



An Exploration of the Communication Dynamics of the Popular Debate on Versailles Literature in the Context of Self-publishing

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Abstract. Article explores the reasons for the emergence and popularity of the term "Versailles literature" on the Internet, analyzing its causes, processes and results through communication theory and other related concepts. Firstly, agenda setting is used to analyse the pre-causes of the emergence of Versailles literature in the public eye; secondly, the concept of "fandom" explains the process by which Versailles literature is accelerated. Thirdly, symbolic interaction theory and carnival theory explain the logical factors of the acceptance and recognition of Versailles literature by the public.

Keywords: Versailles literature · reverse agenda setting · fetishism · self-presentation · carnival theory

1 The Origin and Connotation of “Versailles Literature”

"Versailles literature" is a phrase created by the microblogger "small milk ball", she conceptualized "Versailles literature", pointing out that Versailles literature is a self-congratulatory text narrative. It is composed of three indicators: the use of repression followed by praise; the use of self-questioning; and the flexible use of the third-person perspective. The reason why the term "Versailles literature" has exploded on the Internet and become a phenomenon known to almost all Internet users is that a Weibo writer, "Meng Qiqi", writes in the first person on Weibo, editing her rich life and her The explicitly exaggerated and grossly inaccurate content of the tweet drew the attention of netizens.

2 Agenda-Setting Reversal Triggers the Dissemination Mechanism of Versailles Literature

Before this topic exponentially exploded in popularity on November 9, 2020, the term "Versailles literature" had already appeared on the Internet in May 2020, and "Meng Qiqi" was just an ordinary blogger at that time, so the two did not become a phenomenal

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buzzword. However, around 9 November, a number of Weibo bloggers posted a combination of the terms "Meng Qiqi" and "Versailles literature", which led to "Versailles literature" becoming a phenomenon on the Internet. A phenomenal event that has spread across the internet.

The buzz around Versailles literature on the internet seems to support the idea that the classical mass communication theory of agenda-setting has changed in this age of the internet, which was developed by Donald Shaw and Maxwell McCombs in 1972. This theory states that the role of the media is to tell the public what to think. The term agenda, once used to refer to the news published by the traditional media, newspapers and television, has been extended to today's new Internet media era, with content being produced and pushed out on various social media platforms, such as Weibo and WeChat. When the topic of "Versailles literature" and "Meng Qiqi" is mentioned and appears many times, people will pay more attention to this topic.

From a self-publishing perspective, the natural traffic generated by audience browsing creates the agenda, i.e. it is generally generated by the social focus of the audience, and the more attention the media platform gives the higher the traffic exposure, the more likely it is to become a phenomenal focus of attention. "Meng Qiqi's aspirations for the elite life of ordinary people are expressed through the "Versailles literature" in terms of carelessness, thus achieving a conflict of perceptions, i.e. in the eyes of ordinary people, Meng Qiqi's disdain for the abundance of material things may be beyond the reach of ordinary people for the rest of their lives. It is this clash of perceptions that makes it possible for the general public to see Meng Qiqi's disdain for material abundance as something that is perhaps beyond the reach of ordinary people in their lifetime. It is this clash of perceptions that has led the general public to pay attention to the 'Versailles literature'. In May 2020, the blogger "Little Milk Ball" first published "Versailles Open Class" on his Weibo account, attracting 140,000 likes from users, who then started the hashtag #VersaillesLiteratureStudyandPractice, and Douban created a "Versailles Studies Study Group" on its platform. "The Versailles literature was not yet a full-fledged phenomenon.

Then in November, another blogger, "Meng Qiqi", expressed Versailles literature to its fullest extent, as she posted on her Weibo account with "high level", "5 million", "helicopter", "helicopter" and "helicopter". She really brought Versailles to the attention of netizens, as her Weibo posts featured keywords such as "top brass", "5 million", "helicopter" and "blonde", and her Weibo readership reached 134 million.

With the buzz around FanXue, the microblogging platform launched a "Versailles Literary Parody Contest" and other related topics, attracting a wide range of users including "white peach oolong iced ice tea", "XunYiYu" and "narcissu". "The topic was also discussed on the official microblog of CCTV, followed by Zhihu and WeChat, which also sent out several articles about "Versailles literature". Versailles Literature At this point, "Versailles literature" has truly become a phenomenal topic of national interest.

3 The Audience Mentality Implied by the Continuous Fermentation of Versailles Literature

"Versailles literature" was first disseminated through the mass media from the niche to the masses, and now there is a wave of learning "Versailles literature" on the Internet. People have started to create their own versions of these sentences, or to record their bragging behaviour, and to share and discuss them with enthusiasm. In an entertaining social network where everything is Versailles, "Versailles" has become a social carnival.

