Researching Earthy Short-form Videos: Theories and Perspectives

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Abstract

With the explosion of earthy short-form videos on the Internet, studies and criticisms of them in academic circles have also emerged. This article categorizes and reviews the existing literature on earthy short-form videos from the perspectives of research theories and study fields to provide references for future research on the topic. This article reviews the current research results on earthy short-form videos from seven research theories: social distinction, memetics, carnival theory, appreciation of ugliness, uses and gratifications, cultural capital, and youth subculture. It also reviews the research related to earthy short-form videos in four fields: communication, management, psychology, and sociology. It is found that the current research methodologies of the academic community on earthy short-form videos are mainly speculative analysis, and there are not many empirical studies. Most researchers' stance is critical, with less positive guidance.

Keywords: short-form videos, earthy culture, theory, perspective, research review.

1 Introduction

At present, there is no clear and authoritative definition of earthy short-form video in the academic field. However, about the existing literature, the academic community tends to be consistent in its views on the discourse of earthy short-form videos. Chen (2018) considered earthy short videos as a form of online subculture, which is short videos with earthy social rock and earthy sitcoms as the main content and posted on platforms such as Kuai and Weibo. Wang and He (2018) defined earthy videos as a kind of online subculture with a strong vernacular flavor posted on video software such as Kuai, with the prominent features of an earthy environment and earthy content. According to Zhang and Yuan (2020), earthy videos mostly use countryside, old alleyways, and old houses as the background, without elaborate decoration, and only present the original appearance of

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country life, to build exclusive scene symbols. In summary, this paper defines earthy short-form videos as short videos posted on video platforms such as Kuai and TikTok, usually with the background of the countryside or third- or fourth-tier cities, featuring rough shooting, clichéd plot, alternative costumes, and exaggerated performances.

In recent years, earthy short-form videos have become popular on short video platforms. Earthy short-form videos started on Kuai in 2016 and quickly became a popular online subculture. It entered the mainstream cultural vision in 2017, evolved into a rural-urban online trend in 2018, and exploded on YouTube and TikTok in 2019. The earthy weblebrities pushed the spread of earthy short-form videos further in 2020.

Research on the topic of earthy short-form videos first appeared in 2018. 58 journal articles were retrieved from the CNKI database with the keywords of earthy short-form videos. The publication years of these papers span from 2018 to 2022, but there is a lack of literature review articles on earthy short-form videos. Thus, the author summarized the academic theories and subject areas involved in these papers and extracted research keywords. After that, the author searched these keywords separately in CNKI, read the retrieved literature, and screened out the ones with reference values. Then the author studied, analyzed, and summarized the literature in depth. This paper will clarify the current status of research on earthy short-form videos, categorize and analyze previous literature in terms of research theories and research fields, and provide references for future research on the topic.

2 Research Theories

2.1 Social Distinction

Social distinction usually refers to the state of mutual isolation of different groups in the same social space due to differentiation (Bourdieu, 1984). Members of different social classes have different practices that lead them to have different habitus and tastes, including artistic aesthetics, food habits, physical disposition, and housing styles. These divisions, in turn, construct and solidify such distinctions (Yang & Du, 2007). Dong (2020) and Lu and Zhang (2021) analyzed the formation of social distinction within the field of earthy short-form videos. Dong (2020) explored the existence of urban-rural distinction, gender distinction, occupational distinction, and emotional distinction within the earthy short-form video field from an algorithmic perspective. She thought in the process of receiving recognition (liking, commenting, and retweeting) and following suit (shooting the same video), earthy short-form video users complete the process of recognizing, categorizing, searching, and identifying with the social

distinction formed by individuals based on their aesthetic interests on the mobile short video platforms. Lu and Zhang (2021) believed the re-creation ability behind earthy culture is the externalization of habitus under the constraints of different capital composition and quality. Due to the difference in the re-creation ability of urban and rural youths, the earthy short-form videos recreated by different groups is significantly different. This results in the popularity of earthy short-form videos showing the reproduction of existing social distinction (Lu and Zhang, 2021). Yang (2020) and Liu and He (2022) believed that earthy short-form videos have exacerbated social distinction. Small-town youths construct themselves through virtual interactive rituals during the production and consumption of earthy videos, which expands the stereotypes of the small-town youth in the network and invariably intensifies the interest distinction (Yang, 2020). And the cultural consumption order under the interest distinction has formed the aesthetic disparity of the public's appreciation of earthy videos. The popularity of earthy videos has made self-hatred and ugliness a new traffic code, which has led many creators to use physical performance as the capital of alienation and prying to cater to the imagination of others. Under the urban-rural interest distinction, curiosity is still growing and earthiness is still hard to disengage, which directly leads to the further deepening of the divide and gap in the cultural consumption order (Liu & He, 2022). In contrast, Song and Tian (2022) thought that earthy short-form videos have weakened social distinction. They argued that the production and dissemination of earthy videos revealed a picture of class distinction, but the viewer's motivation to watch with no intention of labeling class weakened the distionction issues that may be associated with earthy videos, making the inter-class lookout a foreground for creating understanding and communion.

