



The Embodiment and Thinking of “Identity” in Shooting Records

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Abstract. Youth subculture is a kind of time-varying cultural expression form. On the one hand, youth subculture is closely linked with the development of the times, promoting cultural innovation to a certain extent, enriching cultural forms, and making certain contributions to the development of the entertainment industry. On the other hand, from a negative perspective, the youth subculture may excessively pursue attention in the process of creating visual images, which leads to the weakening of the subject’s discrimination ability. Moreover, if people indulge in watching the visual images of youth subculture, it is easy to have serious psychological losses. In addition, some unhealthy visual images in youth subculture may affect the construction of positive social culture.

This paper takes a live music stage photography by the researcher as an example to explore the specific process of the image construction of rock fans by using the method of text analysis. Reflecting on the negative influence of the visual image of youth subculture in urban space and giving full play to the positive influence of the visual image of youth subculture in urban space is the guarantee to promote the healthy and sound development of the visual image of youth subculture in urban space. The results of this study show that people should improve their visual literacy, the subcultural youth should adhere to the creative attitude of being born for beauty, and should increase their interaction with urban space. At the same time, media reports should be inclusive and warm, and should clarify the social responsibility and status of subcultural youth in the new era.

Keywords: youth subculture · identity · stage photography · livehouse

1 Introduction

In recent years, with the joint promotion of outdoor music festivals, online variety shows and the media, Chinese rock music has entered the public view from a small audience, and the number of music fans has gradually increased. Music fans gather in virtual communities to actively participate in rock music related topics and practical activities. In this process, the music fan group has formed a strong self-identity and group identity. The rock fans mentioned in this study are representative groups of teenagers.

In the rapidly changing times, complex social thoughts and emerging cultures, rock music fans have constructed a “spiritual world map” with the help of rock music, a



Fig. 1. Mysterain band (Photo Credit: Original)



Fig. 2. Twisted Machine band (1) (Photo Credit: Original)



Fig. 3. Twisted Machine band (2) (Photo Credit: Original)

juvenile subculture, and realized multiple attribution. Among them, fans of live performances and other bands are typical of rock music fans. On the one hand, because of its long history, the live band has a large number of fans in the virtual community all over the country. Its fan groups have more online and offline practice activities, and have obvious collective symbols, which can represent the group of rock fans. On the other hand, due to the style transformation experienced by bands and other indoor fans, they can represent different levels of rock fans, and the samples are relatively rich. The following pictures are typical examples of rock fans (Figs. 1, 2 and 3).

2 Self-identity Construction of Rock Fans

Self-identity is the basis for realizing identity, the essence of which is the establishment of human subjectivity. Sociologist Anthony Giddens explained this in detail in *Modernity*

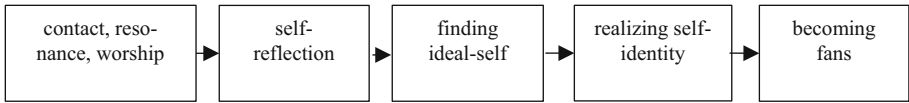


Fig. 4. Self-identity building process of Twisted Machine Fans

and self-Identity, that “all self-development depends on the mastering of appropriate responses to others; an individual who has to be different from others has no chance of reflexively developing a coherent self-identity. Excessive individuation has connections to conceptions of grandiosity. The individual is unable to discover a self-identity sober enough to conform to the expectations of others in his social milieu” [1]. Thus, the construction of self-identity is divided into two aspects: individual self-reflection and interaction with others.

2.1 Self-reflection: Finding the “Ideal Self” in Rock Music

Carl Rogers, an American psychologist, holds the view that that “there is, in the person, an ability to actualize the self, which, if freed, will result in the person solving his or her own problems”. The real self is the sum of individual reality, namely the present self. The ideal self is a person’s ideal self-state, that is, the future self. When there is a gap between the “real self” and the “ideal self”, fans will self-reflect, self-talk, and find the “ideal self” (Fig. 4).

The research shows that the self-reflection of music fans originates from the discovery of “ideal self” in rock music. For fans of Twisted Machine, the discovery and establishment of “ideal self” is achieved in two ways: on the one hand, fans resonate in the process of listening to rock songs, realize the existence of “ideal self” and continue to project personal emotions; On the other hand, Twisted Machine uses music and words on stage to guide fans to “pogo” (people bumping into each other) or “dive” (someone jumping on the head of the crowd, pushed by other audience members’ hands, and moving like a swimmer above the crowd). Fans have spiritual worship and empathy for Twisted Machine for personal reasons, resulting in emotional compensation and motivational recognition.

2.2 Other Interaction: Other Identification Stimulates Self-identification

Individuals form their self-perceptions on the basis of the evaluations of others. Since the evaluations and perceptions of others play an important role in an individual’s self-identity, self-identity can be constructed only by aligning the evaluations of others with the “ideal self” [2].

