Research on the Mechanism of Short-videos in Constructing Young People's Rural Memories

Jingbo Sun*

School of Sport Management and Communication, Capital University of Physical Education and Sports
*Correspondence Author, sun8719691996@163.com

Abstract: *As an emerging digital medium, short videos boast a user base of nearly 1.1 billion, accounting for 95.5% of internet users. This study focuses on youth who have migrated from rural areas to cities for higher education. Through semi-structured in-depth interviews and textual analysis, it reveals that short videos significantly influence the construction of rural memory among youth through three key mechanisms: symbolic representation, identity formation, and group solidarity. The rural symbolic elements in short videos trigger memories and emotional resonance with rural culture among youth, while the comment sections serve as important spaces for expressing rural sentiments. Short videos provide a new avenue for youth to reflect on their rural roots and seek cultural origins, thereby promoting the inheritance and development of rural culture. In the future, the role of short videos in constructing rural memory among youth is expected to become even more prominent.*

Keywords: Youth; New Media; Short Video Era; Rural Memory; Construction.

1. INTRODUCTION

With the rapid development of the internet, rural-themed short videos have increasingly become a significant medium for the dissemination of rural culture, demonstrating notable communication effectiveness [1]. On August 29, 2024, the China Internet Network Information Center (CNNIC) released *the 54th Statistical Report on the Development of the Internet in China (hereinafter referred to as the Report). According to the Report*, as of June 2024, the number of short video users in China has approached 1.1 billion, accounting for 95.5% of the total internet user population [2]. This massive user base not only reflects the evolution of human media consumption habits but also highlights a significant transformation in the way media constructs memory. In the context of short videos, the pathways and content of sharing, disseminating, and reconstructing collective memory have undergone profound changes, with new communication technologies providing fresh opportunities for the construction of collective memory.

This study focuses on young individuals who, amidst the process of urbanization, have migrated from rural areas to cities to pursue higher education. Against the backdrop of industrialization, urbanization, and informatization in the new era, these young people are more inclined to pursue their dreams in urban settings, gradually distancing themselves from rural culture. When these youth, after years of separation from their hometowns, re-examine the rural memories awakened by short videos from a third-person perspective, the pathways through which these memories are constructed become the core issue explored in this research.

2. LITERATURE REVIEW

2.1 The Construction and Continuation of Social Memory and Rural Memory

The study of collective memory originates from the French sociologist Émile Durkheim, who introduced the two key concepts of "collective consciousness" and "collective effervescence." He argued that shared memories can foster solidarity and create a sense of belonging within a group [3]. In the 1920s, his disciple, French sociologist Maurice Halbwachs, first proposed the concept of "collective memory" in his work *The Social Frameworks of Memory*. He defined it as the process and outcome by which members of a specific group share and continuously pass down memories [4]. Halbwachs believed that individuals often remember by integrating themselves into a collective, highlighting the close connection between individual memory and social interaction. This underscores the importance of collective memory to personal memory and further elucidates the relationship between memory and groups [5].

Fei Xiaotong, in his seminal work *From the Soil: The Foundations of Chinese Society* (often translated as *Rural China*), explores the uniqueness of rural culture and introduces the concept of rural memory. Rural memory refers to an individual's emotional perception and mnemonic experience of their rural environment, representing an accumulation of history and culture. It is characterized by stability and continuity, transmitted through individual cognition, regional cultural activities, and mediated memory. As a medium for storage and dissemination, media influences human cognition and social structures. Short videos, with their convenience and visual immediacy, are emerging as a significant tool in shaping the rural memory of youth.

2.2 Media Changes and Social Memory

As a medium for storage and dissemination, media influences human cognition and social structures. Short videos, with their convenience and visual immediacy, are emerging as a significant tool in shaping the rural memory of youth. As a carrier of social memory, the evolution of the technological forms of media profoundly influences the construction and inheritance of human memory. From the oral tradition to the print civilization, and then to social media in the digital age, media changes have not only reconstructed the storage forms of memory but also reshaped the generation mechanisms and cultural significance of memory. This topic has received extensive attention in interdisciplinary research in recent years. Scholars have carried out multi-dimensional discussions on the shaping effect of media technology on social memory.

