowing for the consideration of youthful culture, flexibility, and a creative atmosphere (Zou, 2005).

Higher Brothers are unique among Chinese rappers of the 1990s and early 2000s since they aren't just copying the styles of their western counterparts, as were the majority of their contemporaries. China's cultural landscape is everything but exciting when compared to what they have to offer. It combines elements of both the CCP-led systems: a tightly regulated communist state ideology and the dissemination of these principles by conforming and influencing pop culture in capitalist nations. While on the one hand a new generation of post-Tiananmen Chinese has emerged, the Higher Brothers represent a return to a more competitive market system (Cockain, 2011).

One of the most significant events in Higher Brothers' international recognition occurred when the band signed with the New York-based music label "88rising," which was founded to promote Asian-American artists. By signing with this label, the band was able to reach a wider audience in the United States as well as abroad. In the years thereafter, a large number of Chinese artists have sought to emulate his success. Many Germans and visitors from other countries who came to meet the Higher Brothers in Frankfurt would answer "88rising" when asked how they first heard about the organization. According to Zou (2005), the pioneers of this new generation, Higher Brothers, have had a significant impact on the genre's popularity. An episode of the reality series *Rap of China* debuted in 2017 in China. As a result of its unprecedented popularity, hip hop in China is now recognized as an important new medium for public discourse. In the last several years, hip hop has moved from the fringes of popular culture to become ingrained in the fabric of Chinese society. China's government also became aware of its growing popularity at this time and chose to get on board the cultural bandwagon at the same time. Their hip hop group, Chengdu Revolutionary, also known as CD-REV, is a subset of the Communist Youth League, a youth organization operated by the Chinese Communist Party.

Regardless of who they are, they all break away from their old selves. If you don't already know it, pop music has a distinct style from the music that came before it that allows today's teens to express their cultural identities. People who listen to certain kinds of popular music for young people don't necessarily mean they agree with the content, but rather a feeling that they're free to express themselves in a way that isn't constrained by what their ancestors liked. Their young popular music pleasure has to include an element of resistance and rebellion because of previously established identity structures. However, a deeper investigation reveals that this love is founded on their emotional and aesthetic needs. Young people's popular music reflects their personal lives more than their professional ones.

2.1 Theoretical Framework

As the global social economy and culture continue to change and new media such as the Internet become more influential, a new shift in identity creation has occurred both domestically and internationally. The term "reflexive identity construction" was used by academics Anthony Giddens and Ulrich Beck to describe the change in recognizing the influence of the emergence of adolescent popular music subculture. Due to their focus on the social study of modernity, we have a brief discussion of identity issues here, but we do not want to quote their specific presentation in works like *Reflexive Modernization* (Zhou, 2011) (Figure 1).

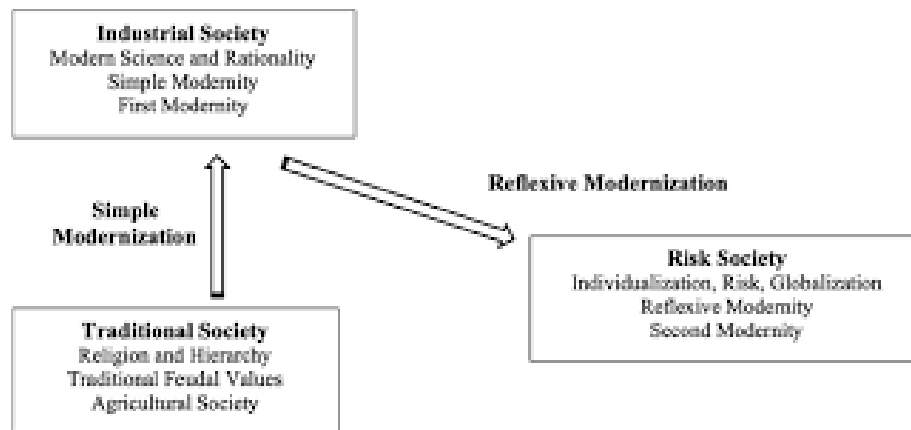


Figure 1: Reflexive Modernization

Both Ulrich Beck and Anthony Giddens place an emphasis on the first definition of reflective, which is self-refutation, whereas Ulrich Beck places an emphasis on reflection. As a result of modernity's enlightened and rationality-driven dominance, the relatively stable identity that established during the single or structured modernity process (or "early modernity," as some academics claim) is now curiously transformed into "self-resolution," as self-refutation indicates.

