



The Representation and Performance of homosexual subculture in Contemporary Chinese Film and Television

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Abstract. With the subdivided development of the world market culture industry, the requisition of homosexual subculture in contemporary film and television has become more and more widespread. After the collapse of the wall of sexual orientation, the corresponding inscription mode of film and television has also changed. The fujoshi complex is derived and structured under the overall model of mass cultural representation, the "dressing" and other performance behaviors also distinguish the different levels of nature and performance, the boundary of sex has already crossed the normal discipline of ethics and law, which is presented in the pleasure world constructed by mass culture in multiple forms.

Keywords: subculture, homosexual, Chinese contemporary film and television

1 Introduction

Homosexuality, as a subculture, carries the psychological characteristics of being marginalized or heterogeneous outside the mainstream culture, but it also exists within populations of various ethnicities, classes, races and religious beliefs. This subcultural phenomenon is not unique to contemporary times. As early as the 6th to 4th century BC, ancient Greece regarded the unity of homosexuality and heterosexuality as a natural form of sexual intercourse that satisfies human sexual needs. In the "Symposium", Aristophanes mentioned that humans were originally twin species, divided into three forms: "Doppelmann", "Doppelweib", and "Mannweib", Later, due to their outrageous and unreasonable behavior, they angered the gods and were punished by being split in half. As a result, men and women emerged, and those who were cut apart by their single sex were homosexuals in the process of seeking their other half. The name "lesbian" comes from the island of Lesbos, where the lesbian poet Sappho, known as the "Tenth Muse", resides and teaches to female disciples. In the Homeric Epic, Achilles returns to the battlefield due to the death of his lover Patroclus, while the Roman poet Ovid's Orpus is described as turning towards same-sex love in the face of unbearable sadness. In 1975, Italian gay director Pasolini filmed the film "120 Days of Sodom", inspired by the destruction of the city of Sodom by God in the Bible, where delirium, forgetfulness, and madness spread in a Dionysus like manner throughout the ecstatic experience of transcending the divine, reinforcing the weaving of unconscious guilt. In China, the

earliest records of homosexuality discovered so far are the "Compared to a naughty child" listed as one of the "Three Customs" and "Ten Mistakes" in the "Yi Xun" of the Book of Shang. In addition, there are examples of "Fen Tao" ("Yu Tao") between Wei Linggong and Mizi Xia during the Spring and Autumn Period. Historical records, lost essays and legendary memoirs throughout history are mixed with "same-sex love" with a local ethical color. From natural temperament to immorality, illegality, rationality, and non pathologization, the flow of desire twists and turns between the two sides of prohibition, laying a vague boundary between normal and abnormal restraint.

2 From Movies to Online Dramas: Behind Sexual Orientation

Beauvoir proposed in "Second Sex" that social gender is determined by its cultural significance rather than natural physiology. Butler, the founder of Queer theory, further advanced Beauvoir's theory in "Gender Trouble", stating that not only is social gender the result of "cultural construction,"^[5] but biological gender is also a product of culture, "From homosexuality to LGBT (lesbian, gay, bisexual to transgender), then to LGBTIQ (I stands for intersex, Q stands for queer), as well as asexuality and pansexuality"^[2], in addition to the original pattern of binary opposition between men and women, various gender identities are still being constructed. Harvard Law Professor Catherine McKinnon described human attributes and the form of gender as "static"; the relationship between people and the form of sexual desire are described as "mobility", and the gender is regarded as "the condensation form of the inequality between men and women after being sexualized"^[6]. The gender hierarchy of heterosexuality produces and consolidates the gender, forming a natural hegemonic structure. The emergence of homosexual subculture is just a rebellion against the traditional heterosexuality hegemony. Gender identity was created through the "practice" of "expression" behavior, but this creation itself cancels the innate nature of gender identity and becomes the product of a series of "fictional" behavior norms. In contemporary film and television, such gender "performances" are not uncommon, behind the so-called "contradictory emotions" and "inversion"^[8], it may reveal more profound and indescribable thoughts in the human heart.

