



## Based on CiteSpace: A Visual Analysis of Talk-Show Communication in Mainland China

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**Abstract:** This paper examines the dissemination strategies and effects of talk shows, beginning with the developmental trajectory of talk show programs. Utilizing CiteSpace to construct a knowledge map, it analyzes core journal data related to “talk show communication” from China National Knowledge Infrastructure (CNKI). The study investigates the disciplinary framework and research hotspots within the field, as well as the dynamic evolution of core research areas, academic perspectives, and the intrinsic connections among studies concerning talk show communication strategies. The study emphasizes explore publication trends in talk show research and their correlation with the evolution of talk show programs. It summarizes past research hotspots in the field, identifies innovative research directions, and highlights areas for future exploration.

**Keywords:** Talk show; Literature Analysis; Knowledge graph; CiteSpace

### Introduction

The talk show, a television format originating overseas in the early 1980s, not only gave birth to and spawned a unique talk show culture but also underwent significant localization upon its introduction to China. For narrative convenience, some talk show titles will be presented using the codes in Table 1.

From the pioneering *Oriental Live Room* in 1993 to the current *Roast* and *Rock & Roast*, talk shows have continuously adapted to local contexts. Through distinctive linguistic structures and dense, humorous commentary, they have established an engaging narrative model that successfully captures widespread audience attention.

Depending on their broadcast platforms, talk shows can be categorized into television talk shows and online talk shows. Television examples include Dragon TV's *The Jinxing Show* and Phoenix TV's *Behind the Headlines with Wen Tao*. The Concise Dictionary of Radio and Television defines a talk show as: programs that articulate perspectives on news events or social issues through conversation, characterized by a degree of interactivity. They adhere to an approachable, relatable, and empathetic reasoning style, follow the audience's train of thought and addressing their questions through discussion; they employ rhetorical devices like rhetorical questions and metaphors to stimulate audience association, making the reasoning process resemble the intellectual and emotional exchange of everyday conversation. Online talk shows, such as *Roast* and *Rock & Roast*, refer to web-based audiovisual programs primarily targeting online audiences. These are produced independently or collaboratively by organizations or groups with internet audiovisual service capabilities, employing conversation as their primary format, and broadcast on self-media platforms<sup>[1]</sup>.

Within media studies, the rise of talk shows has acted like a powerful east wind, sparking multiple research waves. Since 2014, the volume of talk show-related literature has surged dramatically, reflecting not only the genre's prosperity and development but also the expanding depth and breadth of academic inquiry. As talk shows continue to flourish, research hotspots have diversified. From balancing entertainment and educational value to audience psychological needs and behavioral characteristics, from program innovation and sustainable development to media technology integration and application, each research focus serves as a puzzle piece, collectively forming the complete picture of talk show studies. This trend has been driven by a convergence of factors, including but not limited to the innovative nature of talk shows, broad audience engagement, and rapid advancements in media technology.

This study focuses on the communication strategies employed in talk shows. Utilizing CiteSpace to construct a knowledge graph, it analyzes the disciplinary framework and research hotspots within the field, dissecting the core research areas, the dynamic evolution of academic perspectives, and the intrinsic connections between studies. The aim is to profoundly reveal the functional positioning of talk shows within the realm of social communication and the significant effects this function has on social structures and cultural transmission.

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The literature sources for this study were selected from CNKI. Leveraging its robust search capabilities and precise keyword retrieval, a substantial volume of Chinese-language literature focused on talk show communication strategies was collected, thereby establishing a comprehensive and in-depth foundational literature system<sup>[2]</sup>. Concurrently, the study focuses on identifying key academic issues, tracing the developmental trajectory of scholarly perspectives, and analyzing interconnections among studies. This approach aims to provide scientific foundations and actionable references for the future development of the industry.

## II.Data Sources and Research Methods

### 1.1 Data Sources

The literature data for this study will primarily be sourced from CNKI, using domestic talk shows as the sample. Keywords “talk show” and “communication” must appear concurrently in the thesis topic or title, keywords, and abstract. This criterion yielded 325 closely relevant journal articles, covering the application and impact of talk show formats, discourse analysis, and hosting strategies.

