

Adoption and Integration: A Dialectical Relationship between Mainstream Culture and Subculture from "The New Generation of Rap"

Bingjie Chen*

College of Publishing, University Of Shanghai For Science And Technology, Shanghai, China

*Corresponding Author

ABSTRACT

The popularity of the network rap variety show "A New Generation of Rap" has brought rap into the public view, and the rap subculture has had a positive interaction with the mainstream culture. Taking "A New Generation of Rap" as an example, the paper explores the breakthrough and innovation of network variety shows in showing the content of rap subculture. This paper analyzes the interaction between mainstream culture and subculture by using the related theoretical analysis of Birmingham School, and demonstrates the strong. At the same time, this program is taken as a successful case of interaction between mainstream culture and subculture, and its reference points are analyzed to provide reference for cultural integration in the current Internet field. In combination with the current development status of rap subculture, the development status of rap subculture is considered.

KEYWORDS

Mainstream Culture; Subculture; A New Generation of Rap.

1. INTRODUCTION

Along with the rapid development of new media, a huge amount of new things have entered the public eye. The terms rap, pop-up, second gen, and Chinese costume no longer sound strange today, but in fact, these niche cultures belong to a common cultural category – subculture. Compared to a single strong mainstream culture, subcultures are diverse, rich in content and inexhaustible. In recent years, with the popularity of online variety shows, rap subcultures have gained huge attention in China for a short period of time. The b-station variety show "Rap New Generation", as a typical representative, has dispelled the stereotypes of rap among audiences, promoted the prosperity of rap subcultures by virtue of good reputation, and realized the positive interaction between rap subcultures and mainstream cultures. With a more diverse online environment in the new media environment, the subculture now has a stronger vitality. The relationship between subculture and mainstream culture is being historically rewritten.

1.1. Relevant Literature

As a niche subculture, the rap subculture has originated from the black ghetto only a few decades ago. Therefore, it has not been extensively studied in academic circles. It can be roughly divided into the following three research directions. One is research from the perspective of communication, for example, Zhang Ao (2020) takes the rap variety show "THE RAP OF CHINA" as an example to explore the communication strategy of rap variety shows in the new media environment and analyze the communication techniques to provide implications for the communication of more variety shows.

Wang Lingli (2018) takes the rap program China has Hip Hop as an example to explore the symbolic dissemination and consumption of hip-hop culture, which includes linguistic symbols, nonverbal symbols, and plot symbols. Second, research is conducted from a subcultural perspective, such as Zhao Yuxiao (2019) explored the integration and turning of subcultures in online variety shows, using China Has Hip Hop as a case study. Third, research is conducted from various professional fields, such as Du Jingyi (2015), who explored the role played by Shanghai rap in urban renewal from the perspective of literature and art.

In the field of research on the relationship between mainstream culture and subculture, the mainstream paradigm in academia is the theory of resistance and incorporation put forward by researchers of the Birmingham School, and scholars' studies are mostly conducted in this way. Due to the wide variety of subculture types, scholars mostly take the pop-up subculture as a typical representative of subculture and explore the interaction between pop-up subculture and mainstream culture. For example, when conducting a study on the relationship between subculture and mainstream culture, Gao Xue (2015) takes the pop-up subculture as a representative, explores the background of the pop-up subculture's emergence, as well as its stylistic characteristics, and clarifies that collection and counter-collection are the paths that mainstream culture and pop-up subculture must go through.

1.2. Methodology

While analyzing the content of the show "The New Generation of Rap", the author explores the cultural integration in the current Internet arena in the context of related literature. This paper follows the general paradigm of the relationship between mainstream culture and subculture, namely, the Birmingham School's theory of resistance and incorporation, and uses "The New Generation of Rap" as a case study to explore how the online variety show presents rap subculture content, while using the show as a successful case study of the interaction between mainstream culture and subculture to explore how subculture resists and integrates in the face of mainstream culture's incorporation in the rapid development of new media. The program is also used as a successful case of interaction between mainstream culture and subculture to explore how subculture resists and further integrates with mainstream culture in the face of rapid development of new media, and to provide a reference for cultural integration in the current Internet field.

2. THE BREAKTHROUGHS AND INNOVATIONS OF "THE NEW GENERATION OF RAP"

2.1. "Rap + Survival Challenge Mode" - The Extreme Challenge of Vegetarian Rappers

The new generation of rap" director for the first three seasons of the ultimate challenge director Yan Min, the program also continued the consistent "Yan Min, will be fine" " characteristics. Into the rap base of the extreme rap relay, octagonal cage infinite competition, all challenge the creation of these rappers and the ability to resist pressure. The survival of the rap base is like a metaphor for the real world, where contestants get "beet coins" through competitions, and the survival of the base consumes a minimum of one "beet coin" per day, with no coin available meaning elimination. The challenging format of the show collides with the rebellious nature of rappers from time to time, creating laughs while also impacting the fighting spirit of these underground singers. Contestant Xia Zhiyu reluctantly participated in the show in order to complete the label's performance assessment, and tried to beat a retreat in the first extreme relay competition, gradually taking to the water and grasping every opportunity to get on stage as the competition progressed.

