

Marketing Tactics Underlying Scenes: Viewers' Purchase Motivations in Li Jiaqi's Live Streaming

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Received: January 20, 2023

Accepted: March 13, 2023

Online Published: March 19, 2023

doi:10.5539/ells.v13n2p23

URL: <https://doi.org/10.5539/ells.v13n2p23>

Abstract

Based on Joshua Meyrowitz's media situation theory and Halliday's functional grammar, this paper takes Li Jiaqi's live streaming of "55 cost-effective festivals" on May 5, 2022, as its research object to explore the scene's construction tactics and anchor's influence on scenes construction. By doing this, it intends to reveal the hidden marketing tactics in live streaming for the sake of helping viewers to be more rational in the process of watching live streaming and providing certain reference values for those who want to enter this industry. This paper aims to address the following two questions: 1) What types of scenes are constructed in the process of live streaming? 2) How the anchor influences the scene construction? The results show that 1) four scene types are found in Li Jiaqi's live streaming, namely, virtual online consumption scene; artificially presupposed usage scene; real-time interaction scene, and elaborate business scene in which relevant marketing tactics are used wisely; 2) the anchor relies on his personal style, personas, and narrative methods to affect scene construction. Through the analysis of these scenes and the anchor's influence, this paper finds that by right of grasping viewers' attention and enhancing their trust and narrowing the distance between each other, Li Jiaqi successfully influences viewers' purchase motivations, then a sales purpose is achieved.

Keywords: live streaming, scenes, marketing tactics, Li Jiaqi

1. Introduction

E-commerce live streaming which achieves online and offline immediate interaction is the fruit of live TV shopping and e-commerce deriving from the dynamic evolution of media technology (Yan & Li, 2020). Remarkably, live streaming has exerted a great influence on the life, entertainment, and consumption of the public reflected by the 2021 Annual Taobao Live Streaming Report. The report suggests that by March 2020, the scale of e-commerce live-streaming users was 265 million, accounting for 29.3% of the total Internet users. By December 31, 2020, gross merchandise volume brought by Taobao live streaming in 12 months exceeded RMB 400 billion, with an annual transaction growth of 100%+ indicating that live streaming is an important driving force for economic development.

Li Jiaqi as a well-known and successful anchor has abundant experience in this field and is always on top of Taobao's live streaming list, based on this, his live streaming is of research value and reference value. Because of the vital function of live streaming in economic development as well as Li's expertise in the live streaming field, this paper intends to reveal his marketing tactics on this economic activity for the sake of providing certain ideas for those who want to enter the live-streaming industry and promoting their flexible employment, and making live-streaming viewers more rational in the process of watching live streaming. To achieve this purpose, this paper aims to discuss the scene construction' tactics and anchor's influence that play crucial parts in live streaming. In other words, the following two questions will be addressed: 1) What types of scenes are constructed in the process of live streaming? 2) How the anchor influences the scene construction? In the process of dealing with the questions, the textual analysis method will be employed to reveal the marketing tactics underlying these scenes.

Sometimes the merchandise sold in Li's live-streaming room only limits to the same class, such as beauty products, and home appliances which will make a huge limitation on his linguistic diversity and cannot provide too much reference value for others. On the contrary, the merchandise sold on the "55 cost-effective festival", one of the platform's big marketing campaigns, was various that can compensate for the mentioned drawbacks.

More importantly, this live streaming lasted almost four hours being conducive to providing rich research data. Thus, this live streaming hosted by Li Jiaqi on May 5, 2022, is adopted as the research object. Besides, his official WeChat account “Li Jiaqi Austin” which plays an important assistant role in product information’s advance notice on this live streaming will also be discussed to assist viewers in better understanding his marketing techniques.

