Research on Aesthetics of Desire Manifestation in the Intelligent Age—Based Travel Reality Show as the Research Object

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Abstract. Desire consumerism is the inner demands in the Intelligent age and its media forms are aesthetics. Desire and its expression is the core of travel reality show, and the aestheticization of desire consumption is an important representation of such reality shows. Taking travel reality show for example, the article analyzes the expression way and value orientation of desire consumerism from desire consumerism and society of spectacles. With acute analysis of desire manifestation in travel reality show and style of desire consumerism, Visual aesthetic is desire-consumerism’s performance form in the era of mass media with rationality. But it’s easy to pursuit external image, sliding to worse aesthetic taste. Desire consumerism should have boundary in order to be not limitless expansion.

1. Desire Expression of Travel Reality Show

With the high penetration of mass media into daily life, daily life is becoming more and more media oriented. People’s life demands and aesthetic demands are constantly satisfied through desire consumption. As a popular form of literature and art and cultural consumer goods, travel reality show represents the social fashion and aesthetic trend, and shows people's desire for consumption.

1.1 Visual Visualization of Desire

Travel Reality Show is the product of the development of culture industry to a certain stage. In order to meet the needs of the media era and the requirements of consumer society, and better express the desire of human beings to explore the world, it chooses the form of visualization. This requires that travel reality TV programs must have visual and visual external expression when they express their desire, which is also the basis of aesthetic expression of desire. As a consumer goods of mass culture, travel reality show has refined the packaging of desire, making it attractive enough, and quickly attracted a large audience. Through the image, the audience can not only enjoy the scenery along the way and feel the exotic customs, but also project their desire to go out and enjoy life into this reality show. Therefore, it is also a way for the audience to visualize their desire.

1.2 Consumerization of Desire Satisfaction

As a desire to fulfill people's desire to explore the world, travel reality shows are realized in the field of media consumption. In the media age, desire is externalized into cultural products and concrete entertainment reality shows, so desire can be satisfied through consumption. To some extent, this makes the desire satisfaction have the tendency of consumption. The travel reality show shows people's inner desire in the way of visual visualization in the mass media. What the audience can see through the media image is not only the pleasant people and scenery, but also the vivid and interesting story, which reflects the deep emotion and desire in the heart. For example, Jiangxi TV's "travel with parents" focuses on the filial piety of stars with family as the unit, and integrates the traditional Chinese filial piety into the reality show. It not only realizes the desire of star children or parents to accompany their families on long-distance travel, but also in the journey of continuous unexpected difficulties, the emotions between family members are communicated, and a journey of family accommodation is completed. The children are not I learned filial piety in the conflict. In this
reality show, the audience gets the satisfaction of filial piety and kinship. The process of watching the program is the process of consuming emotional consumption desire, and also the process of accompanying parents to be filial.

1.3 The Landscape of Desire

Travel Reality Show is the legal presentation of desire in the era of mass media. Desire can be legally presented in the public domain and public space with the help of the shell of TV reality show. "In a society where modern production conditions are omnipresent, life itself presents a huge accumulation of landscapes. Everything that exists directly is transformed into an image." Travel Reality Show is to directly transform people's desires into appearances by virtue of the technological production advantages of mass media. With the popularity of Travel Reality TV programs, the same type of reality TV programs have emerged one after another. Due to the different positioning of the programs, the demands of different groups have been met, showing the landscape of desire and consumption. In essence, this kind of cluster of similar programs is the concentrated outbreak of travel desire, which is embodied in landscape. The travel reality show shows the friction caused by the different life styles of the guests, the conflict of different travel demands, and the small contradiction between age and gender. The presentation of these contents is emphasized by context and scene, and has the characteristics of landscape. This kind of landscape makes the hidden desire of reality show.

