

A Study of Artistic Mobilisation Strategies of Talk Show Hosts

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Abstract: *In the context of changing media environment and diversified audience needs, interview programme hosts are faced with challenges and opportunities. This paper discusses how interview programme hosts can use artistic mobilisation strategies to enhance programme effects, and proposes two major artistic mobilisation strategies: verbal and non-verbal. The language strategy includes evocative, conciliatory and questioning language, which enhances the depth and attractiveness of the programme through precise guidance, real interaction and unique perspectives. The non-verbal strategy involves image and costume, body movement and field construction, aiming to provide a diversified visual experience and touch the guests' emotions, in order to adapt to the audience's needs and market changes.*

Keywords: *Talk show hosts; Art mobilisation strategies; Verbal art mobilisation; Non-verbal art mobilization*

1. Introduction

Today's ever-changing media environment, interview programmes, as an important platform for transmitting ideas and sharing stories, are faced with both great challenges and unprecedented opportunities. In order to enhance the effectiveness of the programme and satisfy the audience's pursuit of high-quality content, the host of an interview programme needs to use superb artistic mobilisation strategies. Through the flexible use of verbal and non-verbal art strategies, the programme explores the qualities of the guests, enhances the depth and attractions of the programme, and brings the audience a richer and more diversified visual and spiritual experience.

2. Overview of talk show hosts

As an important part of the television media, the success of interview programmes depends to a large extent on the host's ability to mobilise art. In recent years, some hosts have lacked personality traits, failed to form their own unique hosting style, and asked questions in an old-fashioned and stiff manner, resulting in viewers losing interest in the programmes. At the same time, some talk show hosts have insufficient ability to control the topics, which makes it difficult to guide the guests to have in-depth exchanges and affects the quality of the programme.

In response to these dilemmas, talk show hosts need to use artistic mobilisation strategies to enhance the effectiveness of their programmes. First of all, the moderator should be good at using the art of language, through the use of various types of language, to increase the vividness and image of the discourse. Secondly, the presenter can create the right atmosphere with the help of non-verbal arts such as costume, body and space to make the programme more dramatic and emotional tension.

3. Strategies for mobilising language arts

In interview programmes, the language art of the host is the key to the depth and excitement of the programme. The evocative language provides an immersive experience for the audience by leading with precision and digging deeper into the traits and stories of the guests; Attachment language, on the other hand, builds a communication space for authentic interaction and enhances the resonance and flow of the programme; The questioning language, on the other hand, stimulates thought with a unique perspective, adding perspective and depth to the programme. These three types of language strategies complement

each other, not only showing the host's professionalism, but also presenting the audience with an audio-visual feast of collision of ideas and emotions. In such programmes, viewers are able to hear the hearts of the guests and see the stories behind them, guided by the host.

3.1. Evocative language

In the communication of interview programmes, the host often cleverly uses evocative language, the core purpose of this strategy is to accurately guide the guest's response to the topic, so that the unique qualities of the guest and the rich story behind them can be explored at a deeper level, bringing the audience a more immersive and interactive viewing experience. The elicitation category of language can be subdivided into four main types according to its function: questions, supplements, statements and requests, each of which carries a specific communicative mission.

Question eliciting language is designed to quickly and accurately capture the core message and unique insights of the guest, greatly enhancing the efficiency and quality of communication. Taking 'My Country, My Family' as an example, Wang Ning brought an air fryer as a gift, and cleverly used it as an entry point to ask academician Yu Hongru the profound question of 'why he is committed to researching voids', which opened the door to the narrative of the programme.

Complementary elicitation language, on the other hand, is the moderator's in-depth exploration and follow-up questions based on the information already available after the guest has completed a round of responses. In *Thirteen Invitations*, when Tan Yuanyuan talks about the subtle change in her emotions towards ballet, Xu Zhiyuan, with his keen insight, immediately follows up with a question, pinpointing the precise point in time of this transformation. This supplementary question not only deepens the presentation of Tan Yuan Yuan's journey, but also makes her character more vivid and full, leaping onto the screen.