CNKI was selected as the primary data source due to its authority and comprehensiveness within China's academic sphere. It aggregates extensive resources, including academic journals, dissertations, conference papers, and other scholarly materials, providing rich and detailed research resources. This data selection method aims to ensure broad coverage and deep insights within the literature, offering robust and reliable foundational support for analyzing the impact of talk shows' communication strategies. This approach enhances the persuasiveness and accuracy of the analysis<sup>[3]</sup>.

### 1.2 Keyword Selection

The keywords selected for this study are “talk show” and “communication”, a research field that has attracted significant attention from numerous scholars and serves as a crucial guide for the thriving development of talk show programs to date. Using “talk show communication” as the keyword for the analytical framework allows simultaneous examination of both the implementation and effectiveness of communication strategies. Conducting an in-depth textual analysis of this topic not only offers innovative insights into the successful development of talk show programs but also provides decision-making references for exploring their future development paths.

The development journey of the Chinese talk show has progressed through multiple stages: its origins and early development, the rise of the television talk show, the emergence of the online talk show, the diversification of the talk show, and future prospects. Throughout this journey, the talk show has not only cultivated a distinctive artistic style and performance format but has also become an indispensable part of China's cultural and entertainment industry. Building upon this foundation, this study conducts an in-depth analysis aimed at comprehensively and profoundly understanding the complex and nuanced interactions between the talk show format and related disciplines, as well as their underlying mechanisms.

### 1.3 Analysis Methods

This paper employs CiteSpace software to conduct co-citation network development chronology analysis, keyword network analysis, and keyword clustering analysis. The development chronology of the co-citation network reveals the interconnections and influences among different studies, aiding in understanding the localization trends and evolutionary process of talk shows in China, thereby uncovering their potential academic and societal contributions. Keyword networks and keyword clustering analysis help identify influential literature and authors, discern past and present research hotspots, and predict future research directions.

Through these analytical methods, the progressive or complementary relationships among talk show dissemination strategies can be comprehensively evaluated, providing crucial references and guidance for future related studies.

## III.The General Development Trends of Talk Show

Talk Shows began to gain traction in China during the 1970s and 1980s. In 1990, Hong Kong TVB comedian Wong Chi-wah delivered the first stand-up performance in mainland China, captivating audiences with his sharp social commentary and realistic portrayal of societal issues. Subsequently, talk shows began to flourish on the mainland, though early performances often featured strong regional accents, creating certain cultural barriers. Early talk shows primarily took the form of talk shows, with program formats closely resembling talk-style television programs<sup>[4]</sup>.

After the turn of the 21st century, driven by advancements in media technology and diversifying audience demands, talk shows began to gain prominence on Chinese television screens. Between 2002 and 2013, several representative talk show programs emerged on television. These shows typically centered on the host's individual performance, incorporating commentary and satire on current events and social phenomena, gradually developing a distinctive style. Since 2014, with the rapid advancement of internet technology and the rise of new media platforms, online talk shows have begun to flourish in China. Several prominent online talk shows quickly gained popularity, attracting a large young audience with their relaxed, humorous approach to discussing social hot topics and interpersonal relationships. These programs not only offer high entertainment value and viewing appeal but also convey positive values and a sense of social responsibility.

