A GENRE ANALYSIS OF BEAUTY AND SKINCARE POSTINGS BY MALAYSIAN INFLUENCERS ON INSTAGRAM

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ABSTRACT

With the advent of social media, marketers now look at alternative ways to promote their products and services. Apart from traditional advertisements, it is becoming common for them to engage with Social Media Influencers (SMI) to generate electronic Word-of-Mouth (eWOM) pertaining to a product or service on social media platforms. Recognizing the diversification of promotional discourse, this study examines social media Instagram as a potential artefact that is compatible with traditional advertisement in fulfilling promotional purposes. Data comprises 50 Instagram posts featuring 10 local SMIs and the beauty and skincare products that they endorse. It adopts a multi-faceted approach involving Kathpalia's (1992) nine move structure for straight line advertisements, Martin and White's (2005) Appraisal Theory and Kress and Van Leeuwen's (1996, 2006) Grammar of Visual Analysis. At the macro level, analysis is focused on unravelling the presence of moves that help realise the communicative purpose of the discourse, while at the micro level, analysis is revolved around interactional meaning.

Findings at the macro level showed that there is a total of nine moves alongside ten sub-moves exhibited by SMIs when generating their respective promotional posts on Instagram. These moves subsequently form the move structure of Instagram posts by SMIs to fulfill three communicative purposes, which are i) to capture the attention of the targeted audience and to inform them of the launch of a new product or service, ii) to persuade targeted audience to purchase the newly launched item and iii) to generate a desired Call-to-Action (CTA). Meanwhile, analysis at the micro textual level have also revealed that SMIs opted for lexical items that are engaging and persuasive when promoting products that they endorsed on Instagram. These include lexical items that deal with Un/happiness, Valuation, Infused Intensification and Isolated quantification – all to fulfil the communicative purpose of the understudied discourse. Finally, visual analysis

involving the Interpersonal Meta-Function has revealed that SMIs usually present themselves in a closed, direct contact and eye-level image coupled with oblique views to enhance their appeal and subsequently form a close relationship with their audience. Apart from serving its primary purpose in forming a relationship with the audience, these images generated by SMIs also played its additional role in realizing some of the moves that eventually fulfil the promotional purposes of Instagram posts.

This study contributes towards offering insights to marketers on the effective use of Instagram in fulfilling promotional purposes. It also serves as a contribution towards the genre studies by providing scholars and academicians alike a better understanding on how new, innovative discourse such as Social Media Instagram is utilised in the modern days to achieve its communicative purpose.

Keywords: Instagram, Social Media Influencer (SMI), Electronic Word-of-Mouth (eWOM), Promotion, Genre Studies

ABSTRAK

Kemunculan media sosial memberi peluang alternatif kepada pemasar moden untuk mempromosikan produk dan perkhidmatan mereka. Selain daripada iklan tradisional, para pemasar kini juga mengambil kesempatan untuk bekerjasama dengan Influencer Media Sosial (SMIs) bagi menghasilkan Word-of-Mouth elektronik (eWOM) yang berkaitan dengan produk atau perkhidmatan di platform media sosial SMIs masing-masing. Menyedari kepelbagaian wacana promosi, kajian ini meneliti media sosial Instagram sebagai salah satu artefak berpotensi yang menandingi iklan traditional dalam memenuhi objektif promosi. Data merangkumi 50 post Instagram yang menampilkan 10 SMIs tempatan dengan produk promosi mereka yang berjenis kecantikan dan penjagaan kulit. Kajian ini mengguna pakai pendekatan pelbagai aspek yang melibatkan Model Iklan Traditional Kathpalia (1992), Teori Penilaian Martin dan White (2005) serta Analisis Tatabahasa Gambar milik Kress dan Van Leeuwen (1996, 2006). Analisis pada peringkat makro memberi tumpuan kepada kehadiran gerakan (move) yang kemudiannya merealisasikan objektif komunikasi sosial media Instagram, manakala analisis pada peringkat mikro pula memberi perhatian kepada makna interaksional.

Hasil penelitian di peringkat makro menunjukkan kehadiran sebanyak sembilan gerakan (moves) serta sepuluh gerakan sub (sub-moves) oleh para SMIs ketika menghasilkan post promosi di platform media sosial Instagram masing-masing. Kesemua gerakan ini seterusnya membentuk struktur bergerak (move structure) bagi memenuhi tiga objektif komunikasi, iaitu i) untuk menarik perhatian orang ramai dan memaklumkan kepada mereka mengenai pelancaran produk atau perkhidmatan baharu, ii) untuk mempersuasi orang ramai untuk membeli item yang baru dilancarkan dan seterusnya iii) menghasilkan Call to Action (CTA) yang diinginkan. Sementara itu, analisis pada perinkat teks mikro pula menunjukkan penggunaan item leksikal 'engaging' yang bertujuan untuk mempersuasi orang ramai untuk membeli produk promosi yang dipamerkan oleh SMIs di

Instagram. Antara item-item leksikal yang digunakan oleh SMIs termasuk leksikal yang mempunyai kaitan dengan kebahagian (Un/happiness), Penilaian (Valuation), Intensifikasi 'Infused' (Infused Intensification) dan kuantifikasi 'isolated' – kesemuanya bertujuan untuk memenuhi objektif komunikasi wacana Instagram yang dikaji. Akhir sekali, analisis visual yang melibatkan Interpersonal Meta-Function menunjukkan bahawa SMIs biasanya menghasilkan foto jenis 'closed', 'direct-contact', 'eye-level' berserta dengan view 'oblique' bagi tujuan untuk meningkatkan daya tarikan mereka dan seterusnya membina hubungan rapat dengan rakan pengikut mereka di Instagram. Selain memenuhi objektif untuk menjalinkan hubungan erat dengan para pengikut masing-masing di Instagram, gambar-gambar yang dihasilkan oleh SMIs juga memainkan peranan tambahan dalam merealisasikan beberapa gerakan yang kemudiannya memenuhi objektif promosi di sosial media Instagram.

Sumbangan kajian ini termasuk memberi pandangan kepada pemasar mengenai penggunaan Instagram yang berkesan dalam memenuhi tujuan promosi. Ia juga menyumbang kepada kajian jenis genre dengan memberi pemahaman yang lebih baik kepada para sarjana dan ahli akademik mengenai penggunaan wacana baharu dan inovatif seperti Instagram Media Sosial pada zaman moden ini untuk mencapai tujuan komunikasinya.

Kata Kunci: Instagram, Influencer Media Sosial (SMI), Word-of-Mouth elektronik (eWOM), Promosi, Kajian Genre

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LIST OF ABBREVIATIONS

ESP   English for Specific Purposes

eWOM   Electronic Word of Mouth

NRA   New Rhetoric Approach

SFL   Systemic Functional Linguistics

SMI(s)   Social Media Influencer(s)

WOM   Word of Mouth

CHAPTER 1 INTRODUCTION

1.0 Introduction

Advertising has always been a well-known marketing tactic when it comes to promoting a product or service. While many have regarded advertisements as the main promotional discourse type, it is not entirely the case especially in this day and age when there is rapid technological change and advancement in the communication media. The emergence of social media has provided alternative promotional options to marketers and consumers. Promotional practices are now diversified because not only information relating to a product or service can be obtained from the company, but it can also be acquired through information exchange between customers via electronic Word-of-Mouth (eWOM). New, contemporary discourse types are gradually emerging, and they can fall under the promotional genre. Hence, it is the intention of this study to explore and affirm the compatibility of social media discourse (i.e., Instagram) in order to offer marketers more insights on the different promotional opportunities available in influencing the purchasing behaviour of customers.

1.1 Background to the Study

Social Media such as Facebook, Twitter and Instagram have altered the way people interact and share information with one another. Using social media, individuals create their respective accounts to articulate with a list of other users with whom they share relation with. As of January 2019, it is estimated that the number of social media users worldwide is 3.484 billion, with Malaysia being ranked at Top 6 in terms of the country's social media penetration rate, which is after Saudi Arabia, Taiwan, South Korea, Singapore and Hong Kong (Smartinsights.com, 2020).

Since the use of social media is indispensable and that it has become an integral part of the consumers' lives, many marketers see this platform as an alternative promotional avenue to reach out to potential consumers online. Contrary to other traditional elements of the promotional mix, namely advertising, public relations, direct marketing and personal selling that only allow brands to communicate with their customers or vice versa, social media has been argued to be the hybrid element of the promotion mix because not only brands are in direct contact with consumers, but in a non-conventional sense it also allows consumers to interact with one another (Mangold & Faulds, 2009).

One of the marketing strategies that is predominantly centred on social media is influencer marketing - a technique that employs third party endorsers or otherwise known as Social Media Influencers (SMIs) to shape consumers' attitude. This type of marketing is performed by SMIs through the propagation of electronic word-of-mouth (eWOM) promotional information on different social media platforms (Ferguson, 2008; Freberg, Graham, McGaughey & Freberg, 2011) via different formats, namely product placements, sharing of an event organised by a brand, making appearances at an event or sharing sponsored contents (Mediakix, 2016).

eWOM promotional information when propagated by SMIs is more likely to garner greater reach and impact. Once generated, eWOM promotional information, which encompasses positive or negative statement made about a brand or product are first passed along through multiple persons who are connected within and between social networks prior to leading it to the masses (Rogers, 2010). According to Pang, Tan, Lim, Kwan and Lakhanpal (2016), contents produced by SMIs are often catered to the followers' information needs; hence, statements made by SMIs are taken as reference when deciding to purchase a product or service.

Past studies on eWOM promotional information involving SMIs have shown that SMIs' influence have had a significant lift in recent years (Djafarova & Rushworth, 2017). For

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example, a study carried out by Jalivand and Samiei (2012) discovered that it is more impactful to have SMIs sharing promotional information of a product or service as compared to traditional print advertisements because reviews and feedback provided by SMIs are deemed genuine and reliable. Amongst marketers who have employed influencer marketing, 81% concluded it to be successful, 51% trusted that they could obtain better customers and 37% accounted better customer retention (Burgess, 2016). Since eWOM through SMIs can have a greater reach (Jalivand & Samiei, 2012), having SMIs as brand endorsers can be very effective especially when brands are seeking to reach out to a new audience (Noricks, 2015).

With social media being debated to become the latest composite element of the promotional mix, there seems to be an inevitable shift in the promotional culture where new discourse types are seen to be constituting the promotional genre. The intrusion of promotional values into social media discourse, for instance, mirrors Wernick's (1991, p.186) statement that "promotion is a condition which has increasingly befallen discourse of all kinds. This is in addition to Featherstone's (1991) statement that 'consumer culture' has been accustomed to the world today where most discursive activities, which include but are not limited to business, academics or personal contexts are influenced by promotional concerns.

 Recognizing the diversification of promotional discourse, this study examines Instagram as an artefact in the crafting of eWOM amongt SMIs. Instagram, which is a type of photo and video sharing cell phone based social media application, is at present one of the most famous platforms for influencer marketing. It is a channel worth exploring because this social media platform has had over 500millions users as of 2016, with more than 60% of them browsing it daily (Instagram, 2016). Due to its popularity and its ease of accessibility via cell phones, Instagram, as pointed out by Thoumrungroje (2014) is used as a source of information by consumers prior to purchasing a good or service.

This study hypothesizes Instagram as having a similar communicative purpose as the traditional print advertisement and that it is an effective platform in fulfilling promotional purposes. A multi-faceted method which involves Kathpalia's (1992) move structure, Martin and White's (2005) Appraisal Theory and Kress and van Leeuwen's (1996, 2006) Grammar of Visual Design are adopted to analyse the textual and visual features of Instagram. It is hoped that investigation from this study will help to furnish marketers with some insights pertaining to eWOM promotional information on Instagram and so to validate the platform's compatibility in achieving promotional goals.

1.2 Statement of Problem

Due to the rapid technology change, the encroachment of promotional values into the online discourse are inevitable. This has prompted many researchers to examine the use of online media, particularly, social media for marketing purposes. Some of these studies done over the years include looking at the effectiveness of social media in the promotion of goods and services (Watson, Leyland, Berthon and Zinkham, 2002; Sheth and Sharma, 2004), suggestions for marketers to leverage on social media in marketing their products and services (Hautz, Füller, Hutter and Thürridl, 2013, Salleh, Hashim and Murphy, 2015) as well as SMIs endorsement to help reach out to potential consumers (Djafarova & Rushworth, 2017, Jalivand and Samiei, 2012).

While there is indeed acknowledgement on the emergence of innovative promotional discourse as substantiated by the past studies carried out, it remains unclear from the genre perspective as to how SMIs as third-party endorsers utilises social media Instagram to help brands realize their promotional goals. Do SMIs conform to a structure when generating their promotional postings? After all, the study of genre involves examining the communicative purpose of a discourse that is realised via the presence of moves as

well as the use of linguistics and visual resources. Hence, it is the intention of the researcher to narrow the study gap by examining the contemporary discourse, specifically Instagram posts by SMIs from the genre perspective to find out the move structure as well as the linguistics and visual resources that help realise the communicative purpose of the discourse.

Instagram, when used as a promotional platform by SMIs is hypothesized as being compatible with the traditional print advertisement. While the said online discourse (i.e., Social Media Instagram) may possess different contextual configuration, promotional genre in general may show similarities pertaining to its communicative purpose, lexico-grammatical features and organizational pattern (Bhatia, 1993). In other respects, such investigation could also be useful in that it offers new perspectives and insights regarding the promotional discourse in Malaysia.

1.3 Research Objectives

The aim of the study is to ascertain the role of social media Instagram as a contemporary promotional artefact. When used by Social Media Influencers (SMIs) as a platform to disseminate information pertaining to a product or service they endorse, this study hypothesizes social media Instagram as displaying a similar communicative purpose, move structure as well as linguistics and visual resources that are compatible to a traditional print advertisement.

1.4 Research Questions

This study intends to answer the following research questions: -

1) What is the communicative purpose of Instagram posts generated by Social Media Influencers?

2) What is the move structure of Instagram posts generated by Social Media Influencers?

3) How do Social Media Influencers utilize the i) linguistics resources and ii) visual resources to realize the communicative purpose of Instagram posts?

1.5 Significance of the Study

Through investigation of the structural moves as well as the written and visual features of eWOM promotional information produced by SMI on Instagram, this study will contribute towards offering insights to marketers on how SNS is a better platform in realising the promotional goals of traditional advertisements. By analysing texts and multi-modal features on the promotional posts generated by SMIs on Instagram, this study provides marketers new ideas on the layout, organization and language suitable to fulfil promotional objectives.

Secondly, this study can also serve as a contribution towards genre studies, especially when literature pertaining to online discourse is scarce. Since there is an increasing number in the production of texts which are shared digitally, there is an arising need to scrutinise these practices. Ultimately, findings from this study will provide a better understanding on how new, innovative discourse such as Social Media Instagram is utilised in the modern days to achieve its communicative purpose.

1.6 Scope of the Study

This study aims to tackle the research questions posed to present a flexible prescription of the organisation and patterns of social media Instagram when used by SMIs as a tool in achieving promotional purposes. However, this study only takes into consideration postings by 10 local social media influencers. Moreover, this study also limits its scope to scrutinising only static visuals and written texts; other features on Instagram including stories and videos are excluded in the analysis of the study.

1.7 Definition of Key Terms

i) Social Media Influencer(s) (SMIs) – SMI is defined as a third-party endorser who possesses influential power over his or her followers on social media. They leverage on social media platforms such as Facebook, Twitter, Instagram and Youtube to publicise product information and promotions to their followers online (Markethub, 2016).

ii) Electronic Word of Mouth (eWOM) – eWOM promotional information refers to the product details produced by consumers on the internet (Hennin-Thurau, Gwinner, Walsh & Gremler, 2004). Sharing of thoughts by SMIs pertaining to a product or service on social media sites has a greater effect on buyers' consideration than any traditional marketing tactics (Riegner, 2007). This is also proven by a research conducted by Liu-Thompkins and Tam (2013), where consumers are often influenced by individuals with high digital status, which in this study refers to the social media influencers.

iii) Social Media – Social media can be traced back to its early form that is deemed as 'Open Diaries'. According to Kapan and Haenlein (2010, p.60), open diaries was regarded as an "online diary system that connects users into one virtual community". In this study, social media refers to a platform that allows the exchange of online information

pertaining to products and services that are produced and generated by consumers themselves for education purposes (Manglod & Faulds, 2009).

iv) Discourse – Discourse is defined as the language used in professional, institutional or a more general social context. Discourse includes the written and spoken form (Bhatia, 2014).

v) Genre – According to Bhatia (1993), genre is characterised by the communicative purpose it serves. Research on genre is multidisciplinary and multifaceted; it has been the focus of many other areas and tackled from different perspectives (Bhatia, 2002).

vi) Promotion – Promotion belongs to one of the elements of the marketing mix (Belch and Belch, 2003). There is a distinct difference between promotion and advertising. Promotional discourse does not only include advertising discourse because promotional efforts cover more than advertising alone. According to Wernick (1991), a discourse is promotional when it involves promotional elements.

1.8 Conclusion

This chapter introduces the core of the research. In Section 1.1, it describes the occurring phenomenon or trend relating to the study while in Section 1.2, concerns pertaining to the research area that make way for a worthwhile investigation is brought up. The first two sections serve as a guide to the development of research objectives and research questions in Section 1.3 and Section 1.4 respectively. The significance of the research is discussed in Section 1.5 and the scope of the study is acknowledged in Section 1.6. Finally, important terminologies and definitions of the study is found in Section 1.7.

CHAPTER 2 LITERATURE REVIEW

2.0 Introduction

This chapter starts by discussing several key concepts that are relevant to the study, followed by an introduction to genre as well as the different approaches to genre analysis. Other theories that are adopted in this study as well as related literature are also reviewed in the later part of the chapter to provide readers a clearer picture and the need for conducting the research.

2.1 Discourse

Discourse simply refers to any written and spoken communication. In our everyday lives, we are always exposed to different discourses, particularly news discourse, political discourse, classroom discourse and advertising discourse. Each discourse takes place in various social situations which require the use of different types of language.

The definition of discourse has been formulated extensively in various fields. For instance, Foucault who analysed discourses from the social theory perspective regards it as 'different ways of structuring areas of knowledge and social practice' (Fairclough, 1992, p.3). Following Foucault's definition of discourse, individuals are positioned as different social subjects depending on the discourse types; whereas various discourses are combined under different social conditions to form new, complex discourses.

Fairclough (1992), on the other hand, intended to bridge the gap between language analysis and social theory where he conceptualised discourse as being three-dimensional. In this case, any instance of discourse, in Fairclough's defence is seen as a piece of text, an example of discursive practice and an instance of social practice. Hence, the production of any written and spoken texts is dependent on the situational context as

well as the institutional and organizational circumstances that determine the nature of the discursive event.

The definition of discourse is complex and profound; nevertheless, this study adopts the broad understanding of discourse wherein it is understood as texts that constitute words and other symbolic forces such as images that are shaped in accordance with its social context.

2.2 Promotional Discourse

A discourse is considered promotional when its primary purpose is to promote a product or service – which is usually achieved by exploiting the verbal and non-verbal resources of a medium to establish a relationship between the sender, receiver and the product or service. Wernick (1991) noted that a discourse becomes promotional when it contains promotional elements and occurs as a form of communication in the public media. As such, a promotional discourse ought not to be construed as exclusive to advertising discourse. This is because the 'promotional mix', which is an element of the 'marketing mix' also contains other components other than advertising such as direct marketing, sales promotional, personal selling and direct selling (Chunawalla, 2008).

There are a few components and factors that can define a promotional discourse, although these elements were only distinguished by Cook (1982) to describe an advertisement discourse. Among the list of elements that are relevant in promotional discourse relevant in this study are i) substance, ii) images, iii) function and iv) participants.

Substance refers to the physical medium that carries and conveys a text. There are a variety of medium used for promotional purposes, some of which include press adverts, manuals, billboards as well as audio and pictorial materials on the Internet. The utmost important factor to consider when deciding which medium to use to achieve a promotional

goal is the target audience. This is because different types of media would help reach out to different types of consumers. For instance, the use of social media as a marketing tool would better reach out to consumers who are also heavy online users themselves.

Similarly, images or visuals, which is deemed as one of the semiotic modes also plays a role in promotional discourse in that it brings about some effects that would trigger potential customers. One example illustrated by Valdes (2008) is the inclusion of coloured images on Canon's homepage, i.e., red coloured logo, when performing a promotional function. According to Valdes (ibid), coloured visuals help serve as a textual link and activate mental associations in recipients.