In the study of the relationship between traditional media and social memory, the cultural memory theory provides an important framework. Jan Assmann proposed that written and print media enable cultural memory to be transmitted across generations by solidifying information, forming a stable "storage memory" (1995) [6]. This view has found resonance in Chinese-language research. Huang Dan pointed out that modern Chinese newspapers and periodicals shaped the "authoritative version" of national collective memory through standardized narratives (2019) [7]. Pan Liwen further analyzed that visual media (such as photography and film) strengthened the sensory memory of historical events through the "presence" of image symbols (2024) [8]. These studies jointly reveal the mechanism by which traditional media constructs social memory through a materialized and institutionalized communication system.

The rise of digital media has triggered a paradigm shift in memory research. Andrew Hoskins proposed the concept of "connective memory", emphasizing that through the characteristics of immediacy, interactivity, and hyperlinks, social media makes memory present a fluid network structure (2009) [9]. José van Dijck discovered that digital platforms have reconstructed the memory screening mechanism through algorithmic recommendation and user-generated content (UGC), forming "platform memory" (2007) [10]. Peng Lan, a Chinese scholar, pointed out that short-video platforms are reshaping the historical cognitive patterns of contemporary youth through visual spectacles and emotional mobilization (2023) [11]. Such studies highlight that digital media deconstructs the linear logic of traditional memory, making memory practices tend to develop in a fragmented and participatory manner.

However, the domination of memory by media technology has also sparked critical reflection. Pierre Nora warned that the "sites of memory" created by the media may replace real memory practices (1989) [12]. Hoskins further pointed out that the instantaneous nature of digital memory may lead society into a cognitive dilemma of "perpetual present" (2018) [13]. In the Chinese context, Li Hongtao found that the algorithmic recommendation mechanism of social media has exacerbated the "encirclement-based" fragmentation of historical memory (2020) [14]. These critical perspectives suggest that while media technology empowers the democratization of memory, it also implies the risk of memory alienation.

Existing research shows that media technology and social memory are always in a dynamic state of mutual construction. Future research needs to pay more attention to how emerging technologies such as artificial intelligence and the meta-verse reconstruct the spatial-temporal dimensions of memory, as well as the memory negotiation mechanisms in cross-media narratives. This requires researchers to maintain a tension between technological critique and humanistic care, and deeply analyze the complex ecology of mediated memory.

2.3 Short-video Media and Social Memory

With the continuous development and wide-spread of 5G technology, short-video, an emerging medium, is gradually replacing the traditional media's core position in the construction of collective memory [15]. Liu Bo et al. believe that rural short-videos construct collective memory by splicing diverse symbols to aestheticize the landscapes of daily life in rural areas, achieving the construction and regeneration of rural cultural memory [16].

Taking the form of images and videos, it vividly and intuitively displays cultural elements such as rural landscapes and traditional customs, and has become a dominant force in the production, dissemination, and consumption of collective memory [17]. Short-videos not only provide ordinary people with the right to express social discourse, but also effectively enhance the sense of identity and belonging of the youth group to rural culture by re-presenting and shaping rural memories. Although existing research has recognized the important role of short-videos in the generation and inheritance of rural memories, from the perspective of media users, the exploration of the path of subjectivity construction is still insufficient, which provides broad space for the in-depth exploration of this study.

Current research on short-video media and memory mainly focuses on two directions. On one hand, researchers focus on exploring the crucial role of short-videos in the generation and inheritance of rural memories, as well as how they disseminate rural culture and traditions, and promote the rural revitalization strategy [18]. On the other hand, from the perspective of 5G technology enabling, researchers pay attention to the mechanisms of the generation and representation of rural memories and their impacts on individuals and society [19]. These studies provide us with rich perspectives and a solid theoretical foundation for the research on short-video media and memory. However, most of the current research focuses on the media production side, exploring the impact of short-videos on the audience's memory, while less attention is paid to deeply exploring the construction path of the subjectivity from the perspective of media users. In view of this, this research field still awaits our further in-depth exploration.