With an eye to the studies on this topic, the operational values of media situation theory and functional grammar have been proved in the aspects of scene analysis and influence exploration. Joshua Meyrowitz’s media situation theory focuses on the relationship between media and human social behavior, and its core is in the chain reaction of “new media-new scene-new behavior” (He, 2015; Wang, 2022). In other words, carrying out live streaming needs the help of media which contributes to anchors’ construction of various scenes, then greatly affects viewers’ purchase behavior. M. A. K. Halliday divides the meta-functions of language into ideational function, interpersonal function, and textual function in which transitive system and address system are available in Li Jiaqi’s live streaming (Halliday, 2000). With this thought in mind, this paper treats media situation theory and functional grammar as its theoretical foundations.

In a word, based on media situation theory and functional grammar, this paper applies the textual analysis method to discuss the types of scenes in Li Jiaqi’s “55 cost-effective festival” live streaming and the anchor’s influence on scenes construction to meet the needs of finding out the hidden marketing tactics and exploring the potential persuasion of these tactics on viewers’ purchase decisions.

2. Literature Review

This paper focuses on e-commerce live streaming and scenes constructed related, thus the previous studies involved in these two aspects will be reviewed to better supplement the research of live streaming to some extent.

In the aspect of the scene, its connotation has been changing constantly due to the changes of eras. Goffman (1989) compares social scenes to drama scenes and contends that scene is static, people could only communicate in a fixed space with a fixed role. In “No Sense of Place” Meyrowitz (2002) puts forward the concept of the electronic media scene. Since then, the scene is elevated from a spatial concept to an electronic media concept that in the view of Jiang and Liang (2016) is dynamic, being quite different from Goffman’s scene viewpoint. Then, after entering the era of mobile Internet, the concept of the scene shows a new connotation. In the next 25 years, the scene era would come, and the “five forces of a scene” composed of big data, mobile devices, social media, sensors, and positioning systems would create a sense of presence (Scoble & Isley, 2014). In reality, live streaming has become a perfect combination of the “five forces” creating a sense of presence, revealing people’s perception of scene that is not subject to physical scene anymore, but more from the network, virtual reality, and other multi-dimensional spaces. Peng (2015) recognizes the tight relationship between scene and media and points out that scene incorporating users’ real-time statuses and living habits has become another core element of media in the mobile age and this scene regards providing appropriate information or services for a specific scene as its ultimate goal. In scene classifications, Yu and Liang (2017) base on scenes’ interface forms and functions advancing five scenes: realistic, virtual, augmented reality scenes, and practical, social functional scenes; Yao (2019) proposes real-time scene, application scene, and virtual scene that is similar to the functional classification of the former.

In the aspect of e-commerce live streaming, the relevant studies on commerce live streaming’s development, factors influencing viewers’ purchase motivations, and Li Jiaqi’s live streaming should be noticed. On the issue of the rapid development of Chinese e-commerce live streaming, Chen, Cenfetelli, and Benbasat (2019) illustrate it is resulting from its interactivity and communication visibility and other distinguished characteristics that mitigate uncertainty for online consumers. While Wongsunopparat and Deng (2021) hold a very different point of view on this issue attributing this phenomenon to the sound development of the Internet, logistics, and mobile payment in China and the government’s policy support. This thought is in line with Wang and Gao (2020), and Fan (2021), besides they also emphasize the influence of the “celebrity endorsements” effect, mass communication as well as support from a wide range of audiences and platform investors respectively. On the factors influencing online customers’ purchase motivations, Wongsunopparat et al. (2021) attribute to product individualization, platform loyalty, and anchor’s public image; Guan (2021) gives priority to consumers’ trust in the product; Guo and Li (2018) claim that it is the recreational, interactive, preferential characteristics of live streaming that promote customers to make purchase motivations, this thought can also be witnessed in Wang, Wang and Sun (2019). And the research interest in Li Jiaqi’s live streaming mainly locates in the marketing strategies applied by him, Fu (2020) discusses his marketing strategies from a macro aspect, such as establishing

personas, waging multi-platform marketing; actively tracking feedback, strengthening interactions with viewers and so on; in micro aspect, Zhu and Shu (2021) state through exaggerated expressions of discourses at the level of rhythm, vocabulary, grammar and rhetoric, Li Jiaqi thereby transfers consumer ideology to consumers.