Table1-Coding Table for Development Stages of Chinese Talk Shows

Stage	Time	Representative program
First	1993-2002s	1993, Shanghai TV Station, " <i>Oriental Live Room</i> "
		1996, China Central Television Station, <i>Tell It Like It Is</i> "
		1998, Phoenix Satellite Television, <i>Behind the Headlines with Wen Tao</i>
		2000, China Central Television Station, <i>Dialogue</i>
		2000, China Central Television Station, <i>Artistic life</i>
		2000, Beijing TV, Shandong TV & Chongqing TV, <i>Super Interview</i>
		2001, Phoenix TV, <i>A date with Luyu</i>
Second	2002-2013s	2005, China Central Television Station, <i>Tonight</i>
		2007, Sohu video, <i>Dapeng Talk Show</i>
		2008, Hunan TV, <i>Day Day Up</i>
		2010, Dragon TV, Guizhou TV & Zhejiang TV, <i>MR.ZHOU Live Show</i>
		2012, Dragon TV, <i>Tonight 80's Talk Show</i>
		2012, China Central Television Station, <i>Cui &amp; Zhou's Talk Show</i>
		2012, Youku Video, <i>Morning Call</i>
		2012, Youku Video, <i>Logic Show</i>
		2013, Youku Video, <i>Rage Comic News Events</i>
		2014, IQIYI, <i>Weirdo Talk</i>
Third	2014s to Present	2014, Youku Video, <i>Xiaosong Pedia</i>
		2015, Dragon TV, <i>The Jinxing Show</i>
		2016, Youku Video, <i>Round Table Party</i>
		2017, Tencent Video, <i>Roast</i>
		2017, Tencent Video, <i>Rock &amp; Roast</i>
		2024, Tencent Video, <i>Stand-up Comedy and Friends</i>
		2024, Tencent Video, <i>Amazing Night</i>
		2024, IQIYI, <i>The King of Stand-up Comedy</i>

#### IV. Analysis of Publication Trends in Talk Shows Research

##### 3.1 Overall Distribution Trends in the Literature

Analysis of the overall distribution characteristics and trends in existing literature constitutes the foundational results of the literature review.

Number of posts (articles)

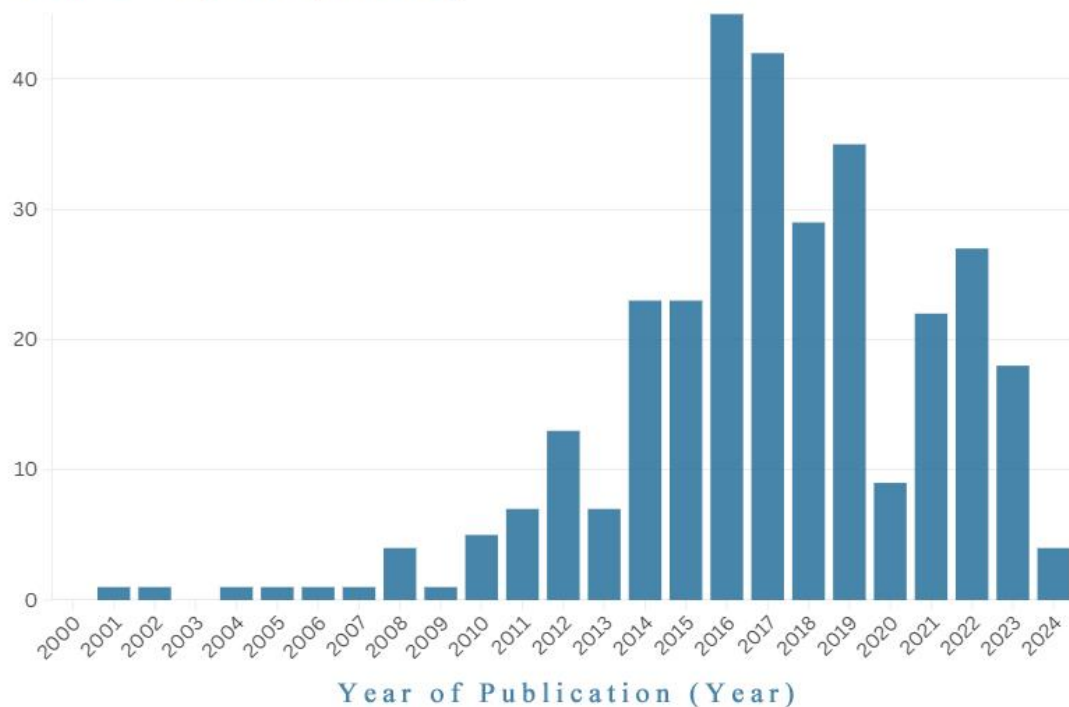


Diagram 1-Trends in Stand-Up Comedy Literature Publication on CNKI

Based on the distribution trends and disciplinary classifications of the literature, the study spans the period from 2000 to 2024, exhibiting an overall upward trajectory characterized by the following features:

### 3.1.1 The publication trend aligns closely with the output volume of talk shows

As shown in Diagram 1, the number of publications in the talk show field closely parallels the boom in talk show production, particularly after talk shows exploded in popularity on internet platforms in 2014. Viewership ratings surged dramatically, and related research topics rapidly gained prominence.