However, as self-reflection demonstrates, the formation of "cosmopolitan society" and "risk society" (or "late modernity") creates a world of greater variety, individuation, and openness, in which everyone's identity, while undoubtedly becoming increasingly blurred, is provided with more possibilities; that is to say, more significant uncertainty and risk.

Individuals must now choose an identity from among the numerous possibilities. Individuals now have to "make, present, and patch together their history" in order to define their own self-worth.

Fashion, popular culture, and "subcultures" of all kinds become major resources in the development of a self-reflexive identity. People may pick from a wide range of options supplied by society in a more private form of consuming, implementing a cultural activity that completely embraces the features of reflexive identity construction: "creating, staging, and cobbling together." There is an echo of Paul Sweetman in this activity of the fan culture in the "resurgence of sensuality and the emergence of effectuality-based forms of sociality." Michel Maffesoli and Zygmunt Bauman call this "neo-tribal" sociality (Sweetman, 2012).

Because of this, a "neo-tribal" sense of collective identity is emerging among young people via the establishment of fan groups for popular music. When it came to the study of modern dance music, Andy Bennett used Maffesoli's "neo-tribal" concept: To illustrate the more fluid and fragile nature of social relationships in today's society, Maffesoli uses the concept of tribes. More than a formal form of structure, "the tribe corresponds rather to a specific atmosphere, a state of mind, and is preferred to be portrayed by lifestyles that stress appearance and form," he writes.

"Providing a space for expressions of 'togetherness' based on articulations of fun, relaxation, and pleasure, the club setting can be seen as one of many forms of temporal engagement through which such neo-tribal associations are formed," Andy Bennett (2012) claims that a dance club is a vivid example of "neotribal." There is a growing trend in urban dance music venues to employ many rooms or floors to hold simultaneous dance events, allowing patrons to roam freely between them. This caters to clubbers' need to mingle with a range of various types of people.

"Imaginary communities" are formed with the assistance of contemporary media by people who have never met, even if they never really meet. As a result, members of these "communities" are free to quit or join other "tribes" and gain a new identity if their interests change. As Paul Sweetman puts it, "Neo-tribalism may ultimately be regarded as an aesthetic sort of sociality, emphasizing appearance and form' – as an expression of shared feelings and experiences." Certain places, things, or behaviors may take on iconic significance in this context, functioning as identification badges, verifying the existence of the group, and establishing communal links (Bennett, 2012). In a dance club in the United States, Andy Bennett saw a very similar kind of socialization, proving that the foundation of "neo-tribal" is always curiosity and passion.

3. Research Methodology

3.1 Research Designs

In this case, the researcher used an ethnographic, qualitative approach to gather our data. When it comes to the socially generated nature of reality, the tight relationship between researcher and subject matter, and situational restrictions that influence inquiry' it is a qualitative approach (Denzin and Lincoln, 2008). A key methodological approach in this study was ethnography, which focused on people and culture in naturally occurring settings or 'fields,' and thus captured the social meaning of those being studied, to examine the youth popular music subculture and its emergence and development, both of which have a significant impact on young people today. A considerable contribution to academic study has been made by this.

3.2 Respondents

Participants in this research were chosen to describe their personal experiences in the emergence and growth of the adolescent popular music subculture.

3.3 Data method collection

When doing research, a researcher conducts interviews and gathers additional information from academic publications accessible online and in the library. However, internet resources can identify the youth popular music subculture and its creation and evolution, which has a direct influence on today's young people. Using this tool helps students learn about the theory and current and previous studies on how to conduct an effective and thorough activity in their classmates.

