

The Modernity of Entertainment Spectacle: A Study on the Psychological Mechanism of the Communication of Contemporary Variety Shows in Chinese Mainland Taking the "Super Smart Youth Convention" as an Example

Qiumin Chen¹ Xiangning Ji²

¹ School of Journalism and Communication, Nankai University, Tianjin, China

² School of Arts, Peking University, Beijing, China

ABSTRACT

The modernist trend formed at the beginning of the 20th century liberated human nature from classicism, and psychological reality replaced material reality. In the overall shift of modernity, the forms of cultural and entertainment arts are also undergoing changes. Among them, variety shows, due to their comprehensive and entertaining characteristics, bring more modern viewing and communication effects. The "Super Smart Youth Convention", a mental Competitive variety show broadcasted in Chinese Mainland in 2023, simulates social relations such as intellectual competition, team cooperation, and interpersonal games in social relations by building a game landscape called "Smart City". This article analyzes the content interpretation and dissemination effect of the program, and conducts an analysis of contemporary social spiritual mobility and audio-visual modernity.

Keywords: Variety shows, Spectacle, Modernity, Reality shows, Communication.

1. INTRODUCTION

In the early 21st century, the form of mass media rapidly iterated. With the rapid economic growth and the increasingly updated digital media technology in Chinese Mainland, people's consumption level of mass entertainment products is increasing day by day, and audio-visual art works with new forms also emerge at the historic moment. In recent years, video industry companies represented by iQiyi, Youku, Tencent, and Mango have been focusing on developing various forms of audio-visual art works. These works aim to create a series of spiritual potions by exploring the psychological needs of users at different levels, and achieve rapid revenue by meeting the current psychological needs of the audience. Some of these works have significant elements of communication analysis, which can be helpful for the development of communication research through text analysis, quantitative analysis, and aesthetic analysis.

2. THE MODERNITY OF AUDIOVISUAL MEDIA: FROM SILENT WATCHING TO THE NEW SENSIBILITY OF FLUID SOCIETY

Daniel Bell once pointed out in "The Cultural Contradictions of Capitalisms" that the modernist trend formed in the early 20th century liberated human nature from classicism, which represented the "cosmic order". The modernist understanding of "reality" underwent a significant shift, with psychological reality replacing material reality, and the mind's understanding of time and space being disrupted and reconstructed. The shift of this social trend has two main characteristics: firstly, the artistic form has shifted from Hegel's solemn ideal of classicism to the escape type of romanticism, which is what Deleuze called "the Line of Flight"; The second is the re-establishment of human

subjectivity which shifting from external observation to self-confirmation.

In the overall shift of modernity, the forms of cultural and entertainment arts are also undergoing changes. With the iteration and updating of digital media, various new forms of visual art have emerged. The development of shadow play - black and white films - color films - TV dramas - TV variety shows - short videos - online live streaming is also a history of the modernity of audiovisual media that relies on the transformation of media from singularity to compound diversity. TV variety shows can be regarded as one of the representative types of "viewing behavior" with modernity. If movies bring people silent group viewing, then the development of audiovisual art through TV dramas, TV variety shows, short videos, online live streaming and other new media products is a step-by-step process of realizing the new sensibility of fluid society audio-visual.

"In pre-modern societies, humans relied on experience for survival, and their concepts, behaviors, and systems were all solid, like a rock. However, with the advent of the Internet and globalization, the original solid social form is declining or even disappearing at a faster and faster speed. The once solid rock society has collapsed, and the foundation that makes up the world has become a rapidly changing 'quicksand'... Individuals are liberated from a long-term stable community, social status is constantly flowing, and the fluidity of multiple identities quickly switches, placing people in a fluid world."¹ If people call contemporary society the society of spectacle, it should be a holographic society of spectacle without spectators. In the fluid world, each individual is actively immersed in the spectacle and, through a viewing mode established by the reshaping of self-awareness, gives a new "underpainting" to the social space they are in. That is to say, the consciousness of modernity awakens humanity's "new sensibility" towards the current world, which re-legislates the relationship between oneself with time and space.