In summary, as an emerging carrier of rural memories, short-videos have effectively stimulated the memory of and sense of identity with rural areas among the youth group. This study will focus on young media users, with an emphasis on exploring the initiative and subjectivity they demonstrate in the process of memory construction. By meticulously analyzing the roles this specific group plays in the interaction and dissemination of short-video media, we will uncover how they actively participate in the process of memory shaping. This research approach will help us gain a deeper understanding of the uniqueness and value demonstrated by the youth group in the inheritance of social memory against the backdrop of media changes.

3. RESEARCH DESIGN

This study adopted the snowball sampling method and selected 15 users for semi-structured in-depth interviews. Each interview lasted no less than 60 minutes, and some interviewees were interviewed multiple times. Due to geographical limitations, the interviews were mainly conducted through two online methods: WeChat voice calls and Tencent Meeting video calls. During the interviews, we strictly adhered to the principles of semi-structured interviews. An interview outline was designed based on existing research, and in-depth exchanges were carried out around the theme of "How do short-videos construct young people's rural memories".

Through a data collection method combining purposive sampling and snowball sampling, we recruited 15 eligible young participants to take part in semi-structured interviews. They are all young people who have migrated from rural areas to urban areas. They are aged between 20 and 30, are avid users of rural short-videos, and have had a long-term rural living experience. The age range, occupational backgrounds, and geographical distribution of these interviewees exhibit a reasonable diversity. To ensure the reliability and validity of the interview outline, the researchers first adopted the non-participatory observation method, conducting in-depth observation and analysis of rural short-videos and their comment interaction areas to initially understand users' usage habits and interaction patterns. After obtaining the explicit consent of the interviewees, we recorded the entire interview process to ensure the integrity and accuracy of the data. After the interviews, the researchers carefully transcribed and processed the audio materials, and established an independent original analysis text file for each interviewee. Based closely on the research theme, the researchers carefully studied and analyzed the interview records, continuously revised and improved the interview outline. At the same time, they deeply explored and refined the core concepts of the research.

Subsequently, the text analysis method was adopted as the main research approach. This involved systematically reviewing and collating a large amount of relevant literature, including academic papers, research reports, industry analyses, and short-video content on social media. During the literature review process, this study focused on collecting and organizing data from multiple perspectives and levels to ensure the comprehensiveness and accuracy of the research. Through meticulous analysis and comparison of these documents, this research aims to reveal the specific role of short-videos in the construction of young people's rural memories and explore its unique construction paths, providing a strong theoretical support for a deep understanding of the construction of young people's rural memories in the short-video era.

4. THE CONSTRUCTION PATHS OF SHORT-VIDEOS ON YOUNG PEOPLE'S RURAL MEMORIES

Through text analysis and in-depth interviews, we categorize the construction of young people's rural memories by short-videos into three main aspects: "symbolic representation", "identity recognition", and "group unity". There is a certain theoretical and logical connection among these three aspects. Short-videos trigger the collective memories of young people with a rural-growth background by presenting symbols and rural landscapes, providing them with a technological means to recall the past. At the same time, as a form of media, short-videos activate their latent memory switches, thus, to a certain extent, helping young people mend the rifts in their identity recognition and making it possible for them to find similar groups for interaction.