4. Results and Analysis

4.1 History of youth popular music subculture in China

China's young popular music subculture is exemplified by Teresa Teng's imitators and aficionados. Teresa's gentleness and sweetness in ballad performance appealed to mainlanders' (especially younger ones) need for comfort and aesthetics, even if her singing was no longer trendy in Hong Kong and Taiwan in the late 1970s and early 1980s. The late 1970s and early 1980s witnessed a resurgence of young popular music, which began discreetly with cassette tapes invading mainland China from Hong Kong and Taiwan, with Teresa Teng's being the most prominent. When she sang, her lyrics were clear and honest, and the live band supporting her played a rapid melody.

For the people who had risen from the horror of the Cultural Revolution, this "light and lyrical music met perfectly the urgent desire for aesthetics" that the government had approved in particular" (Ju, 1993). Teresa Teng's popularity and position on the Chinese mainland is based on a fundamental desire for feeling that has been shaped by history. A lack of copyright understanding led to various singers claiming to be "Teresa Teng II," including today's "divas" (Faye Wong, Tian Zhen, Na Ying, and so on) emerging in the growth of mainland youth popular music. Teresa Teng's impersonations of their hallmark songs are tough to distinguish from the various cover versions. A transition in identity awareness occurred when "private—individual" identity created from daily emotions replaced the former social identity of "unity" and "revolution-class" that was killed or destroyed by such music. That freshness and lack of vulgarity may be observed in everything from basic cover versions of Taiwanese college folk melodies to composing independently as well. It is time for the world to be filled with love (Zhou, 2002).

Contrary to what has been said earlier, Taiwanese college folk songs are still an important source for contemporary Chinese music despite their reluctance to be included in the industry's production system. For example, Taiwan campus folk songs had a huge effect on contemporary Chinese music in the wake of commercialized pop music from Hong Kong and Taiwan, such as Teresa Teng's songs. Even before the "folk fever" of 1994, the influence could be detected in songs labeled "intermediate tone" (a phrase established by famed Chinese music critic Li Wan to describe music that links discreetly with ideology while meeting national demands for aesthetics and emotional expression). Traditional folk songs, unlike Teresa-Teng-styled romance-themed songs, held that "human nature" was intrinsically tied to individual expression.

Encapsulated in songs such as "Let the World Be Full of Love," which was written to honor World Peace, and "We Are the World," which was written in the United States, as well as Taiwan's "A Better Tomorrow" (Mingtian Hui Genghao). The "I" and the "you" in these songs were not the same as those "you and I" in love-themed popular songs since the writing of such songs was evidently for the benefit of the public. Even though Teresa Teng and her imitators were singing *The Moon Represents My Heart* (Yueliang Daibiao Wode Xin), they were just singing about the "I," no matter how loving, as a theme of "private—individual." "No matter whether you and I once knew each other," sung by Taiwanese campus folk singers like Guo Feng (lyrics from *Let the World Be Full of Love*), symbolizes humanistic and public awareness, or, to put it in another way, the identity of "public—individual" and awareness for a "bigger self" in Taiwan. There was a substantial part of this "greater self" that remained and even grew into other areas, such as the Northwestern style (a kind of youth popular music that originated in China's Northwestern province). The "revolution—class" identity that had existed before to the new era had dispersed. The music of the 1980s, as exemplified by "With Nothing at All (*Yiwu Suoyou*)," is the final choice.

