Analysis and Enlightenment of Bilibili's Japanese Blogger Tomohiro Yamashita's Cross-Cultural Communication Short Video Works

Jiawei Chen, Xiaomei Qiu

Minjiang University, Fuzhou, Fujian, 350108, China

Abstract: In the mobile Internet era, cross-cultural communication and communication have ushered in more diversified and richer carriers. A group of international communication actors who are active on (transnational) Internet platforms and have the ability to gather traffic-"Red Anchors". The video works created by them cross ideological barriers and meet the cognitive needs of ordinary netizens for different civilizations. Based on the sample analysis of Tomohiro Yamashita's video works, this paper analyzes from three aspects: dissemination audience, dissemination content, and dissemination strategy. In terms of dissemination audiences, the audience is positioned with young groups who are highly receptive to Japanese ACG culture. In terms of dissemination content, based on the analysis of linguistic and non-linguistic symbols, a narrative paradigm close to the young audience is constructed, and narrative expression is realized in the context of the comparative differences between Chinese and Japanese cultures. In terms of communication strategies, based on Maslow's Hierarchy of Needs Theory, emotional identity and cultural cognition of cross-cultural communication are realized.

1. Introduction

Over the past 40 years of reform and opening up, China's economy has continued to grow and become the world's second largest economy and Asia's largest economy, but my country's cultural soft power output is still relatively weak. General Secretary Xi Jinping attaches great importance to the construction of my country's international communication capacity. When presiding over the 30th collective study of the Political Bureau of the 19th Central Committee, he emphasized that telling Chinese stories well, spreading Chinese voices well, and showing a real, three-dimensional and comprehensive China is the key to strengthening our country. The important task of international communication capacity building[1].

The development and popularization of mobile Internet and smart phone technology, and the global penetration of social media have enabled people to carry out cross-cultural communication anytime, anywhere, consciously or unconsciously. The new situation brings new requirements for cultural communication, the carriers of cross-cultural communication are more diverse, the situation of a single communication subject is broken, and the content, form and method of external communication are more abundant. We-media platforms such as Douyin, Station B, and Xiaohongshu have achieved transnational development and have gradually become an important means of communication and communication among people from all over the world. Their huge user base and huge influence have provided a new way for cross-cultural communication. the vitality of cross-cultural communication[2].

Based on the composite communication mode of short video platforms, a group of international communication actors who are active on (transnational) Internet platforms and have the ability to gather traffic-"red man anchors" have attracted great attention from academia and the industry. Local grass-roots Internet celebrities such as Li Ziqi and "Grandpa Amu", and foreign video bloggers such as Tomohiro Yamashita and Barrett and his son, continue to create and launch video cultural works, transcending ideological barriers and meeting the needs of ordinary netizens in various countries for cognition of different civilizations.[3]

Japan's "red man anchor" Tomohiro Yamashita is the 2019 top 100 UP master of BiliBili, and

also a collaborator of the "V Zi Continued Popularity" column of Fuji TV in Japan. From December 2014 to February 2022, the personal entertainment column "A Gentleman About a Minute" was launched at Station B, with a total of 999 short videos, including Japanese information (330 short videos), guest invitations (279 short videos), Answering questions (107 short videos), China-Japan comparison (61 short videos), audience interaction (54 short videos), and other miscellaneous items (168 short videos) are six major categories. It mainly introduces Japanese products, news, life, travel, and Japan's survey rankings and interacts with audiences. It has accumulated 320 million views and 2.685 million followers.

Based on the sample analysis of Tomohiro Yamashita 's video works, this paper analyzes from three aspects: dissemination audience, dissemination content, and dissemination strategy.In terms of dissemination audiences, the audience is positioned with young groups who are highly receptive to Japanese ACG culture.In terms of communication content, based on semiotics, video content is divided into two parts: symbol and cultural content.