In recent years, the film and television market for homogeneity has always been in a potential state of development. "Chinese Gen Z'ers born between 1990 and 2009, a cohort currently the size of the U.S. population, are predicted by big-data research firm Quest-Mobile to account for 66% of all online entertainment consumption by 2023."^[1] The films "Farewell My Concubine" (1993) and "Brokeback Mountain" (2005) that portray same-sex love intermingle the dual characteristics of "literary" and "commercial" in popular culture. The background of the former is the theater and society, while the latter is the vast nature. After experiencing finger chopping, pipe smashing and eunuch molestation, Cheng Dieyi in reality gradually became mentally castrated as a woman. His attachment to his senior brother Duan Xiaolou was superimposed on Yu Ji's attachment to the overlord, reflected in the crazy obsession that "without a year, a month, or an hour, it cannot be considered a lifetime". During the Great Cultural Revolution, Cheng Dieyi was exposed by Duan Xiaolou. However, the references to "exposing" to Japanese choirs, performing for reactionary classes such as warlords, and

smoking cigarettes were actually due to Duan Xiaolou's infatuation with the "overlord" by "Yu Ji". The repeated behavior and practice of "female Jiao'e" drowned out the main identity of "male", Under the multiple social norms of "actors", "Yu Ji", and "insulted and harmed individuals", Cheng Dieyi completed the integration and reshaping of the inner and outer selves of the costumes. This abnormal love, which was originally in conflict with mainstream culture, was temporarily "obscured" by major events such as the Qing Dynasty, the successive downfall of reactionary warlords, the defeat of Japan, the birth of New China, the Great Cultural Revolution and the emergence of Juxian, as well as individual events such as Duan Xiaolou's marriage, or rather, in an extremely subtle way represented by the film in a way that is eye-catching to the general public, it actually has a superimposed effect of "seeing beauty in popularity, and having a high melody that resonates with others". This film, which was screened simultaneously in 79 art theaters in the United States and achieved a high box office of \$5.22 million in 1994, ultimately achieved a box office of 40 million yuan in mainland China during the same period of the late 20th century, and a global box office of \$30 million. The external environment of deepening economic globalization, policy guidance after the 1992 "Southern Tour Speech", and the openness of the domestic cultural market since the lifting of the Great Cultural Revolution have all provided impetus for this. The forms of resistance contained in the homosexual subculture are consumed by mass cultural groups through the translation of film language such as sound, painting and circle light. The part of the resistance that lies inside the film is folded into the spiritual hierarchy through the non offensive "cover up". The *Brokeback Mountain*, which also achieved great commercial success, is more mature and natural in the emotional line of same-sex love. Unlike the mileage butterfly clothes in *Farewell My Concubine* and Duan Xiaolou's feminine, masculine and antagonistic peripherals similar to heterosexuality logic, the two protagonists in *Brokeback Mountain* both have the masculinity of cowboys in the American West. Jack and Ennis's love naturally spreads on the vast grasslands of Wyoming, every moment filled with shepherding, hunting, horseback riding, fishing and bonfire talks, even the pain from family responsibilities and ethical shackles did not immerse this emotion in excessive gloom and sadness. The use of a large number of distant views and empty shots strengthened the image of the Peach Blossom Land carrying this taboo love. In this film, Ang Lee did not adopt the typical narrative mode of Hollywood movies, which is full of inverted time structures. The purpose of this narrative mode is to facilitate the selection of a certain time node from successful films after business opportunities arise, and to graft new stories forward or backward, Instead, it provides the audience with time to feel and contemplate, allowing the story to flow in a "sequential" manner, creating deep love through the structure of loneliness. From the perspective of narrative clues, Ennis witnessed the nightmare left by homosexuals being expelled and beaten to death when he was young. The speculation of Jack's death and the folding of two men's shirts undoubtedly had a strong sense of sadness and pursuit. Ang Lee's "Everyone has a *Brokeback Mountain*" made a general and vague change of the elements of homosexual subculture in the film, Jack and Ennis, separated from worldly disturbances in *Brokeback Mountain*, do not need to "play" their social roles or even gender when facing each other. There is no repression, avoidance, or fear entanglement, only two people, two hearts and sincere love. This precisely provides

contemporary people with an outlet for empathy, psychological comfort, and hope when dealing with real pressure and exclusion. In this sense, The combination of "commercialism" and "artistry" seems to have achieved a certain degree of detachment from the elite and mass perspectives.