2.2. The "Generation Z" Expressers Who Speak Out on Issues

"Generation Z" refers to the post-90s and post-00s, born in an era of material affluence, they emphasize the communication of their personality and prefer content with attitude. The "New Generation of Rap" focuses on the "Generation Z" strategy, using the program to show the voices of "Generation Z", listen to their real thoughts, and show the world in their eyes.

One of the emotional catharsis and expression of the player shark fin by mentor hot dog called atypical rap singer, he is rich in underlying lyrics, giving hip-hop songs timeless aftertaste, in "you ask me the loneliest of the four seasons of the year" he wrote "to fall in love is really boring like a sunny day with an umbrella out on the street you redundant sun high shine I am Zhao Gao intend to set some new rules today refers to clear for rain results really fulfilled them There is an umbrella", using Zhao Gao to point to the deer as a horse to metaphor themselves, to express the current young people's desire for love. "Generation Z" young and unbridled, but they will also be moved by the most sincere emotions, lazy in the "mom pray for me" about the passing of his mother, "that night the sky drizzled I dreamed that I was with you in a boat to an island you turned around and asked me if one day you left how to do mom I I must go all over the world to find you", a plaintive account of his own gloomy past, without those who have not experienced the paper and gold, but sung to the hearts of listeners[8].

The second is to give voice to social issues. "Express yourself, embrace the world" has been repeatedly mentioned as the slogan of b-station, and "The New Generation of Rap" also implements this concept. In the program, contestants not only sing their own songs about life, but also express their own concerns about current social issues, a unique personal perspective that inspires young people to pay attention to social reality. At a time when gender issues are of great concern, Yu Zhen sang "He and She and Her" and "Unbridled Love" to encourage women to break free from the shackles and constraints of gender and show "her power". Sundae's "Rainy Night Fright" is a thought-provoking story about the pain and struggle of children who are subjected to school violence from the perspective of both the perpetrator and the victim, who becomes a member of the perpetrators in the midst of repression and distortion.

Its third singing ideal world Hangzhou contestant TangoZ sang his hometown Hangzhou in Hangzhou dialect to express his love for his hometown. Contestant subs depicts a beautiful, fair, bright and warm world in "Painting", "Inside the painting is the splendid firecracker, outside the painting is the reality of laughter, the painting is the passage to escape." But we can never lose the desire for a better world.

2.3. The Advantages of the Bilibili Platform are Obvious

As a gathering place for secondary yuan and other niche cultures, b-station has developed. Chris Anderson, editor-in-chief of Wired magazine, proposed the long-tail curve, where the end of the demand curve can explode with amazing consumption potential even under a considerable order of magnitude. The long tail theory perspective, a certain amount of users based on a common hobby gathered, so niche content can also gain room for survival. With the advantage of the b-site platform, rap, a niche art form, can also gather a large wave of users. Under the common interest, they are more tolerant of episodes, some niche episodes can often harvest good word of mouth, and then through word-of-mouth marketing, the second spread of other platforms, increasing the influence in the whole platform. The fragrance of "The New Generation of Rap" drifted outside the walls, and with almost no marketing in the program, many of the rappers in the program made it onto Sina Weibo's hot search list, gaining unprecedented attention.

In addition to providing a platform for niche content, the b-station pop-ups also add a lot of laughs to the show while providing timely feedback. At the beginning of the show, when the contestants were pulled by bus to the slightly dilapidated rap base, the pop-up screens were full of small broken stations, and when the contestants sang, there were screens full of praise, where the emotions of people enjoying the same song converged, enhancing the infectious power of the song on another level. b

station's audience is mostly young people, according to the fire cloud data, b station users after 95 accounted for 66%, they users They are active in thinking and have a strong ability to create stems, and some whimsical ideas often add unexpected points to the episodes. The names "large-scale financial program", "new era of financial management" and "lender" are derived from the program, which increases the effect of the program.

3. INCORPORATION OF DISCIPLINE AND GROUP RESISTANCE

3.1. Strong Integration of Mainstream Culture

The Birmingham School distinguishes between an "ideological" approach and a "commodity" approach to the incorporation of subcultures, as ideological incorporation is the "labeling" of subcultures by the dominant culture, in order to control the exaggeration of the harmful aspects of subcultures to society. The "commodity" approach is the "labeling" of a subculture by the dominant culture in order to control the exaggerated socially harmful aspects of the subculture. The "commodity" approach is to homogenize it and lose its rebelliousness. The incorporation is not mandatory, and the dominant culture makes certain concessions in the process.

3.1.1. Incorporation as Ideology

The "ideological" incorporation of rap subcultures relies on the dominant group. By virtue of their position, dominant cultures say no to certain niche cultures, cutting them off from development and growth. In the new media environment, the mainstream media no longer has a supremacy, and the blanket snow and shelves can not stop the dark tide of the network flood, for hip-hop culture, the mainstream media no longer see it as a flood of beasts, but with their own powerful media resources, rap more to the stage. Official media outlets reposted rapper GAI's "Flaming War Horse," CCTV promos used the song as background music, and the rap song "Huaxia" was included in junior high school textbooks. Hip-hop songs disseminated on official platforms must conform to social value norms, which in itself is an invisible intake for a rap subculture full of intense anger and discontent.

