Crap literature: audience resistance and parody in the context of "flow is king"

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Abstract: In the age of intelligent media, "nonsense literature" has become a popular online term in recent years. This paper uses the interview method as the main research method against the background of the Internet traffic era, and carefully studies the generation of "nonsense literature", the reasons for its rapid spread, the audience's acceptance, and the audience's resistance to and parody of "nonsense literature". The new terminology emerged in the context of "flow is king". We found that "nonsense literature" contains a tendency to be joking and entertaining, and that the more often "nonsense literature" is used on the Internet, the greater the impact on real communication, and that a low-quality Internet environment is more likely to cause the popularity of "nonsense literature". The more often "nonsense literature" is used on the Internet, the more it affects real communication.
Keywords: nonsense literature, audience resistance, information dissemination, modal theory

1 Introduction

The rapid development of Internet platforms has led to the emergence of new media platforms and the construction of new cultural communication fields. In the context of "flow is king", a large number of videos and contents with little information are flooded in online social platforms for the sake of traffic, so audiences have created many "stems" rich in The audience has therefore created a lot of "terse" language expressions, such as "nonsense literature". We have observed that many people are dissatisfied with low quality scripts, so they adopt parodies to learn nonsense to satirize these works and achieve rebellion. What are the ways in which the audience revolts, and what is the final effect of the revolt? The paper will explore a series of questions such as: why do audiences revolt?

2 Overview

2.1 Literature review on nonsense literature

With the further popularization of the Internet, the increase in the size of Internet users, and the spread of the influence of Internet buzzwords, the literature of nonsense has triggered a lot of discussions in the academic field in recent years. Literature" refers to texts that appear

to convey a certain meaning but actually have no useful information, mainly in the new media. From the production process of resistance through ironic parody to the vortex of self-reference. In her article "Exploring "Nonsense Literature," scholar Fan Mei classifies nonsense literature, pointing out that nonsense literature includes repetition, equal or similar word meanings, logical equations (mathematical relationships), paradoxes, and information redundancy. In her book "Analysis of Internet Buzzwords: Nonsense Literature", scholar Zhang Qin conducts a detailed study of "nonsense literature" from noun analysis, popular reasons, semantic analysis and pragmatic analysis. Although these studies have studied the definition, classification and characteristics of nonsense literature, they are the products of the culture of playing with stems on the Internet and reflect the strong characteristics of the times. The scholars' studies ignore the new changes of nonsense literature in the new era of network background.

2.2 A literature review of modal theory

In the article "Modality and Speech Communication Patterns", scholar He Xuelin tries to analyze the interference phenomenon in speech communication from the perspective of modality. In his article "Mimicry and Genetic Speech", scholar Bin Wang compares the similarities and differences between mimicry and genetic transmission modes, focuses on the influence of mimicry on language, and then mentions that semantic structure is not equivalent to conceptual structure. People are the bearers and users of language modalities rather than parasites. Scholars Xie Chaoqun and He Naturally, in their article "The Misunderstood Modalities and Mr. Wen Liu Yuhong's Business", open an academic dialogue with Liu Yuhong on the definition and transmission mode of modalities, the disciplinary basis of modal theory, the scope of research and its scientificity. In his article "On Programmatic Factors in Language Use", the scholar Nanhua and Roddy point out that the essence of language use is the process of mutual competition, mutual selection, and mutual compliance in the dynamic communicative process, and the result of this process is the interaction between language modalities accumulated in people's brains and the formation of programmatic modalities. However, these studies do not examine modality theory in the context of new social phenomena, and therefore do not answer the question of how modality theory has changed and developed.

2.3 Problem formulation

Therefore, this paper will try to answer the following questions from the modal theory: Why does the audience's resistance culture explode in the Internet? What are the ways in which audiences revolt, and what are the ultimate effects? What other factors reinforce the change of audience's resistance behavior?

3 Research Methodology

The interview questions were divided into three main parts, the first part, which mainly concerned the basic information of the interviewees, including their gender and age. In the second part, the research questions are downscaled into interview questions. It includes their views on nonsense literature on the Internet. In the third part, the preparation mainly deals with the questions that may be dug deeper. During the interviews and the conduct of the study, the researcher tried to avoid the fourfold ethical issues and transgressions highlighted by scholar Al-anBryman: first, causing harm to the research participants; second, not using informed consent documents or materials; third, violating the privacy of the research participants; and fourth, deceiving the research participants. In addition, if the interviewee had any questions that he or she did not want to answer or was dissatisfied with the interview process, he or she could remain silent or withdraw from the interview. Interview materials that the interviewees declared they did not want to disclose were not included or cited in this study.

