



The Construction of Knowledge Fields for Audiences in Chat Programs from the First Person Plural

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Abstract. Drawing upon the attributes of "First Person Plural," a chat platform imbued with a primarily feminine perspective, this inquiry endeavors to elucidate the manner in which such platforms contribute to the collective reservoir of knowledge among their participants. It seeks to explicate the pivotal role of chat programs in both disseminating information and shaping public discourse. This investigation delves into how the format of "First Person Plural" intersects with diverse viewpoints, engendering a participatory domain of knowledge for both guests and spectators. Its aim is to furnish a theoretical framework for a more profound comprehension of the function of chat shows in knowledge transmission and to offer a fresh scholarly outlook on the dissemination of variety shows within the contemporary milieu.

Keywords: 'First Person Plural'; field; social issues.

1 Introduction

Interview programs originated from the "talk show" genre in Europe and America, initially conceived as conversational formats for radio and television. These programs typically feature hosts, guests, and viewers engaging in discussions spanning various topics such as society, politics, emotions, and life. The distinction of First Person Plural as a chat program sets it apart from traditional interview programs and talk shows. Unlike interview programs, which center on individual personalities, talk shows and chat programs pivot around thematic discussions. Chat programs, unlike traditional talk shows, emulate the ambiance of an intimate gathering among friends, where participants share insights, experiences, and spontaneous expressions within a given context. Conversely, talk shows adhere to a structured format, progressing through phases of inquiry, analysis, and resolution. It is crucial to note that while chat programs exude a more casual presentation style akin to familial discourse, they must also eschew generalizations and the pitfalls of superficial conversation. The essence of effective chat programming lies in offering novel perspectives and profound insights, avoiding stagnation, and engaging the audience. "Youku's "First Person Plural" exemplifies a nuanced chat program from a feminine vantage point, curated by Zhou Yijun. Through dialogues with guests across diverse domains, the program delves into

societal, scientific, and existential inquiries, seeking to foster understanding, inspiration, and a renewed connection with the world."

2 The First Person Plural and the Construction of Knowledge Fields in Chat Programs

Roger Fiedler contends that transformations in communication media stem from a intricate interplay of perceived necessities, competitive dynamics, political influences, and socio-technological advancements^[1]. As science and technology burgeon incessantly, certain societal roles traditionally fulfilled by talk shows undergo dissolution. The serene and measured ambiance characteristic of conventional talk shows, alongside the rigid dialogue patterns with interviewees, struggle to captivate audience attention and evoke profound emotional resonance. In traditional talk shows, questions crafted to preserve the guest's persona tend to be superficial, resulting in stagnant discourse that merely scratches the surface, showcasing the guest's illustrious image and fostering shallow discussions. Consequently, chat shows have emerged as a delightful and engaging form of entertainment, responding to the audience's yearning for authentic, lighthearted experiences. The genesis of "First Person Plural" rests upon inclusivity and independence from individual perspectives. By delving into personal experiences sans the need for judgment, the program embraces diverse viewpoints, acknowledging the richness that emerges from collision of ideas. Departing from conventional conversational norms, the show endeavors to innovate and provide viewers with deeper insights beyond the mundane.

Plato delineated a classical definition of knowledge, positing it as that which is both verified and deemed true. In colloquial terms, the conveyance of knowledge embodies the process through which one segment of society utilizes a medium to impart it to another segment, aspiring to achieve the intended impact of transmission. Echoing McLuhan's axiom, "the medium is the message," chat programs assume a pivotal role in the contemporary landscape of information dissemination, serving as conduits for knowledge transfer. Their distinctive attributes and formats introduce a novel dimension to the dissemination of knowledge, fostering diversity in knowledge acquisition and serving as comprehensive platforms for intellectual engagement. Compared to conventional modes of knowledge transmission, chat programs not only encompass a broad spectrum of topics but also delve into them with unparalleled depth and nuance. Viewers are afforded the opportunity to glean insights from diverse fields and perspectives, fostering a holistic and multidimensional understanding. The potency of storytelling stands as one of the paramount features of chat programs. Through authentic narratives shared by guests, viewers forge intimate emotional connections with the program. This not only renders knowledge more palpable and vivid but also etches it deeply into the viewers' consciousness through emotional resonance, amplifying the efficacy of knowledge transmission.