The year 2014 marks a threshold. Between 2000 and 2014, academic research on talk show was scarce and focused almost entirely on television talk shows. Programs during this period leaned more toward talk show formats, and many scholars may not have strictly categorized them as talk shows for analysis, resulting in limited research during this phase.

Since 2014, the volume of literature on talk shows has surged significantly. This shift may signal that the talk show is gradually gaining widespread attention within media studies and has become a major research focus. The emergence of this trend is likely driven by multiple converging factors.

### 3.1.2 Literature adopts a “Theoretical model + Program” combination approach

On one hand, scholars adeptly integrate established media theoretical models with the communication strategies or audience reception outcomes of talk shows. Media theoretical models, as tools for interpreting media phenomena, effectively explain the social impacts generated by talk show communication strategies. Some scholars build upon existing theoretical frameworks. For instance, Xu Yan (2023) applied the Uses and Gratifications Theory to analyze the communication strategies of science-themed talk shows. Similarly, Li Dandan and Fan Xiaoling (2022) employed Innovation Diffusion Theory, using *Roast* as a case study, to explore the communication dynamics of talk shows.

### 3.1.3 Literature combines “Ara characteristics + Program.”

On one hand, some scholars connect talk shows with broader social and historical contexts, analyzing whether these programs face encouragement or suppression within their sociocultural and historical backgrounds, and whether talk show culture generates energy to nourish the social environment. For instance, Song Zhijun and Li Lun (2022) examined the characteristics of Chinese talk show creators within an omni-media framework, while Li Yihui (2020) studied talk show programs from a postmodern perspective.

### 3.1.4 Other

Notably, between 2014 and 2018, numerous Chinese scholars conducted comprehensive and in-depth research on Western talk shows culture, particularly that of the United States. This research aimed to systematically analyze the origins, development, stylistic characteristics, and market operation models of Western talk show, drawing extensively on international best practices and successful case studies. The fundamental objective is to integrate these valuable insights with China's indigenous culture, thereby fostering innovative development within China's talk show industry and enhancing its market competitiveness and cultural influence.

## V.An In-Depth Analysis of the Content in Talk Show Research Literature

By analyzing the developmental trajectory based on co-cited literature over time, and further considering the citation patterns and historical context of references, a developmental trajectory analysis is constructed. These documents are typically cited by multiple other publications. Tracking the evolutionary trajectory of talk show research reveals the historical context, evolving trends, and future directions within this field. Keyword co-occurrence analysis and clustering techniques identify keywords with high frequency change rates across different time periods. By analyzing keyword co-occurrence relationships and emergent trends, we uncover research dynamics in talk shows across various disciplines.

### 4.1 Analysis of the Developmental Trajectory of Co-cited Literature

CiteSpace, v. 5.3.R1 (64-bit) Basic  
 October 3, 2025, 8:38:51 PM CST  
 CNKI: C:\Users\DELL\Desktop\Talk Show communication\data  
 Timespan: 2015-2025 (Slice Length=1)  
 Selection Criteria: g-index (k=25), LRF=2.5, L/N=10, LBY=5, e=1.0  
 Network: N=257, E=389 (Density=0.0118)  
 Largest 1 CCs: 188 (73%)  
 Nodes Labeled: 1.0%  
 Pruning: None  
 Modularity Q=0.6612  
 Weighted Mean Silhouette S=0.9663  
 Harmonic Mean(Q, S)=0.7851  
 Excluded:

