Research on Fan Culture and Identity in New Media Environment

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ABSTRACT

In the new media environment, "fan" culture has become an important part of the subculture system. This study analyzes the background and essence of the culture of "fans", discusses the multiple identities and psychological identities of "fans" from the perspective of identity, and puts forward that "fans" are consumers, producers and poachers at the same time. Nowadays, under the background of the more and more rapid development of new media, the network can even be regarded as a "subcultural space" and a position to gather subcultural groups. a pluralistic platform has been established to promote the prosperity and development of youth subculture. "fan culture" arises at the historic moment and continues to grow so that Chinese society is entering an era of cultural symbiosis, resulting in a game between mainstream and non-mainstream cultures. In the new media environment, new media has become the main channel to construct the cultural identity of subcultural groups, but because subculture is often equated with anti-culture or vulgar culture, too much emphasis on its non-mainstream, determines the cultural identity of subcultural groups in the new media environment. Through online social media, fans have their own exclusive discourse system, they can achieve self-identity construction and identity in the fan circle, and project their personal feelings to get a new construction of their identity. In today's society with the rapid development of new media technology, fan culture has appeared a new trend of development. At present, the popular online dramas and variety shows make the growth soil of fan culture more fertile, in the new media environment, fan culture presents more new characteristics, and fan culture also has more impact on the social environment.

Keywords: New media, "fan" culture, Psychological identity, Interaction ritual chains

1. INTRODUCTION

As a kind of mass culture, fan culture has many characteristics such as standardization, stylization and commercialization, which is very consistent with the concept of "culture industry" proposed by Adorno and Holheimer. They think that popular culture, is the product of the economic rational expansion of instrumental rationality and, it is a kind of cultural industrial assembly line made by culture, and it shall be carried out in accordance with the principles of standardization and economies of scale in production, the technology is used to obtain rights, the basis of society that dominate society the most powerful economic rights."②In this way, cultural products lose their diversity just like those produced in assembly lines.

The most prominent feature of "fans" phenomenon is that "fans" show a high degree of participation and exhibitionism. They are active in forums, microblogs and other communities, and they "rank" and "support" their idols purposefully through "fans" groups and other forms of organization. They not only read texts and watch videos related to their idols, but also produce related videos and text works for their idols, and consume surrounding images of their idols. In a word, the essence of "fan" culture is a participatory culture, which was first proposed by the famous media scholar Jenkins, and was used to describe the new form of consumerism under the background of the Internet. The main feature of participatory culture is its dependence on network technology. "Fan" culture is a cultural form developed along with the Internet. As discussed above, technology empowerment provides the possibility for "fans" to communicate and spread. Secondly, participatory culture focuses on relationship building and identity. This coincides with the identity characteristics of "fan" culture. Culture background of "fans" and substantial analysis, from the perspective of identity "fans" groups of multiple identities and

psychological identity, put forward that "fans" at the same time is consumers, producers and poachers, also in the process of make track for a star of the rendering performance of psychological identity : accord with self expectation, projection and new two-way with personal feelings, and further to the "fans" after the identity construction of social influence, pointed out that "fans" the positive role and negative influence of culture.

Fan culture as a youth subculture, its characteristics of consumption, seduction, commerciality and emotional identity may make some teenagers form the values of consumerism, idealism and personal utilitarianism, which is not conducive to their healthy growth, which brings great challenges to the ideological and political education of young people. How to guide young people to pursue stars with rational civilization is the top priority of ideological and political education.

2. FAN CULTURE

2.1. Formation background

With the changes and development of media forms in recent years, the background of new media provides technical empowerment for fans, breaks the limitations of information dissemination, drives the phenomenon of fans and gradually evolves into a subculture rooted in the network [1]. The word "fans" comes from the transliteration of the English word "fans", which means "fans". It used to refer to the fanatical fans of certain movie stars, singers and soccer stars, etc. For example, the fans of Leonardo DiCaprio are called "Lai Zhe", and the fans of Jolin Tsai are called "Knight". Nowadays, the definition of fans has changed from the initial "followers" to "participants", and the meaning of fans in the post-network era has become increasingly rich. In 2005, Super Girl, a talent show broadcast by Hunan Satellite TV, was successfully launched. Fans used SMS to vote for their idols, which brought huge influence. Thus, the phenomenon of "fans" has come into people's view and become a topic that researchers in the academic and industrial circles are fond of talking about. With the change and development of media forms in recent years, the background of new media provides the phenomenon of "fans" with technical empowerment, breaks the limitation of information dissemination, drives the phenomenon of "fans" and gradually evolves into a subculture rooted in the network. "Fans" culture has become a part of the social cultural form.

