

Translation Communication on Chinese Social Media — A Youth Subculture Perspective

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ABSTRACT

Social media provides a platform for Chinese grassroots translators to show off their skills and express themselves, and also gives rise to translation communication on social media, a unique information transmission on the internet. “Translation communication” refers to “an emerging cross-cultural communication phenomenon that takes the internet as the platform, translation as the means, foreign language materials as the source text, translation as the target text, and online publication as the form” (Gongwen, 2012:22). As the fusion between popular culture and online translation practices, “translation communication” is widespread on various social media. It has such youth subcultural characteristics as mild resistance, carnival spirit, self-empowerment and post-modern aesthetics. As for social media translation communication, further observation should be made about its fragmented and widespread mode of communication. At the same while, new subcultural cyberspaces can be constructed with the mixture of grass root user-translators’ creativity and the practice of social media translation communication.

Keywords: *Social media translation, Communication, Youth subculture, Mild resistance, Carnival spirit, Self-empowerment.*

1. INTRODUCTION

Social media is an Internet-based channel that allows users to interact opportunistically and selectively present themselves with various audiences in a real-time or asynchronous manner. Its audience can obtain value from user-generated content and perception of interaction with others (Caleb T. Carr & Rebecca A. Hayes, 2015: 50). At present, China's social media includes not only the mainstr social APPs such as WeChat, Weibo, QQ, etc., but also APPs with social functions. With the massive users of social media, the interaction between social media and translation, the application of social media in translation and other issues related to translation and social media have gradually attracted the attention of researchers abroad. Marinus Samoh Yong, Ngozi Kris-Ogbodo (2019) discussed the translation of abbreviations, acronyms and new words in WhatsApp information between English and French, Aznur Aisyah (2019) studied the translation activities of Korean fans on Twitter, and Mar í a José Hern ández Guerrero analyzed the translation of Twitter quotes of the

President of the United States in Spanish newspapers, René Desjardins (2019) explored self-translation on social media from three aspects: reality, fantasy and surreal. These studies, which are helpful in comprehensively sorting out the translation behavior on social media, examine the interaction of social media and translation from different aspects. Yet there are few studies in this field in China, and many scholars have not yet realized that translation communication on social media is the product of the online social era, and is deeply influenced by internet thinking. Some translation phenomenons in mainstream Chinese social media such as Weibo, Wechat moments, Zhihu, and Netease Cloud Music and other online community display a unique combination of the creativity of social media users, the hypertext of source language and the cross-platform mobility of translated text. These special translation phenomenons can be regarded as translation communication, which is referred to as “an emerging cross-cultural communication phenomenon that takes the internet as the platform, translation as the means, foreign language materials

as the source text, translation as the target text, and online publication as the form” (Gongwen, 2012:22). Social media translation communication differ from the traditional translation communication in that it takes place in the social media setting and dispels the traditional core value of “faithfulness” in translation, presenting non-mainstream youth subcultural characteristics. These translation practices, through the transformation of the source text, have integrated the popular online discourse and social reality into the translated text, highlighting the self-awareness of the online grassroots translators.

When social media, as a platform, is embedded in translation communication, media technology is no longer external and neutral, but serves as a medium for generating new meaning in translation. What we intend to explore is how meaning flows and changes on social media through translation? How does translation mingle closely with youth subculture and what subcultural characteristics can social media translation embody? Based on the above issues, this paper will explore the interaction between social media translation communication and youth subculture in social media translation settings.

2. THE CHARACTERISTICS OF SOCIAL MEDIA TRANSLATION COMMUNICATION

Compared with social media users in other countries, Chinese users use social media for longer time and rely more on social media in their work and social life. Their translation communication on social media has the following characteristics.

2.1 Fragmentation

Unlike the traditional translation communication, which emphasizes the continuity and unity of text, the translation communication on social media is usually short, fragmented, vivid, and often integrated with the buzzwords on the Internet, appealing to social media users. In addition, the production of social media translation is also characterized by fragmentation. The splicing of different words, the mixing of different language symbols, the imitation of common idioms, and even numbers, symbols, emojis are used to create translated text on social media. The mixture of the diverse translated texts and the fragmented translation production mode has greatly improved the uniqueness and attraction of social media

translation communication. The translation communication on social media is not only a fragmented cultural practice, but also a fragmented cultural consumption. From the translation sharing in WeChat moments to the translation discussion on the microblog and knowledge community, and then to the picture forwarding with translation information in WeChat group, all these dissemination on social media represent a completely new way of translation communication. Translation texts can be produced and forwarded at any time, and it has adapted, to the greatest extent, to the current era of rapid communication, strong interactivity and fragmented attention. Therefore, it has become one of the interactive cultures that grassroots translators are willing to create and disseminate on major social media platforms.

