

An Analysis of Users' Self-Presentation in Different Online Interaction Modes: Taking QQ Music as an Example

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Abstract: With the advancement of media technology, the evolution and development of music media have become more prominent; a single listening tool has evolved into an online interactive community. As media platforms adapted, this online comment section evolved into an entire online music communication community where users could interact online in other ways besides the comment section. So, this paper mainly focuses on the QQ music platform as the primary research object, analysing the interactive behaviour of users in the online music community, and obtaining the effects of different interactive modes on users' self-expression. The study utilised discourse analysis and data analysis to analyse users' self-presentations in online community interactions and to understand their behaviour in different modules. According to research, online social interactions and community development have a significant impact on listeners' behaviors. They can guide the development of creative design strategies for digital media, such as music, movies, and video games. It also showed that commenting interactions and fan group interactions in online music communities are the most emotionally engaging modules for users, and that users in the comment section are better at sharing themselves and interacting with each other.

Keywords: music community, user online interaction, real-time comments, fan cubs

1. Introduction

Digital media have increasingly mediated music consumption over the past few decades. This is due to streaming platforms like Spotify, SoundCloud, Deezer, and YouTube becoming the most popular ways to listen to music [1]. Lyn analyzed online music communities from a socio-economic perspective using a case study approach, and the results showed that users will find the right online community for themselves based on different interaction needs [2]. In this study, Xiao conducted usability tests and semi-structured interviews with Chinese active users to find out how online music services work. The results suggest that the user experience is related to the rationality of the online community interface design, and that the interactive adequacy of the online music community needs to be further improved [3]. Many scholars have analysed the changes that online music communities need to make and the economic value and business models that online music communities have from the perspective of user needs. However, there is a lack of research on the impact of different interaction modes in the same community on users and users' self-presentation, and this study will enrichment of this part of the study by summarizing the reasons for users' self-presentation and the specific emotional energy market brought by different music communities.

In this study, the research question is: Exploring whether the development of online music communities affects users' self-presentation during interaction? The main purpose is to analyze whether the evolution of music community features, such as Goffman's "dramaturgical theory" and the self-correcting behavior of social circles, will become the cause of people's posting, based on the collection of self-expressive content posted by users in the music community and the interaction behaviors in the comment section of the songs. So, this study takes QQ music as an example to explore user communication in different online community modules. It uses data analysis and discourse analysis research methods, randomly select 50 interactive comments as a sample to embody text and sentiment analysis for evaluating the content and activity of the reviews. The purpose of this method of data collection was to capture an uninhibited representation of an online situation unobtrusively, although we are not able to directly access participants' motivations through this method [1]. According to Collins, observation is an effective method of examining the dynamics of social interactions [4]. The value and significance of the study are to analyse different user interaction behaviours in online music communities, summarise the reasons for users' self-presentation, and identify the advantages of the online music community model, which will be conducive to the improvement and innovation of the online interaction model in the future.

2. Interactive Ceremony

As a fundamental component of human interaction, rituals have long been noted by scholars [4][5]. Research in sociology has been devoted to the study of social interaction since its emergence as a scientific discipline. A key byproduct of social interaction is the generation of affective vitality. Collins returns to Turgot's interpretation of ritual by emphasizing the emotional arousal or communal boiling resulting from specific social interactions. The expectation of achieving this degree of emotion is at the core of our interactions [4]. Collins describes interaction as a "marketplace of emotional energy," and he asserts that our interactions are motivated by our expectations.

3. Emotional Power in Online Music Interactions

It's important to know that music has a big role in social life, both as a framing device and as a way to build social meaning. As DeNora explains, "Music is a part of the cultural material that creates 'scenes', scenes that offer different kinds of agency, pleasure, and ways of being" [6].

Users' interactions in online music communities are similarly based on some kind of emotional energy provided in the community. In analyzing the comment section of a song, it was found that some users would express their opinions and feelings about the music, others would leave a message about where they heard the song, and some would express that it was the community's daily recommendation feature.

"My niche healing music."

"Hopefully not too many people will find it. It's our song." "Me too"

"Good to hear - Otherworldly Encounters." "Haha, Otherworldly Encounters"

In some of the comments collected, some users' statements are recognized and responded to by others, creating an exchange across time and space.

The online fan community regularly conducts song amway, where people share their favourites with strangers, share their favourite stars with others, and interact online with strangers or fan groups. During such brief conversations, both parties' usernames are the only information disclosed in the chat room. Some commenters do not even need to reply to their posted comments since they represent only their appreciation for the tracks they are listening to [7].

Audiences gather in comment sections because they like the same artists and music, and they think their groups have similar musical tastes, which fosters positive intergroup relations. It's a universal

motivation for people to feel like they belong by participating in musical activities and sharing music. By creating a chain of interactive rituals, music creates community content that resonates with those who watch consenting online concerts, and similar musical tastes contribute to the building of communication chains.

4. Online Music Community

Streaming music media in China is dominated by QQ Music. The number of registered users has reached 800 million since the service was established in 2005 [8]. In the domestic music industry, QQ Music holds a leading position with its huge user base and customized services [9]. With the creation of different ways of user interaction, QQ Music has continued to optimize its interactive features to provide users with diverse online communities. This study used a random sampling of comment sections of songs, participant comments on online live streams in music communities, and comments in game features.

4.1. A Virtual Place of Music Community

The Oh Boy Records independent record label introduced a ‘chat page’ on its website in 1996, allowing fans of John Prine to communicate in real-time through typed messages. Through the page, Prine fans were able to meet virtually in order to share information and experiences about Prine. A fan community was created through the chat page, which served as a meeting place outside of the limits of real life [10].

