

# Discourse Strategies of TV Program Hosts under the Three-Dimensional Analysis Model

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**Abstract:** *The four self-confidence strategies are steadily advancing in the new era. Under the premise of road self-confidence, theoretical self-confidence and institutional self-confidence, cultural self-confidence has become more and more an important responsibility and mission of media people in the new era. In recent years, China's radio and television broadcasting has blossomed into a new splendor in the direction of cultural shaping and dissemination. Television programs are coming out of the woodwork, and how to create a masterpiece and how to become a brand is still a question we still need to explore. This paper relies on Norman Fairclough's discourse analysis theory to analyze the discourse expression of the hosts of cultural programs from three dimensions: text, discourse practice, and social practice, and how to improve the hosts' discourse expression strategies from the three dimensions. In order to enhance the important role of hosts in cultural programs and program branding.*

**Keywords:** *Fairclough's three-dimensional analysis model; Moderator; Discourse analysis*

## 1. Introduction

The current academic research on TV program hosts involves multiple aspects and dimensions, and there are countless analyses of discourse. From outwardly exported discourse patterns to inwardly constructed discourse systems, most researchers and scholars only explain the current state of the problem and how to construct discourse strategies. And this paper relies on Norman Fairclough's three-dimensional discourse analysis theory, starting from the level of discourse analysis of the host, showing that the discourse can be analyzed from three levels: text, discourse practice, and social. It provides a path for TV program hosts to improve their discourse strategies and optimize their expressions, and also provides a new theoretical vision for the discourse analysis of hosts.

## 2. Overview of Fairclough's three-dimensional analytical model

Norman Fairclough, a representative of the school of critical discourse analysis, came to a new interpretation of the analysis of discourse from a linguistic perspective. He argues that discourse has socially constructed properties, and he first used the concept of "critical discourse analysis" in his book *Language and Power* in 1989. Critical discourse analysis mainly adopts linguistic research methods to analyze and argue about discourse and dialogue as a form of social practice from the perspectives of discourse analysis, conversation analysis, linguistic composition of the text, and discursive structure, while language constructs social processes and social structures. The ideology and power relations implicit behind the discourse are presented through the presentation of the text, the dissemination of the discourse, and the cognitive understanding and reception. In the view of the school of critical discourse analysis, "discourse" and "power" are inextricably linked, and "criticism" and "power" are two important concepts in the theoretical system of critical discourse analysis. "Power" are two important concepts in the theoretical system of critical discourse analysis. "Criticism is not only on the surface of words, but also a social practice that changes reality."<sup>[1]</sup> Therefore, Fairclough proposed a theoretical paradigm for critical discourse analysis by combining the relevant theories of sociology and systemic functional linguistics and internalizing the relationship between the two.

Scholar Zhang Hongwei, in the cultural differences between Chinese and American "talent shows" from the perspective of critical discourse analysis, said: "In social communication, whoever holds the discourse on both sides of the communication has the power to control and restrain the other side in disguise. In the society behind the discourse, there exists a certain social order, and they are placed and

listed together to form an invisible power, and to make the "power of discourse" work in social construction.<sup>[1]</sup> From the point of view of textual criticism itself, any critical analysis of discourse is three-dimensional, i.e., text, discourse practice and social level. The text is the premise and foundation of discourse practice, and it is the externalized presentation of the communicator's subject. Discourse practices reveal the relationship from text to discourse, from communicator to communicated, the process of generation, dissemination and reception. Social practice, on the other hand, is more concerned with the effects of discourse and the sense of power once it has been disseminated. The reason is that in the process of language communication, the transmission of words brings more ideology or power to the people being communicated. It is more like the appearance of a symbolic metaphor, and through certain social construction and dissemination, the "invisible power" is gradually penetrated and acted in concrete events and interpersonal relationships.

Through these three dimensions, Fairclough establishes a comprehensive critical discourse analysis model to give a theoretical paradigm for studying various social issues. And the discourse study of TV program hosts in this paper is also based on Fairclough's three-dimensional discourse analysis model.

### **3. The present situation of discourse expression of television program hosts**

It is true that all kinds of TV programs fill the screen in large numbers in today's media environment, but novel themes and quality content are rare. The host also does not have certain innovations in the expression and logical elaboration of the content, resulting in the host's expression is detached from the field of conversation with the audience, and the content is detached from the emotional field of program dissemination; At the same time a large number of texts are pandered to, and the commercial logic of media advertising erodes the field of production, leaving the quality attributes of the source water to be corrupted by stale rust. This adds to the already scarce supply of quality TV programs. In the era of deep integration of media, the requirements for the diversity and innovation of the host's discourse expression have become even more stringent. The standardization, rationality and relevance of discourse expression need to be further explored.

