The Generation of Digital Ghosts - Exploring the Local Discourse Space of Chinese Dreamcore/Weirdcore and the New Form of Youth Subculture Expression

電子游魂一代——探究中式夢核/怪核的本土話語空間與青年亞文化的新表現形態

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Dreamcore and Weirdcore, as similar popular youth subcultures during the Covid-19 period, have been localized into independent cultures called Chinese Dreamcore and Weirdcore after entering China, catering to the characteristics of the local cultural market and making innovations in form, aesthetics, expression, etc. This paper combines textual analysis and interviews, and aims to extract the characteristics of Chinese Dreamcore and Weirdcore that are more "repressive" regarding material selection, aesthetic expression, spatial construction, etc., to reveal the change from the strong political metaphors of original cultures to the "self-exploration" after its localization, and to verify how the creative form of Chinese Dreamcore and Weirdcore concerning the "memory" can realize the "self-exploration ", and to discover its

multiple layers in liminality concept in the culture to witness how Chinese contemporary context and the digital media environment result in urgent demands of the contemporary Z-Generation youth to " self-conversation" and express their spiritual needs in the discourse space under the subculture. Its highly digitalized medium dependency and transnationality also fit the characteristics of the concept of Hyper-culture, which is applied to illustrate how it realizes self-adaptation and localization as a foreign culture and how it generates cultural 'pilgrimage' spaces to provide its audience with an identity. The transformation of this culture into Hyper-culture shows a strong inevitability: the digital communication and space, the characteristics of China's subcultural market, the spiritual needs of the Chinese audience in the Z-Generation, and the plasticity and capacity of the Dreamcore and Weirdcore, the collision of multiple elements has finally concentrated a product - Chinese Dreamcore and Weirdcore, a special subcultural landscape for Chinese youth.

　　夢核（Dreamcore）和怪核（Weirdcore）作爲 Covid-19 時期流行、相似的青年亞文化，進入中國之後，迎合當地文化場域特性，在形式、審美、表達等方面有所創新，實現了本土化，成爲獨立文化：中式夢核、怪核。本文嘗試通過文本分析和訪談法結合，提取中式夢核、怪核在素材選取、美學表現、空間構建等方面更「壓抑」的特徵，揭示其從國外原始文化的強烈政治化隱喻到本土化之後「探索自我」的目的導向轉變，驗證其與「記憶」的關聯之下的創作形式如何實現「探索自我」，並以該美學分類中的多重閾限性（Liminality）揭示時代語境及中國數字媒體環境如何推動當代 Z 世代青年迫切地在新型亞文化的話語空間中「自我對話」和表達精神訴求。其高度數字化的媒介依存形態及跨國性亦契合超文化（Hyper-culture）概念所述特徵，本文也將以此闡述其如何實現外來文化的自適應、如何生成自由的文化「朝聖」空間爲受衆提供身份。而該文化轉向超文化則呈現出必然性：數字化形成的空間及傳播、中國的亞文化市場特性、中國受衆 Z

時代下的精神需求、以及夢核/怪核的可塑性和承載力，多重元素碰撞，最終凝聚

成產物——中式夢核、怪核，一種中國青年特殊亞文化景觀。