In conclusion, scholars have made some studies on live streaming and scene construction, while the majority of scholars study scenes presented in e-commerce live streaming from the perspective of marketing, which means there are few studies analyzing scenes from the perspective of linguistics. In Li Jiaqi's live streaming, the roles of spoken words and bullet screens—the research subjects of functional grammar, cannot be ignored, meanwhile, media situation theory possesses strong explanatory power for the relationship between media, scene, and humans—the three vital factors in live streaming. Based on this, the paper will combine these two theories to analyze the underlying marketing tactics in scenes intending to supplement the research of scenes in live streaming to some extent.

3. Methodology

In the aspect of data collection and transcript, the data of Li's live streaming on May 5, 2022, will be handled by four steps, firstly, downloading the live streaming on that day; secondly, adopting VideoCool Video Converter to extract the audio from the video; thirdly, employing Netease' intelligent voice transfer platform (<https://jianwai.youdao.com>) to obtain the text version of the live streaming. After the three procedures, manual checks are needed to avoid transcription errors.

In the aspect of data coding and analysis, this paper plans to employ media situation theory and functional grammar subsystems, the reasons are as follows. Joshua Meyrowitz's media situation theory focuses on the relationship between media and human social behavior, and its core is in the chain reaction "new media-new scene-new behavior" which can be well reflected in live streaming. It is the development and popularity of mobile devices and the Internet that not only speed up the production of new media, such as the Taobao live streaming platform but also urge them to become the two vital factors for live streaming. Then for the sake of further achieving marketing purposes, some elaborate scenes appear in live streaming, which in turn affect people's behavior embodied in a live-streaming room: generating buying motivators and making purchasing behavior. Thus, the new scenes and people's behaviors will be coded in detail based on their specific embodiment in this live streaming. Furthermore, live streaming is strongly associated with the anchor's spoken language, bullet screen, and the appropriate titles that are the research scope of functional grammar, to be more specific, its transitivity system and address system. Based on Halliday's work in 2000, the transitivity system divides people's seeing, doing, and hearing in the real world into six processes: material process, mental process, verbal process, relational process, behavioral process, and existential process that express corresponding a process of doing, sensing, saying, being, behaving, existing respectively and each of them will be linked with relevant participants and circumstances (Hu, Zhu, Zhang, & Li, 2017). In a live streaming the participants will involve the anchor, his assistants, and the reviewers, and for circumstances, it consists of space, time, approach, extent, accompaniment, comparison, causality, and identity (the participants' social roles). Considering this, a discourse involved in process, participants, and circumstances will be coded with specific terms in the transitivity system to better analyze the influences of different elements, and so does the address system.

In a word, this paper puts the VideoCool Video Converter and Netease's intelligent voice transfer platform to use, adding a manual check to collect and transcribe the data, and then media situation theory and functional grammar are involved in for data coding and analysis.

4. The Types of Scenes

The core of media situation theory is "new media-new scene-new behavior" reflecting the close connections between media, scenes, and behavior. In live streaming by the live streaming platform, the anchor constructs various scenes and then significantly influences customers' purchase behaviors. Through the detailed analysis of Li's live streaming, four kinds of scenes in his live streaming are summarized, that is virtual online consumption scene; artificially presupposed usage scene; real-time interaction scene; and elaborate business scene.

4.1 Virtual Online Consumption Scene

Although both live-streaming rooms and traditional offline stores can complete the commercial behavior of selling and purchasing merchandise, they are different in sales models. Giving the credit to the development of network technology, consumers only need to open an online shopping application can buy any product they want, then a closed-loop order is completed. Although this function already existed before the emergence of live streaming, it is the presence of anchors who act as "opinion leaders" in a live-streaming room that accelerates this business activity. When an anchor constantly brings quality goods and fans stay at the anchor's

live-streaming room for a long time and keep repurchasing, the connection between the anchor and fans will be further deepened, then an “opinion leader-fans” relationship is formed (Zhou, Huang, & Liang, 2020).