3 The Impact of Chat Programs on the Audience's Knowledge Field

The notion of the audience knowledge domain encompasses the intricate system of knowledge and cognitive frameworks that the audience possesses and encounters within a specific social and cultural milieu. This concept encapsulates the audience's comprehension and cognitive grasp across diverse domains including society, culture, science and technology, and entertainment. It serves as a comprehensive representation of the foundational knowledge upon which individuals rely during the exchange of information. This construction unfolds as a dynamic and continual developmental journey. As society undergoes transformations, technology progresses, and culture evolves, the audience's knowledge domain likewise undergoes evolution and refinement.

Within media and communication research, a profound comprehension of the audience's cognitive landscape enriches the design and dissemination of messages. The conceptualization and cultivation of the audience knowledge domain represent pivotal avenues in communication research. It entails not only delineating the audience's pre-existing cognitive structures but also comprehending how these structures influence the process of message reception and comprehension, thereby furnishing a robust cognitive groundwork for media and communication. The perpetual refinement and enhancement of this theoretical framework have elucidated the intricacies of the interplay between the audience and information, fostering the advancement of communication research into deeper realms of inquiry.

The domain is perceived as a system "where each distinct element (institution, organization, group, individual, etc.) assumes its own attributes through its interactions with others" [2]. According to Bourdieu, the field embodies a realm fraught with power struggles. Scholars, in their pursuit to uphold authority, strategically deploy their social and cultural capital to secure advantageous positions within the domain. Bourdieu elucidates that the realm of knowledge resembles a magnetic force field comprising a network of power trajectories. Essentially, constructive agents, or systems of agents, manifest as a myriad of forces that, through their presence, confrontation, or amalgamation, delineate the unique structure of the knowledge domain at a given juncture in a particular epoch. Conversely, each agent is delineated by its specific placement within the domain, from which it derives its positional attributes, and thus cannot be subsumed under intrinsic traits^[3].

As mass media continues to evolve, scholarly inquiry into the impact of mass communication reflects a shift in focus. At a granular level, the effect of information dissemination pertains to alterations in audience cognition, emotion, attitude, and behavior instigated by the dissemination process. Conversely, the macroscopic effect of information dissemination delineates the extent to which the communicator's intentions are realized throughout the entire dissemination process^[4]. Numerous antecedent studies have affirmed the pivotal role of information dissemination in shaping various facets of audience cognition, emotions, attitudes, and behaviors, and even in delineating the cognitive paradigms, attitudes, and societal values to some degree. For instance, Jin Hengjiang et al. have elucidated that environmental news disseminated

through mass media significantly influences individual environmental conduct^[5]. Xu Xiang posits that media messages and communication serve a multifaceted function in evoking, inciting, and directing the transmission of emotions, while the contagion and diffusion of emotions within the media milieu engender emotional states, manifesting group and societal emotional effects^[6]. Moreover, Tian Weigang and Zhang Shicheng have discerned that the proliferation of negative information in short videos may potentially yield detrimental consequences for individuals and society through emotional contagion and resonance^[7].

Within the contemporary realm of knowledge cultivation, few individuals exist in isolation from their affiliations with organizations. Chat shows afford an expansive arena wherein divergent perspectives and ideas intersect and intermingle through dialogue. This fosters the dissolution of informational barriers, compelling viewers to garner a comprehensive comprehension of varied viewpoints, thereby shaping their cognitive landscape and formulation of personal perspectives. Chat shows typically prioritize entertainment, a facet that enhances the conveyance of knowledge. Leveraging media dynamics such as screen editing and sound effects, these programs intricately present knowledge content, rendering it more vivid and captivating. This heightened engagement and attention influence audience perception and comprehension of the disseminated knowledge.

4 The Construction of Knowledge Fields in the First Person Plural

A distinguishing characteristic of chat and interview programs lies in the involvement of intellectuals. In "Reaffirming Enlightenment: On the Politics of Active Participation," Stefan Bronner portrays intellectuals as critics and catalysts of political enlightenment. Their intellectual contributions and political interventions foster the emergence of an alternative public sphere. In essence, the genesis and evolution of the public sphere, often accompanied by acts of intellectual enlightenment, stem from the broader tradition of Enlightenment anthropology^[8].