In the song and its writer/performer Cui Jian, some saw a "perfect... combination of individual heroism and collectivism for revolution" (Zhang,1999), while others saw the destruction of "revolution" myths and the subsequent intertwining of ecstasy and despair for sacrilege and the yearning and bewilderment of youth. "A true man does not want or expect others to prepare everything for him and so he is free to follow what he wants," says one new ideal of the human nature. According to the aforementioned readings, the psychological void that occurs during the period of societal transition between the clinging old ideology and the blossoming new one is shown in *With Nothing at All*. When new values and viewpoints were not yet established, people felt a feeling of loss because they were left with no one to turn to when they needed it most. As a result of this, Cui Jian's rock music exhibits a value dilemma: intellectually, it challenges "revolutionary" concepts, but symbolically, it resists abandoning the traditional "revolutionary" style. Cui himself said that he was still "Balls under the Red Flag (*Hongqi Xiade Dan*, an album and song title of his)" and had "no aim and no stronghold" despite having to begin "A New Long March" and bearing the ideological birthmark of the preceding time.. (de Kloet, 2005).

As a result, we learn that in the field of rock 'n' roll, the most rebellious form of youth popular music, Cui Jian inherits the tradition radically, implying that beneath the surface of *With Nothing at all* is a sense of confusion and loss of identity so strong that some mistook it for an endorsement of emerging private business, as the unprecedented social group generated by the just-formed private business. *Balls under the Red Flag* had a more "public—individual" self-awareness than *Let the World Be Full of Love*, but it was still a step apart from it. Some of the most important concepts in Cui Jian's rock can be boiled down to a profound and intense self-reflection, yet underlying the "I," a sense of self-division coexists and rejects both the identity of "private—individual" and the identity of "public—individual."

When it comes to adolescent popular music, we may claim that it represents more of a "private—individual" identity than ever before. Despite a short heyday in 1993, China's rock 'n' roll rapidly faded into obscurity. The fact that it went underground at all was made worse by the fact that rock 'n' roll critics outnumbered rock 'n' roll enthusiasts among teens. Black Panther Band, whose lead singer Dou Wei screamed, "I have no place to hide" (lyrics of the song *Wudi Zirong*, translated to English as *No Place to Hide*), was the year's most commercially successful rock band (Thrasher, 1981).

This remark differs significantly in subject and identity from Cui Jian's "I have nothing at all." There is a difference between the "I" in Dou Wei's statement, "Do not talk too much when you know what you and I are seeking for," and the "I" in Teresa Teng's love songs. Even if Mao Ning (Chinese male singer) and Yang Yuying (Chinese female singer) play love songs in pseudo-urban, pseudo-country, or any other style, they acknowledge the "private—individual" identity (Blackman, 2005).

Regardless of who they are, they all break away from their old selves. If you don't already know it, pop music has a distinct style from the music that came before it that allows today's teens to express their cultural identities. People who listen to certain kinds of popular music for young people don't necessarily mean they agree with the content, but rather a feeling that they're free to express themselves in a way that isn't constrained by what their ancestors liked. Due to the existence of the previously described identity structures, it is impossible to disregard the element of resistance and rebellion in their young popular music pleasure (e.g., rock 'n' roll). However, a deeper investigation reveals that this love is founded on their emotional and aesthetic needs.

4.2 Challenges to incorporating the youth popular music subculture into the life of youth

Youth subcultures have long piqued the interest of both the media and academics. It is hardly unexpected, given that young subcultures are frequently very prominent and are often to blame for moral panics. Second, adolescent cultures are seen to be "the result or pinnacle of societal change, or a barometer of future changes." [As a result, youth became the subject of sociological, cultural, and psychological studies throughout the twentieth century's social, economic, and political upheavals. For various theoretical perspectives, the notion of subculture has been an appealing paradigm for explaining and analyzing adolescents' individual and collective behaviors in sociology. Every succeeding paradigm has attempted to critique or demonstrate its supremacy and authority over earlier understandings (Cai, 2006).