Example 1: Every product before it appeared in my live-streaming room had been personally used by myself.

This utterance indicates that although in live streaming, the viewers are not on the spot, they could have confidence in the products introduced by the anchor who had conducted quality control on the products for the viewers. Compared with traditional offline consumption where people can touch the product and enjoy a visualized sale experience through face-to-face communication with a salesperson, live-streaming is a relatively virtual consumption activity that relies heavily on the trust in the anchor. Constructing this virtual online consumption scene, combined with the anchor’s professional understanding of the products encourages viewers to further trust and follow him and treat him as an “opinion leader”, then the viewers’ purchasing behaviors are conducted.

In a word, through the live-streaming platform, the anchor builds a virtual online consumption scene for viewers in which he plays a non-negligible opinion leader role combining his unique marketing techniques, fans are retained and sales purpose is achieved.

4.2 Artificially Presupposed Usage Scene

Li (2022) advocates that language is the most important information carrier in commodity promotion. In Li Jiaqi’s live streaming, besides introducing the functions and features of products, in most cases, he will presuppose a usage scene (the presupposed places for product use) for the product through his oral language.

Example 2: This T-shirt is the same style as Jiaqi. I am wearing it now. It could be worn to play basketball, matched with loose pants would also be attractive, and with jeans is also acceptable.

In the transitivity system, discussing from the perspective of process, “be worn to play basketball”, “matched with...”; and “would also be attractive”, “is also acceptable” involve the combination of material and mental processes that are the processes of doing and sensing. It is worth noticing that through complimentary words such as attractive and acceptable, the viewers’ psychology is greatly satisfied. From the perspective of participants, they refer to the anchor—Li Jiaqi, and the viewers. Being witnessed that Li Ning’s striped shirts are termed as “same style as Jiaqi”, this modifier encourages viewers to increase their trust in this product, because these striped shirts are named after their adoring anchor. Although, in this utterance, the anchor does not directly mention the viewers instead of utilizing “it” as the subject of the utterance to give priority to the product and veiledly calls for people to make buying behavior. From the perspective of circumstance, “be worn to play basketball” and “matched with...” pertain to the space and approach categories respectively, and are the dexterously presupposed usage scene. The uses of these two circumstance elements make viewers connect the product with their daily life so that viewers can directly feel their using effects, thus increasing the possibility of purchase. Beyond that, his collocation recommendations are full of wisdom. The anchor chooses loose pants and jeans which are the clothing almost everyone has as their collocations making viewers feel convenient and cost-effective since they do not need to spend extra money to buy others to match with this product, something in hand could be made use of well.

In a word, in Li’s live-streaming room, specific usage scenes for products are presupposed to concrete the product demand, resonate with viewers, and strengthen their direct connections with the products, as a result, voluntarily buying the product being sold. That could explain why under the background of the current industrial society with various and abundant products, this tactic is deemed as the best choice.

4.3 Real-Time Interaction Scene

Besides the sale pitches of Li Jiaqi and his assistants, in his live streaming, there is a language that cannot be ignored: bullet screen. Through bullet screens, viewers can not only interact with the anchor but also with other viewers to express their thoughts and questions about the products at any time.

Tang and Chen (2016) contend that sending and reading bullet screens provides viewers with a relaxed and pleasant experience, because of the achievement of virtual on-site company and communication. The instant delivery of bullet screens can improve viewers’ sense of identity and realize their equal participation and free expression rights. Traditional TV shopping relies on hosts and manufacturers’ representatives to introduce product efficacy, in this sales model, the expression rights mainly lie in the seller who instills product information into consumers, while, the consumers only act in the roles of passive information receivers (Yan & Li, 2020). On the contrary, viewers possess equal expression rights achieved by sending bullet screens in live streaming.

Example 3:

Viewer 1: How many colors the sun-protective clothing has? Is the protective capacity really good?