This study conducted 15-minute semi-structured in-depth interviews with each of the 20 interviewers aged 18-25 years. The interviews began in September 2022 and ended in October 2022. The interviewees included firstly college students, teachers and other professionals, and secondly a larger research sample was recruited through social interviews. According to the maximum sampling principle of the qualitative research method, by the time the tenth interviewee was recruited, all interviews were sufficient to answer the research questions and the sample collection was closed. The interviewees differed in age, region they lived in, and environment they grew up in, with a low level of homogeneity. The interviews were conducted as one-on-one face-to-face interviews. The results of the interviews were organized into verbatim scripts, with a total of 10,000 words in the interview scripts. The process of interview content was done by myself. The basic profile of the interviewees is shown in the table.

Table 1 Basic information of interviewees

Serial number	Gender	Age	Career
1	Male	18	Students
2	Female	26	Teacher
3	Male	21	Students
4	Male	33	Doctors
5	Female	22	Photographer
6	Female	24	Students
7	Female	25	Editor
8	Male	22	Students
9	Female	23	Students
10	Female	22	Photographer
11	Male	24	Students

4 Research findings and discussion points

When we conducted further in-depth interviews and tried to get answers to questions about the interviewees' use of nonsense literature and their attitudes toward it, we were surprised to find that there was a certain amount of resistance to the use of nonsense literature. The interviewees' answers to the questions about their psychological attitudes related to the use of nonsense literature confirm my beliefs.

"It's when you see those fans on B site awkwardly blowing flow stars acting well, you feel like you can express your dissatisfaction and mockery of their fans with nonsense." (S1)

"When I see some people's trivial comments when I brush Twitter, I like to take bullshit literature to dislike them." (S2)

"I think bullshit works well, just like some people pretend they are great and instill some toxic chicken soup for young people to follow their dreams. But they don't even consider the actual situation of young people when they say, who doesn't want to live a good life, but the first thing we face is survival. Now the society is like this, college students are too worthless, it is difficult for us to stand in their height, in the current epidemic we are also difficult to "rectify the workplace" as the Internet said, but say they a "listen to the gentleman a seat, as listen to a seat" or very relieved It's still a great relief to say that they "listened to you as if they were listening to you." (S2)

"This literature is more of a straightforward way to be able to express more straightforwardly the mood experiencing attitude at the time. The omission of elaborate embellishments allows the straightforward person to feel this straightforward feeling in a more straightforward manner." (S3)

4.1 Nonsense literature contains a tendency to playfully entertain

In the online environment, the audience's use of nonsense literature on various social media platforms always has a certain flirtatious and playful entertainment tendency. 73% of the nonsense literature on the Internet describes the same thing from two aspects. As in the case of the nonsense literature on social media software, "After reading your various comments, I feel a lot of emotions, where there are people, there are people." "If you have some truth in this, it's not a little bit of truth." "If you've watched this video, then this video you've watched." And so on, all of this nonsense is used by audiences when they see short videos or articles whose media content leans toward the inspirational.

This nonsense is the adversarial reading of audience and media content in the encoding and decoding theory proposed by Stuart Hall. Hall believes that mass communication is not a one-way communication, but a two-way interactive process. Encoding is only one part of mass communication. Decoding is the process by which the message is read and understood by the audience, and is a manifestation of audience agency. The recoding of this phenomenon by the audience combines presence and absence, expresses emotions in the form of nonsense literature,

and dismantles the formality, seriousness, and reasoning of the original content of the medium with a playful tone.

4.2 The use of internet nonsense literature affects real communication

Through interviews with 20 interviewees, we found that people who use nonsense literature frequently on the Internet also use it more frequently in real life than those who do not use it or use it less. As of January 25, 2022, two months after the launch of Weibo's "Nonsense Literature Contest", the number of readings exceeded 110 million and the number of discussions reached 48,000. The explosion of nonsense literature has led to a shift in audience use from the Internet to real life. However, when it comes to interpersonal communication in real life, there are network laggards, network immigrants, etc., which leads to the fact that there are barriers to the use of nonsense literature in real life. When nonsense literature is used improperly, it creates semantic ambiguity and causes communication barriers.