3.1 The Rapid Reproduction of Internet Fanzines

In fact, the emergence of a large number of "Versailles literature" cannot be separated from the basic characteristics of easy imitation, rapid dissemination and constant replication of network fanfic. The theory of "fan-factor" is a theory jointly constructed by British scholars Dawkinson and Blackmore on the basis of Darwinian evolutionary ideas. The essence of fanfic is cultural genetics, which is the transmission of imitation and replication of ideas or information. For online fan-genes, all transmission processes are spontaneous and without any coercion [1].

In the context of Internet culture, the term "Internet fetish" is used to refer to "a unit of content that is rapidly transmitted on the Internet and gradually changes as it is transmitted". In layman's terms, a fetish is what we call a "stalk". The "Versailles literature" has its own way of writing, based on the same "base model", which spreads and spreads through constant imitation and reproduction. In the case of "Meng Qiqi's" microblog, netizens have launched a contest on Weibo to imitate Versailles literature, creating a second version of it, which has spread the influence of Versailles literature to a wider audience. Other categories such as 'Academic Versailles', 'Study in Versailles' and 'Star-catching Versailles' have now been extended on the internet.

3.2 The Public Performance of Reinventing Oneself

Much of the popularity of "Versailles literature" comes from the mockery of this show-off mentality, but in reality there are still some people who indulge in it. Nowadays, where everyone seems to need to build a virtual online persona, "Versailles literature" has become a new and more subtle way of creating a "high class" persona of oneself. Based on symbolic interaction theory, Goffman proposes 'self-representation', in which he argues that individuals are able to make a certain impression on others by expressing themselves, and that personal representation is the process of presenting the shaped self to an audience [2]. In his mimetic theatre theory, life is defined as a stage, and the individual has a dual role as an actor on each stage and as an audience in each scene [3]. If an actor wants to play a good role and make a good impression on the audience, it is necessary for him to manage his behaviour in the performance in order to create a 'carefully designed ideal self' in the minds of others.

According to mimetic theatre theory, the performer has to distinguish between front and backstage areas in order to achieve a smooth performance [4]. The Versailles literati's imagination of identity and wealth is displayed through online platforms, carefully packaging and maintaining their own noble persona on the internet platform, which is the

front stage we are referring to [5]. The internet provides a platform for our 'role-playing' and acts as a 'barrier', but it also confuses the real self perception in one's mind.

Even if our backstage selves are not as good as they could be, we are still in the foreground, so the fundamental purpose of the 'Versailles literati' is to satisfy the psychological need for an ostentatious self-presentation on social media.

3.3 A National and Subversive Orgy

From the "order-piecing stalk" of the Shanghai celebrity group, to the "worker" stalk, to the "Versailles literature stalk", all kinds of "stalks" On the one hand, we have to lament the bubbly nature of the internet and the rapid change of people's focus in the fast food era. On the other hand, we should also see that the nature of the online platform makes people not pay attention to the meaning of the event itself, but develop into a group of people who revel in it whenever and wherever they can [6]. The "Versailles literature" carnival is universal in nature, and the lowering of thresholds has made "Versailles literature" rapidly popular on the internet in a short period of time, and the whole population has begun "Versailles literature" The "literature of Versailles" was a popular subject on the Internet in a short period of time.

The 20th century thinker Bakhtin proposed the theory of the carnival, which refers to the transformation and penetration of all carnival-like celebrations, rituals and forms in the literary genre. It removes any closure and eliminates mutual contempt. The "carnival" is essentially a post-modern deconstruction of culture, a cultural strategy devised by the common people in order to build a world of equality and freedom. For the "Versailles literature", people may not really want to live a "Versailles-style" life, but may simply be rebelling against the reality of life in this form, mocking those who are "noble". It may also be a form of rebellion against the realities of life, a mockery of the "noble". People subvert authority and so-called nobility, using a playful and exaggerated expression to recreate and disseminate [7].

But what is noteworthy is that in the national orgy, in the nonsensical catharsis, people's pressure and dissatisfaction may have been given a way to release, but it also dissolves the meaning of the event itself. A frenzy and a frenzy of dispersion have become the norm in online culture, and the masses may also lose themselves in the orgy of imitation.

4 Conclusions

In Versailles literature, "rich is right" and "face is right", as always, are met with verbal criticism. Inadvertently, too, online sentiment has actually changed significantly, with its promotion of consumerism and hedonism, among other things, being intriguing [8].

Behind this is also a dark insinuation of the reality of the widening gap between the rich and the poor in Chinese society, where there is a large number of people who advocate the value of money and consumerism, and are able to gain the attention of others and satisfy their vanity and sense of superiority as a result. The emergence of a group of "wealthy" people, who are promoted as an expression of their own abilities, has tightly linked income and consumption and has fallen into the endless trap of capitalism,

where people are immersed in the pleasures of consumption and entertainment, while political and social values are hidden behind.

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