With the popularity of reality TV, desire gradually intrudes into people's daily life in the form of landscape, and turns daily life into an integral part of desire landscape display. In the travel reality show, entertainment and desire are each other, and successfully presented in front of the public in the way of media landscape, and the perfect combination of this media landscape and real life makes the human desire be reasonably released in daily life and reality show.

2. Desire Consumption of Travel Reality Show

Reality TV programs are often considered to have only entertainment functions, but not the intrinsic value of reaching people's hearts directly. It is only the desire of curiosity and peeping, and it is the external representation of desire. Travel Reality Show is expressed through the aestheticization of desire in form, even the appreciation of ugliness. In the era of mass media, desire can be demonstrated by the power of media. In a sense, media is desire and its consumption. In the era of mass media, the desire can be expressed and expressed through travel reality shows, or the desire consumption can be achieved by watching reality shows. It can be said that the travel reality show takes desire as the core and has distinct consumerism characteristics. It is mainly displayed through three ways: immersive consumption, image space and "super real" appeal.

2.1 Immersive Desire Consumption Experience

The consumption in the intelligent age has the characteristics of immersion. The audience is consuming while watching and paying attention. Because consumption itself forms a network and a system, the audience is immersed in it as a consumer. The characteristic of immersion is to be immersed in it without knowing it. "The industrial system has socialized the masses and made them productive forces, and this system may go further until it achieves self-improvement and socializes (that is, controls) the masses to make them consumption power Production and consumption - they come from the same huge logic of expanding and controlling productivity. This order of the system, in its reversed form - which is exactly its extreme treachery - permeates people's thoughts and into ethics and daily ideology: it is manifested in the liberation of needs, individuals, enjoyment, richness, etc But it's just a superficial human revolution: in fact, this kind of internal replacement is only to replace another (relatively) invalid value system with one value system within the scope of a universal process and a system of changing soup without changing medicine. That kind of potential new purposiveness has been emptied out of the real content and become a mandatory medium for systematic reproduction. "The audience is watching the travel reality show, which is carrying on the
desire consumption and the media consumption. Watching the reality show and carrying on the
desire consumption are carried out simultaneously and combined into one. In the consumption
system, the audience will not realize this, and the audience only adds an experience. The travel
reality show creates an immersive experience situation. With the visual and audio-visual effect of
the mass media, it achieves the consumption experience of "seeing is getting". By creating an
audio-visual atmosphere, it can stimulate spiritual resonance and create an experience of desire
satisfaction.

As a product of mass media, novel and unique emotional experience. This kind of experience is
realized by visual image representation. It tells the story by the program itself, strengthens the
dramatic conflict effect, emphasizes the antagonism and contradiction of the plot, highlights the
participants' true colors by intensive travel arrangement, shows the characters' characters by strange
situations, and expresses the characters' relations by the plot. As a cultural consumer goods, the
attraction of travel reality show lies in its ability to use images to create a gorgeous landscape, meet
the needs of the audience to obtain immersive consumption experience, make the audience obtain
psychological satisfaction, and get happiness that cannot be obtained in real life. However, in the
desire and consumption landscape created by the mass media, the desire has been transformed. The
audience is immersed in the atmosphere created by the media technology. The audience's
immersion can be exclusive, and can get the feeling of traveling to a foreign country without
leaving home in the program, immersed in the happy state of travel reality show manufacturing, and
feel its unique charm.

2.2 Image Space of Desire and Consumption

The travel reality show uses image vision to shape the space of desire consumption. The image
must highlight the texture of the picture. The beauty of the picture is the first. The strange scenery
and the beauty of people are the primary factors to be considered. They are also the main elements
of desire expression. The beauty of the image is the key to desire consumption. be good to hear or
see. As a cultural consumer goods, the attraction of travel reality show lies in that it expands the
space of desire and desire consumption, and constantly enriches and refines this space by means of
visual image representation. Travel Reality Show is mainly a space constructed by images, in which
the expression and satisfaction of desire is completed. The consumption of this image space is to
meet the desire of consumption and travel.

