

Media Culture Construction of Short Video on Gender: Analysis on Sports Star Gu Ailing in Tik-Tok during 2022 Beijing Winter Olympics

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Abstract. From the perspective of cultural geography, this paper analyzes the geo cultural rhetoric of female sports star Gu Ailing in the process of self constructing the image of "local people" during the Beijing Winter Olympic Games, and points out that the foundation and focus of shaping the localized media image are all around the creation of "local sense", and independently cater to the media gaze from the four aspects of dynamic language, behavior, static external and identity, At the same time of highlighting the love land complex, the space ballet highlights the cultural elements of Beijing, making the Sino American cross cultural attributes contained in its image blend with each other, and writing a multi identity interlaced and close self-construction way.

Keywords: Gu Ailing Eileen; Native; Media; Image.

1. Introduction

In the framework of anthropological research, the confirmation of "natives" or "natives" is a starting point to prove the rationality of research. For researchers, separating "natives" from "outsiders" and realizing the entry of different perspectives will help to achieve cross-cultural and cross civilization dialogue. At the same time, this definition or separation also provides a basic cognitive perspective for anthropological research. At the same time, in the technological environment of interconnection of all things, the unity of opposites between "local" and "global", the association of behaviors has contributed to the intertextuality of cultures, the cultural connotation of "local people" has been constantly deconstructed, constructed or reconstructed, and the way of cross-cultural survival has gradually become the new normal of some groups. So, how to define "local people"? From the perspective of the basic problems of philosophy, "local people" often have both "local character" in the two dimensions of thinking and existence. For example, a foreigner who has lived in China for a long time can hardly be regarded as "local people", which is because her thinking and existence do not fully or thoroughly reflect "Chinese character".

As one of the most outstanding female sports stars in 2022, Gu Ailing Eileen, born in San Francisco, California, USA in 2003, participated in women's freestyle skiing and other sports on behalf of China and won Olympic gold medals. The 2022 Beijing Winter Olympic Games is the first international Olympic event that Gu Ailing will participate in. She won three medals, two of which were won in the women's freestyle ski jumping platform and the women's freestyle ski U-shaped field. She is the first freestyle skiing women's U-shaped Grand Slam champion of the International Snow Federation and the first Chinese athlete to win gold in the World Extreme Games. Gu Ailing's mother comes from Beijing, so she also expressed her love for China. She declared "I am a Chinese girl" in public many times, and actively demonstrated that she has the dialect, diet and other living habits of "local people".

In addition to dialects, the "local nature" of eating habits is prominent, and the metaphorical function of food is obvious from the perspective of dietetic anthropology, which reflects symbol and identity. Gu Ailing showed the Fried Chinese leek dumplings, pie and other popular Chinese local snacks in front of the camera. These foods, as a symbolic text, have a distinctive local character, referring to the regionalism and nationalism feelings contained in "food politics". In the news report of the Winter Olympic Games, the discussion about "Gu Ailing likes to eat pies" implied a basic view that Gu Ailing's recognition of Chinese eating habits in daily life is a reaffirmation of her cultural identity.

As an American born Chinese athlete, Gu Ailing's cultural identity is both "Chinese" and "global". Her early experience of growing into a high-level athlete was mainly in the United States. During this period, she opened accounts in social media commonly used overseas (including Twitter, Instagram, Facebook, YouTube, etc.), and used a combination of images and text to construct and narrate her own media image. By August 2022, Gu Ailing's Tiktok account, "Frog Princess Ailing", had accumulated 20.558 million fans. During the Beijing Winter Olympics, she also actively used Tiktok to record or share her daily participation. During this period, she released a total of 35 Tiktok short videos. Based on this, the research is designed to study the self construction of the image of "local people" of Gu Ailing, a Chinese American athlete, and to discuss the significance of public diplomacy and the exploration of cross cultural communication path of sports in combination with case studies.

2. Literature Review

2.1 Image Construction of Female Sports Stars

From the perspective of Bourdieu's sociological theory, the key factor that distinguishes sports stars from ordinary sports athletes is "symbol capital", that is, "the cumulative degree of privilege, reputation, sacredness or honor" (Bourdieu Pierre, 1993). Based on the recognition of the audience, symbolic capital has the power to transform the conscious content into material content in social practice. At the same time, along with the symbolic power and symbolic value, having symbolic capital can obtain the symbolic power of the society and others to enjoy, respect, respect and control social resources and other people's behavior, and then obtain other services (Bourdieu Pierre, 1990). Although sports stars can endow symbolic capital through personal image, participation in public welfare, media cooperation and cross-border extension, as athletes, a certain level of competition is the key for sports stars to obtain symbolic capital. As a "powerless elite", stars, especially sports stars, enjoy a high appeal and influence in the professional field, which is sufficient to take advantage of the opportunity to transform symbolic capital. In the opinion of Manuel Castells, compared with popular sports stars, the privatization and privacy of the interpersonal communication network was once a symbol of the power class, which facilitated the formation of a firm collusion relationship within it (Castells & Ince, 2003:22-23).

