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Research Article

Style Construction of Li Bing's Cultural IP from the Perspective of Internet Youth Subculture

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Abstract.

The value growth of Li Bing's Cultural IP is critical for enhancing its cultural influence, assisting cultural development and inheritance, and enhancing the overall effect of local culture and urban ranking. In the new media period, IP value creation is inextricably linked to the discovery of youth subcultures generated by youth groups, who are the primary consumers of internet material. Referring to Herbertig's classical theory, after discussing the style construction of Li Bing's Cultural IP from the perspective of Internet youth subculture from collage, isomorphism, and ideographic practice, for example, through the misappropriation and meaning reconstruction of network elements, the organic combination and resonance strengthening of differentiated symbols between traditional culture and subculture, and the creation of as many audience perceptions and participation channels as possible for Li Bing's cultural IP, to provide practical space for the expression of meaning, we can realize the style of Li Bing's Cultural IP adapting to Internet ecology, enhance its recognition and Internet ecological integration, and realize the value upgrade of IP.

Keywords: Li Bing, cultural IP, subculture, generation Z

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1. Introduction

It can become a super IP to encourage the growth of local culture industries, as Li Bing was a famous water conservancy specialist during the Warring States Period, a famous water control minister in Dujiangyan, Sichuan, and one of the top ten cultural celebrities in Sichuan. In recent years, cultural IP has emerged as a critical driver of cultural sector development, particularly for traditional cultures such as Li Bing Culture. The growth of IP value is critical for expanding the urban cultural influence and better developing and inheriting it through market forces, increasing the attraction of local culture and urban ranking.

Incubation and enhancement of IP in the new media era are inextricably linked to a good understanding of Internet consuming culture. With the Z generation (born between 1995 and 2005) establishing themselves as the primary consumer of Internet information, the youth subculture they consume and produce has progressively developed

into a significant cultural phenomenon that views mainstream culture equally. With the influence of information technology and capital, the youth subculture has steadily faded from marginal status to become a popular mode of consumption from an Internet perspective. In recent years, established media outlets have deliberately shifted their focus to the Internet. Along with mainstream culture's subsequent "diving" behavior toward young consumers, it has demonstrated that Internet youth subculture has grown into a large cultural context that cannot be ignored or avoided, and that "style" has been recognized as the core of its cultural interpretation in classic youth subculture research. As such, this paper will use the Internet youth subculture as a backdrop and source of inspiration, as well as provide reference viewpoints for the value mining and growth of Li Bing's Cultural IP from a style construction perspective.

2. Youth subculture from the Internet-the significance of style and the evolution of characteristics

Birmingham School pioneered the incorporation of "style" into a critical component of subculture studies. "Style" dubbed the second present and totem of subculture, is critical in shaping the cultural cognition and behavior of subculture consumers, particularly Generation Z, and can have a significant impact on the practical significance of their consumption of cultural IP in the Internet subculture environment. Sichuan People's Publishing House will publish Sichuan Historical Celebrities in 2020. The author who is responsible for creating Li Bing previously claimed that writing Li Bing is challenging. Because there are few original materials about Li Bing and most of them are vague. While this "ambiguity" poses a barrier to the construction of Li Bing's Cultural IP , it also provides us with more creative space and initiative to develop its image and style. With the assistance of Internet youth subculture, we can complete the building of style of Li Bing's Cultural IP based on the features and preferences of generation Z Internet consumers. The style can be thought of as a large-scale text that instructs the audience on how to perceive and decode its culture and a kind of "present" and "totem" that endows its cultural IP with recognition and differentiated competitive advantages.

