

Research on the New Mode of Communication of Mainstream Culture under the Background of Youth Subculture

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Abstract: *The online youth subculture has built an interactive platform between mainstream ideology and youth groups to a considerable extent. With the maturation of new media, mainstream culture in the new era should take the initiative to establish communication and dialogue with youth subcultures, correctly grasp its underlying motivations, put forward a guiding approach, promote cultural diversification and cultural innovation, and consolidate the mainstream ideology leading role.*

Keywords: *Youth subculture; Mainstream culture; Out-of-the-circle dialogue*

1. Introduction

In recent years, with the rapid development of new media technology, relying on the efficiency and convenience of the Internet, the youth subculture has flourished, and e-sports culture, two-dimensional culture, national style culture, figure culture, folk culture, Internet celebrity culture, etc. have emerged. diverse network subcultural landscapes. The youth subculture expresses the unique youthfulness and creativity of the younger generation. These emerging online youth subcultures have had a great impact on young people and the whole society, and have attracted the attention of all sectors of society. The communication and mutual understanding between the mainstream culture and the network subculture is "breaking the wall", and the youth subculture is no longer the babble of "secondary" teenagers, but has become an urgent need of politics, capital, academia and the media. "Out of the circle" has become a craze.

2. The upsurge and turn of youth subculture out of the circle

2.1. The circle of utopia

Facing a society with established rules and the law of survival of the fittest, the way for contemporary youth to relieve stress is no longer to resist the so-called authority, but to gather together through common interests through the Internet to form a subcultural circle as a place for spiritual sustenance. Floor. In such a circle, they can temporarily withdraw from their roles in the real world, release their nature, vent their repressed emotions, and take off their masks to communicate. It can be said that the existence of circles provides a "Utopia" for the youth and a sustenance for the spirit. To a certain extent, social stability has also been maintained.

2.2. Resist mental weakening and present entertainment qualities

The existence mode of the youth subculture formed in the new media environment has changed from offline to online, and the communication mode has changed from one direction to multi-directional interaction, which finally evokes the new practical significance of the youth subculture. The most typical of these is the weakening of the "resistance" spirit of the youth subculture.

Early research on subcultures focused on subcultural groups brought together by alienated identities, but today, many subcultural groups can be viewed as communities formed when people of different classes and interests reconstruct their sense of community. The members of this circle can come from all over the world, and the reason they get together may be just because of a singer or an anime IP, and some people in one circle may be loyal members of several circles at the same time. Such a cultural circle that combines interest and fate rarely has "exclusive" resistance, because the object of resistance

is ambiguous, and occasionally it is only diluted in entertaining expressions by means of irony, self-deprecation, and ridicule.

2.3. Strengthening sociality , combining entertainment and cultural communication

Communication circle is a kind of social communication that is connected by individual identity to collective identity, and the circle communication formed based on the sense of identity is the main communication method in the current society. The online youth subcultural circle exists to a large extent as a social platform. As a social animal, human beings need social approval from others. As a marginal culture of society, youth subculture is destined to be a niche culture. In the age of traditional media, it is not easy to find like-minded partners due to space constraints. The emergence of the Internet in the new media era has broken this situation, and the sub-cultural circles combined with interest and fate provide a place for people to find social identity. In such a virtual community, young people can discuss some topics that are not recognized by the mainstream culture of their parents, and get affirmation and support from strangers. The subcultural layer of the Internet plays a role similar to a social platform, becoming a place for young people to exchange hobbies and gain social recognition.

3. Competition and harmony between new media and traditional media under the youth subculture

3.1. The positive effect of online youth subculture on mainstream ideology

3.1.1. Carrier function: construct an interactive platform between mainstream ideology and youth subculture

The online youth subculture is the medium of communication and dialogue between young people's values and mainstream ideology. ^[1]The fusion of youth subculture and dominant culture constructs the lifestyle and cultural connotation of contemporary youth. After enhancing the empowerment of intelligent technology, the dissemination of mainstream ideology in cyberspace must adapt to the aesthetic habits and identities of young people in order to adapt to the new dissemination order. For example, "danmaku" is an emerging interactive element on online social platforms, which is instant and interactive. This emerging element can not only highlight the unique temperament of the youth group, but also derive a variety of cultural forms to meet the innovative needs of traditional mainstream cultural dissemination.

In addition, youth subcultures actively create an enabling environment for acceptance of mainstream culture. In the "second creation" of the dominant culture by the youth subculture, through the combination and adaptation of various elements, the mainstream culture will bring a new dynamic form and break the existing labels. Through benign interaction with youth subcultures, mainstream ideology will continuously update its communication mode, add youthful elements, shorten the distance with young audiences, and provide a good opportunity for young people to accept mainstream ideology.