2.2 Memetics

Dawkins defined the meme as an imitative unit of cultural transmission and a reproducible unit of information in the brain (Dawkins, 1976, 1982). Whether it is a thought in the brain, a behavior, or music scores, as long as can be transmitted by imitation it is a meme (Blackmore, 1999). As an essential doctrine for understanding the essence of digital culture in the Internet age (Shifman, 2014), memetics is particularly applicable to explain the spread of earthy short-form videos. The words, phrases, and behaviors from the earthy short-form videos that can be accepted and spread fast are earthy memes (Knobel & Lankshear, 2007). Zhao (2021) objectively analyzed the mechanism of the spread of earthy memes and affirmed the positive role of earthy short-form videos. He argued that the secondary creation and dissemination by users of earthy short-form videos through shooting the same model had realized the connection between folk culture and

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public communication, forming a unique communication phenomenon and cultural landscape. Mu and Hong (2020) interpreted the connotation and dissemination process of earthy short-form videos from the perspective of memetics. They believed that earthy short-form videos, as a strong gene that keeps expanding and spreading, represent the psychological demands of the new generation group and become a meeting point for urban-rural cultural integration. Guo (2021), however, is concerned about the negative impact of this meme. She argued that the culture of earthy short-form videos is a meaningless meme and implies numerous negative effects. It drives the masses to revelry, leads to aesthetic deformity, and forces the communication discourse to sink under the profit drive.

2.3 Carnival Theory

The carnival theory refers to the carnival rituals in which people express their inner carnival resistance to hegemony and hierarchy (Lachmann, et al. 1988). Online carnival is a group carnival activity created by netizens in the network society with the Internet as the main platform (Jia, 2019). Many scholars have adopted the carnival theory to analyze the popularity of earthy short-form videos. Ren and Cheng (2022) analyzed the logic behind the formation of the earthy carnival. They believed that in the cynicism-ridden online atmosphere, driven by the psychology of curiosity and advocated by capital, users have joined this grand earthy carnival to gain identity and integrate into the circle. However, revelry is the form, and rebellion is the core. Zhang (2021) summarized the carnival qualities of earthy short videos. He believed that the popularity of earthy short-form videos reflects their carnival qualities of universality and equality, entertainment and duality, and subversion and ritual. The laughter in the carnival is double, both joyful and sarcastic, both the witty excitement of being in a festival and the cynical ridicule of the carnival crowd around. In the carnival of earthy short-form videos, people's entertainment is also doubled. While they dislike it as earthy, they shake their heads along with it, happily imitate it, and reproduce or create it twice. However, Mei (2019) pointed out that the online carnival triggered by earthy videos has not shuffled the original popular culture, although it has brought freedom and equality to some extent. Moreover, since earthy videos are full of vulgar and violent content, she suggested that users should discern right from wrong in the carnival of earthy shot-form videos and reasonably express their emotions and positions.

2.4 Appreciation of Ugliness

Ugliness is the opposite of aesthetics (Rosenkranz, 2015). This morbid, deformed, and mutilated appearance form and content that violates the moral law strongly strikes the physiological senses of the admirers and causes sharp contradictory conflicts in their emotions, thus temporarily satisfying the audience with their sensory and