Li Jiaqi: White, blue, and pink is all available. Beneunder sun-protective clothing equipped with sunscreen mask, sleeve, thus the sun protection is really great.

Viewer 2: I have bought this product and it does have a good sunscreen effect compared with other products on the market.

It manifests that in live streaming, the viewers acquire equal participation and free expression rights as the anchor. Furthermore, viewers of Li Jiaqi are out of the same or similar interests, through interactions in the forms of bullet screens, they can answer others' questions or obtain the information they need, improving their sense of identity and satisfaction. And the importance of this scene is also found in the research of Hong (2017) and Yan and Li (2020), indicating that interaction in a virtual live-streaming scene not only encourages people to generate emotions and value identifications with each other, forming a community in the end but also further stimulates people's deep-seated purchase desires and unconsciously sets off a consumption carnival.

Therefore, the virtual presence created by bullet screens could enhance the stickiness and emotional connection between viewers and the anchor. Even if some viewers do not want to buy anything at first just for entertainment purposes, they will unconsciously make purchase behaviors on account of viewers' enthusiastic participation along with the anchor's applicable marketing skills.

4.4 Elaborate Business Scene

In Li's live-streaming room, text and image modalities work together. Text modality is presented in a bottle-green background plate that is divided into upper and lower parts. In the lower part, texts are fixed including the name of the room "Li Jiaqi's live-streaming room", "rational consumption, happy shopping" slogans, and multiple linearly extended "OMG" functions as a pun that not only refers to Li Jiaqi's classical lines but also shows that viewers would marvel at the high cost-effective products in his live-streaming room. The upper part has two cases, the first case from top to bottom is "collecting Li Jiaqi's live-streaming room", the forecast of the next live-streaming time, repeated slogans "rational consumption, happy shopping" and today's live-streaming theme: "55 cost-effective festival" that appears accompanied by Li's product introduction. The second case following the command "3, 2, 1 link comes" closely, is composed of the name, specification, picture, and price of the product and its gifts. It is worth noting that compared with the other parts, the pictures and prices of products occupy a huge space being regarded as a good tactic to make viewers focus on the key point well. When it is time for the next product, the upper part of the background plate turns to the first case immediately. Obviously, the first case possesses a much longer time of duration than the second one which is deemed as a good tactic to draw viewers' attention to the anchor and products without being distracted by other less important factors.

For image modality, Li Jiaqi's entire upper body appears on the screen, while his assistant only has half in the live-streaming room, this allocation, on the one hand, highlights the importance of Li; on the other hand, makes viewers focus more on the anchor and the products being introduced that are the most important elements in live streaming. Showing the upper part of the anchor's body reflects the far personal distance that can avoid excessive intimacy that will transmit to viewers a sense of aggression. Moreover, this appropriate social distance is conducive to building an intimately interactive relationship with the viewers, ensuring they obtain an immersive experience. Eye contact consists of the "offer" image and the "demand" image should be paid attention to, because of their functions in creating a complicated and subtle relationship between viewers and the anchor. In live commerce, the "offer" image is usually reflected by a close shot to provide viewers with more details about the product and enhance the authenticity and persuasion of live commerce, and the "demand" image is produced by an eye-level shot.

Example 3: Cameraman, get a close-up, please.

When Li Jiaqi's assistant intends to demonstrate the use effect of Maybelline eyeliner, one of the cameras gives a close shot timely by her request, so that viewers can intuitively feel the use effect of this product. What is noteworthy is that in most cases, Li Jiaqi will look directly at the viewers to create a "demand" image that is conducive to establishing deeper emotional bonds between the anchor and viewers. Thus, close shot and eye-level shot alternate in live streaming, revealing that "demand" and "offer" images complement each other in real commercial activity.

In short, the scene layout containing background plate and position arrangement, and eye contact play extremely important roles in scene construction and product presentation, furnishing viewers with good visual enjoyment

and they could follow the live streaming process in good time, thus new buying behavior being generated by new scene.

