

Research on Animal Communication Ethics of Platform Media

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Abstract: Digital media has a comprehensive penetration of ordinary people's daily life by virtue of the presence of diverse forms and multiple realities, and reshapes human perception, realizing the impact on people's cognition. Therefore, for the ordinary audience who are "separated" and have no "animal experience", the cognition of animals comes from the construction of animals by digital media to a large extent, and this construction itself is divorced from the imagination of animals in real natural life. Based on the analysis of the current communication practice of animal short videos and live broadcasts, this paper attempts to explore the problems existing in the construction of the relationship between animals and humans by digital media, and through specific cases to demonstrate the domestication logic of human beings and animals behind animal short videos and live broadcasts, as well as the spiritual hallucination and "ambiguity of human beings and animals" caused by the spectacular drama and entertainment of animals with the help of digital media .

Keywords: Animal; Digital Media; Domestication.

1. Introduction

With the rapid development of Internet communication technology, big data and artificial intelligence technology, new media such as short video and webcast have been born. At present, the digital communication platform with short video as the main production content has gradually become the technical base for mediating human digital survival [1]. The mobile network live broadcast and short video rely on social media platforms such as TikTok and Kuaishou to construct a new social field with the help of the powerful communication and multi-link attributes of social media, and shape people's daily life and cognitive mode. In the era of digital communication, animal videos represented by pet short videos and live broadcasts of adorable pets have begun to sweep Sina Weibo, WeChat, TikTok and other video platforms. Under the media ecology of digital communication, the dissemination of animal content and the prevailing "cuteness culture", "funeral culture" and "healing culture" on the Internet are blending with each other, creating a kind of "standardized animal" in line with the cultural interests of contemporary urban youth groups, and this kind of standardized animal is actually the product of animal domestication based on platform algorithms in the digital media era, it is full of human imagination of animals. Based on this, many scholars began to reflect on the era of digital media, the relationship between human beings and the external environment and other species in the philosophical sense, and explore the animal ethics and media construction in the era of digital communication.

In fact, there is no lack of discussion on the relationship between man and animals in the history of Chinese and Western culture. In the western thought tradition, animals have long existed as the opposite of human beings and are the others who ensure human subjectivity. In *Genesis of the Bible*, God created human beings according to his own image, and human beings can control animals at will in order to meet their own needs. The ancient Greek thinker Aristotle also believed that animals lack rational souls, they are inferior in the natural

hierarchy, and they are tools to achieve human goals [2]. In ancient Chinese philosophical concepts, the relationship between humans and animals is more complicated. Ancient Chinese philosophers believe that humans and nature, plants, and animals are the same root and the same kind, and humans are part of the world and all things in the world. All things and humans are produced by the long-term evolution and development of nature, and various species are interdependent and related to each other, the same pulse [3]. In addition, the "Zodiac" in my country's traditional culture also contains the ancestor's thinking about the relationship between humans and animals. The twelve animals of the "Zodiac" can be roughly divided into three categories: one is the domesticated "Six animals", namely cattle, sheep, horses, pigs, dogs, and chickens; the second category is wild animals that are closely related to human daily life, they are tigers, rabbits, monkeys, rats, and snakes; the three categories are the traditional symbolic mascots of the Chinese people. The dragon is a symbol of the Chinese nation and is the imagination of spiritual animals. It can be seen that in the traditional oriental philosophy of our country, the existence of animals is not only to meet the needs of human survival, but also an important means for people to understand the world at that time. Human beings grasp the secret of "heaven" by understanding animals. In addition, the ancients often used the zodiac in dealing with personnel relations. For example, it has been circulated in our country that there is also a marriage attribute of "matching" and "phase grams" between the zodiac, and there are folk rumors such as "pigs and monkeys do not have heads" and "cattle and sheep become close to each other. It can be seen that animals play an important role in the formation of time and space view and world view of ancient people in our country, and occupy an important position in people's daily life. In the era of agricultural civilization, human feelings for animals are very complex and contradictory. On the one hand, people will carefully raise poultry, livestock and pets for pleasure, and have sincere feelings in the process of raising animals. They regard animals as equal partners with themselves. Weak