Compared to movies, the market orientation and "standardization" and "homogenization" characteristics of online dramas are more obvious. The IP rewritten drama "Shan He Ling" (BL) and the original drama "Amazing Girl" (GL) reflect two different and similar cultural product models. In terms of subject matter and content, "Shan He Ling" is a typical aerial martial arts drama, but it has a significant difference from Priest's original online article "Tianya Ke". Bella Balaz, a representative figure of literary film and television creative adaptation theory, believes that "novels should be treated as raw materials, without considering the characteristics of the original media." The adaptation of "Shan He Ling" followed this principle and made creative changes in character portraits, action lines, narrative strategies, and perspectives. After the series was broadcasted, it achieved an unexpected effect of opening low and moving high. In terms of plot arrangement, Zhou Zishu, the leader of the skylight, and Wen Kexing, the leader of Ghost Valley, met without knowing each other, but their fate had already been confirmed. With the constant dismantling of their identity masks, Zhou Zishu was surprised to find that Wen Kexing was actually a disciple of his own Four Seasons Mountain Villa. His younger brother Zhen Yan, who had been separated from him since childhood, was involved in the prehistory of the focus of the entire drama, the "competition for glazed armor", which was the grudges between the two generations triggered by the behind scenes pusher Zhao Jing. Many branch characters, such as "Happy Funeral Ghost" Luo Fumeng, "gorgeous ghost" Liu Qianqiao as well as various forces such as Skylight, Ghost Valley, Poisonous Scorpion and the Five Lakes Alliance, Zhou Zishu, who had laid down the Seven Orifices and was about to die. Wen Kexing, who was determined to seek revenge and annihilate the world, developed a dialectical view of "good and evil are still above good and evil", which stimulated the value recognition of the public, especially the young generation growing up under new media. The element of same-sex love is an official "second creation". Generally speaking, this type of scene is abandoned by the editor due to cutting, but it is not only preserved in "Shan He Ling", but also mostly for closeups of characters, as if deliberately leaving room for interpretation for the audience. Some netizens jokingly say, other dramas are official broadcast main films. The wrong cutting method has brought fans the pleasure of text poaching and "decoding". Wen Kexing "If you are not here, the thousand mountains and evening snow, who can I shadow to?" and other classical poems, such as "blending" with the original plot and contemporary thinking and oral language, have instead increased the playful elements of the words and the diachronic derivative degree of emotional expression, the words that include the thoughts of men and women vaguely imply the texture of this emotion. Their playful behavior mode covers the past of this seemingly undisclosed emotion. The missing turning link in the middle is the part that is "harmonious" and filtered out when the "variation" and "knot" of the marriage between gay subculture and popular culture occur. On the other hand, the big flow of "IP" makes the drama attach another layer of meme to the audience's sense of pleasure, how to break out of the homogenization trap manipulated by information assumptions is a

question that producers and target consumer groups such as original book IP fans need to consider. Similarly, the non IP adaptation of the screenplay "Amazing Girl" tells the inspiring story of Lu Ke (played by Li Yitong) and Shen Siyi (played by Jin Chen) working together for "Life at Home" and growing up together in the workplace and life, the "GL" and other CP names such as "cannot be", "think", "gold", "tung", and "jade girl" that float through the barrage have also become a fan like "YY" under the "balance" of "friendship" and the male official positions of the double female lead. Especially for the dissatisfaction with the insertion of "BG" ^① in the plot, while Lu Ke's independent, gentle and optimistic personality traits provide her and Shen Siyi with complementary and tumultuous space for their interaction. The "rehearsal" of nonverbal symbols such as eye contact and body contact also satisfies the audience's "lily" fantasy of the characters in the play through a "edge ball" approach under the review mechanism. Neglecting a few logical loopholes in the plot and distorted fragments with the color of "Mary Sue", the plot design that is in line with reality and based on real emotions not only earns viewers' tears, but also raises some questions, such as whether such emotions have been created by the cultural industry? Is homosexual subculture reduced to the raw material of mass culture for formula weaving and assembly line operation? From the relevant drama reviews of the Douban Group, it can be seen that there is still a mixed nature in this type of situation. The judgments made by viewers based on subjective reflection are inevitably influenced by prior experience, while the filter deduction of the female protagonist's sexual orientation and gender identity in the drama unconsciously participates in the confirmation of the practicality of online drama commercial selling points.