Another important element when defining promotional discourse is the function itself. This is because each discourse pattern and individual components share similar promotional functions, which include i) creating awareness with regard to a product or service, ii) making sure consumers understand what the product or service can offer, iii) convincing the potential customers that the product or service offers a solution and is worth trying out, iii) positioning the product or service in the market position by increasing the value as well as positive associations of the product.

There are three kinds of participants who are involved in a promotional discourse: i) the sender, ii) the target audience and iii) the 'accidental' receptor of the promotional message (i.e., when the Internet is used as a medium for promotional purposes, the identity of the recipient may be obscure as anybody who has access to the Internet can be deemed as a recipient).

A conventional promotional discourse is made up of any comparative language, calls to action, product information such as price and quality, as well as inducements or endorsements that ultimately position the product on a higher level than its competitor and generate consumers' interest (Valdes, 2008). Ultimately, the goal of a promotional

discourse is to get its target audience to respond, which Valdes (ibid) refers to as the 'Desired Action Response', and this can be achieved if the various components mentioned above are considered.

2.2.1 Advertising Discourse

Advertising, which has attracted diverse views mirrors its role at the heart of what Wernick (1991) regarded as 'promotional culture'. In this twenty-first century where the economy is well developed, it is not surprising for us to be experiencing a change in public communication. In fact, technological advancement in communication has created a promotional condition that possesses no precedent in this modern day and age. As this study is rooted on advertising, which is also the oldest form of promotional activity, it is appropriate to bring advertising discourse into discussion.

According to Kathpalia (1992), advertising refers to:

"…any controlled form of non-personal presentation and promotion of ideas, goods or services by an identified sponsor that is used to inform and persuade the selected market."

(Kathpalia, 1992, p.165)

In the definition above, Kathpalia (1992) used the term 'controlled form' to refer to the advertiser or a brand who invests in an advertisement and hence has full control over the advertisement, which includes its content and placement. Likewise, she also emphasized advertising as being 'non-personal' wherein the message conveyed to its audience is transmitted via a proper medium or channel such as the radio, television or any publication. In addition, the term 'identified sponsor' was also included in the definition to inform readers of the investors of a marketing campaign.

The purpose of an advertisement is to inform consumers the launch of a new product or service and to persuade consumers to purchase the item or service. Note that in

Kathpalia's (1992) definition of advertising discourse, an advertisement is targeted to a 'selected market' and not to the general public. In other words, depending on the nature of a product or service, marketers invest on advertisements to appeal to a specific group of people who are also deemed their potential customers.

Generally, advertising is categorised into commercial advertising and non-commercial advertising. There are three sub-categories of commercial advertising and they are prestige/good will advertising, industrial or trade advertising and consumer advertising (Vestergaard and Kim, 1985). Non-commercial advertising, on the other hand involves communication materials issued from officials such as the government or non-governmental organisations to create awareness or to promote a cause. Examples of non-commercial advertising include public service announcements, awareness campaigns and electoral advertisements by political parties.

According to Crystal (1987), advertising comes in many forms including billboards, book jackets, leaflets, notices, posters, signs, tourism brochures and more. Regardless of the variation in content and medium, Crystal (1987, p.390) pointed out that advertising is a 'homogeneous variety' in that it brings about common features across all variation. These common features that he was referring to include the use of a limited range of vocabulary such as idioms, jargons as well as lexical items that are vivid, concrete and unreserved. In terms of grammar, it is always conversational and elliptical, where figurative expression is usually preferred. While the obvious variations lie on the inclusion of different pictures, colours as well as prominence, Crystal (ibid) noted that these elements bring little stylistic effect and ultimately, it is the choice of language which eventually makes or breaks an advertisement.

2.3 Internet Discourse

The Internet is a made up of computer networks that enables the dissemination of messages from any host on a network to the other. It is the biggest network in the world, providing a wide range of services and enabling people across the globe to communicate via electronic mail, discussion groups or websites on various topics. The Internet also caters to functional information that includes electronic shopping, advertisements and business data. Following this, the term 'cyberspace' is coined to refer to the notion of a world with information that are available in the digital format.

Crystal (2006) opines that the Internet is a channel that facilitates and yet constrains one's ability to communicate in the way he or she usually does in other semiotic situations. The question also arises whether the Internet is emerging as a homogenous linguistics medium or an 'aggregation of trends and idiosyncratic usages which has yet defy classification' (Crystal, 2006, p.6). In such a situation where linguistic differences are to loom, it is useful to bring into picture the concept of language variety, where 'a system of linguistic expression whose use is governed by situational factors' (Crystal, ibid).

According to Crystal (2006), the features of a language variety for written language are as follows:

- Graphic features: refers to the overall presentation and organisation of the written language. Factors to consider include page design, colour, spacing and typography.

- Orthographic features: refers to the writing system of a language. Factors to consider include the use of spelling, alphabet, capital letters, punctuation etc.

- Grammatical features: of syntax and morphology related. Factors to consider include sentence structure, word inflections or word order.

- Lexical features: refers to the choice of vocabulary in a language, defined in terms of the distinctive use of a set of words or idioms within a language variety.

- Discourse features: refers to the structural organisation of a text. Factors to consider include relevance, coherence and paragraph structure.

While the Internet culture may depend largely on written language, the advancement of technology has also given rise to the use of speech, where spoken language plays a part on the Internet via voice clips, videos, films and songs. Hence, Crystal (ibid) proposes two more linguistic features of a language variety that are relevant to spoken language:

- Phonetic feature – refers to the auditory attributes of spoken language. Factors to consider include voice quality, voice modality (i.e., singing, speaking etc.) and vocal register (i.e., soprano or alto).
- Phonological feature – refers to the sound system belonging to a language. Factors to consider include the use of consonants, vowels, stress, intonation etc.

Whether or not the Internet language is unison when used in electronic situations, Crystal (2006) remarked that it is subject to each situation (i.e., email, chat groups, virtual worlds, World Wide Web, instant messaging, blogging). The Internet world is extremely fluid in that it reacts to technological change. Gone were the days where the web served as a platform for users to predominantly consume content and information, it is now transformed to a place where users can actively participate and a space that is contributed and shaped by users' actions. The following section will discuss Social Media Discourse that changes how individuals interact with one another. It is also a platform favoured by marketers in the promotion of goods and services.

2.3.1 Social Media Discourse

Social Media encompasses any digital environment that involves interaction among participants. According to Kaplan & Haenlien, (2010); Kietzmann, Hermkens, McCarthy & Silvestre, (2001), Social Media includes a collection of Internet applications that are built on interactive platform. Motivated by web-based and mobile technological basis deemed as Web 2.0, social media allows the exchange and co-creation of content generated by users in various formats. The gist of social media revolves around facilitating participation and interaction, whereas its content that is produced and developed on social media is the result or product of participation (Seargeant and Tagg, 2014). Thus, content on social media is less regulated, more diverse and fluid.

Social Media includes various forms, but the most common ones are blogs, social networking sites, analytics sites, forums, microblogs, media-sharing sites, social bookmarking and selection sites. According to Kemp (2013), 90% of the Malaysian Internet users have social media accounts and it is also claimed that one third of the web traffic in the country is accessing social media sites. With such encouraging statistics, it is no doubt that the use of social media is favoured by marketers today to reach out to their consumers. Since this study focuses on the use of social media as a marketing effort in the promotion of goods and services, it is deemed appropriate to include social media marketing as part of the discussion.

Unlike conventional marketing, social media marketing encourages communications among consumers via the website of a company or having an online social presence (Chaffey, 2011). Social media marketing comes with ample benefits. The use of social media as a marketing tool incurs lower cost and allows brands to reach out to consumers who have limited temporal and locational access to the operating distribution channels. In other words, it allows brands to increase its reach while reducing costs (Watson, Leyland, Berthon & Zinkham, 2002; Sheth & Sharma, 2005).

Social media connectivity is becoming easier with the invention of smart phones. The following lists more advantages of social media marketing and successful instances of various well-known brands that incorporated social media as part of their marketing plans.

- Creating Buzz - Prior to re-entering the subcompact car market in the United States with its Ford Fiesta model, Ford, the automobile brand held a promotion movement deemed the Fiesta movement. This campaign movement involved engaging 100 social media influencers and giving them each a model of the car and had them paper their practice on various social media channels. Videos of the campaign had garnered 6.5 million views on YouTube, while 50,000 requests pertaining to the car's information were received. About 10,000 cars were sold within the six days the car was launched and made available to the public.

- Takeaway points from customers – Using social networking sites, PepsiCo collected consumer insights through its DEW McCray promotions. This led to the breakthrough of a new variant of the brand, Mountain Dew.

- Reaching out to targeted market – Levi Strauss made use of social media to offer customers location-specific deals. Its success can be substantiated via one instance when direct interactions with 400 consumers had led to more than double the amount of the consumers turning up at the store. This shows how great word-of-mouth is especially on social media sites.

With the above successful examples, social media is indeed a platform that allows marketers to direct consumers at every stage, be it getting to know a brand or obtaining feedback after a purchase.

2.3.1.1 Social Media Instagram

A photo-centred social networking site that is launched in 2010, Instagram is a cell phone-based application developed for users to take and upload photos. It is also installed with different manipulation tools that help enhance the appearance of images. Instagram has grown steadily over the years and in 2013, there were already approximately 100 million users and the total photos that had been uploaded and shared since then came up to about four million (Abbott, Donaghey, Hare & Hopkins, 2013). According to Smith (2019), it is estimated that about 75 million people are using Instagram daily with about 16 billion photos uploaded and shared.

The use of Instagram is not foreign especially among the younger generation. This is because   young mobile users are more driven to snap photos, upload and share them instantly (Abott et al, 2013). Moreover, Abbott et al (2013) also claimed that Instagram appeals more predominantly to diverse societies when compared to other SNS. It is claimed that Instagram helps enhance presence and identity online and enables effective communication for both personal and business purposes (Abbott et al, 2013). Chante, Lindsay, Tyler and Robert (2014) opine that SNS Instagram speeds up the dissemination of information, be it from individuals, companies or interest groups, as photos uploaded are easily shared and can be reposted. According to an article spotted in BBC news (2012), research has shown that many top brands across the globe are using Instagram to market their products and services.

Instagram includes a plethora of features that allows marketers to effectively promote their products and services. Integrating Instagram in marketing a product or service helps lower down brand designing cost since it applies a visual based strategy that enables product images to be edited and filtered using the available function (Herman, 2014). Besides that, the availability of 'hashtags' also allows marketers to conveniently indicate any photo or video relating to their brands (Barnes, 2014). For instance, consumers who

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click onto the hashtags on a post relating to a product or service can view more pictures and videos with the similar hashtags.

To top it off, having Instagram as part of the marketing strategy also allows brands to interact and improve their relationships with customers. Instagram allows marketers to obtain feedback from customers via the comment feature on a photo post. Similarly, consumers can also make an inquiry or provide feedback by directly messaging the marketers through the 'direct message' feature. According to Herman (2014), the 'direct message' feature allows consumers to conveniently communicate and interact with brands.

Research has suggested that photos and videos affect consumers in their purchase intention (Hautz, Füller, Hutter & Thürridl, 2013). The effectiveness of Instagram as a marketing tool can be substantiated by various studies done in the past. For instance, in a local study conducted by Salleh, Hashim and Murphy (2015) on the use of Instagram to promote restaurants, it was found that Instagram was indeed helpful as a marketing tool because consumers are able to easily digest information via photos as compared to texts. Similarly, Agam (2016) who studied the impact of viral marketing through Instagram concurred that Social Media such as Instagram did help in enhancing consumers' brand knowledge.

While the above have included discussion on Instagram, its features, role and effectiveness as a promotional tool in the marketing industry, this study also looks at the role of third-party endorser or better known as Social Media Influencer (SMI) in the promotion of goods and services via Instagram. Hence, the next section will provide a thorough review on Social Media Influencer (SMI) and its effectiveness in the dissemination of electronic word-of-mouth promotional information via Social Media.

2.3.1.2 Social Media Influencers (SMIs)

In this digitally centred world, we are seeing the rise of new idols who owe their popularity to social media. These individuals who are referred to as Social Media Influencers (SMIs) entails third-party endorsers (Freberg et al, 2011) who leverage on social media platforms such as Facebook, Twitter, Instagram and Youtube to publicise product information and promotions to their followers online (Markethub, 2016).

According to Booth & Matic (2011), there are a few types of SMIs whose recognitions have been achieved on social media and these SMIs have a community of followers that go beyond friends and family. They are usually social media users who create their own digital persona, content as well as their own audience. Their recognitions are achieved via network cultivation using various content and self-representation skills. In order to draw attention, influencers will have to turn themselves into unique brands that provide a unique selling proposition (Khamis, Ang & Welling, 2017), as well as adopting a professional attitude consistently (Hou, 2018) alongside commercial objectives (Abidin & Ots, 2016).

Practitioners usually categorise influencers based on the audience size and the common classification. According to Bullock (2018), there are Micro influencers, Macro influencers and Mega influencers. Influencers' market values are usually dependent on whether they can deliver the suitable size and kind of audience that the brands require. In other words, in order to be endorsed by marketers of various brands, influencers must first have a substantial number of followers who are also the brands' potential customers.

The term 'Micro influencers' is a vernacular industry term that refers to the largest group of content creators with the least number of followers. Nevertheless, this group of individuals are useful especially for brands who are looking for specific demographics (Tilton, 2011). According to Bernazzani (2018), SMIs belonging to this category are

usually specialised in an area of interest and are knowledgeable in the subject, hence, their followers are also more targeted. Ruiz-Gómez (2019) noted that practitioners usually set the number of followers for this group of influencers anywhere between the range of 5,000 to 50,000 and can go up to 100,000 followers. However, these ranges are usually not fixed and is largely dependent on the influencer platforms that have these numbers arbitrarily set according to a brand's requirement for SMIs' collaborations.

On the other hand, influencers who possess followers of 100,00 to 200,000 are labelled as 'power middle influencers' as according to Chen (2013), although some platforms may term them as Macro influencers. Top Macro influencers are influencers with more than 500,000 followers and these influencers are usually professional endeavours who have a strong digital presence on more than one platform. They make good use of various digital platforms to cross promote and to appear more valuable to marketers.

Mega influencers are the top elite of SMIs who can provide reach that may surpass the mass media audience (Hou, 2018). They are commonly engaged by brands for big scale awareness campaigns. Mega influencers are deemed as the 'A-listers of social media fame' (Ruiz-Gómez (2019, p.17) and are considered on par with traditional celebrities. They are the real celebrities on digital platforms. The table below classifies the types of influencers by the size of audience (Hatton, 2018, Bernazzani, 2018 & Bullock, 2018).

Type(s) of Influencer	Description	Size of audience
Micro Influencers	Largest group of influencers with highest engagement rate (Markerly, 2015).	Up to 99,000 followers

Macro Influencers	Silver category (Youtube), also termed as power middle users (Chen, 2013).	Between 100,00 and 500,000 followers
	Macro (Advanced Level). They are professional and consistent (Booth & Matic, 2011).	Over 500,000 followers and can go up to 1 million followers
Mega Influencers (Social Media Celebrities)	Gold category (Youtube Creator Academy, 2018). They are well-recognised figures who are extremely knowledgeable and well versed in an area of interest.	Over 1 million followers
	Diamond category (Youtube Creator Academy, 2018). They are elite SMIs that can surpass the mass media audience size (Hou, 2018).	Over 10 million followers

Table 2.1: Types of Influencers based on the Size of Audience

How do SMIs help in the dissemination of promotional information? While SNS offers marketers opportunity for Internet advertising, Lim (2015) argued that Internet advertising is only effective when it is combined with electronic Word of Mouth (eWOM) as it provides a positive impact on perceived value and risk that affect customers' purchase intention. Hence, SMIs who are endorsed by brands usually help promote

products or services via eWOM on SNS. Word of Mouth (WOM) is a way of spreading information through oral communication (Ismagilova, Dwivedi, Slade & Williams, 2017). From a marketer's perspective, WOM refers to a process where customers receive information concerning a brand or its product or service (Ismagilova et al, 2017). WOM plays a vital role in the market as it assists consumers in shaping their purchasing attitudes and behaviours. Buttle (1998) noted that WOM can affect what people know, feel and do especially when consumers get opinions from their peers prior to a purchase decision.

Meanwhile, eWOM as according to Jin and Phua (2014, p.1) covers "any positive or negative statement made by potential actual or former customers about a product or company, which is made available to a multitude of people and institutions via the Internet". Wolny and Muller (2013) added that eWOM is also comprised of non-textual communication, including 'commenting', 'liking' or 'retweeting" a post. Nevertheless, this study will confine the definition of eWOM to the textual discussing and reviewing products or service by SMIs on SNS, because SMIs are tasked to try out and provide their comments pertaining to the products that they endorsed.

Companies these days rely a lot on WOM as they find that WOM being one of the marketing communication strategies can help boost the demand of their latest product (Bruce, Foutz & Kolsarici, 2012). Similarly, Herr, Kardes and Kim (1991) argued that WOM are more reliable because they are produced by consumers who do not have a specific agenda. In this case, SMIs are third party endorsers who do not have a direct relation with the brands. Hence, they are more successful in persuading their followers or potential customers to purchase a product or service through normative and informational influencing. According to Chu and Kim (2011), normative influencing happens when consumers receive affirmations pertaining to a product or service from other people; whereas informational influencing is where consumers receive product information from other people who have past experiences of consuming the product or service.

Once SMIs have earned their followers' trust, these followers are likely to accept any recommendations provided and this could affect the customers' purchase intention. Hence, it is important that brands collaborate with SMIs who have gained trust from their followers. While consumers are prone to trusting negative and unfavourable information, positive information when presented together with facts will help increase customers' interest. In a relatable study, Konstantopoulou, Rizomyliotis, Konstantoulaki and Badahdah (2018) who examine the use of beauty SMIs as an advertising tool found that consumers are sceptical when they received reviews or promotional information from SMIs as they are deemed unauthentic; however, consumers seem to trust influencers whom they have had a positive encounter previously. This shows that brands need to look into factors such as honesty and authenticity when endorsing SMIs as they may play an influencing role in increasing or decreasing the impact of eWOM.

2.4 Genre Analysis

Genre plays an important role in our everyday lives because it is at the central nexus of sense-making, where typification meets utterance for actions to take place. According to Bazerman (2010, p.12), genre is linked to "sequences of thought, styles of self-presentation, author-audience stances and relations, specific contents and organizations, epistemologies and ontologies, emotions and pleasures, speech acts and social accomplishments." Hence, it can be said that genre helps shape communicative practices that bring together an organisation, institution or the system of an activity.

By abiding to a genre type, one can see the intricate regularities of communicative life and the unique aspect of each utterance. The purpose of a genre is to help one to better understand the objective and flexibility of a form, as it reveals the communicative action and social situation that paves way to the form and motive of reading and writing.

There are many approaches developed worldwide to understand the concept of genre, and among the three traditions that will be discussed in the following section are English for Specific Purposes (ESP), New Rhetoric Approach (NRA) and Systemic Functional Linguistics (SFL).

2.4.1 Approaches to Genre Studies

Genre studies, according to Bhatia (1997), is an extension of discourse analysis, stemming from language description to explanation, specifically to provide an answer on the way members of a specific community use a language. The study of genre is rooted in three traditions and will be discussed below.

2.4.1.1 English for Specific Purposes (ESP)

In the ESP approach, the communicative purpose plays an important role in determining the structure of a discourse by which it is recognised as a member of genre. The definition of genre, according to Swales (1990) is:

"A class of communicative events, the members of which share some set of communicative purposes. These purposes are recognised by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style."

(Swales, 1990, p.58)

Swales (ibid) further elaborates that genre is both linguistic and rhetorical actions that involve language use to communicate to a person at a specific time, in a context, and for a specific purpose. While a communicative event may be random or come with a unique purpose, a genre is a stable class of communicative events where members of a discourse community have typified to achieve the communicative purposes that they shared.

Apart from introducing key concepts such as communicative purpose and genre, Swales (1990), who is the pioneer of the ESP approach also introduces the term 'discourse community' while studying genre. Discourse community, as defined by Swales refers to "socio-rhetorical networks that form in order to work towards sets of common goals." (Swales, 1990, p.9). While these common goals form the basis of shared communicative purpose, genre helps members of the discourse community to achieve the communicative purpose.