Fame is historically social and changes with the times (Guastella, 2017). In the media environment, female sports stars are different from men. In the Olympic Games and other national competitions, the sports stars who won gold medals not only symbolized the national honor at the symbolic level, but also built a fan community with their own influence, presenting a unique media image in the mass media. According to the definition, the academic circle generally believes that sports stars refer to "the image of athletes who use images, sounds, words, colors and other complex symbols to select and process some events or information of the athletes themselves, re structure them, show them to the public, and stimulate people to have symbolic associations." Among these sports stars, female athletes present different media images due to the particularity of gender characteristics. The gaze of audience and fans on female sports stars has achieved the unique research value of this part of the population. The media images of Chinese female sports stars are quite different. On the one hand, female athletes such as Deng Yaping and Guo Jingjing show images that fit the mainstream culture; on the other hand, Li Na and Fu Yuanhui present controversial images, deconstructing the public's imagination of traditional female athletes.

The success of this mechanism represents that female sports stars have abandoned the relatively single hero image created jointly with the mass media and displayed the more vivid personal characteristics behind the "heroes" on the stage. Driven by commercial power and online popularity economy, they have become active in various social media platforms through short videos, facial expression packs, funny jokes and online live broadcasts, realizing the identity leap from sports stars to "online popularity". With the vigorous development of sports, more female sports stars have been born, and the other side of the glory halo is also accompanied by secular and utilitarian. The words and deeds of sports stars bear the sustenance of Chinese people, but if the media image is forged by

others, it may be overturned overnight due to some negative news. Therefore, some sports stars began to choose to build their own media image to find their subjective position between the media and the audience. Under different cultural backgrounds, their self-image has also had a new writing form.

2.2 The Locality and Nationality of the Image of "Local People"

The concept of "local people" can not be put forward without the definition of residential space, as a concept with both geographical and sociological significance. In western academic circles, space is considered as "a product of a society" (Lefebvre, 1991). Space contains the triple meanings of "space practice", "space representation" and "space of expression"; Under the catalysis of modern media, space is no longer just a material product, but also contains a view: a certain social relationship endows space with form, function and meaning. Locality is a useful concept to interpret media content. In the production of traditional news content, the local news is the shortening of the distance between the subject and the object. Entering the new media context, whether the displayed subject has the local characteristics is still an important indicator to measure the closeness of news content. Under this standard, the media presentation of the tourist type subject is less authentic and objective than that of the local type subject.

Whether "local character" can be constructed has always been a topic of concern for humanist geographers. In the process of migration, immigrants leave their hometown, go to the place of immigration and construct the cultural identity of "natives". This process can just prove the fundamental role of local character construction in the construction of cultural relations. In her definition of the concept of "place", Duan Yifu particularly emphasized the role of man land emotion. The place is considered as a "pause in movement" (Tuan, 1977:138). The place where people can have feelings is often as safe as "home". It is a "special space endowed with unique value", with unique history and significance. The image building of "born and bred" is related to the audience's perception of the media content. Therefore, whether in the traditional media era or in the new media context, it is a reliable way to package yourself as a "native".

The local characteristics of "natives" refer to nationality and political metaphor, and star behaviors with the identity of "natives" can mobilize nationalist emotions. For example, for athletes, the honor of international events is national, and the media image of sports stars needs to assist in building "cultural identity" to reflect local and nationalist emotions, rather than just the portrayal of their personal experiences and achievements. Their rhetoric and symbols reveal political, economic and cultural metaphors. The media image of basketball player Yao Ming reflects the relationship between hegemonic masculinity and the image of post colonial countries. In order to meet and maintain the hegemonic position of American masculinity, the image of highly stereotyped and pale and poor male athletes was patched up by the media. At the same time, Yao Ming also successfully changed China's image of "the sick man of East Asia" in the western world with her burly figure, It has written the history of China's transnational elites entering the global capitalist sports world. In the context of globalization, post colonial countries have shown a tendency of "self orientalism" in the production of local media discourse - either "reverse writing" and historical restatement with an anti resistance attitude, or "catering expression" and self shaping with complicity. Different from the male sports stars concerned by the academia, female sports stars need to face more questions and reviews. The media image of Chinese female sports stars originates from the dual gaze of oriental identity and female identity. Beauvoir extended from Said's "Orientalism" to "women are not born as women, but are constructed as women". As a result, when Chinese female sports stars are portrayed as media images, in addition to catering to, maintaining or resisting the "oriental imagination", they are also likely to be interwoven with expressions of their femininity at different levels. As an important medium of modernity writing, the female body has provided a loose, open and pluralistic practice space for it from the initially staring object to the subject of self-identity construction in the new era. The body construction of female sports stars began to get rid of the historical burden and gradually evolved into the embodiment of self demand and self value.