animals can even arouse the self-sacrificing dedication to dependent life in human nature. On the other hand, human nature is deeply buried in cruelty to animals, however, people are omnivorous animals, and the meat of animals raised by people is an important component of human diet. People will personally slay their pets to obtain their bodies, but this cruelty is a necessary product of life [4], but in order to reduce this cruelty, when killing animals, grand rituals are often held; in modern society, there are fewer and fewer opportunities for direct contact between humans and animals, and the relationship between humans and animals has begun to undergo tremendous changes. Modern society is like an invisible barrier that separates humans and animals. In their respective territories, only animals that are pets can cross this boundary and have close contact with people, in addition to the mass media, modern people's cognition of animals is through pets. In modern people's cognition, animals have become teased objects who lose their practical functions and play a marginalized role in human life. In the era of digital media, digital media relies on the diversified presence and multiple realities of forms penetrate the daily life of ordinary people comprehensively and reshape human perception, realizing the influence on people's cognition. For the ordinary audience who are "separated" and have no "animal experience", the cognition of animals largely comes from the construction of animals by digital media, which itself is separated from the imagination of animals in real natural life. Based on the analysis of the current dissemination practice of animal short videos and live broadcasts, this paper attempts to explore the construction of the relationship between animals and humans by digital media. Based on the analysis of the current communication practice of animal short videos and live broadcasts, this paper attempts to explore the problems existing in the construction of the relationship between animals and humans by digital media, and through specific cases to demonstrate the domestication logic of human beings and animals behind animal short videos and live broadcasts, as well as the spiritual hallucination and "ambiguity of human beings and animals" caused by the spectacular drama and entertainment of animals with the help of digital media.

2. Domesticated Animals: From "Six Domestic Animals in China" to "Digital Labor"

Domestication theory first appeared in the field of biology, which studies the purpose of maintaining family life by human beings through domestication of wild animals and plants. As early as prehistoric times, the ancestors began to domesticate animals. There are two main ways to domesticate animals. One is to reduce the size of a large animal. The second is castration to make animals more docile, more useful and more pleasing to people [4]. The domestication of animals in China can be traced back to the "six animals". The ancient ancestors mainly made a living by gathering and hunting. In order to ensure the basic needs of life, they began the process of domestication of animals. After continuous screening and domestication, some wild animals gradually lost their primitive wildness and could be raised at home. As a result, animals began to enter the daily life of their ancestors, and poultry and livestock were born. However, in the perspective of academic research, "domestication" does not only refer to the domestication of wild species, but also

includes injecting culture into the "domestication" process. British scholar Roger Silverstone believes that domestication is the process by which we make things our own, controlled by us, carved by our identity and express us [5]. The domestication of early animals by ancestors also included injecting culture into this process, which made animals have symbolic significance. In ancient China, the skillful skills of domesticating animals were often used as a metaphor for governing the country, driving a car as a metaphor for governing the country, and animal training as a metaphor for social organization and the relationship between monarch and minister [3]. In the era of digital media, human beings domesticate animals by virtue of mobile Internet and big data technology. On the mobile Internet platform, we can see "cute" and anthropomorphic animal performances everywhere. These animals show their similarities with human beings on the Internet platform to attract Internet audiences. Behind this phenomenon, the operation of algorithms on the mobile Internet platform is actually, finally, under the action of the platform algorithm, a series of "cloud pets" are produced in the digital media platform, and this process shows the domestication of animals in the digital media era. In this process, animals domesticated by algorithms actually become "digital labor" exploited and controlled by platforms. The concept of digital labor is produced with the vigorous development of artificial intelligence and big data, big data technology continuously captures metadata such as people's daily life, behavior, affairs, environment and interaction rhythm, which extends labor control from the work field to the leisure field, the material consumption and viewing behavior of laborers are constantly integrated into the process of capital accumulation and proliferation [6] thus a new type of labor-digital appears in the media platform. That is, a series of free labor including Internet users browsing web pages, chatting, commenting, blog writing, website building, software package renovation, sending and receiving emails, etc. This process is "voluntary giving and zero remuneration coexist, enjoyment and exploitation coexist" [7] As an Internet platform integrating content, social networking and e-commerce, TikTok software constitutes the digital infrastructure of people's daily life, Animals, as the shooting objects of short videos or the main body of live broadcasting, become this digital platform to engage in free digital labor. Animals, as "digital workers", do not have direct contact with the platform and the viewers on the platform, however, through the mediation of the digital platform [8], the use of platform recommend, system functions, audit supervision and monitoring and other functions has become the domesticated object.