psychological needs (Jiang, 2004). Unlike the rational analysis of the scholars who hold the carnival theory, the scholars who adopt the theory of appreciation of ugliness tend to analyze the phenomenon in the earthy short-form videos with a critical attitude. Liu and He (2022) found that people tend to comment on the actions of small-town youths in the videos from a spectator's point of view in the process of consuming earthy videos, and this kind of derogatory scrutiny under elite values forms a discriminatory view of earthy videos. Huang and Zhu (2022) pointed out that the aesthetic connotation of the content of earthy videos is very different from the mainstream aesthetic culture, which greatly affects the contemporary youth's understanding and pursuit of beauty, and leads to the alienation of some youth's aesthetics and the appearance of vulgarized, formalized, and symbolic representations. Lu (2020) analyzed the aesthetic ugliness psychology of earthy eating broadcasts and argued that earthy eating broadcasts reflect the chaos of excessive entertainment and consumption of ugliness in the society. Li and Liu (2019) analyzed the current phenomenon of aesthetic alienation from earthy eating broadcasts. They believed that the viewers to satisfy the voyeuristic and appetitive vicarious psychology, the broadcasters to satisfy the desire for fame and fortune, and the media and video platforms to satisfy utilitarian purposes, the three parties cooperated and jointly murdered the value and meaning of appreciation of ugliness. This made ugliness lose its negative value and critical meaning, and manifested itself as a kind of ugliness consumerism and value nihilism. It also caused the public to lose their judgment of ugliness in the alienated consumption of ugliness, resulting in the distortion of values and bad social influence. Gao (2022) believed that under the psychological load of ugliness implicitly lies the social expectation of the underclass, which is to gain the attention of other classes through ugly and secularized self-presentation, and to construct their social roles through special symbols. However, some video creators took this as a reason to gain people's attention by exaggerating ugliness, which led to the "entertainment to death" under the alienation of ugliness. She reminded people to be alert to the alienation of ugliness in the carnival and avoid becoming a species of "entertainment to death".

2.5 Uses and Gratifications

The Uses and Gratifications (U & G) Theory was first proposed by E. Katz and his colleagues. They believed that audiences are individuals who have specific needs and are motivated to access media based on specific motives and that their media exposure is a process of satisfying their needs (Katz, et al.,1974). U & G theory is mainly employed to analyze the user psychology of earthy short-form videos. Yang (2019) analyzed the psychology of the audiences of earthy videos and concluded that earthy videos satisfy the audiences' psychology of

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pursuing popular culture and condescending criticism. Zhang and Yuan (2020) argued that the underclass group in the earthy video audience wants to showcase themselves in earthy videos and repeatedly confirm their existence value and social status in the interaction to make up for their missing self-identity in real life. In contrast, consumers of earthy culture who live in first- and second-tier cities want to watch earthy videos as a substitute for the present experience and awaken countryside empathy. Hao's study found that earthy short-form videos can satisfy audiences' needs for stress relief, pleasure, killing time, learning skills, and emotional empathy (Hao, 2020). Mei (2021) stated that earthy videos speaking dialects satisfy audiences' needs for stress relief, language learning, and understanding of different regional cultures. Sun (2021), on the other hand, believed that earthy videos satisfy the audience's psychological needs for curiosity and appreciation of ugliness.

2.6 Cultural Capital

Cultural capital refers mainly to the accumulation of labor in the field of cultural production, and this accumulation of cultural work creates a force that affects the structure of social power, class structure, and the distribution of social resources (Bourdieu & Wacquant, 1992). Scholars analyzed the social phenomena brought about by earthy short-form videos from the perspective of cultural capital and social power. On the one hand, scholars with an optimistic attitude believed that earthy videos have reconstructed the form of cultural capital in the real physical world, thus enabling grassroots groups represented by new-generation migrant workers to gain social capital more equally through subcultural capital and transform it into economic capital, thus building a new path of social mobility (Zhou, 2019). However, the production of earthy short-form videos by new-generation migrant workers suffer from three major problems: overly curious body production, lack of cultural capital, and solidification and even stigmatization of migrant workers' image (Yang, 2022). Therefore, Yang (2022) suggested them to improve their self-technology, especially digital media technology, master micro-narrative skills, consciously transmit positive energy to society, and integrate local and rural cultural resources to complete the conversion of online sub-cultural capital to socio-cultural and economic capital. On the other hand, other scholars are pessimistic about the intrinsic capital and power aspirations of earthy video users. The grassroots accumulate their cultural capital and seek social power through earthy videos, which to some extent compensate for the lack of discourse and identity vulnerability due to social class and status differences in real life (Yang, 2019). However, earthy videos are in the paradoxical situation of the continuous expansion of cultural power and the ultimate unavailability of legitimacy (Wang, 2021). This is both the

reason for its development and avoidance of incorporation and the source of its tragic nature. Because earthy videos have not become a real force of resistance to capital culture. Although netizens see the rebellious elements in them, they mostly use them as a means of depoliticized entertainment, temporarily escaping from the capitalist cultural order in their daily lives in an imaginative gesture. After the exodus, they still submit to the mainstream discursive order created by capital. Since the ability of earthy videos to dialogue with reality cannot be treated as a unique cultural capital for normalized confrontation with the mainstream discourse, it ultimately cannot gain legitimacy, no matter how strong its cultural power is (Wang, 2021).