2. Analysis of Cross-Cultural Communication Samples of "Red Man Anchor" Tomohiro Yamashita 'S Video

2.1 Analysis of the Dissemination Audience

Since its establishment, Bilibili has always been based on the ACG culture [ACG is the English acronym for Japanese animation (Anime), comics (Comics) and beautiful girl games (Galgames). With animation, comics, games as the carrier.] is the mainstream cultural atmosphere and has a large number of users who are interested in ACG culture. According to the 2021 China Online Performance (Live and Short Video) Industry Annual Summit, the monthly active users of Bilibili are 223 million, and more than half of them are young users. The average age of users at station B is 22.8 years old, and 86% of users are under 35 years old, mainly in first- and second-tier cities, accounting for more than half. On the other hand, young users have high stickiness and loyalty at Bilibili. The average daily use time of BiliBili is 82 minutes, and the retention rate is 80%. The young user group itself has the characteristics of strong acceptance and high activity [1].

Using Python crawler software to capture and analyze the age data of Tomohiro Yamashita's fans at Bilibili, It can be seen that the average age of his fans is around 25 years old, and the two age groups below 21 years old and 22-29 years old are the most widely distributed and most concentrated.

Tomohiro Yamashita chose ACG culture as the medium of cross-cultural communication, and chose Bilibili as the platform for cross-cultural communication, that is, he chose the communication audience mainly young people. And because the young group itself has the characteristics of strong receptivity and high activity, it is easy to form secondary communication and form an influential cross-cultural communication effect, making the pan-entertainment social platform a bridge for the dialogue between Chinese and Japanese young netizens.

2.2 Analysis of Dissemination Content

(1) Utilization of linguistic signs and non-verbal signs

Under the transformation trend of media integration, words are no longer a single symbol presentation method, and non-linguistic symbols (images, videos, etc.) have also become common symbol modes, and the systemic meaning potential of the combination of the two is constantly improving.

Symbols of different modalities have different characteristics, and their application media scenarios and forms also have different emphases[2].Tomohiro Yamashita makes full use of both linguistic and non-linguistic symbols in the video.

The use of language symbols is concentrated in the teaching Japanese session at the end of the short video.At the end of each short video in the "A Gentleman About a Minute" series, Tomohiro Yamashita will teach Japanese how to say Japanese Internet words or Chinese Internet words.おまわりさん，この人です (the police uncle, that's the person), こんなに厚顔無恥な人見たことな

い (I have never seen such a brazen person), でも体はやっぱり正直だね (but the body is still very honest), etc.,These languages originating from online life are highly compatible with the interests of the audience, and export Japanese from a novel angle as a starting point, forming a kind of cultural communication.

In the video "Interesting Surnames in Japan", Tomohiro Yamashita introduced some rare surnames in Japan.Japanese surnames are all composed of Chinese characters, and the language symbol of Chinese characters brings a sense of cultural commonality between bloggers and Chinese netizens.The entertainment of rare surnames enriches the topicality of the video.

Visual symbols are a kind of non-linguistic symbols. Visual symbols are constructed by symbols such as lines, shapes, colors, volumes, areas, and expressions, which are used as media carriers for disseminating various information [3]. Compared with simple language symbols, the things and scenes presented on the screen, as non-linguistic symbols, can be generally accepted by people across the heterogeneous space of culture. It can directly face people's sight across the barriers of space, and the cultural symbols formed according to the principle of similarity convey various meanings to each other [2].

At the title of the video series "A Gentleman About One Minute",　Tomohiro Yamashita chose a dark blue uniform swimsuit for Japanese school swimming lessons. The uniform swimsuit and bright red represent a cultural symbol that symbolizes Japan. The background of the video also uses the visual symbol of objects, including popular cartoon dolls, Japanese JK calendars, and alternative posters. He does not deliberately prompt these items, but relies on the audience's discovery to elicit topics, discussions and expressions.

Whether it is a language symbol or a visual symbol, "not taking the usual path" is the most intuitive visual and auditory feature of Tomohiro Yamashita 's video. This is highly compatible with the ACG cultural atmosphere of Bilibili. At the same time, the entertainment and discussion of the content itself can arouse the curiosity and continuous attention of the audience.