Director Ren Changzhen elucidates First Person Plural as "a program transcending gender categorization," disavowing the confinement of its expression under the label of "women." Ren Changzhen advocates for an audience focus on the program's profound insights, multidimensional ruminations, and earnest discourse. The program's essence transcends the confines of gender categorization, urging viewers to engage with its depth of insight, multifaceted perspectives, and earnest expression. Ren Changzheng employs the term "intellectual temperament" to underscore this ethos. Within this collaborative knowledge domain, the audience evolves from passive recipients to active architects and disseminators of knowledge. The establishment of this knowledge domain transforms First Person Plural into more than just entertainment; it emerges as a societal platform provoking contemplation, learning, and collaborative knowledge construction. This approach heralds a new paradigm for knowledge transmission in the modern media milieu, accentuating the significance of collaboration, openness, and plurality.

5 Knowledge Field Interactions in First Person Plural and Chat Programs

An intricate interplay unfolds among the participants of a chat program. Spontaneous dialogues, articulation of viewpoints, and the art of turn-taking comprise its essence. The American sociologist Sachs introduced the theory of turn-taking system, asserting that the sequence of speaking turns within the main discourse remains fluid, requiring adept navigation by the participants. Knowledge transmission hinges upon specific temporal and spatial frameworks, wherein knowledge emerges as a product intricately interwoven within particular temporal and spatial dimensions. The generation and dissemination of knowledge necessitate temporary realms that foster interactive exchanges.

Drawing from the conceptualization of "field" by the Japanese philosopher Kitaro Nishida, the knowledge domain is delineated as a dynamic communal milieu conducive to sharing, crafting, and leveraging knowledge. It furnishes the impetus, environment, and platform for the propagation of knowledge and the spiraling process of knowledge generation. In the latest episode, the guests embarked on a discussion centered around the concept of "Instant Omniverse." Zhou Yijun, assuming the role of discussion moderator, expressed her lack of enthusiasm for a movie that clinched numerous accolades, including the coveted "Best Picture" at the 95th Academy Awards. Other attendees echoed similar sentiments, with Mr. Zhang Yue going as far as suggesting that Michelle Yeoh's Best Actress triumph held more significance than the acclaimed film "The Universe." The divergence of viewpoints underscored to the audience the ease and merit of expressing one's convictions in this relaxed setting.

In the fourth installment of the series, the discourse delved into Shirin's unwavering devotion to her husband, despite his infidelity and domestic violence. Mr. Zhang Yue, diverging from the online discourse, urged viewers to momentarily set aside the harsh realities of matrimony and instead, focus on Shirin's profound love and vibrant spirit. He highlighted Shirin's dedication to her career and emotions as a testament to her "self-reliance," a seldom-heard sentiment in ongoing discussions regarding independent women. Such a viewpoint is a rarity in the contemporary dialogue surrounding empowered women. Emotional and marital relationships, Mr. Zhang Yue stressed, ought not to be the sole yardstick for assessing a woman's autonomy. In a platform centered on expression, the embrace of diverse perspectives and values enriches the discourse and fosters acceptance within the talk show milieu.

In the discourse surrounding "independent women," stand-up comedian Xiao Deer remarked, "The essence of independence in women transcends mere romantic entanglements or marital unions." Guest Zhang Yue eloquently posited that "An independent woman ought to exhibit myriad facets," resonating profoundly with contemporary sentiments. Director Ren encapsulated the essence of First Person Plural's dialogue field by stating, "Should the guests' perspectives evoke profound emotions, spur candid expression, and ignite a fervent desire for self-expression, then the talk show achieves its pinnacle of success." The visual language employed should be both profound and evocative, fostering discourse that transcends mere commercial appeal, ultimately connecting with the audience on a deeper level. As chat shows unveil emo-

tional narratives rooted in universal social experiences, they awaken dormant sentiments within the audience, fostering a powerful resonance with the program's content.

6 Conclusion

Through a comprehensive exploration of First Person Plural, this study illuminates the distinctive role of chat programs in shaping knowledge domains. By engaging with the program's content, the audience reflects upon both themselves and society, enriching their understanding while fostering consensus, resonance, and empathy within the present context. It can be contended that First Person Plural's discourse and its cultivation of knowledge realms within the contemporary landscape constitute an innovative endeavor within the realm of domestic female-centric chat programs. The construction of knowledge realms transcends a mere sender-receiver dynamic, evolving into a collaborative process that fosters dissemination and deepening of knowledge. Subsequent inquiries could delve deeper into the intricacies of chat shows and their broader implications within the contemporary media landscape. A profound comprehension of chat programs enables us to discern the trajectory of variety show communication, furnishing robust theoretical underpinnings to facilitate knowledge dissemination and exchange.

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