https://doi.org/10.37420/j.cer.2024.098

From empathy to sharing: Arousing public emotion in short videos of family life

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Abstract:
Mobile short video with its unique advantages has won the favor of many users.Family short video is different from fast-paced trend information and entertainment experience. It is like a clear stream in the field of short video, which stimulates the emotional identity of the majority of users in this attention scarce network era. The emergence of this type of short video has a significant moderating effect on the lack of communication and interaction, the obvious generation gap between parents and children, and the weakening of emotional communication. This paper takes family short video as the research object, combined with sips model, explores the realization process of family short video to arouse the public family emotion, in order to provide thinking for the development of family short video.

Keywords:
Family life,Mobile short video,Emotional arousal,Sips model.

1 Introduction

With the rapid development of digital technology, short video, as a new traffic pool for the development of mobile Internet, has surpassed comprehensive video and has become the third largest mobile Internet application in China. According to the data, as of June 2024, the number of short video users in China reached 1.05 billion, accounting for 95.5 % of the total number of Internet users. Short video quickly penetrates into the life of the public, and most people will seek a quick, simple and easy ' instantaneous ' experience through short video in a short ' interval ' time. In this environment of everyone 's interconnection, it is found that due to the spread of interest differences, digital divide and other factors, family members are gradually ' lost ' offline. Even if they return to the same real field, there are also phenomena of scarce communication and interaction, obvious generation gap between parents and children, and extreme dilution of emotional communication.Marshall McLuhan believes that the most powerful influence exerted by any medium is to change people 's relationships and activities, changing their shape, size and speed. As the most basic unit of society-family, this kind of influence and change can not be ignored. The emergence of short videos of family life has brought a turning point to this phenomenon.

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2 Family life short video: a new carrier of emotional arousal

Among many types of short videos, life short videos are different from the consistent fast-paced trend message and entertainment experience by virtue of the creator 's real record, personal micro-narrative and daily expression. It seems to be a clear stream in the short video industry, which stimulates the emotional identity of the majority of users in this attention-scarce network era. Among them, the short video of family life refers to the short video published on various social platforms by the self-media video creators with the real life records of themselves and their relatives as the main content. At present, the creative themes involved in the major platforms mainly include family food production, family fun sharing, family jokes, etc. The common ground lies in the joint participation of creators and relatives.

Family harmony is social stability, family happiness is social peace, family civilization is social civilization. Mencius, an ancient Chinese thinker, proposed that ' the foundation of the world is in the country, the foundation of the country is at home, and the foundation of the family is in the body. The communication and sublimation of family emotions is of great significance to the harmony and happiness of individual small families and the stable development of social large families. How to use the short video of family life to promote the public to arouse the family emotion, complete the process from empathy to sharing, and finally realize the emotional attribution, this paper combines the SIPS model to think.

3 Real life content, hit the pain point, resonate

The real family life clips in the short video of family life show a simple, warm, natural and lively scene among relatives, which is a beautiful contrast to the users who watch alone on the handheld screen. The family emotional interaction conveyed in the short video directly hits the ' pain points ' of many families ' current emotional communication, reflecting the lack of modern family emotional communication, constantly triggering off-screen user identity and emotional resonance, reflecting people 's inner desire for family emotional return, which is the social demand under the background of new technology.

The wave of digital information revolution is constantly changing people 's way of life and work. The new technology has brought great convenience to the public-catering takeaway, video communication, online reading and so on. It seems that everything you want to do can be done only through the mobile phone screen. A new and virtual way of communication brought by the information network makes people immerse themselves in it, which brings great convenience to people. At the same time, the ' screen ' and ' screen ' deeply affect the interpersonal communication in real life. The convenience of communication provides a virtual family field for family members in different places, so that they can still communicate freely without being restricted by physical space. However, when relatives return to the unified physical space, most modern families do not have the imagination of the lively gathering, but are everywhere in a room, each facing a mobile phone. The maintenance of family emotion is gradually pale with the reduction of communication. The simplest emotion in the natural, simple and real life presented by the short video of family life is a response to the pain points of emotional communication in the real family, which plays a triggering role in the emotional communication of modern families.

