Analysis of Body Consumption in Webcast

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ABSTRACT

Baudrillard once said in "consumer society" the body has become the most beautiful consumer goods in today's society ", a warning. In recent years, China's webcast industry has developed rapidly, the body of network anchorman has been commercialized, the body has become the most beautiful consumer goods in webcast. This paper adopts the method of participatory observation, participates in the webcast, observes the interaction between the anchorman and the audience, and analyzes how the body of the network anchorman is commercialized and the consumption logic behind the body consumption in the carnival of body consumption.

Keywords: Webcast; Anchor; Physical Consumption; Audience; Consumer Ideology

1. INTRODUCTION

In recent years, webcast has grown dramatically. According to the 45th Statistical report on the Development of China's Internet Network, by March 2020, the number of live webcast users in China had reached 560 million, accounting for 62.0 percent of the total number of Internet users. With the rapid development of webcast industry, participation in webcast has become a phenomenon-level consumption culture. In the webcast space, how is the host's body commercialized and how does the audience consume? This article will use the consumption society theory to carry on the shallow analysis.

2. COMMERCIALIZATION OF NETWORK ANCHOR BODY

2.1. The presence of the network anchor body and the audience's "gaze"

2.1.1. The body of the network anchor is present

With the rapid development of Internet technology, webcast can be broadcast live as long as there is a smartphone. The so-called live broadcast, is the anchorman rely on mobile phones or computers to achieve instant "face-to-face" interaction with the audience. The highlight of webcast is real-time interaction by video images, so webcast provides a kind of media reality. [1] webcasting presents three characteristics of media reality: image, instant and two-way participation. The main live broadcast content of network anchor is the interactive communication between network anchor and audience through screen. In the process of webcast, the host's body changes from the absent state of the body in the process of symbol interaction on the original line to the present presentation of the body image. When the anchorman communicates with the audience, the anchorman usually draws closer the distance between the body and the live broadcast hardware equipment to better present his own body image. This makes the body of the network anchor, especially the face and the upper body, occupy most of the space of the screen, and the webcast interface becomes a special feature of the host body.

2.1.2. Network anchor are stared at

In this kind of close-shot writing, the audience can watch the every move of the network anchor carefully and instantly. Under the action of the video, the network anchor is gazed at by the audience. The audience watches every move of the anchorman through the screen, and the interactive mode of live webcast image, instant and two-way participation makes the production and consumption of live broadcast media image text synchronize. Through gaze, the network anchor is consumed by the audience. Because the content of webcast is produced immediately in the process of interaction between anchorman and audience, this obscures the boundary between producer and consumer of live image text. On the one hand, network anchors have the identity of media consumers while producing image text content. In the process of interaction with the live audience, the network anchor may consume the body of the self, obtain emotional comfort, and meet the multiple needs of some self. On the other hand, the content of webcast is not only completely controlled by network anchorman, but also needs to attract audience participation. For the audience, they are not only consumers of live content, but also producers of live content to some extent.

2.2. Commercialization of Network Anchor Body

Network anchorman can only be watched by the audience to have the opportunity to become a commodity, the body will be consumed. In order to attract consumption and attract viewers, network anchors must make their bodies more attractive. For the aesthetic of the body, has become a prominent social and cultural trend of thought [2]. At this trend of thought, the body is objectified into a commodity for consumption, even the most beautiful commodity [3]. During the consumption of webcast, the body changes from natural body and productive body to consumer body [4]. As a visual and cultural resource, the body symbol produced by the material body needs to generate the body landscape through the "coding" of the media. Then in the audience's "gaze" to complete the commercialization of the body process. When the body becomes a consuming body landscape, the body has become an important capital of network anchors. The biggest capital of the network anchorwoman is its beautiful body. In order to be consumed, the network anchorwoman must increase the transformation and investment of her own body, so that the body beauty of the female anchorwoman has a utilitarian purpose.

2.2.1. Functional beauty

For network anchors, especially network women anchors, the commercialization of the body is the key to attract and maintain fan groups. To a certain extent, the income level of network anchorman is derived from the ability to grab, create and satisfy the audience's desire by managing the body. In order to improve the potential of body commercialization, the network anchorwoman needs to train her body in the front stage to generate the body image to meet the needs of the audience in real time. Therefore, the body of the network anchorwoman must be beautiful, and this beauty is what the audience thinks is beautiful. In order to make the body beautiful, the network anchor must adopt a series of strategies.

The network anchorwoman carries on a series of processing to own appearance, opens the webcast platform, almost all network anchors take the self-body image as their own live broadcast cover. Most of these body images are carefully processed in the background to highlight the unique charm of self-body images to attract potential viewers outside the live room. However, it is far from enough to realize the "myth" of body symbols by modifying software. Only by carefully managing and integrating the "natural body" in the reality that "self-body image" depends on, can we provide the body image that can be consumed directly. The emergence of standardized "net red face" is the product of self-discipline of female anchorman in order to cater to the audience's imagination and desire for female anchorman's body. [5]

In the live broadcast, the network anchorwoman will take appropriate light, angle to show their body. The audience will evaluate and request the anchorman's dress and body movements, while the network anchorwoman manages her body in real time during the interaction. In the process of foreground performance, the "mobile" body landscape generated by network anchorman in real time fully excavates the audience's imagination of some specific social relations.

The whole strategy is to make your body more beautiful, to attract more viewers. This beauty is not what they think of beauty, but what the audience thinks of beauty, a utilitarian beauty.