Is affected by the "Korean wave" in 2018, followed by IQIYI adaptation of south Korean TV shows in the form of large - show the idol trainee and purchased by tencent video of South Korea's copyright and the women "101" talent show programs created as the representative of the network media, then the network TV shows presented the blowout situation, make "fans economy" reached its peak. The culture industry has a manipulative effect on its consumers. When starmaking becomes an industry, fans become consumers in the industry. The consumerist nature of fan culture makes fans pay more attention to the symbolic meaning of goods rather than the practical value of goods. In order to stimulate fans' economy, capital stimulates fans' purchasing power in various ways.

2.2. Culture Essence of "Fans"

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In the new media environment, fans present the new characteristics of participation and carnival. The "Carnival Theory" of Bakhtin, a world-renowned semioticist, points out that "during the carnival, people can indulge their primitive instincts and indulge in joy with their companions, drink and dance wildly". Virtual identity in [2] fans through the Internet to find belongs to own the same fan groups and the formation of new social relations, the network is based on the Internet, is a kind of participatory culture form, got rid of the limitation of time and space, region, kinship, fan according to their own subjective initiative to interpret the text, and having the same cognitive audience will automatically move into the same group deeper communication and cognition. Under the Internet, the distance between fans and idols has been narrowed. Idol can use exclusive APP and live broadcast to interact with fans online and tease the sensory nerves of fans, forming an online perception and creating a sense of intimacy for fans, which breaks the traditional sense of participation that can only be had at fan meeting. Writing as a textual poacher of the fan. A prominent feature of participatory culture is the production of user content. Fans will produce various texts or videos according to their own ideas and understandings and spread them on social networks. Participatory culture has a wide range of forms of participation, such as Weibo, WeChat and other new media platforms, Internet barrage screens, website comments, etc. There

are almost no technical barriers to this, which makes it possible for more people to participate in the widespread spread of fan culture. Another prominent feature of participatory culture is information sharing; In addition to Posting original content, people also comment and share on the great content they see. Collaborative sharing knowledge platforms such as Hyper Topic and Wikipedia maximize interaction between independent individuals and other social groups.

Secondly, participatory culture pays attention to relationship establishment and identity. This coincides with the identity characteristics in the "fan" culture. Finally, the participatory culture praises personalized media texts, and "fans" form a number of "rice circle" terms through collective creation, highlighting personality and group wisdom.

2.3. *The diversification of the horizon of new media*

With the rapid development of new media technology, fan culture can develop more rapidly and extensively. In the age of traditional media, the ways of information dissemination are very limited. Only professional media practitioners can produce and disseminate information, and the cycle of information production is long, so the feedback mechanism has little effect. It is often not timely for fans to obtain information about their idols, and it is difficult for fans to express their views or interact with each other. As a result, in the era of traditional media, fan culture has not developed in a large scale.

At the same time, the emergence of short video, volg, so that fans can know more about the idol in all aspects. For example, in the phenomenally popular online variety show "Idol Trainee" in 2018, Kun Yin Entertainment Company chose to record the lives of several trainees with short videos to attract fans. The short video received positive response from fans after it was released on Weibo. Through this way, fans got to know more about their idols, and the communication between fans became more smooth and fast. In addition to short videos documenting life, such as Vlog, many idols and stars have also adopted the form of live streaming and real-time interaction with their fan groups. It is because of the variety of communication channels, the rapid and timely transmission speed, and the improvement of the feedback mechanism, make the interaction between stars and fans more frequent, and the communication between fans more smooth, so that the development of fan culture more rapid and extensive.

3. SOCIAL INTERACTION CHAINS AND SELF IDENTITY

3.1. *Identity construction*

First expression is "a culture of Shared collective" a real self ", in many other, more superficial or artificially imposed by the "self", share a history and ancestry are Shared this self, "is this kind of cultural identity" reflects the common historical experiences and Shared cultural codes. This experience and code provides a stable, unchanging and continuous frame of reference and meaning for us as a 'people'."[3] Secondly, there are some differences in cultural identity that constitute the "real us now"; In this sense, "cultural identity is both a matter of 'being' and 'changing'. It belongs to the past as well as to the future. It is not something that has already existed and transcends time, place, history and culture. Cultural identity has a source and a history. But, like everything with history, they have undergone constant change. They are by no means permanently fixed in an essential past, but subject to the constant 'play' of history, culture and power."