4.1 Symbolic Representation: Activating and Awakening Rural Memories

In the article *Collective Memory and Shared Values: A Study on the Global Communication of Chinese Heroes*, Wu Ying and Qiao Lijuan expound the collective memory system as symbols, plots, and values, arguing that the construction and maintenance of symbols is a process of the continuation of collective memory [20]. As a direct carrier of collective memory, symbols reflect our cognition and understanding of the past and the present. These symbols act as "wake-up callers" of scenes, triggering people's memories of experiences at specific moments in the past. In the field of short-videos, numerous symbols interweave and integrate, jointly constructing a picture of rural landscapes. Through the "grafting" effect of symbols, people's rural memories are activated and linked together.

4.1.1 Authenticity and Aestheticization of Landscape Symbols: The Dissemination of Rural Culture

Short-videos are based on the real rural landscapes, eschewing flashy packaging and focusing the camera on the authenticity of rural life. Through the ingenious use of visual elements, they touch the common memories and emotional bonds of young people who grew up in rural areas and later moved to cities, activating their deep-seated rural sentiment. Farming scenes, such as working in the fields, harvesting crops, and feeding poultry, form the core chapters of rural memories. At the same time, the unique regional rural architectures, traditional dwellings, and daily scenes like family dinners, neighborhood interactions, and villagers' leisurely moments jointly create a warm and intimate atmosphere of rural life, awakening people's deep affection for their hometowns.

"I usually like to watch short-videos about farming and the daily trifles in rural areas. Many people may think these are too 'rustic', and some even take them as jokes. But I don't think so. I think these are the real life I had when I was a child at home. Nowadays, those aesthetics seem too fake. For example, I haven't watched Li Ziqi's videos much, but I heard that she portrayed the countryside as beautifully as a painting, which seems too deliberate. I still believe that those original and indigenous things are the most real." (Interviewee D)

As the interviewee said, short-videos like Li Ziqi's are quite aesthetic and artistic. They present the public with a rural picture far away from the hustle and bustle of the world, untouched by the secular world, which is undoubtedly a beautified display of rural life.

"In fact, real rural life is not as beautiful as what Li Ziqi shows. The beautified countryside is suitable for simple appreciation, but I can't empathize with it. What makes me empathize more is the farming scenes in the fields." (Interviewee C)

Many interviewees said that the beautified rural short-videos can indeed bring visual beauty and ornamental value. However, in contrast, the real farming scenes in the fields are closer to life, more likely to touch the audience's emotions and arouse resonance. Some interviewees also pointed out: *"I think these two types of videos each have their own merits and can complement each other, or set off each other. We need both those down-to-earth rural bloggers who go deep into the fields and those who can show the beautiful side of the countryside. Although they have different styles, they can both show rural life in different ways. However, more often than not, the more real videos can make me have a deeper emotional resonance." (Interviewee E)*

Overall, the presentation of rural landscapes in various shots is a product of the co-existence of authenticity and beautification. No matter what form of symbols they are, they transmit the rural scenes in short-videos to the public domain of the media. This process brings a sense of identity to users who have had similar rural experiences. In the production process of short-videos, symbols play a crucial role. They distill the daily life in the countryside into

concrete symbolic elements, transcending the limitations and boundaries of time and space, flowing and spreading widely on short-video platforms [21]. Drawing on the cultural memory theory, in terms of time span, cultural memory can bridge the time gap between the past and the present. It is realized through text symbols, image symbols, and ritual symbols. It not only focuses on the synchronic collective and identity recognition of memory but also on the historical memory bearing [22]. As a communication medium in the audio-visual era, short- videos re-decode and encode cultural memory through audio-visual symbolic elements, and present the unique cultural symbols, scenes, and customs of rural culture in the form of images. Through expression and deconstruction, they generate emotional connections in front of the camera, realizing the construction of the collective memory of rural youth.