Among the several types of audiovisual media art forms listed above, movies and TV dramas are relatively still in a pre-modern group passive viewing mode. Variety shows and short videos can be said to have entered the category of modern audiovisual at the media sensory sequence.

Between these two, compared to the fragmented reception assembly mode of short videos, the ability of variety shows to create illusion spectacles is more obvious. The comprehensiveness of variety shows lies not only in the multi-dimensional composition of their audiovisual elements, but also in the comprehensive path of production-dissemination-reception. Therefore, at the audience standpoint, the emotional feedback generated by watching variety shows is more uncertain compared to watching movies and TV dramas.

3. THE LAW OF ATTRACTION OF MENTAL COMPETITIVE VARIETY SHOWS

The variety industry in mainland China began with the broadcast of "Zhengda Variety Show" by CCTV in 1990. At present, the academic community has not yet formed a clear classification view on the types of variety shows. From the perspective of value positioning, they can be divided into two social function types: official image construction and mass entertainment. The current popular entertainment variety shows can be mainly divided into music variety shows, love variety shows, observation variety shows, acting variety shows, travel variety shows, game challenge variety shows, sports competitive variety shows, and mental competitive variety shows.

Each program has its own recording environment, whether it is an indoor stage or a recording area built in an outdoor natural environment. They all have a clear performance area, which is the exclusive landscape environment of this program. When viewers watch programs, they seek a sense of differentiated "spectacle immersion" that is different from their daily living environment. For example, the popular travel variety show "Divas Hit the Road 5" at the end of 2023 uses a group of celebrity artists traveling together as plot clues. During the journey, guests not only lead the audiences to appreciate the scenery of various parts of the world, but also show them their life details and interpersonal relationships. Overall, it presents a leisurely and relaxed atmosphere, which is the artistic spectacle temperament that this work aims to present. From the perspective of subjective perception spectacle placement, this type of emotional placement is based on leisure mode, which is a "weak-placement" and just like a "translational" subjective imagination.

1. Ji Guangxu, The Mobile Justice of Liquid Society [N]. Beijing Daily, 2020-05-25.

The goal of competitive variety shows is very clear, which is to create a tense atmosphere by showcasing the diverse abilities of the players, thereby arousing the audience's imagination of survival struggles and production relations. Unlike the spectators sitting in seats of sports events, they are currently within the realm of competitive behavior, the audience of competitive variety shows has a safe distance, allowing them to release their imagination about struggle while also having a psychological defense line. Overall, competitive variety shows are a spectacle imagination based on solving survival difficulties, which is a strong insertion and a "tearing-penetrating" type of subject imagination.

In 1967, Guy Debord proposed the theory of the society of spectacle in order to "declare a new historical discontinuity, that is, to declare that the capitalist materialization era that Marx faced has now transitioned to the inverted world that he identified as a visual symbolization of usurpation as the foundation of social ontology, or to transition to a kingdom of spectacle."² Obviously, spectacles are not wonders, and wonders are still revealed within the existing paradigm of observation, where one or a group of things are revealed in a state beyond their ordinary appearance. Spectacle, on the other hand, is a completely subversive mode of seeing and being seen, which discusses problems from the perspective of ontology. The theory of the society of spectacle also aims to express the issue of modernity, interpreting all social issues at the existential level as the spectacle itself, which is the constituent element of the society of spectacle.

