

Wheel manipulation of the words of the hosts of web-based cultural talk shows

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Abstract: *Wheel manipulation in talk shows includes wheel transformation and wheel control, with transformation aspects covering wheel acquisition, wheel retention and wheel abandonment. Talking Wheel Control covers correcting the phenomenon of speakers going off-topic, dropping talking wheels, interrupting, etc. In the past, the host of the programme was mostly guided by the guest in the process of conversation wheel transition, but now with the rapid development of network program, "interaction" has become the core of online audiovisual. The reason why online talk shows have taken their place among them is inextricably linked to the manipulation of the wheel of words by the hosts of the program. Wheel manipulation is not only a test of the host's personalized expression, but also plays an inextricable role in the program's communication effect. This paper takes network interview program as the object of study, and explores the host's wheel manipulation and its use strategies in the new context of network interview program, in an attempt to bring suggestions and reflections on the business enhancement of network interview hosts.*

Keywords: *talk show hosts; turn-taking mechanism; turn manipulation strategy*

1. Introduction

As one of the mainstays of national television programmes, talk shows have developed rapidly in China in the decade since 1993. The reason for this is that the lack of communication between people has become a common social problem in modern society. People looking for relief will put more emotions on TV programmes, and talk shows are more accurate to the audience's psychology, providing a platform for contemporary people to exchange information and emotional support. Therefore, it has a social function and significance that cannot be ignored. However, there are also some problems and confusions, such as the lack of breadth and depth of topics in talk shows, and the low level of cooperation between guests and hosts. This requires the host to have a strong control of the conversation wheel, guiding the guest to open up and output content that is more conducive to the recording of the programme. The turntable is the structural unit of people's daily dialogue, in which individuals take turns speaking according to a certain pattern, maintaining the continuity and interactivity of the conversation. This article discusses how the host can strengthen the overall control of the programme through turn-taking, turn-claiming and turn-abandoning, as well as how the host can adjust his/her thinking to strengthen his/her branding.

2. Basic elements of talk wheel control in cultural talk shows

The achievement of the scholars of talk wheel analysis is the discovery of the "talk wheel", and the mechanism of turn-taking and "neighbouring pairs". They believe that in daily life, people always take turns to speak, so as to ensure the smooth flow of discourse activities and communication^[3]The Birmingham school of conversation analysis, Sinclair among others, developed a model of discourse description. "Interaction" became the largest unit of analysis.

In the past, interview program were divided into two types of conversation wheel transitions: one question and answer, and one question and answer. It is usually a question-and-answer system, which can be described as a reproduction of everyday dialogue in the television media. If you want to achieve the desired effect of the programme, you are bound to ask questions and discuss issues. However, this type of presentation is rather homogeneous and is only suitable for serious occasions or topics. One-question-answer is also a frequent type of conversation and a variation of the one-question-answer structure. This type of transition is generally suitable for a number of guests to be

present at the same time, to express their views, to listen to a variety of voices, this approach is more conducive to the discussion of an in-depth topic.

And in today's increasingly interactive world, the interactions between hosts and guests and viewers in program are tending more towards a three-step structure. It is the addition of a follow-up behaviour by the facilitator to a question and answer: a repetition, acknowledgement, restatement or extended comment on the other person's words. In a change from the usual more mechanical interviews, a human touch was incorporated. For example, in Elie Competition's Position, a follow-up behavioral approach to interviewing was used.

The high frequency of turn-taking and the unique and direct way in which the interviews were conducted helped to create an atmosphere in the room. This can show that the frequency of the wheel transformation can reflect the warmth of the atmosphere of the programme.^[2] For example, a program's interview guests are Ke Lan and the writer Ding Rui, in the large theater and hundreds of guests in the occasion, the host through the rapid change of the wheel of words, not only to mobilize the atmosphere of the scene, but also faster to let the guests into the state of thinking, it can be seen that the host of the professional quality of the maturity of the host has been.

3. Role change in the control of the talk wheel of Internet talk show hosts

Viewers' expectations and viewing experience of interview program have changed; in the past, they used to expect to learn about the guest's story and to think about it in a more stable conversational environment. And now on top of that, viewers value sharing and participation, and the rich interactivity between host and guest during the conversation. So the facilitator is required to act not only as an actual organiser, but also to have some self-disclosure.

3.1. Cultural communicators and information shifters

Cultural integration is a process of contact and exchange between heterogeneous cultures, a process of continuous innovation and integration. It is a necessary step in the evolution of cultural development. And in every type of cultural programme there is a theme as the central topic.

In the case of informal talks, for example, people from 15 countries interact with the moderator and the guest of honour on a particular phenomenon or just one thing, often with the moderator taking the opening turn and asking questions.

In a programme on the topic "Should we abolish the study of English?", the host, Osamu, asked the question: "If there are so many languages in the world, and they bring so much inconvenience, why don't we all speak the same language in the world?" While the guests were deep in thought, Mr Chen Ming gave a knowledge boost: "Some people have tried it! Esperanto was actually invented in Poland in 1887 by Zamenhof, who promoted it by simplifying the grammar and pronunciation and smoothing out the nuances of the European languages. But there are still very few speakers because there is no soil, and the language should be changed to have a soil, to rely on the ancestors and history."