According to Swales (1990, p.24-27), there are a total of six characteristics of discourse communities. Firstly, "a discourse community has a broadly agreed set of common public goals" that can be understood either explicitly or tacitly. Secondly, to achieve its goals, members of the discourse community should possess "mechanisms of intercommunication among its members". Thirdly, individuals ought to use these said mechanisms in order to participate in the everyday life of the discourse community. Fourthly, "a discourse community utilizes and hence possesses one or more genres in the communicative furtherance of its aim". The fifth characteristic of a discourse community is that "in addition to owning genres, a discourse community has acquired some specific lexis" that is "increasingly shared and specialised terminology". Lastly, "a discourse community has a threshold level of members with a suitable degree of relevant content and discoursal expertise" so that he or she can pass on knowledge of the community's goals and communicative purposes to its new members.

The ESP approach to genre studies usually starts with the identification of a genre and communicative purpose within a discourse community. This is followed by the examination of schematic structure or what it is commonly referred to as structural moves prior to scrutinizing the linguistics and textual features that realise the moves. In other words, the trajectory of genre analysis begins by identifying the structure to examining

the lexico-grammatical features that ultimately attend to the communicative purpose as defined by the discourse community.

In analysing genre, Bhatia (1993 p.63-80), proposes seven steps that have provided ESP researcher insights of the ways to analyse both academic and professional genre. The seven steps are outlined as follows: -

i) Placing a genre-text in its situational context

ii) Surveying existing and relevant research pertaining to the genre

iii) Refining the researcher's comprehension of the genre's discourse community such as identifying individuals who use the genre, their goals, relationships with one another as well as the condition in which these individuals function.

iv) Collection of corpora

v) Examining the context of the institution

vi) Linguistics analysis where a researcher can decide to either analyse the lexico-grammatical features, text-patterning or structural interpretation of a text

vii) Verify and double check findings from a specialist informant

(Bhatia, 1993, p.63-80)

The above seven steps proposed by Bhatia (1993) generally describes the path of a typical genre studies using the ESP approach, where analysis starts from context to textual, and at the textual level, researchers are to decide to apply one or more linguistic analysis as stated above.

2.4.1.2 The New Rhetoric Approach

Contrary to ESP approach, the New Rhetoric Approach, or also known as the North American Approach focuses on how genre allows its users to perform symbolic actions

linguistically and rhetorically; in doing so, to carry out social actions and social relations, as well as to perform social roles and form social realities. For NRA, context furnishes a researcher with background knowledge pertaining to the communicate purpose, a discourse community, genre nomenclature etc. Hence, the NRA approach to genre analysis starts by understanding a context and its performance.

The term 'rhetoric', as according to Burke (1951, p.43), refers to a form of symbolic action, as it involves "the use of language as a symbolic means of inducing cooperation in being that by nature respond to symbols." Hence, it can be said that rhetoric enables members within a discourse community to function and enact social reality as well as through language use in establishing identification and inducing cooperation.

Bazerman (1997, p.19) when describing genre from the sociological view noted the below:
-

"Genres are not just forms. Genres are forms of life, ways of being. They are frames for social action. They are locations within which meaning is constructed. Genres shape the thoughts we form and the communications by which we interact. Genres are the familiar places we go to create intelligible communicative action with each other and the guideposts we use to explore the unfamiliar."

<div align="right">Bazerman (1997, p.19)</div>

One of the prominent contributors to NRA is Miller (1994), who conceptualized genre as social action. To Miller (ibid), genre should be understood based on actions performed in recurrent situations – a type of inductive approach that results from "the knowledge that practice creates," (Miller, 1994, p.27). Hence, she advocated "ethnomethodological" approach, where genre researchers who use this approach will have to identify genre within an environment, and to describe the actions in which genre helps members of the discourse community produce in that environment. She (ibid, p.38-39) further remarked:-

"What we learn when learn a genre is not just a pattern of forms or even a method of achieving our own ends. We learn, more importantly, what ends we may have: we learn that we may eulogize, apologize, recommend one person to another, instruct customers on behalf of a manufacturer, take on an official role, account for progress in achieving

goals. We learn to understand better the situations in which we find ourselves and the potential for failure and success in acting together. As a recurrent, significant action, a genre embodies an aspect of cultural rationality. For the critic, genres can serve both as an index to cultural patterns and as tools for exploring the achievements of particular speakers and writers; for the student, genres serve as keys to understanding how to participate in the actions of a community."

<div align="right">(Miller, 1994, p.38-39)</div>

Not only Miller's (ibid) notion of genre have contributed to the field of NRA, it also enables researcher to examine cultural patterns and habits while considering how genre through the NRA approach can help students comprehend and involve themselves in social actions.

2.4.1.3 The Systemic Functional Linguistics (SFL) Approach

Influenced largely by Michael Halliday's work, SFL operates based on the proposition that the structure of language is related to both context and social function. The organisation of language is dependent on the culture it is within, as it functions as a social purpose in that culture. The term 'functional' here refers to the work performed by language within a context, whereas 'systemic' implies the organisation of the language for it to be used within a context to complete a task. According to Christie (1987, p.759), the term 'systemic' can also be referred to the "systems of choices" available to users of language to realise meaning.

Halliday further added that language is a form of socialisation because it plays a part in how individuals socialise and perform significant action within a context of situation. He explained that contexts of situation are often reoccurring as "situation types" – defined as a set of typified and semantic relations that make up "a scenario….of persons and actions and events from which the things which are said derive their meaning" (Halliday, 1978, p.28-30).

These situations types that determine the clustering semantic features are referred to as 'register' (Halliday, 1978) – a term that describes what has taken place (field), how participants interact with one another (tenor) and the role of language (mode). Corresponding to these at the linguistics level is what Halliday refers to as the meta-functions, which can be divided into three categories namely ideational, interpersonal and textual. Ideational covers linguistic representation involving actions (i.e., who does what, when and where) – which corresponds with field; interpersonal refers to interactions among participants (i.e., giving a command or making a statement) and thus correspond with tenor, while textual explains the organisation of text, its coherence and cohesion as well as background knowledge, which correspond to mode.

Martin (1997, p.43) who later builds on the work of Halliday defines genres as a "staged, goal-oriented social processes through which social subjects in a given culture live their lives". The term 'social processes' is included because members of the same culture communicate with one another in achieving them, 'goal-oriented' because members have evolved to complete something, and finally 'staged' as it takes several steps for members of the same culture to realise their goals. Martin's work is built on locating genre to correspond with register so that both genre and register are relatable and can be both realised in vital ways. Martin (1997) noted that register operates on context of situation, whereas genre on the context of culture. The relationship between register and genre, as adopted from Anis and Mary (2010, p. 33) can be illustrated as follows: -
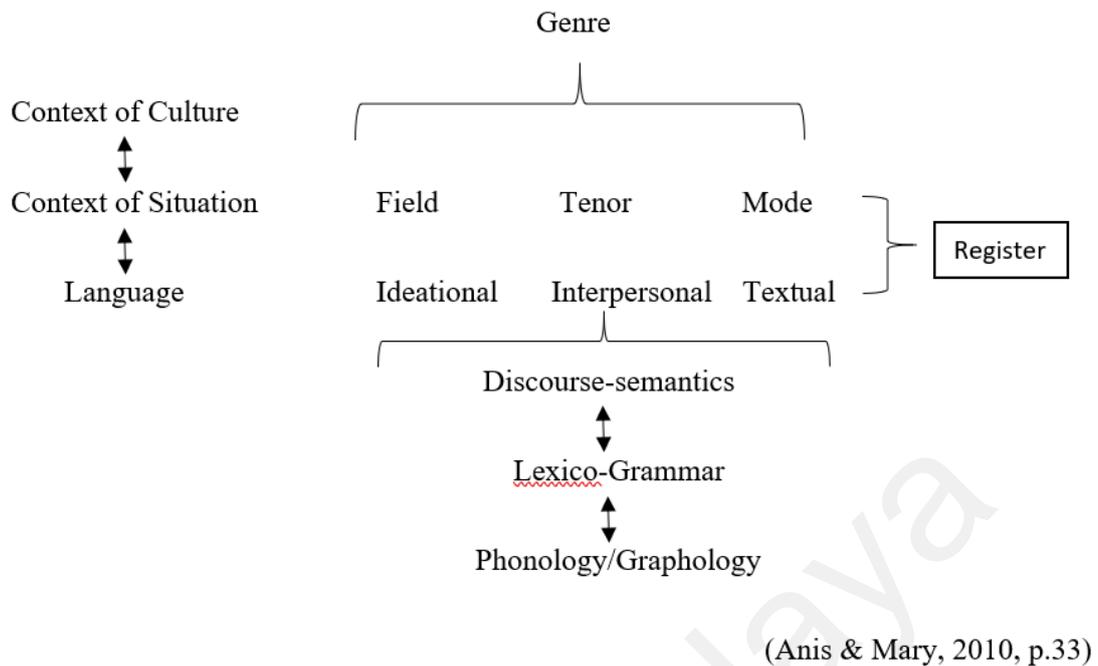
Figure 2.1: Relationship between Register and Genre

The figure above illustrates how "register contextualizes language and is in turn contextualised by genre" (Martin, 1997, p.37). Martin's formulation helps in genre comprehension by exemplifying how social purposes are connected to text structure, which can be realised through socially and linguistically within register. Hence, the trajectory in SFL genre studies begins with identifying social purpose, followed by analysing the text's register and meta-functions, and lastly delving into micro analysis involving semantics, lexico-grammar or phonology/graphology properties.

While the three approaches discussed above have made remarkable contributions to the field of genre, the prime challenge hitting genre studies comes especially with changing times. This concurs with Bhatia (2014, p.11) who indicated that "the real world of discourse does not fit into the established theories and practices of genre analysis". Hence, the proposition that genre is always distinctively demarcated and are closely attached to a community is not likely to be maintained. As in the case of this study, the researcher foresees challenges when analysing social media Instagram posts by SMIs due to the

nature of digital discourse that is fluid and dynamic, which may not fit well into the practices of the conventional genre. Nevertheless, it is hoped that results from this research help serve as an invitation to scholars to recognise and embrace inevitable shifts in genre studies.

2.5 Genre Colony

Bhatia (2014, p.67), when discussing promotional genre also introduced the term 'genre colonies' to refer to "groupings of related genres serving broadly the same communicative purpose, but not necessarily all the communicative purposes in cases where they serve more than one." Hence, a genre colony is thought to be "a function of the versatility of the genre" (Bhatia, ibid).

Although genres revolve around communicative purposes, Bhatia (ibid) noted that these communicative purposes can be distinguished at different levels of generalisation and be achieved via a mixture of rhetorical acts, which he refers to as 'generic values.' The following diagram extracted from Bhatia (2005) illustrates the versatility of promotional genre.

```
                            GENRES
                        Identified in terms of
                       Communicative purposes
                                 |
                                 v

        Achieved through the rhetorical processes of            Generic
     ...narration description explanation evaluation instruction...   Values

                     Giving shape to products like              Genre
                          Promotional Genres                    Colonies


   Book blurbs  book reviews  advertisements  sales letters  job applications   GENRES


        TV commercials    print advertisements    radio advertisements    Medium


        Computer ads  book ads  airline ads  car ads  cosmetic ads          Product


                  Vacation ads    ads for business travellers               Audience

                     Levels of Generic Description
```

(Bhatia, 2005, p.5)

Figure 2.2: Versatility of Promotional Genre according to Bhatia (2005)

Based on the figure above, one may notice at the highest level of generalisation several genres of which their communicative purpose of marketing a product or service are overlapped. Examples of some common promotional genres one can find include book blurbs, book reviews, advertisements and job applications. Although these genres do show subtle variations in their individual realisations, they still serve a broadly similar promotional purpose, which is the reason why they are found establishing a related discourse colony. Notice that at the lower level of generalisations, Bhatia (2005) made a further distinction between individual realisations, which include radio ads, tv ads and print ads. These realisations differ not so much in their communicative purposes, but

rather the discourse medium. Hence, they belong to the same umbrella category known widely as advertisements. As in the case of this study, Instagram posts by SMIs may fall under the promotional genre colony – sharing the same communicative purpose albeit displaying variation in terms of its realisation.

2.6 Advertisement Genre

Deemed as the oldest form of promotional activity, a typical advertisement usually serves the purpose to inform and to promote goods and services to a targeted group (Bhatia, 2014). Advertisement, which is regarded as a dynamic generic form exhibits "innovative uses of lexico-grammatical and discoursal forms and rhetorical strategies" (Bhatia, 2014, p.72).

There are different types of advertisements, but this section will only focus on print advertisements (online promotional genre to be explored in the next section). Print advertisements can be further divided and categorised into straight-line advertisements, image-building advertisements, picture caption reminder advertisements, testimonials etc (Kathpalia,1992). Regardless of the subcategorization, these advertisements share the same communicative purpose, despite of the fact that different strategies are employed to promote a product or service.

According to Bhatia (2014), 'product appraisal' as the prime persuasive strategy is often used in straight-line advertisements, while image-building advertisements use the 'establishing credentials' as the main strategy in the promotion of product or service. Other distinction one may spot include the different use of linguistic resources where some subcategories of advertisement rely on verbal strategies, whereas others, for instance picture-caption advertisements tend to favour visual inputs. Although there are subtle differences in the strategies employed by each subcategory, which eventually leads

to the specific use of linguistic resources, Bhatia (2014) noted that these variations become genres on their own only when they possess different communicative purpose.

Kathpalia's (1992) study that was rooted on Swales (1990) Model of Genre Analysis examined the practical and theoretical issues related to genre analysis where she incorporated promotional texts as her data. In her study, she compared different promotional genres from different standpoints including contextual, rhetorical, textual, semantic and linguistics. Her research that is relevant to this study is her chapter on print advertisement – specifically on straight-line advertisements as well as the moves that she introduced in analysing promotional genre. Kathpalia's (1992) nine move structure of Genre Analysis were later used by Howe (1995), Lee (1995), Choo (1999) and Teh (1999) in analysing advertisement genre.

There are similarities and differences found in the studies conducted by these researchers. In a comparison study on the structure of advertisements between luxury cars, normal and small car advertisements, Howe (1995) observed that depending on the category of the class of advertisements, there were certain moves that were prominent than others. However, these three moves namely headlines, product appraisal and targeting the market were portrayed in all classes of advertisements. Apart from the three similar moves that were found to be obligatory in Lee (1995)'s study on the move structure of luxury watch and car advertisements, an additional two moves namely establishing credentials as well as endorsements and testimonials were also spotted to have occurred as mandatory moves.

On the other hand, Choo (1999) examined different property advertisements ranging from Bungalows, Semi-Detached/Terrace houses, condominiums, and apartments. Moves which occurred for at least 50% were considered prominent moves and they were similar as Howe (1995) and Lee (1995), apart from an additional move which was justifying the product that appeared in all four types of advertisements. Teh (1999) in his structural analysis on twenty home advertisements noticed a standard pattern of organization and

he concurred that each move has characteristics on its own, which sets it apart from other moves but as a whole contributes to the communicative purpose of the advertisement genre.

Since trend in the twenty-first century revolves around digitalisation, this study uses the advertisement genre as a foundation to examine the organisation of SNS Instagram by SMIs to provide insights on the compatibility of the platform as a more effective medium in the promotion of good and services.

2.7 Internet Genre

A new means of communication, the Internet has become popular in recent years, which has led to the emergence of new genre, including web page, multimedia catalogues and social networking sites to name a few. Fortanet-Gomez, Palmer-Silveira and Posteguillo (1999) in their study entitled "The Emergence of a New Genre: Advertising on the Internet (netvertising)" have identified a few common features that these internet genres possess: -

- The net system – Unlike other communication systems where both speaker and receiver played a vital role in the communication process, the Internet has altered this proposition where the person who transmits a message usually looses his or her identity (i.e. when a sender sends an email out, the only thing that the receiver knows about the sender is through his or her email address). Moreover, messages transmitted via the Internet can usually be reached to a wide audience.

- Interlanguage – The use of English language may alter (caused by interference of various mother tongues) if users of Internet, who are native and non-native English speakers worldwide continue to expand. Moreover, continuous use of this means of communication may also lead to the emergence of special metalanguage,

some of which include " to link (relate different parts of a document by means of hypertext), cookie (some kind of file that stores information), communicon (communication + icon; combination of letters and symbols used on the Internet email to provide emphasis or clarification (Ellsworth & Ellsworth as cited in Fortanet-Gomez, 1997, p.98), and similar expressions." (Fortanet-Gomez et al, 1999, p.98).

- Hypertext – In the use of hypertext, the distribution of information comes in layers whereby readers can access to them by double clicking on a word or icon displayed. This also means that readers of a text may get different information depending on the number of layers of information or the sequence in which they have chosen to open.

- Multimedia effect – According to Ellsworth & Ellsworth as cited in Fortanet-Gomez et al (ibid), there are other communication elements that can be found in the internet, which include moving graphics, animation, sound files, database etc. A further example of elements introduced by computing designers are *Java* (allows mini applications or programs for purposes relating to motion, sound or calculation), *Shockwave* (for the embedment of multimedia movies), and *RealAudio* (enables sound to play in real time or through files).

- Audience's Role – Receivers of a message are no longer passive because they can now decide and act if they want to receive the message, how and when they want the message to be read.

These characteristics have led to the creation of new genres and the migration of the existing means of communication to the Internet. To better understand the evolvement of this genre, several studies done from the genre lens were explored and will be reviewed in the subsequent paragraphs. They include research on online advertisements (Fortanet, Palmer and Posteguillo, 1999), webpages (Crowston and William, 2000; Askehave and

Nielson, 2005; Cheong, 2013), weblog (blog) (Herring, Kouper & Paolilo, 2005; Garzone, 2012), online reviews (Pollach, 2005; Skalicky, 2013; De Jong and Burgers, 2013) and Social Networking Site (Riboni, 2012; Paganoni, 2012).

<u>Online advertisement ('Netvertising')</u>

Fortanet, Palmer and Posteguillo (1999) analysed web pages of banner advertisements covering parameters that include http linkers, types of images used, incorporation of texts into visuals, objectives of advertisements, registers, audience, total page lengths, length of sentence, verb tenses, personal pronouns and punctuation marks. Findings revealed that most net advertisements were made up of short texts and their conciseness was usually offset by devices such as punctuation marks, images as well as http linkers. It was concluded that banner advertisements were elaborations of images, with its texts mainly consist of brief sentences and the constant use of noun phrases.

<u>Webpage</u>

In investigating the revolution of web genre, Crowston and William (2000) surveyed on random web pages and documented them into possible relevant online genres. It was found that web genres could be categorised into three types – namely reproduced genre – a replica genre of the print, adapted genre – genre that is influenced by the advancement of technology, hence portraying features that go beyond their prime purpose (i.e., online newspaper), and novel genre – a new genre that is only exclusive to medium like the Internet.

Meanwhile, Askehave and Nielson (2005) studied the homepage of corporate websites where the focus of their research revolved around world wide web (www) – the medium that leads to the existence of the genre. Findings showed that a total of nine moves were used to realise the communicative purpose of a homepage and that the web mediated genre is usually comprised of two modes, which are the navigating and reading mode.

While the navigating mode is realised via hyperlinks, the reading mode on the other hand, which exists to sequence and segregate information – is usually realised by different sections, frames, shift in font size or type, as well as colour change.

Adopting a multi-dimensional genre analysis, Cheong (2013) scrutinised tourism homepages and online advertorials to find out how they were composed to promote tourism in the country. Marco's (2002) analytical framework for corporate homepage was used to unravel the organisation patterns of the local tourism homepages, while a combination of Kathpalia's (1992) and Bhatia's (1993 & 2004) analytical models were used to analyse the online advertorials data. Investigation on multimodal features, on the other hand was based on Kress and van Leeuwen's (1996, 2006) framework. Findings revealed that there are obligatory rhetorical structures that are prominent in online tourism advertorials, and multimodal features do play a part in contributing to the role of online advertorials that are both informative and promotional.

<u>Weblog (blog)</u>

In its aim to establish weblogs a genre on its own, Herring, Kouper & Paolilo (2005) identified the purpose and the structural characteristics in 203 blogposts. Analysis suggested that blog posts do share features that are akin to homepages. Blogs are a combination of personal journals and filters of editorials found in newspapers. They can also be public and professional, as evident in the study done by Garzone (2012).