Narrative evocative language requires the host to do his homework in the pre-preparation by quoting the guest's past statements or deeds as a bridge to inspire and guide the guest to an in-depth interpretation. In the programme 'Definition', Yi Lijing competes in the face of Wan Qian directly quoted her 'lazy tossing' comment to ask questions, enhancing the programme's enjoyment and depth of thought. The narrative discourse of Yi Lijing makes extensive use of words and tweets that have been said and tweeted by the interviewed guest to find a connection between the past and the present. The citation both makes the question justified and shows the host's sincerity, reflecting the migration of the reporter-type talk show hosts to the journalist's professionalism skills (Qiao,2017).^[1]

Requestive evocative language, which reflects the modesty of the presenter in seeking professional guidance from the guests in the programme in order to spread more professional knowledge to the audience. In *Very Still Distance*, Li Jing's request to guest Yang Zhigang, 'Please share with us the steps to open a bakery,' not only cleverly brings out a little-known side of Yang Zhigang, but also closely fits the programme's theme of 'Become a "Gang"' to further strengthen the character portrayal. It also closely fits the programme's theme of 'Become "Gang" by Refining' and further strengthens the character portrayal.

The flexible use of evocative language in interview programmes not only promotes efficient communication between hosts and guests, but also greatly enriches the content and depth of the programme, presenting viewers with a vivid, authentic and fascinating interview story.

3.2. Subsidiary language

In interview programmes, appositional language constitutes an important bridge of communication between the host and the guest, and its meticulous classification includes four forms: feedback, correction, comment and restatement. Each of them carries a specific function, and together they promote the depth and excitement of the programme.

Feedback language, as the most direct form of emotional resonance, often uses simple but emotional exclamations such as 'um' and 'oh' to give an immediate response to the guest's remarks. Whether it is affirmation or doubt, it is like the externalisation of the audience's inner voice, which delicately conveys the audience's mental state when receiving the information. Through these feedbacks, viewers are able to get a more intuitive sense of the state in which information is being received, thus enhancing the interactivity and realism of the programme. Take the seventh season of *Roundtable Pie* 'Sadness and Joy' as an example, when the famous pianist Chen Qigang dragged his sick body to participate in the interview, the host Dou Wentao frequently used feedback and concordance, which not only resonated deeply with

Chen Qigang's life experience, but also felt like a kind of silent encouragement, prompting Chen to continue to share, which inadvertently conveyed great spiritual support to him.

Corrective concordance language, a reflection of the host's wisdom and sense of responsibility, is subtly corrected by the host when the guest's expression is deviant or inappropriate. Such corrections are not simply a matter of correcting errors, but require the presenter to have a keen sense of observation and great linguistic skills to ensure that the message is conveyed accurately. In the programme 'Easy Time', faced with Tan Weiwei's description of 'being slapped', Yi Lijing jockey wittily amended it to 'slapped you in the gentlest way'. This subtle adjustment demonstrates the role of the presenter as a narrative 'gatekeeper', through the careful control of the details, to ensure that the content of the programme is guided in a positive direction and smooth rhythm.

Commentary and concordance language requires the host to digest the guest's answer in a very short period of time, combined with his own rich knowledge and the background of the times, to output insights that are both in line with the values of the times and with personal characteristics, so as to stimulate the resonance of the guest and the audience. In the seventh season of Round Table Pie, 'Flower', Dou Wentao's profound interpretation of Jin Yucheng's self-portrait, with his keen insight, led the audience to peep into the depths of Mr Jin's mind, showing the artistic charm of the commentary.

Restatement of concordance language is a key technique for reinforcing the essence of the interview and deepening the level of discussion. By repeating the essence and profundity of the guest's remarks, the moderator not only marks the point of understanding for the audience, but also sets the anchor point of memory for the interview. In Thirteen Invitations, Xu Zhiyuan's dialogue with the famous painter Zeng Xiaolian and his disciples, when talking about the professional art term 'slate painting', the host purposely repeats it twice, an act that subtly lowers the threshold of professional knowledge and promotes the effective dissemination of knowledge.

These four subdivided strategies of appositional language all highlight the important role of the presenter in mobilising the guests' emotions and guiding the audience's thinking. They are the double input of the host's intelligence and emotion, which together build the depth and charm of the interview programme.