(2) A communication narrative paradigm that is close to young audiences

The narrative paradigm was proposed by Walter Fisher. He believed that the narrative paradigm, that is, a certain narrative form of a story, organically connects experience and facts, so that those abstract principles, rules and concepts can be deeply rooted in the hearts of the people.

There are six major categories of TomohiroYamashita videos, with the largest proportion being the introduction of Japanese culture and the related cultural differences between China and Japan.Generally speaking, when introducing a country's culture, the mainstream media tend to start with the cultural symbols of a country, such as the Eiffel Tower in Paris, the Forbidden City in Beijing, and Hollywood in the United States.However, Tomohiro Yamashita did the opposite, and introduced Japan's new-generation culture, ACG culture, and traditional culture to the audience from a perspective close to life.

The new generation of Japanese culture refers to Japan's characteristic regions (Akihabara where the animation industry is concentrated, maid cafes, etc.) and regional characteristics (Tokyo Tower, hot springs, etc.).When Tomohiro Yamashita introduced Japanese hot spring culture, he did not present it from the traditional hot spring history and regional characteristics, but from the unique vision of blind date hot springs.The small window connecting the male and female hot springs, only the female hot springs can open this window as the entrance to introduce the new generation of Japanese culture.

Tomohiro Yamashita also tried to introduce traditional Japanese culture in the process of collision between tradition and modernity.For example, in the video introducing Japanese song cards, Tomohiro Yamashita　selected the hot-blooded anime-style song cards sold at the Japan Comic Con to introduce them.In the video introducing the traditional Japanese drama form - popular drama, he introduced the paper twist culture with the ten thousand yuan banknotes hanging on the actors' bodies as an entry point.When introducing Japanese shrines, Tomohiro Yamashita recorded the whole process of going to the shrine to pray in the way of street photography, and narrated it in an immersive experience.

(3) Attract audiences in the context of cultural differences between China and Japan

There are many paradoxes in the culture of China and Japan, which has always been a topic talked about by the Chinese and Japanese people.Tomohiro Yamashita starts from daily life such as daily necessities and food, and experiences daily life from the perspective of ordinary people, making videos.The original intention and end point of the comparison is not to distinguish between superiors and inferiors, but to discuss their own preferences from the perspective of the experiencer.

For example, in the video "Eat bug jelly for Japanese friends!What's the reaction?Challenge Chinese Honey Food!③", Tomohiro Yamashita introduced the intangible cultural heritage of Fujian Province.One of the ingredients is a beach worm.The guests in the video have a dramatic change from blindfolded shouting delicious food to taking off their blindfolds and stunned, fully reflecting the cultural differences between Chinese and Japanese food.It not only satisfied the cultural expression desire of the Chinese audience, but also made the Japanese guests fully feel the difference between Chinese and Japanese food culture, forming a two-way cross-cultural communication chain.

Tomohiro Yamashita's videos are also good at echoing popular topics in daily life, such as the video of Chinese and Japanese aunt PK.In this video, he first introduces the characteristics of aunts in different regions of Japan, and then compares them with Chinese aunts. Some are similar, some are different. In some places, Chinese aunts surpass Japanese aunts, and in some places, Japanese aunts are slightly better than Chinese aunts.

Daily perspective narration and echoes of popular topics explore the paradoxes in Chinese and Japanese cultures and achieve cross-cultural communication effects.

(4) Analysis of communication strategies

The cross-cultural communication strategy of Tomohiro Yamashita's video can gain its current influence because it conforms to Maslow's Hierarchy of Needs Theory, revealing a common human psychological need across cultures and nations.Maslow's Hierarchy of Needs Theory divides human needs from low to high: physiological needs, safety needs, belonging and love needs, esteem needs and self-actualization needs.

In terms of physiological needs and safety needs, audiences watch Tomohiro Yamashita videos first for entertainment, relaxation and stress relief.Tomohiro Yamashita set himself up as an "unsuccessful" person-an ordinary Japanese who can't find a girlfriend, has no money, and lives in a foreign country.In the selection of topics, the form of expression, etc., it also emphasizes the use of an ordinary person's perspective.This choice of communication strategy made it easy for Yamashita to target his audience - ordinary people who are proficient in using the Internet, interested in Japanese culture or willing to learn about it.And his audience can easily gain psychological resonance and a sense of security in the characters and content he provides.