In exemplifying blogs as powerful tools used in marketing communication, Garzone (2012) analysed three Kodak blogs that were addressed to its corporate customers. Blogs were proven to be an ideal instrument in combining word-wide reach and direct personal contact with every user of the Internet. Nevertheless, it was found that texts that made up of these blogs are mostly texture features of press releases or other corporate genres with promotional intentions (i.e. advertising, company brochures, advertorials etc).

Online reviews

Pollach (2005) performed a genre analysis on online product reviews to unravel the generic structure of these posts. The research revolved around audience appeal, word style as well as content of the posts. It was observed that reviews are typically done according to a positive, neutral, or negative remark and they often include further elaborations (i.e. purpose of a product usage) to validate the reviewers' expertise.

Meanwhile, Skalicky (2013) did a descriptive analysis on Amazon.com online product reviews to discover the rhetorical patterns and shared values of the discourse community. Two types of product reviews were investigated, namely "most helpful positive" and "most helpful critical" product reviews. Results showed that there are indeed differences in the rhetorical structure of the two types of reviews. Despite these differences, both review types still work towards the communicative purpose of the genre, which also means the discourse community of Amazon.com share the same values. Another finding worth noting from this study is that the discourse community of this product review site prefers reviews that are based on experience or of information relating to the product.

In analysing online film reviews from the genre-perspective, De Jong and Burgers (2013) compared two sets of data, including reviews from consumers and professional film critics. It was found that reviews written by the former are more personal while the latter are towards descriptions instead of evaluation of the film. This study regarded online reviews as a form of word of mouth that play significant roles in marketing a product.

Social Media

One of the Social Media that has been brought into scrutiny is Twitter. Riboni (2012) analysed the Twitter profile of Whole Foods Market to find out how social media was used to connect with its customers. It was observed that Whole Foods Market uses different participation framework to communicate with its customers. When a

promotional tweet is addressed to an imaginary audience (since it is not possible to identify between ratified and non-ratified participants), conversational language is used, and these tweets are usually constructed in the first person pronoun (i.e. 'We' to refer to the author/animator), and second person pronoun (i.e. 'You' to refer to its audience). Meanwhile, tweets in the form of 'replies' are mostly formulated as means to provide customer care, while 'retweets' is seen as a type of entry that can be turned into electronic word-of-mouth (eWOM) promotional content.

Similarly, Paganoni (2012) examined Coca-Cola official Twitter page to find out the textualization process while accessing its branding effectiveness using this platform. Analysis showed that despite of the over-simplification linguistic features and rhetorical structures, the brand still manages to craft promotional messages that reflect its corporate philosophy for its customers. Implications from this study also suggest that these text types do not supersede but exist alongside with other advertisement genres while mutually enhancing one another in the promotion of its products.

As a concluding remark, it is apparent that the Internet – which acts as an alternate means of communication, has brought about the emergence of new online genres, and these genres come with different organisation patterns and linguistic features to meet their respective communicative purpose. What is also worth noting is the use of multimodal features to complement and enhance the roles of these online promotional genres. While studies have been done to examine the different types of online genres as reviewed above, it remains unknown how SNS Instagram, through a third-party endorser (i.e., social media influencer) is exploited (in terms of its rhetorical structure, linguistic and multimodal features) by marketers in the promotion of a product or service. Despite warning from the new media experts that social network analysis to measure the effectiveness of advertising is not an easy feat (Starling, 2009), this study wishes to fill in the gap and to offer insights

from the genre perspective on the use of Instagram as a tool in enhancing and perhaps complementing the overall advertising and promotional efforts by marketers.

2.8 Models of Genre Analysis

Genre analysis, in terms of structural moves, was developed by Swales (1981) to describe and determine the communicative purpose belonging to a text through categorization of the diverse text units in accordance with the communicative purpose of every unit. Each move in which a text is segmented comprises a section that reveals a communicative function that all together link and contribute to the main communicative purpose of the understudied genre.

Drawing on the ESP approach, this section will discuss some of the models of Genre Analysis that are deemed relevant to the study. They are Swales' (1990) Model of Genre Analysis, Kathpalia's (1992) Model of Genre Analysis and Bhatia's (1993) Model of Genre Analysis.

2.8.1 Swales' (1990) Model of Genre Analysis

Swales (1981,1990) pioneered the use of move analysis in his study on research articles (RA). His study was sparked by an impulse to assist writers in their introduction section of research articles which is deemed challenging. Swales' (1990, p.141) Create a Research Space Model (CARS) consists of the following moves and steps: -

Move 1:   Establishing a territory

Step 1: Claiming centrality, and/or

Step 2: Making topic generalisation, and/or

Step 3: Reviewing items of previous research

Move 2:   Establishing a niche

Step 1A: Counter- claiming, or

Step 1B: Indicating a gap, or

Step 1C: Question- raising, or

Step 1D: Continuing a tradition

Move 3:   Occupying the niche

Step 1A: Outlining purposes, or

Step 1B: Announcing present research

Step 2: Announcing principal findings

Step 3: Reviewing items of previous research

Using this model, researchers can identify and determine the move structure as well as the role played by each move in the text. This model also paves way for the emergence of other models that are suitable for the analysis of promotional genre, which are Kathpalia's (1992) Model of Genre Analysis and Bhatia's (1993) Model of Genre Analysis.

2.8.2 Kathpalia's (1992) Model of Genre Analysis

In Kathpalia's (1992) study, she examined book blubs, print advertisements and sales promotional letters – all of which belongs to the promotional texts or genres. Following her research, she developed a structural framework containing nine moves as outlined below: -

1. Headline: Attracting Reader's Attention

2. Targeting the market

3. Justifying the product or service

    a) by indicating the importance or need of the product or service

        i)   Product-based

        ii)   Situation/Occasion-based

    b) by establishing a niche

4. Detailing the product or service

    a) by identifying the product or service

    b) by describing the product or service

    c) by indicating value of the product or service

5. Establishing credentials

6. Celebrity or typical user endorsements

7. Offering incentives

8. Using pressure tactics

9. Soliciting response

2.8.3 Bhatia's (1993) Model of Genre Analysis

Bhatia's (1993) work was heavily influenced by Swales in which he extended the latter's work to include other genres such as those in the professional settings, subgenres within

genres as well as genre mixing. Bhatia (1993, p.63-68) developed a seven-move structure following his analysis on sales promotion and job application letters: -

1. Introducing the product/ candidature
2. Establishing credentials
3. Offering incentives
4. Enclosing documents
5. Using pressure tactics
6. Soliciting response
7. Ending politely

2.9 Multimodality

Multimodality refers to an interdisciplinary approach aiming to understand representation and communication to be more than just language. Multimodality covers a combination of various semiotic resources in both communicative and text events, including image, speech, layout, writing, gesture etc. These semiotic resources or modes do not exist side-by-side to complement verbal language, but each comes with a specific function to contribute to the overall meaning of a text. According to Kress and van Leeuwen (1996), all forms of communications are multimodal in the sense that they rely on more than one semiotic resource to make meaning.

Over the years, the advancement of technology has made it more visible to us that texts are indeed multimodal and hence language by its own is not enough to convey meaning. Take the digital environment for example, the function of writing is changing, i.e., URLs are used as hyperlinks (Adami, 2015), which serves as something that requires action rather than merely reading. Other apparent example that one can note in the social media platform is the use of image in Facebook comments. Such changes in the semiotic

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landscape have undoubtedly contributed to the visibility of multimodality, especially in contemporary communications today. As Instagram is an image-focused social media platform, it is deemed appropriate to incorporate multimodality as part of the approach in the analysis of this study. The following section will discuss Kress and van Leeuwen's (1996, 2006) Model of Visual Analysis and review relevant studies done using the multimodality approach.

2.9.1 Kress and van Leeuwen's (1996, 2006) Model

Kress and van Leeuwen's (1996, 2006) model is developed based on Halliday's social semantics where it aims to show how visuals, being one of the semiotic modes, can realize all three meta-functions (i.e., ideational, interpersonal, and textual) through the assignment of representational, interactional and compositional meaning to images. Hence, it can be deduced that images do play a role in some of our interactions and constitutes an identifiable kind of text. For this study, the category chosen from Kress and van Leeuwen's Model of Visual Analysis is interactional (interpersonal meta-function) and will be explained in the next few paragraphs.

The interpersonal meta-function deals with the relationship between the viewer and the represented participants where in the visual mode, one can find the use of visual technique supported by verbal elements to make a speech or text clearer. Among visual techniques proposed by Kress and van Leeuwen (ibid) include positioning viewers in relation to the represented participants, which consists of resources such as contact, distance and point of view. The following further describes each resource: -

Contact

According to Kress and van Leeuwen (2006, p.117), the gaze of a represented participant usually suggests a kind of social interaction with the audience through what is referred to as 'image act'. Direct contact and gestures help create imaginary connection between the viewers and the represented participants. An image is deemed as a 'demand' when the eyes of both the viewers and represented participant meet, where viewers are presumed to be invited to have a virtual connection with the represented participant. Other gestures that produce a similar kind of effect include smiling, frowning or waiving hand (Kress and Van Leeuwen, 2006). Conversely, an image is described as an 'offer' when there is no direct eye contact between the duo (i.e., viewer and represented participant); in other words, virtual interaction is absent and the represented participant is seen an entity meant only for observation.

Distance

The size of a shot, be it a close, medium or a long shot, can be meant to express social distance between audience and the represented participant. While the relation between the duo are only imaginary when images are concerned, depending on the shot, Kress and van Leeuwen (2006) noted that it can help convey personal, social, or public distance. Citing Hall's (1964) on the various meanings of shot based on its size, Kress and Van Leeuwen (ibid, p.124-125) noted the following: -

	Image Distance	Description	Meaning Conveyed (i.e., in terms of social distance)
1.	'Very close' image	Displaying the head or face of an individual	Intimate distance
2.	'Close' image	Displaying an individual's head until shoulder	close personal distance
3.	'Medium close' image	Displaying an individual up to his or her waist	Far personal distance

4.	'Medium long' image	Displaying the whole of an individual	Close social distance
5.	'Long image'	Displaying the whole of an individual, surrounded by space	Far social distance
6.	'Very long' image	Displaying a group of people together by their trunk	Public distance

Table 2.2: Meanings of Shots Based on Distance

Point of View

The angle from which a photo is taken, as according to Kress and van Leeuwen (2006) also helps convey social relations. Two types of angle are being taken into consideration, which are horizontal and vertical angle. The following table summarises the different social relations in accordance with the types of angles.

	Point of View (Angle of Shot)	**Choice of Representation**	**Meaning Conveyed (i.e., in terms of social relations)**
1.	Horizontal	Frontal	'Involvement' (i.e., whatever a viewer see is part of his or her world, something that he or she is involved with)
		Oblique	'Detachment' (i.e., whatever a viewer see is not part of his or her world, something that he or she is not involved with)
2.	Vertical		**Hierarchical Social Relations**
		High angle	The viewer is more powerful than the represented participant
		Eye level	Both the represented participant and the viewer have equal relation
		Low angle	The represented participant is more powerful than the viewer

Table 2.3: Summary of Social Relations based on Point of View

Based on the respective resources, the researcher hypothesizes that represented participants, which in this case refers to the social media influencers to have direct eye contacts with the audience (i.e. their followers) as means to build imaginary connections, while maintaining intimate or personal distances either through a 'very close' image, 'close' image or 'medium close image', and finally making their followers feel involved and equal by posting photos from a (frontal) horizontal angle, or (eye-level) vertical angle. The next few paragraphs will review studies that acknowledges the role of visuals in making meaning, some of which have also adopted Kress and van Leeuwen's (1996, 2006) Model in demonstrating the meaning-making process. The related studies are by Guijarro and Sanz (2007), Lau (2016) and Veum and Undrum (2018).

Guijarro and Sanz (2007) examined the interaction between images and texts in 'Guess how much I love you', a children's narrative. Like this study, Kress and van Leeuwen's (ibid) model was used to understand how meanings are conveyed in the understudied images. For interactive meta-function, it is noted that images (i.e., two hares) portrayed in the children's narrative addresses readers with offer of information; while pertaining to social distance, long shots are used, which suggests distance as well as objectivity. Nevertheless, in terms of the size and angle of shots, medium and frontal shots are used, implying the represented participants' aim to connect and be involved with the readers. Findings from this study are in line with the children's narrative philosophy, where despite the need to maintain objectivity, images are presented in the way to engage readers.

Meanwhile, Lau (2016) analysed how slimming advertisements, apart from promoting and selling its services, also reinforce the stereotypical beauty of women. Focusing specifically on the interactive dimension, Lau (2016) noted how each structure under the dimension, namely contact, point of view and distance, when combined are able to produce "complex and subtle relations between the represented and the viewer" (Jewit as cited in Lau, 2016, p.1637). Analysis showed that there are direct gazes between the

spokespersons and the viewers, which produce an imaginary relationship between both parties. Nevertheless, when it comes to distance, it was noted that long-shots are used mostly to achieve the commercial aim, that is to enhance the appeal of the represented. Under the structure of point of view, it was found that frontal angles are used to enhance audience identification - either to invite desirability or repulsion of the models' bodies.

Closely related to this study is the research done by Veum and Undrum (2018) on selfies. Adopting a Multimodal Critical Discourse Analysis (MCDA) to unravel the ideological meaning in selfies, findings on the interactive meaning found that almost 74% of the selfie are close-up images, 68% of the selfies comprise of direct gaze, while eye-level shots made up about 69% of the data. All of these imply that the act of taking selfies and sharing them on social media are not only to fulfil the aim of self-presentation, but it is also meant for engaging and developing a relationship with their audience. Although this study concluded that selfies are a form of self-promotion whereby selfie takers brand themselves through the visuals and linguistics sources available, this study, however, will not dive further into the ideology, as the core focus is to examine how Social Media Influencers engage with its audience in the promotions of beauty products.

The above studies have exemplified the role of various semiotics resources (i.e., in this case visuals) in conveying meaning. Although these studies vary in objectives, all of them have managed to demonstrate how interpersonal meta-function is realised through the assignment of interactional meanings to images. Backed by these literatures, it is the aim of the researcher in this study to scrutinise how Social Media Influencers interact with its followers in enhancing the promotional value of the products that they endorse.

2.10 Appraisal Theory

The Appraisal Theory is established to explore, describe, and explain how language is used in evaluating, adopting stances, constructing textual personas as well as managing interpersonal relationships and positionings. According to White (2001, p.1), the Appraisal framework explores "how speakers and writers pass judgments on people generally, other writers/speakers and their utterances, material objects, happenings and states of affairs and thereby form alliances with those who share these views and distance themselves from those who don't".

Citing White (2001, p.1), the linguistic resources of Appraisal are used in this study to investigate the linguistic basis or style of SMIs when presenting themselves to their followers, i.e., authoritative, engaged, impersonal etc. It also examines the use of evaluative language by SMIs when constructing "textual personas" in social media Instagram. The following section will further discuss Martin and White's (2005) Appraisal Theory and introduce the taxonomies involved in the analysis of this study.

2.10.1 Martin and White's (2005) Appraisal Theory

Martin and White's (2005) Appraisal Theory is rooted in SFL where it revolves around the semantics of intersubjective positioning. In other words, appraisal theory from the SFL perspective allows researchers to link lexico-grammatical choices to the construction of various meanings that is in accordance with its theoretical principles. Apart from analysing intersubjective stance, the Appraisal Theory, as according to Martin (2000, p.148) also helps unravel

> "…a comprehensive map of appraisal resources that we could deploy
> systematically in discourse analysis, both with a view to understanding
> the rhetorical effect of evaluative lexis as texts unfold, and to better
> understanding the interplay of interpersonal meaning and social

relations in the model of language and the social we were developing, especially in the area of solidarity."

(Martin, 2000, p.148)

The taxonomies introduced in Martin and White's (2005) theory of Appraisal include the systems of Attitude, Engagement and Graduation. However, this study is only adopting the attitude and graduation system, both of which will be discussed in the next paragraphs.

Attitude is defined as "…feelings, including emotional reactions, judgements of behaviour and evaluation of things" (Martin & White, 2005, p. 35). The Attitudinal system can be sub-divided into three sub-types, namely Affect, Judgement and Appreciation. Affect involves evaluating the writer or speaker's emotions that are disposed to a person, object, an event, or state of affair. It is usually indicated through verbs of emotions (i.e. love/ hate/ frighten), adverbs (i.e. happily/ sadly), adjectives of emotion (i.e. worried/angry/happy) and nominalisation (i.e. joy/sadness/insecurity). On the other hand, Judgement deals with the normative assessment of human behaviour or character. Example of terms that can be identified under this subtype include immoral, unjust, cruel – all of which involves the "assessment of morality or legality" (White, 2001, p.1). On the other hand, Appreciation refers to evaluation that involves "form, appearance, composition, impact, significance etc of human artefacts, natural objects as well as human individuals by reference to aesthetics" (White, 2001). Unlike Affect and Judgement, the values of Appreciation are usually attached to the phenomenon or object under evaluation and not the human subject that is providing the evaluation. For instance, the value of 'beautiful' in 'a beautiful house' is resided in the 'house' rather than the writer or speaker who does the evaluation. Given that the aim of this study is to unravel the lexico-grammatical choices by SMI in expressing their emotions towards the products that they endorse, only two subtypes - Affect and Appreciation will be adopted in the analysis of the study.

The second system that will be employed in the analysis of this study is Graduation, which concerns with up-scaling and down-scaling. Graduation is divided into two sub-categories, namely Force and Focus. Graduation that is based on prototypicality, which applies to non-scalable categories are known as focus. Force, on the other hand includes assessments "as to degree of intensity and as to amount (Martin and White, 2005, p.140). This study will employ the latter subcategory of Graduation, Force. Figure 2.3 summarises a precursory network for the subcategory of Force (Martin and White, 2005, p.141).

Force

Intensification   Quantification

- Quality
    o slightly sad – very sad   small problem- large
                          problem
- Process   a few problems- many
  problems
    o Slightly disturbed me –
    Greatly disturbed
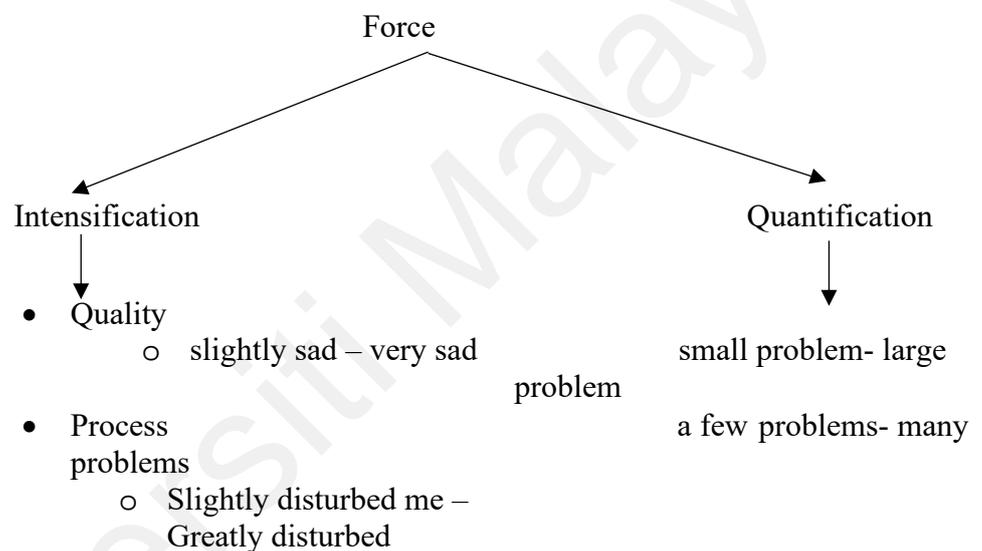
Figure 2.3: Summary of Precursory Network for the Subcategory of Force

Under force, assessments of quality and process fall under the term intensification, while quantification covers measurements for number, or the "presence of mass of entities according to such features as their size, weight, distribution or proximity" (Martin and White, 2005, p. 141). The subsequent paragraphs will discuss the different modes of intensification, which covers two large lexico-grammatical classes – 'isolating' and 'infusing'.