Studies have shown that the identity expression of Brain Failure fans (see Fig. 5) is divided into two main aspects. On the one hand, fans express their identity to other fans in the form of text in the virtual community. On the other hand, fans will express their recognition of other fans in the rock scene with verbal and physical behaviors.



Fig. 5. Fans of Brain Failure band (Photo Credit: Original)

3 The Influence of Visual Image of Youth Subculture in Urban Space

3.1 The Positive Influence of the Visual Image of Youth Subculture in Urban Space

From a positive point of view, the visual images of youth subculture in urban space are an innovative sense of cultural expression. Because youth subculture is closely related to urban culture, the dissemination of some positive and healthy visual image of youth subculture will help subculture youth to realize their self-identity and thus create and spread more visual images with cultural identity. In addition, people's reasonable and moderate viewing of visual images of youth subcultures not only relaxes and entertains people, but also facilitates the socialization process of youth [3]. At the same time, this study finds that youth subculture is an ever-changing form of cultural expression, which is closely integrated with the development of the times, promotes cultural innovation and enriches cultural forms to a certain extent, and makes certain contributions to the development of the entertainment industry.

Realizing self-identity

In the era of new media, the majority of people's viewing of visual images of youth subcultures is precisely what helps subcultural youth achieve self-identity. This is because the visual image of youth subculture is one of the products of social production by subculture youth, and it is the visual deployment of urban space by subcultural young people with wholeness, casualness, entertainment and fragmentation. In this spatial deployment of visual images, youth subculture visual image observers confine themselves to electronic screens, confine themselves to the flows created by visual images in urban space, and rely on visual images to constantly "capture" visual "prisoners", while the "prisoners" like to gain some of the discourse of urban space in order to achieve an identity.

Mattison argues that the development of new technological power is – quite the opposite – the focus of the majority on the minority, and that the rise of mass media has led to a parallel power mechanism to the panoramic prison, which he calls the "staring prison". Mattison turned his attention to the mass media, and indeed, the new media is a larger prison of the eye. According to Mattison, the new media is no longer a platform for the dissemination of and access to information, but a prison. The difference between it and other prisons is that it never actively captures the "prisoners", but rather the "prisoners"



Fig. 6. Fans of Second-Hand Rose band (Photo Credit: Original)



Fig. 7. Second Han-Rose band (Photo Credit: Original)



Fig. 8. Ritual Day band (Photo Credit: Original)

actively bring them to the door, not once. Mattison’s view completely rejects the social functions of the media, such as access to information, social coordination, connection, knowledge acquisition, and entertainment, and sees the media only as a propaganda and educational and ideological tool. From a dialectical perspective, Mattison’s view also reveals the public’s dependence on new media, which promotes opportunities for subcultural youth to “capture” people’s eyes through visual images, gaining attention and love.

For the youth of subculture, visual images are those that naturally arise from the visual deployment of youth subcultures. The creation of some youth subcultures needs to embezzle, occupy, tease, ridicule, splice and resist other cultures. This representation practice of subcultural visual images can easily create conflict and struggle with other cultures. Taking the visual image of rock culture as an example, rock music originated in the 1960s in the U.S., and its lyrics were mainly satirical of mainstream culture, social life and daily life. Second-Hand Rose band and Ritual Day band, as typical rock and metal bands, give music fans a different kind of stage feeling through the exaggerated

makeup for the stage effect, as well as alternative clothing (as shown in Fig. 6, 7 and Fig. 8).

Being conducive to the socialization of sub-culture youth

Reasonable and moderate viewing of youth subcultural visual images in urban space can not only help people develop good viewing habits and promote the development of youth subculture visual image in a healthy direction, but also contribute to the socialization process of subculture youth. The positive influence of youth subcultural visual images on the socialization of subcultural youth in urban space is mainly reflected in the interaction between subcultural youth and viewers. This is because people reasonably and moderately watch the visual images of youth subculture in urban space, enabling them to rely on their visual literacy and choose to view those youth subcultural visual images that conform to mainstream aesthetic interests, spread positive energy and are full of youthfulness. Such visual image often arouses people's visual cells in a relaxed atmosphere, helps people temporarily forget the fatigue of the brain, and regulate the viewers' emotions, so that they can meet various challenges in life with a new attitude. As a result, people's reasonable and moderate visual images of youth subculture under urban space not only ensure people's need for entertainment and relaxation of body and mind, but also keep the excellent youth subculture in a state of continuous development in terms of visual images, and at the same time, make the youth subculture move towards a healthy and positive socialization process to better cope with the problems in the socialization process.

In a word, people's viewing of the visual image of youth subculture in urban space is not only reflected in people's satisfaction with physical relaxation, but more importantly, reasonable and moderate viewing is conducive to the socialization process of subculture youth. Therefore, in the process of watching, people should develop good viewing habits and consume the visual images of youth subculture in a reasonable and moderate way, which is also a support and encouragement for the excellent youth subculture subjects. In addition, people and subjects of youth subculture should learn to control viewing, especially a series of behaviors after viewing, so that they can better recognize and understand youth subculture and better leave the images and simulations of the image world and return to life. In this way, the main body of youth subculture can adapt to the trend of the development of the times and present more fashion, popular, entertainment and positive youth subculture that conforms to the mainstream aesthetic interest, and thus respond to the complex world of images with a healthier perspective of development.

