

A Study of New Paths for Character Interview Programmes Based on Peirce's Symbolic Ternary Model

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Abstract: *Based on Peirce's symbolic triad model, the study of the new path of character interview programmes demonstrates an innovative research perspective. This study organically combines the symbolic object, symbolic reproducer and symbolic interpretation to explore the symbolic phenomenon of character interview programmes in the communication process. Through an in-depth analysis of the symbolic construction, meaning conveyance and audience acceptance process of interview programmes, the study reveals the new development trend of character interview programmes in the integrated media environment. It is found that through the well-designed symbolic system, the talk shows not only can make the programme theme more focused, but also successfully attract the audience's attention and convey the deeper cultural significance. Meanwhile, in the process of innovation, talk shows not only focus on the intuitive meaning of symbols, but also pay more attention to the dynamic and ultimate meaning of symbols, thus achieving deep interaction and emotional resonance with the audience. This study provides new theoretical support and practical guidance for the innovation and development of character interview programmes, and helps to promote interview programmes to take on new vitality and vigour in the era of integrated media.*

Keywords: *symbolic ternary model; character interviews; soft communication; symbolic communication*

1. Introduction

In the era of media pluralism, how to inject new vitality into character interview programmes so that they can find their own existence value. This paper will start from Peirce's semiotic ternary model to provide a new perspective for the planning of interview programmes.

Peirce's semiotic ternary model, as one of the cornerstones of semiotics, reveals to us the close relationship between the sign, the object and the interpreter. In this model, the sign is not only a mark representing the object, but also a bridge connecting the interpreter and the object. Putting it in the context of interview programmes, it can be found that elements such as guests, hosts and scenes can be regarded as a kind of symbols. These symbols not only represent the identity, character, experience and other characteristics of the guests, but also carry the theme, values and emotional tendency of the programme. Secondly, viewers, as interpreters, will interpret the symbols according to their own experiences, emotions and values when interpreting the talk show. Therefore, we should also take the audience's needs and expectations into full consideration, and design interview content that can trigger resonance and touch the heart. Finally, the interview programme as a whole should become an organic symbolic system. In this system, all links and elements are interrelated and echo each other to build a colourful and fascinating interview world.

Due to the limited exploration time, the production process and communication paradigm of interview programmes are still to be improved, so this paper focuses on some of the problems in traditional interview programmes other than non-news interviews, and helps to innovate and improve the planning of interview programmes with the new perspective of the symbolic ternary model.

2. The Dilemma of Traditional Personality Interview Programmes

McLuhan once said that the media and the message, in the era of self-media, the audience's reading habits and media choices have changed, the traditional character interview programmes in the era of change encountered a number of transformation dilemmas, which will be discussed in the following.

2.1. On-stage dialogue in a single scene

Traditional talk shows often place the host and guests in a professional, fixed single scene for filming, so as to enhance the focus on the content of the interview, from the theory of the symbolic ternary model, when the interviewee is faced with a number of unobtrusive, real-time recording of the video camera, as well as stage lights, audience applause, microphones, suits, and other statute of symbols, the 'unfamiliar' image of the foreground will be activated in a single scene and a diversity of high-pressure symbols, resulting in a reduction and discourse does not match the content of the true feelings of the uncomfortable. When the interviewees face multiple unhidden cameras, real-time recordings, stage lights, audience applause, microphones, suits and other standardised symbols, the 'unfamiliar' foreground image will be activated in the high-pressure symbols in a single scene and diversified, leading to the interviewees' discomfort with their "new roles", which reduces the authenticity of the content that does not match the language, and undermines the exchange of ideas and collision of viewpoints in the interview programme. As for the audience, when some interviewees who are not used to the camera language build up a 'high' foreground image of themselves due to the pressure of symbolic interpretation, they will also expand the distance between themselves and the audience, which will lead to the loss of some of the audience of the programme.

In the interview programme 'Lu Yu has an appointment', Miss Lu Yu interviewed three children from mountainous areas, and when they were faced with the high-pressure symbols in the scene, it was obvious that their desire to express themselves was weakened, and no matter how Miss Lu Yu guided them, the three children's expression was only in a few words. Imagine, if the interview scene is placed in the campus, and filmed in a documentary style, thus weakening the high-pressure symbolic attributes of the camera itself, the children will show a more realistic and vivid image and roles.