3.1.2. Emotional increase: enhance the image charm of mainstream ideology

In the process of leading the mainstream culture education, its good image structure should be realized by relying on stable communication relationship and rich emotional penetration. Compared with the serious and stereotyped impressions that are easy to form in the communication of mainstream ideas, the animation "Those Things About That Rabbit That Year" is a major innovation in the communication form of mainstream culture in the network communication. Its animated characters replace actors, combined with real and rich historical stories, telling the great achievements of the Communist Party of China in leading China's revolution, construction and reform, which has produced a good response in the youth group. Mainstream ideas and excellent culture use the "packaging" of various elements, which are easily accepted by the youth group in form, and realize the educational function of mainstream ideas, so that the image charm of mainstream ideas will continue to bloom.

3.1.3. Second creation: user self-expression and emotional resonance

German literary theorist and aesthetician Jauss believes that the aesthetics of reception regards the reader as the center. Among the authors, works and readers, the reader is not only the recipient of the work, but also can be a creator. The work is usually a summoning structure full of uncertainty. During the process of accepting the work, the recipient actively participates in the re-creation of the work. The

"blank" and "uncertainty" in the work require the audience to combine their personal growth experience, life experience and the era they are in. Therefore, different groups of people have different interpretations of the connotation of the works, showing a diversified understanding.

Taking the original work as the blueprint, editing and processing the work to form its own unique style, or combining and editing several related works to reconstruct the storyline is the second creation of the work. On the bilibili website, user-generated videos account for 90% of the total video playback on its website. Many of the content productions are collages and adaptations based on original works, and secondary creations with youth subcultural elements added.

Second creation is also a creative activity centered on the recipient, which is different from the traditional media information production method. Users can customize the theme of the video to show different styles, which makes many second-time creations have richer connotations and higher click-through rates than original works. For example, there is a video on the bilibili website called "Monologue of Pai Daxing". At present, this video has 79 million views. The video reorganizes the familiar "SpongeBob SquarePants" cartoon clips, adjusts the language order of the characters, and adds speed and tone, repetition and other elements, together with rhythmic music, its videos have been widely broadcast and disseminated.^[2] But among them, ghosts and animals are just an emerging art form. The reason why people love this video is the reflection on the pursuit of life, the definition of value, and the measurement of righteousness and benefit. People can get spiritual healing in the video. Some netizens even commented that "see it once a day to prevent depression". Le Pen believes that repetition is a very important way of expression, in which the emotional identity between groups can be achieved. Personalized videos that add users' subjective colors are easy to form resonance and cultural identity, and add cultural diversity to personal processing. Such high-quality secondary creation videos have also been continuously launched with the growth and progress of the youth subculture, and have been widely recognized.

New media technology promotes the dissemination of network subcultures and builds new expressive spaces. The audience expresses their views through various media. Subcultures such as "barrage" and "expression packs" have their own unique cultural styles and younger discourses. The model has been accepted by more users under the dissemination of new media technology, and its subcultural "resistance" color has been eliminated.

3.2. Practical strategies for mainstream culture to lead youth subculture

3.2.1. Vision fusion: subculture merges into mainstream culture

The realization of the value of subcultural works must be finally realized through the process of cultural acceptance. Users need to obtain emotional sustenance, vent or sublimation in the acceptance activities, and the recipients obtain aesthetic pleasure and self-satisfaction in the process of appreciating the works. Our unique revolutionary culture and excellent traditional Chinese culture are the unique culture of the Chinese nation that has been continuously formed through inheritance and innovation, which is more likely to lead to cultural awareness, cultural self-confidence, and resonance. The integration and development of mainstream culture and subculture can also make the subculture more stable and far-reaching.

Network subculture groups use a unique way to communicate with mainstream culture, promote network subculture to a broader space, and have dialogue and communication with mainstream cultural audiences. At the New Year's Eve party at Station B, programs such as "Steel Torrent March" and "Proud Boys" combined red culture with two-dimensional language, showing strong vitality. The user sent the bullet screen "I have no regrets in this life to enter China, and I will be Chinese in the next life" through subcultural language, expressing the sincere feelings of the youth group for the motherland, and realizing the collective emotional appeal of the youth.

3.2.2. Focus on the production and integration of soft content

In recent years, the mainstream media are constantly updating the content and form of communication. While disseminating the mainstream orientation, the "Communist Youth League Central" has added hot topics and dissemination forms of young people in today's Internet environment to enhance the readability of the content. In addition, mainstream media often try to export social expectations in the form of subcultures, such as disseminating social governance content in subcultures such as games or animations, so that audiences can better understand mainstream culture. In media selection, television, newspapers, magazines, and social network platforms change the logic of single

language, jointly build a communication matrix and a multi-dimensional system of information transmission, integrate content into more subdivided communication platforms, and achieve the accuracy of information transmission.