3.1.2. Collection as a Commodity

The merchandising of the rap subculture has been going on since before rap went from the underground to the stage. In order to survive, underground artists need to write commercial songs to make ends meet. These songs are purely products of the industrial assembly line, footnotes of a consumer society, and in order to expand their popularity and make ends meet, underground rappers tour in various cities, and touring is subject to certain norms, which are infused in everyday life and are not noticed.

In the case of "The New Generation of Rap," the use of a variety show to present the content of rap culture, highlighting the expansiveness of the content and the diversity of the themes, and weakening the aspects of rap culture that deviate from the mainstream social value norms, is essentially an invisible collection of rap subculture. After the show, most of the rappers reaped a sizable fan base and attention, releasing songs and touring around the country, especially the contestants of the new label W8VES in the finals, who made the recording of the music variety show Making Waves and will receive more resources and attention. It is by transforming rap subculture symbols into consumer goods that mainstream culture's commercial takeover of rap subculture is achieved.

3.2. Moderate Resistance of Subcultural Groups

The typical characteristics of the rap subculture are the promotion of individuality, rebellion against rules, and divergence from mainstream values. The rap subculture's resistance to mainstream culture in "The New Generation of Rap" shows a relatively mild character. In the show, there are almost no "diss" or "battle" sessions between rappers, and the singers appear to be casual and emotional. The

most typical manifestation of the rap subculture's resistance to mainstream culture is the treatment of lyrics. During the censorship process, some of the lyrics or phrases are deleted or replaced later in the program, and the replaced parts are often replaced with homophonic words, without considering the logic of the lyrics before and after the replacement, which shows their resistance and dissatisfaction with the censorship system.

The rap subculture resists the penetration of the mainstream group's ideology and maintains its independence and rebellious qualities to complete its own construction. In the process of mainstreaming, it collides with the mainstream values on the one hand, and intertwines and fuses with the forms and rules of other subcultures on the other, clashing constantly.

4. THE "RAP NEW GENERATION" EXPLOSION TO THE CULTURAL INTEGRATION OF INSPIRATION

4.1. Respect as a Prerequisite to Break through Cultural Barriers

Different types of cultures have different backgrounds, with different forms and rules. Subcultural circles gather spontaneously due to their interests, their words and actions are to maintain the honor of the group, and they care about the identity of the circle they are in. The prerequisite for starting a dialogue is respect. The key to integration lies in the attitude of the mainstream culture. Mainstream culture should actively explore ways to harmoniously coexist with subcultures and promote cultural symbiosis and coexistence. For most audiences, their knowledge of subcultural groups comes from the mainstream media. The media should present a comprehensive and rich picture of subcultures, without either pushing them or saying no to all of them, so as to dispel stereotypes.

4.2. Holding Fast to the Core and Enhancing Cooperation

Mainstream culture represents the direction of advanced culture and is the spiritual home of the largest number of people. To eliminate stereotypes among young people, it can borrow symbols and forms from other cultures to enhance its creativity and vitality, but it cannot afford to be half-hearted when it comes to the image of the country. CCTV opened the "Anchor Saying United" column in Shake, using pro-people words for news broadcast, and reaped constant praise.

The French Enlightenment thinker once said, "If criticism is not free, praise is meaningless." A flourishing era should not only hear one voice, such as stand-up comedian Yang Hasa's humorous and poignant way of picking apart the issue of gender equality. while also deconstructing the mainstream discourse with their own symbols.

4.3. Innovative Forms of Expression

The Russian literary critic Shklovsky's "theory of strangeness" mentions that "the technique of art is to make the object strange". The development of new media technology is changing the traditional communication environment, and the communication subject should bring novel sensory experience to the audience in a more innovative way. As far as traditional media is concerned, its high-sounding and didactic communication is no longer suitable for the current communication environment, and major mainstream media use new media to transform their own image, such as the linkage between b station and CCTV reporter Wang Bingbing.

While mainstream culture is actively integrating subculture, many subcultures are also moving closer to mainstream culture. As the chairman of b site said in response to a question from young people, "As young people go mainstream, b site will also become mainstream, which is inevitable".

5. CONCLUSION

The "New Generation of Rap" explosion has come to an end, and in order for the rap subculture to grow, it must create something that fits our national context. But this adaptation is to a large extent the result of its own initiative. On a more positive note, the success of "The New Generation of Rap" is a case of positive interaction between mainstream culture and subculture, in which some cultural barriers are crossed and stereotypes are eliminated.

Under the new media context, the exchange and integration of mainstream culture and subculture continues, and conflicts and controversial incidents are not uncommon. The mainstream culture, which holds the dominant power in the public opinion field, needs to respect the vitality and creativity of subculture, and subculture should not lose its critical identity in the process of integration, so as to build a healthy cultural ecology together.

CONFLICTS OF INTEREST

The author declare that I have no conflict of interest.

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