Analysis of the Development Trend of Douyin Special Effects from the Perspective of Acceptance Aesthetics

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Abstract
Douyin special effects have been developing and updating at a high speed, and more and more users are participating in the production and use of content. As a head short video platform, its video content production fully considers the psychology of the audience. As the most popular type of video on the Douyin platform today, special effects videos are driven by the continuous deepening of audience aesthetic research. The special effects are very popular and complement the content of the platform, directly hitting the pain points of users' needs. Based on acceptance aesthetics, this paper will analyze the needs of users of special effects and understand the reasons for using various special effects; and adopt the research method of text analysis to sample and classify the representative special effects of the Douyin platform at this stage. Its development trend, reflecting on the existing problems.

Keywords
Douyin Special Effects, Reception Aesthetics, Expectation Vision, Summoning Structure

1. Research question: the development trend of special effects in Douyin short video
1.1. Research background
With the development of the Internet and new media technology, online short video came into being. Because of its low production threshold, strong sociality, and short advantages, it has attracted the attention of the audience. In recent years, short videos have risen rapidly, and their strong influence has attracted the attention of all walks of life, and they are highly sought after by the public. At present, the most popular short video is Douyin. At the same time, the special effects technology in Douyin short video is gradually mature. From September 2016 to the present, Douyin special effects have gone through the process of transitioning from the simplest whitening filters to more interactive and more engaging special effects such as 3D series and AR cameras, and then to user-made special effects. At present, the scope of use of special effects is constantly expanding, and the speed of update and iteration is constantly improving. New special effects products will appear about every half month, so special effects in Douyin short videos emerge in an endless stream. In order to cater to different viewers, producers choose to use special effects to attract viewers' attention when releasing videos.

1.2. Research content and significance
1.2.1. Research content
The main research problem of this paper is to explore the development trend of Douyin short video special effects. Taking Yaos and Iser's theory of acceptance aesthetics as the starting point, this paper focuses on the develop-
First, the core concepts of this article will be introduced. "Reception aesthetics", also known as "reception theory", originated from the European anti-text-centrism trend in the 1960s. It includes the author and the reader into the scope of investigation, focusing on how the reader's agency is exerted on the work and how it affects the acceptance of the work. Reception aesthetics theory generally holds that, before reading a literary work, each reader has a preconceived stereotype or structure, that is, previous experiences, interests, knowledge and ideals, that is, "expectation horizons". Taking Douyin as an example, filmmakers with different expected horizons need to take into account the "expectation system" that audiences may have when shooting movies with similar special effects, take into account the changes in expected horizons, and translate them into universal phenomenon, integrating the perspectives of both parties involved in making the film.

Although Iser's aesthetic response is based on the text, it is actually the result of the interaction between the reader and the text. The reading of literature is an active, creative process that brings text to life. Because of the blanks and uncertain points of various meanings in the text, readers are attracted to listen to the call of uncertain meaning blanks, actively participate in reading, interpret the text spontaneously, use previous aesthetic experience, and make full use of imagination to fill, making the text form a "calling structure". Taking Douyin as an example, the special effect text is branded with the viewer's personal brand, giving the viewer a meaning after understanding. At the same time, the current Douyin special effects use a large number of props and stickers to cover a large area of the face, which brings more uncertainty to the video and stimulates the imagination of the audience. Viewers should exert their subjective initiative and fully endow the text with meaning and specificity.

This paper is divided into five chapters. The first chapter briefly expounds the specific research background, research content and related theories of this topic; the second chapter combines the research questions of this paper to make a literature review on reception aesthetics; the third chapter uses The semiotic analysis method in the text analysis method introduces the development history and application status of Douyin short video special effects from two aspects vertically and horizontally, so as to summarize its development trend; the fourth chapter focuses on the two core concepts of reception aesthetics, "expectation vision" Starting with the "summoning structure" to analyze the reasons behind its development trend; the fifth chapter is the development status of Douyin special effects and reflections on this research.