It is worth mentioning that nonsense literature has the characteristics of simple and repetitive expressions, no excessive rhetorical techniques, and self-contained humorous attributes. It is very easy to be imitated by the public, so it is very popular among the audience. At the same time, the popularity of the Internet promotes the expansion of the Internet users, forming an open network environment where "everyone has the right to speak". In this environment, nonsense literature spreads in a viral way, allowing the receiver of information to become the publisher and forwarder of information at the same time. Viral communication is a new type of communication method arising from the emergence of new media, which reflects the participation and initiative of the audience and makes nonsense literature widely known by the audience in a short time.

4.3 Low quality online environment gives rise to nonsense literature

Through interviews, we found that 80% of people believe that the emergence of nonsense literature is related to the low-quality content environment on the Internet. Nonsense literature as a "symbolic consumption" in the context of online cultural consumption. It is a subculture that has emerged, and its production and use is to some extent a struggle for the meaning of the audience about the consumption of network cultural commodities. As a subculture, "nonsense literature", to a certain extent, constitutes a new reference, parodying the mainstream cultural commodities on the Internet through self-repetition and constructive prose, and is a linguistic law variation in today's Internet environment, as Saussure explained in his explanation of linguistic flux, where speech is the part of speech activity governed by individual will. part, but individuals in the same community are interchangeable, no matter how different their characteristics are. Thus, nonsense literature is a particular linguistic social phenomenon that is deliberately perpetrated by linguistic social groups. Nonsense literature" inherits the pleasantries of subcultural language, thus enriching the entertainment and interactive functions of language,

and the audience, through this parody and the absurdity and humor it carries, creates a kind of irony in a mild joke. To a certain extent, the "meaning" of "nonsense literature" does not lie in its own semantics and content, but in the "myth" it creates, which is a satire and rebellion against the "seemingly meaningful, but actually meaningless" mainstream online culture and the capitalist discourse behind it. It is a satire and a rebellion against the "seemingly meaningful but meaningless" mainstream culture and the capitalist discourse behind it.

5 Summary and Reflection

5.1 Entertainment-first nonsense literature

The most fundamental reason why crap literature has become a popular online buzzword is its entertainment property. In the entertainment-oriented network environment, the Internet has not only changed people's lives, but also influenced their language application. In real life, people are often used to communicate effectively using language that is conventional and in line with the cultural background and language application rules of the time. Because "nonsense literature" statements violate common sense and the laws of language application, they become new and different, so they usually attract a lot of attention. The rules of "nonsense literature" are very different from the rules of language use from the perspective of normal cognition in people's daily life, but this "nonsense literature" has made many Internet users to pursue or rebel against it, and the reasons behind this communication are worth analyzing and studying. The reasons behind the spread of this "nonsense literature" are worth analyzing and studying.

"Nonsense literature" does not reflect the normal logical thinking, and does not have magnificent rhetoric, but its biggest and most obvious stylistic features are its unique fun and humor, showing the characteristics of humorous aesthetics. In addition, "nonsense literature" is a new language culture produced in the context of the new era, which also continues part of the function of language, adding the entertainment and interactivity of language in the network and life, and has become a landmark cultural symbol of the times, gaining a large number of audiences, while some audiences use the parody of the way to At the same time, some audiences use parody to study "nonsense literature" to satirize these works and thus achieve rebellion.

5.2 Content revolt against the catharsis of life

"Nonsense literature" is the culture of the times, which is the result of the renewal of the Internet era, the continuous emergence of new media platforms, the initiative of netizens to export innovation and the addition of traffic capital. From the creation of "nonsense literature" to parody and irony, it shows the characteristics of "optimism" and "pessimism" of cultural consumption in the use and dissemination of the public, and is a kind of transformation from subculture to popular culture. The transformation from subculture to popular culture. "Nonsense

literature" is a new "traffic code" unlocked by the public in the era of "traffic is king". In a sense, it shows to the public the pessimistic situation of "flow is king" and "capital controls the field" in online communication and cultural consumption. If we trace the background of "nonsense literature" again, we can find that the "tragic color" of "nonsense literature" has been revealed at the very beginning --The widespread use of the Internet and the emergence of new media platforms, along with the growing economy of cultural symbols, have led to the emergence of an invisible "hand" called capital, which controls and operates the entire system of network information from production to dissemination. The cultural consumption of the Internet.

"Nonsense literature" is a mirror of the new era of society, as a new period following the emergence of the network of the times buzzwords, is a network culture symbol of the times. Therefore, the new media network platform needs to strengthen the supervision and management of the speech published by Internet users, and increase the control of the circulation of meaningless information; the public needs to be good at the correct use of the network's right to freedom of expression, the reasonable use of the advantages of "nonsense literature", and the new media network platform together to build a standardized, green, high-quality new network environment.

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