#### **3.1. One board: solidifying the tone**

With the continuous progress of the times, the production technology of the radio and television industry continues to innovate, many television programs in the use of new technologies to explore their own cultural values and artistic characteristics at the same time, some of the hosts in their own discourse on the expression of the sample is slightly inferior. Rigid, clichéd, traditional expression is obviously not directly proportional to today's audience demand for diversified television programs.

In recent years, with the creative transformation of Chinese outstanding traditional culture, innovative development needs, in the domestic output of many high-quality cultural programs. For example, "National Treasure", "Everlasting Classics", "The Chinese Poetry Competition", "Readers", etc., some of them are historical narrators, some of them are classic singers, and some of them are interview experts who share the lives of others ..... Diverse program formats have injected strong new momentum into cultural programs. However, as the hosts who control the programs, their language expression, role function, and discourse construction are a little less impressive. Although the cultural text of the program is not altered, the form of its packaging can be applied innovatively. The presenter lacks creativity in the expression of cultural content, and by copying, reproducing and not rewriting the form, the external text of the cultural connotation is treated in a uniform manner, resulting in a similarity of expression or a convergence of the presentation effect. This is bound to do harm to the program itself, and even more so, it puts a discount label on the glittering cultural essence.

In traditional broadcast hosting, hosts often express themselves in a generous and philosophical way, and it is this kind of "down-to-earth" that makes the audience unable to resonate with these statements,<sup>[2]</sup> fails in bringing the audience's emotions to the program, and fails to achieve the "transformation" in expression skills. Admittedly, the moderator's discourse requires normality and solemnity, but it also needs to be contemporary. Therefore, the two should be combined organically in order to express a discourse style more in line with the requirements of the times. At the same time, it is also necessary to constantly combine with the development of the times to improve the language skills, innovative expression and optimization of content.

### **3.2. *Mudslinging: a lack of gems***

The rapid development of the media field has brought about the transformation of television programs, and an excellent television program must conform to the deep-seated cultural beliefs of the people in addition to having a popular theme. Nowadays, there are numerous cultural programs, cultural programs are different from other programs, the main idea is to promote the excellent traditional Chinese culture, so that the audience in the program not only can learn about the humanities, geography, history but also to enhance the identity of the group and emotional coexistence. However, nowadays, the use of cultural industry projects in radio and television is more and more, and the competition is also more and more intense, resulting in the problem of homogenization and homogenization of programs and works related to culture, which will directly or indirectly lead to a decrease in the sensitivity and cognition of people to the cultural symbols of similar programs.<sup>[3]</sup> While similar cultural programs are being launched, which is certainly good for promoting culture, there is also aesthetic fatigue.

In Adorno's view, most of the cultural products produced by a similarly commoditized cultural industry end up being relegated to convergent cultural garbage. Like today's various variety shows "Take me out", "Sisters over Flowers", "Go fighting!" and so on can be said to be dazzling, but how many fine programs have emerged? Although, the variety becomes more, the form is diverse, the content is fancy, but the core is still largely the same towards entertainment to the death. As a spin-off program of the national news "CCTV News", the reason why "Anchors talk about syndication" is widely loved by the audience is that it adopts the topic of "livelihood issues" which is close to people's lives.<sup>[4]</sup> The living of the text allows the dignified and calm CCTV news anchors to speak in one or two-minute short videos, and their down-to-earth and affable expression contrasts sharply with their previous slightly serious image. While bringing the audience closer, it has driven a series of presenters in the field of radio and television industry to follow suit, leaving a deep impression on the audience. In 2021, Henan TV took the initiative to break the original way of expression, and launched the "Wonderful Tour" series of works empowered by science and technology to traditional culture. From "Tang Palace Night Banquet" to "Luoshen Water Fugue" all aim to use digital technology to "modern interpretation" of traditional culture, transforming static into movement and anthropomorphizing symbols.<sup>[3]</sup> The story is told to the audience in the tone of the main character. In this process, Henan TV did not use the traditional narrative of the original host as the narrator, but instead digital technology acted as the role of the speaker. At the same time, the artistic reorganization of content breaks down narrative barriers and creates a novel aesthetic field. While strengthening the connection with the audience, it also provides a new vision for the dissemination of traditional culture.