1.2.2. Research significance

From a theoretical point of view, reception aesthetics and visual communication have similarities in terms of research objects, conceptual categories, and expectations. The research results of the two disciplines interacting and learning from each other are worthy of attention. This paper uses acceptance aesthetics to interpret the development trend of Douyin short video special effects, and uses theoretical tools to interpret and analyze new phenomena in reality, which is of great help for mining the development trend of special effects and user expectations. On the other hand, applying existing theories to prevailing phenomena can enrich the research field of aesthetic theory, give it a certain connotation of the times, and make it more advanced with the times.

From a social perspective, with the rapid development of today's social economy and certain achievements, most of the people's material needs have been met, and the pursuit of spiritual culture has prospered the development of the cultural market. At the same time, the audience's aesthetic psychology and aesthetic reflection and the influence of aesthetic expectations on the communication effect is getting bigger and bigger (Tian Yuan, 2020). At the same time, the development of science and technology has brought the life of the Internet. Under the impact of special effects technology and the popularity of short videos, the audience's aesthetic expectations are constantly being re-shaped. In order to maintain and improve users' aesthetic literacy, the corresponding theory Knowledge research should also be continuously updated to better guide and correct related fields.

1.3. Research ideas and research methods

1.3.1. Research ideas

Based on the psychological mechanism of reception aesthetics, this paper systematically studies the development, characteristics, and audience expectations of special effects short videos. Firstly, the social background of the hot special effects in Douyin short videos is put forward, and the development trend, development status and characteristics of its special effects are put forward, and the development trend of Douyin special effects is explained and analyzed by using the core theories such as aesthetic expectations and summoning structure in acceptance aesthet-
ics. After the research is summarized, the development of Douyin special effects and the shortcomings of this research process are further reflected.

1.3.2. Research methods

This paper uses the "semiotic" analysis method in text analysis to study and enumerate the symbols that appear in special effects texts, examine the signifier and signified of each symbol, and judge the implicit meaning and ideology embodied by important symbols. At the same time, it examines how the symbols in the special effects text are combined, what methods are used to connect them, and whether they use metaphorical or metonymic methods. So as to further solve our research problem.

2. Literature review: the research status of facial special effects and the retrospect of reception aesthetics

2.1. Summary of the research results of face special effects

Douyin is a well-known short video platform in China; according to a data report released by Douyin in December 2020, Douyin has more than 600 million daily active users and an average daily video search volume of more than 400 million. The study found that for Douyin users, social expectations are the needs that can bring most users a sense of value, and the level of social expectations will significantly affect the user-side demand variables (Lu Honglei & Huang Yiyang, 2009). Therefore, as a social platform, Douyin does not produce content by itself, and its nature is user-oriented. As one of the main contents of Douyin videos, special effects videos can reveal people's aesthetics to a certain extent through behavior analysis and data statistics of relevant research objects, such as users' use and selection of Douyin face special effects.

The research on Douyin face effects is relatively limited, but many scholars have conducted research on the use of similar beauty functions. Grooming and photo editing can be understood as a strategy for managing self-presentation and online impressions. It enables individuals to control their appearance and overall impression of others, and can increase their confidence in social interactions by recognizing that they have control over their online performance (Rogers, R. F., Melioli, R., Laconi, S., Bui, E., & Chabrol, H., 2013). As for the fundamental motivation of users to use beauty, some scholars have also conducted research and concluded Yan's three motivations: "As a daily ritual, it mediates the body and is a "beautiful" protocol in the junction area."

2.2. Reception Aesthetics Theory

Reception Aesthetics was put forward by German scholar Hans Robert Jauss, whose theory is mainly derived from Gadamer's theory. Many scholars have studied reception and readers, but literary aesthetics and reception history study how readers accept and the influence of readers' acceptance on the rise and fall of works, and describe reading activities from the communication, interaction, and mutualism between texts and readers. It is the main feature of reception aesthetics (Wang Zhongling, 2012). Reception Aesthetics pays attention to the acceptance and reading function of readers, emphasizes the status of the receiver, and believes that readers do not accept passively, but their participation determines the value of the work and the development of literary history. Yaos emphasized the meaning of literature, saying that literature does not exist in isolation and does not provide the same perspective to all readers in all times. It is neither a monument nor a metaphysical exposition of its transcendent power. Rather, it is an orchestral score that constantly receives new responses from the reader as it is played, a text that exists in our time, freed from the physical form of words (Hans Robert Jauss).