Phil Cohen's essay "Sub-cultural Conflict and Working Class Community" serves as the foundation for the CCCS's subculture theory (Centre for Contemporary Cultural Studies). In the study of youth subcultures, his approach called for three dimensions of analysis: historical analysis allowed for the examination of class fractions; structural or semiotic analysis allowed for the study of the system of style, dress, slang, and rituals; and ethnographic analysis explained the sub-cultural group's daily practices. Cohen's theory is similar to the early Chicago School's ecological viewpoint in that it is concerned with the particular organization as well as social structure and historical change. Cohen researched East London adolescents in the early 1970s. He was fascinated by the changes that occurred in working-class neighborhoods throughout the 1950s and 1960s. The patterns of housing and work altered, resulting in the loss of the community's cultural traditions. Cohen attempted to explain the emergence of youth subcultures as a result of interaction between the parent culture, rooted in production relations and clinging to nostalgic class loyalties and traditional working-class puritanism, and the hedonist, consumer, mass-mediated culture (Chua et al, 2004).

Phil Cohen popularized the concepts of 'imaginary interactions' and magical solutions' in the subculture. He contended that adolescents acquire an artistic style as a way of dealing with their circumstances and rejecting society's prevailing ideals. Cohen, according to Blackman, viewed young subcultures as a language and thought their aesthetic was fictitious. Working-class kids were regarded as the result of conscious awareness of their socioeconomic status. The tensions of modern capitalism were felt by the working class in the workplace and addressed in leisure via the embrace of opposing lifestyles in an 'imagined reality.' The style of youth subcultures was real because it reflected their conflicting social situation, but young people were not completely conscious of this suppression. The young were unable to resolve class conflicts because efforts to address material issues took the working class felt that in the realm of pleasure, pride. Working-class adolescents used their sub-cultural style to articulate and magically resolve ideological conflicts concealed or unresolved in the parent culture (Dai, 1999).

Although the phenomenon of youth culture has received the most widespread academic and popular attention during contemporary history beginning with the end of WWII and the emergence of the leisure and consumer industries, the historical legacy of youth culture spans a much longer period. They describes a style-based gang of young apprentices in London during the 17th and 18th centuries who were renowned for their drinking habits and other kinds of disorderly conduct in city streets. Similarly, some researchers allude to aesthetically different youth organizations in northern England throughout the late nineteenth century and the interwar years, such as it finds similar historical tendencies in aesthetically spectacular youth cultures in Germany throughout the early twentieth century. Young culture is, therefore, not just a product of the post-Second World War consumer boom, even though there is little question that socioeconomic changes and technological advances in the West during that era had a major influence on the character of youth culture from that moment forward.

The notion that subcultures are sustained via the contact of members nearby has had a long-lasting impact on the notion that subcultures are relatively geographically restricted. However, it retained a psycho-social orientation to an adolescent culture that minimized the impact of communication phenomena. On the other hand, geography was supported by academics throughout the CCCS (Centre for Contemporary Cultural Studies) era of sub-cultural theorizing before being questioned later by the emergence of concerns about translocalism and globalization.

4.3 Impact of youth popular music subculture formation and development in China

Subculture formation and growth among young people in China has implications for their rights and loyalties. Changing the reasoning would give them a feeling of belonging and responsibility, which

would lead them to experiment with new rules. Table 1 shows the responses of the respondents.

Table 1: Impact of youth popular music to the respondents

Respondents	Response
1	<i>"For me, music contributes to the overall experience of listening and allows me for a deeper understanding and appreciation for the art."</i>
2	<i>"My stand will be there is a large part of developing one's musical identity that understand the popular music that exists within the subculture and have greatly impact to our lives."</i>
3	<i>"I find myself relax, better person and feel comfortable when I listened to music and feels great and I will tell these to my future children."</i>
4	<i>"It feels great when I heard music and makes me relax."</i>
5	<i>"Youth music makes my world more relax than ever especially when I heard my favorite songs."</i>
6	<i>"Youth music lightens my mood and reduces my stress especially nowadays."</i>
7	<i>"Youth music helps me work out more efficiently."</i>
8	<i>"Youth music makes me heal my internal spirit."</i>
9	<i>"Youth music helps me to communicate my thoughts and feelings."</i>
10	<i>"Youth music can improve memory and build staying power."</i>