3 Fujoshi Complex: Inside and Outside as a Product of Cultural Industry

According to Butler's theory, the "exercise" of gender revolves around the essential expectation of a certain personality and operates in a metonymic manner, through ritual repetition, that is, it penetrates the physiological structure and maintains time in the cultural context to produce what is assumed to be external to oneself. The dual "exercise" of the real subject and the objectified screen object is precisely the suspension and contemplation of the ruins of the gender "physiological social" cycle by the cultural community of fujoshi. The cultural mark of embodied is dispelled in the entertainment carnival of "symbol consumption", and the homosexual subculture is also hidden in the mainstream discourse construction of contemporary film and television popular culture with a vague face.

The article "The Spiritual Summary of fujoshi" points out that the world of fujoshi is a combination of "aestheticism, fantasy, love and being loved, abuse and being abused, control and anti control, multilateral relations, homosexuality"^[4]. From the perspective of the Oedipus complex, "fujoshi" are a group of girls who hide themselves behind the love for their father and pay attention to men's love to meet their high

^① BG: boy and girl, opposite to BL and GL, referring to the emotions between boys and girls.

attention to men. This psychological mechanism is compatible with the resistance under extreme suppression of traditional habits and the longing for fresh and beautiful things, which is commonly seen in circles such as "ACG" (short for Animation, Comics, and Games), peer writing, and film or television dramas. The immersive experience and "immersion" of the group of fujoshi watching dramas or movies did not destroy the emotional structure reflected in their minds by the film and television itself, but to some extent reinforced the "pure love" experience of actual desire output and transmission to the audience under the surface of "same-sex friendship" on the screen.

From "Zhenhun" in 2018 to "Chenqing Ling" in 2019, "Liujin Years", "The sideburns are not red with crabapple blossoms" in 2020, "Shanhe Ling" in 2021, "Addition and subtraction" in 2022 and then to "Gentlemen's League" in 2023, IP adaptation of "homosexual" themed online dramas has formed a significant trend in the last few years.

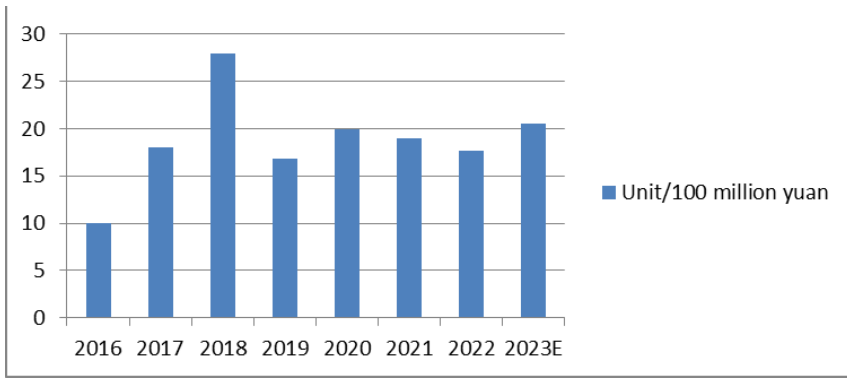


Fig. 1. China's online film market size forecast from 2016 to 2023^①

Taking "Chen Qing Ling" as an example, we can see the anti guiding effect of the fujoshi complex on the representation of homosexual subculture in contemporary film and television. Adorno believes in "Enlightenment Dialectics: Fragments of Philosophy"^[3] that mass cultural products are manipulated by consumerism ideology and quantified at different levels for different groups. "BL" online dramas are the result of quantitative classification of subculture consumer groups such as putrid women who enter the mass cultural market. The adaptation of "Chen Qing Ling", originally known as "The Ancestor of the Demon Road", has accumulated extremely high popularity since its serialization in Jinjiang Literature City in October 2015, and has been sought after by a large number of readers. Therefore, in the process of film and television adaptation, it is necessary to consider the needs of many "loyal fans" in the original work, mainly the group of fujoshi, in order to preserve and restore a large number of famous scenes such as "forgetting envy", "deep clouds and unknown places", listening to learning, eliminating water troubles, searching for yin iron, and distinguishing between poor and strange paths, the plot starts from Mo Xuanyu's sacrifice and Wei Wuxian's