3. Content Analysis of Short Videos by Gu during the Beijing Winter Olympics

The evaluation of short video content needs to be combined with coding methods. Specifically, 12 codes are combined. The quantitative impact dimension has three sub dimensions: likes, comments and forwards. The video content dimension has four sub dimensions: video type, theme, emotion and character. The video form dimension includes five sub dimensions: background music, language features, theme emphasized at the end, video length, and subtitles. The final coding scheme is shown in Figure 1 and Table 1. In an empirical study on Tiktok accounts of provincial health committees in China, a set of coding schemes with high reliability (high retest reliability or half fold reliability, 0.94 [6,35]) was verified to be effective (Zhu, Xu, Zhang, Chen & Evans, 2020).

In this study, the coding scheme of short video analysis is structured according to the number of likes, comments, collections, forwarding, video form, video theme, video emotion, text content, picture composition, background music, language characteristics, emphasis on theme, release time, release area, video duration, subtitles and other indicators, presenting the basic situation of Gu Ailing's short video content. Gu Ailing's short video content has obvious personal factors. Her Vlog is mainly related to daily life, competition and personal information sharing, including three different types of videos, such as vlog, self talk and commercial advertising films. In the text, Gu Ailing's expression mainly shows lightness, excitement, nervousness, high spirits, appointment or no specific mood.

According to the general evaluation of female sports stars' short video accounts, researchers often use the number of likes, comments, collections, forwarding and other data to construct their communication. In short videos, Gu Ailing seldom uses background music to achieve emotional construction, but pays more attention to language expression, especially the use of "dialects". The short video language mainly includes Mandarin, English or Beijing dialect, and the language style or speech form is mainly characterized by side talk, dialogue or no language. From the perspective of audience, the number of likes, comments, collections and forwarding of Gu Ailing's Tiktok account during the Beijing Winter Olympics was also significantly changed. As far as the number of likes is concerned, works with more than 3 million likes include the short video released at 21:00 on February 8, 2022, and the short video released at 18:00 on February 15, 2022. During this period, topics such as Gu Ailing's gold medal winning were hot, and fans' attention was mainly based on ethnocentrism and related factors.

At the audience level, the comments on Gu Ailing's short video game log also changed in attitude, especially regarding Gu Ailing's "local" identity, which has been swinging between "guests" and "family members". The attitude of the audience has experienced a tortuous cycle from affirmation to neutrality, from neutrality to questioning, and from questioning to affirmation. At the beginning of the Beijing Winter Olympic Games, the audience commented that they treated Gu Ailing as a "guest", introduced him to the "Lunar New Year", the "Chinese Zodiac" and other excellent Chinese traditional cultural knowledge, and constantly strengthened her nickname "Princess Frog". The basic position of many audiences was more to regard Gu Ailing as an overseas Chinese and treat him differently from the athletes who have grown up in China. During the gold medal winning period of the Beijing Winter Olympic Games, the audience commented that Gu Ailing was regarded as a "family member", especially at several important nodes of the gold medal winning. The audience, based on nationalism, constantly heroized the image of Gu Ailing, emphasized her Chinese ancestry, and considered her a "Chinese". After the Beijing Winter Olympic Games, due to Gu Ailing's charter flight activity during her study in the United States coincided with the outbreak of a new round of epidemic in Beijing, her attitude to him has changed again. Some audiences regard him as a "guest" and think that she is more inclined to overseas Chinese, that is, she has obvious cross-cultural attributes, which is different from the distinctive local characteristics of "local people".

4. Research Results: Analysis on Construction of Gu's Media Image

4.1 Female Sports Star is Highly Popular within a Certain Material Influence

Regarding the image composition of female sports stars, the material and aesthetic images are especially crucial. For example, Eileen Gu released a short video on February 18, 2022, featuring Eileen Gu biting a gold medal after winning the award together with the text “Yummy!”. This video received nearly 4 million likes. The image of Eileen Gu herself and the gold medal allowed users to feel the exciting experience of beauty and the transmission of symbolic value. Material and aesthetic images carry the extension of the personal significance of female sports stars, while fully leveraging the significance itself can make the video more unique.

The production threshold and contextual adaptation are also two prominent essential conditions for the communication of short videos. For instance, the cooperation of Wang Meng with an MCN can significantly enhance the video quality and form a uniform style, allowing users to further improve their video-viewing experience. During the Winter Olympics, Wang Meng used TikTok to publicize the co-produced program “Master Meng is Coming”. She released promotional videos with a uniform form and language style, thus leaving a deep impression on users. In the era of short videos with serious content homogenization, producing professional video scripts has been a key way to attract viewers. Moreover, adapting to the communication characteristics of short video platforms can also pave the way for the widespread communication of video content.