Reality TV programs create a very real world with the help of image symbols. In this world of
symbol images, people can't distinguish the real world from the symbol world. In reality TV
programs, people perform tasks according to rules, which actually replaces value judgment with
game rules, which not only releases the reasonable demands of human nature, but also stimulates
the desire instinct. Reality TV programs have become a shortcut for people to seek stimulation, get
novel experience and pry into privacy, and become "toys" for public entertainment.

Reality show is the objectification of desire, and also the exaggeration and deformation of desire.
For the audience, there is always a distance between desire and the object of desire. That is to say,
using reality TV programs to fill desire can only be used as a substitute of desire. As the expression
of desire, substitutes constantly interpret desire, while substitutes are constantly updated.

2.3 Desire and Consumption Demand of "Super Reality"

Although reality programs are substitutes for desire, they have transformed desire into the pursuit
of quality of life and quality of life, making desire a legal presence. This kind of reasonable
transformation relies on the superb media technology, which represents the ideal life state with the
visual image, translates the endless pursuit of human desire into the pursuit of ideal life through the
reality show, and translates the greed and desire in human nature into the inexhaustible motive force
for the pursuit of a better life as long as the pursuit of a better life is eternal and eternal presence
Hope is legal existence.

In the travel reality show, the demand of desire consumption has the characteristics of "super
reality". The expression of desire is mainly carried out through elaborate details and carefully
designed plots. With the developed media technology and its application, travel reality show camp has created a super realistic travel atmosphere, borrowing the French scholar Baudrillard's view is "super reality". Travel reality shows create people's desire to travel, and the audience is willing to accept the temptation of reality shows to roam in the media landscape of desire and consumption, because such programs are "beyond truth and falsehood, just as fashion is beyond ugliness and beauty, just as contemporary objects are beyond usefulness and uselessness in terms of their symbolic functions." Desire consumption has completely subverted the demands based on the truth and falsity, and has carried out the creation of desire in accordance with the principle of consumerism.

As the cultural consumer goods in the era of mass media, the attraction of travel reality shows lies in its ability to create a "surreal" sense of "on-the-spot" and "sense of participation", which is even more real and satisfying than the real travel activities. As a virtual representation of real-life travel activities, travel reality shows make the audience feel happy and satisfied when they stay at home. Compared with real travel activities, travel reality show provides a relatively safe desire to meet, it breaks through the limitations of reality, and will not cause physical injury due to real accidents.

3. The Aesthetic Pursuit of Travel Reality Show

3.1 Aesthetic Taste of Travel Reality Show

The first thing that travel reality show emphasizes on aesthetic taste is visual factor, which requires exquisite picture, high value participants and dramatic plot. As the core of the plot development of reality show, the choice of guests is very important, even related to the success or failure of a program. Because it is a travel reality show, it pays special attention to the visual enjoyment in the process of travel. The appearance value of the guests has become a guarantee indicator of whether a reality show is attractive enough and whether it can obtain high ratings. From the existing more successful travel reality shows, the guests are all handsome men and beautiful women.

3.2 Aesthetic Orientation of Travel Reality Show

In terms of aesthetic orientation, travel reality shows tend to be aesthetic in daily life, basically creating a plot mode of poor travel, which makes idol stars glittering in the media encounter setbacks and embarrassments in travel, gain the pleasure of returning stars to ordinary people or even not like ordinary people, have a kind of emotional "sadism", and feel in the contrast of this emotion Happiness. Through the analysis of desire and its manifestation in reality show, we can find out that the aesthetic direction in the era of mass media has shifted, and jumping out of the existing stereotype has become a trend of aesthetic, and strange scenes have become the main means to attract people's attention. The stronger the contrast with the former aesthetic taste, the more unexpected the effect can be received. The reverse thinking and reverse plot become the aesthetic expectation of the audience. "Sadism" in travel reality shows mainly refers to the constant ugliness and embarrassment of the guests, especially the stars, through the so-called creativity of the wonderful flowers, which forms a strong contrast with their previous images, to some extent causes the psychological discomfort of the audience, and punishes the unsuccessful challenges or the unfinished tasks in a slightly changed way.