2.2. Hosting discourse under a single personality

In traditional character interview programmes, the host, in order to ensure the subjectivity of the guests of the programme and the objectivity of the questions, often defines the self-role as the audience's sounding board, the guide of the topic, etc., thus forming a single discourse system that is intellectual, objective and impartial. From the point of view of the symbolic ternary model, the host's discourse under a single personality closes the emotional channel in the dialogue, diminishes the host's personified symbols, somatic symbols, etc.^[1], which is not conducive to the audience's rapid grasping of information about the host's personality labels, leading to a reduction in the audience's desire to watch and the section's ground viewing point. From the point of view of the communication power of the programme, a single personalized host cannot expand the influence of the programme, and can only rely on the influence of the interview guests to leverage the momentum, which leads to the lack of influence of its programme, and it is difficult to develop and maintain in the long term.

In the interview show 'Just Positive', the host Li Zhigang and Ma Dong's simple dialogue can be felt in the past traditional interviews rather than talk about the gradual decline of dialogue, whether open-ended questions or closed questions, can not be activated by the backstage image of the interviewee's flow and expression, because the true expression of emotions need to have a back-and-forth exchanges, rather than one-sided questions and answers.

2.3. Slow pace in a single source of information

In the traditional media era, the format of character interview programmes is characterised by a slow pace, and due to the singularity of the audience's media choices and their imagination of the halo characters, such programmes still have a large number of viewers in the traditional media era. In the fast-paced era, the audience's media choices are diversified and their reading habits are fragmented, so it is difficult for interview programmes with the attribute of 'slow' and a single source of information to stand out in an era of diversified creations such as UGC, PUGC and OGC. From the point of view of the symbolic triad model, the single scene symbols and 'high' foregrounded character subject symbols in traditional interview programmes will reduce the diversified symbolic information sources, lower the information density of the interview content, and dissolve the characters' body language symbols, etc. In the case of the character interview programme "13 Invitations", the characters' body language symbols were dissolved.

In the character interview programme 'Thirteen Invitations', because of the host's obvious personality symbols and diversified scene switching, as well as the camera language of the theme of focusing on the

three, i.e., looking at the world with prejudice, allowing the audience to enter into the state of thinking under the implication of diversified symbols of information, and also allowing the audience to satisfy their own thirst for information under the diversified sources of information^[2], so for the audience, the slow tempo is acceptable, but the slow tempo under the single source of information is acceptable, but the slow tempo under the single source of information can reduce the density of information, dissolve the characters' body language symbols. But the slow pace under a single information source may not make the audience stay to watch.

3. The analysis of the symbolic ternary model and the double value

From the symbolic ternary model to study the new path of change in character interview programmes, it is necessary to integrate its theoretical perspective into all aspects of programme planning and programme hosting in order to maximise its value, and its theoretical principles and its value are discussed below.

3.1. Theoretical Analysis of the Symbolic Ternary Model

Peirce's triadic model of signification is a central theory in the field of semiotics, in which the sign acts as a bridge between the real world and the cognitive world as a mark that represents or indicates something. The object, on the other hand, is the entity to which the symbol refers, the concrete content or abstract concept represented by the symbol. Interpreters, on the other hand, are the interpreters of the relationship between symbols and objects, who decode the symbols based on their own cognitive frameworks and cultural backgrounds to give them specific meanings. Peirce's symbolic triad model emphasises the relative and subjective nature of symbolic meaning, arguing that the meaning of symbols is not fixed but varies with the interpreter^[3].

Incorporating this theoretical model into the planning of character interview programmes can help us to reorganize the relationship between the host, guest, scene and audience, and also allow us to trace a communication method that meets the audience's information acceptance habits in the direct interpretation of post-truth emotional priority, so that character interview programmes still have their own piece of heaven and earth in the era of pan-entertainment.

3.2. Soft Communication for Character Talk Show Planning

Through Peirce's symbolic ternary model, the theme is embedded in symbolic objects, and objective elements such as scene symbols, camera symbols and body symbols are used to convey the content to the audience, so that the distance between the audience and Yang Lan can be brought closer in a way of 'borrowing the stage to sing a play', thus weakening the programme's sense of didacticism and enhancing the programme's sense of authenticity and intimacy. In 'Interview with Yang Lan', Yang Lan and Ma Yansong were interviewed at their workplace, Yang Lan asked how many percent of your previous works were rejected, and Mr Ma, holding a part of a certain work in his hand, replied, 'It turns out that it is very, very high, probably up to more than ninety per cent. When this sentence was finished, he smiled helplessly and open-mindedly. The symbols from the scene of the workplace to the parts in his hand to the natural smile at the end are all highlighting Mr Ma's professionalism, optimism and cheerfulness, and the objective symbols conveyed in these scenes, objects, and emotions make the interviewed guest's character image more real and vivid.