The emotional evocative ability of female sports stars also matters a lot as it can add some symbolic value to their media images. For example, all the dialogues close to life in Yang Qian’s videos help her establish a media image close to the audience, build her fan group, and attract the attention of young people, accounting for a large proportion of the audience. Making full use of the straightforward and intense emotional transmission of short videos, they can significantly leverage their emotional power as female sports stars, such as the spirit of the women’s volleyball team conveyed by Zhu Yi.

The American scientist Mancher argues that the feelings, observations, or attitudes conveyed by authors are reflected in their work. The works communicated by female sports stars can also present their basic image, emotional colors, and representative spirits, thus enriching their media images to a large extent.

4.2 The Behavioral Significance of Gu's Media Image Creation and Cultural Identity

With the advent of the new media age, great changes have taken place to social aesthetics, giving rise to new aesthetic forms, consciousness, and experiences, incubating new aesthetic behaviors based on this, and ultimately offering a broader development space for social aesthetic behaviors. Social in nature, human beings also need spiritual fulfillment aside from basic physiological satisfaction. Pursuing beautiful experiences and fulfilling basic aesthetic needs are the most immediate ways to meet people’s spiritual fulfillment. Media carries with it a certain aesthetic taste, be it noble or vulgar. Users can feel pleasure and beauty through the media products produced by female sports stars and the media content disseminated by them. In essence, this is a positive aesthetic experience. Such sensory stimulation and physical and mental experience are linked to “aesthetic value”.

The progress in media technology has directly contributed to the advent of the era of mass media, with digitalized media information, diversified communication channels, and the equalized relationship between disseminators and recipients gradually becoming new features of the modern information society. During mass communication, TikTok, a platform of communication media, acts as an intermediary. User-generated information and social hotspots can be known to the public more quickly and extensively through TikTok, thus producing certain communication effects. Regarding functions, the mass communication media disseminates information, guides public opinion, educates the public, and entertains the public. Through TikTok, female sports stars convey information in the form of videos or photo & text posts more conveniently and clearly to complete the “coding” process. Meanwhile, short and easy-to-understand messages help users timely and accurately extract

information to complete the “decoding” process. As a kind of symbolic capital, female sports stars can use their social influence to grab some social discourse on TikTok, eventually guiding positive public opinion. The sports knowledge, bodybuilding knowledge, and training routine disseminated by them can also guide public users, thus playing an educational role. As an entertainment-centered platform, TikTok videos released and disseminated by female sports stars can also entertain the public. Accordingly, the efforts made by female sports stars in the process of mass communication can reflect their “value image” through credibility.

In the 2020 Beijing Winter Olympics, China will also take this opportunity to implement the international communication strategy. Compared with the West, China is often in a weak position of communication. In terms of the construction of its national image, it often relies on the West to spread the words of a powerful country, and falls into the dilemma of "other shaping". However, the Beijing Winter Olympics can use sports, the "universal language of the world", to build a foreign discourse system, and become an important carrier to spread Chinese culture and promote the integration of eastern and western civilizations, so as to better convey the Chinese voice internationally, Seek the intersection of understanding and communication. The construction of the grand narrative discourse about the Olympic Games in China's mainstream media shows that the Olympic Games are closely linked with national concepts and national consciousness, the Olympic Games are closely tied with the collective sense of honor of Chinese people, and the competition for athletes' medals is integrated with winning honor for the country. For the context of cross-cultural communication, this is not conducive to finding a consistent resonance in the cultural barriers between the East and the West. In addition, sports public diplomatic envoys are also the main path of China's external communication through sports. They improve the training mechanism of sports talents from the government level, build an exchange platform for sports public diplomatic envoys with the help of the media at the social level, and promote the image of sports public diplomatic envoys by improving their comprehensive quality at the personal level of sports elites. In general, China's sports participation in public diplomacy enriches the connotation of diplomatic culture, which can vividly and intuitively explain the country's will and political demands, modify the political subject, form political rhetoric, shape the national image, and help China to obtain international recognition under the cross-cultural background. It has strong practicality and research value.

5. Summary and Discussion

Based on the text analysis of Gu Ailing's Tiktok video, this study attempts to analyze Gu Ailing's breakthrough in "mixed race" identity and construction of female identity. In the short video, Gu Ailing uses the local narrative containing "love for land complex" to present a "local people" image that can be approached. However, affected by the polarization of network views, the audience holds an ambiguous attitude towards the construction of their cross-cultural identity. Through sorting out the content of short videos, this study believes that Gu Ailing's "local" identity construction is completed with the help of short video content, her social media use behavior refers to complex ideological significance, and in fact links the content of public diplomacy, which needs further research and discussion.

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