Enriching the cultural form

Over the past 40 years of reform and opening up, young people have continued to break free from collective bondage and pursue personal freedom of publicity. The youth subculture that has progressed along with the reform and opening up and social development has further stimulated the self-awareness of young people, and the self-consciousness of young people has been fully awakened [4]. Young people proactively combined subculture with their daily lives, and constantly create new visual images of youth subculture, which greatly enrich the cultural form. Moreover, led by this sense of cultural innovation, the visual images created by young people are surprisingly powerful and increase the desire for everyday life.

Most of the photographs the authors have taken of music fans in the scene over the past six years are of young fans of rock bands. The fans have spiritual worship and empathy for the rock bands for personal reasons, which leads to emotional compensation and motivational identification [5]. The combination of youth subculture and regional culture, through the cultural expression of visual images, has to some extent shaped a unique regional culture and driven the development of the entertainment industry.

The visual image of youth subculture in urban space is still in a state of continuous development, with new expressions emerging to enrich the existing cultural forms. Some newly emerged visual images of youth subcultures may be other more innovative conscious, healthy and active youth subculture buried in the visual images, however, some youth subculture visual images are to be integrated into urban life, and cities should seize this opportunity to promote their strengths and gain people’s love with ever-innovative visual images.

3.2 The Negative Influence of the Visual Image of Youth Subculture in Urban Space

From a negative point of view, the youth subculture is socially produced in the urban space and may overly pursue striking visual images in the process of creating them, which leads to the weakening of the subject’s discernment ability [6]. At the same time, if people are addicted to watching the visual image of youth subculture, then he is likely to have serious psychological losses, which will have a certain impact on his normal life. In addition, some unhealthy visual images in youth subculture may affect the construction of positive social culture.

Too much pursuit of eye with the main discrimination ability weakened

Subculture of youth in the process of social production of urban space, eye catching may be by creating visual images to attract people’s attention, in addition, people can watch suction eye visual image of the youth subculture, intensifying the pursuit of youth subculture to attract visual landscape, making eye-catching visual images of youth subculture trendy and fashionable. As a result, the main discriminatory ability of subcultural youth is weakened and they are unable to correctly distinguish right from wrong in their lives.

The shaping and strengthening of visual image distortion by subcultural youth is a gradual process. First of all, subcultural youth are fascinated with marking “differences”. They perceive their bodies, behaviors, movements, and makeup as distinctly “different” from the public, and tend to expand this difference indefinitely. Secondly, the visual presentation of youth subculture to youth subculture is naturally reduced to showing certain body parts or expressions. “The body of subculture youth is ‘read’ by subculture youth themselves, like a piece of text, and they think it is living evidence – is evidence; it is truth - it provides people with absolute ‘otherness’ and thus a difference”. The young people of the subculture are never tire of the markers of “object” differentiation and gradually immerse themselves in them. Therefore, the visual image of the youth subculture does not exist as “an individual” but is broken down into relevant parts. It has been “materialized” – turned into an object that inspires a desire to see; It replaces the whole with the part, replaces the subject with a thing – an object, an organ, a body

part – and these are precisely the results of the “fetish worship” of the youth of the subculture. Finally, with the blessing of happiness and desire, some subculture youth indulge in the creation of visual images of subcultural youth.

Being indulged in watching

The visual images of the youth subculture are moderate, and the content of the visual images of the youth subculture has been linked to the visual images of some people who wish to pursue sensory stimulation, and often the more compelling the visual images of the youth subculture eyes are, the more they will attract the interest of this group of people, and at this time, the initiative of viewing may shift from the person to the creator of the visual images of the youth subculture. This is because the visual image of the youth subculture attracted people’s attention, people are addicted to, and desire more pleasure and pastime, which is based on the visual image of youth subculture continue to watch, because people continue to watch is superior, so in the process of watching, there may be some mental loss, it will make the creator of visual image pursue more extreme and curious visual image of display. Moreover, throughout the viewing process, the viewers and the creators of youth subculture visual images have been in a state of interaction and interdependence, and once one party is required to show extreme behavior, then the other party is likely to fall into the pursuit of extremes, here the extremes are for people to absorb the best visual images of addicted viewers, and the extreme creation of youth subculture visual images that draw the attention of the youth subculture may eventually lead to the state of both sides.

4 Conclusion

Identity is a particularly important issue in the personal life journey also a complex social psychological process. When individuals integrate their identity with other social identities, they can find a true sense of belonging in a post-modern context. Deep identity is usually closely related to cultural identity, spiritual identity and belief identity, and is interrelated with individual life experience. According to the above-mentioned view, the author studied the rock fan group with all the bands in the livehouse and collected the answers of the questions raised at the beginning of the research from them.

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