Historicity is a fundamental concept of reception aesthetics, which is to be described as "the reader's prior expe-
perience with a literary work". As for the "expectation horizon", Yaos believes that before reading the work, each reader is already in a state of having a prior understanding structure or knowledge frame, and this prior understanding constitutes the literary "expectation horizon" (Hong Ming, 2006). Therefore, the past experience and ideology brought by the reader when reading the text will affect the perception of the work. The expected field of vision and the distance between the works, the previous usual aesthetic experience and the perception of the new work. The distance between the required "vision changes" determines the artistic characteristics of literary works. vi" Some scholars here combine the "agenda setting" theory of communication studies, mass media can influence people's knowledge and actions, and facility agendas, and propose that due to mass media Its own authority and a large number of copies and multi-layered information bombardment, so it can subtly influence readers and shape their "expectation horizons" (Qi Lin, 1996). The development of literature can be understood as the process of evolving from the reception history of works to the history of literary events, as readers accept new works, resolve formal or moral problems left by earlier works, and raise new questions.

Iser, who was also a representative of the original "Constance School" in the Federal Republic of Germany, although he did not agree to classify himself as "reception aesthetics", named his representative work "Aesthetic Response Theory" and explained: "This paper It discusses aesthetic response theory rather than some kind of reception aesthetics theory (Wolfgang Iser, 1991)" (Yao Wenfang, 2020), but it can be concluded from the relevant literature on reception aesthetics that people still include it in The ranks of the representatives of Reception Aesthetics, and he and Yaos are collectively referred to as the "Gemini of Reception Aesthetics". Iser's early famous works include "The Calling Structure of the Text" and "The Implicit Reader", the names of these two also become the names of the new concepts he proposed. As for the implicit reader, Iser said: "The concept of the implicit reader is a textual structure that expects the appearance of the recipient without explaining him: the implicit reader prestructures each recipient Even if the text intentionally ignores or excludes its possible recipients." Regarding the evocative structure, Iser believes that the undetermined part of the text's meaning can engage the reader and provide the reader with the means to fill the text's meaning gap. Active space. The evocation of structure "gives the reader the opportunity to discover the dynamics inherent in the text and to achieve a comprehensive construction of its meaning. The various gaps in the aforementioned text and the uncertainty of meaning constitute the "uncertainty of the text," which The blanks in the works must be filled creatively by readers according to their own expectations, which Isbell calls "realization of uncertain information" (Yin Hongtao & Cao Weiwei, 2021). "The indeterminacy and meaning gaps of the works prompt readers to seek out the works. The meaning of the work, thereby giving him the right to participate in the meaning-making of the work (Wolfgang Iser, 1980)."

Combined with the development characteristics of face special effects on the Douyin platform, the author focuses on the analysis of the two concepts of Yaos's vision of expectation and Iser's summoning structure.

Compared with the traditional author- and work-centered related theories, reception aesthetics is undoubtedly a new perspective and concept. It starts from the aspects of reception and effect, and shows its role in the formation of the value and meaning of the work. The "going to the reader" proposed by the aesthetics of reception marks the completion of the transfer of Western literary theory research from the text of the work to the reception, and marks the transition of literary theory from objectivity, absoluteness, uniqueness to subjectivity, relativity and pluralism. A major change has great theoretical value and significance (Zhou Laixiang & Dai Xiaojun, 2011).

3. Text analysis: vertical and horizontal summary of Douyin special effects

In this section, we use text analysis to categorize and reason the popular symbols in Douyin effects from both vertical and horizontal perspectives.

3.1. Vertical summary: classification and characteristics of Douyin special effects in different periods

Visual effects are composed of images generated by computer operations and images actually shot (Liu Shucheng, Xia Zhifang, & Lou Xiyong, 2010).

According to the analysis of user groups in Douyin Short Video Product Report, users are divided into Internet celebrity users, follower users, and browsing users.