'Isolating' realises an up-scaling or down-scaling via an individual item that performs the "function of setting the level of intensity" (Martin and White, ibid, p.141). 'Isolating' can be realised via pre-modification of an adjective (e.g., *very* sad), pre-modification of an adverb (e.g. *fairly* quickly) – for the up and down-scaling of qualities; adverbially modified verbal group (e.g. it saddens me *a* little) – for the up and down-scaling of process. Apart from that, localised or relative scaling pertaining to intensification can also be achieved via comparatives and superlatives (e.g., less miserable, happiest). Other scale of intensification includes maximisation – the highest intensity (e.g., *perfectly* happy), lexicalisation – a closed set of grammatical items that do not possess any referential meaning (e.g., *crystal* clear) or which carries attitudinal overtone (e.g., *amazingly* happy).

Conversely, there is no separate lexical items when an infused intensification is used to realise an up-scaling or down-scaling. Examples of lexical items referring to quality are *contented* and *happy*, while those referring to a process are *startled* in the clause 'This startled me' and *raced* in the sentence 'The clouds raced across the sky'.

Meanwhile, quantification deals with scaling involving number, mass (presence), extent in time or space, which can be measured with reference to proximity (e.g., recent) or distribution (e.g., short-term). Quantification is usually realised via an isolated term that modifies the graduated entity (e.g., many, recent); however, it can also occur via infused intensification, i.e., a throng of – to intensify number, a mountain of – to intensify mass – size, and a paucity of – to intensify extent. These infusions may be associated with metaphor which have undergone some degrees of delexicalization. Nonetheless, some metaphors can also be spotted in isolated locutions, i.e., mountainous seas.

The relationship between the subcategory Force and Attitude system is that the former interacts with the latter to "increase or decrease the 'volume' of that attitude as evaluative prosodies are set up across the text" (Martin and White, p.152). In other words, it also means that "up-scaling an attitude frequently acts to construe the speaker/writer as

maximally committed to the value position being advanced and hence as strongly aligning the reader into the value position" (Martin and White, ibid, p.152). The next few paragraphs will provide reviews on past studies to show how Martin and White's Appraisal Theory is used in the analysis of interpersonal relationships and positionings.

The few relatable studies that will be reviewed are those belonging to Wu (2013), Khuong and Nhu (2018), and Arunsirot (2012) as discussed below.

Adopting the Appraisal theory, Wu (2013) analysed the attitudinal meaning of public service advertising discourse to unravel the linguistics elements which realise the appraisal meaning in the understudied discourse. Despite its hypothesis that the frequency of occurrence of lexical items under the subcategory of affect would be higher than the subcategory of judgement, results showed the other way round, which suggests that the discourse of public service advertising is more concerned with human behaviour as compared to emotional field. The use of process lexicons is also spotted when affect values are incorporated in the discourse, since process lexicons may present clearer information to its audience. Other important highlights include the incorporation of attitudinal meaning using the subcategory appreciation that is also determined by the appraised. In other words, negative appreciation is used when the appraised appears to be the subject that the discourse wishes to inform, while positive appreciation is applied when the appraised appears to be the reader or any exterior force which provides positive impact to the subject in the discourse.

Khuong and Nhu (2018) analysed the online tourism advertising discourse to find out the different semantic features and how they are used in the discourse. In this study, Khuong and Nhu (ibid) have adopted the subcategory of Attitudinal system – Appreciation – that is further grouped into Reaction, Composition and Valuation (Rothery and Stenglin, 2000). The subgroup Reaction is oriented towards interpersonal significance, while Composition and Valuation conform towards conventions/textual organisation and

ideational worth, respectively. Findings indicated that the subgroup of Reaction and Valuation are used extensively in the discourse; and the number of lexicons indicating positive meaning is almost nine times higher than the negative ones. Various aspects of the attraction were being appraised, including nature, animals, local cultures, products and services – which reflect the nature of the discourse that is to appeal the advertised products to the buyers as well as to influence their purchasing decision.

Another related study is the one by Arunsirot (2012), who examined Thai newspaper commentaries using Martin and White's (2005) Appraisal Theory. Findings of the study showed that the commentators used a variety of word classes and phrases including adjectives, noun phrases and verb phrases to denote positive and negative affect and appreciation meaning. As this study deals with the disruption of the ASEAN Summit, negative lexicons were found to be used extensively to make the discourse more intense and emotional to its readers. In the graduation category, the commentator usually incorporates explicit attitudes with an up-scaling. While intensification under the force subcategory is achieved via isolation, infusion, metaphor, and repetition, quantification is realised via quantity – all to magnify readers' accord with the commentators' attitude.

Although the above studies involve examining different discourses, but they have all exemplified the use of Appraisal Theory in engaging with its audience. Hence, the theory of Appraisal by Martin and White (2005) will be adopted in the analysis of this study, specifically to unravel how SMIs engage with their followers through different lexical items, which help enhance products' appeals and influence customers' purchasing decision.

2.11 Conclusion

This chapter has reviewed several terms, concepts and theories that are useful and relevant to the study. Besides that, related past studies have also been reviewed in between discussions of important theories and concepts in demonstrating how each theory is used to back the rationale (of conducting the research) as well as analysis of the study.

CHAPTER 3 RESEARCH METHODOLOGY

3.0 Introduction

This chapter discusses the conceptual framework and methodology used in the collection and analysis of data. It also includes information pertaining to the data - its selection criteria, collection procedure as well analysis and tabulation of data. Inter-reliability and Ethical Issues will also be discussed prior to concluding the chapter.

3.1 Conceptual Framework

This study employed a multifaceted approach in the analysis of Instagram posts by SMIs. The theories involved in the analysis of this study include Kathpalia's (1992) Model of Genre Analysis, Kress and van Leeuwen's (1996, 2006) Model, and Martin and White's (2005) Appraisal Theory. The following figure shows the conceptual framework of the study.

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┌─────────────────────────────────────────────────┐
│   Beauty and Skincare Product Postings by Malaysian │
│   Social Media Influencers (SMIs) On Instagram     │
└─────────────────────────────────────────────────┘
                        │
            ┌───────────────────────┐
            │     Genre Analysis    │
            └───────────────────────┘
            ┌───────────────────────┐
            │      Macro Level      │
            └───────────────────────┘
                        │
    ┌─────────────────────────────────────────┐
    │  Communicative Purpose (Research Question 1) │
    │     • Swales' notion of Genre Analysis   │
    └─────────────────────────────────────────┘
    ┌─────────────────────────────────────────┐
    │  Move Structure (Research Question 2)    │
    │  • Kathpalia's (1992) Model of Genre Analysis │
    └─────────────────────────────────────────┘
                        │
            ┌───────────────────────┐
            │      Micro Level      │
            └───────────────────────┘
                        │
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Rhetorical Strategies (*Research Question 3*)

- Martin and White's (2005) Appraisal Theory
  (Textual Analysis)

- Kress and van Leeuwen's (1996, 2006) Model
  (Visual Analysis)

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Figure 3.1: Conceptual Framework of the Present Study

A total of three research questions were formed to fulfil the objectives of this study. The questions, which are segregated into 2 levels – macro and micro levels, involved unravelling the communicative purposes of Instagram postings by Malaysian Social Media Influencers (SMIs), its move structure as well as rhetorical strategies used to realize the communicative purpose.

In this study, Swales' notion of Genre Analysis serves as a guide to unravel the communicative purpose of Instagram postings by SMIs. Rooted in the ESP approach, Swales' notion of Genre Analysis emphasizes the relationship between communicative purpose, move structure and rhetorical strategies. As discussed in the previous chapter, the communicative purposes of a class of communicative events constitute the rationale of a genre. These communicative purposes, which are recognized by the discourse community, would determine the structure, content, and style of a discourse. The diagram below summarizes the relation between the trio:
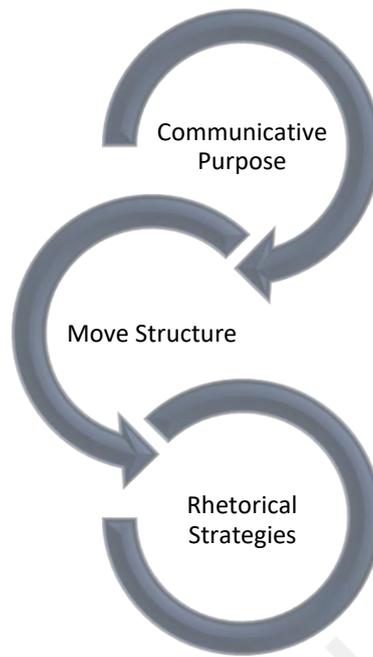
Figure 3.2: Swales' Notion of Genre Analysis

Meanwhile, Kathpalia's (1992) Model of Genre Analysis for print advertisement is chosen in the analysis of the macro text because the framework is thorough and mainly deals with promotional discourse, which resonates with the aim of the study. Moreover, the framework has been used by many researchers in the study of advertising discourse as reviewed in the previous chapter. There are altogether nine moves in Kathpalia's model. The description of each move is as follows: -

1. **Headlines**

   This move is deemed as the most important move (especially in print advertisement) as it serves to grab the target's audience attention. To fulfill this aim, headlines are usually crafted in brief and are split into subheads if they are too long. According to Kathpalia (1992), there are several ways to achieve this move, including via the eight other moves in the framework. Since the layout of Instagram differs from a typical print advertisement where photos and text are separated (photos are uploaded prior to adding texts, unless photos are edited to include texts prior to uploading on Instagram), this study will consider headlines

as texts that are written in brief in the opening, and in such a way that provokes the curiosity of the readers.

2. **Targeting the Market**

    According to Kathpalia (1992), this move involves specifying the specific market the advertiser wishes to sell its products or services to. There are various ways to achieve this move, including identifying the target market categorized by sex, education, age group, profession, degree of specialization, interests, social roles etc. Following after the studies done by Howe (1995), Choo (1999) and Teh (1999), this study will also take into consideration other marketing tactics such as Unique Selling Point (USP) in realizing the move, since it was noted that USP is one of the strategies used by marketers in convincing the worth a product or service to their target market. Nonetheless, since the research revolves around Instagram is relatively novel, the researcher will also take into consideration other tactics used by SMIs, which will be revealed (if any) in Chapter 4.

3. **Justifying the Product or Service**

    This move is used by marketers to persuade its potential customers into believing that there is a need to own the product or service due to its benefits. It includes bringing up the problems faced by consumers in real life as well as the season and time of which the product or service can be made useful. In other words, this move is usually realised via indicating the importance or need of the product or service, or by establishing a niche (i.e., addressing a real-life problem and offering solution with the marketed product or service).

4. **Detailing the product or service**

There are three sub-strategies involved in this move, namely a) identifying the product or service, b) describing the product or service and c) indicating value of the product or service. The first sub-strategy includes naming the product, while the second sub-strategy includes a description of the product or service feature; the third sub-category, on the other hand is realised via evaluation that includes key features of the product or service being translated into customer benefits (Kathpalia, 1992).

5. **Establishing credentials**

This move aims to increase buyers' confidence in the product they are about to purchase as well as in the company that manufactures or supplies the product. According to Kathpalia (1992), they are three different ways to achieve this move, marketers can either identify the company's name by mentioning its name, provide guarantee or warranty or other relevant added value benefits including after-sales service and trial offer. Other than that, this move can also be manifested by including the company's provision, i.e., reputation, ongoing research, company history and philosophy.

6. **Celebrity or typical user endorsements**

The inclusion of this move helps make the intent message of an advertisement more convincing. This move is achieved by endorsing a third party to enhance the present idea or statement in an advertisement. There are four ways in which this can be manifested (Kathpalia, 1992), including i) presenting testimonials of acclaimed authorities, ii) presenting official/public citation of achievements and seals of approval,   iii) presenting testimonials of average consumers and iv) presenting testimonials of fictional customers. In this study, this move is already

considered obligatory as it aims to study how third-party endorser, i.e., Social Media Influencers help in the promotion of beauty products on social media Instagram.

7. Offering incentives

This move intends to tempt the buyers to purchase the product or service advertised. By giving out incentives such as samples, free gifts or discounts, consumers may be drawn to buy the product or service offered even though there is a possibility that owning the product or service may not be necessary.

8. Using pressure tactics

This move helps speed up consumers' purchasing decision through constraints that are imposed on the product or service offered. These constraints include several forms, they are i) time constraints (i.e., availability of the products/services), ii) quantity constraints (i.e., number of stocks available), iii) emotional blackmail towards a market group (i.e., best deal in town that ought not to be missed).

9. Soliciting response

The aim of this move is to persuade consumers to purchase the advertised product or service. It can be achieved by urging consumers directly or indirectly (through suggestions), inviting them to touch base with the company or brand by giving them access to the relevant contact details. Nevertheless, it is vital to take note that this action does not always mean to urge buyers to buy the product or service offered as it could also imply urging the target audience to get to know about a brand or to remember a brand.

On the other hand, Martin and White's (2005) Appraisal Theory and Kress and van Leeuwen's (1996, 2006) models were chosen in the micro level analysis - which involved both textual and visual analyses. Martin and White's (2005) Appraisal Theory was adopted as a tool to scrutinize the micro level of the texts because it enables a more focused analysis in explaining the language use in relation to evaluating, adopting stances and managing interpersonal positioning and relationship (White, 2001). Martin and White's (ibid) theory offers insights as to how SMIs appraise material objects (i.e., beauty and skincare products) that they endorsed and establish alliances with their respective followers. The first two sub-systems of the Appraisal Theory namely Attitude (i.e., Affect and Appreciation), Graduation (i.e., force) are adopted in this study as part of the aim of this study is to examine the lexico-grammatical choices by SMI in expressing their emotions towards the products that they endorse. The researcher has adopted the first two sub-systems, Affect and Appreciation in this study because she wishes to find out i) how the latter is incorporated in the evaluation of the SMI's emotions that are disposed to the product that they endorsed; and ii) to what extent the former is used to evaluate the understudied objects, which in this case, refer to the beauty products. As discussed in Chapter 2, the relationship between the subcategory Force and Attitude system is that the former interacts with the latter to "increase or decrease the 'volume' of that attitude as evaluative prosodies are set up across the text" (Martin and White, p.152). Hence, by including both the subcategory of Force and Attitude system (Affect and Appreciation) in the analysis of this study, the researcher will be able to determine how maximally committed the SMIs are to the value position that they hold regarding a product. Meanwhile, the third subsystem, the engagement system is disregarded in this study because of the brevity of texts (i.e., Instagram captions), which makes the subsystem inappropriate to be applied in the analysis of the study. The following illustrates the sub-

subsystems of Martin and White's (2005) Appraisal Theory that will be adopted in this study (refer to Chapter 2 for thorough description of each sub-system).
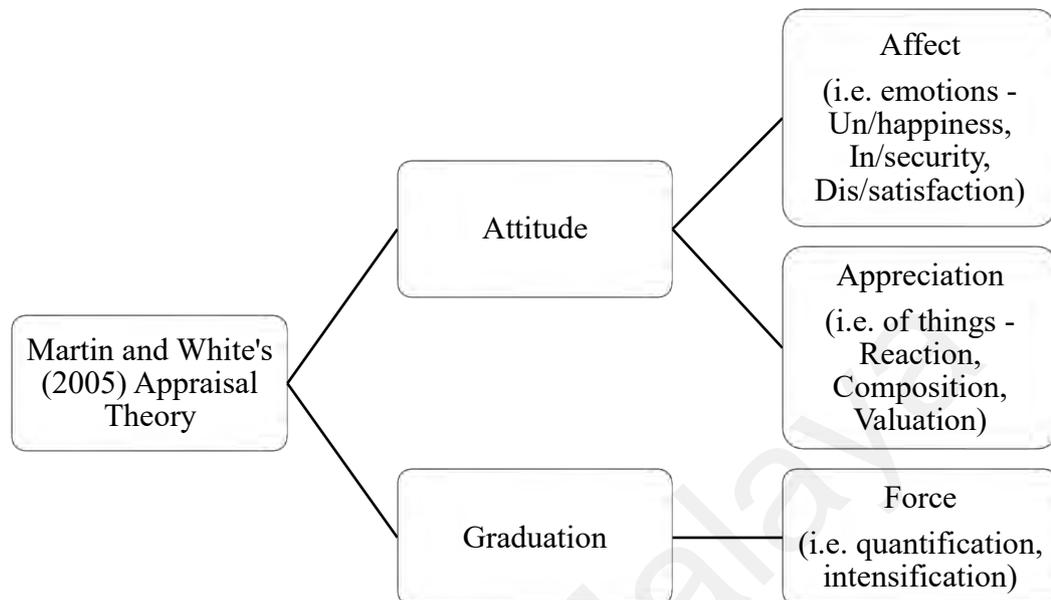
Figure 3.3: Sub-systems of Martin and White's Appraisal Theory

As Instagram is a photo-centered social networking site, the use of Kress and van Leeuwen's (1996, 2006) to analyze the visual resources of the data is deemed appropriate. While Kress and van Leeuwen's (ibid) theory involves dealing with three meta-function namely representational meaning, interactive meaning and compositional meaning, this study will only adopt the interactive meaning because the primary aim of the researcher is to find out how the represented participants (i.e., SMIs) relate themselves to the viewers (i.e., followers). The interactive meaning can be examined via three sub-systems namely contact, distance, and point of view (refer to chapter 2 for thorough description of each sub-system).
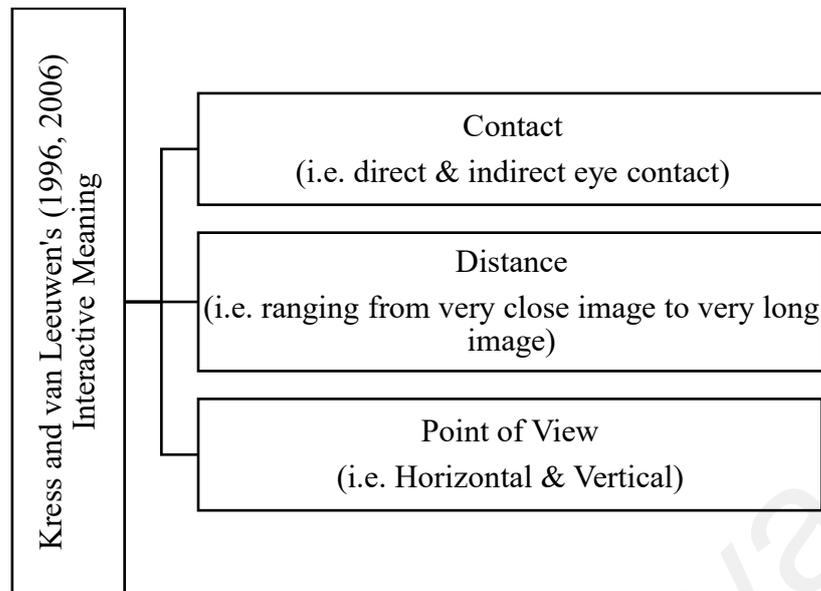
Figure 3.4: Kress and van Leeuwen's Interactive Meaning

By employing the afore-mentioned theories, it is hoped that results from this study will help provide insights pertaining to the product postings by Malaysian Social Media Influencers (SMIs) on Instagram and thereby affirm SNS Instagram as a compatible promotional discourse.

