

Coronation and Coronation Removal: A Study on the Live-streaming Rollover by Her Highness Qiaobiluo —Based on Bakhtin's Carnival Theory

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Abstract: In the summer of 2019, the hot topic of "Her Highness Qiaobiluo" was shocking. DouYu officials have imposed a permanent ban on the live-streaming of "Her Highness Qiaobiluo". What kind of online orgy is behind the "show farce" of Her Highness Qiaobiluo? Based on the perspective of Bakhtin's carnival theory, this paper analyzes how all the netizens participating in the live farce in the era of intelligent media communication recreated the coronation and coronation ceremony of "Her Highness Qiaobiluo" in the carnival. The article holds that people's life world is also divided into the real world and the network world after entering the internet era, and the network space is very similar to Bakhtin's metaphor of the second world. The popular live-streaming has brought carnivalesque experience to users, but it has also impacted the original social cultural order. The live beauty technique has created an illusory and easily collapsing foreground image for the anchor.

Keywords: Bakhtin's carnival theory, carnival spirit, live-streaming rollover, online celebrity Her Highness Qiaobiluo, beauty technology, coronation and coronation removal

1. Introduction

In a live-streaming platform similar to a time black hole, the carnival scene described by Bakhtin is fully interpreted. Online celebrity and the audience together find a new way of entertainment and a spiritual home that can subvert the authority. For example, in the summer of 2019, the hot topic of "Her Highness Qiaobiluo" was shocking. Its popularity in ZhiHu once reached 400 million person-times and ranked first in the hot search in Tik Tok. After the appearance of "Her Highness Qiaobiluo", tens of thousands of people poured into the live studio of the fish fighting platform, and the full screen barrage called for "grandma" to show up again. In the early morning of August 1, 2019, the DouYu authorities imposed a permanent ban on the live-streaming of "Her Highness Qiaobiluo". The whole network of this farce finally ended. What kind of online orgy is behind the farce of "Her Highness Qiaobiluo"? Based on the perspective of Bakhtin's carnival theory, this paper analyzes how all the netizens participating in the live farce in the era of intelligent media communication recreated the coronation and coronation ceremony of "Her Highness Qiaobiluo" in the carnival.

2. Literature review

2.1. Carnival Theory

Mikhail Bakhtin is one of the most important thinkers and literary critics in the former Soviet Union. His carnival theory was put forward after 1929. Carnival theory is based on Bakhtin's philosophical anthropology and his cultural thinking on social life in the Middle Ages and the Renaissance. In his masterpieces Dostoevsky's *Poetics* and Rabelais's *Creation and Folk Culture in the Middle Ages and the Renaissance*, Bakhtin talked about the problem of carnivalization. [1] At that time, the carnivalization theory caused a great sensation in the west and won the honor of "the most important thinker in the 20th century".

Bakhtin is a famous Russian theorist of literature and art, a philosopher of language and a historian of culture. He is also one of the most outstanding thinkers in the 20th century. In his rich and colorful theoretical treasure-house, carnival theory is one of the core issues in his lifetime research. [2] Carnival theory embodies the perceptual thought of profound cultural accumulation in the process of human history. Its broad and inclusive explanatory power breaks through the specific time and space limitations and can be extended to the research of network communication full of carnival spirit. This will deepen people's understanding of the new phenomenon of network communication.

2.2. Carnival spirit

The so-called carnival, in a narrow sense, refers to a specific festival day, which is a concept of time. In this specific time, people can indulge in joy, get rid of the shackles of the daily concept of hierarchy, seniority and inferiority, and communicate with each other on an equal footing. Carnival in a narrow sense was not the most important one among many festivals in the Middle Ages. It gradually replaced other festivals and became the symbol and embodiment of the real national square festival completely independent of the church and the country in the late Renaissance. As Bakhtin said: "Carnival is far from a simple phenomenon with simple meaning in the narrow sense of the word. The word combines a series of local carnivals into one concept. They have different origins and different periods, but all have some common characteristics of folk festival entertainment. The process of combining various local phenomena with the word "carnival" and generalizing them into one concept is consistent with the real process flowing in life itself: various forms of folk festivals pass on a series of factors such as rituals, props and images to the carnival while declining and degenerating. In fact, carnival has become a storage for those folk festivals that no longer exist independently. According to Bakhtin's understanding, it refers to the sum of all carnival-style celebrations, rituals and forms. It is a mixed form of ritual entertainment. This form is very complicated and diverse. Although it has the common foundation of carnival, it presents different changes and colors with different times, nationalities and celebrations. With the formation of carnivalesque, carnival gradually permeates into all aspects of human life and becomes a cultural form with universal significance. Carnivalization is a central term in Bakhtin's carnival theory, which has rich connotations. This term has not been finalized in Bakhtin's expression, but is only a poetic description: "A whole set of concrete and perceptual forms of language expressing symbolic meanings has been formed in the carnival, ranging from large and complicated mass plays to individual carnival performances. This language can not be fully and accurately translated into the language of words, let alone into the language of abstract concepts. However, to a certain extent, it can be translated into the language of artistic images, which is similar to it but also has specific perceptual properties, that is to say, into the language of literature. Carnivalesque turns into literary language, which is what we call carnivalization.[3]"