By comparing the characteristics of the three user groups, we found that Internet celebrity users have a strong willingness to express themselves and are brave to try new things. They are typical frontier users of the mobile Internet. They have a high enthusiasm for creative video production and editing. Their promotion speed of new special effects and the frequency of applying special effects to their own video creation are generally higher. Therefore,
based on this type of user group, we explore how the special effects of Douyin develop.

Figure 1. Classification of Douyin users.

The development of Douyin special effects has gone through the following stages:

1) September 2016 - April 2017:
As the smallest element of image language symbols, point is the most concise form in all shapes. It plays a very important role in the expression of visual language. We can regard it as a special effect in this period from "point" to "surface", which is based on simple and interesting single-layer decorative graphic symbols. For example, the Douyin special effect consists of the simplest whitening, red lips, adding beauty, filters, stickers and other simple and interesting special effects, which can highlight the center of gravity of the picture and attract the viewer's visual attention.

2) June 2017 - January 2018:
Douyin has added multi-dimensional and three-dimensional image symbols with a sense of technology, increasing the immersive experience. For example: 3D series of watermarks, 360-degree panoramic video and AR cameras, which can fully develop the sensory capabilities of the audience, allow the audience to experience a more realistic feeling, and further enhance the effect of entertainment.

3) February 2018 - March 2019:
Introduce new gameplay, users create special effects content, image layer symbols and text layer symbols are...
superimposed.

4) 2019 - present:

Big data is constantly being used in special effects symbols. Somatosensory interactive technology (CV and CG technology) empowers interactive image symbols and promotes the gamification of Douyin video. For example: expression-based somatosensory games and face stylization are more diverse.

The aesthetics of the Douyin special effect content industry is constantly being upgraded, and the speed of product changes is accelerating. The development and change of Douyin special effects symbols from point to surface to body reflects the dual stimulation of technical blessing and aesthetic evolution. At the same time, Douyin gives users benign guidance. Users gradually cultivate their aesthetic ability in self-practice such as production, uploading, and interactive comment content, and transform them into high-quality content connoisseurs and consumers; Douyin special effects artists are produced, and special effects are updated and iterated. The shortening of the cycle and the continuous expansion of content also means the gradual transfer of creative power and the expansion of audience autonomy.

The degree of overlap between Douyin special effects technology and art is constantly improving. Taking the face stylization special effects in Douyin as an example, face stylization is to convert a face avatar into a specific style of avatar, including sketch portraits, cartoon images, oil paintings, animations, etc. The face special effects in Douyin can be traced back to the appearance of a photo camera named "Purikura" in Japan in 1995. People can pose various cute actions, and can retouch pictures at will, with various "backgrounds", after the PC era has gradually transitioned to the mobile era, this "background" has evolved into "stickers"; with the advent of the Internet era, more and more data sets are used for face stylization in Douyin special effects production. Including artistic style, color style, proportion style, all special effects elements have become more complex, no longer simple decorative symbols such as "rabbit ears" and "bow knot", but multiple layers and symbols are continuously superimposed on The multi-dimensional and three-dimensional picture achieved together, the exquisiteness of the picture has been further improved. At the same time, these special effects gradually master the elements of visual psychology, such as perspective, light and shadow, and smooth movement, making these special effects more real, and the characters fit better.

Today, Douyin has entered a stage where users spontaneously lead the trend. Every day, new special effects gameplays continue to emerge. Users follow and imitate to create more diverse special effects gameplays iteratively. In Douyin short videos, people use special effects to display body elements in order to achieve their goals (Xu Yanqun & Li Dong, 2021). To sum up, the Douyin special effects continue to increase with the development of time, the types are constantly enriched, and the interactivity is constantly enhanced.

3.2. Horizontal summary: the development status of Douyin special effects

The development of special effects has matured, and the decentralization of production rights has made it more creative, but the special effects from an aesthetic perspective tend to be homogeneous. The difference is extremely subtle.