After explaining why the lingua franca is not widely spread, he also gave an example of why it is not recommended to abolish the study of English: "Every language has boundaries, for example, when I grew up learning Chinese, if I can't describe something in Chinese, it doesn't exist in my world, and the same goes for the English language, which also has boundaries. So learning different languages is a way and means of broadening our boundaries and perceptions."

As a member of the hosting team, Chen Ming, his speech, quickly point out the core of the topic, which requires the host to have a wealth of knowledge reserves, in order to lead the content or summary sublimation in the interview process.

3.2. Debate-style interactive facilitators

As a symbolic carrier into the communication system, the presenter has to clarify his/her personal position, and in front of the audience, he/she no longer appears as an individual, but has more roles, such as an interactive coordinator. Some of China's talk show hosts to gentle and elegant as a model, try to avoid conflict, resulting in guests and audience participation is not strong, the conversation in a peace of sound, to achieve the desired results. In fact, fully exploring and presenting conflicts is a basic skill of Western TV talk shows, and the differences in opinions and diversity of expression are often the

charm of talk shows.^[1]

Traditionally, cultural talk shows have a "one-on-one" format where the same ideas are discussed. On the other hand, the current network interview programme "Transparent People" invites guests from all walks of life, such as popular figures and ordinary people. Unlike some celebrity interviews, Kang Sida, a debater by training, will clash with the guests when faced with different points of view. For example, during the interview with the animal trainer, the host and the guest of honour had a discussion about whether the circus protects the animals, and it stirred up the host's emotions. In order to better guide the guest to export his/her own viewpoints, the moderator will also use the method of conflicting viewpoints in the interview process. The moderator will speak about opposing viewpoints to create a talking point. This is a powerful way of communicating that not only keeps the guest focused but also attracts the attention of the audience. For this type of interview programme hosts will bring into their own emotions, have a stronger point of view and thinking, but how to grasp the scale of the relationship is a problem we should think about.

Debate-style hosting is increasingly appearing in talk shows, where hosts and guests collide to form different expressions of the same topic, which is a pure expression of re-examining people's different cultural backgrounds from the perspective of a bystander. It is easy to arouse public discussion and elevate the programme to its full relevance.

3.3. Personalized problem solvers

The first reference to linguistic force was made by Frege in his theory of meaning, in which he argued that a certain behavioural designation or characteristic of a discourse expression is regarded as the "force" produced by the discourse.^[4] As the leader of the interview programme, it is usually shown as the function of "threading the needle", which requires the host to have rich linguistic characteristics, neither too much tension, nor insufficient ability to manage.

The use of positive language is a basic quality of the host in hosting a programme, in "Informal Talks" when the guests talk about some sensitive words, as the chairman of the Dazo will take positive language "statement of stance + topic advancement" to subtly resolve the guests may cause the scene of discomfort and heart resistance. When newcomer Yoyo joins the hosting team, he introduces Yoyo's identity as a host and his recent participation in a hosting competition in an engaging and informative way. Focusing on the guest helps to increase the impact of the show, promote the rapid integration of newcomers, and the guests' desire to talk.

In different contexts, the importance of language power should be judged according to different contexts, and different linguistic means should be adopted according to different interviewees, based on which the effect achieved will be the best. For the guest's visit, it is important to actively do background research before the program and browse a lot of topics and information related to the guest, so that knowing the guest's background in advance can greatly increase the use of language and the conversation can be further in- so that the program runs smoothly.

4. Strategies of Discourse Transformation for Hosts of Network Culture Interview Program

4.1. Relational maintenance in interpersonal communication through "wheel manipulation".

All the limitations of oral expression in the normal situation will become obstacles to the interpersonal communication of TV programme hosts. Therefore, it is necessary for the host not only to take into account the control of the wheel of speech, but also to emphasize the fluency, versatility and richness of the host's oral expression.

At the beginning of interview program, it is usually the host who starts to make a statement, such as the introduction of guests from various countries at the beginning of the programme, which indicates the welcome to the guests and indirectly declares the host's dominant power. Next, in the ice-breaker session, the moderator will also ask new questions. Alternatively, the moderator may ask questions or continue the discussion through the guest speaker's narrative. Throughout the interactive process, the moderator uses the start of the conversation as a means of controlling the transitions between rounds, while having a dominant role in the pace and depth of the interviews, although occasionally, in the context of interpersonal relationships, the guest may try to dominate the conversation when asked questions that he or she does not want to answer directly. This requires the host to be very sensitive and to anticipate the mood of the guest or what he/she is going to say next, in order to stability the

dominance of the conversation.

In a conversation, the moderator can dominate and manipulate. For example, a typical sentence pattern "discourse marker + imperative" "Well" is a typical discourse marker in this pattern. The reason why the host has the role of controlling the entire conversation is because when the overall show is coming to an end, but the guests still have something to say, the host will end the conversation with a classic phrase. A host who is good at using the word "okay" will end the conversation with a classic line.

