

# Study of Geng's Identity and Communication Context Construction in Commercial Advertising

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**Abstract.** Geng is a kind of symbolic language that comes into being in the communication environment of virtual community and seeks the identity of the interlocutors. Just like a dialogue or password, the message is only to seek the agreement and correspondence with the respondent. This is another property of language, that is, the "Countersign Property". Based on the analysis of specific cases, this study finds that in today's homogeneous and increasingly competitive commercial advertising, the application of terrier culture in advertising may have an impact on the communication effect of commercial advertising, such as the construction of group identification identity for advertisers, the creation of a specific communication context, and the defamiliarization of everyday language, so as to improve the possibility of subculture groups' consumption and purchase through persuasive communication.

**Keywords:** Stem; Subculture; Advertising Communication.

## 1. Introduction

Geng was born in the Crosstalk and flourished in the virtual social field. Since its birth, it has been given meaning again by postmodern individuals. It is symbolic nature and countersign property. At the same time, it has a unique funny sense of post-modernism. Therefore, the application of Geng enables atomized post-modern individuals to quickly generate identification and improve the pleasure of communication in the process of communication. Nowadays, commercial advertisements have been endowed with persuasive communication function. In a sense, it is the creation of symbolic value for commodities that is separated from the substance itself. Therefore, the creative application of Geng can not only construct cultural symbols of subculture for commodities, but also greatly improve the communication efficiency of subculture groups on the Internet and increase the possibility of persuasion.

## 2. What is a Geng?

Stalks have three meanings, including jokes in crosstalk, plot fragments in movies and TV plays, and cyber language that is not accepted by the majority of netizens [5]. Usually most of the Geng originate from a virtual sub-cultural network community, such as PostBar, Weibo, Bilbil and other self-Media platforms, and then diverge to various sub-cultural network communities. In a certain network community, an individual's abstract generalization of the corpus produces a mostly short and mostly irrational description of the corpus, which is regarded as a process of subcultural language creation, that is, a process of Geng birth. However, as a symbolic system for expressing ideas, language expresses the views on the inner concepts of events and the groups that form specific subcultural network communities on behalf of individuals with similar cultural concepts. At the same time, it is also found in the survey that the corpus of the Geng originates from the comedy point to the content of the film and TV series, then gradually transits to the internal events of the virtual community, and finally involves the broad society. Its development process is very complete. Nowadays, it refers to more than just a laughing point or a movie or TV series. It also covers daily life, focus events and even grand international politics. From this, we can see that the Geng is more like a universally accepted coincidence language created by sub-cultural groups. For example, Kris Wu praised other people's excellent oral language in TV programs—SKR, Zhang Jinlai used the name of culture to publicize his film—"Liang Kai Hua" and Trump often publishes a decree on Twitter

before official government departments - "Twitter Governance". On the other hand, Geng is often used only to intercept the key words and then combine them with other words, so that the complex has certain emotions, while the expression is not necessarily meaningful and mostly for the special context of the situation. According to Roland Barthes' mythological theory, the Geng is a symbol with complete meaning in the first level symbol system before it is used. [7] When it is used, the user fills the signifier in the second level symbol system of the Geng, which is a filling of situation and emotional perfusion, not a construction of practical significance. However, when the user applies the Geng in the second level symbol system, the symbol's signifier expands its meaning almost infinitely. Usually, the user does not care about the meaning of the first level symbol system when borrowing symbols. For example, when you see a Journey to the West film that is not Zhang Jinlai's performance, the receiving group often issues a bullet screen or says a "blossom warning" to the peers with intersection of sub-cultural circles. Its meaning is not the original meaning conveyed by the receiver, and even completely ignores the original meaning. The sender's uncertain use of stem, coupled with the implicit nature of Chinese itself, often makes it difficult and strange for the recipient to use the stem in practice. Receiver associates the context of the birth of the Geng or generates an understanding mechanism through the emotions of the interlocutor. If the receiver and the sender do not have the intersection of sub-cultural circles, the receiver often does not know what they are talking about and the decoding of their language is ambiguous. Therefore, the Geng is actually an event-based corpus, which is deconstructed, abstracted, generalized and summarized to produce a signifier in the second level of language structure, and a new type of sub-cultural correspondence language is generated by the active construction of meaning in the context of the user.

### 3. The Construction of Identity of Subcultural Groups

We can see from Henri Tajfel and John C. Turner's social identity theory the process of social identity is established by categorization, identification and comparison.[8] Subcultural groups construct the identity of subculture through giving and acquiring the meaning of stem in the practice of two-way cultural process. The process is as follows:

When the sender uses Geng's signifier in the second level of language to express, the source of filling in the signifier is often the subcultural circle and their own emotions and meanings. In the process of information decoding trying to obtain meaning, the recipient often needs to be supplemented by the sender's body language and understanding of the sub-cultural circle, so as to approach its true connotation of information. This process is just in the category of sub-cultural linguistic symbols, and has become the biggest problem of linguistic symbols. The reason is that sub-cultural circles are not unchanged and there will always be "new people" joining. Although subcultural language is an indispensable link, the uncertainty of linguistic meaning makes the understanding of information "strange" by "new people". It's like saying to a baby that an apple represents a red fruit, an animal flying in the sky, or even a feeling. This expression is very unfriendly to "new people" or even to "old members" of a subcultural circle. In order to solve the problem of information decoding, many senders will use the reason of this stem to explain the receiver in specific circumstances. If this interpretation is shared in the sub-cultural circle and generally accepted, it will be used as a specific meaning in the sub-cultural circle, which also means that the stem is used as the second-level symbol system signifier. In addition to the infinite expansion of users' meanings in different situations and emotions, there may also be a general acceptance by sub-cultural groups with fixed and practical significance. For example, you can use 'His Skr Good Man' instead of 'he is a good man'. Because the pronunciation of 'is' in Shandong accent of "Tong Xiangyu" in "Wulin Biography" is similar to that of 'skr'. At the same time, its image in film and television works has a very strong sense of comedy as that of Wu Yifan. Therefore, it is generally accepted that 'SKR' is the same as 'is' and is tacitly accepted as one of the meanings of 'skr'. Therefore, the process of stipulating or accepting the special meaning of non-compulsory Geng can be regarded as the process of individual's active participation in the practice of sub-culture, so as to realize the identification of

sub-culture and sub-culture group. Geng has a specific meaning, that is, it brings great convenience to the creative use of advertising stem. Its significance is as follows:

First of all, the content given is mostly the individual in a specific subcultural network community, whose scope involves the subcultural circle, which is conducive to understanding the specific significance of Geng. Often people who live in the sub-cultural network community and support group identity belong to individuals who share the collective experience and memory of the network community. In participating in public cultural life, it is easy to form group identity, which is often mediated by collective memory.

Secondly, the use of Geng's specific meaning by sub-cultural individuals is conducive to enhancing the recognition of sub-culture and conducting positive cultural practice. The reason is that accepting the specific meaning of Geng is actually a way to form collective memory, which embodies Geng as a distinct sub-cultural symbol. Its specific meaning is not only the product of the active participation of sub-cultural groups in sub-cultural practice, but also the intermediary of collective memory and group identity.

Thirdly, adding Geng's special meaning to the content of commercial advertisements will help to mobilize the collective memory of the subcultural audience groups that have already been categorized and give new symbolic symbols to commodities. Because advertisement is in the same sub-cultural circle as it is, it is easier to achieve success by strengthening the effect and giving some hints, narrating the content of commercial advertisement with Geng, and constructing the identity of subcultural audience.

#### **4. Construction of Subcultural Communication Context**

Thomas believes that a person's subjective interpretation (or definition) of a situation will directly affect his behavior. If people define a situation as real, then the situation will have a real impact. [9] And a large part of the function of commercial advertisement is to build a real situation to convince the audience, and on this basis give the goods a certain symbolic value, so that the audience can make purchase decisions in this situation. The premise of the change is to let the audience interpret the advertisement and generate association. Advertisers are required to communicate persuasively with the audience through the advertisement, while in the same normative context, the two sides may decode the information. However, the results of information decoding need to be closely related to the context in which the receiver is situated. Usually, building an acceptable communication situation is the creative point that advertisers need to break through in the process of making advertising works. At the same time, efficient information transmission is based on the context that the receiver is familiar with. This means that to communicate with specific sub-cultural groups, we need to build a familiar sub-cultural context, which is conducive to improving the efficiency of advertising information decoding and reducing the difficulty of decoding. The construction of context can not be separated from language and writing. Geng is a new sub-cultural correspondence language. When communicating with the audience, advertising creates a kind of irrelevant sense of comedy which belongs to the post-modern era. It is conducive to the establishment of a sub-cultural context that the sub-cultural group receives. However, when advertisers use Geng to convey product information in commercial advertisements, besides the subjective addition of advertisers to the meaning of advertisements, they also link the meaning of commodity symbols with Geng symbols in the second-level symbol system. This enables the recipient to decode the advertisement not only to obtain the additional commodity information, but also to link with various symbolic meanings when establishing the circle of commodities and sub-cultures, which indicates that the target audience is based on the sub-cultural symbols when they produce and purchase commodities. Therefore, the establishment of communication context for target audiences through Geng not only helps the construction of communication context, but also makes it easier for audiences to define the situation created by commercial advertisements as real, and makes it easier for audiences to independently provide symbolic meanings for commodities in their own symbolic world and produce more easily. Purchasing behavior.

## 5. Conclusion

Since the advertising was born, the Defamiliarization of content has been existing and continues to be an important part of the advertising expression techniques. Especially in today's homogeneous competition of commodities and even advertising, defamiliarization is more important for advertising. As a second level signifier of language system, users can expand their meanings infinitely. For specific subcultural audiences, the use of the signifier is like the starry sky in Van Gogh's works. At the same time, the natural irony of Gan can dispel the narrative right of commercial advertisement as the narrative subject, and the communication way of dispelling the narrative power to close the distance between the two sides by irony is a rare expression in China. Because this form of expression is a kind of sub-cultural expression based on the recognition of sub-cultural circles, advertisements have been marginalized for a long time. Naturally, this expression is unfamiliar to the broad sub-cultural audience. Then Geng's application can make the narrative of commercial advertisement different, even bring the interest of the target audience, and the desire to buy will be greatly improved. Of course, Geng's use in commercial advertisements improves the audience's identification with subcultural groups. Constructing a specific context of subcultural communication can not only defamiliarize advertising expression, but also enable commercial advertisements to incorporate the unique expression habits of post-modern individuals into the narrative in a brand-new way of subcultural expression. It not only helps to enhance the communication effect of specific sub-cultural groups, but also provides the expression of commodity stalks for the symbolic world, which has unique cultural significance.

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