2.2 Multimode

The creation and dissemination of social media translation often involves the interaction of multiple media. Compared with traditional text, social media translation communication has changed from traditional single mode text to multimodal text - translation communication on social media may be presented in the form of text, pictures, videos, screenshots or even a combination of them, which are more conducive to spread in the mobile internet era. On social media, images, videos and texts form intertextuality in translation communication, and can better inspire other users to follow, respond, feedback and interact. For example, Emoji images with English words and their Chinese counterparts are circulated on mobile social media such as Wechat. These cartoon images, presented both in Chinese and English, are popular with social media users. Multi-modal translation communication provides users with implied and symbolic meaning, and the flexible and vivid presentation is easier to stimulate their willingness to disseminate on the social media.

2.3 User-generated Content

Unlike traditional translation and communication, which emphasize the authority of the disseminator and intellectual property rights, the production and communication of translation circulated on social media are participatory culture, rather than a simple transmission of information from the upper levels to the lower levels. Jenkins (2006) has the following definition of Participatory Culture: 1. Lower the threshold of expression and interaction; 2. Encourage the production and

sharing of content; 3. Create an atmosphere for novices to learn from skilled users; 4. Let users feel a sense of achievement; 5. Let users feel a sense of community. Translation communication on social media is generated automatically and spontaneously by the internet grassroots translators, who are often willing to work for free and actively participate in the social media translation communication out of enthusiasm or personal interest. Owing to the cultural atmosphere of equality, pluralism and sharing on the internet, there is no longer a binary division between professional translation and amateur translation in online translation and communication activities. They are both producers and disseminators, and are homogeneous nodes in the whole network communication chain. Amateur grassroots translators use social media such as Weibo, Zhihu, The Little Red Book and WeChat to convey social dynamics in translation, integrating internet buzzwords and popular online discourse into translation. Like other online communications, they participate in the social media translation communication activities through forwarding, reading, liking, and clocking.

2.4 Cross Platform Mobility

Another characteristic of social media translation communication is the cross platform mobility of translated information. The interaction between different social media has improved translation communication efficiency and users' media experience, and enhanced communication effectiveness at the same time. Multi-platform interaction facilitates users to switch between different platforms, enhances the fun in the dissemination process, and further strengthens the emotional connection of users in social media interpersonal communication.

The cross platform fluidity of translation communication has made the media integration of translated information a reality. Media integration refers to the change, accommodation, and integration of media forms. Various media can freely participate in the communication process, thereby exerting their greatest advantages. Media integration is evident in the translation and communication on social media. For example, WeChat, as our current mainstream social media, has its own translation function that enables the conversion from voice to text. In addition, some social media applications also have instant translation functions such as "voice translation" and "photo translation", which can help users freely

convert information in different language environments and platforms. When users see interesting translation information on Weibo, they can immediately use a screenshot of their mobile phone to forward the information to WeChat users, achieving the conversion from text to image. This shift in the way information is presented may seem simple, but its essence is the integration of different media. Social media users can quickly disseminate voice information in the form of text, pictures, or even videos, which means that the flow of translated information has greatly increased. A large number of images, photos, videos, web screenshots, and Weibo messages containing translation information on social media can flow on different platforms, promoting a new paradigm of translation communication.

3. THE CONNECTION BETWEEN SOCIAL MEDIA TRANSLATION COMMUNICATION AND YOUTH SUBCULTURE

By skillfully utilizing various social media, users have possessed more translation materials, wider translation scope and larger audience for themselves. The characteristics of social media, such as multi-modality, multi-platform and strong interaction, also help social media users gain more diversified expressions. Social media translation communication, as a means of online translation transmission, reflects the emotional appeal, value and aesthetic of the young generation on the internet, which has profound social roots. In their translations, the grassroots user-translators break the hierarchy and order, constantly dispel the seriousness and authority, and try to win the "approving smile" of readers. Compared with mainstream translation communication, the social media translation communication obviously has the characteristics of youth subculture such as "groupization, popularization, planarization, decentralization, and entertainment" (Ao Chengbing, 2019: 79). The practice of social media translation communication also conforms to Blake's definition of subculture, that is, "a set of meaning systems, expressions or ways of life developed by groups in subordinate positions; it indicates that groups in subordinate positions are trying to solve various structural contradictions arising from a wide range of social backgrounds" (Michael Blake, translated by Liu Yalin, Hu Kehong, 1990:12). Therefore, to some extent, social media translation communication can also be seen as a sub-culture free from the mainstream translation culture.