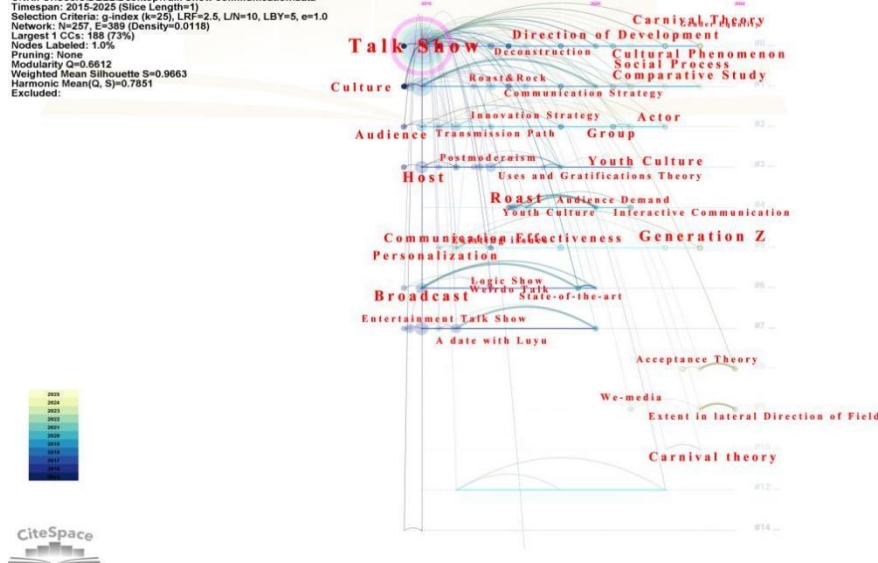


Diagram 2-Chronological Development of Talk Show Communication Literature

#### 4.1.1 Primary literature citations are dispersed

In the co-citation network analysis of talk show communication strategies and effects, primary literature exhibits a relatively dispersed pattern, reflecting the diverse perspectives scholars adopt when researching and discussing talk shows. This dispersion may be related to program diversity, varied research perspectives, and the diversity of theoretical models. As shown in Diagram 2, CiteSpace analysis reveals a novel and noteworthy trend: early literature exhibits significantly lower participation in the co-citation network. This may be attributed to the relatively recent emergence of research on talk show communication strategies and impact, which has resulted in a limited body of early literature. This phenomenon may also reflect that as academic attention and research depth on talk show communication strategies and impact analysis gradually increase, the field's research literature is becoming increasingly rich and profound.

This dispersion may indicate that different scholars or research teams have explored talk show communication strategies from various angles and professional fields, constructing a diverse research system. It may also suggest that the field remains in a relatively early stage of research, with scholars forming dispersed and diverse research directions.