In order to prove this phenomenon exactly, we adopt random sampling method, summarize the types of Douyin aesthetic effects, and compare the similarities and differences of these types horizontally. Considering that the total number of Douyin special effects is too large, but the proportion of popular special effects is small, in order to make the samples more representative, we take the popular area of Douyin special effects (June 5th) as the overall column, and number them from left to right. For 1-200, 50 samples are randomly drawn. The random sampling process is as follows: use the python random number code to generate 50 numbers from 1 to 200 (Figure 1), and write them into an Excel table; correspond the generated random numbers to the special effect numbers, and generate a complete 50 random sampling samples (Figure 2).

Within these data, effects can be divided into three distinct categories. The first category is interactive special effects, which mainly include interactive games, transformation (aging, degeneration, and animation), magic skills, scenarios, 3D, and testing; the second category is natural special effects, with the main purpose of Fine-tuning to allow users to maintain a natural image, such as normal beauty and filter toning; the third type is decorative special effects. Compared with the second type, this type of special effects can clearly see the traces of special effects, and most of them add non-use the decorative symbols that come with the player, as well as the exaggerated special effects makeup and role-playing content. According to the sampling results, the decoration category has the largest proportion, and the interactive category is not much different from the natural category, but the interactive category
has the smallest proportion. It can be inferred that most of the current selfie special effects belong to the decorative type.

![Figure 3. Proportion of 3 categories.](image)

Considering the role of gravity in visual balance, the dimensions such as size and position are not significantly different in the special effects of Douyin, but the color, reader's interest, that is, the complex and unique shapes are quite different in the special effects, and there is room for discussion. Each special effect in the sample is analyzed by color and complexity, and classified and compared. The results of the three types of special effects are as follows:

![Figure 4. Comparison of composition elements.](image)

<table>
<thead>
<tr>
<th>Category</th>
<th>Colorful Color</th>
<th>Dull Color</th>
<th>Complex Element</th>
<th>Simple Element</th>
</tr>
</thead>
<tbody>
<tr>
<td>decoration category</td>
<td>26</td>
<td>5</td>
<td>22</td>
<td>9</td>
</tr>
<tr>
<td>interactive category</td>
<td>7</td>
<td>1</td>
<td>8</td>
<td>0</td>
</tr>
<tr>
<td>natural category</td>
<td>1</td>
<td>10</td>
<td>1</td>
<td>10</td>
</tr>
</tbody>
</table>
Because interactive special effects must be playable, the special effects elements must not be concise. The complex and delicate screen design is the main feature and the main tool to attract users; in addition, the interactive type pursues fun, and the color is too monotonous, which reduces the sense of fun. So the experience is poor. Therefore, the interactive special effects screen is complex and the visual color is very rich. Although the focus of interactive special effects is not on the user's face, all interactive special effects without exception have the special effects of thin face and big eyes, and some special effects have decorative functions in the design of face elements.

The emergence of natural special effects is a "return to the basics" in the development of special effects. I hope that my appearance is as delicate as the special effects, and I don't want others to really see the traces of using special effects, and it is accompanied by the emergence of the selfie contempt chain. More and more, the recent popular special effects are directly named "pretending to be the original camera", which directly points out the psychology of using natural special effects. With the popularity of the "Pure Desire" brought by the Chinese internet celebrity "半藏森林", the public's aesthetics have gradually shifted from beauty cameras to original cameras; perhaps some users' looks can really hold up the original cameras, but most people are ordinary people. For people with ordinary appearance, natural special effects will have a sense of use that is closer to the beauty of the original camera, and it is even more icing on the cake for good-looking people. After the complex special effects are overly prosperous, the public's aesthetics will still return to reality, but it is always difficult to integrate psychological expectations and reality. At this time, natural special effects are particularly important.

In pursuit of natural effects, there must be no exaggerated elements. The color of the picture is only fine-tuned, which improves the quality of the selfie video from the sense of atmosphere; the picture elements are very simple, except for the necessary purpose (for example: pretending that the original camera is used in the foreground of the camera interface to take pictures box), the rest of the effects have no decorative symbols.