It should be said that carnival is a universal cultural phenomenon in human life, such as the western carnival, Halloween, April Fool's Day, the Chinese folk social fire and the meeting to greet the gods,

the water splashing festival of the Chinese ethnic minorities, etc. Through the description of carnivalization in literary works and the study of carnival genre in literature, Bakhtin saw the carnival spirit of human beings hidden behind the works and behind the literary genre, and a unique world feeling of human beings towards life. Therefore, the carnival theory has gone beyond the scope of literature, folklore and anthropology. As a cultural model, carnival activities still strongly affect the mass media and mass culture since the 20th century.[4]

2.3. The status of domestic research

Many domestic scholars observe the macro development of internet culture from the carnival theory. Ji Xin studies the carnival phenomenon of grass-roots netizens "making sentences on the internet" and analyzes it with multi-disciplinary theories such as psychology, linguistics and semiotics, and thinks that it is a node in the development vein of Chinese culture. In his research, Zhang Rong proposed the network community formed by the network carnival, which has become an important support and maintenance of the internet social order. At the micro level, scholars also use carnival theory to analyze specific behaviors or phenomena in the network. Liang Jia and Liu Jin regard Weibo space as the "square" in Bakhtin's carnival theory, in which people's way of communication is more personalized. After analyzing the deductive path of the carnival events, Wang Guohua and others affirmed that the online carnival square provided an outlet for netizens to vent their emotions. Some scholars have also expressed their worries about the online carnival. Liu Xiaowei has made an empirical study of Sina Weibo's "Spring Festival Gala" and found that Weibo's carnival has formed a "silent spiral" while the discourse is noisy, which can not represent the voice of the whole people. Instead, the dialogue presented is more extreme than the real life. Jia Yi pointed out that the popularity of live-streaming has brought users a variety of joyful carnivalesque experiences, but the "vulgar and chaotic symbols" revealed in the process are also challenging the cultural value of society.

3. Analysis of online celebrity's Live Farces from the Perspective of Coronation and Coronation Removal

Entering the Internet era, people's life world is also divided into the real world and the network world. The network space is very similar to Bakhtin's metaphor of the second world.

First of all, the popular live-streaming brings carnivalesque experience to users, but it also impacts the original social cultural order.

In the western carnival, there is one of the most important ceremonies, the coronation ceremony for the clown in the carnival, so that he can wear the crown of the king and enjoy the name of the king. After everyone paid homage to him, they stripped him of his crown, stripped him of his clothes, took away his scepter, ridiculed him and beat him. The coronation of characters is not only a simple ceremony, it also includes the reshaping of characters before the carnival. It is official and solemn. In the process of coronation, there are many ceremonies, which are regarded as solemn by the person who is crowned, and the person beside (i.e. the reader or the audience) looks like a funny clown. The whole coronation process was a chaotic carnival. However, the carnival is short after all, and people still have to return to the real life after the carnival, so taking off the crown is another part of the carnival and also the end of the carnival.

How does Bakhtin define carnivalization and carnivalesque? As for the problem of carnivalization, Bakhtin believes that it is to transform the whole form of carnival and the world feeling it embodies into the language of literature. He said: "Carnivalesque is transformed into the language of literature, which is what we call carnivalization. "Literature influenced by carnival folk literature is carnivalization literature. All the forms inherent in Carnival reflect a carnival world outlook and are permeated with the world feeling peculiar to carnival. Bakhtin made a detailed and in-depth analysis

of the external characteristics of carnivalesque and the internal spirit it embodies. The most important ceremony of carnival is "to crown the king with laughter and then to take off the crown". This kind of ceremony appears in various forms in the carnivalesque celebration. In the western carnival, the king is stripped of his crown, his regal costume, his crown and other symbols of power, and he is ridiculed and beaten. However, the person to be crowned is a very different person from the king, a slave or a clown. In addition to the coronation ceremony, the carnival ceremony also includes changing clothes, wearing masks to symbolize the change of status and destiny, realizing the dream of wealth by exchanging gifts, and fighting without bloodshed. All of them have obvious carnivalization characteristics of coronation and coronation removal. There is no hierarchy in the networked world. It is an existence divorced from reality, like a utopia with infinite freedom. As soon as the incident of "Her Highness Qiaobiluo's Live-streaming Rollover" was released, it spread at the speed of light on the Internet, causing great repercussions and social concern, and numerous evaluations were made. Any person can express his/her own opinion. Whether he/she is hurling abuse at the matter without reason or worrying about the negative impact of online celebrity's live-streaming, the anchor is floating in the online environment as a piece of paper. People use this hot topic to vent their emotions and release pressure. As if no one had paid attention to the matter itself.