The meaning advocated by this theory is similar to that of fluid society theory. They both aim to express that when society as a whole enters the stage of modernity, the traditional solemn hierarchical order is no longer clear, and the relationship between various physical and spiritual consumer products and audiences is no longer a traditional one-way communication. In the social relationships of modernity, there is a discrete attraction relationship between performers and audiences, communicators and receivers as shown in variety shows, a group of performers perform a carefully arranged "quasi-survival" scenario on various "quasi-daily" spectacle stages, and the audience is immersed in these illusionary spectacles. With the broadcast and marketing interaction of the program, it can be said that the identities of

performers and audiences are constantly reversed and exchanged. During a period of time after the program is broadcasted, the program producers and guest players closely monitor public feedback and make timely responses or strategic adjustments, forming a flowing spectacle relationship.

The program positioning of a mental competition variety show "Super Smart Youth Convention" ("Figure 1") at the end of 2023 is an "immersive intelligent game competition reality show", which attempts to make the audience "be conquered, substituted, and cured". Professor Liu Jia, Director of the Department of Psychology at Tsinghua University, proposed a three-dimensional "wit model": "Based on perceptual power as the anchor point, planning power as the core, and sports power as the auxiliary, a simulated city of wit with 'survival through wit, and resource acquisition through social interaction' has been built." It can be seen that this program's positioning is similar to the prisoner's dilemma, which includes both intellectual competition and comprehensive qualities such as interpersonal communication and psychological combating.



Figure 1 The players' promo poster for the "Super Smart Youth Convention".

Clearly this is a metaphor for competitive social relations, a miniature model of the social spectacle that represents the "elite" players from all walks of life demonstrating how to re-establish the laws of the struggle for survival in this performance arena. The production team and players of "Super Smart

2. Guy Debord, *The Society of Spectacle* (La Soci   du Spectacle) [M]. Nanjing University Press, 2017, p12.

Youth Convention" have some overlap with another variety show "Super Brain", so these two programs have a certain degree of similarity in value preferences. But the difference lies in the fact that "Super Smart Youth Convention" adopts some innovative forms. Firstly, in terms of recording format, "Super Smart Youth Convention" adopts a reality show to fully display the details of the players' lives both on and off the combating field. Compared with ordinary studio recording, this form adds layers to the viewing effect; Secondly, unlike the high-intensity single rule tests that focus on a certain intellectual ability like "Super Brain", the intellectual elements examined in "Super Smart Youth Convention" are more enrichment and diverse. In addition to complying with rules, the ability to break rules is also included in the scope of "ability" assessment. When it comes to breaking rules, "Go Fighting!", which is also a Competitive variety show, achieves program effects by allowing players to advance through outdoor challenges. This type of program focuses more on physical strength, endurance, and the ability to form alliances in the skills of passing levels. From the

first to eighth seasons aired since 2015, regular guests such as Wang Xun (王迅), Sun Honglei (孙红雷), Lay Zhang (张艺兴), Huang Lei (黄磊), and others often used openly and honestly breaking rules as a means to achieve humorous and dramatic effects of turning the situation around. It can be seen that the seriousness of the rules in this program does not become an important indicator of evaluation. Its focus lies in the personal charm of the players, their alliances and betrayals, and other aspects.

In the first episode of "Super Smart Youth Convention", before the game competition began, the production team directly displayed the identity tags of the players to the audience in order to quickly remove the sense of unfamiliarity and spread the key message. This article is based on the personal tags of the 12 first-time players in the program. According to their functional types in the competition, their personal identities can be divided into four categories: A (open card attack type), B (undercard attack type), C (female), and D (substitute type). The following is displayed in "Table 1"):