Film and television, games and other industries, have seen significant advancements in IP creation of national traditional cultures like as the Journey to the West (Culture), Three Kingdoms (Culture), and The Legend of Deification (Culture) in recent years. As a treasure of traditional culture, the IP of the Forbidden City culture has also generated sales in excess of 1.5 billion yuan as early as 2017, demonstrating value realization. The style creation of these IP addresses is critical to their adaptability to the Internet

ecology. For instance, the infamous "explosion" article *"Yongzheng: Feeling lovably"* and the Kangxi Expression Pack all lay the groundwork for its development of a "lovably" IP style that adapts to Internet subculture content consumption habits. According to Baudrillard's notion that things are symbols, once cultural IP is endowed with symbolic meaning consumers recognize, it might gain vitality and survival value in the Internet age. Additionally, the book *Subculture: The Meaning of Style* notes that Herbdig, a Birmingham School subculture scholar, has clarified the process by which things are re-endowed with meaning as subculture's "style." As a result, the style construction is critical in determining the symbolic meaning of Li Bing's Cultural IP as a cultural consumer product, and can have a direct impact on the consumption value expectation of the Z generation Z for this cultural IP.

In the 1920s, scientific research on teenage subculture began. Both the Chicago School and the Birmingham School view youth subculture as a vehicle for young people to represent their resistance consciousness to mainstream culture and express their diverse and marginalized political and cultural demands. The essential distinction between the two is that the Chicago School emphasizes the negative reconstruction value of social culture as a result of its "deviant" nature, whilst the Birmingham School actively recognizes the social critical worth of adolescent subculture.

Youth subculture has reached the post-subculture age as a result of Internet ecology. The following summarizes the primary distinctions between "post-subculture" and youth subculture in the twentieth century: 1. It downplays the subculture's antagonistic relationship with mainstream culture, eliminates the clear difference between subculture and mainstream culture, and acknowledges the subculture's complexity, pluralism, and mobility, as well as its interaction and integration with so-called mainstream culture. 2. It weakens the early researchers' emphasis on subculture's political hue and increases their attention on its entertainment and consumer aspects. With the advancement of Internet technology, youth subculture has evolved into a cultural expression and consumption object emphasizing curiosity, eschewing the harsh features of confrontation and rebellion associated with early studies in favor of a more whimsical and delicate approach. 3. The traits associated with the transition from niche to popularization and globalization. With the ongoing development of Internet user coverage, the network-constructed youth subculture has rapidly become a "mainstream" culture shared by society. The youth subculture, viewed through the the Internet, has even eroded intergenerational divides to some extent through its mobility and inclusiveness, and even enabled cultural "feedback" from youth groups to older generations; At the same time, Internet technology not only eliminates geographical barriers to cultural exchange to

the greatest extent possible, but also expands the scale of youth subculture content production, so that subculture consumer groups all over the world can realize meaning sharing.

Thus, in the context of "post-subculture," we can refer to youth subculture as Internet subculture, because the technology, capital, and system of the Internet have been deeply embedded in the original youth subculture, resulting in the emergence of new cultural relations and an effect on the construction of cultural IP.

Herberdig classified the subculture style development process into four categories: "collage," "rebellion," "isomorphism," and "ideographic practice." However, as previously stated, the Internet has already diluted the resistance feature of early youth subculture, and thus the discussion of style construction here excludes Herberdig's "rebellious" elements, focusing exclusively on the IP style construction of Li Bing culture through the lenses of "collage", "isomorphism", and "ideographic practice", to provide ideas for increasing its consumption value, influence, and communication power from an Internet perspective.