Bakhtin summed up "carnivalesque world feeling" into four categories: intimate contact, gag, condescension and vulgarity. The spiritual meaning of carnival originates from carnival. But with the development of time, the essence of carnival has changed from real society to virtual world. Carnivalization brings forward the possibility that anyone can establish a large-scale open dialogue structure, in which people can transfer the interaction in the social relationship between people to the higher realm of spirit and reason.

The concept of carnival square has been expanded in the network era. The spirit of equality and freedom and the concept of renewal and alternation contained in the carnival have been inherited. Many new behaviors and new features have been shown, which constitute a new kind of landscape culture.

Secondly, the live beauty technique creates an illusory and collapsing foreground image for the anchor.

From the point of view of new media technology, it is the powerful beauty technology that puts a gorgeous coat on Her Highness Qiaobiluo, and puts on her own crown to crown her successfully. This made her live-streaming on the DouYu platform burst into flames. With her sweet voice and interaction with the audience, she always blocked her face with a cartoon expression during the live-streaming. During the live-streaming, she posted a lovely moving picture on her face, chose some camisoles that can expose her chest on her clothes, and often released her beauty photos in the DouYu platform, so as to strengthen her image as an anchor. She even borrow other's photos to attract fans. The audience naturally associated her with a sweet girl who was in line with the photos she released. Qiaobiluo catered to some people's tastes and then turned them into her own fans. The turning point of the event occurred when the "personal backstage" was exposed and the hidden real image was exposed. In the live-streaming error event on June 27, 2019, fans saw that the real image of Qiaobiluo was a sallow complexion and overweight middle-aged woman, which was quite different from her previous image of big eyes and slim body published on social platforms. The foreground image she created collapsed instantly. Due to the huge difference between the imaginary face and the real face that she has set up in people's minds, after the live-streaming, angry fans sent her to a hot search and stripped her of her trumpet ID, age, work, photos of others, and even published information such as the meeting price of one hundred thousand times in the circle of friends. The real image that should have been limited or hidden in the personal background was also watched by netizens after the live-streaming of the accident. The nicknames of "expression pack", "World War II tank" and "58-year-old grandma" quickly appeared and spread in social platforms. But at the same time, it was the beauty

technique that caused his accident in the live-streaming, causing the rollover phenomenon to be arrested, deceiving the fans' reputation, and her popularity plummeted from then on. Such removal of the crown instantly deprived her of the status and image she once had, and made people see the ugly image hidden under the gorgeous appearance. This is the end of the carnival.

The online celebrity image of Qiaobiluo came from the imagination of most netizens about the young anchorwoman. Therefore, it was the netizens who brought the crown and new clothes symbolizing good-look online celebrity to the "ordinary person" who was originally an aunt. The netizen's behavior has successfully crowned Jolie as online celebrity's anchor with a high daily income. In this fast-paced era, people always like to impose beautiful things on others. In fact, how many netizens really thought that "Her Highness" was the real beauty of a young girl when her voice was excellent, her pictures were revised and her head was animated. Can they really confirm the real face of this anchor? Don't those who spend a lot of money are stupid? They may not really think that she is a real little sister. They just imagined an image of Qiaobiluo in their minds, and they did not want to face it, or to puncture the illusion of knowing it.

4. Conclusion and discussion

With the development of society, the pressure on people's work and life is increasing. People need a stage of revelry, which is the network. The emergence of self-media can make it easier for people with the same interests to form a community together. As the voice of the general public, the development of self-media has had a profound impact on the public. With the ever-changing network communication modes, the ways of communication are also ever-changing. The Internet has given ordinary people the right to individual liberation and freedom of speech. Cases of grass roots turning into stars often happen. The public pushes people who better meet their taste needs onto the stage. They asked online celebrity to speak for himself and express his feelings and needs. According to Bakhtin's theory, "a performance for all people", there is no distinction between an actor and an audience in this performance. This carnival is neither for people to enjoy nor perform. It is an atmosphere in which everyone participates. The combination of online celebrity and carnival lies in being in this virtual free space, reveling to the fullest and expressing oneself fully.

"Online celebrity" is the result of the rapid development of science and technology and the iterative upgrading. Since its birth, "online celebrity" has attracted great attention from all walks of life. "Online celebrity" phenomenon, as a kind of emerging cultural phenomenon, has the basic characteristics of content innovation, real-time interaction, extensive dissemination and so on. It has both positive and negative effects on people's ideological and political education. In order to effectively resolve the negative impact of this phenomenon, strategies should be adopted in the following aspects. Carry forward the core theme and strengthening the positive guidance of "online celebrity". Learn the interactive model of "online celebrity" and "fans" and innovate the teaching method of ideological and political course. Standardize the anomie phenomenon of "online celebrity" and creating a clear network space. Adhere to self-discipline and self-discipline to overcome the negative impact of the "online celebrity" phenomenon. Use network media to strengthen implicit ideological and political education.

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