Decorative special effects are the largest part of special effects. Decorative special effects are actually the mainstream of traditional special effects. There are many types of decorative special effects, which can be simple or complex. Most add common decorative symbols. For example, in the sample, the glasses symbol appears 5 times (Little Milk Dog, High Fashion, Korean glasses, Bear glasses, Lie down and transform), and the face sticker symbol appears 7 times (Xin Xin, RussianIOU, Cherry Maruko, Bear glasses, Beauty Girl with face, sweetheart 520, big artist), hairstyle - double ponytail 2 times. Face Blocker - Mask 3 times. As shown below.

Table 1. Frequency of elements occurrence

<table>
<thead>
<tr>
<th>type</th>
<th>frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>glasses</td>
<td>5</td>
</tr>
<tr>
<td>face stickers</td>
<td>7</td>
</tr>
<tr>
<td>body symbol</td>
<td>2</td>
</tr>
<tr>
<td>Largearea cover</td>
<td>3</td>
</tr>
</tbody>
</table>

The decorative special effects are mainly face decoration stickers, and the decoration of accessories also has a certain proportion; the popularity of face blocking symbols has been relatively high recently. With the promotion of whoever uses it, the special effect of hairband mask in the sample has 979w usage, which has not been used. The bottle mask sampled has 22.28 million uses; the mask special effect blocks most of the face, and the nose has been set to a perfect shape. The special effect is suitable for people of all ages, and can even be used on dogs. Also presents a handsome image. These kinds of special effects can indeed cover up the shortcomings and make the perfect selfie video, but the visual effect presented is cookie-cutter.

The current hot special effects all spend a lot of energy on retouching the face, whether it is to pursue the effect without special effects, or to add the icing on the cake; even the special effects that focus on interaction rather than the perfect selfie, the face will also be retouched. From the original "modification" effect, our appearance is fine-tuned by the algorithm according to the template in the selfie video, and the current "occlusion" effect directly gives us the perfect special effect template. We only need to open the camera and substitute it into itself. A perfect face can be generated.

To sum up, the special effects may be traced back to Meitu Xiuxiu and Beauty Camera. In the early days, it was a pure screen color filter adjustment, and the facial modification was limited to thin faces and big eyes, and there were no other decorations; then the popularity of IN and NICE appsa simple sticker element is added to the selfie,
but it is also a static photo editing function, and the real-time selfie page has not changed; FACEU app is the pioneer of real-time preview of selfie stickers. When special effects selfies meet the rise of the short video era, Douyin special effects combine the two to perfect and develop natural special effects; with the development of time, Douyin special effects elements gradually become more complex, focusing on the development of user senses, such as extending from facial features to beautification to organs other than the face, such as hair color, in addition to beauty, image symbols such as cartoons and animals are also selected, which greatly expands the content of decorative special effects. Realize the integration of real-time mini-games and selfies, and expand the display form from 2D plane to 3D, while meeting the needs of users for interactive sharing, beauty, and fun. Through the increase of symbolic elements and the enrichment of interactive forms, Douyin special effects finally show a complex development trend.

In addition, the special effects of Douyin also show a development trend of occlusion. The increase of decorative props and the expansion of the face-covering area have increased the degree of fuzzification of the user's original image, and no longer only pursues "beauty", and through the reverse thinking of "covering the ugliness", a better reverse effect is achieved beyond exaggerated beauty.

4. Reason analysis: Explain the development trend of Douyin special effects from the perspective of acceptance aesthetics

It can be seen from the above analysis that the development of Douyin special effects shows a trend of complexity and occlusion. In order to directly understand the audience's expectations, we use the questionnaire survey method, use the questionnaire star to issue online questionnaires, and obtain the audience's views and aesthetic expectations on Douyin's special effects through interpersonal networks and social media circles. A total of 111 questionnaires were effectively recovered. The data shows that 87% of users recognize the existence of special effects. Among them, natural special effects have the highest acceptance, and 59% of the respondents said that they are more attractive than other special effects. Ninety percent of those surveyed have experienced mask special effects, and nearly 80 percent of users have seen decorative special effects represented by mechanical rabbits. 62% and 51% of the respondents, respectively, said that the special effects of Douyin met their needs for beauty and creating a sense of mystery. However, 92% of users said that the Douyin special effects have a homogeneous look and feel experience.