Grassroots translators use social media such as microblogs, Zhihu, Wechat moments, The Little Red Book, Online Forum discussion boards, etc. as their voice channels to resist the mainstream culture and values by creating a non-conventional language and producing “deviant” translation. These translation communication subcultures are connected with the mainstream translation communication while keeping a distance at the same time. On one hand, social media users conform to the mainstream translation values and norms, and highlight their aesthetic style by forwarding translations that is in line with the mainstream culture; On the other hand, they re-create deconstructively and express their own voice through translation by means of mixing, collage, imitation, implantation, subversion and other means.

Yan Ya believes that there are two reasons for the formation and presentation of the youth subcultural style: first, the youth subcultural style is an imaginative or symbolic solution to what the youth see, think and lose; Secondly, use the “differences” created by people to achieve social and cultural participation (Yan Ya, 2017: 122). To make it more specific, the subcultural elements are reflected in the adaptation of meaning in the production and dissemination of social media translation. Grass-root translators on social media often use “youth subculture, the 'weapon of the weak', to participate in public life, and carry out 'covert' micro-resistance in daily life. The risk of low-level participation in politics can be reduced to the minimum” (James C. Scott, 2007:2).

Although social media translation communication is in the crevice of cyberspace and has not received widespread attention, its novel and unique creativity, humorous language, rich and colorful association have demonstrated its unique style. This kind of translation products, which are mixed with popular culture and entertainment online, have become a unique landscape of youth subculture.

For example, in the past few years, many cities in northern China have suffered from severe smog, and concepts such as PM2.5 have entered the public view for the first time. Users pay close attention to it and often discuss social issues such as air pollution on social media. One example is a photo full of haze shows a man with a mask riding. The text on the picture is “主要看气质”(mainly look at temperament), which is translated as “God wants to check the air quality” in English by social media users because “气质” also mean “air quality”. This

translation was widely applauded and circulated on social media for its concern for air pollution. In a picture forwarded by a social media user, the famous Zen proverb “菩提本无树, 明镜亦非台。本来无一物, 何处惹尘埃(Puti is not a tree, mirror is not a table, and there is nothing in it. Where can I cause dust?)” was translated by social media users as “Puti is not a tree, mirror is not a table, it is empty at all here, why PM2.5 is so high?”. In the production and dissemination of these translations, social media users have repeatedly shown their concern for social reality and the characteristics of “gentle resistance”, and have actively explored the identity of translation subcultural groups in the way of meaning adaptation.

4. THE SUBCULTURAL CHARACTERISTICS OF SOCIAL MEDIA TRANSLATION COMMUNICATION

On the social media, when grassroots translators use that entertaining and creative language to translate, they have actually more or less participated in the strive for the discourse power of translation and the reconstruction of translation values. When we examine social media translation communication from the perspective of youth subculture, we will find that this seemingly meaningless translation product has rich social and cultural implications. Like other subcultural forms, its production and dissemination reflect the suppression and resistance of discourse power, and has the characteristics of youth subculture such as mild resistance, carnival spirit, and self-empowerment.

4.1 *Mild Resistance in Social Media Translation*

Yang Yingbing pointed out that “marginality, subversion and criticality are the most prominent characteristics of youth subculture” (Yang Yingbing, 2015:118). Ao Chengbing further claimed that “the youth internet subculture often takes a gentle, implicit and euphemistic resistance pattern, and with the passage of time, its gentle characteristic of ritual resistance becomes increasingly obvious” (Ao Chengbing, 2019: 79). Like other youth subcultural styles, social media translation, although it also has the trait of “challenging” and “confronting” the mainstream culture, adopts a subtle and mild way rather than a fierce and aggressive way. In Marvel's films, when the Iron Man constantly confides: “Exhausted,

exhausted, I'm exhausted", the subtitle group translates it as: "累死了,累死了,每天996要累死了". In Netease Cloud Music, the lyrics "Wake up, you need to make money" in the song "Stressed Out" are translated as "工头喊你起来搬砖了". In these two examples, when dealing with the information, the online translator embeds the popular online words into the translation through "misappropriation" and "splicing". "工头" (foreman) and "搬砖"(moving the bricks), as popular internet words, are often used by social media users to make fun of their dissatisfaction with their own situation, reflecting strong youth subculture characteristics. "996", also an internet buzzword, has caused great controversy because of the speeches of celebrities. These social media translation are integrated with social issues, "with entertainment, banter, prank and revelry as the representation, and implicit young people's discourse appeal, interest desire, value appeal and spiritual criticism" (Ao Chengbing, 2019: 79). When these appeals are presented in banter and parody, their "resistance" and "subversion" are greatly neutralized.

