

# A Psychological Analysis of Realistic Strategies and Social Interactions in Face Value Communication: Take Live Shows as an Example

Xu Yiju

*School of Journalism and Communication, Northwest University of Political Science and Law, Xi'an, China*

**Abstract:** *With the explosive growth of live broadcasts on the network, Show Live also emerged. The important "show point" that female anchors rely on in the live broadcast is the appearance level, which has become the core element of the live broadcast and the most important psychological driving force for aggregation and separation between the communicator and the recipient. Female anchors mainly spread their appearance horizontally through physical functions such as vision, hearing, and touch. Narcissism and self-presentation, voyeurism and exhibitionism, auditory social and emotional comfort, and libido instinct dominate the social and psychological interaction between anchors and viewers. The tendency of female image alienation, psychophysiology, identity otherization, and pornography determines the social and psychological consequences of the horizontal communication of appearance.*

**Keywords:** *horizontal propagation of appearance; communication strategy; interactive psychology; communication effect*

## 1. Introduction

Hosts of live shows become popular by showing their face value and body, and the audience interacts with the hosts through pop-ups, likes, and rewards. Face value communication means that the communicator adopts the logical orientation of face value, takes face value as the premise and bridge, and influences the receiver through the activities of the main body of face value communication so that the two can reach audio-visual sharing and real-time, and strive to maximize the effect of communication.

The five main organs of the human body that interact with the outside world, acquire information, and construct meaning are the ears, eyes, nose, mouth, and heart. Therefore, the study on the realistic strategy of face-value communication can be analyzed from the visual, auditory, and tactile levels.

## 2. Realistic Strategies of Face Value Communication

### 2.1. Visual elements in face value communication strategy

Face value communication focuses on visual expression through visual elements, including body, head, accessories, scenes, and clothing. Specifically, female anchors are generally tall and sexy, with large breasts and thin waists, Kaceytron, an anchor on live broadcasting platforms, uses her ample breasts as a "show point" for her face value communication. In their own make-up and external beauty double modification, the anchor has an almost angelic face, which can be called a "modeling face", Hollister France, the platform anchor can be lovely and love their face value lack of good, but in the beauty of the debugging, easy to "change" female netizen. Long hair has become the face value of the spread of the standard, Bilibili platform anchor Zhoushan as well as knee-length hair for the "show point", in the two union race live total income of 78,000 yuan. In addition, the bedroom, sofa, and other high degree of privacy space is the main scene of face value spread. Female anchors generally wear thin, low-cut, waistsless, feminine clothing, with 1.75 million fans of the anchor Weiwei, wearing a neck strapless, lace white blouse, to create a harmless female image; while the anchor Zhou Suen preferred tight, low-cut, sexy clothing to highlight the advantages of the body, packaging, and dissemination of their own.

## **2.2. Auditory elements in face value communication strategy**

In face-value communication, the sense of hearing also plays a vital role. Sound is a very intimate and sensual medium, and the auditory elements mainly include human voice and background music.

Different tones and voices have different sensory experiences. Female anchors generally speak slowly and softly, with a strong affinity, easily bringing the audience closer to the psychological distance, to maximize the effect of face-value communication. Some female anchors will be on the home page of the live room labeled “imperial sister voice” “Loli voice” and other labels to attract the target audience. For example, the six-room platform anchor Weiwei has a sweet voice and often uses “yeah” “wow” and other emotional tone of voice words to respond to the pop-up, to maintain a relaxed and lively atmosphere.

The background music of a live show is mainly from the anchor and the audience. Anchors play popular music to meet the audience's entertainment needs and create a taste identity. On the other hand, playing songs to satisfy the vanity of the “big brother” and create a positive demonstration: if you brush a lot of gifts, your needs will be easily satisfied. For example, the anchor Weiwei said, “I want to sing a song for Brother” when he swiped 20,000 to 30,000 and attracted viewers to send digital gifts such as “Flower Genie” and “Snow Aurora” during the singing process. After the song was over, Big Brother Shengbang rewarded him wildly to celebrate and praised Weiwei's melodious voice, thus, with the face value as the starting point and the sense of hearing as the auxiliary, realizing the real-time interaction and the face value dissemination between the anchor and the audience, completing the auditory interactive ceremony.