This data shows that the current mainstream special effects of Douyin are occlusion, props, and natural special effects, and the audience's aesthetic expectations still focus on beauty. The following section will combine the audience psychology of the data to explain the reasons for the complex and occluded development trend of Douyin's special effects based on the two core concepts of acceptance aesthetics: expectant vision and summoning structure.

4.1. Expectation Vision: Linking Diverse Aesthetic Needs with Complex Elements

Expectation horizon is "the thinking orientation or preexisting structure formed by the reader's literary reading experience when reading a work" (H.R. Yoss & R.C. Holab, 1987). Readers will be affected by their own aesthetic experience and habits when browsing texts. The original intention of the Douyin special effect is to better meet the needs of the audience for self-presentation and self-judgment by catering to the public's aesthetic standards, and beauty is currently not the core aesthetic appeal of the audience. Therefore, the basic beauty function has been retained in the Douyin special effects, and even constantly improved, and the user's core appeal has been excavated from "beautiful" to "naturally beautiful", so special effects like the original camera to weaken the makeup are introduced. In addition, the text may evoke the reader's "foresight" or "pre-existing structure" through a certain symbol, allowing the reader to enter a specific emotional setting and have expectations for the ending (Cao Ru & Guo Xiaoxu, 2018). By adding decorative symbols such as cat ears, the Douyin special effect enables the audience to link themselves with the "foreseeing" characteristics such as the character and advantages that some animals refer to. With the special effect signifier as an intermediary, it indirectly evokes the audience's aesthetic experience of the referent. For example, symbols related to cats can make people think of sexy, playful and other qualities, and symbols related to rabbits are more cute. Through multiple decorative symbols, the original cognitive structure of the audience is linked, so as to implicitly process the behavior of the audience to beautify themselves.

In addition, Iser, the founder of the horizon of expectation, put forward the point of view of "implicit reader". In his view, there is always an implicit reader in the process of literary creation. The readers engage in narration and dialogue to complete their own creative process (Wang Huiqing, 2021). In order to better stand out among the mas-
sive special effects of Douyin, popular special effects need to tap more "implicit readers", that is, to meet potential aesthetic needs, so the elements and forms of expression are constantly complicated. In this process, the audience's expectation horizon and special effects producers interact with each other. The influence of the former has been described above, while the latter explores, exaggerates and other innovations based on the audience's aesthetic experience and spreads them, and the resulting symbolic violence will gain another batch of potential audiences. In order to achieve this goal, Douyin's special effects will refer to the time-sensitive popular elements of the platform, such as bgm and dance moves, as well as game interactive elements, during the innovation process.

4.2. Summoning structure: stimulating audiences to beautify associations with fuzzy content

Uncertainty and voids in literary texts are what drives readers to discover the meaning of the work itself (Zhu Liyuan, 1989). Douyin's special effects use the occlusion development of various elements, which is to fully stimulate the specific interpretation of the audience's calling structure. From the initial small pattern embellishment to the recent explosion of mask special effects covering the whole face, the reason for the continuous enhancement of cover can be attributed to the associative effect of visual perception on beauty pointed out by Gestalt psychology. Gestalt psychology points out that when the incomplete form is presented in front of the eyes, it will cause a strong pursuit of completeness and symmetry, harmony and simplicity in the field of vision, or arouse a rush to supplement or restore it to its proper state of completeness impulse, thereby greatly increasing the level of perceptual excitement (Jiang Gengyu, 2002). The larger the coverage area of the face, on the one hand, can further meet the user's "ugly cover" needs, on the other hand, it can increase the uncertainty of the special effect video text. The exposed narrow area expands the space for the audience to concretize and refine the picture. Users can freely imagine when viewing others, and at the same time, they are further "beautified" during the viewing process.