As soon as Rock Around the Clock was originally shown in Britain in 1956, a series of small riots occurred (De Kloet, 2005b). A large number of adolescents were detained and punished for hostile or disrespectful conduct as they exited movies in numerous major cities. Rock Around the Clock elicited even more dramatic responses throughout Europe than it did in the United Kingdom. Police deployed water cannons to suppress the violence in Hamburg, West Germany, where vehicles were overturned and shopfronts and street signs were destroyed. To express their right to view it, "young people came to the streets" in the Netherlands, where it had been prohibited in numerous large cities. In addition to Toronto, Sydney, and Auckland, New Zealand, there were reports of disturbances (Bennett, 2012). Heavy metal and punk followed in the footsteps of rock'n' roll, which is no exception. There is a difference between using popular culture as a form of resistance and using it to create a self-image that is distinct from the preceding generation's, according to Bennett. According to him, postwar consumerism allowed young people to "break away from their old class-based identities [and] embrace new, self-constructed forms of identity" (Bennett, 2012).

Social beings anticipate, accept, and recognise them as a part of their social identity (Zhang, 2006). Identity is a social being's "place" in society, according to this evidence. However, its meaning is determined by the complex social relationships and the human "the subjectresponses" to them. Scholar When it comes to defining "identity," Tao Jiajun breaks it down into individual, communal, self, and societal identities. This was the result of popular music subculture establishment and growth among Chinese youth. First and foremost, individual identity refers to the way people identify with one another and with certain cultures. Cultural organizations' capacity to operate during identification causes people to actively or passively engage in cultural behaviors in order to actualize their identity. Second, when we talk about collective identity, we're referring to the process through which members of a culture choose between two cultural subgroups. Being exposed to a variety of civilizations, the cultural subjects must identify with one culture and despise the others. Thirdly, the philosophy of enlightenment, phenomenology, and existentialism is interested on self-identity, which emphasizes the self's psychological and bodily experience as its heart.

Fourth, sociology and cultural anthropology study social identity, which emphasizes human social characteristics. Social identity may contain both individual and communal identities, but the self's psychological and bodily experiences should not be discounted" (Tao, 2004). Identity may be broken down into a series of more straightforward, yet still relevant, questions— "What am I? What country am I from? What should I do now?" However, the eras in which they live have an impact on their quests and solutions to the situation. Being endowed with an identity may be broadly stated as a process that progresses from "being formed" to "being formed." In premodern periods, social creatures' identities are often "endowed." Examples include "noblemen" and 'peasants,' as well as "superiors' and "inferiors."

Table 2: Identity and Music

Respondents	Response
1	<i>"The vast quantity of music accessible may be problematic, since sub-genres and sub-movements continue to mix and overlap, making self-identities even more difficult to distinguish nowadays."</i>
2	<i>"I fell free as a bird; I can express my way of thinking, my lifestyle. I found my identity in engaging popular music nowadays."</i>
3	<i>"The purer the sub-cultural manifestation with the music's message, the more effective it is to us. As a result, the popular music generally concerned with preserving the music's artistic integrity. In fact, new sub-cultural demands necessitated new modes of self-expression, resulting in a sub-cultural change."</i>
4	<i>"Sub cultural emotional states can bring us more self-awareness."</i>
5	<i>"The creative arts allow us to check in with our mental well-being and emotional state."</i>
6	<i>"Active participation in playing youth music and music appreciation has been shown to increase self-esteem."</i>
7	<i>"Improve cognition and enhance learning and memory in other studies, it makes sense that perhaps it has an impact on creative thinking."</i>
8	<i>"Popular music has the ability to evoke powerful emotional responses in listeners."</i>
9	<i>Popular music motional states can bring us more self-awareness."</i>
10	<i>"Popular music will influence your beliefs and may enhance your thinking."</i>