3.3. New Strategies for Facilitator Interview Insights

For the host, it is necessary to have a high degree of journalistic sensitivity, to have a keen insight into the content of the interviewed person's expression and the working environment, so as to be able to put forward high-quality questions, but it is often difficult for us to find such high-value questions in the interview. The reason for this is that we are used to focusing our attention on the dialogue, ignoring the content conveyed under the multiple symbolic objects in the interview. And through the perspective of symbolic ternary model, it can help the host to open up new paths of interview insight, to ask relevant questions about the clothing symbols, expression symbols, and action symbols of the interviewed characters, and then to dig out the newsworthy contents. For example, when interviewing Zhao Baogang about hair dyeing in the interview programme Lu Yu You You You You, it brings out Zhao Baogang's story about his hair turning grey, which made Li Xiaoran cry in heartache. In the end, Zhao Baogang also said jokingly, in fact, I didn't tell her that I went grey in my twenties. This is to enhance the insight of the

host's interview as well as to expand more information content through the perspective of symbols.

4. Breaking with the Old and Building on the New: Two Paths to Relief under the Symbolic Triad Model

Peirce's symbolic ternary model consists of symbol reproducer, symbolic object and symbolic interpretation, for example, for apple, its symbolic reproducer is the word apple, the symbolic object is the apple itself, and the symbolic interpretation is everyone's different understanding of it, so the symbolic reproducer is determined by the symbolic interpreter's cognition of the symbolic object. At the same time, the interaction between the three constitutes the perception of things.

The first path will enhance the focus on the theme of the programme through the cognitive sequence of 'symbolic object - symbolic interpretation - symbolic representation'. The second path will help us to expand the topic and guide audience participation through the perspective of 'final interpretation - direct interpretation - dynamic interpretation' in symbolic interpretation. In the first path, the theme of the programme is the symbolic object, the programme elements are the symbolic reproduction, and the symbolic interpreter plays the function of connecting and integrating between the two. In the second path, the host, guests, and viewers are the symbolic interpretation subjects, the pursuit of final interpretation is the motive of direct symbolic interpretation, and their interview dialogue and pop-up interaction are the dynamic interpretation interactions.

In the following, we will focus on the above two paths to discuss how the theme of the programme focuses and how the topic is expanded under symbolic interpretation.

4.1. Symbolic Object - Symbolic Interpretation - Symbolic Reproduction Body: Refining Programme Elements and Focusing on Core Themes.

In the age of self-media, the mode of communication has changed from one-to-many to many-to-many, and the audience has changed from the passive receiver of a single content to the active selector of diversified contents. For the talk show, it is more necessary to change its traditional perspective of communication, and to look for its own vertical track according to the attributes of its own talk show, so as to allow the audience to stay and watch the show due to its precise matching in the crowded and noisy pan-entertainment. Then how to highlight the theme of the interview program, that is, after the theme is established, each symbol of the program is interpreted and refined, and through the establishment of the theme of the symbolic object, the post-production of the symbolic interpretation, and the communication of the information of the symbolic reproduction body, the theme of the program is made to make a deep impression on the audience.

The following is an analysis of the symbolic refinement and thematic focus of some programme elements from the perspective of the symbolic triad model through an interview+documentary programme 'Explaining the Divide'. The theme of the programme is centred on the discussion of contemporary spiritual life and puts forward the proposition that human beings protect themselves by creating meanings, which is the symbolic object of the programme's theme; after the theme is established, the elements in the programme are then subjected to tendentious symbolic interpretations, so as to make the tendency and concentration of their symbolic reproductions more focused, e.g. the selection of scenes, the selection of lenses, the selection of the dialogue contents and so on. In the fourth episode of the programme, Chen Jiaying interviews Professor Qian Liqun, and at 5 minutes and 54 seconds, Qian takes out a book and says that this book is very special. After Chen Jiaying learnt about it, he realised that there was a special audio in the book, which was sung by Qian Liqun's wife, Cui Kexin, when she was seriously ill, and that the book was a commemorative collection of Cui Kexin's 'My Deep Love is Waiting for You', which she had written after she was suffering from cancer. In this video content, a diversity of symbolic reproductions begin to focus and present, there are camera close-ups of Qian's eyes openly accepting the fact that his wife has passed away, and the book and the audio recording of Qian's wife's love of life even when she was seriously ill, these symbolic reproductions are all pointing to the core of the programme's theme. People need to protect themselves by creating meanings, and the objective communication of these symbolic reproductions is more direct to the heart than the interviewee's and the host's conversations. In addition, the symbolic reproductions corresponding to the symbolic objects in the symbolic ternary model are determined by the interpreter of the symbols, and when the audience receives the relevant symbols for their own intrapersonal communication, they will judge one of the books and one of the audio clips perceptually as a love and optimism for life, and will be inspired to think about the meaning of life as well as curiosity about the content of the next interview with Qian Lao. This

is the unity of the three from symbolic reproduction to symbolic interpretation to symbolic object, so that the theme of its programme elements is not only focused in the form of expression, but also in the audience's thinking.