3.2 Data

This study analyses 50 Instagram postings by 10 selected local SMIs. Launched in 2010, Instagram is a visual-centred SNS that enables its users to customise and share their photo or video contents with others (Chu, Allem & Unger, 2016). Instagram is chosen as the source of the data because it is the world's largest photo-sharing SNS (Smith, 2019) and as of 2013, there are already over 100 million users and more than four million of photos had been uploaded and shared on the platform (Abbott, Donaghey, Hare & Hopkins, 2013). According to Raice and Spencer (2012), Instagram has been used by many marketers as a promotional tool; hence, this study sees the need to examine Instagram posts from a genre perspective to ascertain its communicative purpose and the rhetorical

structure in order to contribute towards offering insights on how Instagram is compatible and more effective than the traditional advertisements in realizing promotional purposes. The following illustrates example of an Instagram account (mobile view) and an Instagram post:
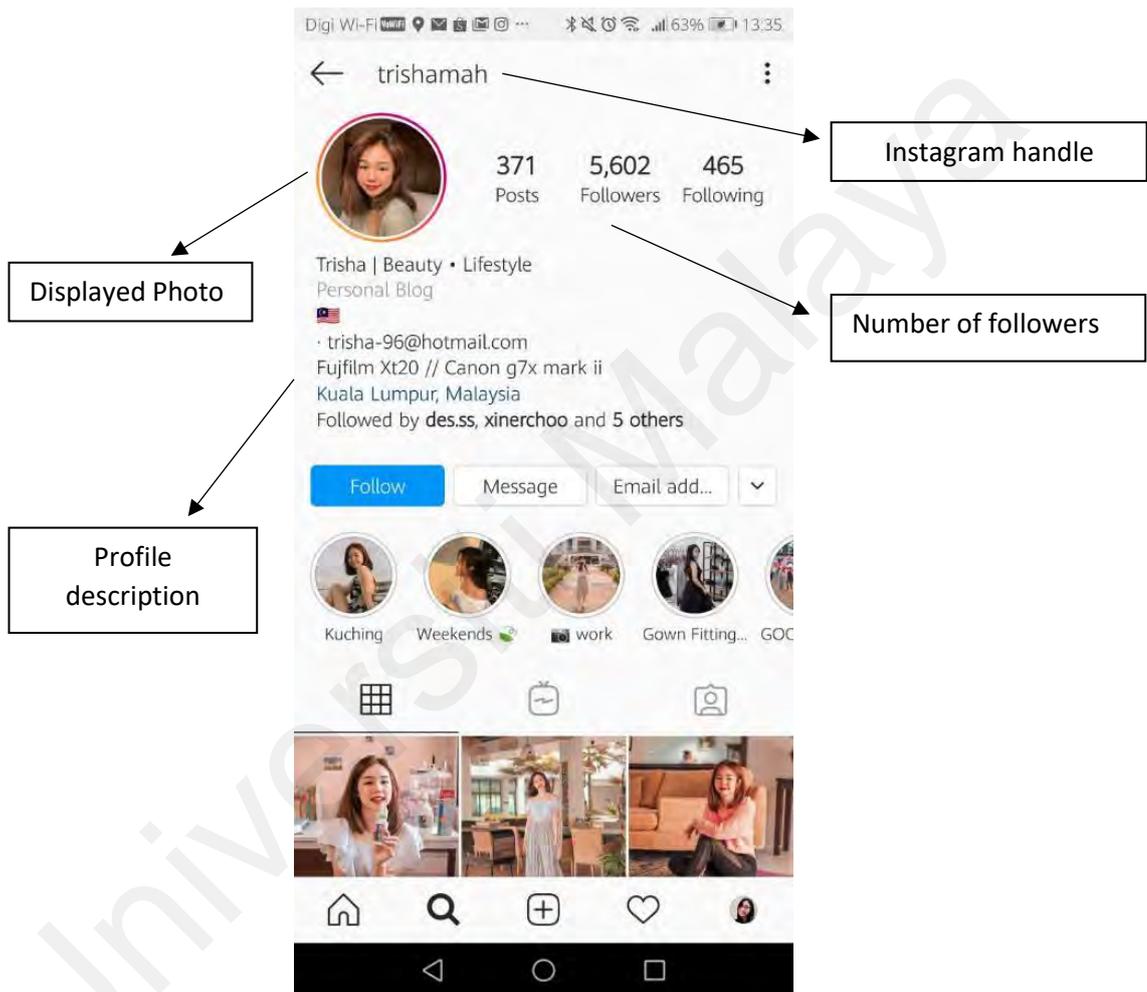
Figure 3.5 Example of an Instagram Account
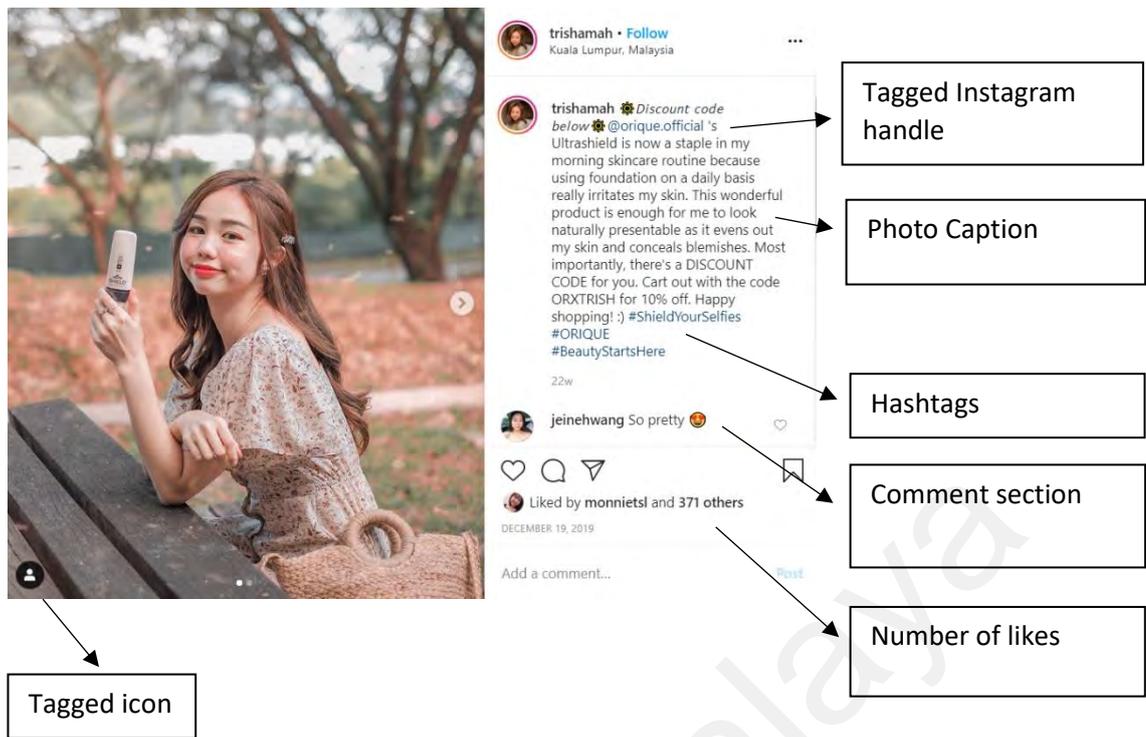
Figure 3.6 Example of an Instagram Post

3.2.1 Data Selection Criteria and Procedure

The data of this study comprises of 50 Instagram postings featuring 10 selected local micro SMIs alongside beauty and skincare products of any brands that they endorse. These SMIs are of Malay, Chinese, Indian and/or multiracial ethnicity. The table below summarizes the identity of each SMI.

SMI	Ethnicity	Number of Followers on Instagram
1	Chinese	5,856
2	Chinese	7,441
3	Chinese	7,214
4	Chinese	8,198

5	Malay	6,714
6	Chinese/Indian (Chindian)	5,381
7	Chinese	5,731
8	Chinese	15.1k
9	Malay	11.2k
10	Malay	6,949

Table 3.1 Identity of 10 Local SMIs

As can be seen in the example above (figure 3.6), each posting consists of a photo (more than one if it is a carousel post) and minimum word count of not less than 40 words. Prior to this, a pilot study had been done and a total of 5 moves were obtained with this set of criteria. The researcher has also limited the number of postings to 50 as it allowed her to scrutinise in depth the overall move structure and rhetorical strategies of SMIs in the promotions of beauty and skincare products on Instagram. Five past postings between the period of January 2018 to May 2020 were selected from each influencer, totalling up to 50 postings. The period of the postings was determined over a span of 1.5 years to ensure the currency of brand promotions. Prior to that, a few criteria pertaining to the selection of 10 local SMIs were set. The list of criteria included i) nationality, ii) number of followers, and iii) category-specific influence, and iv) posting type.

Firstly, as the scope of this study involved examining beauty and skincare products postings by Malaysian Social Media Influencers (SMIs) on Instagram, hence the 10 selected micro influencers are of local nationality.

Secondly, the number of followers for each influencer will also be taken into consideration to concretize the data. Chatterjee (2011) noted that the number of followers will determine the influencing power of an influencer (i.e., enhancing his or her followers' decision in purchasing a product or service). Hence, the data of this study made up of Instagram postings from micro influencers. As discussed in the previous chapter, micro influencers with 5,000 up to 100,000 followers constitute the largest group of influencers with the highest engagement rate (Markerly, 2015). Moreover, in a global study by Socialpubli.com (2018), it was noted that micro influencers with 1,000 to 100,000 followers are most effective when it comes to brand promotions. Nevertheless, due to the huge range of followers which will potentially affect the result and reliability of this study, the range of the followers was narrowed down to between 5,000 to not more than 16,000, given the supporting evidence that the lower the number of followers, the higher the engagement rate.

Thirdly, beauty and skincare products are selected to be one of the criteria of the data because according to eConsultancy.com (2016), about 60% of the beauty and fashion brands includes SMIs endorsement as part of their marketing strategies. Moreover, a news article by The Star Online (2018) has indicated that roping in SMIs in the promotions of products and services can help enhance business.

Finally, only static, still posts by SMIs were chosen in this study because of the nature of the platform that is designed as an image-first platform. Moreover, according to Hendrickson as cited in Decker (2020), the reach for images is twice as much as compared to other content formats such as video and Graphic Interchange Format (GIF).

