The Poaching and Rebirth of Childhood Memories Under the New Media Platform-Taking the Presentation of "Boonie Bears" in the New Media as an Example

Lei Su(✉)

Cheung Kong School of Journalism and Communication, Shantou University, Shantou 515000, China
m15635480639@163.com

Abstract. The significance of childhood animation in new media has been amplified through user adaptation and reconstruction. On the one hand, this paper uses the concept of "text poacher" by Henry Jenkins to analyze the background and significance of the reconstruction of the original text by fans of "Boonie Bears" in the new media environment. The production of fan culture in the new media environment has different characteristics from the television era. The cultural production behavior of fans is not only reflected in individual creation but also in communication behavior. On the other hand, this paper takes into account the anti-structural emotions brought by the change in the creator's age. The post-00s who just came of age are full of rebellious consciousness, and they collage, deconstruct and reshape the educational symbols left by their parents, competing for the right to speak on the interpretation of the text. These factors have led to a new look in childhood animation under new media platforms, which is not purely text poaching but rather involves incorporating the emotional memories of creators' childhood. The beautiful imagination that creators once had in their childhood can gradually be realized with age and the development of media platforms. This kind of poaching reflects the emotional value of emotional media.

Keywords: Text poaching · Deconstruction · Fan culture · Anti structure · Meaning competition · Emotional media · Regmas character pattern

1 Phenomenon

"Childhood animation" refers to the cartoons watched in childhood by contemporary young people [for a series of cartoons, it refers to the initial viewing]. These cartoons once occupied the mainstream of children's cultural consumption in our country during the period when network communication was underdeveloped, and they have an indispensable position in the contemporary post-00s memory. These cartoons, which were once forgotten by young people, have recently resurfaced on short video platforms, chat emoticons, and in the form of "terriers" games.

In contemporary popular culture, the characters in the cartoon are often identified and labeled. Additionally, certain plot points that were not crucial to the original film may be emphasized. After the original simple plot is arranged, it has a new meaning that fits the current cultural consumer psychology, and the narrative has become diversified and open.

Such as Force Sheep, Black Tiger, Double-sided Turtle, and Xiao Xin. Force Sheep is the role in "Pleasant Goat And Gray Wolf"; Black Tiger is a role in "Rainbow Cat And Blue Rabbit"; Double-sided Turtle is the role in "Adventures Of Little Carp"; Xiao Xin is the role in "Crayon Xiao Xin". They are known as the four "tiangou" which means to love someone and give a lot to them but not get the other person's love.

Taking "Boonie Bears" as an example, this paper analyzes the phenomenon of text poaching from two dimensions: space, which refers to the transition from consumer to the creator in the current virtual environment of new media, and time, which refers to the rebellion of young people against their parents' ideology as they grow up. Analysis-the vanished childhood "newborn".

2 Analysis-The Vanished Childhood "Newborn"

2.1 The Carnival of Poaching

The term "poacher" comes from the concept of "poaching" proposed by Deseido. He believes that poaching is a cultural collage in which readers first break down the text into pieces and reassemble it with a clear personal style, marking their own symbols in limited textual materials. Jenkins further elaborated on the concept of "poaching" in "The Text Thief", where fans attempt to integrate their social experiences with the content presented by the media through the use f text, re-creating the text and giving it new meaning. In this process of "poaching", fans are no longer passive receivers of meaning and cultural consumers but have turned to cultural creators.

Compared to the era of television media in which Jenkins lived, a major change in the current media environment is the popularization of the internet and new media. In the new media environment, the subjectivity of fans is further highlighted, and "poaching" has gained an advantage. Their reading behavior is also more proactive. Many post-90s and post-2000s were consumers of "Boonie Bears", and these young fans have accepted the significance brought to them by the animated film "Boonie Bears". The elements in these animated films are symbols that many people share. They may have regretted a certain plot in an animated film, but they are powerless. With the transformation of media forms, they can relatively easily become creators of this culture. In the era of traditional media, they can only accept what creators want to express in one direction, while in the era of new media, once wishes become achievable, and once passive, predictable, isolated, and silent consumers become fluid, active, and noisy in the era of media integration.