2.7 Youth Subculture

Youth subculture refers to the cultural forms with unique values and behavioral habits created and practiced by marginalized and disadvantaged youth groups in society, as opposed to mainstream culture (Ma, 2020). Studies introducing youth subculture theory focused on earthy short-form video users, including small-town youth, peasant groups, and socially marginalized groups. This type of research focused on reflecting social issues. Chen (2019) argued that the earthy culture spawned by the earthy short-form videos is an online youth subculture jointly produced and spread by youths from two new social media with different target audiences, represented by Kuai and Weibo. It originated from the physical performance of the youth at the bottom and has been re-symbolized by the self-imagination of microblogging earthy youths, becoming a vital cultural spectacle on the Internet. Guo (2020) thought, on the one hand, earthy short-form videos reflect the protesting performance and false class imagination of township youths, while on the other hand, it creates an orgy of urban youth's ugliness and insinuates their escapist mentality. Therefore, earthy short-form videos reflect the common anxiety and difficult situation of these two youth subculture groups. Huang (2019) pointed out that as an alternative expression of peasants' self-appeal in the new media era, the youth subculture featuring earthy videos cannot escape the dual incorporation of commerce and ideology. Originally, earthy videos were a way for subcultural groups to express their self-consciousness, a response of small-town youths to mainstream culture, with a strong implication of resistance. However, after the bloggers of earthy short-form videos have completed their initial accumulation of followers, they have diluted the resistance of their video content to pursue audience attention and increase their realizable cultural capital, thus gradually losing their youth subculture characteristics (Zhao, 2021). The earthy short-form videos lacking youth subculture features will eventually be reduced to the appendages of commerce and go vulgar (Chen, 2018).

It is found that the analysis of earthy short-form videos citing the above seven theories is profound. Although the analysis perspectives are various, all of these studies have discussed social issues. The scholars' humanistic concern is reflected between the lines. And most scholars keep a pessimistic attitude toward earthy short-form videos.

3 Research Perspectives

3.1 Perspective on Communication

Communication research results of earthy short-form videos are abundant, including analysis of communication technology, interpretation of communication symbols, case study analysis, and analysis of communication characteristics. Gao (2020) analyzed the production and dissemination of earthy short-form videos from the perspective of media technology. He found that technology plays an indispensable role in it. In the production of earthy short-form videos, technology empowers the masses to produce culture. But ordinary users have their limitations in the application of technology, resulting in the production of a large part of cultural products with earthy attributes. In the spread of earthy short-form videos, the behavior of short video platforms in the incipient stage of relying on earthy videos to complete the original accumulation of audience makes the algorithm biased, which boosts the spread of earthy culture. And the sharing technology between Internet platforms opens the situation for the secondary or multiple dissemination of earthy videos. Xiang and Lu (2021) analyzed the visual and auditory symbols of earthy shot-form videos from the perspective of communication semiotics. They found that the textual meaning of earthy video symbolic messages is to convey the attitude of pleasure first and universal values and the audience's interpretative meaning of earthy video symbols is aesthetic downgrading and pastime entertainment. Guo and Xiao (2021) analyzed the cases of online jokes spread and concluded that the spread of earthy microphone shouting videos presents the characteristics of nonsensical repetition, vernacular style, and collective empathy, while its fission spread presents the characteristics of viral spread, interest groups boosting, and invasion of mainstream culture. Zhang and Yuan (2020) summarized the dissemination mechanism of earthy short-form videos. The unique discourse system of earthy videos establishes its style and positioning and builds up cultural differences. And the unique image symbols of earthy videos create the ultimate viewing experience and shape the visual spectacle. Liu (2021) summarized the dissemination path of earthy short-form videos, which is rural surrounding the city. The spread of earthy culture has roughly gone through four stages from

rural youths to urban youths, then to the entertainment and marketing circles, and finally to overseas youths. Shen (2020) explored the spread of earthy short-form videos from the perspective of new media, arguing that they are characterized by multi-platform linkage, high interactivity, national revelry, and viral spread.