The following figure provides a summary of the data selection criteria: -

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┌─────────────────────────────────────────────────────────────┐
│                   Data Selection Criteria                    │
└─────────────────────────────────────────────────────────────┘
                              │
┌─────────────────────────────────────────────────────────────┐
│                  SMIs Selection Criteria:                    │
│                                                              │
│   i)   Nationality: Malaysian                                │
│   ii)  Number of followers between 5,000 to not more than    │
│        16,000 (Micro Influencer)                             │
│   iii) Category-specific influence: Beauty                   │
│   iv)  Posting type: Still or Static Post                    │
└─────────────────────────────────────────────────────────────┘
                              │
┌─────────────────────────────────────────────────────────────┐
│          100 Instagram Beauty & Skincare Postings            │
│                                                              │
│   i)   5 different beauty and skincare postings per SMIs      │
│   ii)  Posting date between January 2018 – May 2020           │
│                                                              │
└─────────────────────────────────────────────────────────────┘
```
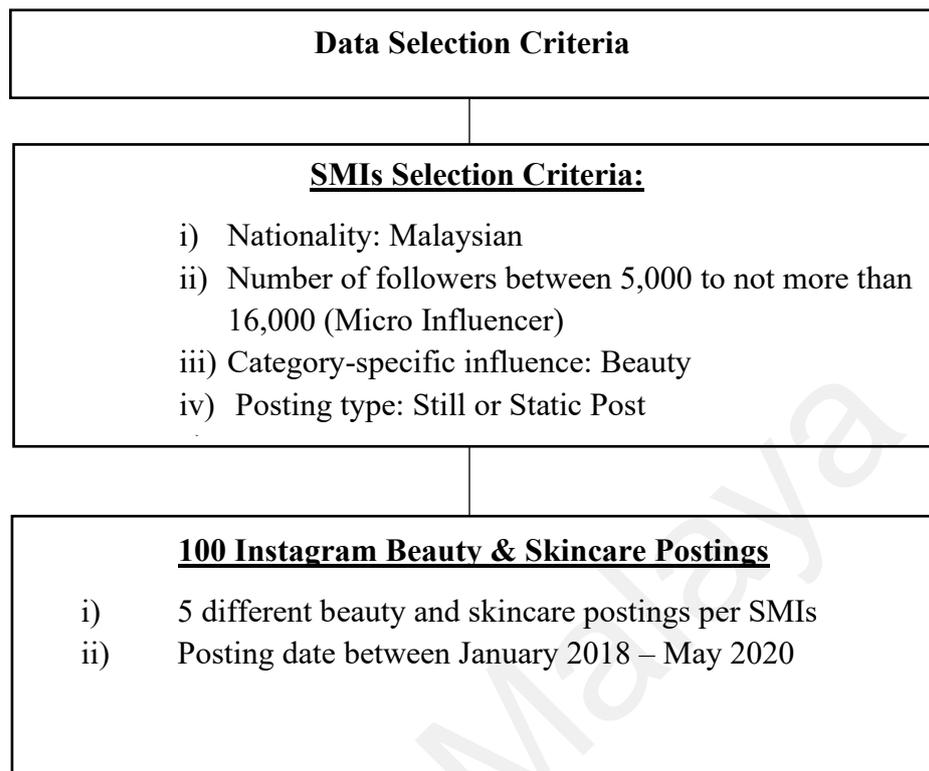
Figure 3.7: Summary of Data Selection Criteria

Upon selecting 10 local influencers, the researcher went through each influencer's Instagram profile to enlist 5 skincare and beauty postings. The researcher has chosen to study 5 postings from each SMI as she would also like to compare the consistency of rhetorical strategies used in realising the communicative purpose. Moreover, there is also a possibility that the SMI may use different rhetorical strategies based on the nature of the brand. Note that one of the features of Instagram is to enable its users to upload and share more than one photo, or a mixture of photos and videos in one post. Hence, the data of this study consists of 50 postings, but with more than 50 photos. Each photo will be downloaded via https://instaoffline.net/ - a complimentary website that enables the downloading and saving of Instagram photos. On the other hand, the caption of each post

will be copied and transferred into word document in accordance to each influencer before further scrutiny was to be done.

3.2.2 Data Analysis

Analysis of the data comprised of two parts - macro analysis and micro analysis. Macro analysis involved determining the move structure of the postings. This was done by examining the recurrence moves using Kathpalia's (1992) Model of Genre Analysis. The strength level of each move occurrence was based on Teh (1999)'s categories as shown below: -

$$\text{Frequency of Move Occurrence (F)} = \text{X no of posts it appears} / \text{Y no of total posts x } 100\%$$

$$[\text{Where Y} = 100 \text{ posts}]$$

According to Teh (1999), the strength level of each move occurrence is categorised as follow:

Frequency of Move Occurrence	Strength level of Each Move Occurrence
$75\% \leq F \leq 100\%$	Most obligatory
$50\% \leq F \leq 75\%$	Obligatory
$25\% \leq F \leq 50\%$	Optional
$0\% \leq F \leq 25\%$	Not obligatory

Table 3.2 The Strength Level of Each Move Occurrence

Findings were tabulated accordingly alongside several examples to account for the significance of each move. This was then followed by micro analysis, where the researcher began to scrutinise the rhetorical strategies (text and visual) used by SMIs. This part of the analysis aimed to explain the lexico-grammatical choices by SMIs as well as the way they represent themselves to the viewers – both of which help complement and realize the move structure. The researcher started by identifying the presence of positive and negative evaluations from the caption of each Instagram post, followed by categorizing and tabulating the number of instances of evaluations in accordance with the variables belonging to attitudinal system of affect and appreciation. Similarly, lexical items that realize an upscaling and downscaling (graduation system of force) will also be identified and categorized accordingly alongside few examples.

Meanwhile, in studying how interactive meaning is conveyed, Instagram posts that feature SMIs as endorsers were analysed in terms of the three sub-systems as discussed (i.e., contact, distance, point of view). Note that under such circumstances where an Instagram post consists of more than one photo, only photos with SMIs featured were analysed under this section. The number of instances for each interactive system were then tabulated according to individual SMIs prior to making an overall comparison and conclusion on how interactive meanings are created.

Finally, these two parts of analysis were combined to confirm the communicative purpose of Beauty and Skincare Instagram posts by SMIs.

3.3 Inter-reliability and Ethical Issues

The researcher has considered and addressed a few inter-reliability and ethical issues relating to this study. To ensure the reliability and consistency of the findings obtained from this study, the researcher has sought second-opinion from an experienced rater or

judge from the similar field in accessing the suitability and accuracy of the multiple instances that would be assigned to a move or rhetorical strategy. Secondly, since Instagram accounts by SMIs are made public (i.e., non-followers are able to view photos posted by an SMIs) and that almost everyone can have access to SMIs' accounts, as a form of courtesy, the researcher has also sought permission from each SMI prior to saving or downloading each post as the data of this study.

3.4 Conclusion

This chapter has covered the conceptual framework and methodology used in the collection and analysis of data. While discussing information pertaining to the data, the researcher believes that sufficient justification was provided to ensure the relevance and validity of the analysis.

CHAPTER 4 FINDINGS AND ANALYSIS

4.0 Introduction

This chapter presents the findings of the study. It is divided into three parts, each focusing on i) unravelling the genre type and communicative purpose of Instagram posts by Social Media Influencers, ii) identifying the move structure as well as iii) highlighting the rhetorical strategies (both textual and visual) employed by SMIs in realising the communicative purpose of Instagram posts. Findings from the analysis are tabulated accordingly and explained alongside relevant examples.

4.1.2 Communicative Purpose of Social Media Instagram by SMIs

To unravel the communicative purpose of Social Media Instagram by SMIs, the researcher began by determining the presence of moves contained in the promotional posts. Based on the analysis from this study, a typical social media Instagram promotional post generated by SMI would include five most-obligatory moves and five sub-moves, one obligatory move and two sub-moves, three optional sub-moves as well as three moves and three sub-moves that are considered 'not obligatory' – all of which sums up to nine moves. These nine moves subsequently forms the move structure that realise the communicative purpose of Social Media Instagram by SMIs, which is to capture the attention of the targeted audience and to inform them of the launch of a new product or service, to persuade targeted audience to purchase the newly launched item and, to generate a desired Call-To-Action (CTA).

To realise the communicative purpose of capturing the attention of the targeted audience and informing them of the launch of a new product or service, SMIs incorporated moves such as *Headlines, Targeting the Market* and *Detailing the Product or Service*. Meanwhile, moves including *Justifying the Product, Establishing Credentials, Celebrity*

or Typical User Endorsements, Offering Incentives and Using Pressure Tactics were incorporated as strategies by SMIs to achieve the communicative purpose of persuading the targeted audience to purchase the products advertised. Lastly, the Soliciting Response move was used to generate a desired Call-to-Action (CTA). The following paragraphs will provide in-depth explanation alongside examples to demonstrate the role of each move and sub-move in realising the communicative purpose.

Communicative Purpose 1: To capture the attention of the targeted audience and informing them of the launch of a new product or service

1. **Headlines**

   Headlines are generally written in brief to catch the audience's attention and to drive them to read on. Findings from this study have shown that this move is considered as 'not-obligatory' by SMIs. Nevertheless, this move is particularly included by SMI 7 in three of her posts, where they were written briefly in capital letters or as a one-liner to provoke her followers' curiosity. Examples of headlines are as below:

   a) **ARE YOU RED-DY?**

      CNY may be over, but you can still sport this red makeup look with @physiciansformulamy (maybe for Valentine's Day?) (*SMI 7*)

   b) **SENSITIVE SKIN SAVIOUR**

      I was quite apprehensive to try this product at first but so far, the #Barulab Barusol Expert Repair Salve Cream has been quite soothing on dry skin. *(SMI 7)*

   c) **MELTY LUMINOUS ROUGE #04 & #05 TRY ON**

How the @canmake_malaysia Melty Luminous Rouge looks like on the lips. 💄 ❤️ (*SMI 7*)

2. Targeting the Market

As discussed, the aim of this move is to specify the specific market the advertiser wishes to sell its products or services to. Analysis from this study have shown that SMIs displayed *Targeting the Market* as one of the moves when generating promotional post on Instagram. While there are various ways for marketers to identify their targeted market (refer to Chapter 3), findings from this study have demonstrated two sub-moves as shown below: -

i. *Sub-move 1: By introducing the brand to which the product belongs to as well as its Unique Selling Point (USP)* - This tactic was used by SMIs to specify the nature of the products or services that they endorsed. At the same time, the inclusion of brand names also helps prompt the targeted audience to decide if they are interested to read further to obtain more information pertaining to the product or service. Similar to the research done by Howe (1995), Choo (1999) and Teh (1999), analysis from this study have also discovered USP as one of the marketing tactics used by SMIs in realizing the move, since mentioning USP helps target the right audience straightaway, thereby convincing them the worth or competitive advantage of a product or service. Examples as below: -

a) 💄 *Happy to be introducing this cute lipstick from* **<u>VDIVOV</u>** *Lip Cut Rouge Velvet* **<u>in the shade of PK113 Hug Scene.</u>** (*SMI 1*)

ii.   *Sub-move 2: By tapping into the target audience's interest* – This tactic focuses on audience's interest, i.e., beauty and skincare by sharing relevant tips, latest trend or happenings associated with the brand or product. This helps divert the post to readers who are beauty enthusiasts themselves and eventually entice them to continue reading the posts generated by SMIs in order to stay up to date or to get information relevant to the product or service. Another strategy used in this sub-move is the incorporation of internet slang (i.e. emojis, puns) as well as code switching to grab the attention of the audience. The use of Internet slangs is highly effective in promotional posts as not only they come with innovative and novel characteristics (Collot and Belmore, 1996), they are also heavily used by individuals in computer-mediated communications. On the other hand, the use of code switching entails the SMIs intention to build a closer connection with the local audience. Hence, this tactic allows SMIs to grab the attention of the online audience by first making them feel belonged and connected.

Refer example below: -

a) ARE YOU **RED-DY**?

CNY may be over, but **you can still sport this red makeup look** with @physiciansformulamy (**maybe for Valentine's Day?)** (*SMI 7*)

b) To save more, I have coupon code "NJOHA10FAV" for RM10 off with every RM150 purchase. Cool kan? Save this post. **Bila dapat gaji, shopping okay?**😂🥰 (*SMI 5*)

3. Detailing the Product

This move, which fell under the 'most obligatory' category comprises three sub-moves a) identifying the product or service b) describing the product or service and c) indicating value of the product or service. Findings from this study have also found another sub-move, which is d) showcasing the product or service. This sub-move is realised by SMIs when they generate images of them that is accompanied by the products that they endorsed. These sub-moves serve to inform and introduce consumers of a new product or service, making sure that they understand what the product or service can offer and benefit them. The following provides examples of each sub-categories: -

a.   [Identifying the product or service] I got mine in code 07 for light to light medium skintone. 🌸 (*SMI 5*)

b.   [Describing the product or service] These pads are truly amazing! The pad texture is so thin which feels so gentle on the skin and it is packed with the toner! The toner absorbs into the skin without leaving any sticky residue! I really love using these whenever I'm done washing my face and needing a quick refreshed skin! 💁🏽 ♀ (*SMI 6*)

c.   [Indicating value of the product or service] The texture is super lightweight and absorb to my skin but also maintain the firmness and moisture of my face ❤️ (*SMI 3*)

d.   [Showcasing the product or service] as shown below:

Figure 4.1 Example of 'Showcasing the Product' by SMI

Communicative Purpose 2: To persuade the targeted audience to purchase the products advertised

4. **Justifying the Product**

    The goal of this move is to persuade the targeted audience to own the product or service due to its benefits. This move is categorised to be 'obligatory' in the promotion of beauty and skincare products by SMIs. It is realised via the first sub-move, which is by indicating the importance or need of the product (either product-based or situation-based). Findings indicated that SMIs preferred to use the product angle when indicating the importance or need of the product when convincing the audience. Examples of each realisation are as below: -

    a.   i. Indicating the importance or need of the product – product based:

    I first start off with the So Totally Clean Micellar Cleansing Water 🐝 to cleanse the skin of any impurities before masking. This product **has**

cucumber 🩹 and sea kelp extracts, and it feels really moisturizing on the skin. It'll feel especially nice on those of us with oilier complexions, and it works great as a toner too! *(SMI 2)*

ii. Indicating the importance or need of the product – situation based:

🧴I've **invested a LOT of time and money into picking the right skincare products for my skin (my 10 bottles of essences and serums at home is proof of that), but one step I used to take lightly was cleansing. ☁ I always thought that my hands were good enough, and a quick cleanse was sufficient (rubrubrub, rinse), ✋but ever since I've gotten @nionbeautymalaysia's Opus Daily, my cleansing routine has had a major upgrade.** 🔼 *(SMI 2)*

5. **Establishing credentials**

This move focuses on increasing consumers' confidence in the brand as well as the product or service that they are to purchase. When consumers trust that a product or service belonging to a brand is of high quality, not only will they be convinced to purchase the product or service offered, but these consumers will also be recommending the product or service to their family and peers. Findings from this study have indicated this move to be 'most obligatory', which is achieved by mentioning or tagging the brand. In this case, the 'tag' and 'mention' features available on Instagram act as hyperlinks, allowing consumers to click on them and be directed to the respective brands' accounts. Consumers who are convinced of the credibility of the brand and products it offers will certainly be persuaded make purchase. Examples of a 'tag' or 'mention' feature can be seen below:

a. Love my dewy and fairer skin after consume **@eightkaratsco** for 1 month (*SMI 8)*

b. Tagged brands by *SMI 9*: **fashionvaletcom**, **makeuphairworld**, **duckcosmetics**, **fentybeauty,** **benefitmalaysia**, **bourjoismy**, **fimmellondonmy**, **revlonmy**, **sephoramy**, **guardianmy**, **watsonsmy** (refer images blow)
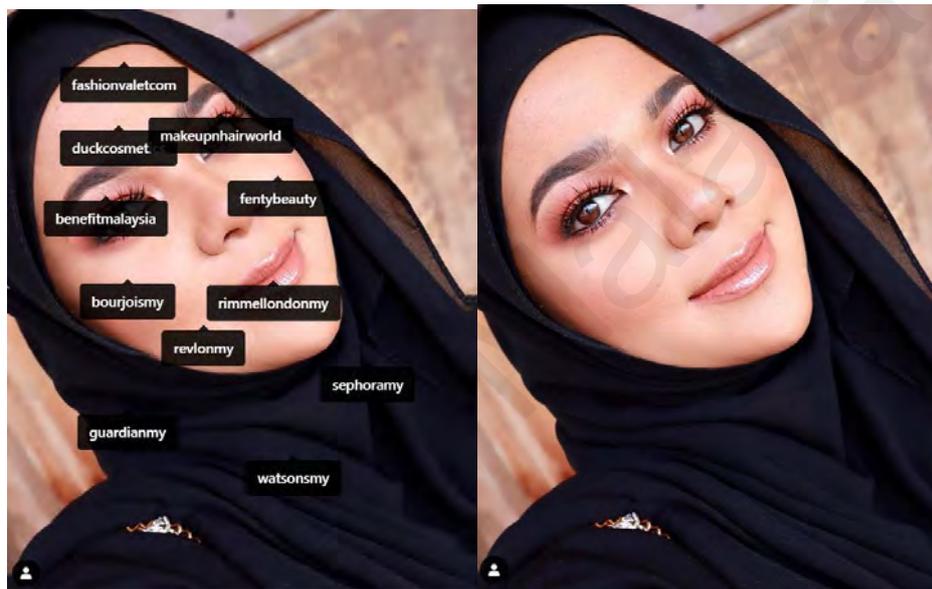
Figure 4.2 Example of Tagged Brands by SMI 9

6. **Celebrity or Typical User Endorsements**

This move helps make the intended promotional message more convincing and increase the likelihood of the targeted audience to purchase the advertised product. One of the obvious perks of SMIs endorsement is the incorporation of real-life testimonials (i.e., skin concern) by SMIs and how the marketed product or service has helped solved their issues, which ultimately increase the effectiveness of a

promotional post. An example of a promotional post generated by one of the 10 selected SMIs, which includes a real-life testimonial can be seen below: -

a. Okay, I'm going to be 💯 with you guys, I'm scared to turn 25. 🥴 My quarter life crisis has hit me like a truck and I still have no idea how to adult and it's stressing me tf out, **which is uncool because stress = wrinkles**. 😖 **To prevent this from happening, I've been using #LoccitaneMalaysia's best selling Immortelle Reset serum recently and it's really helped my skin a lot.** *(SMI 2)*

7. **Offering Incentives**

This move is considered 'non-obligatory' by the SMIs, which also means that it is included by SMIs only when the product or service offered is on promotion (i.e., free gifts, discounts, or samples). This move helps drawn and increase the likelihood of the consumers (i.e. followers of the SMIs) to purchase the product or service. This move is illustrated in the example below: -

a. [Promotion Code] …Highly recommend this for those we have textured skin because it does a lot of it! Dry, normal and oily skin also can use it 🤩 If you were to try it let me know how it feels, and if you want to get your hands on it, **use my code "DASH114"** using the link in the comment below to shop, get a free mask worth RM80 only until 30th April!... (*SMI 6*)

b. [Discount]…There are many more shades in the Zalora e-store! The good news is that with the code VDI20OFF there's a 20% discount storewide in @zaloramy , valid from 25th May till 8th of June… (*SMI 1*)

8. **Using Pressure Tactics**

This move, although found to be 'not obligatory', does help to speed up consumers' buying decision by imposing constraints on the product or service offered. The researcher has also found this move to co-exist with 'Offering Incentive', though it is not always the case. In other words, the former move can be deemed as a conditional move where its occurrence is dependent on the presence of the latter move. As explained, the 'Offering Incentives' move is realised in the presence of incentives such as promotions, free gifts or discounts. However, since these incentives are set within a time frame by the marketers to synchronise with an ongoing campaign, the incorporation of the 'Using Pressure Tactics' move helps entice consumers to purchase the product or service within the stipulated time. Findings from this study have displayed two patterns by the SMIs when generating promotional posts on Instagram, one that includes both the 'Offering Incentives' and 'Using Pressure Tactics', and the other one that includes only the 'Offering Incentives' move. Examples of these two move patterns are as below: -

a. [Offering Incentives & Using Pressure Tactics] …Highly recommend this for those we have textured skin because it does a lot of it! Dry, normal and oily skin also can use it 😍 If you were to try it let me know how it feels, and if you want to get your hands on it, **use my code "DASH114"** (Offering Incentives) using the link in the comment below to shop, **get a free mask worth RM80 only until 30th April! (Using Pressure Tactics)**... (*SMI 6*)

b. [Offering Incentive as a Standalone move] …With their new packaging release, you **can now shop at @watsonsmy online and sign up as Watsons Member to enjoy member discount!** 😊 (*SMI 3*)

Communicative Purpose 3: To generate a desired Call-to-Action (CTA)

9. **Soliciting Response**

   This move, which fell under the 'most obligatory' category allows SMIs to generate a desired Call-to-Action. The researcher has discovered three new sub-moves based on the analysis of the study, namely *i) By providing link to the brand's page, ii) by making use of tags and hashtags, and iii) by disclosing the availability of the product.* The first two sub-moves allow followers of SMIs to be linked to the respective brands' pages and Instagram accounts to make purchase after finding out more information pertaining to the brand as well trends relevant to the product. Ultimately, these potential consumers will decide if they are to purchase the product or service offered. Examples of realisations in accordance with the three sub-moves are illustrated as below: -

   a. [By providing link to the brand's page] my fellow 30s friends, lol, you might want to swing by Sasa Malaysia and check out this range, I approved! 😁 **.**

      For more information please visit : Facebook

      https://www.facebook.com/drwu.Malaysia/

      Instagram https://www.instagram.com/drwu_my/?hl=en

   b. [By making use of tag] Refer to Figure 4.0

      [By making use of hashtags] **#Wakobeauty #wako #koreanskincare #barulabmy #wakoday #wakoday313 #carinnbeautydiary #blogger #sp #nomakeup #nofilter** *(SMI 7)*

   c. [By disclosing the availability of the product] … you **can now shop at @watsonsmy online**… (*SMI 3*)

4.2 Move Structure of Social Media Instagram Posts by SMIs

The move structure of Social Media Instagram Postings by SMIs was analysed based on Kathpalia's (1992) Model of Genre Analysis as proposed in Chapter Three. Findings obtained from the study shows the presence of the following moves and sub-moves, which also form the move structure of Social Media Instagram Posts by SMIs: -

1. Headline

2. Targeting the market

    a) By tapping into audience's interest

    b) By introducing the brand to which the product belongs and its USP

3. Detailing the product or service

    a) By identifying the product or service

    b) By describing the product or service

    c) By indicating value of the product or service

    d) By showcasing the prodcut

4. Justifying the product or service

    a) By indicating the importance or need of the product or service

        i.   Product-based

        ii. Situation/Occasion-based

5. Establishing credentials

6. Celebrity or typical user endorsements

7. Offering incentives

8. Using Pressure Tactics

9. Soliciting response

    a) By providing link to the brand's page

    b) By using hashtags and tags

    c) By mentioning the availability of the product

The following table summarises the recurrence moves by SMIs when generating their 5 posts on social media Instagram: -

	Influencer Moves	SMI 1	SMI 2	SMI 3	SMI 4	SMI 5	SMI 6	SMI 7	SMI 8	SMI 9	SMI 10	Total	Total (in %)
	Recurrence move(s) in 5 Instagram posts	X/5	X/5	X/5	X/5	X/5	X/5	X/5	X/5	X/5	X/5	X/50	X/100
1	Headline	0	0	0	0	0	0	3	0	0	0	3	6
2	Targeting the market	5	5	5	5	5	5	5	5	5	5	50	100
a	*By tapping into audience's interest*	2	5	3	1	4	2	3	3	2	3	30	60
b	*By introducing the brand and product alongside USP*	3	0	2	4	1	3	2	2	3	2	22	44
3	Detailing the Product	5	5	5	5	5	5	5	5	5	5	50	100
a	*Identifying the product/service*	4	5	5	5	5	5	5	5	5	5	49	98
b	*By describing the product/service*	3	5	5	4	3	5	4	4	1	5	39	78
c	*By indicating the value of the product/service*	5	5	5	5	3	5	4	5	1	4	42	84
d	*By showcasing the product*	5	5	5	5	5	5	5	5	5	5	50	100
4	Justifying the Product	2	5	5	3	1	4	1	3	1	4	27	54
a	*The importance/need of the product is indicated*	2	5	5	3	1	4	1	3	1	4	29	58
i	*Product-based*	1	1	3	2	0	4	1	3	1	3	19	38
ii	*Situation-based*	1	4	2	1	1	0	0	0	0	1	10	20
b	*By establishing a niche*	0	0	0	0	0	0	0	0	0	0	0	0
5	Establishing Credentials	5	5	5	5	5	5	5	5	5	5	50	100

6	Celebrity or typical user endorsements	5	5	5	5	5	5	5	5	5	5	50	100
7	Offering Incentives	2	1	1	0	1	1	3	0	0	0	9	18
8	Using Pressure Tactics	2	1	0	0	1	1	2	0	0	0	7	14
9	Soliciting Response	5	5	5	5	5	5	5	5	5	5	50	100
a	By providing link to the brand's page	1	2	0	0	1	1	0	0	0	0	5	10
b	By using hashtags and tags	5	5	5	5	5	5	5	5	5	5	50	100
c	By mentioning the availability of the product	3	3	1	1	1	1	2	1	2	1	16	32
	Total (complete) Moves and Sub-Moves	8	13	12	9	8	10	8	9	8	9	-	-

Table 4.1: Recurrence Moves by SMIs on Social Media Instagram Postings:

Based on Table 4.1, it appears that all ten SMIs showed consistency in employing at least five moves and two sub-moves when generating promotional posts on Instagram. The five moves are *Targeting the market, Detailing the Product, Establishing Credentials, Celebrity or Typical User Endorsements and Soliciting Response, while the two sub-moves are Showcasing the Products and Using Hashtags and Tags, both of which belong to the Detailing the Product and Soliciting Response* moves respectively. Out of the ten SMIs, two SMIs, i.e., *SMI 2* and *SMI 3* showed consistency in including *Justifying the product* as an additional move when generating their respective promotional posts. Apart from *Justifying the product,* other moves and sub-moves that displayed inconsistency and zero usage include *Headline, Tapping into Audience's Interest, Introducing the Brand to which the product belongs and its USP, Identifying the product/service, Describing the product/service, Indicating the value of the product/service, Offering Incentives*, *Using Pressure Tactics*, *Providing link to the brand's page* and *Mentioning the availability of*

the product. These moves were later scrutinised further and categorised in accordance with Teh's (1999) categories, as can be seen below: -

Strength Level based on Recurrence of Move (%)	Move(s)	Sub-move(s)	Percentage
Most Obligatory $75\% \leq F \leq 100\%$	Targeting the market		100%
	Detailing the product		100%
		Identifying the product/service	98%
		By describing the product/service	78%
		By indicating the value of the product/service	84%
		By showcasing the product	100%
	Establishing Credentials		100%