Social interactions are being reformed by capitalism, which liberates and liberates. Depending on one's circumstances or the kind of job one does, one's social class has become more fluid in contemporary society. Classification is based on "wealth and education." Class is not governed by legislation, but rather by the concept of "consumption and consuming aptitude," which finally leads to the conclusion that class divisions are created among social beings based on their property and production connections (De Kloet, 2010). A person's identity was predetermined by their lineage and could not be changed once they were born into it. Societal identities were defined by the feudalistic production system and the necessity for capitalist growth, which resulted in fluidity in identity building when individuals broke away from their "endowed" pre-modern identities and began to recognize alternative identities. Pre-modern hierarchies are constructed in accordance with the needs and rules of politics, as Marx noted in "Critique of Hegel's 'Philosophy of Right,'" "it makes him an animal whose existence instantly matches its predetermined nature" (Marx, 1956). Feudalism has been abolished in the contemporary world since then. Hierarchies become "a division of the masses whose growth is unstable and whose very structure is arbitrary and in no senses and order."

Table 3: Thoughts on the Influence of Popular Music

Respondents	Response
1	<i>"If I do not have no specific message or a personal message rather than a collective message, I am free to utilize any musical style or musical genres."</i>
2	<i>"Music may change at in any direction, but it will remains to me as one of norms of society since it is bound by sub-cultural norms."</i>
3	<i>"I believed that the main influence of subculture popular music was it used to come from art and musical movements because those were the youth forms of expression to express ourselves."</i>
4	<i>"Music has and always will affect the culture of the world."</i>
5	<i>"The connection between culture and music ensures people's existence, and music contributes to that objective by bringing people together."</i>
6	<i>Popular music has always served as a mirror to the world, reflecting what is going on around us, and music, perhaps, influences society like no other art form."</i>
7	<i>"Music has the ability to impact our society on a cultural, moral, and emotional level."</i>
8	<i>"Musical preferences and familiarity begin in childhood and continue through adolescence and maturity."</i>
9	<i>"Songs and music reflect a society's history, values, customs, and mindset."</i>
10	<i>"Music is distinct in each culture, but they all have one thing in common: music is essential because it allows you to celebrate cultural customs, connect with others, discover your identity, and learn a language."</i>

Table 3 reveals their thoughts on the influence of popular music on the formation and development of new behaviors and personalities.

Identity creation procedures have changed at numerous points in human civilization, although never on a wide scale. The influence of cultural symbols began to grow as the process of identity creation changed. Literary and art criticism were both promoted to a larger audience and received funding from feudal lords to maintain young cultural hegemony.

5. Conclusions

Because of this study's focus on popular music's influence on young people, the findings revealed the extent to which Chinese youth prefer various styles of youth popular music in their daily lives, the relationship between their preference for popular idols and their musical education, and their attitudes toward learning youth popular music in school music education. Despite its demise, the youthful popular music subculture serves as a powerful icon of Chinese youth life and culture, even now. In current Chinese media, this subculture has almost become a myth since it is often extolled by youthful members in an increasingly nostalgic manner.

When it comes to Chinese youth popular music, self-identity is so widespread that the other two are inexorably linked to it. In addition, the effect of this popular music on young people's conduct will elicit automatic reactions. Getting influenced also refers to the idea of looking for the features of new popular music in order to better understand what influences it and how it does so. An emotional identity of youth is an important factor in understanding young people's interest in popular music, as this research demonstrates.

Acknowledgement

This study is funded by Research Project Supported by Shanxi Scholarship Council of China (2020-093).