3.2 Perspective on Management

Scholars in the field of management science focused on the content consumption and marketing model of earthy short-form videos. Zhang Jiake (2020) analyzed the visual transformation of earthy short videos showing rural life and the consumption logic behind it. The transformed earthy short video deliberately eliminates the dirty and unpleasant side of the countryside and constructs a virtual world through a lot of deliberately created dreamy landscapes and ideal messages. Here the symbols of the rural landscape are transformed into agricultural products that can be sold so that the urban middle-class people unconsciously enter the consumption trap. They willingly change their identities in a relaxed atmosphere, from condescending people who previously disliked and criticized the earthy videos to consumers of the carefully created utopian rural landscape. Consumers buy not just the products shown in the earthy videos, but the idyllic lifestyle they dream of. Wang and Li (2018) analyzed the dissemination mechanism of earthy short-form video ads from the perspective of advertising science. They argued that users' comments, retweets, and re-dissemination of earthy ads drive the development of earthy ad memes from native, and dynamic to mature. Zhang Bufan (2020) analyzed the content marketing value and operation mode of earthy short-form videos. He pointed out that the main problems in farmers' earthy marketing include poor video quality, content homogenization, poor product quality, and inefficient home production mode. Wang (2021) divided the ways of farmers' short video marketing into four types: receiving commercial advertisements, cooperating with merchants for branding, self-production and self-marketing, and acquiring agricultural products for resale. She believed that the essence of earthy short video marketing is the spiritual consumption of users, and farmer bloggers exchange value with their fans through online video dissemination and finally realize commercial cash. Jiang and her colleagues (2022) believed that earthy short video marketing has opened up the channel between the production end of agricultural products and the consumption end of customers at a lower cost, showing a strong sales promotion ability and achieving a successful leap in agricultural products marketing, which can help farmers generate income, rural affluence, and agricultural development. However, the current popularity of new media marketing for agricultural products is low, and it still faces many

difficulties in terms of product preservation, price positioning, channel infrastructure, and promotion strategies.

3.3 Perspective on Psychology

Research in psychology focused on the creation and consumption psychology of earthy short video users. Liu and He (2022) analyzed earthy videos from emotional structure theory and concluded that the production and dissemination of earthy videos is a unique culture of this era, which is a product of the common emotion of the whole society, reflecting modern people's nostalgic psychology, social comparison psychology, and self-negative psychology of depreciating oneself. Deng (2021) analyzed the psychological mechanism of the creators of earthy short videos, taking earthy sitcoms as an example. She argued that earthy videos are ostensibly designed to show vernacular culture, but in reality, they are maliciously selling ugliness. The current society is still dominated by the elite, and small-town youths who have been at the bottom for a long time urgently need a spatial field to vent their dissatisfaction with reality, so they choose earthy short videos as a tool for their rebellion and catharsis and fight for the right to speak through the virtual field constructed by the Internet. Hu and Peng (2021) introduced attribution theory to analyze the phenomenon of self-identity tearing of earthy weblebrities. The earthiness makes them popular, but the way they are consumed by the public is through flirtation and banter. On the one hand, they consider the rise of their economic income and the acceptance of mainstream society as proof of their ability, while on the other hand, they perceive that it is the peasant identity they desperately want to break away from that is the important factor of their achievement. In response to this tear in self-identity, some earthy video creators have adopted a forced attribution approach to protecting their dignity. These earthy celebrities refuse to acknowledge the benefits that the peasant identity provides for them but tend to attribute their fame to their abilities. To ignore the benefits of peasant status itself, they will even try to deny or get rid of their peasant status by all means. But this distorted identity will eventually suffer a rout. Yang Ping (2019) believed that earthy videos satisfy the psychological needs of grassroots people. Grassroots people live under tremendous social pressure. On the one hand, they crave a bright and decent life, hoping to achieve a rise in class, but on the other hand, they are caught in frustration because they cannot realize their desires. As a result, grassroots people have a deliberate distancing mentality from elite culture and turn to self-deprecation, black humor, and a more grounded cultural atmosphere. They satisfy their momentary pleasure in the process of chasing after earthy videos. The general public, after being bored with elitist content, finds the reality of life in earthy videos and reinforces their sense of superiority in the process of watching