#### 4.1.2 Relatively concentrated cited literature

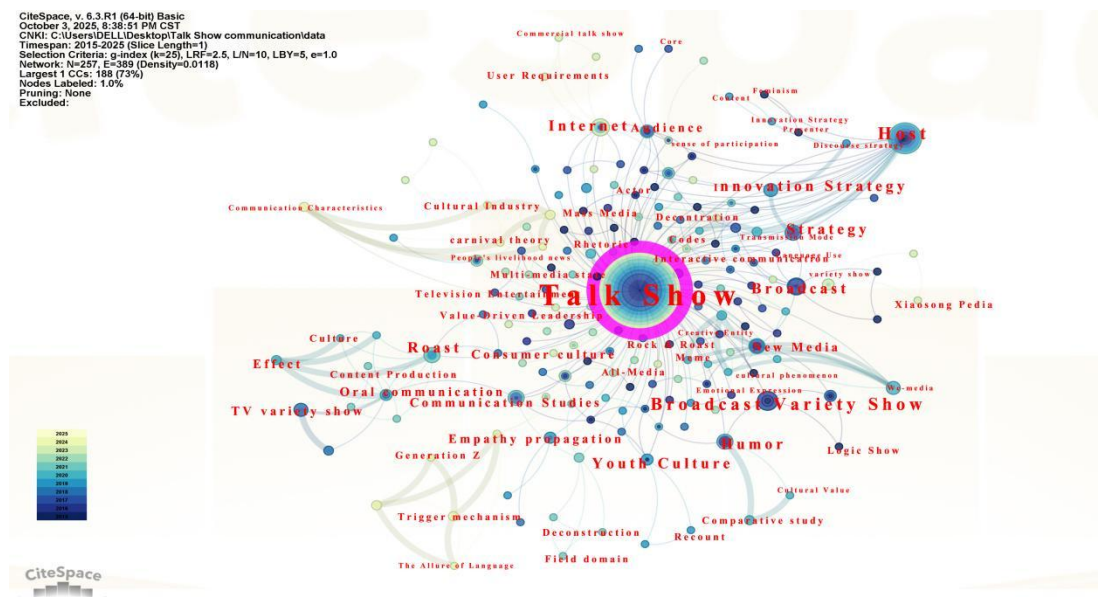


Diagram 3-Co-citation Network of Talk Show Communication Literature



The relative concentration of cited literature may suggest that certain key works have garnered significant attention within the academic community and have been referenced by multiple studies. These core publications likely contain important theoretical frameworks, methodologies, or empirical findings that have played a leading role in advancing research in this field. The overlap with the co-citation network of original literature indicates that these core works occupy a pivotal position within the entire research domain, being widely applied and referenced. Overall, the co-citation network analysis reveals the research landscape of talk show communication strategies and effectiveness analysis. The dispersion of original papers reflects research diversity of research interests, while the concentration of cited literature indicates a set of profoundly influential core studies. Scholars, despite their varied research objectives, referenced the same core papers during their studies, creating a convergent literature landscape. The presence of both internal and external key references further demonstrates that while researchers focus on shared core perspectives, they also actively draw upon findings from other disciplines, forming a diverse and organic research network.

#### 4.2 Keyword Co-occurrence Analysis

As shown in Diagram 3, the connectivity between different topic scopes is relatively high, indicating strong co-occurrence relationships. Multiple nodes serve as bridges connecting various subgroups, linking each hot topic through these nodes. Keywords displayed in larger font sizes—corresponding to larger nodes—represent key thematic focuses in CNKI literature from 2000 to 2024 and warrant special attention. Nodes such as “online talk shows,” “internet,” “hosts,” and ‘audience’ connect to multiple nodes, continuously branching out into research subfields like “Generation Z,” “popular culture,” and “audience psychology.” Given that journals within the talk show research field tend to focus on industry trends and audiovisual media, the co-occurrence relationships among their selected keywords are stronger and the network density is higher. Many paper keywords can be combined to jointly explore new technologies and emerging issues.

Recent literature, particularly post-2014, exhibits a more pronounced trend of participating in co-citation networks. This likely indicates that talk shows not only entering the public viewing landscape but also gradually becoming a research hotspot in academia, with scholars devoting increased attention and effort to in-depth studies. New research findings and perspectives are extensively discussed and cited within co-citation networks, forming a more dynamic and complex academic exchange network.

