A Study of The Content Dissemination Mechanism of "The Annual Comedy Contest" under The Perspective of The Meme Theory

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Abstract. With the development of media technology, consumers' demand for entertainment industry has changed. The rise of online video platform provides conditions for the development of online variety show market, and online variety show presents a boom state. Each big video platform to create network variety show and content development, "the annual comedy series" is a typical case, in October 2021 after the rapid ones, resonate, online buzz and the output of the killer is not too cold, the audience ten years of work, such as high-quality comedy content. Some lines and images have become popular online memes, and some comedy segments have become meme replicators produced by netizens. Based on the theory of memes, this paper aims to analyze the role of network memes in the content production and dissemination of programs, as well as the important influence on their publicity effect, and to think about the development direction of new comedies in the future. This paper is divided into three parts. According to the memes elements in the program contents, the program's utilization and transformation of memes communication mechanism and the logic that the recycling of memes creates the program, the content communication mechanism of the Annual Comedy Contest is studied. The show's insight into the ecology of network communication and the full use of the meme effect are the main reasons for its success.

Keywords: eme theory "Comedy of the Year" Mechanism of transmission Internet meme.

1 Introduction

1.1 The Meaning of The Theory of Puzzling Causes

The word "meme" is the phonetic translation of the English word meme, which is etymologically derived from the Ancient Greek word mīmēma, meaning "that which imitates", and is therefore also translated as "model" [1]. In 1976, Oxford University zoologist Richard Dawkins first introduced the concept of "mimicry" in his best-selling book The Selfish Gene, in which he argued that genes evolve through self-replication and reproduction and that similarly, human societies evolve through self-replication

and reproduction, while human societies evolve through self-replication and reproduction. Similarly, in the process of the cultural inheritance of human society, there are replicators (replicators) with the function of genetic replication like genes, and at the same time, these replicators also have the attributes of genes in biology, which can disseminate information through individual self-replication, reproduction, and other biological behaviors, and promote the evolution of human society. Thus, Dawkins named these replicators, which transmit information through copying and mimicry, "memes" - a kind of basic unit of cultural transmission. For example, tunes and melodies, conceptual ideas, architecture, clothing styles, etc. are all memes that are copied imitated, and passed on in society and culture.[2] is a collection of memes in society and culture.

Following this, British scholar Susan Blackmore again broadened the meaning of fascination by arguing that whatever can be transmitted through imitation is fascination. [3] A fascination can be any type of thing that can be replicated, whether it is expressive behavior or ideology that influences behavior. Fascination theory continues the Darwinian paradigm as an explanatory framework for understanding the phenomenon of cultural transmission and evolution. [4] Thus, according to the theory of fandom, anything we see on the Internet is a fandom if it is an element of information that can be reproduced through our imitation of the structure of its content and thus spread. These information elements can include text, images, video, symbols, audio, and other carriers that carry physical meaning. On the Internet, where the amount of information is constantly increasing, a wide variety of fandoms are being replicated, imitated, and mutated by users, and these flows of information are converging to form a constantly renewed trend of Internet culture.

1.2   Outline of The Program "The Annual Comedy Contest"

The Annual Comedy Competition is an original comedy competition variety show produced by Aichi, co-produced and produced by Miwei, with Ma Dong serving as the secretary general of the organizing committee, and Huang Bo, Li Yan, Xu Zheng, and Yu Hewei serving as the president of the organizing committee. The show nets a variety of forms such as sketch comedy, comics, musicals, and mimes, not only allowing more types of comedy to come into the public's attention, but also providing an opportunity for new comedians to showcase themselves. With the help of different thematic units and performances, the program showcases Chinese original comedy works of high quality and diverse genres, brings new comedians into the public eye, and selects the most outstanding comedy groups and individuals with the most outstanding creative, collaborative, and performing abilities [5].