In the short video of family life, the creators choose the life fragments that are within the reach of ordinary

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families, so that most users can quickly find their corresponding ' location ' in the video, which resonates. For example, since the media creator ' @ shuzhong peach sister ', the video originally created was only a simple food production, and the attention was mediocre. Since the birthday video uploaded by peach sister in May 2019, the video content has begun to show the transformation to family life as a whole. By April 2020, the video has gradually evolved from the original cooking teaching to the life around the stove, with a strong atmosphere of fireworks and life. For example, when the child comes back from school, he wants to drink milk tea. The peach sister in the countryside goes to make milk tea while asking the child about the school and homework during the day. When the husband comes back, he is asked to make a fire and collect clothes, accompanied by the mixing of the husband and wife. Again as the husband wants to eat fried pork liver, afraid of his wife do not want to do, secretly told her daughter that her daughter wants to eat, was found by the peach sister after another round of new nagging, also accompanied by her daughter 's help.Although the video of the peach sister takes food production as the starting point, the user 's attention is mostly the simple conversation between the husband and wife at the stove. From the time of cooking, the husband and wife decide who to grab a handful of peppers to open the mouth to the table. The husband spit on the dishes while eating a large bowl, one word is the most simple emotional expression between the husband and wife. The seemingly insipid life clips have struck the hearts of the public. The number of fans of ' @ shuzhong peach sister ' has soared from more than 2 million to more than 16 million, which has only taken 90 days. Netizens confess that ' the most favorite thing to see is the quarrel between husband and wife ', ' this is also my pursuit of husband and wife life ah '. The content in the video reflects the real state of most family life, and also points out that many families even eat is the real pain point of each pair of mobile phones and communication. This kind of short video of family life can make people quickly associate their family life and resonate.

4 Multiple value transmission, providing reference and driving identity

Family short video, as a real record of life, is itself a manifestation of ideology. Among them, the creator 's own ideology, the ideology among relatives in the video, and the ideology in the comment area after the video release jointly convey a value of family kinship and provide users with self-reference. At the same time, this kind of value transmission is a kind of impact on users ' thoughts. For users, this impact has a certain group, reflecting a group 's recognition of video content and driving users ' recognition.

However, the core of this identity-driven value stems from the shaping of the three-dimensional image in the video. The more real, comprehensive and three-dimensional the individual obtains the information, the more accurate the self-identity is. This three-dimensional and real short video of family life is mainly reflected in the image of the protagonist created by the enlarged character, language, living habits and so on. On this basis, it presents a model of kinship with personality. Such as the intergenerational warmth of Li Ziqi 's grandson, the mutual hatred and companionship of Tao Zijie Bao Lichun 's husband and wife, and the communication between parents and children, such as peer communication, etc., so that users can examine and re-recognize themselves and their kinship.

In the mirror image theory proposed by the French philosopher Jacques Lacan, it is mentioned that we see others not only in seeing others, but also in the process of seeing others to construct ourselves . The user 's recognition mostly starts with the three-dimensional character image in the video as himself or a relative

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around him. At present, the user identity in the short video of family life mainly presents two forms. One is that the user agrees with the existing similar scenes and phenomena around him, and the other is that the user generates the identity after replacement satisfaction based on the new experience in the video.

The former is mostly a common state of family life. Through the screen, the relationship between relatives is presented in a more three-dimensional way, which provides a reference for the user 's real life and drives identity. Like the media creator ' @ nuoyi dad ', from the perspective of an ordinary post-90 s father, he records his married life and parenting routine. In his work ' The Normal Night of Marriage for 4 Years ', he shows the picture of his wife 's company after dinner, husband 's cleaning and the two people 's fitness and rest after the children 's sleep. The seemingly simple life of the family of three presents a full of plain but happy life. It also received 2.412 million likes and 118 000 comments. This ordinary family getting along is often ignored by the public in life. The three-dimensional presentation of a short video re-presents this most familiar life and drives user recognition.