In summary, the development and changes of Douyin’s special effects are almost entirely based on the audience’s aesthetic psychology. However, there are many factors that affect the audience's aesthetic psychology, such as the formation of the audience's expectation horizon, which is subject to the level of education to a considerable extent, showing various expectations of different social and cultural psychology and aesthetic psychology (Lu Meng, 2000). Douyin's huge user volume is the result of its market sinking. Therefore, the aesthetic psychology of most Douyin users is difficult to go to the bright spring and snow, and most of them tend to be homogenized in the popular and fixed special effects style.

5. Reflection

5.1. Defects of special effects videos

5.1.1. Video effects text tends to be homogeneous

Catering to the needs of audiences for fragmented reading, short video apps are rapidly occupying the market. Reproducible short video with special effects, its entertainment caters to the taste of the audience. Watching special effects short videos is a kind of entertainment for the audience, and they need the pleasure of body senses. Douyin is a very sinking platform, and its users' aesthetics are not advanced. At the same time, the abandonment cost of Douyin users is low, and they only need to swipe through the content they don’t like. In order to capture the attention of users, creators discover what the audience likes and produce what they want. Under such logic, short videos with special effects on Douyin often appear in the form of excessively beautified portraits to compete for user attention. However, its content is relatively less concentrated, and the development of scattered network virtual special effects gradually makes its depth meaning disappear, bringing more visual pleasure to people. The visual satisfaction effect has become the main source of value and meaning of special effects symbols. Creators become slaves of attention and capital, and the output content does not consider depth and value, but jumps between low energy and homogeneity only to satisfy the user's visual pleasure.

5.1.2. It is difficult to improve the audience's aesthetic taste

From the perspective of acceptance aesthetics, the creation of Douyin special effects attaches great importance to the acceptance and participation of users, and examines the creation and acceptance of works from the interaction between producers and receivers. Reception aesthetics believes that readers always look at works from their own "expectation horizon", and only when the expectation horizon is integrated with the literary text can they be understood and accepted. And its active function can indirectly affect the reproduction of literary works. The reader will ask a series of questions and requests during the reading process, and the author must respond and answer
when recreating. In this sense, the expectation horizon actually emphasizes a kind of response and satisfaction. Applying this principle to short videos with special effects on Douyin means that the creators continue to meet the demands of users and constantly introduce new special effects. The products produced by creators should respond to the expectations of the audience in order to gain more attention from users. This facilitates the production of new and higher quality effects. However, with the continuation of time and the increase in the homogeneity of popular models, Douyin's special effects videos seem to be constantly innovating, but they are blindly catering to the psychology of the audience - such as the various mask special effects that have exploded during this period, just to satisfy the audience The psychology of escape from one's own imperfection. When the audience interprets the text of such special effects videos, it is often difficult to mobilize their own aesthetic and perceptual experience. The overall aesthetic state has no value. This also reflects the drawbacks of thinking about the creation of Douyin special effects texts from the perspective of acceptance aesthetics - blindly catering to the audience's aesthetic expectations has resulted in the emergence of a large number of homogeneous content, which is difficult to improve the audience's aesthetic taste.

5.2. Reflections on special effects videos

Users have great demand for new special effects for short videos, but at the same time, there are also many creators. Excessive production leads to fatigue and homogenization of creativity. There is such a phenomenon on Douyin. The user swiped hundreds of videos, but the BGM he heard was limited, and the special effects he saw were limited. Short videos with special effects have been around since the beginning, and they are indeed for entertainment. But when creators produce large-scale homogeneous content in order to compete for attention, we should also reflect on whether Douyin special effects videos bring valuable thinking to the audience. Douyin’s short videos are generally only 15 seconds long. After chasing 15 seconds of short-lived stimulation, and after watching 15 seconds of repeated videos, short videos with special effects did not improve the user’s aesthetic taste. In a platform like Douyin short video, which is extremely competitive for users' attention, creators will inevitably mass-produce homogeneous content in order to cater to the audience's aesthetic orientation. Under the trend of increasing competition for the attention of the audience, it is worth pondering how Douyin special effects creators and filmers participating in Douyin special effects videos can balance catering to the audience's preferences and convey aesthetically valuable Douyin special effects products to the audience.

References