3. Collage, isomorphism and ideographic practice-on the style construction of cultural IP

3.1. On the Style Construction of Collage

Collage is accomplished by taking and manipulating the established "article system and meaning system[?]." Collage is a popular and significant method of creating symbolic meaning and self-expression for consumers of Internet subculture. For instance, the creation of expression packs using existing images and self-created words and the editing of "Funny" from serious film and television materials all deconstruct and reconstruct the symbolic meanings of existing objects through collage, thereby creating a new symbolic system. Through the consumption of collage content, users can demonstrate their uniqueness and satisfy their demands for enjoyment and self-worth.[3]

According to the author's search results, practically all Internet communication content regarding Li Bing is currently created in an orthodox manner, including serious popular scientific images and videos of Li Bing culture. Due to the fact that the material is fixed and singular, and the communication effect is average, it is impossible to create an IP style that will produce influence on the Internet. As far as the spread of traditional culture IP in the Internet environment is concerned, collage primarily supports traditional and

mainstream culture's "diving" behavior in the Internet environment. That is, through collage, the serious element of traditional culture that is detrimental to the expansion of the generation Z is dispelled to a certain extent. By reconstructing the subculture collage's symbolic meaning, embody the value of communication through realizing its softening manner. In a nutshell, collage is the synthesis and re-creation of Internet subculture and traditional culture. Thus, selecting the suitable collage of Internet subculture parts is critical for Li Bing's Cultural IP to develop its style—for example, in recent years, "dialect stalk" has developed into a component of network subculture communication that has piqued the interest of the generation Z. For instance, the website's linked content has surpassed 9 million broadcasts, and the trending phrase "literally rainy women without melons," which generates phenomena and communication impacts, is taken from the Minnan dialect stalk. Additionally, there are terms such as "buddies" and "damning." However, in the communication environment of Internet subculture, these dialects have long been severed from their native language system, forming a brand-new symbolic meaning that is replete with Internet subculture references, fun, and expressive of personality and attitude. Just as the early youth subculture misappropriated and transformed ancient Roman soldiers' helmet decoration into colorful cockscomb heads, and misappropriated and transformed Edwardian costumes originally worn by nobles into strange costumes worn by rogue youth, the youth subculture of the Internet generation has become an integral part of its style by misappropriating and transforming the meaning of dialect symbols.

For Li Bing, who is the satrap of Shu County (now Chengdu), if the use of Sichuan dialect from the perspective of subculture can be integrated into its related contents, it will be beneficial to enhance its IP recognition. Sichuan dialect ranks in the top three "most popular dialects" of Generation Z, according to a poll performed by China Youth School Media. However, it is important noting once more that Collage places a premium on "misappropriation" of articles and "tampering" with meanings. Thus, simply changing the language of Li Bing's popular scientific film from Mandarin to Sichuan dialect does not suffice to complete its style construction; rather, it is necessary to misappropriate its signifier, reinventing the manner it refers to. Completing the reconstruction of symbolic meaning, just as the Taiyi Zhenren does when he speaks "Sichuan-style mandarin" in Ne Zha, the Sichuan dialect intervention has transcended the simple function of identifying regional characteristics for his role to become an important carrier for his role IP construction, the film's overall artistic style, value expression, and cultural interpretation.

The dialect in this instance is constructed in a collage-style manner. In terms of Li Bing's Cultural IP, any misappropriation of existing elements must be thoroughly

"soaked" in the Internet subculture ecology, excavating the playful and personalized elements that are most appropriate for Internet subculture consumption preferences, and identifying the characteristics that this element can adapt to Li Bing's cultural communication. Then, it is deeply integrated with related content production, and its expression form is reconstructed based on Internet preference or voice (for example, dialect is reconstructed as "dialect homophonic stalk," etc.), which is regenerated into an effective carrier or tool for assisting content in adapting to subculture communication ecology, thus fulfilling the style collage mission for its cultural IP.

3.2. Style construction of isomorphism

If collage emphasizes subversive breakdown and reconstruction of disparate object systems and symbolic meanings, isomorphism is the "key" for this reconstructed style to establish harmonic cohabitation between subculture groupings, according to Birmingham School cognition. In short, isomorphic style construction maximizes subculture resonance. This resonance-based symbol decoding is necessary for subculture groups to distinguish "us" from "them." This seemingly chaotic and rebellious symbol combination, such as black music and Edwardian rogue of rogue youth, motorcycles and French flat heads of Modern Family, can be naturally merged and produce a subculture style. Alienation in the perception of others can become an ethnic group's identity. Strengthen group identity and resolve self-identity crises, that is, "Without a genuine adversary, there is no genuine friend. We cannot love our own race until we despise other races."[?]