The program is sketch-based, incorporating manga, pantomime, musical, object drama, monologue and other forms of comedy. It seeks out themes from life to present audiences with happy, warm and resonant original comedic works. Most of the actors engaged in the new comedy have rich performance experience, some from the offline theater, some in film and television dramas, and some are always working as behind-the-scenes scriptwriters of variety shows. Each comedy work in the program will present the real troubles and dilemmas of life behind each script, and let the comedians dissolve these troubles and dilemmas with the happiness they create, hoping that the

audience will gain happiness and see themselves through the comedies that are a little bit "tricky", but full of warmth and love.

2   Cultural Genes Replicated and Transmitted in "The Annual Comedy Contest"

2.1   Text Delivery: Production And Dissemination of Terriers

The Annual Comedy Competition has become the network variety show of the year 2021, which has successfully promoted the sketch comedy "sketch" format under the management of quality writers and actors. The prototype of sketch comedy comes from French vaudeville and British musicals, with improvisation as the main creative technique. In the process, each tiny idea is quickly amplified to form a complete story. What makes sketch comedy different from traditional Chinese theater is that the people involved in the performance also play a major role in writing the story. Each actor digs up his or her own story, keeping it as realistic as possible regardless of its depth, and constantly revamping the character to create a character that better matches his or her own appearance and features.

Thanks to the sketch comedy format of "One Year Comedy Contest", a large number of Internet hot stems have been produced, which are not only participated, discussed and spread by netizens, but also mapped out the symptomatic phenomena of the current era. For example, in "Idol Servant", "The fish is finished", in "Internet Physical Examination", the network platform is over-ordered, and in the "Three Kingdoms" series, "Nope" is a brainless banter... With the reasonable and innovative system planning, the network synthesis, scriptwriters and actors have been able to give full play to their energies, and the excellent works have been "processed "by the network, and these terriers have been spread exponentially. For example, the dance clip in the work "Mr. Please Come Out of the Mountain" was loved by the audience after the program was aired because of its fast-paced music, magical dance moves and high interactivity, and quickly became popular under the fission propagation of microblogging, jittery sound and other social media platforms, with netizens participating in it, imitating the filming, and contributing to the platforms for the secondary dissemination. The ironic performances and metaphors such as "That fish is finished" in "Idol Servant "criticized the fickleness of some current traffic stars and the social problems caused by profit-oriented and traffic-oriented talent shows, which were expressed in the form of self-deprecation and "official trolls". Its self-deprecating and "official trolling "form of expression not only improves acceptance while reducing offensiveness, but also expresses the heartfelt feelings of people in the rice circle painfully, gaining recognition and approval, and after the program was broadcast, it reached the microblogging hot search list through the Internet, causing a network frenzy.

2.2   Emotional Transmission: Appealing to The Audience's Value Resonance

The characters portrayed in these works represent, to a certain extent, the common characteristics of a group of people, and can arouse emotional resonance based on common interests. Everyone seems to be able to find his or her own shadow in the works, and every experience can be amplified and interpreted to get emotional relief, as the works explore people's common memories, collective feelings, and emotional resonance. The works in the program are no longer the traditional Chinese New Year skit education-style endorsement of the spread, but really from the daily life of every ordinary person to capture the hot spots of all kinds of social groups in the circle, not detached from the mainstream values, but also to be able to be in the middle of the real interpretation of the pain points of every "little person"[6]. For example, the plot of "Laugh, Piolevich" is set in the German-occupied areas of the Soviet Union during World War II, and the story takes place on the eve of the victory of the World Anti-Fascist War, because a German fascist officer was "amused" to death in a show of amusement three years ago, so amusement was forbidden in the occupied areas of fascist countries, and laughter was not allowed, and those who wanted to amuse others would be executed immediately. Those who tried to make fun of others were executed immediately. For three years the fear of death gripped the occupied territories, and the two protagonists play a couple of teachers and students who are good at and love to make fun of each other. Satirizing the authorities' refusal to let them be "funny", it is a simple and practical structure that creates a convincing sense of the absurd and makes the "falling stirrups" stunt a hit on the Internet.

People don't like to be preached to, so Yu Ao and his team of actors decided to use such a work to make people look at war from a new perspective. The brilliant script and interpretation touched the audience's soft inner being, conveying a firm and sincere emotion, reaching the maximum range of emotional resonance, and this work was also recognized as the most outstanding work of the industry in the final award ceremony: "It is a love letter to comedy".