Therefore, how to return to the high-quality goods, how to create high-quality goods, which requires us to find the symptoms from the source, hit the pain point, reform and innovation. At the same time, media organizations should integrate high-quality resources and cater to the demand to create high-quality works that meet the public's aesthetic preferences; The host's expression of words should also be in line with the trend of the times, to maintain the norms should be both "transformation", to create a distinctive personal characteristics of the language features and hosting style, in order to improve the program's appeal and dissemination, and better able to create high-quality goods.

### **3.3. *Infrequently: Excessive Carnival***

The theory of carnivalization, established in the 1960s by the Russian literary theorist and philosopher Mikhail Bakhtin, is an important literary theory, and the original meaning of "carnival" is derived from the carnival of folk cultural activities. In the festival people are free from the prejudice of status, class and wealth, and share the fruits of culture in an equal exchange and dialog. Therefore, in Bakhtin's view carnival is equal, but nowadays some media blindly chase economic benefits and forget the initial intention and communication originally. Gradually deviate from its content, they attract the attention of the audience in a curious way, exaggerate deconstruct, adapt and over-edit without authorization. Although, to a certain extent, the program effects and traffic revenue were achieved, its own cultural value died with it.

In recent years, with the continuous rise of the live broadcast economy, it has enriched media communication channels and provided more choices for the development of new consumer economy. The live broadcast of the network anchor for the pursuit of profit constantly repeat a variety of words, and even vulgar claptrap behavior. Platform "rules of the game" guidance and hostage is obviously an

important factor. The platform not only provides a "performance" place for the anchor, but also establishes the value orientation of "eye-catching first, above the flow" through the algorithmic recommendation and profit model. Therefore, under the constraints of the rules, the modulus, curious and vulgar ways become more and more rampant, which will inevitably lead to the lower aesthetic orientation of the audience. Anchors not only can't bring a sense of freshness to the audience, but also consume patience and bring audio-visual fatigue, which ultimately leads to low user stickiness and dismal popularity of the live broadcasting room.<sup>[5]</sup>

On the other hand, in 2022, the anchor of the "Oriental Selection" live broadcasting room won the favor of consumers with his unique way of expression and refreshing discourse strategy, bringing new thoughts to live commerce by creating a distinctive personal and narrative style. As he sells rice, an agricultural product, anchor Dong Yuhui says in rapid succession, "I haven't taken you to see the snow-capped Changbai Mountain, I haven't taken you to feel the breeze blowing through the fields in October, I haven't taken you to see the ears of grain that bend down heavily as if they were wise... But I can let you taste such rice." It may seem like a few poetic lines one after the other, but it also evokes the audience's imagination of the scene when the crops are growing. At the same time he added: "The reason why these words touch you is because you yourself love beauty and that's why I know you are precious..." Everywhere he is attentive, every moment he is empathizing. Dong Yuhui through the use of stories to combine the "selling point" of commodity sales, not only to highlight the value of the product itself, but also to bring additional cultural symbols to the consumer connotation.

#### 4. The path of discourse enhancement for television program hosts

Host as the soul and core of the TV program, the content of the string and the overall effect of the presentation are inseparable from the role of the host. Discourse analysis of the presenter should also begin with language. Based on Fairclough's three-dimensional discourse analysis theory, the host's discourse expression strategy is analyzed from the fundamental level of discourse communication.

##### 4.1. Text: *emphasis on content*

The first level mentioned by Fairclough in his three-dimensional model of discourse analysis is the "text", which, according to him, is a description of the content of the linguistic analysis of the language itself. Also, his analysis of discourse draws on Systemic Functional Linguistics, focusing on linguistic features such as perpetrator, categorization, time, tense, mood, and so on. This is more similar to the analysis of the textual content of a manuscript that a host has to narrate in his or her work. Every discourse composition cannot be separated from the existence of text, which is also the important foundation for the construction of the discourse system and the original image for the critical analysis of the discourse. Contemporary media organizations, production teams and presenters have an inextricable relationship with texts in the production of programs. The production teams must not only meet the needs and expectations of the public when selecting texts, but also ensure that the texts contain high-quality information. At the same time, the presenter has to prepare a broader and narrower version of the text selected by the editorial director, in line with the theme of the content. In the dissemination phase of the text, the presenter then creates an expression that is relevant to the current situation.