Jenkins describes the re-creation of "fans" who grab material from the original for their own use as "poaching"[4]. In the context of new media, the public's pursuit of the pleasure of writing has resulted in the fragmentation of reading habits, and a new form of "text poaching" has emerged. In their cultural space, fans choose information related to their idols that they like and are interested in, and give play to their own subjective initiative for re-creation. This style of text takes the propaganda and dissemination of idols themselves as the starting point, and is not for the purpose of profit. It has clear personal values, in order to resist the official hegemony and the "anti-incorporation" cultural industry.

The "fan" group is first and foremost the consumer. First, "fans" are loyal consumers of idol related texts, videos and other content. An interview with a celebrity with the theme of traffic has a considerable amount of reading and forwarding, which can exceed 100,000 + in a very short time depending on the "fans" relationship chain. Second, "fans" will buy their idols' peripheral products and various supporting products. In addition to meeting their own needs of watching and using, they will also exchange resources for their idols through the way of "brushing the list" through continuous purchase, so as to improve their influence and shorten the distance between themselves and their idols. Fans are not only loyal consumers, but also producers of content and other products. On the one hand, "fans" show great enthusiasm and desire to participate in the process of chasing stars, eager to produce content around their idols; On the other hand, with the development of Internet technology, the threshold for "fans" to participate in the production process is getting lower

and lower, and there is no technical restriction so that "fans" can give full play to their creative enthusiasm and ability. The output of "fans" is mainly in the form of text content, video and so on. Compared with individuals, the "fans" group can exert more result-oriented force, and a production system with strict division of labor and strict norms has been formed within the larger "fans" group. The "fans" group manifests as multiple identities, consumers, producers and poachers at the same time. In the process of chasing stars, they present three aspects of psychological identity: conformity with self-expectations, personal emotional projection and new two-way companionship.

3.2. Psychological identity

In the "fan" culture, a striking feature is that the criteria for establishing interpersonal relationships are not geographic or class, but emotional resonance and psychological identity. From the individual's point of view, star-chasing is a kind of behavior that conforms to self-expectation and satisfies the individual's emotional projection, and a new two-way relationship of companionship. In the fan group, the standard for establishing interpersonal relationship is not according to the region or social rank, but a way that the individual hopes to be able to pursue in line with his inner expectation, can produce emotional resonance, and achieve a psychological identity. From the standpoint of fans, meeting self-expectation means that fans satisfy their desires to some extent in the process of chasing stars, so as to pursue and search for an image that meets their inner expectations and is nearly perfect. When watching idol's works, fans often have empathy and project their emotions that they cannot achieve in real life onto their idols. They realize their fantasies through online and offline interaction with their idols, so as to obtain a sense of satisfaction. "Mom fans", "girlfriend fans" and "boyfriend fans" are born in the fan community. For example, in "Idol Practitioners", many of the trainees were born in 2000, while most of the fans were born in 1980 and 1990.With a large age gap, a number of fans became "mother fans" -- they came up with slogan like "Huang Minghao eat less snacks and sleep more ".

New media has been widely used in the construction of cultural identity of subcultural groups. At present, having a large amount of identity information about subcultural groups, organizations use new media technology to widely participate in their cultural identity construction activities. At the same time, the majority of audiences actively interact with each other on the new media platform, and constantly construct and consolidate their cultural identity within the existing or self-recognized scope. And, new media endons subcultural groups with common symbols and meanings through a variety of meaning symbols, including various

"cultural symbols, discourse, images and explanatory frameworks" [5], and thus provides them with the basic elements for the construction of cultural identity.

The fantasy of idols is also a way for fans to make up for their missing parts indirectly[6].In addition, fans' identification with their idols is an extension of fans' self-identification. In the process of chasing their idols, fans will constantly look for the common ground between themselves and their idols. The clothes worn by the idol should be the same style, and the idol's endorsement should be bought. By strongly identifying with a certain star, fans can get great satisfaction from it[7]. In the fan group, fans gain a sense of identity by sharing a series of unique concepts and information about their idols; As the frequency of participation in activities in the community increases, the identity of fans will gradually improve[8].

In consumer culture, the aesthetic pleasure obtained by consumers is infinite and magnified. In order to obtain happiness and satisfy their desires, the public constantly consumes, and finally consumption becomes a means to express the public's feelings and vent their emotions[9].In Text Poachers, Jenkins shows that fans are active consumers. What fans care about when buying the products surrounding their idols is not the use value of the products, but the rich additional meaning and emotional desire behind the products. Many fans prove their fan identity by buying the same products as the stars, and at the same time, they satisfy their fantasy of being closer to their idols through the same products[10].