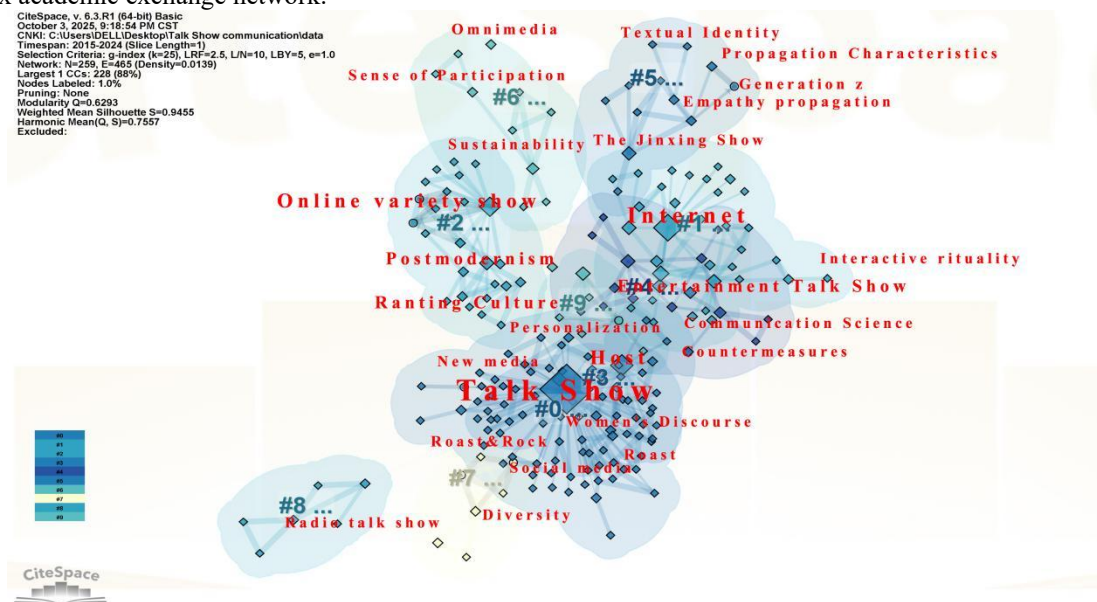


Diagram 4-Keyword Clustering Analysis of Talk Show Communication Literature

#### 4.3 Keyword Cluster Analysis of Literature.

Through cluster analysis, eight valid and significant clusters were identified: Host, Broadcasting, *Rock & Roast*, Audience, Professionalization, Internet, Creative Themes, Talk Show. These keyword cluster tags facilitate the rapid identification of research subjects and reflect key characteristics in talk show dissemination and effectiveness. Furthermore, they help reveal potential themes and trends across the existing literature. Specifically, prior talk show research has focused heavily on: the impact and dissemination strategies of radio talk shows; the role and hosting techniques of talk shows; audience analysis of talk shows; the application of professional talk show dissemination strategies; and talk show dissemination from an internet perspective.

Notably, academic attention is increasingly directed toward the role of language of female performers in talk show or the articulation of feminist discourse within programs. Research may aim to explore the evolution, characteristics, impact, and future trends of feminist discourse within talk shows. Feng Yu and Yang Di (2023) note: “Talk show has

witnessed the emergence of female performers, marking a significant milestone in the expansion of female discourse. ... Diverse voices from different personas converge within the ‘clamor of voices,’ coalescing into a distinct feminine resonance.”<sup>[5]</sup>

## VI. Predicting Innovative Research Directions in Talk Shows

By employing keyword co-occurrence analysis as a research methodology, we can gain deep insights into and reveal the primary focus areas of past talk show content. This analytical approach not only provides rich data support for uncovering hot topics and trends within the talk show domain but also offers a foundation for innovative research aimed at further exploring the potential and possibilities of talk show programming. The author believes the following research dimensions warrant deeper exploration. These dimensions not only align with the cutting-edge trends in talk show development but also hold promise for providing fresh inspiration and approaches to content innovation in talk show programming.

### 5.1 Gender Awareness and the Rise of Female Talk Shows

The rise of female talk shows has emerged as a standout trend. Often possessing distinctive personal styles and unique perspectives, they challenge conventional definitions of humor by directly addressing women's issues on stage. Through humor, they tackle serious topics such as workplace gender inequality, resisting gender stereotypes, challenging patriarchy, and advocating for gender autonomy<sup>[6]</sup>. While current talk show programs have begun exploring feminist discourse, many routines remain focused on lighthearted banter about dating dynamics and romantic relationships, rarely addressing more acute and pressing gender-related issues<sup>[7]</sup>. When a talk show metaphorically reflects societal gender stereotypes and conventionally defined male-female differences, it provokes both laughter and profound reflection among audiences.

In the post-truth era, online platforms have witnessed a surge in gender-oppositional sentiments, accompanied by forced negative labeling and irrational resistance. Discussions surrounding women's social status remain persistently heated. Against this backdrop, talk show urgently requires more precise and effective strategies to break free from existing creative constraints, thereby opening up a broader, more authentic, and multidimensional creative space. This not only deepens the intellectual substance of the talk show but also provides female comedians with a wider stage to showcase their talents.

### 5.2 The Social Humor Culture Arena Centered on Talk Show

Talk show, as a cultural phenomenon, reflects the mindset and shifts of contemporary society—audiences no longer expect humor to be merely entertaining, but rather seek to explore deeper life questions through laughter. As an art form, it possesses the power to drive social progress, revealing societal issues, challenging authority, and advocating for equality and justice through humor. Talk shows convey their observations and reflections on social phenomena through performance, sparking audience resonance and introspection.