earthy videos. Ren and Cheng (2022) argued that the emergence of earthy videos has enabled people to find an outlet for stress relief under the double attack of life pressure and mental pressure. They watch others' spontaneity and freedom in the constrained and restricted real world as a way to gain spiritual stimulation and psychological satisfaction. Zheng (2021) analyzed the psychological situation of cognitive dissonance triggered by earthy eating broadcast videos from cognitive dissonance theory. Due to the one-sided pursuit of praise and attention and the limited quality of the anchors themselves, some eating videos blindly follow the trend, perform vulgarity, and promote wrong and distorted values, causing the audience to resist and resent when watching them, triggering cognitive dissonance and resulting in strong rebellious psychology. To alleviate this psychological discomfort and cognitive dissonance, they usually respond in a defiant way by hurling insults and questioning the anchor in the comment section to alleviate the dissonance and achieve their inner balance.

3.4 Perspective on Sociology

Research in sociology focused on the social power, social capital, and social class issues reflected behind the earthy phenomenon. Huang (2019) pointed out that the popularity of earthy videos exposes deeper social conflicts such as unbalanced urban-rural economic development and urban-rural education differences. Liu and He (2022) explained that because small-town youths are born and raised in small towns, their social origins and education levels are at a disadvantage compared to those of urban people, therefore the cultural habits they generate and the interests they form are different from those of urban people. Due to the lack of cultural capital, they can only rely on the unique way of creating earthy spectacles to gain social attention. Song and Tian (2022) argued that the emergence of earthy videos reflects the reality of interest differentiation and class solidification during social transformation. As a kind of weak voice of the times, earthy videos provide a stage for disadvantaged discourse makers to exhibit themselves and make up for the mainstream culture's lack of spiritual and cultural care for the underclass and marginalized groups, thus evoking support for the entire social order. However, Zhang and Lu (2021) criticized that earthiness is a symbol constructed by the dominant online platform, and its popularity does not mean the elevation of the countryside and the underclass society. In social life, the occupation of the social space is a comprehensive reflection of a person's or a family's economic status, social status, and cultural background. Most of the rural spaces in the earthy videos are presented in a flirtatious way. Most of the urban spaces in the earthy videos belong to the abandoned spaces in the cities, and there is a certain spatial separation from the urban residents. Moreover, the

distinction between small-town youths and the culturally dominant class is spreading over the Internet in the form of a contempt chain (Yang, 2020). Faced with this division, the culturally dominant classes tend to reject and stigmatize and prefer to view with the mindset of ugliness, curiosity, and games, resulting in the online cultural characteristics of small-town youths always being shrouded under the shadow of stereotypes. And the different cultural interests in cyberspace formed an opposition that even rose to the level of class perception. In addition, Yin and Jiang (2020) found that small-town youths also face identity dilemmas. On the one hand, they cannot integrate into the communication system of urban groups and are ridiculed for their earthiness, while on the other hand, they are ridiculed by the realistic and traditional township residents for their weird and unprofessional behavior. Even though some township youths have gained millions of followers and amazing video views, in the eyes of some urban groups, the antics of such underclass youths are nothing more than objects of curiosity and ugliness. The identity of township youth in online short videos is not the same as their identity in real society. This identity conflict may make them fall into a double marginalization situation, thus leading to role identity confusion.

Overall, academic research on earthy short-form videos has evolved along two logical paths: criticism of the chaos and analysis of the phenomenon. A few scholars have analyzed the samples and interpreted the meanings of earthy short-form videos from typical cases. Some academics have conducted relatively objective examinations and interpretations of the social phenomena caused by earthy short-form videos. However, most authors adopted a critical perspective to analyze and explore the content of earth short-form short videos.

4 Conclusion

This paper analyzes the current academic research results on earthy short-form videos from the perspectives of research theories and research fields. The above academic results mainly present and analyze the phenomenon and problems of earthy short videos, which are enlightening and suggestive. However, most of the existing research is limited to the analysis of the representations of earthy videos, and most of them are at the level of theoretical analysis without strong empirical research support. Moreover, the research results are mostly the results of the authors' discernment, lacking the support of quantitative data. Therefore, how to adopt quantitative research methods to study the topics related to earthy short-form videos will be more meaningful in the future.

In addition, most researchers overemphasize the negative effects of the earthy phenomenon and ignore its positive functions, or criticize it without tracing the roots of the negative elements. In the current context of new media communication, it is more meaningful to understand and view the earthy short-form videos and the culture they represent from a positive and developmental attitude and to give them the objective status and value judgment they deserve.

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