The latter is based on the recognition of replacement satisfaction after a new experience. The more typical representative is the self-media creator ' @ Jiangdalai '.In her video, an atypical way of getting along with mother-in-law and daughter-in-law is presented. In traditional film and television, the shaping of the image of mother-in-law mostly presents a paternalistic state of control, and there is also a very complex and delicate relationship between mother-in-law and daughter-in-law. However, with the development of modern society, the independence of women is constantly highlighted, and the relationship between mother-in-law and daughter-in-law presents a new pattern. In the works of ' Jiang Dalai ', her mother-in-law Wang Xiaofei appears as a big, straightforward and bold northeast female image. In the face of the quarrel between her son and daughter-in-law in life, Xiaofei directly punches her son. In the face of the crying of his grandson, Xiao Fei chose to sing the northeast two people to coax the child ; in the face of the daily affairs of the family, Xiaofei more presents the state of being bad and ' being abandoned '. The whole relationship between mother-in-law, daughter-in-law and family is a kind of joyful atmosphere.For example, one of the most concerned in the ' Will Dalai ' video is mother-in-law Xiaofei 's sleepy-eyed call to her son and daughter-in-law to get up and make breakfast. When the daughter-in-law tells her to do it herself, Xiaofei returns with the sentence ' I won 't, I won 't even turn on the gas. The short 20-second video has gained 2.823 million likes and nearly 100,000 comments and retweets. Netizens have said ' as if I saw myself years later ' and ' decades later, I am such a mother-in-law '. In the video, the three-dimensional image of mother-in-law presents a new type of mother-in-law and daughter-in-law, which conveys different values from the past, so that users also have a new understanding of the way in which mother-in-law and daughter-in-law get along in their own lives and drive identity.

5 Intuitive audio-visual presentation, narrowing the distance, triggering participation

The creation of short videos of family life is mainly based on intuitive recording. There is no professional lighting set, recording equipment and excellent post-production, and the lack of audio-visual precision is different from the pursuit of metaphysical aesthetic realm in traditional aesthetics. It is even contrary to the traditional public aesthetic needs and the cognition of lens aesthetics. However, it is the intuitive display of this

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first perspective that makes people focus more on the ' conflict ' of the subject and its relatives. The ' homely ' audio-visual presentation also greatly conforms to the basic way of the general public to record life, so that users feel the reach of fireworks, narrow the emotional distance, and trigger user evaluation and discussion.

If Li Ziqi is a quiet and quiet pastoral song that soothes the soul, it is more of a distant ' Utopia ' in most people 's lives while people 's hearts yearn for it.The ordinary family life such as ' Shuzhong peach sister ' is wood, rice, oil and salt, which is accessible to people. Such as Douyin has 30.852 million fans, over 70 years of ' @ I 'm Grandma Tian ', with the contrast of personality and age, instantly popular network, become the ' national grandmother ' in the hearts of fans. In her video, Sun Tzu Kexin, as the creator, shows the life fragments of Granny Tian and the daily interaction between grandparents and grandchildren from the first perspective of Kexin. Different from the quiet local accent dialogue between Li Ziqi and Grandma, the fine audio-visual picture conveys the simple happiness of the slow rhythm between the warm grandparents and grandchildren in the rural artistic conception, and also conveys the intergenerational emotion. In the video of Grandma Tian, it can be found that there is not much design in terms of shooting perspective, picture composition, subject image, etc., but directly chooses shallow narrative, using close-range + super-large color subtitles as the content presentation. When Grandma Tian 's vivid expression or iconic " broken mouth " appears, it will also give sudden amplification or exaggerated sound effects.In the picture, there are even situations in which the main characters are dressed in pyjamas and sleep on the kang, which is completely contrary to the aesthetic needs of the public in the traditional sense and the cognition of lens aesthetics. However, it is the intuitive display of this first perspective that makes people focus more on the main body and feel the joyful life emotions of the family. The netizens said ' this is the most original appearance of life ', ' grandma is too cute, it is simply a big baby ' and so on. Users spontaneously discuss the video in the comment area, unconsciously participate in it, and more netizens confess that ' I haven 't talked to my grandma for a long time, and decided to tease my grandma tonight '. The intuitive audio-visual presentation allows users to constantly think and participate in their own family emotions, and gradually realize the transformation from ' user ' to ' fan '.