Thus, to achieve isomorphism of symbolic meaning in the style construction of Li Bing's Cultural IP as an isomorphic, it is necessary to strengthen the elements that resonate with the Internet subculture group dominated by the generation Z, to eliminate the "others'" shell as a traditional and mainstream culture. Generally, traditional Chinese cultural narratives emphasize the nobility and perfection of characters. For instance, in the classic story of Nezha Conquers The Dragon King, he is a perfect heroic personality who slaughters dragons for the people and sacrifices himself to rescue his father. However, the reason why Ne Zha animated films have a viral effect on Generation Z is because they vividly reflect Nezha's rebellious and deviant image of "regular youths" with outstanding personality and skepticism. This image is consistent with the self-definition of Generation Z, the young network ethnic group. As a result, Nezha's IP style in this animation is an organic blend of heroes who have accomplished

"non-my race" and two distinct symbols of "rebellion" from "my race" to increase resonance.

As a result, in the style building of Li Bing's Cultural IP as an isomorphic, the orthodox, serious, and formulaic "non-my race" image features of Li Bing as a "official" (satrap of Shu County) can be considerably decreased. In the creation of relevant information, emphasize that in the spirit of water management, not adhering firmly to tradition, daring to innovate boldly (for example, through the use of burning stones and bamboo cages, and through the design of a break-through fish mouth diversion weir), or his non-bureaucratic and civilian style (Li Bing previously worked alongside the project's workers). In comparison, these characteristics can arouse Generation Z's value resonance and empower their emotions, "Lovably" is a method of visual presentation and emotional expression in a secondary context that utilizes the creative approach of "lovably," which generally refers to the style of content production known as "rejuvenation, beauty, loveliness, and humanization."[4] Recent years have seen a surge in the "lovably" dissemination of mainstream ideology over the Internet. For example, "The Rabbit Things That Year," which substituted lovably animal images for military diplomatic events in modern Chinese history, and "The Leader," who explained state affairs through cartoons, are all examples of mainstream ideology being realized "out of the circle" through "lovably." Thus, the means of "lovably" can obscure the preaching tone inherent in the distribution of Li Bing's water control spirit and complete the "diving" style isomorphism of conventional heroes/leaders to the Internet subculture audience.[?]

3.3. Style construction of ideographic practice

In contemporary culture, youth has always faced a crisis of self-identity, which is one of the primary causes for their style development through collectivized ideographic practice. Whether through collage or reconstruction, subculture groups can develop an identity of otherness. However, as discussed previously, the characteristics of youth subculture from an Internet perspective, consumption and commercialism have a profound influence on the otherness of subculture and the intention to construct a personalized identity have been increasingly incorporated into the popular category—particularly since the Internet subculture group represented by Generation Z became the mainstream of consumption—capital can always have a keen insight into its preferences, translate these preferences into products, and carry out large-scale production. Thus, when viewed through the Internet, the subculture's ideographic

activity in the production of its style reflects some of the traits of consumer culture. Thus, components of revolt and resistance are eliminated, and even intergenerational cultural "feedback" appears, or the barrier between cultural consumption and "popularity" is more blurred, and it progresses toward "popularity" and "common" wrapped in capital.

Due to the ambiguous relationship between youth subculture and the commercial market, ideographic practice in the construction of subculture style has evolved into a symbolic consumption behavior, and cultural IP must provide a suitable field and sufficient appeal for this symbolic consumption action to scale up, eventually achieve "popularity," and fulfill cultural IP's communication mission.