3.3. Challenge language

Questioning the language in the interview programme in the increasingly frequent appearance, has become a host in the hands of a surprising sword, for the programme to add endless points of view and depth. This type of language can be subdivided into three main categories, contextual doubt, rebuttal doubt, and critical questioning, depending on its function and mode of use, each carrying a unique communicative value and programme effect.

Situational nature of doubt, the host by carefully setting up a pre-determined situation before the question sentence, can guide the guests quickly into this particular environment, and then carry out targeted thinking. This kind of questioning not only makes the communication more focused, but also can effectively lead the guests to quickly immerse themselves in a specific scene, and carry out in-depth thinking and sincere expression. On the stage of Season 10 of 'Lu Yu About Us', when Lu Yu confronted Sui Wenjing and Han Cong, two Winter Olympic athletes, she skilfully set up the situation of losing the PyeongChang Winter Olympics and asked them what each of them would do to defuse their emotions. This contextualised questioning not only made the guests feel as if they had returned to that critical moment, but also stimulated their true feelings deep down, creating a strong emotional resonance with the audience.

The rebuttal nature of doubt is a more direct and pointed form of questioning. When confronted with an opinion or statement, the moderator directly challenges its validity by presenting evidence or arguments to the contrary. This style of questioning requires the facilitator to have a keen sense of observation and a solid knowledge base in order to present a strong rebuttal. Through counter-questioning, the programme is able to stimulate viewers' thinking and lead them to look at issues from different perspectives. In the programme 'Position', the host, with keen observation and sharp words, asked Jay whether he could afford to make jokes, and used the 'emoticon incident' as an example for rebuttal. This way of questioning, seemingly pointed, is actually providing a platform for guests to respond positively to negative public opinion, opening a bridge of communication between guests and viewers.

Critical questioning, moreover, is a blade of thought in the interview programme, which not only requires the host to have profound critical thinking skills, but also needs to have in-depth understanding

and insight into the relevant fields. When host Yi Lijing confronted actor Huang Xiaoming on the programme 'Position', she did not shy away from raising questions about the evaluation of his acting skills, asking Huang how he, as an actor, viewed the outside world's evaluation. This deeper level of questioning allows viewers to get a glimpse of the guest's attitude and thinking in the face of criticism, satisfying the audience's desire for authentic, in-depth content. This viewpoint with opposites and differences and the worldviews represented behind it show that the pluralistic ideas are constantly evolving in the context of the rapid development of the world nowadays; At the same time, it can also get the public's reflection in the collision, so that people can get a more multi-dimensional thinking perspective and have a deeper understanding of some issues (Yang, Qiang, 2023).^[2]

Questioning language plays a pivotal role in interview programmes, it can hit the core of the problem and dig out the guests' deepest real thoughts and feelings.

4. Strategies for mobilising non-verbal arts

In interview programmes, non-verbal art mobilisation strategies and verbal strategies complement each other, and together they build the richness and unique charm of the programme. The image dress serves as the primary element that shapes the personality of the presenter; Physical movements, on the other hand, bring the host, guests and audience closer together; The construction of the field is a major innovation of the interview programme, which breaks through the traditional limitations and places the interview in the important scenes of the guest's life, profoundly excavating and presenting the emotional depth and breadth of the guest's life, and stimulating the audience's emotional resonance. These non-verbal artistic mobilisation strategies not only enrich the expression of the programme, but also deepen its connotation and value.

4.1. Image dress

On interview programmes, non-verbal art mobilisation strategies play an important role alongside verbal strategies. The dress code is not only a subtle complement to verbal communication, but also a powerful assistant in shaping the host's image and deepening the atmosphere of the programme, successfully enabling the host to navigate through the dual roles of interviewer and listener.

Taking *The Reader* as an example, every appearance of Dong Qing is a double feast of vision and temperament. Her carefully selected satin dress with delicate and exquisite accessories not only perfectly set off her dignified and atmospheric personal temperament, but also added a few points of gentleness and tenderness in the communication and interaction with the guests, making the whole atmosphere of the interview more harmonious and cordial.

And in front of the camera in *Thirteen Invitations*, Xu Zhiyuan portrays a rebellious literary youth with his trademark shirt, jeans, and the indispensable black-rimmed glasses. Such a style of dress coincides with the programme's value positioning and narrative approach of 'seeing the world from the most genuine point of view', presenting the audience with a real, no-frills interview space.