4.2 *The Carnival Spirit in Social Media Translation Communication*

Social media platforms provide a space for the practitioners of social media translation and this virtual space has the same significance in meaning as the square proposed by Bakhtin, just like the concept of square, "it is full of blasphemy and distortion of all sacred things, disrespect and obscenity, and free and unrestrained contact with all people and things". (Mikhail Bakhtin, 1984: 184) On the carnival square of the social media, grassroots translators continue to dispel authority, transform classics, and achieve the carnival spirit of "just be happy".

Desolation is one of the important manifestations of carnival spirit in social media translation, in which there is a relaxed and humorous atmosphere, inexplicable agitation and wanton flying hormones. The online grassroots translator tampers with the classics in a meaningless way in translation, reducing the traditional classics of nobility, ideal and spirit to the material level, and reducing the concern for the body from the mind and heart (the master of spirit and emotion) to "the bottom part of the body" (Liu Kang, 2011:187). Mencius' famous saying, "穷则独善其身,达则兼济天下"(A gentleman should keep personal virtues when in distress and benefit the public when in power) has been translated into

"Fuck the world if you're rich. Otherwise, go fuck yourself. "士可杀不可辱" (a scholar prefers death to humiliation) in the *Book of Rites - Confucian Conduct* was translated by social media users as "You can kill me but you can't Fuck me". In this kind of ridicule and subversion of classical discourse through translation, the producers and disseminators of social media translation communication "enjoy the freedom and catharsis of sensory desire" (Liu Kang, 2011:188), the "seriousness" and "solemnness" of translation giving way to "happy" and "fun".

Spoofing is another important characterization of the carnival spirit of social media translation. Spoofing is a cultural phenomenon that deconstructs, reorganizes and subverts classics, authorities and other things through parody, collage, exaggeration and other means to achieve the purpose of being funny (Hu Jiefeng, 2008:5). Like the other subcultural forms such as adaptation of movies and popular songs, social media translation is also full of spoofing. The social media users translated Jobs's famous saying "Stay Hungry, Stay Foolish" into "做个吃货,做个二货", and won the recognition of other users with such popular online words as "Foodie" and "Idiot", and skillfully achieved the purpose of spoofing by collage. In addition, the song "A Woman Like Man" is translated as "春哥" "Brother Chun", which is associated with the internet myth of "Believe in Brother Chun, don't fail the exam", which will have a very funny communication effect. The song *Wake Me up When September Ends* is translated as "Sleep until National Day". If the end of September has no special significance, then the National Day holiday on the first of October is no less than a carnival in China. In addition to the above translation, Tolkien's new book *The Fall of Gondolin*, the author of *The Lord of the Rings*, was simply and roughly translated into *The Fall of Guo Donglin* by social media users, and even caused the ridicule of Guo Donglin himself on Weibo.

4.3 *Self-empowerment in Social Media Translation*

Like participants in the other youth subculture activities, user-translators also have the rebellious mentality. They mix the new media technology with the popular trends, and construct new meaning through translation to meet the internal needs and enhance the awareness of individual ability. Social media translation communication can reflect the process of the translator from "invisibility" to

“prominence”, which can be regarded as the empowerment of the social media user- translators. The so-called empowerment “refers to a process, intervention method and practical activity that endows or enriches the power of individuals or groups, and excavates and stimulates the potential of individuals or groups” (Penn, He Xuesong et al., 2005: 279). The opportunity for the empowerment of user-translators on social media comes from the extensive participation of translators on the Internet, as well as the coupling of self-motivation, and the popular discourse of the young people. “Participation is the core of empowerment, and interaction gives audience empowerment legitimacy based on broad participation” (Wu Shiwen, 2011: 87). When the social media translation communication is reviewed, forwarded or praised, this sense of self-empowerment is most obvious. They feel that they are recognized and worthy of respect, and their efforts have gained more spiritual rewards on the internet than in reality.

The subordinate position of translation in the power structure and faithfulness as the core value of translation practice determine that translators adopt a following attitude towards the originator of information in the real world translation activities. On the social media, however, the identity, power and status of user-translators have undergone tremendous changes. The emergence of the Internet not only enables them to obtain translation materials at low or even at zero cost, but also to freely participate in the production and dissemination of translation, thus changing the original power structure. Therefore, their self-motivation, individual consciousness and desire to participate in translation are much stronger. In addition, the sharing, openness, and flat hierarchical relationship and power structure of internet also give social media user-translators more possibilities to experiment and establish their self-identity.