3   The Cyclic Regeneration of Fanaticism Promotes the Breakthrough of Content Dissemination Circles

3.1   Fascination Binge of Program Content Becomes a Site of Group Empathy

As the program continues to explode, the audience can first participate in the pop-up screen, different audiences at different times and different places are able to interact in the pop-up screen, to first share their feelings and gain recognition, in the mutual communication and gain recognition at the same time to increase the interest in watching the program again. When watching the program, the group resonated with it, and then shared it on their personal social accounts to share and comment on it. However, as far as the microblogging hot search is concerned, "One Year Comedy Competition" has been able to have one to two hot topics on the hot search in almost every episode since it aired, and the netizen's participation data is also very considerable, with more than 1 billion read and interacted articles. During the weekly broadcast time, viewers almost

coincidentally greeted and communicated with each other in the pop-up screen, and after watching the program, there would be a constant stream of new stems for everyone to express and share their emotions. The well-produced program content and the ever-expanding influence of the program attracted more and more audiences to join in the "carnival", and the content of the program has become a venue for the group to resonate with the carnival.

3.2   The Reuse of The Results of Fanservice Drives the Content of The Program Out of The Loop Quickly

One of the major benefits of the production of the program "Annual Comedy Competition" is that the writers and actors' creations can be tracked in real time to share the network dynamics and netizens' viewing experience. At the late stage of the program, the writers and actors will understand which elements of their works have become "hit", which links are not pleasing and not accurate, and some wonderful elements can be utilized twice. For some wonderful elements can be utilized twice, and even the results and reactions of netizens can be directly added to the subsequent design, so that the audience's participation and sense of presence is explored, and they are more willing to participate in the interaction. This maximizes the use of network fans, cultivating the program and the audience into a community: I can hear your demands, I can express your feelings. And around the program formed a circle, in this circle to the network fans because the core and derived from the cp fans, combination of fans and other eco-logical rice circle, each group in the circle have a certain sense of identity and sense of belonging. In the work "Mr. Please come out of the mountain", the magic dance steps fire out of the circle, netizens in the Tiktok, Bilibili video station for imitation shooting, know even have the dance steps interpretation. In the subsequent creation of the group's program, it is simply designed as a series of IP of its image, "boiled three knots", "If Mr. Please come out of the mountain", the magical dance steps have certainly been running through it, and in the review session after the end of the performance, the lead actor specifically to the audience to carry out the dance step teaching, as well as put out a number of netizens to imitate the shooting of the video, which has gained a very high degree of popularity, so that the netizens feel their own sense of being, and the degree of participation also greatly increased. In this way, with the participation of many netizens to add support, the content of the program out of the circle is like an arrow in the air.

4   Conclusion

The Annual Comedy Competition has made full use of the mechanism of network fas-cination, internalizing it as an important element of the program's own content produc-tion and dissemination, becoming the "new center" of the comedy world, and allowing more novel forms of drama to enter the audience's field of vision. It is worth mentioning that Ma Dong and Miwei Culture have opened up a new way in network variety shows, i.e., taking verticalized content direction as the starting point to achieve the purpose of

constantly leaving the circle, for example, the network variety shows produced by Mi-wei Culture in recent years, such as "Qipa Talk Show" and "The Summer of the Band", have completed the whole planning system of the program based on niche culture, which has provided in-depth insights into the fact that networking has gradually become the way of life of the people, and that multiculturalism has become a key element in the de-centralized environment. More importantly, these niche cultures are different from the mainstream culture, and have never been given an outlet for their emotions and a chance to be recognized and seen, while MiCulture has promoted them to the center of the stage, allowing more people to see the wonderful diversity of these niche cultures.

The new comedy form represented by "Annual Comedy Competition" has gradually developed towards the direction of comedy mainstream. Traditional dramas represented by sketches and comedies, etc. should also find their own development direction in the trend of change and renewal, combining with the current networked production and dissemination methods, to find the fuse that will become a hit under the criteria of popularity and out of the circle nowadays.

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