^① WWW.ASKCI.COM.

resurrection, constantly tracing back to the past and spreading layer by layer along the story line of sweet first, then cruel, and sweet cruel intermingled, creating a shared space for the peeping and interaction of the fujoshi group; the scene of sugar consumption is like Wei Ying ,with the character "Wuxian(No envy)", and Lan Zhan ,with the character "Wangji(Forgetting the secular)", getting to know each other officially for the emperor's laughter rooftop fight; Wei Ying punished the plagiarism of the library and joked with Lan Zhan, causing their relationship to heat up; Lan Zhan's first drunken memory of his parents and confiding in Wei Ying; everyone lights up to pray for blessings, Wei Ying and Lan Zhan gently gaze at each other, etc; the scenes of heart abuse are like burning Lotus Fortress, blood washing BuYeTian, and the crowd besieged mass graves.....in addition to the main storyline "BL" CP, the series also sets aside many side storylines for home decay fans, such as "The Bright Moon, Clear Breeze, Starry Dust, Proud Snow and Frost Song Zichen's "Double Taoist CP, "I Laugh When You Speak's "Xue Xiao CP, "I Harm Countless People in My Life, But I Have Never Wanted to Harm You's "Xi Yao CP, "A Gentleman Like a Orchid, Thinking Can Be Chased's" Zhui Ling CP and etc, which are highlighted on the screen, since 2020, the phenomenon of "enclosure and self emergence" ^[10] in Chinese film and television has become increasingly prominent. The group portrait of male dominated characters not only achieved a visual feast for fujoshi, but also conspired with mainstream culture to break free from the basic outline of the chivalrous spirit of "eradicating traitors and supporting the weak, with a clear conscience". On the other hand, the balance between the main drama and the "BL" elements can be achieved through various film and television scenes that can be created in specific situations, such as "toppling", "pulling", and "looking". These actions are also connected to certain specific symbolic symbols, merging into a stronger emotional "meme". The most typical example is when Wei Ying accidentally pulled off Lan Zhan's "erasure" during a shooting competition, intending to tidy it up, Lan Zhan's angry section, the concept of "wiping the erasure" in the family culture of the Lan family in Gusu, which has Confucian characteristics, carries the meaning of "returning to oneself" and is in line with the Confucian philosophy of self-restraint. There is a detail in the play that suggests the ambiguity of the act of "pulling the erasure", which is what Lan Zhan said when he was drunk. "The erasure is an important thing, not something that parents, wives, and children can touch." Contacting Wei Ying and Lan Zhan's relationship, one will find that the existing problem of "wiping the erasure" has been transferred and shifted to the dimension of sexual orientation at this moment. "Wiping the erasure" is like a fan used to ward off evil and shame in old marriage customs, with a layer of barrier and taboo added, wearing "wiping the erasure", the establishment of boundaries, the removal of "whitewash" and the removal of boundaries have stirred the sensitive nerves of putrid women in the middle, and forced the cultural industry to constantly produce new market catering commodities on the basis of the old "tailor-made". "Ke CP" is gradually moving "from the edge to the mainstream"^[9]. At this time, the fujoshi carnival has deviated from the spiritual essence of the gay subculture and been incorporated into the commercial track of mass culture.

4 **Changing attire: a "false shot" when connecting with popular culture**

In Jacques Derrida's *Gifts of Time*, there is a saying that "there is no natural state in the world, only the result of natural state: denaturalization or naturalization"^[7]. Sex marks the natural characteristics of human life, and also includes many spiritual escapes outside the "regulatory ideal" of gender. The male/female protagonist Divine of "Hairsray" precisely uses the way of cross dressing women to "imply the meaning of gender as a persistent disguise that pretends to be true."^[6] The interweaving of sexual postures and real physiology disrupts the operational mechanism of gender discourse, making the distinction between inside, outside, true, and fake levels unstable, and thus leading to many issues such as "concealment" and "restoration" in gender "performance".