The creators participate in a culture of collaboration by utilizing techniques such as editing and dubbing to retell the story of "Boonie Bears" and enhance the conveyance of its message. The plot of "Boonie Bears" is simple, with a lot of room for expression, and the various series of animations add up to a large enough volume. There have been many stories happening in this system. This makes it easier for creators to associate current popular culture with a certain plot, such as "pua", "roll", and "flapping", to

find corresponding characters and plots in these cartoons. Xiong Er, who guards the forest, has become a bully who collaborates with Guang, Touqiang to cut trees; The brave Xiong Da also needs to be protected by Xiong Er; King Jiji became the strongest brain in the forest to command everything In new media, especially short videos, fans have the advantage of creation and dissemination. They constantly cycle through their identities as consumers and creators, taking clips from "Boonie Bears" while watching it and relying on civilian editing tools to choose filters, special effects, and soundtracks, without having to meticulously create reconstructed texts. Users are on the same starting line as the official account of "Boonie Bears" in terms of communication forms on new media platforms. As long as someone likes it, the reconstructed text can continue to circulate.

The characteristics of new media platforms have incorporated the dissemination process into the production of texts, and the comments in bear's secondary creation videos also shape the meaning of the works and influence further reconstruction and creation. The virtuality and relative anonymity give users more opportunities to participate freely and express their understanding of the meaning of the work freely and instantly. The process of users elaborating on poaching content is also a process of communication and interaction with other individuals. In the group's communication with the text, this kind of creation is made more open, thereby further promoting the production of a new culture and new communities. They discussed the details and shared their insights and intentions on the reconstruction of this animation together.

The author collected creative texts related to "Boonie Bears" from different new media platforms and classified them into three distinct groups: those that subvert the original meaning, those that amplify the original plot, and those that evoke memories of childhood (Tables 1, 2, and 3).

During this process, people who enjoy "Boonie Bears" gather as a fan group, staying together in a social circle. Fans are active consumers of the original text content, familiar with the various details of the original text. However, fans are not only dissatisfied with the secondary creation of the bear's appearance because of their love, but also with the original narrative. Jenkins has accurately described this - fan culture is a mixture of infatuation and dissatisfaction. Fans of "Boonie Bears" are familiar with and willing to

Table 1. Subversion of the original meaning

Original text and meaning	Presentation in New Media	Analyze
When Xiong Er and Xiong Er Da were young, they accompanied each other	The "cp" of mutual affinity between the two	Contemporary people's preferences for using CP
Xiong Er was strongly bewitched by Guang, Touqiang	Xiong Er and Guang, Touqiang become the evil side together	Disrupting the original mainline setting of protecting the forest
The small friction between Xiong Da and Xiong Er that runs through the entire plot	Brothers hold grudges against each other	Disrupting the original character relationships

Table 2. Amplification of the original plot

Original text and meaning	Presentation in New Media	Analyze
Characters will address each other with the word "stink" at the beginning, such as stinky bear, stinky bald head, stinky squirrel	Interpretation of the "Stinky Culture" Derived from the "Boonie Bears"	Fans collage, reconstruct, and compete for the original meaning
The image of Guang, Touqiang is stable	He has been constantly becoming handsome in ten years	Fans' understanding of the details of bald heads is sufficient to reach the level of refined creation
Guang, Touqiang's birthday was only displayed once on his ID card	Fans will celebrate his birthday on new media	Treating him as celebrities is a participatory cultural pursuit

Table 3. Memories of childhood

Original text and meaning	Presentation in New Media	Analyze
Guang, Touqiang made phone calls to fool his family, creating a humorous plot in the original film	Netizens interpret life as difficult and connect with their own childhood experiences	Remembering childhood and expressing the difficulty of growing up in life
Each episode of "Boonie Bears" is played in sequence according to the number of episodes	Each episode of 'The Rise and Fall of Bears' is played in sequence according to the number of episodes	Awakening childhood memories
Guang, Touqiang Failed to Date a Girl	Sad Love Film	Fans express regret for their youthful love

evaluate any details of "Boonie Bears". They combine some popular topics and their own experiences with the original text from a macro, meso, and micro perspective, and reconstruct the original narrative. Russian theorist Bakhtin proposed the carnival theory, where new media, especially short video platforms, provide fans with large carnival venues. Here, fans can easily switch between cultural consumers and producers, while watching the texts of other creators, freely grabbing the materials they want and giving the texts new meanings.