At present, we can see that social media platforms such as TikTok and Kuaishou are full of animal short videos. Bloggers of this kind of animal short videos often realize the shocking expression of animal images through the application of lens language, photography collage techniques and the combination grafting of multi-element editing techniques. One of the most common is to personalize animals. For example, bloggers will put on human-like clothes for their pets, be fed with modern and processed artificial food, and simulate human beings in their daily life. Pets have exclusive dinner plates, beds and blankets similar to infants and young children. Pets can also carry out activities originally belonging to human beings, watch cartoons, take care of infants and young children, etc. In addition, in short videos of TikTok, we can often see animals imitating human speech,

and can achieve the effect of barrier-free communication between humans and animals. This is mainly achieved by dubbing animals and editing and collage animal movements. It can be said that under the domestication of digital media platform algorithms, animals constructed under digital media platforms have begun to "evolve" in the direction of human beings, and are not limited to domestic pets. This expression is often used in the presentation of wild animals under the lens of short video bloggers. For example, short videos related to the topic of TikTok # animal protection# focus on the intimate interaction between human beings and wild animals when they meet in the special environment of the wild. In the process of interaction between the two sides, wild animals always show a "human-like" side, for example, they will take the initiative to ask for help from human beings in case of difficulties, and newly born wild animals will show a baby-like adoration, at such times, human beings often burst out maternal care to adopt wild animals. As a result, we can also see the adopted penguins living in human air-conditioned rooms and wearing human clothes to buy fish in short videos.

To sum up, under the expression of animal personification in digital media platform, the "wildness" and "animality" of animals are lost, and animals become castrated and domesticated, and this castration and domestication is realized through the algorithm mechanism of digital platform. In the era of information explosion, people always obtain information through algorithm recommend because of the limited personal acceptance of information, which is easy to be manipulated by algorithm. Algorithms always design the logic of communication and display through a set of platform rules and continue to control it, which acts as an intermediary to reshape people's cognitive styles, influence contemporary people's social relationships, identity and lifestyles, and even reset and construct social relationships. It is through platform algorithms that social media platforms such as TikTok and Kuaishou realize the domestication of animals. The algorithm of TikTok platform is based on large-scale users and publishes production data based on users' characteristics and content. The data drives the production of content under the impetus of algorithm mechanism. In this process, platform algorithms and data enable the platform to monitor users in real time and manipulate users' content production through algorithms.