So, what does "Changing attire" cover up or restore? Looking back at the Chinese films of the last century, it can be clearly seen that the film and television representation of the gender practice of homosexual subculture was still "too advanced" before the 1990s. After 2000, the film and television production of homosexual themes has gradually received equal attention and special attention from both internal and external groups in the industry. It can be said that from being "stigmatized" to "seeing the light", homosexuals "coming out" has gone through a process of bound feet, and the film discourse has gradually deepened from the initial commercial gimmicks to the deep construction of social history. By the beginning of the 21st century, the resistance and heterogeneity of the homosexual subculture have not completely disappeared, but show a flexible polymorphism mobility in the tug of war with the "creation and domination" behavior structure of mass culture, the infiltration of the culture of "delaying beauty" in the local area has accelerated the shift of homosexual discourse from the niche to the general public, and "dressing up" also has a double function of concealment and restoration in this production mode of sawing and shifting. Covering and restoring are intertwined, which can be roughly divided into two categories. One is to smuggle homosexuals under the guise of heterosexuality through "transvesting"; One is to use "transvestism" to cause homosexual misunderstanding and set up barriers for the perfection of heterosexuality; The former's "restoration" leans towards concealment; The latter's "reduction" tends to be more obvious.

According to data from iiMedia Research, the 2020 China Online Literature Male and Female Writers Influential Ranking shows a trend of youthfulness among online literature authors, with diverse creative styles and subject types.

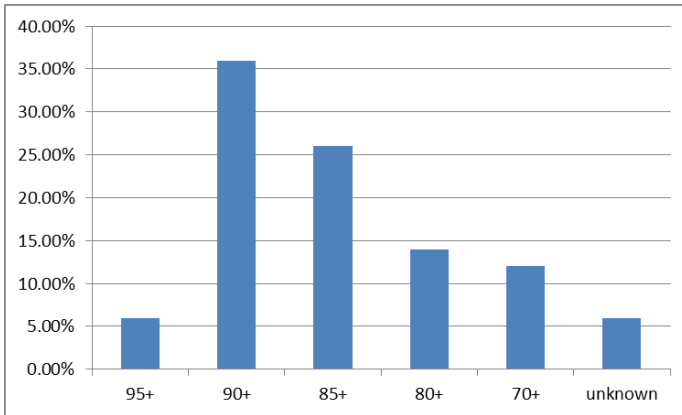


Fig. 2. Age Distribution among Top 50 Chinese Online Literature Writers in 2020-Male Channel^①

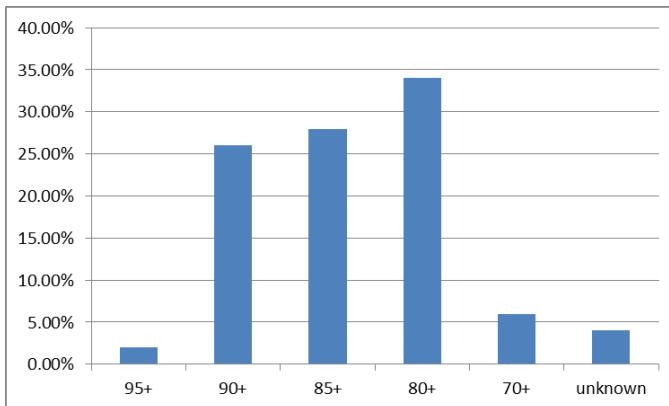


Fig. 3. Age Distribution among Top 50 Chinese Online Literature Writers in 2020-Female Channel^②

There are a lot of homosexual emotional network creations of "changing attire" that have been adapted for film and television. But the latter's visuals are usually more vivid. In "Smiling and Proud in the Jianghu 2- Asia the Invincible" (1992), Ling Huchong mistakenly identified Asia the Invincible, who had trained in the "Sunflower Classic" and was dressed in red, with curled lips and eyebrows, as a woman. The stunning glance under the mask, the stunning appearance of drinking in the lake center, and the drop of a vest under the Blackwood Cliff reflect the strengthening and dispersing of the "changing attire" effect, the moment when Linghu Chong jumped off the cliff with Dongfang Bubai to inquire about his identity magnified the deep sorrow of this love to the extreme. The heartfelt bond of "Amidst the talk and laughter of emperor's domineering