2.2   Deconstruction of Legacy Symbols from Parents and Self-Expression

In the cartoon "Boonie Bears" watched by children born in the 1990s and 2000s, the background of the character's activities in the story is a binary narrative, and visual rhetoric also maximizes its coordination with this narrative. The story between Xiong

Da, Xiong Er, and Guang, Touqiang follows a patterned narrative, with the contradiction of "Guang, Touqiang wants to cut trees - preventing him from cutting trees" driving the entire story forward. The behavior of children watching "Boonie Bears" is also a kind of media ceremony. The creators try to repeatedly emphasize the symbols, images, language, and actions of building order through the form, and teach children to choose the right side when the good and evil sides are opposite. This media ceremony is full of "acts that help unite, care for others, and transcend egocentrism" (Durkheim, 1912/2011:414).

Once upon a time, these young people could only face the television and silently accept the teachings of "Boonie Bears". Although they also had various fantasies, they could only choose to obey because they had no voice. But as they grow older, they can freely create in new media, breaking the binary narrative of "tree cutting - preventing tree cutting" in "Boonie Bears".

Through a gradual process, the individuals began to exhibit signs of rebellion by dismantling the symbols that were inherited from their parents in the form of "Boonie Bears" and ascribing novel meanings to them. They also engaged in ideological competition with their parents who had taught them before, and engaged in self-ideological production. Both the character image and the storyline bear traces of the life experience of this generation. On new media, these young people can freely alter and paint symbols that were once uncontrollable (Wang, Yingji's "The Dark Side of Media", p300), and compete for new meanings, using reshaped rhetoric to shape another form of power relationship. The virtual space of the internet is a place for young people to stay away from the control of their parents, where they can rebel more and create more freely.

In the subculture version of "Boonie Bears", the original meaning of the character plot is subverted. They are no longer the forest guardians and loggers in the childhood memories of young people. Online culture producers rearrange and interpret the original animation according to their childhood fantasies and experiences in real life (Table 4).

During the creative process, the original causal logic and preset structure of cartoons were broken. Xiong Er broke away from his silly persona. Guang, Touqiang was not just a lumberjack who only wanted to chop trees, he became intimate friends with Xiong Er. This absurd narrative creates new meaning in the text, impacting people's original cognition. The situation of "binary opposition" in the original anime has been disrupted, and creators often embellish the "evil" side, making the once detestable Guang, Touqiang in the eyes of many people much more pleasing to the eye. This narrative pattern continues and changes with animated narratives that already have an ending. Some people have fantasized about the plot in their childhood, hoping to appear in cartoons, and through creation, it has been presented to the public, bringing about a reconstruction of meaning, and reawakened childhood memories.

The new media that realizes childhood fantasies has taken on the responsibility of emotional media. Emotions refer to inner and personal feelings that lack widespread dissemination. Emotion transcends the realm of self and constructs human subjectivity through emotional transmission between individuals.

According to Bao-Weihong (2015), no medium exists in isolation but rather requires a larger media environment. In this new media environment, the prevalent poaching behavior is interconnected and forms a continuous emotional flow, arousing the emotional memory of the audience.

Table 4. Analyzing how to break the dual opposition using regmas role model

Element	Protagonist and object	Supporters and bearers	Assistants and opponents
The "Boonie Bears"series	The characters of Guang, Touqiang and Xiong Da Xiong Er Second surround the jungle defense battle	Guang, Touqiang cuts down trees, and the character represented by Xiong Xiong II stops him from cutting down trees	Assistants include characters such as Jiji and Beng Beng, while opponents include characters such as Boss Li and Fei Bo
The "Boonie Bears" in New Media	The characters of Guang, Touqiang, Xiong Da and Xiong Er are pursuing the "Syrian War" to "chop down trees together", "make money together", and "defend the Earth together"	Guang, Touqiang became a hero on the Syrian battlefield, Nezha in the legend of Nezha, and Xiong Da Xiong Er became his supporters	Xiong Da Xiong Er became Guang, Touqiang's assistant, while his opponent became a soldier on the Syrian battlefield and a demon in the legend of Nezha

3   Epilogue

Under the new media platform, former cultural consumers have taken on the role of cultural creators, playing the role of new media emotional media, deconstructing and pasting the original text, and the symbols of "Boonie Bears" have undergone a new transformation, realizing this childhood fantasy. Relying on the secondary creation of fans, the online subculture version of the "Bears" series is no longer a single story, but an open system composed of world settings and "semi self-discipline" characters, which can run freely and generate stories continuously. In "Boonie Bears", there is no longer just binary opposition. The beautiful plot envisioned by young people in their childhood has been realized, and childhood animations represented by "Boonie Bears" have been reborn on new media.

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