Table 1. The players' functional classification and personal slogan

Classification	Name	Identity tags
A1	Ji Xiangning (纪向宁)	A ranger, whenever I want to be first, I never get second place
A2	Shi Mingxin (石明鑫)	An all-around boss, I don't have any weaknesses
B1	Ding Ruoxu (丁若虚)	A great strategist, everyone wants to be the protagonist
B2	Wang Yifan (王一凡)	A bug clearing machine, all in good and bad times
C1	Diao He'nan (刁赫南)	The captain of the passionate women's football team, having a group of partners is more romantic than anything else
C2	Gao Tianyun (高天云)	The most beautiful bilingual commentator, anger is the most useless
C3	Gao Wenjun (高文君)	Double-sided Miss Asia, I pursue victory in stability.
D1	Li Jiajie (李嘉杰)	A negotiation expert, the most annoying people are those who pretend to understand
D2	Li Jinye (李晋晔)	A promising young person in legal administration, I'm here to work together for mutual benefit
D3	Hou Shoucheng (侯守成)	Young male doctor, whoever can seize opportunities will achieve their dreams
D4	Teng Guangzheng (滕光正)	Skill kaleidoscope, work hard all life and love freedom.
D5	Xie Xuchao (谢旭超)	A urology student, no matter how strong one person is, a team will be stronger

Based on the NLP semantic analysis model, a quantitative semantic perception analysis is conducted on the communication elements of the four types of players as communication subjects when they appear. Firstly, the identity tags of the player are used as the text, and then the temperament elements of the player are compared with the identity tag text. Four main identity value influencing factors are extracted, and an

attractiveness perception model is established as follows in "Table 2":

Table 2. The players' attraction model

Classification	Name	Appearance	Education background	Personality aggression	Personality affinity	Total value
A1	Ji Xiangning	8	7	7	7	29
A2	Shi Mingxin	7	8	9	6	30
B1	Ding Ruoxu	7	7	7	8	29
B2	Wang Yifan	5	6	9	3	23
C1	Diao He'nan	6	8	4	7	25
C2	Gao Tianyun	8	5	6	7	26
C3	Gao Wenjun	8	9	2	9	28
D group	/	/	/	/	/	/

The above score is approximately equal to the perceptual representation strength quickly formed by the audience after initial contact with the players, and the audience can easily incorporate this representation concept into their subsequent viewing behavior. From the classification framework provided in the "Table 1" and "Table 2" above, it is evident that the classification views for categories A, B, C, and D are not on the same equal dimension. There are multiple players in Group D who were not included in Group A or Group B not because their natural characteristics are not prominent enough, which is precisely a key issue in the communication mechanism of artistic programs. On the one hand, the audience's aesthetic preferences are not a linear increasing process, and It does not mean that the higher a player's education and the personality more attractive they are, the more attention they will receive. Individuals who have some flaws but happen to hit the current environment and audience acceptance preferences are usually the ones who can become the focus of communication. The identity attractiveness of Group A players is similar to the clash of aura when male Alpha appears in ABO literature. This does not necessarily mean that individuals with Alpha like temperament have perfect attributes, but rather that they tend to have aggressive temperament, which can achieve the goal of attracting audience attention in the shortest possible time. Group B is also similar to Beta in the ABO world, with a social identity similar to that of a worker bee, rich in skills and intelligence, usually serving as a prominent supporting player for Alpha, but sometimes also replacing Group A players. Whether it is due to the natural attributes and personal performance of the players, or the editing issues of the program team, the appeal of the program at its launch did indeed focus on the members of Group A and Group B. Some of the

players with outstanding hidden abilities in Group D were not fully displayed in the first round of program broadcast, so they were folded into obscure "waiting areas" seats. With the confrontation and elimination of the players in Group A and B, members of Group D began to occupy public view. However, by this time, the popularity of the program's dissemination had significantly decreased, and they were not successfully included in the marketing typical of this program.

In addition to taking the players' identity slogans as the communication elements of direct display, there are many hidden paragraphs and combination paragraphs in the image communication of the players on the public platform. For example, Shi Mingxin's image of "the domineering boss who was the 15 year old genius escorted by the youth class of the University of Science and Technology of China, in order to cure his brother giving up to pursue a master's degree in Tsinghua and support his family since the age of 19" was used as the main eye-catching means in Tiktok short videos. The collective worship of Chinese Mainland netizens for the college entrance examination system makes the combination structure of "youth class genius" + "family hardship" + "giving up the bustling metropolis" hit the core of public aesthetic acceptance like an arrow through the heart. The admiration for the strong and sympathy for the struggling youth at the bottom of the society together make the goodwill rise in a power exponential curve. According to the in-depth interview materials of our research group, a survey on audience preferences for four players in groups A and B shows:

- Interviewee 1 (female, 34 years old, with a PhD in engineering): "I quite like that Boss Shi. He is quite sunny, confident, and capable, and has a sense of confidence."