^① data. iimedia.cn (Jinjiang Literature City)

^② data. iimedia.cn (Jinjiang Literature City)

career, one is overwhelmed by the intoxication of life" seemed to be still yesterday, but the ending of loneliness and shadow seemed to have already been destined; "the Legend of the Condor Heroes"(1993) parodies Jin Yong's novels, portraying Prince Duan as a hidden "homosexual" image packaged under the purpose of "becoming an immortal". In order to obtain the three words "I love you" from a true person, he disguised himself as a woman and ultimately achieved his wish after experiencing "hardships"; Rong Lan, who was admired by Cuihua in "A Dream of Wandering in the Garden" (2001), often likes male attire such as long robes, jackets and leather shoes; In Silver Jewelry (2005), Lv Daojing, the hero, was also directly set as a gay who was dissatisfied with the old ethics and had a habit of cross dressing, he finally died at the grave of his dead wife with a silver dress. The main function of another kind of film and television "changing attire" behavior is not to restore the original and true gender performance of the gay subculture with the shell of popular culture, but to achieve the essence of heterosexuality emotion with the suspicion of homosexuality. The Hong Kong opera film Butterfly Lovers (1963) in the 1960s relied on the main plots of folk stories, such as Yingtai leaving home, Liu Yin making obeisances, library talk, 18 seeing off, and sacrificing graves to become butterflies, In the form of Huangmei melody, the story of a talented and beautiful woman who formed a bond through "dressing up", had language barriers, and then shed their costumes, made mistakes, and sacrificed their love; In the Korean drama "Moonlight in the Cloud Painting" (2016), the female protagonist Hong Lehui also entered the palace as a male attire and became a maid, engaging in a tangled and taboo love affair with Prince Li Xuan; The North Korean romantic comedy "Mung Dou Zhuan" (2019) maximizes the use of "transvesting" in gender hypocrisy and switching functions. First, Mung Dou and Dong Dongzhu, who were transvesting, first met in a male shared context. Then, Mung Dou sneaked into a widow's village to track the killer "transvesting" and shared a female gender context with Dong Zhu, who was struggling to escape the fate of prostitutes, the dialogue perspective opened by "transvesting" is no longer in the sense of the subject's spontaneous fetish, but has become a pressing expedient. "Clothing" is only covered by skin, the physiological and social identities have become separated. The chain between "natural facts" and "cultural performances" has also been completely broken, and "transvesting" is intertwined with the dual identities of the male and female protagonists, "prince" and "lady", cleverly transforming absurdity. The factors of laughters are stitched into the narrative context of "happy enemies", and the homosexual subculture has thus completely distorted its face, becoming an empty signifier, filling in the formula of popular culture and complementing each other.

5 Conclusion

Overall, the text practice of homosexual subculture is more focused in various studies, and the treatment at the level of popular film and television is less. The typological perspective is prominent, but the depth of its aspects is still limited. Taking Hall's attitude towards "understanding" and "looking up" of popular culture, we can see some

reducible and replaceable factors overflowing from the sub Kulturkreis, as well as the unity and dialectics of cultural power struggle in contemporary film and television.

It should be noted that the process of homosexual subculture being dismembered, separated, and recombined into mass culture is isomorphic to the mainstream values and the segmented development of cultural products in society. The "slash" culture, as the most prominent branch of the overall concept of "homosexual subculture", is characterized in contemporary film and television.

Just as gender "reception" wanders under the highly reflective choice and heterosexuality regulation, there is also an eternal double tear between the carnival in the circle and the "cover up" outside the circle in the subculture of homosexuality. The definition of Hall's representation theory is that meaning is constructed rather than simply discovered. The structural system of mass culture eliminates the "heterodox" edges of the subculture of homosexuality, incorporate the homogeneous "commonality" within it, and through contemporary perspectives such as film and television media, expose the edge alternative "same-sex love" to the ambiguous sunshine of depth and depth in the form of being gazed upon and watched.

Author Introduction

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