Talk Show belongs to a category of “offensive art,” characterized by using deconstructive expression to achieve positive empowerment. Talk shows combine deliberately crude expressions and self-deprecating techniques to authentically reveal emotions and selfhood, thereby dismantling mainstream inspirational narratives and the proliferation of platitudes. This approach satisfies the cognitive logic and emotional needs of the younger generation with an intellectually styled emotional force. Its dissemination effectiveness also demonstrates the viability of its comedic cultural production practices and the efficacy of its strategies<sup>[8]</sup>.

### 5.3 The Commercialization and Sustainable Development of Talk Shows

In studies examining foreign talk shows, some scholars analyze their commercial outcomes and marketing strategies, yet dedicated research on domestic talk shows remains scarce. As the talk show industry continues to evolve, commercialization trends have become increasingly pronounced. Some programs have begun pursuing brand collaborations and commercial performances to generate revenue. However, excessive commercialization may compromise content quality, necessitating a balance between commercial interests and artistic aspirations. To ensure the sustainable development of the talk show industry, attention must be paid to multiple aspects, including talent cultivation, content innovation, and audience engagement. Practitioners must exercise particular caution in their words and actions, carefully navigating the boundaries of public discourse to mitigate unnecessary public opinion risks. Concurrently, attention should be given to industry regulations and copyright protection to safeguard the healthy development of the talk show sector.

In terms of exploring content monetization, compared to television programs, films, and other audiovisual works that can be directly commercialized on a large scale, talk shows may appear to have a narrower scope within the commercial landscape. However, talk shows boast relatively low production costs. Leveraging their episodic nature, producers intentionally reserve advertising slots during scriptwriting and production. They attract sponsors with promises of high viewership, employing clever product placements, bundling strategies, and consumption incentives to achieve effective monetization.

In terms of audience commodification, media outlets provide diverse programming to consumers, while advertisers purchase access to these audiences. Against this backdrop, function as a bridge between advertisers and audiences, serving as key platforms for interaction. Audiences are commodified into niche markets of “responsible consumers,”

## Conclusion

Through analyzing the above literature, we can gain a relatively in-depth understanding of the current state and development trends in research on talk show communication strategy analysis. First, from a temporal perspective, studies examining talk show communication strategies and their effects align with the emergence and rising viewership of talk shows. By analyzing the developmental trajectory, we can trace the historical evolution of cited references. Co-citation network analysis reveals the diversity within this research domain. The relatively dispersed nature of original literature reflects the broad and multifaceted nature of talk show studies. Meanwhile, the concentration and overlap in cited works indicate that certain core publications have garnered significant attention within the academic community, with some scholars emerging as leading figures in this field. Analysis of keyword co-occurrence and cluster tags identifies current research subjects in the field of talk shows while also revealing characteristics or attributes within the analysis of talk show communication strategies and effects.

Graph analysis using CiteSpace reveals co-citation networks related to talk show communication strategies and effectiveness analysis. Earlier literature appears less involved in these networks, whereas more recent works—particularly those from 2004 and 2024—are more deeply embedded within them. The relatively low participation of earlier literature in co-citation networks may indicate that research on talk shows' communication strategies and impact emerged later, with limited early studies on this topic. This pattern also suggests that academic attention and research depth concerning talk shows' communication strategies and impact analysis have gradually increased.

After years of development, talk show programs have gradually established a relatively mature production system and mechanism. However, China's talk show landscape currently faces significant challenges, primarily including severe homogenization of program content, insufficient innovation, excessive entertainment-oriented tendencies, and a high susceptibility to public opinion issues. These problems collectively pose severe challenges to the sustained and healthy development of talk show programs in China.

Although constrained by the post-truth era's media frenzy and content-driven controversies like “gender polarization,” online talk shows appear to have lost their former glory. Offline talk show live theaters, however, continue to thrive. With evolving audience demands and advancing media technology, the future of Chinese talk shows holds immense promise. On one hand, talk shows will maintain their entertainment and visual appeal, offering audiences more lighthearted and enjoyable experiences. On the other hand, it will increasingly emphasize social responsibility and humanistic values, conveying positive messages and civic duty through humor. Simultaneously, the emergence of new media platforms and innovations in internet technology will further expand its distribution channels and audience reach. This study's references to programs and individuals involved are strictly limited to academic analysis of publicly available texts. It does not engage in commentary on current public sentiment nor reflect the author's personal stance.

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