## **2.3. Tactile elements in face value communication strategy**

Modern electronic media not only expands people's visual and auditory senses, but also expands people's sense of touch due to the strong sense of scene and contact, and the live show with the help of modern digital technology belongs to the medium of extending the sense of touch. Female anchors will use props to form a “tactile” link with the audience when they communicate their face value. For example, during the dance performance, the anchor, Zhou Shan, plays dynamic music while holding the end of a tie firmly in one hand, in sync with the camera's push-and-pull movements. This combination generates a strong sense of presence, immersing the audience in a sensory experience that allows them to receive the live information. The audience feels as though they are dancing alongside the host, which elicits emotions such as excitement and satisfaction. This non-sensory “tactile” interaction, accompanied by the desire and emotional flow of both sides of the impartation, realizes the false presence of the anchorwoman's body, thus establishing links and enhancing the intimacy to meet the deep desire of the fans so that they willingly consume the anchorwoman's face for emotional consumption.

## **3. Theoretical analysis of the psychosocial interaction of face value communication**

In face-value communication, there are complex psychological interactions in the dichotomous relationship between anchors and viewers, and these social interactions enable the effective dissemination of visual, auditory, and tactile reality strategies while manipulating bodily displays and representations of desire. Specifically, self-obsession and self-presentation are common psychological undertones; auditory socialization and emotional solace are common visions; and libido and voyeurism drive viewers to participate in face-value communication.

### **3.1. Self-obsession and self-presentation in “mirroring”**

According to Lacan, self-identity is formed through the mirror view; other identity is formed through the reaction of the other.<sup>[1]</sup> Undoubtedly, in face-value communication, there is such narcissism and self-presentation between female anchors and viewers, and both of them satisfy each other in real-time interaction, which is an important psychological basis of face-value communication.

Face communication creates a desire for self-obsession and self-presentation for the anchor. By watching herself after double modification by makeup and beauty, the anchorwoman becomes obsessed with the unreal image in the mirror, obtains self-identification, and projects her ideal self outside herself, thus actively displaying herself and expressing her personality. In the live broadcast process, the audience sends “I like” “This is good-looking”, as well as praise, attention, brush gifts, and other positive feedback information containing the meaning of recognition, conveying appreciation and favor, which will undoubtedly enhance the female anchor's “sense of identity” and thus enhance the female anchor's “sense

of identity". This will undoubtedly enhance the female anchor's "sense of being recognized", thus forming the other's identity.

The "special treatment" after the high reward greatly satisfies the vanity of the fans. Captains have a series of ways to distinguish themselves from ordinary users: unique appearance animation, and wearing special medals. For example, many female anchors said, that On the Captain can get contact information and mysterious gifts. In addition, the "big brother" of the list of song and dance privileges, so that it is briefly in control of the direction of the live room, becomes the "focus" of the figure, thus generating a sense of existence, self-congratulation, and a sense of power. In short, narcissism and self-presentation make female anchors reach a psychological understanding with the audience and become an important psychological basis for the interaction between the two sides of the face value communication.

### ***3.2. The pleasure of peeping and the conquest of power in the "gaze"***

Gazing refers to viewing with power, desire, and identity. In the gazing field of face value communication, the audience is the main body of "watching" the main body of power and desire, with patriarchal attributes; the anchorwoman is the object of "being watched", the object of power and desire, with submissive attributes.

Face value dissemination utilizes the desire to peep and the idea of exceeding the rules hidden in the hearts of individuals to disseminate and satisfy the original vision of hoping to get pleasure through watching. Face-value communication uses cell phone privacy and network anonymity to create a visible place for gazing, nurturing the language of voyeuristic desire, and the viewer is attracted to the situation of voyeuristic desire. The audience who is not physically present behind the virtual ID enjoys the physical and mental pleasure brought by the anchorwoman's public body exhibition without fear, at this time, the cell phone is like the gaze lens mentioned by Mulvey, and like the binoculars used by Jeffries for peeping in Rear Window, the action of "looking" carries the meaning of gaze, and the pop-up screen and the virtual gift are the materialized form of gaze, which carries the power and voyeurism. Pop-ups and virtual gifts are materialized forms of gaze that carry power and voyeuristic desires. For example, the words "brothers come to watch again" and "adjust the camera a little bit", which have the meaning of gaze, represent that the audience regards the female anchor as the object of peeping, and satisfies the desire for voyeurism and the psychology of discipline in the "watching", while the virtual gift is a form of "peeping". The virtual gift is a reward for the anchor's obedience and further exposure.