3.3 Aesthetic Value of Travel Reality Show

The value orientation of travel reality shows tends to be common people and daily life, especially the expression of beauty in life and the beauty of human feelings and human nature. Feel, experience and enjoy the beauty in daily life, integrate the beauty in travel into daily life, and enrich the meaning and value of life.

In the age of intelligence, the travel reality show has changed its aesthetic direction, and its emotional experience is becoming more and more subversive. The aesthetic is changing from the
inner beauty to the outer beauty. The aesthetic taste is becoming more and more vulgar, even replacing the noble with the vulgar, from positive affirmation to negative affirmation. This aesthetic trend can be simply summed up in a word of "sadism", which means that people are not comfortable. The object of "maltreatment" is not only the parties, but also the spectators who are deeply brought into the situation and experience maltreatment. "Sadism" is a kind of emotional experience. The more we love each other, the more we want to kill each other and get some pleasure from entanglement. "Sadism" can be understood as a kind of contrast, often expressed as the extreme contrast, the strong contrast between the external perfection and the internal defects, or the strong contrast between the internal toughness and the external image. Imperfection has become a key point of entertainment Carnival in the era of intelligence, and it has achieved the prerequisite for the diversity of desire forms in the era of intelligence.

With the help of the legitimacy of intelligent media, desire spreads into daily life and affects people's aesthetic taste and value judgment. Travel reality show not only makes desire and desire consumption legitimate, but also gives desire a concrete aesthetic form. In the intelligent age, travel reality shows not only have good communication effect, but also stimulate people's desire to explore knowledge and encourage consumption in this area. The travel reality show endows desire with concrete form, the most important is to make desire have aesthetic form and can be consumed.

4. The Desire Consumption Boundary of Travel Reality Show

Desire in the age of intelligence is invested in the field of consumption and magnified infinitely by the media. Desire and desire consumption have achieved some transcendence in space. They have transcended the boundary between true and false, and have gained the possibility of wanton growth. In the age of intelligence, desire and its consumption appear in front of the living people with the mask of reality show. We urgently need to limit the boundary of desire consumption and restrict its expanding tendency.

The desire consumption in the age of intelligence can be presented in aesthetic form, but it can never break through the boundary between morality and reason. It must accept the restriction of morality and reason, and take the core value of society as the guide. Desire and desire consumption are presented in an aesthetic form, at the same time, they not only meet the expression needs of desire, but also obtain the legitimacy of expression, which must be subject to the constraints of morality and rationality, otherwise desire may replace aesthetics and enter the "entertainment to death" trap.

In the age of intelligence, desire consumption promotes the production of culture industry, which is a continuation of the production of culture industry. The culture industry makes the desire materialized and aestheticized. The culture industry makes all the mass cultural products consistent in the way of aesthetic care. "Film and radio no longer need to be dressed up as art, they have become fair transactions" but in the culture industry, the culture industry has lost its critical position. Culture has not only become the label of all things, but also moves towards it. The opposite of oneself: it negates culture itself in the form of culture and becomes a powerful weapon to grab interests.

To sum up, as an important connotation of the intelligent era, desire consumption is visual aesthetic and reasonable, but it is easy to fall into the pattern of blindly pursuing the external image without spiritual connotation, so as to slide to the vulgar aesthetic taste. Therefore, desire consumption has boundary, it can't expand boundlessly, and should be restricted by morality and rationality. Visual aesthetic is desire-consumerism's performance form in the era of mass media with rationality. But it's easy to pursue external image, sliding to worse aesthetic taste. Desire consumerism should have boundary in order to be not limitless expansion.
References