In the real world, there are many restrictions on becoming a translator: relevant qualifications, certificates, certain educational background, etc., all of which restrict the possibility of many people becoming professional translators. In addition, the publication of translated works is also restricted by social ideology and mainstream poetics. For example, Feng Tang's translation of Tagore's *Stray Birds* was taken off the shelf because it was considered to have used vulgar language. It is also hard to imagine that “Lose Yourself” is translated into “kill yourself” and “someone I used to know” is translated into “有的人用过才知道” in the officially published translation. On the social media, such

cases of translation communication are not uncommon. When people produce and disseminate these translations on social media, translation becomes a way of group participation, interaction among users and a public carnival. In this way, social media users have widely participated in the production and circulation of information, and gained much more resources and power than in the real society through translation, established their own internet identity, and realizing their self-empowerment.

4.4 Postmodern Entertainment Aesthetic

In traditional translation and communication, aesthetics has always been a very important part. The reproduction of aesthetic purposes and tastes in the original text in translation is often one of the important topics in translation practice. In the traditional aesthetics of literary translation, translators often pursue the “noble, elegant, non-utilitarian, natural, transcendental, and forever isolated pleasure” (by Bourdieu, translated by Liu Hui, 2015:267). Some traditional translation thoughts in China, such as Yan Fu's “faithfulness, expressiveness, and elegance” and Xu Yuanhong's “three beauties” principle, all emphasize the importance of translation aesthetics. In other words, in traditional translation communication, translators often pursue distance beauty, in which the disseminators and the recipients are alienated. In a sense, it realizes the function of legalizing social hierarchy, maintaining and consolidating the existing hierarchical order.

In the era of mobile internet, the translation communication on social media has become a highly participatory and interactive communication. While Traditional translation communication is a hierarchical, central and linear communication, social media translation communication is more interactive. Every user can be involved in transmission and each participant can edit, add, delete, adapt, forward, praise, and comment on social media translation according to their own preferences, more or less incorporating their own aesthetic experience and interests in sharing. When the traditional distancing aesthetic turns into an anti-traditional, entertaining, and subversive postmodern aesthetic, the connotation of beauty in social media translation communication is no longer closed and fixed, but presents a fragmented, unsystematic, non-linear, civilian, entertaining, and even subversive aesthetics. For example, the famous phrase “The course of true love never did

run smooth” was originally translated as “The path of sincere love will never be smooth”, and was translated into a poisonous chicken soup style translation that “Since ancient times, deep feelings cannot be retained, only routines can win the hearts of the people”, which has been widely circulated on social media. Another sentence, “The unexamined life is not worth living,” was originally translated as “A muddled life is not worth living,” and was also translated as “Sleep on your mom, get up, hi.” It has been widely circulated on social media. This anti-traditional, anti-authoritative, and subversive translation has been recognized and widely disseminated by social media users, highlighting postmodern aesthetics, and reflecting the subcultural tendency of social media users to pay more attention to their emotions and put entertainment first.

5. CONCLUSION

As a unique communication modality, social media translation communication implies the attitude of grassroots translators towards youth discourse and the trend of internet popularity. In the practice of this popular new subculture, user-translators make public their individuality and build their own online identity and youth subcultural space. First of all, social media translation can help cultivate the interest of the young generation in translation practice, enhance their respect and recognition for translation on social media, and meet their needs for creativity through translation activities. Secondly, the fragmented and widespread form of social media translation is also conducive to improving the public participation of translation communication, making the highly specialized translation activities in the past become an “online game” accessible to virtually every social media user. In addition, social media translation also provides the user-translators with a online virtual space of youth subculture. The emotional needs and interests of the grassroots user-translators can be expressed and satisfied through the channel of social media translation practice and communication.

Compared with the translation of classical literature, academic texts, commercial texts and political texts, the fragmented translation communication on social media represents a subcultural reconstitution, which does not care for the possibility of translation as a grand narrative, but highlights its purpose of attracting attention. Therefore, social media translation communication,

as a form of youth sub-culture, is a diffuse, uncorrelated, irrational communication, which is difficult to regulate. While the academic community pays attention to the positive function of social media translation practice, it should also take note of the possible negative effects. First, the values embodied in social media translation should be closely observed. Secondly, there are some problems in social media translation, such as the vulgarization of translation language, and the profanity of classics.

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