5. The Anchor's Influence on Scenes Construction

There is no doubt that anchors are the main communication subject in a live-streaming room who constantly provide product information, and whose personalities will greatly impact the live-streaming effect to a large extent, playing an indispensable role.

5.1 Anchor's Personal Style

He (2015) points out that in specific situations, Goffman's "dramaturgy" divides people's behaviors into "front stage" behaviors and "back stage" behaviors. The former is consistent with identities, and expectations of others and have performance properties, on the contrary, the latter is relatively secret and relaxed, these two behaviors are both witnessed in Li Jiaqi's live streaming.

Example 4: Oh my God, buy it, buy it

This utterance appears when the anchor is amazed at the luster of the South Sea Pearl, and this behavior is part of "front stage" behavior, namely using exaggerated praise of products to achieve product sales. When a product is disappointing, Li will give direct criticism that is contrary to the traditional sale model in which customers have no opportunity to see this secretive "back stage" behavior. It is this tactic that bridges the psychological distances between viewers and the anchor and enhances their trust in Li Jiaqi, finally further increasing the possibilities of purchases. Zhou et al. (2020) approve of this tactic for its contribution to reinforcing the connections between emotion, relationship, and consumption. In other words, fans' emotion is directly linked to economic return—the ultimate aim of live streaming.

Example 5: This shampoo set is particularly suitable for hair that is often permed and dyed, and heavily damaged.

This example indicates that Li's distinctive personal style is also embodied in recommending certain products to appropriate customer groups that is part of "back stage" behavior and cannot be found in traditional offline sale activities which are aimed at trying their best to sell more products and not pay much attention to consumer suitability. Li's sale pitch not only assists viewers in the right seats but also makes viewers feel that Li is having considerations for them and safeguarding their rights and interests, in return, they trust him more.

In a word, Li Jiaqi's distinctive personal style plays a great role in his success, and the tactic of showing viewers the relatively secret "back stage" behaviors has been proven to have significant effects on increasing viewers' trust.

5.2 Anchor's Personas

Mei (2006) based on Baudrillard's concept of symbol consumption claims that symbols reflect interpersonal relationships. From the perspective of consumerism, "persona" is a symbol in nature, and each consumption symbol has a specific consumer group, in other words, personas are established depending on viewers and in return also react to viewers.

Li Jiaqi is originally famous for the persona of "Lipstick Big Brother" which makes people feel professional and thus gives him more trust. Zhang (2020) contends in today's era of male economic rise, the concept that men pursue delicate life is gradually accepted. In common sense, lipstick is treated as a female consumer product, while Li Jiaqi, as a male, actively sells and uses lipsticks in major marketing platforms, bringing a sense of revolt against traditional gender roles, and leaving viewers a deep impression in the very beginning.

Example 6: When I was a male salesperson, Maybelline eyeliners were sold every day.

Naturally mentioning the work experience and persona of "Maybelline's male salesperson" also makes the image of Li Jiaqi closer to the viewers, as if he is an ordinary person around his viewers increasing viewers' stickiness towards him and closing the distance between each other, then a sales goal is easier to achieve.

5.3 Anchor's Narrative Methods

It is certain that live streaming mainly relies on anchors' oral language, while sometimes auxiliary tools and personal language features also contribute to enhancing the effect of live streaming.

Li Jiaqi takes advantage of his official WeChat account "Li Jiaqi Austin" to issue live-streaming advance notices, an iPad, and other auxiliary tools to give a hand to his live streaming. If Li Jiaqi has live streaming at night, in the afternoon of that day, his WeChat account will provide a live-streaming advance notice based on the product categories in which names, specifications, pictures, prices of products, and relevant information about their gifts

are contained. It is worth noting that at the very beginning of each live streaming, a brief introduction of today's product will be set forth by Li Jiaqi, meanwhile, his assistant presents the products synchronously. The cooperation between the anchor and his assistant integrates an oral introduction along with an intuitive visual experience to better deepen viewers' impressions of the corresponding product. The iPad is applied to remind him of the relevant information about the current product, and the assistant presents the product recommended to viewers in time. More specifically, when he says "link comes" the background plates will cover all the relevant information. It is these multi-cooperations that ensure live streaming activity orderly progress and give viewers a feeling that the Li Jiaqi team has fully prepared, thus enhancing their trust in the products that Li Jiaqi is recommending and potentially influencing their purchase motivations.