3.3. Virtual Presence Based on Interaction Ritual Chains

The interactive ritual theory holds that interaction (or ritual) is the source of social dynamic, and the image of an individual in society is formed through interaction with others. For social organizations, rituals can generate collective emotions, connect them with symbols, and finally form the basis of organizational belief, organizational thought, organizational ethics and organizational culture. Individuals in organizations use emotions and symbols in rituals to engage in social interaction. Over time, this cycle becomes a fixed pattern, the basic structure of the organization.[11]

The interactive ritual theory originates from Émile Durkheim's sociology of religion. Durkheim especially emphasized the physical spatial convergence of groups.[12] Randall Collins further refined the theory of interactive rituals. He believes that interactive rituals consist of four main elements: the physical presence of two or more people, the setting of boundaries for outsiders, the focus of people's attention on common activities or objects, and the sharing of common emotions and emotional experiences. [13]Both

emphasize the shared presence of the body as an essential element of the interactive ritual chain. However, with the development of the Internet and the improvement of new media technology, the audience's media participation mode has been fundamentally changed. The technical logic of social platform provides conditions for the formation of highly cohesive network community. Audiences form a fan community on the basis of common interest and worship, and complete emotional and opinion expression, identity identification, power stratification and other behaviours through "virtual presence", which constitute a complete interactive ceremony.

Take the example of gift-giving among fan groups. The symbolic communication and circulation of fans in virtual communities, such as "Chaohua" on Weibo, "Tieba" on Baidu, are regarded as gift exchange behaviour between fans. These behaviours are "digital gifts" with the content as a "symbolic exchange". Active fans spend time and energy to produce texts, images, films and other works, and other fans browse, collect, forward and share them for "return" on the emotional level, or provide economic support to the creators through rewards .As a result, the exchange of gifts realized the community reputation, power, status, social relations and other "symbolic capital", and promoted the consolidation and improvement of community rules and systems, and promoted the sustainable development of the fan community.[14]

3.4. *The influence on the values of teenagers*

Teenage fans are deeply influenced by all kinds of "support" activities, and support the "support" activities with money and other forms, which is often not conducive to teenagers to establish a correct view of money and consumption. In addition, the emotional identity of fan culture also promotes young fans to blindly engage in star-chasing activities. Fan culture emotional identity embodied in teenage fans through sharing similar excitement of a fan, and in mutual exchanges, enhance affective commitment, this kind of emotional attachment to each other will prompt teenagers fans in irrational activities, thus blindly to participate in various fund-raising activities "" who" banner.

The fan culture itself has a strong emotional attribution. Idol is the idealized self of teenagers. They have close communication with their idols through new media, participate in the construction of their idols, "regard the life and work of their idols as their own career, safeguard their interests, stand up for the stars who do not get good roles, and start a war of words with other stars and fans". To a large extent, teenagers are influenced by the real environment. They want to find a sense of participation and belonging in idols, and find an idealized version of themselves, so as to escape from themselves in real life. They show their sense of belonging by watching their idols' concerts and interacting with their idols on Weibo. Some "black fans" also come into being because they want to find their own sense of existence and participation in the online world. They reflect their grievance and pain in real life on stars and place themselves in an idealized world to get others' attention. Teenagers want to get involved in the sense of belonging to a certain extent, because want to escape from the pressures in real life, but in the process of make track for a star of the idealized ideas into real life, can make teenagers addicted to the virtual world, everything is not to consider their own actual situation, the pursuit of the things don't get, is bad for teenagers to set up the realistic values.

4. CONCLUSION

In the "fan" culture, it presents an emotional resonance and psychological identity. From an individual's point of view, star-chasing is a behavior that conforms to self-expectation and satisfies personal emotional projection. Relevant rules are formulated within the fan group, and those who are willing to follow automatically join and take relevant actions to obtain self-identity and group identity. Meanwhile, fans are also producers, who produce exclusive languages, symbols and emojis within the circle to represent their identity, and then promote consumption through the production of peripheral commodities. Under the environment of new media, fan culture develops more rapidly and shows new characteristics. For example, both sides of information transmission and receivers become more ambiguous. The channels of information dissemination have become more diverse; The identity of fans is stronger and so on. It is necessary to correctly view the influence of fan culture on teenagers' ideas and behavior habits under the environment of new media, so as to guide teenagers to establish a correct view of star-following and make them truly understand the definition of idol.

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