2.2.2. Functional sexual desire

The most obvious body consumption is sex consumption, many female anchors in the current webcast wear exposure, language temptation, wandering on the edge of pornography. What's more, in order to attract fans, desperate naked body for naked sex. Podria once said that individuals must treat themselves as objects, as the most beautiful objects, as the most precious exchange material, so that a benefit economic program can be established on the basis of adapting to the deconstructed body, the deconstructed libido. In recent years, underground yellow live broadcast platform has emerged, stimulated by huge virtual gifts, many female anchors have become pornographic female anchors. The audience controls the pornographic anchorman through virtual gifts, and the anchorman makes all kinds of sex performances to meet the audience's sexual needs under the request of virtual gifts.

Pornography transcends traditional prostitution, physical virtual presence, and meets audience sexual needs through visual stimulation. In the pornographic live broadcast, the anchorman's naked body has become the best aphrodisiac for the audience, and the anchorman continues to perform pornographic performances at the request of the audience's gifts. The anchor becomes a sex machine that meets the needs of the audience, producing sex products to meet the audience.

3. VIRTUAL GIFT AND BODY CONSUMPTION

3.1. Virtual gifts as a bridge to physical consumption

The anchorman's body becomes the most beautiful consumer product under a series of strategies. The audience realizes this consumption through virtual gifts.

The audience can spend a relatively small price, and a virtual gift can make the anchorman on the opposite side of the camera perform some specific performances. In the process, the audience can get a high sense of existence. Or a brief intimacy.

As the online virtual avatar of the audience, the virtual gift greatly enhances the interaction between the audience and the anchorman, and can make the audience get a better consumption experience. If, under the "gaze" of the audience, the production of the body landscape for consumption through the regulation of the body is the basis of the commercialization of the body of the network anchor, then, within the webcast platform, The commercialization of the network anchor body is rewarded with traffic and gifts. For most network anchors, virtual gifts are the key to change from physical capital to economic capital. This is because the use and consumption of virtual gifts are closely related to the host's body landscape. [6] from the design system of virtual gifts, the webcast platform clearly recognizes the core position of the anchorman body in the live broadcast interaction. From the design concept, almost all virtual gifts are derived around the body. These virtual gifts are mainly designed to interact with the host's body. In fact, in the process of gift consumption, the more visual impact, the more effective interaction with the anchorman's body image of the virtual gift, the higher the value system itself.

Around the body images of webcast, virtual gifts help enhance the interaction between the audience and the host body. In the process of virtual gift consumption, the audience's desire and imagination for the host's body are transformed into economic capital for the host and platform to share.

3.2. Audience consumption experience

The audience watches the live broadcast for its own purpose. In the process of interacting with the host's body image, the consumption of virtual gifts meets the three major needs of the audience.

First, aesthetic needs. All kinds of virtual gifts on the webcast platform are derived mainly around the body images of network anchors. Through the consumption of virtual gifts, the audience can realize the manipulation of the host's body image, thus realizing the aesthetic consumption of the host's body symbol. [7]

Second, emotional needs. When giving gifts, virtual gifts interact with the anchorman's body image with "intimacy" symbols. In the interactive ceremony of giving and feedback gifts, virtual gifts become an important visual symbol carrier to express and maintain emotion.

Third, social identity needs. The process of consuming virtual gifts is a process of establishing social relations between audience and anchorman. In the process of gift consumption, the audience realizes the imagination of various social identities. Using virtual gifts, through the "reward" of these anchors who are superior in appearance, speech, temperament, talent and so on, to obtain the anchorman's specific "performance" or "display ", the audience has established a" condescending "consumer power relationship, which can make it" symbolic satisfaction "for" superiority ". [8]

4. CONTROL OF CONSUMER DEOLOGY

Baudrillard began "from the study of objects in objective system to the analysis of commodity structure and human dissimilation consumption" in circulation field after two years of publication. [9] obviously, in the consumer society, consumption ideology refers to consumption replacing production and becoming a dominant social ideology. In this social ideology, the relationship between production and consumption has been reversed, and the relationship between consumers and things is no longer the relationship between people and the use of goods. It has changed the relationship between human beings and symbolic meanings ." Consumption is the domestication of people with some kind of code and some kind of unconscious discipline of competitive cooperation adapted to it ". [10] as Édria put it :" Only then can consumption replace all ideologies alone and at the same time take on the integration of society as a whole, as the hierarchy or religious rituals of primitive societies do ." [11] consumption ideology mainly stimulates and promotes consumption through temptation mechanism, symbol consumption and manufacturing division to achieve the purpose of capital proliferation.

The body is rediscovered and shaped in the consumer society. Under the manipulation of consumerism ideology, the myth of body liberation is replaced by the myth of consumption. In the webcast, especially the network anchorwoman, makes his body utilitarian and becomes a fascinating consumer product. Through plastic surgery and a series of auxiliary operations, his body conforms to the aesthetic of the audience. Attract the audience with beautiful appearance and understanding emotional communication. And through virtual gifts to distinguish the audience level, to establish a stable interactive relationship. The seemingly free consumption behavior and relationship between anchorman and audience are controlled by consumption ideology. Behind the webcast, the live broadcast behavior of the network anchor and the consumption behavior of the audience are carried out under the rules of the live broadcast platform. [12]

5. CONCLUSION

At present, China from ascetic society into the consumer society, personalized, diversified consumption has gradually become the mainstream. Live webcast is becoming more and more hot, the whole people live broadcast has already risen. In the webcast, all kinds of symptoms and narratives about body consumption have spread and continued to be staged everywhere. How to examine and interpret the various representations of body consumption that are currently appearing on the webcast in China. Consumer ideology theory may sound alarm bells for our fanatical body consumption. The beauty of the body is not only from good-looking clothes, fashionable costumes, but also from the cosmetic surgery of the acquired net red face or the definition of others. True

beauty and freedom come from the vitality of life, the person who lives within, and the real possession of human beings. Behind any physical consumption associated with the market and economy is the collusion of consumption ideology and capital.

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