In terms of the needs of belonging, love and respect, the number of videos specially set up for audience interaction reached 161, of which 161 were to answer questions and 54 were for audience interaction.Tomohiro Yamashita also set the audience interactive Q&A day at the beginning of the show. The audience can choose the theme content in the form of voting, which makes the audience feel that they are part of the show.

At the level of self-actualization needs, at the end of each video, there will be a link to teach Japanese how to say Japanese Internet words or Chinese Internet words.First of all, these words are new words that cannot be touched immediately in textbooks. They are close to real life and can be used as soon as they are learned.Tomohiro Yamashita provides his audience with a list of words that are distinctive and interesting.Therefore, the audience can easily achieve a sense of achievement of self-realization.

3. The Enlightenment of Tomohiro Yamashita's Video Cross-Cultural Communication Experience to My Country

General Secretary Xi Jinping pointed out: "We must innovate the expression of foreign discourse, study the habits and characteristics of different foreign audiences, adopt concepts, categories and expressions that integrate Chinese and foreign, combine what we want to say with what foreign

audiences want to hear, and combine 'lyric' and 'reasoning', and 'talking about yourself' and 'talking about others'." Tomohiro Yamashita's video has gained a massive audience in China, and Li Ziqi's video has achieved phenomenal-level performance abroad. Cross-cultural communication is closely related to its adoption of a civilian and flexible cross-cultural communication perspective.

3.1 Identify the Cultural Incision and Locate the Needs of the Audience.

To go global, Chinese culture must consider the similarities and differences of countries, regions, ethnic groups and cultures. A successful cultural export strategy is based on a thorough analysis and understanding of this situation. In addition to the Chinese cultural style, our country must accurately cut into the cultural atmosphere of a certain type of audience in the target country when disseminating foreign culture, so as to achieve cross-cultural identity and emotional resonance.

3.2 Create a Character Image Recognized by the Audience.

In Jungian psychology, the concept of the persona was put forward.Personality mask refers to the personality that people show in public, and its purpose is to show a good image that is beneficial to themselves in order to be recognized by the society.When my country conducts cross-cultural communication overseas, it is of great significance to create a distinctive character image that meets the needs of the audience for the smooth progress of cultural communication. Tomohiro Yamashita has achieved the ingenious combination of personality mask and authenticity, formed the image of Internet celebrity IP, and achieved the effect of cross-cultural communication with great influence.

3.3 Maintain Positive Interaction between the Sender and Receiver.

Audiences are not passive recipients of information, they have more initiative in dealing with content, and will choose to contact content based on their preferences and needs.Therefore, when my country conducts cultural communication to the outside world, it needs to focus on the audience, make full use of the interactive functions of social platforms, actively interact with the audience, and produce video content that better matches the needs and preferences of users to promote communication.

3.4 Official Forces and Non-Governmental Forces Work Together to Improve the Inherent Image of Dissemination.

Official power has played an irreplaceable role in cross-cultural communication.Judging from the phenomenon-level communication effects of Yamashita Tomohiro in China and Li Ziqi in the international arena, folk forces have a huge potential in cultural communication and can become a powerful supplement to the main body of official communication.Therefore, it is advisable to try to encourage non-governmental forces to invest in the construction of cross-cultural communication and enhance the power of cross-cultural communication of national image.

References

[1] Xue Ting . "Enlightenment and Current Situation Analysis of the Development of Children's Sensory Integration Training." Open Access Library Journal 9.8(2022):13.

[2] Andaleeb, Rani , et al. "Volatile profile and multivariant analysis of Sanhuang chicken breast in combination with Chinese 5-spice blend and garam masala." Food Science and Human Health (English), 12.1(2023):12.

[3] Fuchs, Joseph R. , et al. "An innovative approach to teaching cross-cultural communication among dental students." British Dental Journal 233.10(2022):879-884.