Since 2018, the State Administration of Press, Publication, Radio, Film and Television has successively issued relevant regulations on regulating the dissemination of subcultures, which shows that the government has gradually attached importance to the ecological development of online subcultures and brought them into the scope of supervision. The control of the Internet subculture does not mean the disappearance of its cultural value. On the contrary, the Internet subculture has gained a broader space for development in the exchange and dialogue with the mainstream culture.

4. Mainstream culture leads the communication strategy of online youth subculture

The communiqué of the Fifth Plenary Session of the 19th Central Committee of the Communist Party of China pointed out that it is necessary to "adhere to the guiding position of Marxism in the field of ideology, strengthen cultural self-confidence, insist on guiding cultural construction with socialist core values, strengthen the construction of socialist spiritual civilization, and focus on raising the flag and gathering together. The mission and task of promoting people's hearts, cultivating new talents, revitalizing culture, and developing image, promotes the unification of meeting the cultural needs of the people and enhancing the spiritual strength of the people, and promotes the construction of a socialist cultural power." Leading the online youth subculture with mainstream culture is the proper meaning of building a socialist cultural power. There is a relationship of mutual shaping and construction between the online youth subculture and the mainstream culture. As the interaction between the two increases, the dialogue space between the online youth subculture and the mainstream culture is further expanded, and it also leads the online youth subculture for the mainstream culture. Offers more possibilities and broader avenues.

4.1. From "confrontation" to "dialogue", play the leading role of mainstream culture

At present, the online youth subculture has gradually changed from "niche" to "general". Phenomenal subcultures such as "Li Ziqi's over 20 million overseas fans have become a business card of China's overseas culture" and "Hanfu culture quietly sparked a national trend" frequently appear. , has become an indelible part of youth culture. In the context of traditional cognition, it is obviously not conducive to the development of cultural diversity to adopt a critical attitude of "killing subcultures with one stick" . When we further clarify the psychological appeals and value needs of young people behind the phenomenon of Internet subculture, and look at the cultural diversity of today's world from the perspective of tolerance and appreciation, we will understand that tolerance dialogue is the key to solving the problem.

"Conversation" is the process of exchanging information. The logic of equal dialogue is to establish a new equal dialogue relationship with youth groups . The existing inclusion policy may lead to a lack of communication between mainstream ideology and youth culture , so it is very important to correctly understand the thoughts and feelings of young people and actively guide them . Mainstream culture should actively build a platform for in-depth dialogue with young people, and present cultural content in a style and method that is in line with young people's aesthetics. Third, adhere to the socialist core value system to lead the construction of network culture, and have a positive impact on subculture. Secondly, the negative content that is not conducive to the growth of young people should be blocked, removed and reformed, so as to ensure the direction of advanced socialist culture, and promote the creative transformation and innovative development of China's excellent traditional culture and red culture. Revitalize the vitality of Chinese excellent traditional culture with the spirit of the times, and further enrich the spiritual and cultural needs of young people.

4.2. From "deconstruction" to "construction", to find the optimal dialogue logic

In addition to the role of gatekeepers, mainstream social media should also encourage young people to participate in social practice and public service, strengthen their social communication skills and sense of social responsibility, and enhance the dominant status of young people. At the same time, the innovation and creativity of the online youth subculture cannot be ignored: participating in the "construction" of the mainstream culture has a feedback effect of activating the innovation vitality of the mainstream culture. Therefore, we should respect the creative nature of young people, give them a

free and independent development space, actively support the development of high-quality network subcultures, and build a strong cultural and creative industry. In addition, it is necessary to give full play to the intermediary role of the online youth subculture, change the phenomenon of "high and low" in the mainstream culture, and bridge the gap between the mainstream culture and the subculture.

4.3. From "disorderly" to "orderly", regulate the healthy development of online youth subculture

The first is to regulate the cultural ecosystem. Implement hierarchical and classified management of online youth subcultures, provide a healthy and relatively comfortable development environment for positive subcultures, standardize and guide vulgar subcultures, and effectively eliminate vulgar and negative factors in entertainment. The second is to strengthen network supervision. The third is to provide a database of sensitive words for subculture products, and punish subculture products and creators who tamper with classics, deny authority, and vulgar kitsch, improve the online reporting system, and promote self-regulation and improvement of subcultures. Subculture communities are encouraged to establish normative agreements according to their own actual conditions and the needs of their members, and introduce a penalty mechanism for breach of contract, which will be jointly supervised and implemented by community.

5. Conclusions

Network subculture realizes the way out of the circle with the help of new media technology, not only needs to pay attention to the innovation of communication channels and forms, but also needs to communicate and interact with mainstream culture and traditional culture, build a more diversified cultural system, and stimulate new cultural vitality. In order to correctly guide the values of youth, the mainstream media should view youth subcultures from a positive and open perspective, encourage the coexistence and development of diverse cultural forms, distinguish and abolish the bad elements of subcultures, and play a positive role in subcultures. Accelerate the pace of media integration and improve the readability of media content.

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