Excepting those who have specific purposes of buying desired products presented in the live-streaming advance notices, most people treat live streaming as recreation. Therefore, anchors are required to have their characteristics to leave a deep impression on viewers and enhance their stickiness with viewers. Li Jiaqi's language is characterized by humor, as presented in Example 4, he speaks "Oh My God" with an exaggerated tone to express his surprise at the luster of the South Sea Pearl, this exaggerated approach provides viewers with a sense of humor and increases the impression of the product.

Example 7: Zhi Liang Jiu OK

This marketing effect being brought forth by the use of "Oh My God" can also be found in the example of Chinese-English code-mixing: "*Zhi Liang Jiu OK*" that starts in Chinese and ends in English, and provides an emphatic tone in "OK" not only grabbing viewers' attention on the recommended product, augmenting their interest in this live streaming but also leaving people a feeling of freshness to increase the likelihood of buying.

In his live streaming, the use of address—the research scope of the address system, is also noteworthy. The majority of Li Jiaqi's viewers are females, thus Li gives them a unified name: "all the girls", indicating all viewers regardless of age are the same. The use of this language tactic on the one hand avoids the embarrassment caused by using different titles to distinguish females of different ages; on the other hand, by a unified name all viewers are covered, to avoid spending too much time on the title, instead, the anchor can completely focus on more important things such as products and the anchor himself. Moreover, another address "beauties" also possesses a relatively high frequency of occurrence to refer to his viewers, from a psychological perspective, this address spans genders and relationships enhancing viewers' sense of identity. This sense would further stimulate people's purchase desires and unconsciously set off a purchasing behavior. The inclusive "we" is also observed which makes for bringing the anchor and his viewers closer together and creating a more intimate relationship.

In a word, the uses of these narrative methods enable Li Jiaqi to form his characteristics and stand out from the fierce competition in the live-streaming industry. At the same time, the unified title can not only comprise all viewers and make them feel respected but also enable the anchor to focus on more important things. These tactics effectively strengthen the stickiness between the anchor and his viewers and boost the likelihood of their purchases.

6. Conclusion

Live streaming has penetrated the daily life of the public, with a growing number of people watching live streaming and shopping in a live-streaming room. Therefore, the research on Li Jiaqi—an influential anchor, can better reveal the underlying marketing tactics in live streaming and make viewers more rational in the process of watching live streaming and provide certain reference values for those who want to enter this industry.

In light of this, this paper takes Li Jiaqi's live streaming of "55 cost-effective festival" on May 5, 2022, which possesses rich linguistic diversity and data as its primary research object, combining with some auxiliary tools to explore the scenes constructed on Li's live streaming and the anchor's influence on scenes construction. Taking media situation theory and functional grammar as the theoretical foundation, after coding and analyzing the research object in detail, it is discovered that in the process of this live streaming, the anchor has constructed four scenes, namely, the virtual online consumption scene; artificially presupposed usage scene; real-time interaction scene, and elaborate business scene, each of them plays a considerable role in potentially influencing viewers' purchase motivations. The anchor especially his personal style, personas, and narrative methods plays a crucial part in scene construction. In the course of analyzing and discussing these scenes and the anchor's roles, the underlying marketing tactics in Li's live streaming are revealed. Although diverse tactics are used, their real purposes are consistent. In other words, marketing tactics are designed to draw viewers' attention to the anchor and products and then enhance their trust in the anchor and influence their purchase motivations in the end. By revealing these underlying marketing tactics, this paper is in hope of not only helping people further understand and utilize live streaming but also supplementing the research of live streaming and scenes to some extent.

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