Therefore, in the TikTok platform, although individuals, as content producers of digital platform media, seem to have free space for creation and the right to produce multi-dimensional works, when presenting works in the form of data such as playback volume, praise volume and comment volume, content creativity and innovation are controlled, adjusted and manufactured by platform algorithms. We can see that in the operating rules of the TikTok platform, users attract audiences by sharing videos. The platform will recommend the algorithm according to the data generated by the video's playing volume, praise volume, finish rate, etc. The producers of platform content can obtain substantial economic benefits by virtue of the traffic data of short videos. Therefore, driven by interests, the producers of platform content produce content on the basis of figuring out the likes and dislikes of the audience and the logic of platform operation, and finally attract the audience by virtue of personification and cute animals, cater to the algorithm mechanism of the platform, and then obtain substantial economic benefits. That is to say, the personified and wild animals presented on this social media platform are actually manipulated by the platform algorithm, or the algorithm is like the domesticator in the

social media platform. By amplifying or shielding the user's attention and imagination, the interaction between power and technology is infiltrated, and the "castration" of animals is jointly completed, that is, the domestication of animals is realized through the operation of algorithms, the performance of animals is the result of a series of algorithmic production.

3. The Function of Animals: From Economic and Practical to Emotional Satisfaction

The purpose of domesticating animals was to make animals more conducive to human use and management, and gradually recognized and excavated a variety of economic and practical functions in the process of living with animals day and night. In the traditional society where the traditional buildings are connected and the chickens and dogs hear each other, animals always surround people's daily lives and are used for multiple purposes. Animals play a practical role in diet, animal husbandry, transportation, emotional companionship and other activities. For example, cattle, as an important part of agricultural society, have various functions. They can not only cultivate land, drive cars, but also eat. The domestication of horses has directly changed the way humans travel, shortened the distance in space, and greatly promoted cultural exchanges and integration. In addition, animals are used as sacrifices, objects and mediums for rituals, or as symbols and metaphors in the creation of social power patterns. For example, the clothes of ancient Chinese officials also reflected this point. The civil officials of the Ming Dynasty had birds on their chests, cranes, brocade pheasants, peacocks and so on from high to low, while the military officials were beasts of prey such as lions, tigers, leopards and bears. The officials of the Qing Dynasty wore python robes with the rank from low to high, and the decorations of python robes increased step by step. In the traditional society in which animals enter the daily life of human beings, although human beings still exist as domesticators, the daily care of animals by human beings will blur the unequal relationship between the two and develop real feelings. For example, the nomadic Nuer people living in Africa, who as herdsmen take care of their livestock all day long and rely on cattle for their livelihoods, are not only a usable resource for them, they love their cattle, and this love seems to be non-condescending and semi-equal [4]. With the continuous development of industrialization and modernization, animals in the true sense began to disappear from human daily life, and were replaced by domestic pets, industrialized batch breeding animals, and ornamental animals in zoos. The domesticated animals during this period Different from traditional society. During this period, domestic pets can enter the daily life of human beings and live together with their owners. However, private family units, as individuals raising animals, have lost their practical functions in human society. They are only the objects to be teased and are marginalized in human life. Zoo animals are domesticated as ornamental animals, because animals disappear from daily life, humans have a strong curiosity about animals other than pets. Driven by curiosity, they enter the zoo to watch animals. In order to satisfy human curiosity, the zoo will do its best to collect species and domesticate them into "zoo animals" for viewing, performing, amusing and taking pictures ". In the process of watching and gazing at animals, people and animals no longer have the feelings of getting along day and night in traditional society. Instead,

animals become completely different from people and are watched "others". As John Berger said, one's gaze at a zoo animal is in fact a remembrance of the once beautiful but never-again encounter between the two [9].

In the modern and highly developed digital era, animals once again enter the daily life of human beings through Internet communication technology. Mobile social media platforms have created a "media spectacle" for watching animals. This "media spectacle" brings the audience into a new world composed of entertainment, information and consumption [10], and this collective viewing behavior of human beings has completed the domestication of animals in this new world. However, this time the entry of animals into human daily life is different from the traditional society. This media behavior of "keeping pets in the cloud" and "sucking pets in the cloud" on social media platforms does not require people to take care of animals on a daily basis, and the audience only needs to watch this behavior. Therefore, it is impossible to develop the real emotions of people and animals in traditional society to blur the unequal relationship between the two. In cyberspace, human beings still regard animals as absolute others, and the audience will complete the construction of others based on their own preferences, and domesticate animals based on the audience's imagination. The audience's love for animals in short videos is more similar to their love for objects, rather than the existence of real feelings. In the process of watching animals, dramatic and entertaining animal performances are more attractive to the audience. Therefore, the platform algorithm will domesticate animals according to people's imagination and emotional needs. The audience does not care whether the information presented in the media is scientific and accurate, and excessive personification of animals may lead to the neglect of the natural behavior and value of animals. Only pursue the novelty experience and emotional satisfaction obtained in the process of watching animals. Overall, watching animals on the Internet platform meets three emotional needs of modern people:

One is to resist loneliness and anxiety. From this, it can be inferred that the audience of animal short videos is mainly young metropolitan white-collar groups, while the fast-paced and efficient modern urban life in first-tier cities, mechanically repetitive work content, highly disciplined working environment, and the relationship between people in metropolises. The alienation has led to a strong sense of loneliness and anxiety among urban young white-collar groups. The atomization characteristics of social members are prominent, and individuals maintain a kind of relationship with others. The polarized development of metropolises, overpopulation and social exclusion have led to the widespread emergence of "drift syndrome" among young white-collar workers ". In addition, with the changes in social structure and the transformation of individual values, the marriage rate in my country has been declining. According to statistics, in recent years, the number of one-person households and the proportion of one-person households in my country have shown an upper body trend, and urban white-collar the group accounts for a large part. People living alone lack companionship and watch animals to relieve loneliness. At present, short video live broadcast platforms with social attributes such as TikTok and Kuaishou have a strong sense of companionship. Although there is a spatial distance between the blogger and the viewer, the scenes shot are generally life-like spaces. Psychologically, the distance

between the two will be narrowed, making both parties feel that they have entered each other's living space, creating a sense of psychological proximity. Secondly, animals are naturally easy to stimulate people's "caring for young trigger characteristics", activate the reward system in our body, and make us feel happy and protective [11]. For young men and women in urban areas, watching animals has the effect of treating "spiritual internal friction". Therefore, the personalized animals tamed by platform algorithms are actually designed to please young men and women living in contemporary first tier cities. This also reflects the fact that in the current era of rapid social development, the rapidly changing modernization has brought about a sense of powerlessness and spiritual emptiness among contemporary Chinese youth, and the disregard for public life and its value. Instead, they seek spiritual comfort in private spaces. Therefore, watching animals has become a good medicine for soothing the spirit.

The second is to reshape self-identity. The audience of animal short videos is mainly urban white-collar workers. In the industrial society, the fine division of labor makes work mechanical repetition, and they need to comply with the social operation "rules" under commercial rules. This leads to urban white-collar workers forcing them to "play" the self that conforms to logical norms in their work, but this is not necessarily an individual's real experience and self realization. In addition, the current youth group in China is generally marginalized in macro social narratives, lacking channels for self-expression in real life, and lacking political discourse power, often in an awkward state of suspension: it is difficult to showcase oneself through a large amount of money consumption, thus occupying absolute initiative in communication; Unlike the "proletariat" who are ruthlessly crushed by capitalists and have no choice, this group has a strong desire to break social constraints and regain self-identity. And the process of young people watching animals on the Internet platform is also a process of reshaping themselves. Audiences can find the target of emotional projection on animals. At present, the personalized cat under the domestication of Tiktok platform is the most typical psychological projection of the current urban youth group. In the Tiktok platform, the inherent freedom, laziness, solitude and other habits of cats have been magnified to a height similar to human character and have derived human independence, aloof and other characters, and become a spiritual symbol and totem worship of contemporary urban youth groups, representing the pursuit and desire of some of this generation of young people.