4.1.2 Inner Expression of Rural Elements: Diverse Character Symbols

"I love watching the video account of 'Rural Xiaoqiao'. Xiaoqiao and her husband are real and simple. Through Douyin, she not only showcases the beautiful scenery, delicious food, and daily life in the countryside but also actively promotes her hometown and contributes to the development of the rural economy. Rural Xiaoqiao is not only an internet celebrity but also a rural spokesperson with a sense of social responsibility. She opened a factory, live-streamed to sell products, provided job opportunities for the villagers, and improved their living conditions. At the same time, she spread positive energy, inspiring more people to pay attention to and love the countryside. I think this is the kind of rural life I like to see." (Interviewee B)

"Nowadays, with the increasing commercialization of cities and the refinement of social division of labor, people are confined to their own professional fields and lack a comprehensive perspective. In contrast, rural people show unique advantages in some aspects. I believe that if they can master the rules and operation methods of cities, they can also demonstrate their intelligence and be no less than urban residents." (Interviewee A)

In short-videos, characters are the core symbols, carrying the value system and consensus of the group. Through diversified discourse construction, short-videos present the images of rural people as hard-working, kind-hearted, and simple-minded. The communication among villagers is warm and friendly, and the greetings reflect mutual respect and care, depicting the image of rural people as hard-working and intelligent in a more abundant, diverse, and three-dimensional way [23]. They gradually integrate the long-marginalized grassroots groups into the mainstream discourse, breaking the one-sided narrative from the "other" perspective by the mass media and the elite group. In the process of tracing rural memories, text symbols not only convey the unique meaning and common perception of the ethnic group but also naturally reflect internal identification and external boundaries. At the same time, as a bridge connecting the past and the present, they provide people with a common sense of cultural identity and belonging, further strengthening the continuity and inheritance of rural memories.

4.2 Identity Recognition: The Conflict of a Fragmented Self

Identity recognition essentially focuses on the issue of human subjectivity. Some scholars define identity recognition as the process in which an individual affirms their self-identity, cognizes the group they belong to, and experiences accompanying emotions while integrating their behavior patterns [24]. In the tide of modernization, the youth often face challenges and disruptions in identity. They may feel caught between old and new cultures, as well as between tradition and modernity, finding it difficult to establish a sense of belonging. Nevertheless, memory serves as a crucial link for them to maintain their group identity. However, memory has become an important bond for them to maintain group identity.

With the rapid development of urban modernization, the aggravation of environmental pollution and the indifference of human relationships in cities stand in sharp contrast to the tranquility and warmth of rural society. This has increasingly stirred up the young people's deep nostalgia and longing for rural life. Escaping the hustle and bustle of the city and returning to the peaceful countryside has gradually become an increasingly strong spiritual pursuit and aspiration in their hearts.

"I really want to have a cottage in the countryside, grow some vegetables, raise a few chickens, and live a leisurely life. But life just makes me toss around like this, getting farther and farther away from the land and my hometown. Looking back at that familiar countryside now, I really feel bad. I want to go back but can't, because the homestead is gone, and I've changed my household registration from rural to urban. There's no way back. But to be honest, what I'm most looking forward to in my heart is still that cottage in the countryside. That's my dream." (Interviewee A)

With the rapid advancement of urbanization, numerous young people have left their hometowns due to family changes and academic pursuits. However, this does not mean that the emotional bond they have with their hometowns has been completely severed. In the virtual simulacrum space, through new media platforms such as short-videos, young people can once again step into the once-familiar rural world, relive the unforgettable land-bound feelings and unique cultural landscapes, thus obtaining spiritual comfort and satisfaction. Short-videos are not only a form of entertainment but also a carrier of emotional sustenance and identity recognition. They can awaken young people's deep affection and sense of identity towards their hometowns, prompting them to re-examine and pay attention to their hometowns and their cultures. This phenomenon profoundly demonstrates the important role of the simulacrum space in maintaining the emotional bond between young people who have left their hometowns and their hometowns as well as rural cultures.

Modern society, like a powerful torrent, has swept young people out of the traditional rural acquaintance-based society, placing them at the intersection of tradition and modernity, where they experience identity confusion and spiritual shock. The countryside has become an unattainable longing in their hearts, while their social status, personal values, and acquired interests in the city act like anchors, binding them and making the way back extremely difficult. The choice between the dual identities of urban and rural areas is, for young people, a self-contradictory struggle and a profound interrogation of the meaning and value of life. Therefore, exploring new paths to enable rural young people to position themselves in the tide of modernization while retaining the warmth and memories of the countryside, and inheriting and promoting rural culture, has become a major issue concerning the spiritual destination and cultural confidence of young people.