The dissemination of face value opens the way to the spectacle of a woman's "being watched". Anchorwomen are flawless but covered commodities, and their bodies, decomposed in close-ups, are the content of face-value communication, as well as the direct object of the viewer's voyeurism. The anchorwoman's perfect image in the media mirror reveals her nudity, and the viewer's obsession with unseen flesh and private life accounts for her voyeurism. For example, female anchors usually dress sexily and expose themselves as objects of voyeurism through submissive behaviors such as pulling down their clothes and adjusting the angle to maximize revenue. All in all, face-value communication skillfully manipulates the audience's voyeurism and the anchor's exposure psychology, using the visual scene woven by seeing, unseeing, and imagining to push the voyeurism to the climax step by step, and realizing the collusion between exposure behavior and economic gain, which also becomes an important psychological basis for face value communication.

### ***3.3. Auditory socialization and emotional comfort in "massage"***

According to McLuhan, the medium is like a masseuse massaging our muscles.<sup>[2]</sup> Generally speaking, this kind of "massage" has unidirectionality, but the spread of face value has a two-way "massage" effect, which utilizes the loneliness psychology of "social animals" to create a "massage" with face value as a channel. It utilizes the loneliness of "social animals" and uses face value as a channel to create a virtual space for "massaging" loneliness and creating intimate relationships, in which "friend-style" auditory socialization plays an important role.

Auditory socialization refers to the process of transmitting information mainly by auditory symbols, realizing the mutual interaction and influence between people, individuals, and groups, as well as between groups. Strong accompaniment makes the anchor's voice close to the audience's ears, by "massaging" the auditory nerves to mobilize the overall senses, freeing them from the loneliness of a foreign land work pressure, and other discomforts, and giving them great comfort and intimacy of auditory accompaniment, so that they produce emotional dependence. For example, the anchor is a fish that not only lives with a gentle and intellectual voice for "big brother" advice but also of the air together

with the mic to play the game for five hours, with emotional fluctuations and emotional changes in the flow of auditory interactions, thus establishing a very real auditory social relationships, “massage “Big brother” longing for the companionship of the lonely psychology.

Auditory socialization, not only the anchor “massage” the audience but also two-way “massage”, the audience's positive feedback also “massage” the anchor's anxiety and loneliness. For example, the anchor wine 99 cents in the live broadcast with the audience as friends around the birthday gift, offline dinner, and other topics to discuss, in the said and listened-to two-way “massage” in the formation of auditory socialization; this time the focus is not to convey information but to create an intimate discourse experience, strengthen emotional communication, establish mimicry “friend-like” relationships, and enhance the intimacy of interaction. The effective development of “friend-like” social language and rewarding behavior is the main form of positive feedback from the audience to the anchor, which not only brings economic benefits but also effectively releases anxiety and loneliness. In short, auditory “massage” can make up for the loneliness caused by the lack of real social interaction between the two sides, mutual emotional comfort in auditory interaction, attracting viewers to browse the show live for emotional consumption, which is precisely the psychological basis of social interaction for the effectiveness of the auditory strategy of face value communication.

### ***3.4. Imagined fulfillment of Libido***

According to Freud, libido is a kind of sexual instinct and prime mover, by which people use the power to fulfill their purpose.<sup>[3]</sup> Face-value communication has a cinematic-like seductive structure that utilizes libido to create a viewing, a virtual space, and a sexual object, thus creating illusions attuned to erotic desires and allowing the viewer to achieve sexual imaginative gratification.

Face communication utilizes the potential power of libido to stimulate the viewer's deepest sexual desires, creating female anchors with sexy bodies and seductive eyes as sexually seductive sex objects. The role of the female anchor is to perform; she is an erotic commodity in the cycle time. Face value dissemination takes advantage of human desire to make viewers enter the live broadcasting room with libido impulses, indulge in the carefully created world of sexual fantasy, gain sexual pleasure, and achieve sexual imaginative satisfaction by watching female body exhibitions full of erotic colors. For example, “electronic girlfriend”, “please come to the office” and other such role-playing texts are easy to make the viewers think of the erotic internal drive to carry out immersive and boundless imagination; the viewers send out words with strong sexual connotations on behalf of the libido impulse into the libido fulfillment. In short, under the catalyst of libido, the anchor realizes the virtual presence of the body, and the audience realizes sexual imaginative satisfaction.

## **4. Behavioral Disorder and Psychological Consequences Caused by Face Value Communication**

Face value communication creates a new form of virtual platform for women to express themselves and show their personalities by using their face value as a “show point”, which presents great freedom and eliminates the inherent impression and traditional prejudice of society towards women. At the same time, it creates a variety of possibilities for women to develop, and young women can realize their economic independence by displaying their external image and inner talents. However, the seemingly free and open dissemination of face value is everywhere in shackles and stares. Capital and traditional concepts restrict the free expression, image construction, and identity-building of female anchors. This kind of live broadcasting also increasingly leads to various behavioral disorders and produces psychological consequences that cannot be ignored.