The use of image dress, a non-verbal art mobilisation strategy in interview programmes, not only enriches the visual expression of the programme, but also strengthens the emotional transmission and atmosphere of the programme, bringing the audience a double enjoyment of vision and mind.

4.2. Body movements

Body movement, this powerful communication tool, plays a crucial role in interview programmes, which can quickly break down barriers and bring hosts, guests and the general audience closer to the psychological distance between. The host of the interview programme, as the guide of the communication feast, should master and flexibly use all kinds of body movement language, so as to convey delicate information, express sincere feelings, and then establish a deep and effective communication with the guests and the audience.

Taking the tenth season of 'Lu Yu about' as an example, when Lu Yu learnt about Sui Wenjing's injury, her facial expression instantly froze and her eyebrows were locked, as if the pain also penetrated the screen and hit the heart. Such body language, not only is the deep sympathy for the guest encounter, but also the host of the humanistic spirit of intuitive embodiment, it successfully inspired the guest's desire to talk, so that the interview site is full of warmth and understanding.

Another example is the programme 'Round Table Pie', in which the host, Dou Wentao, creates a unique atmosphere for the programme with his unique charisma. During the interview, the moderator's skilful and smooth action of pouring tea invariably builds a warm and relaxed communication environment. Such body language makes guests feel as if they are in the middle of a casual conversation between friends, naturally relaxing and sharing more sincere thoughts and feelings. And this sense of relaxation, also through the screen, passed to every audience, so that they can enjoy the collision of ideas at the same time, but also feel that rare sense of cosiness and comfort.

The use of body language in interview programmes not only enriches the form of expression of the programme, but also deepens the connotation and value of the programme, which connects the emotional resonance of the host, guests and audience in a unique way.

4.3. Field construction

In today's media landscape, more and more talk shows are choosing to break out of the confines of the traditional studio and step into specific scenarios that are full of meaning and emotion for their guests. This innovative format not only provides the audience with a richer and more diversified visual experience, but more importantly, it can bring the guests and the audience back to the past moments together, deeply touching and mobilising the guests' innermost most sincere and primitive emotions. If the hosts want to give full play to the 'traction', pull out the deepest emotions of the guests, and win the active participation of the audience, in addition to their mastery of their own language and body movements in the programme, it is also very necessary to make good use of a variety of mobilisation tools (Sun, 2016).^[3]

In the case of 'Zuo'er Unusual', host Ren Luyu, together with guest Yuan Quan, set foot on the familiar and memory-filled campus of the Central Academy of Drama. From the rehearsal room to the Chinese Drama Theatre, each carefully selected scene corresponds to Yuan Quan's precious memories of different stages of growth. The choice of these locations is a careful reconstruction of the emotional field of the past. Conducting interviews in such an environment, guests naturally reminisce about past states of mind and emotions, allowing viewers a glimpse into those most authentic and moving moments.

Another example is the show 'Thirteen Invitations', in which Xu Zhiyuan's dialogue with Tan Yuanyuan was not confined within the traditional tea room, but went into Tan Yuanyuan's classroom. In such a scenario, Tan Yuanyuan's idea that 'creation and teaching can continue the life of art' becomes tangible and vivid.

The value of field construction in interview programmes lies not only in the innovation of the form, but also in the fact that it deeply explores and presents the emotional depth and life breadth of the guests. By placing the interviews in scenes of significance in the guest's life, viewers are able to feel the guest's emotional turmoil and journey more closely, thus establishing a deeper emotional resonance. This empathy transcends the limitations of the screen, making the audience feel as if they are personally involved in the guest's story and experiencing those poignant moments together.

5. Conclusions

Through in-depth analysis, we found that the core of both verbal and non-verbal artistic mobilisation strategies lies in the transmission of 'truth' and 'emotion', which makes each interview deeply felt. In the future, with the increasing diversity of audience aesthetics, interview programme hosts need to continue to improve their professionalism and artistic cultivation, and continue to explore and innovate artistic mobilisation strategies. Only in this way can we stand out in the fierce market competition and present more high-quality and in-depth interview programmes to the audience. We look forward to seeing more exciting stories and deeper thoughts blossom in interview programmes under the skilful guidance of the hosts.

References

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