4.3 Group Solidarity: The Power of Interaction and Emotional Resonance

In the process of exploring how short-videos construct young people's rural memories, an important aspect that cannot be ignored is the interaction among the young group, especially their mutual calls and collective nostalgia in the comment section. These interaction behaviors not only deepen their identification with rural emotions but also further shape their unique understanding of rural memories. Through the media interaction and communication behaviors of young people, their past rural experiences and individual memories are activated in the media field.

4.3.1 Interaction: Mutual Calls in the Comment Section

Wang Kaili summarizes the interaction under rural short-videos as "the performance of rural space memory driven by emotional retrospection". The recognition of the memory attributes of rural space attracts viewers to enter this space to seek a spiritual home and emotional sustenance. With the weak-tie characteristics of the platform, participants not only establish interactions with the production subjects but also expand their communication relationships with others [25]. Short-video platforms, with their openness and interactivity, provide young people with a space for free expression and communication. When watching short-videos about rural memories, young people often leave their feelings and memories in the comment section. These comments are not only responses to the video content but also a kind of emotional resonance and transmission. Through words, emojis, etc., they mutually call on the common memories of the countryside, as if finding spiritual comfort in the virtual online space.

"I also ran in such fields when I was a child. I ate popsicles with my friends on the ridges, and the taste is still unforgettable!" "Seeing the familiar rice fields reminds me of the taste of my grandma's house, and the scenes of enjoying the cool in the yard in the summer evening and listening to my grandpa telling stories." These comments not only express individuals' nostalgia for the countryside but also arouse the resonance of other viewers, forming a reproduction and reinforcement of collective memory. Through the interaction in the comment section, young people seem to cross the boundaries of time and space and reconnect with their deep affection for the countryside.

4.3.2 Emotional Resonance: The Power of Collective Nostalgia

Essentially, nostalgic behavior generally occurs relying on accidental stimuli, often being random, isolated, intermittent, and short-lived. However, the popularization of short-video platforms enables the memory and emotional expressions of ordinary individuals to be presented to users with the same interests and concerns by reproducing memory scenes and through collaborative algorithms. Coupled with friend recommendations within the common interest-based group, people actively or passively come into frequent contact with such nostalgic content in short-videos. They achieve resonance time and again in the process of dissemination and interaction,

and individual emotions are constantly strengthened. Moreover, when this emotional strengthening always occurs along with interaction behaviors, individual emotional energy will quickly integrate into the group's emotional energy, forming group solidarity [26]. The rural elements in short-videos, such as ancient buildings, traditional customs, familiar dialects, and those happy moments of eating popsicles in the fields, are all important triggers for the collective nostalgic emotions of young people. These elements are like keys that open the door to their rural memories in their hearts. During the process of watching videos, young people will be deeply touched by these elements, thus triggering memories and emotions of their past lives.

The comment section has become an important place for them to express this emotional resonance. Here, young people can share their rural stories and exchange their feelings and experiences. Some recall the interesting things of catching fireflies in the fields when they were children, while others tell the warm scenes of sharing popsicles with their families while enjoying the cool on summer nights. These stories and memories not only make them feel a sense of belonging and identification but also allow them to find a spiritual haven in the fast-paced modern life. Through the interaction on short-videos and in the comment section, young people can relive those simple and pure happy times away from the busyness and hustle and bustle.

More importantly, this collective nostalgia is not only a reminiscence of the good old days but also a driving force for the inheritance and development of rural culture. In the interaction, young people not only relive past memories but also pass on these memories in new forms to more people. Through sharing on short-videos and in the comment section, they let more people understand the charm and value of rural culture, thus stimulating more people's attention and love for rural culture. This cross-temporal and cross-spatial emotional resonance and cultural inheritance are the unique contributions of short-videos to the construction of young people's rural memories.