6 True experience harvest, sublimate emotion, promote sharing

In the SIPS model, users who get a good experience will spontaneously perform secondary propagation, which is called sharing. The sharing behavior reflects the feedback and recommendation of the product, which will have a further impact on other users. In the short video of family life, users have gained a real experience after combining the resonance of the real content of the video in the early stage, the value recognition based on the three-dimensional image of family characters, and the online comments on the video and the real interaction between offline relatives.

The experience gains here are mainly reflected in three levels : first, the views expressed by users in the discussion process of the platform are recognized, such as the response of video producers or the likes and comments of other users ; the second is the topic selection that video producers call on users to make. For example, some video producers will put forward such as ' what do you want to see in the next period ' in a video. At this time, users will participate in the subsequent topic selection by publishing comments in combination with their own expectations. Third, the label symbol of the video copy stimulates the user to click and carry out the idea of self-creation. The above three levels all enable users to generate new experiences in

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the process of participation, further sublimate emotions, and generate secondary communication. The difference is that the first two levels of sharing are mainly the forwarding or praise of the original content, which enhances its popularity and promotes the platform 's push of the content. The third level of re-creation is the transformation of the subject of communication. The continuous enrichment of the subject of creation has also expanded a more diverse mode of family emotional communication. This level is also the phenomenon of ' everyone can create ' under the empowerment of technology.

For example, in the ' @ surfer A Yi ' video ' Dad is bigger, grandpa should scold or scold ' up to 4.316 million likes, 109,000 users forwarded, ' @ I 'm Grandma Tian ' ' Grandma is really ignorant this time ', 255 000 users forwarded, 4 101 000 likes. Such sharing stems from the spontaneous dissemination of the user 's real participation in the video content after the experience, combined with intelligent algorithms to promote more users, which is based on the sharing of the first two levels of experience. Another way of sharing is the re-creation of topics. Many creators of short family videos will select a topic tag based on the content of the video when the video is released. The tag can clearly show the video positioning, and can also borrow and promote the heat of the topic. For example, in the video of ' @ I am Grandma Tian ', all the videos have a topic ' # how broken grandma 's mouth is # '.This topic intuitively reflects the characteristics of the characters in the video. When the user empathizes with the video content, he chooses to click on the topic to create and publish the grandma in his own life.According to the data of the platform, up to now, the play degree of the topic has reached 11.31 billion times. In addition to Grandma Tian, there are many users ' daily life in the topic circle. The sharing of this process is not only the sharing of a topic or the original video, but also the sharing of family emotions based on real participation and true perception.

7 Conclusion

In the era of fragmentation, the fast-paced information rolling makes people increasingly impatient and easy to be attracted by the content with great audio-visual impact and high flow heat. However, the fleeting stimulation makes people have vacancies in their hearts, and the human-like content is more touching. In the short video of family life, the refined presentation of real life fragments, the highlight of three-dimensional image of family members, and the simple and intuitive audio-visual language enlarge the beauty of family interaction, directly stirring the family emotion of ' returning to life and eager to communicate ' in the heart of the public at present. While arousing the public 's emotion for family, it also presents a unique open class for the way of family interaction in real life. However, the current family life short video mainly belongs to the UGC form, and the technical requirements are not high. Therefore, it is deeply loved by ' grassroots users '. With the content dissemination, homogenization has also occurred. For a long time, users are prone to aesthetic fatigue. How to solve the above problems in maintaining the original authenticity of such short videos remains to be explored.

Funding

1. Key Project of Philosophy and Social Science of Scientific Research in Colleges and Universities in Anhui Province : Research on Digital Communication of Dabie Mountain Red Revolution Story (Project

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No.2022AH051666) .

2. Lu 'an City Social Science Innovation and Development Research Project : Lu 'an Red Story Digital Communication Dilemma and Breakthrough Research (Project No.2022LSK23) .

3. Anhui Province quality project : Telling red stories, practical teaching research of language public art courses in colleges and universities (Project No. 2023jyxm0687).

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