Other people have some traces of acting, I have seen many variety shows, and their performance traces are very heavy, but they are a bit fake. Wang Yifan seems a bit careless and lacks temperament. And Ji Xiangning seems to be easily injured, not necessarily a bad person, but fragile."

- Interviewee 2 (female, 28 years old, PhD in Art): "If I were to choose from these four people, I would still prefer Shi Mingxin. He has a very stable emotional state, which makes me have a good impression. And Ding Ruoxu and Wang Yifan are more easily agitated when facing things, so Shi Mingxin won't be so impatient and make me irritable."
- Interviewee 3 (female, 20 years old, with a bachelor's degree in philosophy): From the perspective of personal charm, I prefer Shi Mingxin because of his calm, strategic, and rational behavior. If from the perspective of "choosing a friend or mentor", Shi Mingxin is a bit too confident, thinking that he can control the situation without understanding the abilities of others. This setting may initially be attractive, but upon closer examination, it feels like a "dummy"; Ji Xiangning didn't like Shi Mingxin's leadership style and didn't choose to join Shi Mingxin's team when he had cards, which surprised me. However, he also showed some deviation from everyone's consensus arrangement in the game. I don't really like Ding Ruoxu, maybe it's because I reject the feeling of "playing tricks" and being particularly confident in my own words and taking pride in it.
- Interviewee 4 (female, 22 years old, with a bachelor's degree in Journalism and Communication): My favorite character is Ding Ruoxu. In the first episode, he was more likely to engage in psychological games with others, which is in line with his initial persona of being a "big strategist". He caters to the strong while also having a bit of a small dominance as a chess piece. This is a persona that I prefer to see. I disgust Shi Mingxin the most. In my daily life, I am quite annoyed by people who think they can lead others on their own. It feels a bit pretentious, and he always thinks that others should follow his arrangements, which is a bit of a "common but over-confident man". On the contrary, I find Wang Yifan quite cute. Sometimes he gets clumsy and has a kind of children's panic, which can be said to be a "charming villain". Ji Xiangning's strength

demonstrated in the first three episodes is really strong, and his appearance is also the most attractive among them, which makes me not hate him. He has his own strategy in the program, and has a serious gaming personality, without taking the opportunity to create a persona to please the audience.

- Interviewee 5 (male, 20 years old, bachelor's degree in journalism and communication): This program is a "game", not just relying on reasoning and calculation. So I think the backstabbing within the rules is reasonable and not despicable. I didn't particularly like these four people when watching the program. Shi Mingxin clearly knew from the beginning that the production team wanted to put the focus on him, but this kind of forced leadership would seem very repulsive. I prefer Ji Xiangning's disobedience and having his own ideas when watching the first episode. But his leadership in the third episode is something I quite repulsive, simply observing other teams and being impatient and blaming teammates when picking up props on the ground. Wang Yifan seems to be the most annoying in the first few episodes, feeling that his intelligence level was not as strong as others. Ding Ruoxu also clearly embodies the word "game" in this show, relying on his oral expression and language ability to tangle with opponents, which shows that he was pushed to attract attention by the production team.

It can be seen that people's preferences for the same thing vary greatly. Some people like to be present directly and realistically, some like the subject being watched to have a slightly deliberated dramatic effect, and some even like to see the complexity of pretending superimposed on top of it. This situation presents the democratic nature of the act of "watching" itself. The audience's perception of the character "good or evil" in the game also varies. Some people believe that absolute "good" should be upheld in social games, while most people may hope to see a certain degree of malice or resistance spirit to legislate for themselves. In a fluid society, it is understandable that each aesthetic subject is in a different relationship structure, resulting in absolute differences in aesthetic preferences. At this point, the problem seems to have returned to the "laws of love", and the favored rules have not been thoroughly understood from ancient times to the present day.