The American scholar Landsberg uses the term "Prosthetic Memory" to more vividly describe the profound changes that mass media such as images and their symbols bring to individual or collective historical memories. To some extent, the media fills the gap that the audience cannot be on-site. It presents scenes that the audience has not personally experienced in the form of "prosthetic memory" through intervention. As a form of media, short-videos, with their strong visual impact, enable the audience to perceive and experience these memories, thus making up for the sense of "physical" lack caused by their inability to be on the spot [27]. Short-videos have constructed a multi-dimensional and vibrant sensory memory framework for the young group, prompting them to re-examine and shape their cognition and understanding of rural culture in the deep structure of memory. The connotation of returning to the countryside has gone beyond physical migration and residence in space, and has instead become a new mode of maintaining a spiritual connection with rural emotions relying on modern media technology. This cultural phenomenon profoundly reveals that short-videos, as an emerging media carrier, are playing a key role as a link between reality and memory, and between tradition and modernity. It not only provides the young group with a window to look back at the countryside and pursue the cultural roots but also endows far-reaching and significant meaning to the construction and maintenance of a rural memory system with the characteristics of the times.

5. CONCLUSION

In this study, we delved deep into the significant role of short-videos, as an emerging medium, in the construction of young people's rural memories. Through text analysis and in-depth interviews, we revealed that short-videos activate and awaken young people's rural memories through three aspects: symbolic representation, identity recognition, and group solidarity, helping them re-examine and reshape their cognition and understanding of rural culture in the process of modernization.

With its unique audio-visual elements and strong interactivity, short-videos provide the young group with a platform for emotional resonance and cultural inheritance that transcends time and space. In the comment section, young people mutually call on their common rural memories, share their rural stories and emotional experiences, forming a reproduction and reinforcement of collective memory. This collective nostalgia is not only a reminiscence of the good old days but also a powerful impetus for the inheritance and development of rural culture.

At the same time, we also noticed that in the wave of modernization, the young group faces challenges and disruptions in identity recognition. As a carrier of emotional sustenance and identity recognition, short-videos can awaken young people's deep affection and sense of identity towards their hometowns, providing them with spiritual comfort and satisfaction. However, the choice between the dual identities of urban and rural areas remains

a self-contradictory struggle for young people. Therefore, we need to continue exploring new paths that can enable rural young people to find their positions in the tide of modernization while retaining the warmth and memories of the countryside in their hearts.

In conclusion, short-videos play a crucial role in the construction of young people's rural memories. It not only provides the young group with a window to look back at the countryside and pursue their cultural roots but also endows far-reaching and significant meaning to the construction and maintenance of a rural memory system with the characteristics of the times. In the future, we expect more research to focus on this field, further explore the potential and value of short-videos in the inheritance of rural memories, and provide more powerful support for the spiritual destination and cultural confidence of the younger generation.

REFERENCES

[1] Duncan, & Chen, X. (2025). Research on the construction of cultural identity in rural-themed short videos from the perspective of communication political economy. Governance Modernization Research, 41(1), 57–65.

[2] The 54th Statistical Report on the Development of the Internet in China Released. (2024). Media Forum, 7(17), 121.

[3] Cheng, S. B., & Chen, M. Y. (2024). Realistic dilemmas and optimization paths of constructing mainstream ideological identity through collective memory. Ideological and Political Education Research, 40(6), 131–137.

[4] Shen, S., & Tian, G. (2025). A three-dimensional exploration of shaping youth political identity through historical memory: Value implications, realistic dilemmas, and practical paths. Journal of Hunan First Normal University, 1–7.

[5] Zhong, W. J. (2025). Memory, Emotion, Value: The Cultural Memory Writing of "China in Intangible Cultural Heritage". Audio & Video, (03), 80-83.