In online music communities, in addition to the comments written by the regular fanbase and users, a new feature has been developed whereby the singer of a song will appear in the comments section of the song at a specific time to interact with fans or users in real time, and he or she will randomly select comments to respond to in real time. This real-time commenting will cause fans to flock to the song’s comment section in a flash, and some fan groups will also conduct organized commenting interactions in the comment section before the event begins, to continuously increase the number of comment sections and the number of hits of the song, sparking boisterous behavior in the comments section, in order to prepare for the idol’s parachute in.

Online communities are experiencing a comment-intensive phenomenon due to the constant generation of comments in comment sections. Spacely dense gatherings are a key component of collective boiling, which is a phenomenon that is linked to Goffman’s notion of ‘unfocused interaction’, where interaction takes the form of pure coexistence in conditions of social density without any direct focal interaction needed [5].

4.2. Different Modes of Interaction

In addition to analyzing the comment area of the songs, a part of the chat information of other boards was also compared as a reference, such as the two boards of music live broadcasting and group games. Selecting the top two online live broadcasts in the music community and analyzing the five comments from each live broadcast, it was found that this type of music live broadcast is spontaneous by users, with few celebrity singers entering music software. Therefore, the number of comments in the live broadcast room is not high, and the number of viewers is not satisfactory. The host lacks personal characteristics and live streaming direction. In the two live streams chosen, the real-time comments section for users did not create a complete online interaction, and there was a lack of consistency in the communication between the live streamer and the viewer. So, this kind of online interaction lacks the sense of familiarity and the feeling of atmosphere brought by the crowd, leading to a significant reduction in user participation. Compared to posting comments on live music broadcasts they are unfamiliar with for interaction, users still prefer to interact with their favorite songs and fan clubs,

and participate in the live music broadcasts of their favorite stars, where a common musical background can resonate.

In the team games section, the degree of user participation is also significantly reduced, there are many waiting teams on the square, most users choose to team up with their close friends, and there are also games that require a large number of more than six people, resulting in a lot of games not starting. However, this type of interaction in the music community with games may have better development in the future, but at present, it does not seem to stimulate too much user interaction fervor and user self-expression.

5. User Self-Presentation in Music Communities

In Goffman's view, effective self-presentation refers to the way in which a communicator conveys to others an impression they desire [11]. As people are able to selectively present personal information on the Internet, self-presentation has gained renewed interest online. It is possible to present one's best self-online while deleting or editing negative information due to the anonymity available online [12]. People form impressions of others based on their online profiles [13]. People are able to design and fabricate their personalities more easily and at a lower cost on the internet. For example, in the collected comments, most of the web users choose to use cartoon or idol photos as their avatars, choose song lists they want to make public, or share their news, using the anonymity provided online to communicate the image they expect from other users.

6. Online Symbols Interactive

In Goffman's dramaturgical theory, everyday life is analyzed by analogy to theatre. It is a theory of human interactions in everyday life that originated from symbolic interaction theory [14]. The theory of Goffman further suggests that everyone in the world is a performer; we all strive to portray an idealized version of ourselves in every interaction we have with others. People live in different 'foreground' and 'backstage'. Most of the users will want to leave a perfect image for strangers who only know the user's name, so when using online communities, not only do you use a single text to communicate, but some punctuation marks and emoticons appear to increase the fun of the online chatting and the gentleness of the tone of voice. Textual discourse is being complemented by symbols and images to express emotional appeal, and viewers can use emoticons in comments in addition to text to express their feelings. Each of these emojis represents the audience's appreciation of the track by expressing likes and support in online chats. In internet communication, emojis are frequently used to indicate joy, suggesting that a common symbolism has developed that identifies engagement and demonstrates an understanding of group discourse [15]. By using emoticons, fans of popular music can initiate a new form of ritualized communication that is limited to online communities.

While watching online concerts, audience members post comments. Perhaps based on the interactive rituals associated with participating in a social event, they post relevant comments and emojis to express their feelings during the concert; as if they are waiting for others to approve and respond, increasing their sense of involvement. In spite of the brief communal boiling, the symbols of social relations of all kinds are evident throughout. Consequently, the common symbols may bear the imprint of the communal emotion evoked by the event [15].

7. Discussion

A sampling of comments on three different forms of interaction in online music communities revealed that different forms of interaction modes can have an impact on users' sense of engagement and self-presentation status, especially those who need to synchronize their communication with each other through text and emoticons combined with body awareness. A participant's interactions with online

music do not always have the same impact; these interactions create specific social contexts, and these contexts influence the way participants interact with this online music community, whether anonymously, consistently, or randomly.

8. Conclusion

By analyzing the comments in online music communities, it was found that different modes of community interaction affect users' online self-presentation and expression of emotions. Goffman's proposed theory of evidence also analyzed that because of the anonymity of music communities, more users can openly express their emotions and independently choose whether to open or hide their song lists. The emergence of celebrity parachuting and fan clubs increased organized interactions between users at the same time, providing a market of emotional energy for users and fans to interact with, thus allowing for a collective buzz in the comments section at that moment in time. While the other added modes are not as effective, they do provide a new basis for interactive behavior in the music community, and can perhaps be optimized from these perspectives. The study has some limitations. First, by focusing on one music software for analysis, this study is not representative of the user interaction patterns of various platforms but merely suggests a future direction for online music communities. Second, qualitative research is limited to collecting a small amount of data, while there are too many reviews of online music software available. Data quality and depth are the primary concerns of interpretivism theory. Therefore, this study may lack breadth, and when there are too many reviews, more representative content may be missed, and there may be limitations in the selection of reviews. It is hoped that these limitations can be overcome in future studies.

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