Thus, a cultural IP with regional characteristics such as Li Bing can become a popular consumption symbol of Dujiangyan Culture, much like lavender is to Provence and the Cannes Film Festival is to Cannes. "Place is a space for subculture to reshape its style, and the formation of subculture style can also create conditions for the expansion of local cultural significance. If subcultures are infused with more local cultural connotations, the same subculture ethnic groups in various places can likewise have greater meanings"[?]At the moment, the Li Bing-Culture Creation Tourism Functional Zone, which the local government is developing, can be considered the space location of Li Bing's Cultural IP construction style. For subculture consumers, consumption is motivated by a sense of identity and symbolic meaning, resulting in the creation of a form of "cultural meaning" communicated through symbolization or symbolic "activities." In the framework of subculture study, this is a form of "ceremony."[?] Create a field in which youth is symbolically distanced from reality—for example, they can rely on Li Bing-Culture Creation Tourism Functional Zone on a regular basis to organize cultural festivals, niche music festivals, and creative fairs centered on Li Bing culture, or establish a Li Bing cultural base centered on local historical and cultural heritage, such as the memory of Beijing 798 Art Zone and Chengdu Eastern Suburb Memory, and develop it into a gathering place for youth subculture groups; Collaboration with Internet KOLs from Sichuan and Chongqing adds to its popularity, constantly expand online channels and platforms, expand the audience's online practice participation space, utilize information technology to facilitate the creation of common written texts by the public, amplify cultural tension through UGC + PGC, and possibly promote Li Bing's culture to the world through the action of "global localization."[?]

In a nutshell, whether it is the "cool" experience of music festivals, the commodity consumption of creative fairs, or the participation of Internet content (such as commentary subtitles or fan creation, etc.), they all aim to create as many channels for audience perception and participation of Li Bing's Cultural IP as possible, to build a more robust

symbolic signifier for its IP. After all, Herberdig noted that subcultural groupings place a higher premium on the "signifier" than on the "signified." Thus, the incorporation of indigenous culture and the audience's call to action have established a practical arena for subcultural groups to communicate their meaning.

4. Conclusion

The cultural study of Li Bing in this article serves as a model for all indigenous and traditional cultures seeking to build IP from a new media perspective. The intellectual property development of traditional cultures such as Li Bing culture ensures its cultural vitality, inheritance, and influence in contemporary times. With the generation Z gradually becoming the primary force behind Internet consumption, the Internet youth subculture it creates and consumes has developed into a significant cultural context, which makes the discussion of style in this context critical for assisting Li Bing's cultural IP in enhancing its recognition, comprehensive influence, and value upgrade. We employ Herbertig's seminal theory of style construction in our analysis of style construction. When combined with post-subculture features, summarize numerous methods for achieving collage, isomorphism, and ideographic practice. To reduce the "arrival" distance between traditional culture and the Internet youth groups represented by Generation Z-collage is beneficial for achieving cultural "diving," that is, through the misappropriation and reconstruction of cultural symbols, a brand-new decoding method for Li Bing's cultural symbols is created, which is integrated and symbiotic with Generation Z's cultural ecology. Isomorphism places a premium on style building based on identity and value resonance, which provides a clear path for coding traditional cultural symbols. For the exciting people in the Internet environment, identity is frequently formed through consumption of the same content. Thus, the purpose of this paper's style construction strategy is to establish a meaning expression space with Li Bing culture at its core, by stimulating the audience's practical participation behavior, enhancing the richness of its cultural symbols, and realizing the identity emphasized by Birmingham School. The style creation based on this feeling of identity can also provide conditions for the extension of the meaning of local culture, namely, to further establish Li Bing as the driving force of local cultural IP and to give kinetic energy for the rapid development of the local cultural sector.

It is worth noting, however, that both the playful characteristics of Internet youth subculture and commercial culture's attempt to "popularize" subculture may expose traditional culture to excessive entertainment, thereby eliminating the possibility of

youth groups' perception of its true cultural connotation, which can be discussed further in the future.

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