[6] Assmann, Jan, Czaplicka, & John. (1995). Collective memory and cultural identity. New German Critique.

[7] Huang, D. (2019). The Transformation of Knowledge in Modern China from the Perspective of Media Change. Social Sciences in China, (01), 137-158 + 207.

[8] Pan, L. W. (2024). The Construction of Cultural Memory in Short Videos: Symbolic Representation, Narrative Strategies and Subject Interaction. Journal of Shenzhen University (Humanities & Social Sciences), 41(05), 141-150.

[9] Hoskins, A. (2009). Digital network memory. Mediation, remediation, and the dynamics of cultural memory, 10, 91.

[10] Van Dijck, J. (2007). Mediated memories in the digital age. Stanford University Press.

[11] Peng, L. (2023). The Activation and Breakthrough of Video Accounts: The Video-oriented Path of Strong-social-platform. News and Writing, (03), 63-72.

[12] Nora, P. (1989). Between Memory and History: Les Lieux de Mémoire. Representations, 26, 7-24.

[13] Hoskins, A. (2018). Digital Media and the Crisis of Institutional Memory. Memory Studies, 11(4), 451-465.

[14] Li, H. T. (2020). Algorithmic Mediation and Memory Differentiation: Historical Discourse Practices in Social Media. Journalism & Communication, 27(5), 34-52.

[15] Yu, G. M. (2019). Opportunities and Challenges of Video Communication in the 5G Era-Speech at the "5G Integration, Intelligent Empowerment: 2019 Video Integration Communication Data Value Innovation Summit". Modern Audio-Visual, (10), 87-88.

[16] Liu, B., & Wang, Y. (2022). Memory Construction and Reproduction of Rural Culture by Rural Short Videos. TV Research, (11), 99-101.

[17] Xia, D. Y., & Liu, B. (2020). "Liquid Modernity" and "Liquid Memory"-The Special Role of Short Videos in the Construction of Collective Memory in the New Era. Contemporary Communication, (05), 38-42 + 53.

[18] Li, Q. H., & Du, H. (2020). The Communication Value of "Three-Rural" Short Videos under the Rural Revitalization Strategy. Youth Journalist, (17), 4-5.

[19] Yu, J., & Xie, Z. H. (2021). Where Is My Hometown: The Construction of Migrant Workers' Communities and Rural Memories on Short-video Platforms-An Investigation of "Fujian Village" on Douyin. Journalism Bimonthly, (09), 44-57.

[20] Wu, Y., & Qiao, L. J. (2023). Collective Memory and Shared Values: A Study on the Global Communication of Chinese Heroes. Academic Journal of Zhongzhou, (10), 168-176.

[21] Zhao, H. X., & Li, M. F. (2021). The Image Re-creation of Daily Life: A Study on the Narrative Logic of Rural Short Videos. News Tribune, 35(05), 45-47.

[22] Pan, L. W. (2024). The Construction of Cultural Memory in Short Videos: Symbolic Representation, Narrative Strategies and Subject Interaction. Journal of Shenzhen University (Humanities & Social Sciences), 41(05), 141-150.

[23] Zhang, X. D. (2024). Research on the Content Production Practice of Douyin's "Three-Rural" Certified Account Short Videos. New Media Research, 10(19), 30-33.

[24] Zhang, S. H., Li, H. Y., & Liu, F. (2012). A Review of Identity Research. Psychological Research, 5(01), 21-27.

[25] Wang, K. L. (2023). Research on the Memory Construction Mechanism of Douyin Rural Short Videos [Doctoral dissertation]. Shanxi University.

[26] Liu, D. H., & Hu, Y. (2024). A Study on the Collective Nostalgia Behavior of Young Social Media Users from the Perspective of Interaction Ritual Chains. News Tribune, 38(03), 10-14.

[27] Zhuang, W. (2017). A Review of American Media Memory Research. Foreign Languages in China, 33(02), 41-47.