Furthermore, the handling of Group C players by the production team can be seen as a typical failure in the exploration of audiovisual modernity: in this program, female players are still in a pre-modern gaze relationship, and appearance is a necessary element, while intelligence and courage are not. It is known that an important symbol of the modernization process of social civilization is that women are fully respected and able to voluntarily exercise their initiative. According to some cast of the program, Gao Wenjun from Group C responded quickly to challenges and had a calm personality. However, the effect presented by the show was fleeting. Shi Mingxin's emotional stability was shown by the camera as a "genius boy" who was unconcerned and cynical, while Gao Wenjun's emotional stability was not given enough attention by the scene. It can be seen that even in this modern form of media in audiovisual TV shows, the traditional "Leading actor - Supporting actress" character relationship cannot be broken. On the other hand, this may also be constrained by the current public's aesthetic acceptance habits. If a reality show with both men and women, women are given the most shots, and men are marginalized or dwarfed, the audience may also feel unacceptable. A similar situation is often seen in "Keep Running": female players obtain additional attention and advance through play the coquette and cute. Therefore, the dividends obtained through gender traits such as showing off weakness and being coquettish have in turn prompted this method to contribute to pre-modern social relationships. This also forms intertextuality with the current reality of society: female players cannot enjoy the halo of the protagonist alone, and women cannot form obvious confrontational relationships with each other.

4. THE MODERNITY OF "TRUTH": REALITY SHOWS BEING A TRUE REPRESENTATION OR A SHOW FIELD?

In "The Birth of Tragedy", Nietzsche divided art into two types of temperament: the "Dionysian" and the "Apollonian". The former focused on creating unexplained passion, while the latter focused on creating spiritual illusions through literary and visual patterns. Entertainment variety shows can be said to be a typical illusion processing factory. People often say that television programs on the screen are "audiovisual art," but as a composite of visual and auditory elements, visual clearly dominates it. Since vision has a typical

deceptive nature, it is even less trustworthy when it is overlaid with semantic elements.

The current audience generally realizes that variety shows, as live action games, are a form of performance. Even it called "reality shows" with panoramic camera equipments still presents "artificial products" that can be edited and displayed one-sided. As one of the key players in "Super Smart Youth Convention", Ji Xiangning had a relatively outstanding performance in the first two episodes. However, after the second and third episodes broadcasting, he was influenced by editing and marketing promotion, resulting in a screen image of deceiving and backstabbing his teammates, which led to a bunch of online violence. Ji Xiangning chose a positive clarification response to this encounter, saying, "In reality shows, some people are acting and others are being themselves. I choose to be my true self." As a typical mass media product, entertainment variety shows mainly face the current network users in Chinese Mainland. This group usually takes a cursory view of entertainment programs. In addition to the convenience of current Internet environment, it is a conceivable user normality to write a few vent words in the pop-up screen and comment area. When exercising their viewing rights, audiences often immerse themselves in the sense of self achievement from the perspective of the achievers, teasing and mocking the losers, and obtaining a pleasant sense of luck. This is also a inherently inferior component of human nature, and many fast-moving consumer culture products are maximizing the use of this human characteristic. Of course, there are still some high-quality and carefully analyzed users among the audience, which is also gratifying.