For example, in "National Treasure" about "Sleeping Tiger Earth Qin Tomb Bamboo Slips", a national treasure of the Hubei Museum which is quite characteristic of the state of Chu, the guardian of the national treasure, **Benny Sa**, tells the story of the previous life of the Qin slips by playing the role of the main character "Xi". As a law graduate of Peking University, Benny Sa, when he was in school, he had already learnt about the significance of "The Bamboo Slips" on the "History of the Chinese Legal System" for the Chinese law. Therefore, as the guardian of the national treasure, he was able to actively mobilise his own knowledge reserves and professionalism to deeply interpret the cultural symbols of the text of the national treasure, and used scenarios to play the role of popularising the laws of the Qin Dynasty, which quickly captured the attention of the public. It also combines audio-visual dissemination to allow the text to break through its own temporal and spatial boundaries, allowing the audience to learn about the story behind the Qin law and its far-reaching impact on the history of China's legal system.

So for the presenters, good text analysis skills have a good effect on the understanding of the script, the use of emotions and the output of cultural symbols. While the programme is in progress, the content that needs to be improvised can also be imagined and generated instantly from the content of the

previous text. The mastery of the text improves the feeling for the words, culminating in a juxtaposition of sound and emotion, which is expressed in the form of sound to aid one's expression.

#### **4.2. Discourse practices: chain progression**

Fairclough proposes discursive practice at the second level, which is the process of production, dissemination and reception of interpretive discourse. For example, how the producer of a text uses existing discourses and genres to create a text; how the receiver of a text uses existing discourses and knowledge to digest and interpret the text, it relates to the production and understanding of the text. So, at the level of discourse practice there are three more levels of generation, dissemination, and reception. From this perspective, it is required that the facilitator must understand the original text before undertaking the process of internalising it into a system of self-cognition. Based on one's own understanding, the discourse is further disseminated to the audience, ultimately creating a cognitive consensus.

In the dissemination stage, the host is required to deliver the message to the audience in a way that can be played, told, narrated, and talked about in a participatory manner. At the stage of reception, it is necessary to take into account the "calling structure" of the discursive text itself. The so-called "calling structure" refers to: "all these gaps, vacancies, and negatives in the literary text ..... form the negative structure of the literary text, which becomes the basic driving force to stimulate and induce readers to make creative fillings and imaginative connections, and this is the "calling structure" of the literary text".<sup>[6]</sup> Discourse texts are characterised by the same "calling structure" as literary texts. When the host delivers the discourse to the audience with their own emotional constructs, the audience will likewise actively construct and interpret according to the uncredited text in the discourse, which is an important basis for completing the discourse chain progression. For example, in China's national video profile "Pillars of China", the programme's host, Wang Ning, in an interview with Ye Shuhua, a 95-year-old academician of the Chinese Academy of Sciences and China's first female director of an astronomical observatory, asked, "What kind of qualities do you think a woman possesses that will earn her respect?" She said, "Women should be independent, have ideas and goals, even if you sweep the floor, you can do the best. Academicians and canteen dishwashers, we can be completely equal, because people do things you may not do ....." Through Wang Ning's deep discussion with Ye, people understand that "the way to gain respect is to try to respect, and the way to gain inner peace is to explore relentlessly."

#### **4.3. Social practice: core competences**

At the third level, which is the socio-practical level of discourse. Social practices add to the analysis of the social dimension, locating the discourse in relations of ideology and power. At this level the greater focus is on the ideology and sense of power implicit behind the discourse, often embodied more in the originator and acting on the receiver. In cultural programs, according to the content of the program, the host promotes the excellent Chinese traditional culture, brings more high-quality cultural achievements to the audience, and presents more distinct cultural protection for us.

### **5. Conclusions**

As the media environment continues to evolve, the words of the hosts do not only represent themselves, but also represent the voice and stance of China. Starting from their own discourse, facilitators should work with a strong grasp of the three dimensions of analytical methodology, not only with a mastery of text reception, but also with proficiency in communication skills, and with a longitudinal vision. For a new era, how to tell China's story properly and spread China's voice is the answer sheet that every media person has to complete. It is the primary responsibility and mission of TV programme hosts to build an international communication discourse system externally and to promote national and cultural confidence internally.

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