References

- [1] Bennett, A. (2012). *Cultures of Youth popular music*. Trans. Qu Chuangliang. p.15. Beijing: Beijing University Press.
- [2] Blackman, S. (2005). *Youth subcultural theory: A critical engagement with the concept, its origins and politics, from the Chicago school to postmodernism*. *Journal of Youth Studies*, 8(1), 1-20.
- [3] Brake, M. (1995). *The Sociology of Youth Culture & Youth Subculture in America, Britain and London*. London: Routledge & Kegan Paul.
- [4] Cai, Y. (2006). *State and Laid-off Workers in Reform China: The Silence and Collective Action of the Retrenched*. Abingdon: Taylor & Francis.
- [5] Chen, S. W. (2005). *The rise and generic features of Shanghai popular songs in the 1930s and 1940s*. *Youth popular music*, 24(1), 107-125.
- [6] Chua, B. H. (2004). *Conceptualizing an East Asian popular culture*. *Inter-Asia Cultural Studies*, 5(2), 200-221.
- [7] Chun, A., Rossiter, N., & Shoemith, B. (Eds.). (2004). *Refashioning pop music in Asia: cosmopolitan flows, political tempos, and aesthetic industries*. London, U.K. and New York, NY: Routledge.
- [8] Cockain, Alex. 2011. *Young Chinese in Urban China*. London: Routledge.
- [9] Dai, J. (1999). *Invisible Writing: Cultural Studies in China in the 1990s: 90*. Jiangsu Peoples Press.
- [10] De Kloet, J. (2005a). *Sonic sturdiness: The globalization of "Chinese" rock and pop*. *Critical Studies in Media Communication*. 22(4), 321-338.
- [11] De Kloet, J. (2005b). *Youth popular music and youth in urban China: The Dakou generation*. *The China Quarterly*, (183), 609-626.
- [12] De Kloet, J. (2010). *China with a Cut: Globalisation, Urban Youth and Youth popular music*. Amsterdam: Amsterdam University Press
- [13] Denzin, K. and Lincoln, S. (1997) *Strategies for Qualitative Inquiry*, 2nd ed., London: Sage
- [14] Ju, Xi. (1993). *20 Century's Chinese Music*. p.124 Qingdao: Qingdao Press.
- [15] Marx, K. (1956). "Critique of Hegel's 'Philosophy of Right'", in *The complete works of Marx and Engels, Vol.1*.p.346 Beijing: People's Publishing House

- [16] Levikova, S. I. (2004). *Youth Subculture*. Moscow: Fair-Press
- [17] Lincoln, S. (2012) *Youth Culture and Private Space*, Basingstoke: Palgrave.
- [18] Maffesoli, Michel. 1996. *The Time of the Tribes: The Decline of Individualism in Mass Society*. London: Sage. 17, 139-145. Print.
- [19] Mitler, Barbara. 2013. *A Continuous Revolution: Making Sense of Cultural Revolution Culture* Cambridge, MA: Harvard University Asia Center.
- [20] Sweetman, P. (2012). "Tourist and Travelers? 'Subcultures', Reflexive Identities and Neo-Tribal Sociality". Ed. Andy Bennett et al. *After Subculture: Critical Studies in Contemporary Youth Culture*. pp. 97-98. Beijing: China Youth Press.
- [21] Tao, J. (2004). *An Introduction to Identity*. Foreign Literature. No.2 Zhang, J. (2006). "Identity: the social allocation and identification of civil rights". *Studies on Identity*. Ed. Zhang Jing. Vol.4. pp.4-9. Shanghai: Shanghai People's Publishing House
- [22] Thrasher, A. R. (1981). *The Sociology of Chinese Music: An Introduction*. *Asian Music*, 12(2), 17-53. <https://doi.org/10.2307/834055>
- [23] Wong, I. K. F. (1992). *The music of China*. In Nettl, B., Capwell, C., Bohlman, P. V., Wong, I. K.F., Turino, T. (Eds.), *Excursions in world music* (pp. 70-104). Englewood Cliffs, NJ: Prentice Hall.
- [24] Zhang, X. (1999). "Cui Jian: the Great Bastard of Our Times", *Southern Metropolis Daily*. Sep. 14th.
- [25] Zhou, X. (2011). *The Displacement of Critique: Gramsci and the Turn of Cultural Studies*. p15. Beijing: China Social Sciences Press.
- [26] Zou, H. L. (2005). *Patriotic songs sing more individualist tune*. *China Daily News*. Retrieved from http://www.chinadaily.com.cn/english/doc/2005-03/17/content_425967.htm