Finally, it should also be emphasised that the planning of the interview programme constructed from the new perspective of symbolic object, symbolic interpreter and symbolic reproducer is not mainly based on symbolic conveyance, but rather enhances the focus of the theme of the interview programme and the authenticity of the content by means of the symbols of the scenario, so as to make the interview programme retain its own piece of space in the era of the noisy interpretation of the multitude of voices.

4.2. Final Interpretation - Direct Interpretation - Dynamic Interpretation: Dynamic Interpretation of Interactions to Extend Topic Content.

The symbolic interpreter contains three levels, namely the direct interpretation term, the dynamic interpretation term, and the final interpretation term. After briefly explaining the difference between the three with the pigeon as an example, we are analysing the symbolic interpretive term in the talk show. The so-called direct interpretation is that when you see the dove, you will first realise that it is a dove, which is the first level of interpretation; this dove has different interpretations in different cultural backgrounds and time and space, such as the dove of peace, which is the dynamic interpretation, which is constantly changing; and the final interpretation is the deeper interpretation, which is the revelation of the most essential nature of the objective world, such as the earth is round and Truths that have been discovered^[4]. In the following, the pursuit of the final explanation will be used as a motivation to trigger the interaction of the host, guests and audience from the direct explanation to the dynamic explanation of a symbolic object, so as to show the expansion of the content of the topic under the symbolic explanation.

In an episode of *Thirteen Invitations*, Mr Jin Yucheng, a well-known writer, brought Xu Zhiyuan to his ancestral home. When Mr Jin and Xu Zhiyuan were sitting in the ancestral home, Xu Zhiyuan said, 'Look, how beautifully this tree wiggles, which is the immediate explanatory item after seeing the symbolic object. Mr Jin then replied to him that it was a tree that grew after a bird ate the fruit borne by this tree and left secretions behind, a tree unique to Jiangnan. This sentence is a dynamic explanatory interaction of Xu Zhiyuan's direct explanatory term, expanding the ins and outs of this tree. Afterwards, Xu Zhiyuan spontaneously replies, 'But isn't our fate the same as this?' to which Jin Chengyu replies, 'Yes, when it falls, it floats away, and there is no more. These words are the final explanation of life on the basis of the dynamic interpretation of this symbolic object. In this path chain, the reason why the final explanation is put in the front is because the curiosity for the pursuit of the essence of things always tends to initiate us to think about and explore everything, so the pursuit of the final explanation activates the observation of the direct explanation of things, and also allows the answer to its essence to gradually emerge in the continuous interaction of the dynamic explanation.

In addition, the audience also participates in the dynamic interpretation of the symbolic object and starts to resonate with it. Thus, through the dynamic interpretation of the symbols, the symbolic reproduction of the symbolic object corresponding to the word 'leaves' has diversified answers, such as time, or the scale of life, etc. At the same time, the programme's theme of looking at the world with prejudice also conveys that everyone's interpretation of symbols will be different, thus generating dynamic interpretation interactions, and thus approaching the final interpretation search. At the same time, the theme of the programme, 'Looking at the World with Prejudice', also conveys that everyone's interpretation of symbols will be different, thus generating dynamic interpretation interactions, and thus approaching the final interpretation search, which is also a precious value and significance of a character interview programme in the current era of pan-entertainment.

5. Conclusion

This paper deconstructs and reconstructs the dialogue, scene, and host in the talk show through Pierce's theory of symbolic ternary model, which opens a new perspective for the planning of the talk show, and also looks for what elements are expressed by symbols, and moreover looks for how to express the symbols and let them be presented in a focused way. As a matter of fact, the form of 'documentary + interview' makes the real person more real, and the form of 'theme + style' makes the hosts move towards dialogue, so that their symbols can be silently hidden in the program's picture, music, camera and scene, that is to say, the design of symbols expresses the tendency of their communication, which is the simplest way. That is to say, to design symbols to express the tendency of communication, the simplest way is not

to look for programme elements to construct one by one, but to exchange the heart for the heart, and let the symbols of the interview programme have a vivid sense of life, a sense of reality in the proximity, and a sense of value in the meaning from the heart.

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