For competitive variety shows, moral values can be seen as a two-way behavioral indicator. Unlike Ji Xiangning's "wanting to be a good person but being portrayed as a bad person on the screen", perhaps Wang Yifan, who is a obviously "villain," appears more self-consistent. Audiences are often more tolerant of typical clowns in theatrical art, and sometimes even extract unusual humor from villain characters. In terms of aesthetic examination, the concept of "Beauty" appears to have less modern characteristics compared to the concept of "Funny". This aesthetic law reflects the principles of emotional uncontrollability and irrationality, which means that aesthetic pleasure is usually non-linear. To be appreciated and loved, it is often impossible to set it through a logical framework. Sometimes seemingly inconspicuous and quirky small features

can actually trigger massive group feedback. It should be reiterated here that this is also a major characteristic of fluid society: the symbolic group of classicism has almost disappeared, and the authority on identity power, beauty, and goodness has been replaced by collective madness and revelry. The indigenous people of the digital age have almost no awareness and reverence for the solemnity and elegance of classicism.

It can be imagined that a program needs to create contradictions and focal points. Once there is a lack of rhythm and tension, it cannot stimulate the audience's appetite and thus cannot compete with other programs broadcasted at the same time. But as a production team with the right of speech, can they sacrifice the personal image of the players for immediate benefits? Regarding this point, some netizens on Douban wrote in the comments section: "Here, we need to seriously criticize the editing, roughly editing the complex human nature of a game program into a single black or white, where you are either a good person or a bad person (Ji Xiangning). Even if the same person is still a good person in this episode, they become villains in the next episode, and then they turn back again in the next episode (Shi Mingxin)."³ After Ji Xiangning and Wang Yifan were knocked out, the production team selected some of the remaining players to serve as "villains". Diao Henan also expressed the view of being maliciously edited in subsequent episodes. But at this point, the overall broadcast effect of the program has tended to be sluggish, which may be a marginal diminishing effect. Overall, if the production team can invest more craftsmanship in its communication effectiveness, perhaps a more dignified marketing path can be found. At this point, the program has still failed to set an example of modernity in the communication of audiovisual programs.

As the saying goes, the most difficult thing in the world is to make others accept instructions according to their own intentions. So the discussion about the truth quickly shifted to the field of methodology, which is the field of game theory. Bourdieu believed that "a field can be defined as a network or configuration of objective relationships that exist between various positions. It is precisely the existence of these positions and the decisive factors they impose on actors or institutions occupying specific positions that these positions are objectively defined, based on their actual and

potential situations in the distribution structure of different powers (or capital) - possessing these powers means holding the right to benefit from specific profits that are at stake in this field - actual and potential situations in the distribution situs, as well as their objective relationships with other positions (domination, submission, structural correspondence, etc.)." Bourdieu's Fields Theory is applied to various affairs in the real macro society, which is related to the game of political and economic forces. He also said, "In a highly differentiated society, the social world is composed of a large number of relatively independent and autonomous social small worlds."⁴ For example, the artistic, religious, and economic fields of a region collectively constitute the collective social civilization of that region. Each domain has its own operational logic, and art is artistic, not economic. Bourdieu's theory of "fields" modifies a principle of social power operation - within a certain type of field (such as a religious field), organizational members survive according to the self-discipline law of that field, and the sum of all small fields is the social whole. The field is similar to a "system", but not as clearly defined and tightly regulated as a system.

In short, Bourdieu wants to emphasize that modern society is a highly differentiated fluid society. In this social field, different clusters are constrained by their competitive productivity and cultural beliefs, resulting in different interpretations of "truth" hegemony. As mentioned by MacDonald in "TRUTH: How the Many Sides to Every Story Shape Our Reality", he think truth can be divided into four types: one-sided truth, subjective truth, artificial truth, and unknown truth. The absolute and pure truth has long since disappeared with the decline of classicism, followed by the superstition of discrete collectivism and the pyramid style interpretive hegemony. In this social situation, there is a "weak relationship" between the viewers and producers of artistic works, and their relationship with each other is not one of trust, obedience, or respect, but of suppression-confrontation-countermeasures. This is the truth about the modernity of watching. In this game system, players in the game will also be treated as cannon fodder.