For example, in the programme "Dialogue", the host's closing words: "Well, I think this dialogue is a spring gathering, when the society is paying more and more attention to the private economy, we also see that the private economy is also paying more and more attention to this society. Then we also look forward to more and more people in the private sector to find their home, today's programme will end here, we will return to the next programme."

Secondly, it is important to simulate private time with people in the program. It gives the audience a sense of empathy, a real human contact rather than a cold media. This identity of the presenter is relatable and approachable, someone who is the same as the general public. So there must be warmth in the language in order to make the program more humane and thus generate more emotion. This is why the language must be warm, in order to make the programme more humane, thus generating more emotional resonance and achieving a better communication effect. For example, when Bai Yansong talked about the doctor-patient relationship in a program, he did not say a word about commenting on the moral dimension of the incident, but mentioned an incident experienced by his father. Such stories and opinions are personal. But the emotions revealed through a story are more likely to resonate with the audience than a lecture on matter. So for a presenter to do this he or she must reach out to the audience with emotion and build intimacy. The convergence of transmission and reception is achieved on the basis of a sense of intimacy and identity.^[5]

4.2. The value-orientation of "wheel-manipulation" in mass communication

In the process of externalising the image of TV programme hosts, diversified oral expression does not mean a variety of viewpoints in expression, but rather an eclectic approach to oral expression and a comprehensive balance of attitudes in oral expression. It is crucial to determine a good personal image and angle of expression.

In interview programs, the host should have a clear personal image, and if the program has a clear core topic, the host should actively guide the guests and discuss it with them in order to achieve a better viewing effect. If the guest of honour is the main focus, the audience is more interested in listening to the guest of honour tell their own stories, then professional hosts should take the initiative to give up the wheel of speech after occupying it for a period of time, in order to achieve a better effect of mass communication. There are many ways in which the moderator can give up the turn, one being through direct selection, by naming the next speaker.

Secondly, there is the indirect self-promotion method, in which the moderator asks questions and those who have ideas about the topic consciously take over the turn. Of course, the analysis of the corpus has led to the conclusion that, in order to achieve a better mass communication effect, some moderators, when acting as a guide, will deliberately give up their turn. In "Growing Up Unexpectedly", the moderator keeps the wheel of speech at the beginning and end of the programme and in the transition section, but the rest of the time he/she gives up the wheel of speech.

In order to allow the guests to better express their ideas and win recognition and trust. At this stage of the programme, the "aesthetic utopia" has become a contemporary way to idealise society, combining the subject of more information with the values of the audience and the diversity of communication to realise the ideal society of equality. However, the host should also be a good "gatekeeper", listening to the guests' narratives and at the same time increasing his or her social credibility and aesthetics that are pleasing to the eye and stimulate people to move forward.

4.3. Strategies and methods for shaping the "language power" of the moderator

First of all, in the process of communicating with guests to make good use of the principle of co-operation, as long as the common goal can be effectively promoted, and only then there will be a wealth of topics. Secondly, to fully give the guest of honour words of affirmation, in the process of conversation wheel conversion, try to let the guest of honour feel their words are valued, and let the

guest of honour to occupy more words wheel. Finally, to ease the guest for the conversation field of tension, which requires the host in the process of interspersed with some "gags" language, reduce some of the plain narrative, to ease the atmosphere on the field. Lastly, the hosts should seek common ground with their guests and express their views in a roundabout way to make the programme work in a unique way.

And in the essence of talk-round control, it reflects the discourse status structure of the host and the guest in the programme. The discourse structure of the host is different in different program, and it also presents different effects to the audience. For example, in the online version of LUXUN YAOYOU, the hierarchy and distance of the three participants are more obvious. The presenter's discourse is more central and serves as a link between the programme and the audience. If the moderator can mobilise the atmosphere of the scene and motivate the audience and guests to participate in the discussion, then the discourse position at this moment is relatively flat, and can also increase the richness of the programme, listening to different voices.

Talk show hosts should strengthen their control over the programme as a whole through turn-taking control. Domestic programme hosts, including Lu Yu, often use repetition or expressions of empathy to shift the turn-taking wheel, and although this approach makes for a more intimate relationship, it also results in an over-reliance on the guest's output. A slight lack of control can also result in an over-emphasis on the guest, and the interview can lack power if the interviewer is experienced or if the guest actively avoids the topic of interest at hand. In this regard, our country can learn from European and American talk shows, "hard" interviews to increase the control of the main body of the programme, to avoid some ineffective communication or forced communication.

5. Conclusions

Of course, in addition to clarifying the lines and objectives of development, there are also all the problems that we should consider. The first is the business competence of practitioners; the second is the professionalism of media organizations; and the last is the homogenization of programs. Although the above problems and deficiencies are not very comprehensive, they are gradually recognized and solved, and are eagerly awaited for further research on media images. The subject and object can only be complementary to each other in order to empower and enrich each other. To make the programme more widely disseminated, it can be done through the speed of the moderator's turn of the wheel, personification of the terrier, and switching from a listening style of moderation to a debating and exploring style. These are the findings and innovations of this paper on the research problems of interview programme hosts, and we look forward to more research literature in this field to help the development of interview programme hosts.

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