The third is to satisfy the sense of domination and power. For humans, animals exist as others, and we cannot treat them equally. On the one hand, animals evoke the best qualities within a person's ability - self sacrifice and dedication to weak and dependent life, and On the other hand, people form power in a wayward, arbitrary, and even paradoxical way [4]. Driven by digitization and globalization, the pace of life in modern society is constantly accelerating, and emotional relationships between people are full of variability and risk. Even the most intimate relationships among humans are full of insecurity. The estranged friendship, mutual probing love, mutual suspicion in marital relationships, and uncontrolled parent-child relationships make modern people lack trust in intimate relationships. However, interacting with animals can avoid conflicts and breakdowns in real-life relationships, satisfying modern people's strong desire for emotional possession,

control, and domination. Although the status of animals as family pets and objects of human emotional projection continues to rise, the imbalance in material resource supply between the two sides always exists, and the dominance of the relationship between humans and animals is always in the hands of humans. On the Internet platform, people watch animals to gain spiritual enjoyment, which is actually emotional exploitation of animals. On the Tiktok short video platform, we ordinary audiences can choose to watch animal short videos or live broadcasts based on their own preferences. We can also participate in the daily life of animals through comments, and choose food, clothing and spouse for animals. In this process, human beings enjoy the pleasure of manipulating other people's lives, meet the dominance of the audience, and gain a sense of power that cannot be obtained in interpersonal communication.

4. Fuzzy Boundary: "Humanization of Animals" and "Animalization of Humans"

With the rapid development of artificial intelligence and Internet technology, humans have domesticated animals with the help of modern digital media technology, and in the process of domesticating animals, they have also completed the domestication of technology to humans, which ultimately led viewers to become "animals" who lost their ability to think deeply and were trapped by information. In this process, the boundaries between humans and animals gradually blurred. There has always been a discussion in the history of Western philosophy about the boundary between humans and animals. In Descartes's view, animals have no wisdom or intuition, but are merely automatic machines. They only possess bodily automaticity. Swedish biologist Carl Linnaeus put forward a completely different viewpoint, believing that humans and animals cannot be completely separated from each other purely in biology. The reason why humans become humans. It is precisely within human beings that they can perceive themselves as individuals [12]. The Hegel's Introduction also defines the distinction between humans and animals, positing that the critical difference lies in the realm of desires versus needs. Humans possess desires, whereas animals only have needs, and humans do not inherently possess humanity. To attain humanity, humans must engage in actions that challenge their surroundings, specifically by engaging in conflict with nature. Drawing from the insights of ancient philosophers, we can deduce that the philosophical demarcation between humans and animals is primarily manifested in humans' capacity for independent thought, their ability to alter their environment through labor, their capacity for self-awareness, and their capacity to forge social connections. In the current era of rapid digital media advancement, the profoundly "virtual" and simulated effects of digital technology evoke visual illusions that easily engulf individuals in sensory gratification. Immersive experiences commandeer our full attention and sensory apparatus [13], resulting in a steady erosion of human independent thought and an overt reliance on the information disseminated by digital media. People rely on digital media as a foundation for self-regulation and orientation in the world, and in this process, they are progressively "animalized".

Watching animals with the help of social media is a manifestation of people moving towards "animalization". With the help of visual media, the original independent and