3. Information sourced from Douban comments: <https://m.douban.com/movie/review/15699480/>

4. Pierre Bourdieu, (U.S.) Loic Wacquant, *An Invitation to Reflexive Sociology* [M]. Beijing: Central Compilation & Translation Press, 1998, 133-134.

5. THEATER AND LIFE: PROSPECTS FOR THE COMMUNICATION PATH OF ARTWORKS IN THE CONTEXT OF MODERN AUDIOVISUAL MEDIA

It can be found that in modern society, the communication effect of an artwork often does not depend on the material characteristics of the work itself. The examples of Andy Warhol and Duchamp have long proven that the communication of modern art relies more on the art market and macro system. In this era of emphasizing intermediary relationships, artists, art vendors, transporters, and audiences can all be referred to as "aesthetic subjects". There is no absolute buyer's or seller's market here, but an "Absolute Gambling". Stuart Hall discusses the "priority information issue" in the process of art communication, stating that different aesthetic subjects have different decoding processes in the process of aesthetic acceptance. Hall believes that there are four types of decoding: "The first is the dominant-hegemonic position, where the information received by the receiver coincides with that of the creator. The second is the oppositional position is where the receiver understands the creator's original intention but adopts a different meaning. The third is the negotiated position, which is a combination of the above two situations. The fourth is the aberrant position, where the recipient does not understand the author at all, leads to interpretation in an imaginative or strange way."⁵ It can be seen that the first two are both narrow and unstable structures. For example, in the case of player Ji Xiangning in the "Super Smart Youth Convention", it can be said that the relationship between the audience and him is a dominant position: the audience becomes a quasi-dominator and uses online speech to exercise disciplinary power. Whether it is producers exercising hegemony over consumers or consumers exercising hegemony over producers, this is not a good atmosphere for the communication of modern art. From this perspective, perhaps the third type of "negotiating position" is a more favorable relationship for the comprehensive development of the art ecosystem.

Bourdieu also mentions in "Regulations of Art (Les règles de l'art)" that the producers of art and

value are not artists, but rather the production fields of space as faith. The space of faith produces the value of art as idols by producing faith in the artist's creative ability. Because artworks need to exist as valuable symbols, they can only be familiar or recognized by people, that is, institutionalized as artworks by the public with aesthetic literacy and ability in a social sense. Aesthetic literacy and ability are essential for understanding and recognizing artworks. Work science not only aims at the material production of works, but also at the production of their value, which is the belief in their value."⁶ What Bourdieu emphasizes here is the spiritual belief in artistic character. That is to say, no matter what media conditions we are in, no matter what social relationships people are in, the essential power of art will always exist. This may return to Hegel's absolute spirit - even in the post-truth era, when facing interpretive difficulties or public opinion storms, human beings should still adhere to the highest ideal of truth, goodness, and beauty. Industrial innovation and high idealism are not a set of contradictions. The dissemination of artistic works in the new era should explore and implement strategies from strategic planning, content construction, technical support, talent upgrading, and guarantee systems.

6. CONCLUSION

For the producer's position, based on this new era environment, the constantly emerging media methods make the market's laws unpredictable. What kind of production philosophy should the creators adopt to face the ever-changing market rules and effectively utilize our resources to produce higher quality works? Is the communication sample that mental competitive variety shows attempt to create just a so-called "genius youth" identity symbol? Under the basic psychological needs of curiosity and admiration for strong individuals, what kind of strong individuals do audiences admire? Can those symbols about genius represent true strength? The invincible hero image may no longer be suitable for creating the spiritual worship of contemporary audiences. Instead, people should be wary of politicized social spectacles, rather than hastily mixing identity politics with trust in "Truth".

⁵ Victoria D. Alexander, *Sociology of Art*, Jiangsu Phoenix Fine Arts Publishing House, 2013,p206.

⁶ Pierre Bourdieu, *Regulations of Art (Les règles de l'art)* [M]. Central Compilation & Translation Press, 2001, p276.

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