### ***4.1. Alienation of female image***

Women in face-value communication are sexual symbols and landscapes that are gazed at, disciplined, and consumed, resulting in the alienation of women's image. As Foucault argues, the conscious and sustainable state of visibility ensures that power works automatically, allowing prisoners to monitor themselves.<sup>[4]</sup>

In the live broadcast of the show, the anchorwoman is like a prisoner in a panoramic open-view prison, and the viewer is the watcher in the watchtower. The anchorwoman has no way of knowing whether or not she is being watched, and so she constantly monitors her image, speech, and behavior to cater to the voyeuristic desires of the watcher, and ultimately displays an alienated posture of being watched and disciplined. For example, female anchors frequently make up lipstick and tease their hair to cater to the

audience's aesthetics, pull on their clothes, and make ambiguous gestures to satisfy their voyeuristic desires. At the same time, female anchors use their face value as a “show point”, objectifying themselves as “tradable” commodities, creating beauty for consumption, and catering to the intrinsic needs of patriarchal culture and stereotypes of femininity. It is worth noting that the alienation of women's image not only exists in cyberspace but also gradually extends to real life, affecting the aesthetic trends and value choices of young people.

#### **4.2. Pathologization of women's body and mind**

The female image produced by the intelligent assembly line not only makes female anchors consume energy and financial resources for plastic surgery but also further generates real body anxiety and triggers aesthetic deformity. Young female groups are more and more demanding on their body shape, with dieting, vomiting liquid breaks and other methods of rapid slimming, and even injections and liposuction, and other ways to become beautiful so that the body is in a non-healthy state. For example, slimming topics such as “dieting” and “seven-day diet” individual have a constant buzz in Xiao hong shu, and negative discussions such as “overeating” and “eating disorders Negative discussions such as “overeating” and “eating disorders” are not few, and what's more, news such as “15-year-old girl who lost weight for love of slimming died due to excessive weight loss” are constantly exposed, and these tragic events are worth reflecting on and waking up.

The spread of face value also affects the value choice of youth groups. The concepts of “traffic equal money” and “reading are not as good as live broadcasting” have quietly replaced traditional values such as “knowledge changes destiny”, giving rise to the social trend of “live broadcasting” and “being a netizen”. The social desire to be a netizen attracts a large number of new faces to the showground. Some of the weaker social resources of women's groups join the show live, looking forward to a change of fortune. However, the reality is that the vast majority of female groups within the “city of face value dissemination” have not become rich overnight, but are physically and mentally emaciated, bouncing between guilds, platforms, and viewers, and underneath the “masks” of glamorous face value is a repressed and desperate soul.

#### **4.3. Otherization of Female Identity**

According to Beauvoir, “a woman defines herself in terms of a man..... he is the subject, and she is the ‘other’.”<sup>[5]</sup> In the case of a woman's identity, it is the otherization of her identity and the otherization of her identity. In the live show, confined to the pressure of capital, female anchors gladly accept the “other” identity. Female identity has a strong dependence, only on male as the subject reference, only with the object identity of “other”, which makes it possible to obtain material gains, but also makes the existence of a reasonable justification, and is therefore willing to be the “other”, rather than the self. If the anchorwoman refuses to be the Other, to be complicit with the viewer, she is voluntarily giving up all the benefits that she could have gained from working with men. As a result, women are still trapped in patriarchal discourse, and the identity of the Other weakens women's sense of subjectivity.

#### **4.4. Pornographic Tendency of Face Value Communication**

Undoubtedly, there is a certain tendency for entertainment and eroticization in face-value communication. Some face value communication exaggeratedly highlights and makes use of the sexual functions of the body, such as vision, hearing, and touch, which makes use of women's face value to sexually imply to fans to satisfy sexual fantasies. To attract attention and gain traffic, many anchors carry out pornographic “erotic” performances through a series of vulgar behaviors such as exposing their bodies, displaying specific parts, and narrating sexually suggestive words. The pornographic tendency of face-value communication reflects Freud's theory of Libido, in which the ego breaks through the reality of the ego's limitations and the moral constraints of the superego, revealing the unlimited amplification of hedonistic irrational behaviors and self-indulgence.

### **5. Conclusions**

Women should explore and discover their multiple values as subjectivity and participate freely and equally in competition in all fields of society. As Beauvoir said, we are concerned with the specific opportunities of each individual and the so-called specific opportunities are not measured by happiness, but by freedom.<sup>[5]</sup>

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