parallel lives of people and animals have been broken. People have become snoopers of animal life. They are keen to watch animals probing their brains and being curious about the world. They are also obsessed with watching animals' daily coquetry, cuteness and begging for food. When cute, soft and human-like pet images are watched, the eyes projected by human beings on pets contain the nostalgia of contemporary youth groups for their once carefree and socially responsible underage self, or animals are like a mirror, showing features that would have been obscured forever. Animals are another self that contemporary youth groups shape in the network environment, and use watching animals to realize their imagination of themselves, to obtain greater spiritual self-satisfaction. Watching animals become the spiritual appetite of human beings, and thus reposition the way of thinking of human beings and the relationship between human beings and the world. Even the social relationship constructed by watching pets on social media is a temporary, superficial, indifferent and alienated "pseudo-social", which cannot be called real interpersonal communication. The emergence of platform media such as Tiktok, Kuaishou and The Red has changed the way people connect. Platform media provide technical support for barrier-free communication between people across time and space. Users can form online communities by forming communication groups. Scattered individuals can be connected through the Internet and Internet social products. Pet-raising people can learn to communicate and gain knowledge, experience and emotional resonance, pet-free people can achieve "cloud pet" to obtain spiritual comfort. However, the social space constructed by using platform media is actually a social model that excessively pursues self-feelings and does not need to take responsibility. Every individual can easily join the discussion of the community, and can also withdraw from the community without scruple. This is very different from the social relationship that requires a lot of energy to maintain in the traditional sense. Therefore, the spiritual satisfaction pursued by the youth group to watch animals on the new social media platform is actually a visual stimulation effect and ignores the deeper emotion and meaning. This cultural consumption activity, which is dominated by seeking superficial and emotional identity, has stripped off and castrated the most important value recognition and critical ability of human beings. In this sense, in the process of watching animal performances, urban youth groups have become a group of "sensationalists" for the purpose of entertainment and sensory appeal, rather than people with deep thinking ability and effective interpretation ability in the real sense. Young people are immersed in it. In fact, they have become "thoughtless" animals.

Therefore, as the aborigines in the digital age, the youth group has long been accustomed to the fast-paced lifestyle and the bombardment of fragmented and superficial information, and the digital communication method with fragmented and superficial content actually accelerates the limit of human space. The length, width and depth make us live in a magical space built by digital media. In this space, the rapid flow of digital information makes us "dizzying". We can only take into account the visual stimulation and experience in front of us, but can not think deeply about the past and future of human beings. In other words, the acceleration at this limit actually liquidates human history and memory [14]. The demarcation between human beings and animals is reflected in the historical inheritance of human

beings, who have established their own civilization and can be passed on. That is, "animals in general live in a fragmented, discontinuous 'now', while humans live in a 'historical stream' that links the 'past, 'the 'present,' and the 'future' together. However, urban youth living in the digital media environment are easily reduced to the silent majority tamed by fragmented information due to the loss of historical consciousness, and have lost the independent thinking ability that human beings should have. The reason why animal short videos are popular in social networks is precisely because they, as a representative of fragmented and superficial information, fit the living conditions of the current youth group.

5. Conclusion and Discussion

In thousands of years of social changes, animals represented by cats and dogs have evolved from domesticated livestock to digital labor, and the relationship between humans and animals is also quietly changing. In the traditional farming era, animals and humans are accompanied daily. Not only do they develop real feelings, but animals also satisfy human livelihoods and food and clothing; in the industrial age, animals have disappeared from our daily lives, and animals are a special scene. Ornamental products, the two cannot develop real feelings, animals exist as the "other" imagined by humans; and enter the post-modern society, with the rapid development of digital media, animals once again in the form of digital into our daily lives, animal human performance to meet the emotional needs of modern people, and in this process, the relationship between animals and people is more special. Animal evolution has become a tool for domesticating humans in the digital media age, and humans have become "viewers" of animalization".

In fact, the living conditions of contemporary urban youth groups are reflected behind watching animals. Under the drastic social changes, it seems that the material life is richer than that of their parents, but the spirit is more desolate and anxious. With the rapid entry of digital media into the daily life of modern people, digital media not only occupies our fragmented time, but also intensifies the dispersion of the relationship between people and between people and society. The weakening of the link between people and society directly leads to people's long-forgotten self-identity based on stable social relations, and the loss of historical consciousness is easily reduced to the silent majority tamed by fragmented information, having lost the independent thinking ability that human beings should have, the social human beings are separated under the digital media, which enhances the loneliness of modern people. They can only obtain spiritual comfort through the company of adorable pets in the process

of watching animals, and human beings become animalistic. When humans watch animals, they are actually watching themselves. We are not animals domesticated by the self-media, half like humans and half like animals.

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