Category	Strategy	Description	%
	Celebrity/Typical User Endorsements		100%
	Soliciting Response		100%
		By using tags and hashtags	100%
Obligatory $50\% \leq F \leq 75\%$	Targeting the Market	By tapping into audience's interest	60%
	Justifying the Product		54%
		The importance/need of the product is indicated	58%
Optional $25\% \leq F \leq 50\%$	Targeting the Market	By introducing the brand to which the product belongs and its USP	44%
	Justifying the Product	Product-based	38%
	Soliciting Response	By mentioning the availability of the product	32%
Not obligatory	Justifying the Product	Situation-based	20%

$0\% \leq F \leq 25\%$		By establishing a niche	0%
	Offering Incentives		18%
	Using Pressure Tactics		14%
	Soliciting Response	By providing link to the brand's page	10%
	Headline		6%

Table 4.2: Summary of Strength Level for each Move and Sub-move

It is observed that 5 moves and 3 sub-moves, namely *Targeting the Market, Detailing the Product, Identifying the product/service, By describing the product/service, By indicating the value of the product/service, By showcasing the product (sub-moves of Detailing the Product), Establishing Credentials, Celebrity/Typical User Endorsements, Soliciting Response and By using hashtags and tags (sub-move of Soliciting Response)* were categorised to be 'most obligatory', while the other move and sub-moves, i.e., *Tapping into the audience's interest (sub-move of Targeting the Market) Justifying the Product and By indicating the importance/need of the product (sub-move of Justifying the Product0* fell under the 'obligatory' category. Sub-moves that are considered 'optional' are *Introducing the brand to which the product belongs and its USP (sub-move of Targeting the Market)*, *Product-based (sub-move of Justifying the Product)*, and *Mentioning the availability of the product (sub-move of Soliciting Response)*. Meanwhile, *Offering Incentives, Using Pressure Tactics, Headline and Establishing a niche, Situation based (sub-moves of Justifying the Product) and Providing link to the brand's page (sub-*

move of Soliciting Response) are reported to be 'not obligatory' since the moves constituted less than 25% throughout the analysis of the data.

4.3 Rhetorical Strategies of Instagram Posts by SMIs

This section discusses the rhetorical strategies by SMIs when generating promotional posts on Instagram. Discussion is comprised of two parts, one focusing on text analysis and the other one on visual analysis. Kress and Van Leeuwen's (1996, 2006) models were used in the visual analysis, whereas Martin and White's (2005) Appraisal Theory was employed to scrutinise the micro level of texts found in the data of this study.

4.3.2 Text Analysis

This section deals with the lexico-grammatical choices by SMIs when generating posts on Instagram. It is sub-divided into two parts, the first part discusses findings pertaining to the subtypes of Attitudinal system, namely Affect and Appreciation, whereas the second part reports analysis rooted in the subsystem of Graduation, which is Force.

4.3.2.1.1 Affect

Table 4.3 shows the summary of occurrence of the lexico-grammatical items based on each variable under the sub-system of affect, namely un/happiness, in/security and dis/satisfaction. The variable un/happiness comprises lexical items that deal with emotions that relate to affairs of the heart when sharing about the products that they

endorsed, while the variable in/security and dis/satisfaction include lexical items that deal with feelings pertaining to anxiety or peace, and achievement or frustration, respectively.

	Influencer(s)	Affect					
		Un/happiness		In/security		Dis/satisfaction	
		+	-	+	-	+	-
1	SMI 1	1	0	4	0	0	0
2	SMI 2	2	0	0	0	2	0
3	SMI 3	3	0	0	1	0	0
4	SMI 4	6	0	0	0	0	0
5	SMI 5	10	0	0	0	0	0
6	SMI 6	8	0	0	0	0	1
7	SMI 7	2	0	0	1	0	0
8	SMI 8	2	0	0	0	0	0
9	SMI 9	4	0	0	0	0	0
10	SMI 10	3	0	0	0	0	0
	TOTAL	**41**	0	**4**	2	**2**	1

Table 4.3 Summary of Occurrence of Lexico-grammatical Items in Accordance with the Variables of Affect

It is observed that SMIs recorded the highest inclusion of the variable un/happiness followed by the variable in/security and dis/satisfaction, where each recorded a total occurrence of six, and three, respectively. It is also noted that there was a higher number of lexico-grammatical items indicating positive meaning, while only a handful lexical items (i.e., refer table 4.3) were used by SMIs to denote negative meaning. When comparison of each variable is made across individual SMIs, it is noted that SMI 5

recorded the highest number (i.e., 10) of lexico-grammatical items associated with un/happiness; SMI 1 and SMI 2, on the other hand incorporated the most lexico-grammatical items associated with in/security and dis/satisfaction, where lexical items belonging to these variables appeared four and two times respectively. The following will provide instances of lexico-grammatical items belonging to each variable, all of which incorporated by the SMIs in the promotion of beauty and skincare products on Instagram.

Affect (Variables)		Instance(s)
Un/happiness	+	*Happy, like, (not) mad, (in)love, (been/am) loving, attracted, excited, raved, keen, crying glitter, cute, cannot get enough of this*
In/security	+	*Sold, skip the hassle (of makeup), confident, don't need (acne scars), was I wrong*
	_	*Curious, sceptical, apprehensive*
Dis/satisfaction	+	*Enjoy, impressed*
	-	*Surprised*

Table 4.4 Instances of Lexico-Grammatical Items in relation to Each Variable

Table 4.4 tabulates the lexico-grammatical items based on each variable, incorporated by SMIs in their promotional posts on Instagram. These lexico-grammatical items (i.e., verbs, adjectives, phrases of emotions) were used by SMIs to indicate their feelings or evaluative stances that were disposed to the products that they endorsed. They are intended to arouse

the targeted consumers' interest and eventually influence their purchasing decision. Refer to the examples below: -

i. *[Happiness] …. <u>love [+HAP]</u> how refreshing and moist my skin feels after usage.. (SMI 4)*

The underlined verb of emotions was used by SMI 4 while providing her evaluative stance on the products (i.e., Altheakorea) that she endorsed. This helps invoke among the potential consumers a positive feeling about the product, i.e., if one uses the products, he or she would probably enjoy the effect of the products to the skin too.

ii. *[Security] … but now that I've found the solution to my problems — Dermatix   Acne Scar, I can <u>skip the hassle of makeup</u>… (SMI 1)*

The underlined verb phrase shows a positive, implicit evaluation by SMI 1 towards the product that she endorsed. It falls under the variable security since it deals with feelings of peace and anxiety, i.e., the SMI no longer needs to conceal her acne scar with makeup. Consumers who faced similar issue may be prompted to purchase the product since the product is thought to benefit their skin, thereby boosting their self-confidence.

iii. *[Insecurity] When @cellniquemy reach out to me to try this I was really <u>curious</u> on this Mineral Crystallite Set 😳 (SMI 3)*

The underlined adjective of emotions illustrates the explicit attitude of the SMI towards the product that she was promoting. Although the adjective 'curious' did invoke a feeling of insecurity (at the initial stage), it also played a role in drawing the targeted consumers to further read on the evaluation stance by the SMI towards the marketed product.

iv. *[Satisfaction] …. The Moist Cream has a whipped gel-like consistency that I rally <u>enjoy</u>…(SMI 2)*

The underlined action verb suggests the explicit attitude of the SMI towards the marketed product (in this case what triggered the attitude of the SMI was the unique feature of the product), which may likely to influence the purchasing decision of the potential consumers' who stumbled upon the promotional post on Instagram.

v. *[Dis/satisfaction] …I was truly <u>surprised </u>how much I actually love the texture of this! (SMI 6)*

Although the adjective 'surprised' can be understood as a startle response by an individual due to an unforeseen event, under this context the adjective 'surprised' is used by the SMI to bring about a positive emotional valence (i.e., the SMI, who is also the emoter is triggered by the goodness of the texture). It also helps increase the value of the product which eventually convince potential consumers to purchase the product.

4.3.2.1.2 Appreciation

Table 4.5 displays the frequency of occurrence of each appraisal resources by SMIs when generating their respective promotional posts on Instagram. The subsystem Reaction is oriented towards interpersonal significance (i.e., does the product catch my attention), while Composition and Valuation conform towards conventions/textual organisation (i.e., balance and complexity) and ideational worth (i.e., how innovative, authentic, timely), respectively.

	Influencer (s)	Appreciation		
		Reaction	**Composition**	**Valuation**

		+	-	+	-	+	-
1	SMI 1	3	0	1	0	10	0
2	SMI 2	22	0	1	0	23	0
3	SMI 3	11	2	0	0	28	0
4	SMI 4	1	0	1	0	23	0
5	SMI 5	21	2	2	1	16	4
6	SMI 6	23	0	2	0	20	0
7	SMI 7	6	0	0	0	14	0
8	SMI 8	7	0	0	0	8	0
9	SMI 9	6	0	0	0	19	0
10	SMI 10	12	0	1	0	7	0
	TOTAL	<u>112</u>	4	<u>8</u>	1	**<u>168</u>**	4

Table 4.5 Frequency of Occurrence of each Appraisal Resources by SMIs

It is observed that instances of positive evaluation under the subtype of Valuation recorded the highest occurrence (i.e., 168), followed by positive evaluations under the subtype of Reaction (i.e., 112) and Composition (i.e., 8). Negative evaluation in all three types of Appreciation displayed a significantly low number of occurrences, ranging from 1 to 4.

When comparison of each subtype of appreciation is made across individual SMIs, it is noted that SMI 6 incorporated the highest occurrence of positive evaluation under Reaction, while SMI 3 displayed highest occurrence of positive and negative evaluation pertaining to Valuation. SMI 5, on the other hand, recorded the highest number of occurrences in terms of evaluation pertaining to the subtype Composition. In short, findings from this study have indicated that out of the three subtypes, Valuation is most sensitive to promotional field of this sort as SMIs usually incorporate items under the category to state their stance on the worth of the products. The following will provide examples of Appraisal resources incorporated by SMIs in the promotion of beauty and skincare products.

Appreciation (Variables)		Instance(s)
Reaction	+	*of a beauty essence and an emulsion it really feels as light as souffle* **[+REAC]** *(SMI 1)*
		The underlined simile describes how the product pleases SMI SMI 1. This ultimately helps influence the purchasing decision of potential consumers, considering the positive evaluation and the influential role of the SMI.
	-	*… don't prefer* **[-REAC]** *to use it b(e)fore sleep cuz it has kinda thick (lotion type) consistency* (SMI 5)

		The underlined verb phrase indicates the personal preference of the SMI in relation to the product usage. It falls under the subcategory reaction because it states the SMI's feedback after trying out the product (i.e. if the product pleases her).
Composition	+	*I thought it would <u>be thick in consistency, but it is not</u>* **[+COMP]**. *<u>Light on the skin</u>* **[+COMP]**. (SMI 5)
		The underlined clearly shows SMI 5's evaluation on the composition of the product. It helps provide an idea to the readers the effect of the composition of the product to the skin.
	_	*And I don't prefer to use it bfore sleep cuz it has <u>kinda thick (lotion type) consistency</u>* **[-COMP]**. *(*SMI 5)
		This is an instance that shows negative evaluation of the product, i.e. thick consistency, hence displeases the user of the product, which in this case refers to the SMI 5.
Valuation	+	It *<u>helps refresh and tone my skin</u>* **[+VAL]** and to *<u>reduce discomfort of sensitive</u>* **[+VAL]**, especially in this hot weather! *(SMI 10)*
		The underlined verb phrase and infinity phrase describe and elaborate the value and worth of the product, which help boost potential customers' confidence towards the product they are eyeing for.

	-	Since retinol is such <u>a powerful **[-VAL]**</u> ingredient, it can cause <u>the skin to redden or peel **[-VAL]**</u> if it's incorporated into a skin care regimen too quickly or used too often. <u>Flakiness, dryness and even some breakouts **[-VAL]**</u> can occur when retinol is first added to a routine. (SMI 5)
		The product is devalued here since it causes unfavourable condition to the skin when incorporated into a certain skincare regimen.

TABLE 4.6 Examples of Appraisal Resources by SMIs in the Promotion of Beauty and Skincare Products

4.3.2.2 Graduation (Force)

This section deals with analysis relating to Force, which is one of the subcategories belonging to Graduation. Analysis is broken down into two parts: the first part revolves around assessments of quality and process belonging to the precursory system of Intensification, while the second part of the discussion focuses on Quantification, which deals with scaling involving number, mass (presence), extent in time or space.

4.3.2.2.1 Force (Intensification)

Table 4.7 shows the frequency of appraisal resources by SMIs based on the mode of Intensification. As discussed, there are two different modes of Intensification, namely

'Isolating' and 'Infusing'. While 'Isolating' realises an up-scaling or down-scaling via an individual item that performs the "function of setting the level of intensity" (Martin and White, ibid, p.141), no separate lexical items is required when 'Isolating' is applied to realise an up-scaling or down-scaling. An appraised resource that is upscaled (intensified) or downscaled (mitigated) acts to "construe the speaker/writer as maximally committed to the value position being advanced and hence as strongly outlining the reader into that value position" (Martin and White, ibid, p.152).

| No | | Force: Intensification | | | | |
| | | Isolating | | Infusing | | |
		Process	Quality	Process	Quality	TOTAL
1	SMI 1	2	2	1	6	11
2	SMI 2	16	12	5	14	47
3	SMI 3	6	14	15	8	43
4	SMI 4	2	3	15	6	26
5	SMI 5	6	16	6	23	51
6	SMI 6	15	34	8	11	68
7	SMI 7	3	8	1	8	20
8	SMI 8	0	5	5	10	20
9	SMI 9	6	1	11	11	29
10	SMI 10	2	4	4	8	18
	Subtotal	**58**	**99**	**71**	**105**	
	TOTAL	**157**		**176**		**333**

Table 4.7 Frequency of Appraisal Resources by SMIs based on the Mode of Intensification

Based on Table 4.7, it appears that the SMIs incorporated a higher number of lexical items that are categorised under infused Intensification when realising an upscaling or downscaling. These lexical items that are in relation to infused Intensification were mostly related to quality, as evident by the higher number of instances (i.e., 99) as compared to its counterpart (i.e., 58). On the other hand, it is observed that when isolated intensification was incorporated, they were usually used to up-scale a quality. In this study, isolated intensification is realised via pre-modification of an adjective, pre-modification

of an adverb, adverbially modified verbal group, comparatives and superlatives. Meanwhile Infused intensification is achieved largely via the use of verbs and adjectives.

When comparison is made between individual SMIs, SMI 6 (68) recorded the highest incorporation of appraisal resources, followed by SMI 5 (51), SMI 2 (47), SMI 3 (43), SMI 9 (29), SMI 4 (26), SMI 7 (20), SMI 8 (20), SMI 10 (18) and SMI 1 (11). The following table provides examples of Appraisal resources incorporated by SMIs in the promotion of beauty and skincare products based on the mode of Intensification.

Intensification		
Isolating		
		Instance(s)
Process	+	With the combined effects of a beauty essence and an emulsion it really feels as light as souffle, non sticky but melts into the skin _really_ softly 😍 (SMI 1)
		The adverb 'really' is used to up-scale the verb melts
Quality	+	🌱 I think those of us with _oilier_ complexions will really enjoy this range… (SMI 2)
		Comparative 'oilier' is used here to upscale oily complexion
Infusing		

Process	+	With Anti-aging Blueberry Mask that full with antioxidants to _brighten_ and _firm_ for a more radiant and youthful complexion (SMI 3)
		The verbs 'brighten' and 'firm' are considered as infused intensification as there is no way to measure the extent to which the product is capable of brightening or firming for a radiant and youthful complexion.
Quality	+	You'll be surprised how _amazing_ it feels on the skin (SMI 6)
		The 'adjective' amazing is used to upscale/describe how and what the product will do to the skin

Table 4.8 Examples of the incorporation of Intensification by SMIs in the Promotion of Beauty and Skincare Products

4.3.2.2.2 Force (Quantification)

Table 4.9 tabulates the frequency of Appraisal Resources by SMIs based on the mode of Quantification. Quantification deals with scaling involving number, mass (presence), extent in time or space that can be measure with reference to proximity (e.g., recent) or distribution (e.g., short-term). Similar to Intensification, Quantification can either be realised via an isolated or infused term that modifies the graduated entity.

		Quantification		
		Isolating	Infusing	TOTAL

No				
1	SMI 1	3	0	3
2	SMI 2	4	3	7
3	SMI 3	5	0	5
4	SMI 4	0	0	0
5	SMI 5	4	0	4
6	SMI 6	7	1	8
7	SMI 7	0	0	0
8	SMI 8	0	0	0
9	SMI 9	0	0	0
10	SMI 10	2	0	2
	TOTAL	**25**	**4**	**29**

TABLE 4.9 Frequency of Appraisal Resources by SMIs based on the Mode of

Quantification

Contrary to the mode of Intensification, it appears that the SMIs preferred to use isolated quantification when dealing with scaling involving number, and extent in time or space. In comparing between individual SMIs, it is observed that SMI 5 incorporated the highest lexical items relating to the mode of quantification, followed by SMI 2, SMI 3, SMI 5, SMI 1 and SMI 10. It is reported that the precursory system of Quantification was absent in 40% of the SMIs, namely SMI 4, SMI 7, SMI 8, and SMI 9. This could be due to the nature of the postings, which focused more on product benefits, quality as well as the result of using the product. The following table provides examples of Appraisal resources incorporated by SMIs in the promotion of beauty and skincare products based on the mode of Quantification.

Quantification		
		Instance(s)

Isolating	Scaling involving **number**	With the _combined_ effects of a beauty essence and an emulsion it really feels as light as souffle, non sticky but melts into the skin really softly 😍 (SMI 1)
		The adjective 'combined' here implies the duo benefits that can be obtained by using only one product
	Scaling involving **extent in time**	I'll continue to use it as it's clinically proven to see results in _7 days_ 😱 (SMI 6)
		This is a straightforward upscaling example to further entice and persuade the audience of the benefits of using the product.
Infusing	Scaling involving **number**	Sometimes this is all I use on my lazy days because it truly feels like an _all-in-one_ product 🙋 (SMI 6)
		The adjective 'all-in-one' here is considered as an infused quantification as it implies that the product contains two or more items functioning as a single unit.
	Scaling involving **extent in time**	It's very impressive and you'll be able to see the results in just _a couple of_ days, and I definitely recommend you try it out for yourself (SMI 2)

		In this context, the idiom 'A couple of' is used to refer to a small indeterminate of two or more (days), to project to the audience that they will be able to witness result in a short amount of time should they be using the product.

Table 4.10 Examples of the incorporation of Quantification by SMIs in the Promotion of Beauty and Skincare Products

4.3.1 Visual Analysis

This section focuses on the visual resources of the data to find out how SMIs relate themselves to their followers. Employing Kress and Van Leeuwen's Interpersonal meta-function which comprises three sub-systems namely contact, distance and point of view, analysis of the data have yielded the following results: -

4.3.1.1 Contact

Table 4.11 tabulates the interpersonal meta-function of the sub-system 'Contact' according to each influencer. According to Kress and van Leeuwen (2006, p.117), the gaze of a represented participant usually suggests a kind of social interaction with the audience through what is referred to as 'image act'.

	SMI(s)	Total Images	Contact

			Direct 'Demand'	%	Indirect 'Offer'	%
1	SMI 1	5	5	100%	0	0%
2	SMI 2	7	3	43%	4	57%
3	SMI 3	8	6	75%	2	15%
4	SMI 4	10	6	60%	4	40%
5	SMI 5	2	1	50%	1	50%
6	SMI 6	11	6	55%	5	45%
7	SMI 7	10	7	70%	3	30%
8	SMI 8	5	3	60%	2	40%
9	SMI 9	9	7	78%	2	22%
10	SMI 10	5	2	40%	3	60%
	TOTAL	72	**46**	**64%**	26	36%

Table 4.11 Interpersonal Meta-Function of the Sub-System 'Contact'

There are inconsistencies in the total number of images under scrutiny for each influencer – this is because as indicated in Chapter 3, although the data of this study is made up of 50 postings, the total images for each influencer is higher in number, due to the Instagram feature (i.e Carousel) that allows multiple images to be uploaded in a single post.

Meanwhile, a low number of images used (i.e., SMI 5) is due to the absence of images uploaded by the SMI, hence not available for the visual analysis of the study.

64% of the data from this study comprised of direct contact shots, while 36% of the data made up of shots with indirect contact. Out of the ten SMIs, those who displayed higher percentage of direct contact shots, in descending order, include SMI 1 (100%), SMI 9 (78%), SMI 3 (75%), SMI 7 (70%), SMI 8 (60%), SMI 4 (60%) and SMI 6 (55%). Meanwhile, it can be observed that SMI 5 produced an equal number of direct and indirect contact shots, with both shots constituted 50% of the total percentage. Finally, SMI 2 and SMI 10 displayed a higher percentage of indirect contact shots (i.e., by 14% and 20%) as compared to its available direct contact shots. The examples below illustrate how direct and indirect shots are taken by SMIs as the means to create imaginary connection with their followers when promoting the products that they endorsed.

			Interpersonal Meaning	
	Influencer (s)	Brand	Contact	Image Act
	SMI 1			
1		Dermatix	Direct Contact	Demand - viewers are presumed to be invited to have a virtual connection with the represented participant
2.		Kosemy	Direct Contact	Demand - viewers are presumed to be invited to have a virtual connection with the represented participant

3		Orique.official	Direct Contact	Demand - viewers are presumed to be invited to have a virtual connection with the represented participant
4		Paramedskinplus	Direct Contact	Demand - viewers are presumed to be invited to have a virtual connection with the represented participant
5		Thefaceshopmalaysia	Direct Contact	Demand - viewers are presumed to be invited to have a virtual connection with the represented participant
	SMI 2			
6		Formula1006	Direct Contact	Demand - viewers are presumed to be invited to have a virtual connection with the represented participant
7		Formula1006	Indirect Contact	Offer - Virtual interaction is absence and the represented participant is seen an entity meant only for observation.

8		Formula1006	Indirect Contact	Offer - Virtual interaction is absence and the represented participant is seen an entity meant only for observation.
9		holikaholikamy	Direct Contact	Demand - viewers are presumed to be invited to have a virtual connection with the represented participant
10		Loccitane Malaysia	Direct Contact	Demand - viewers are presumed to be invited to have a virtual connection with the represented participant
11		Neon Beauty Malaysia	Indirect Contact	Offer - Virtual interaction is absence and the represented participant is seen an entity meant only for observation.
12		Melvita Malaysia	Indirect Contact	Offer - Virtual interaction is absence and the represented participant is seen an entity meant only for observation.

Table 4.12 Examples of Direct & Indirect Contact Shots by SMIs

Table 4.12. clearly exemplifies how direct and indirect contact shots were taken by SMIs in the promotion of the products that they endorsed. While it is generally reasonable to presume that the presence of eye contact between the represented participants (i.e., SMIs) and viewers (i.e., followers) indicates an invitation from the former to the latter to have a virtual connection; and that when there is an absence of eye contact between the duo, virtual interaction is absence and the represented participant is seen an entity meant only for observation, the researcher has caught an interesting scenario that she thinks is worth to be brought up into discussion. Notice that one of the postings (i.e., Formula 1006) produced by SMI 2 above contains both direct and indirect contact shots, which questions the validity of image act as proposed by Hall (1964): On what ground an image is deemed as 'demand' and 'offer', and to what extent eye contact is regarded as a determinant in inviting viewers to have a virtual connection with the represented participant? This will be discussed further in Chapter 5 (refer to Appendix for more examples). The following section will dive into the next sub-system of the Interpersonal Meta-Function: Distance.

4.3.1.2 Distance

Table 4.13 tabulates the interpersonal meta-function of the sub-system 'Distance' according to each influencer. The size of a shot, be it a close, medium or a long shot, can be meant to express social distance between audience and the represented participant. While the relation between the duo are only imaginary when images are concerned, depending on the shot, Kress and Van Leeuwen (2006) noted that it can help convey personal, social, or public distance.

		Total Images	Very Close	%	Close	%	Medium Close	%	Medium Long	%	Long	%	Very Long	%
1	SMI 1	5	0	0%	0	0%	3	60%	0	0%	2	40%	0	0%
2	SMI 2	7	1	14%	4	57%	2	29%	0	0%	0	0%	0	0%
3	SMI 3	8	0	0%	3	37%	5	63%	0	0%	0	0%	0	0%
4	SMI 4	10	0	0%	5	50%	4	40%	0	0%	1	10%	0	0%
5	SMI 5	2	0	0%	2	100%	0	0%	0	0%	0	0%	0	0%
6	SMI 6	11	0	0%	8	73%	2	18%	0	0%	1	9%	0	0%
7	SMI 7	10	0	0%	7	70%	3	30%	0	0%	0	0%	0	0%
8	SMI 8	5	0	0%	2	40%	2	40%	1	20%	0	0%	0	0%
9	SMI 9	9	0	0%	9	100%	0	0%	0	0%	0	0%	0	0%
10	SMI 10	5	0	0%	2	40%	3	60%	0	0%	0	0%	0	0%
	TOTAL	72	1	1%	42	58%	24	33%	1	1%	4	6%	0	0%

The header "Distance" spans the distance-category columns.

Table 4.13 Interpersonal Meta-Function of the Sub-System 'Distance'

Findings from this study have indicated the presence of various shots by SMIs when promoting the products that they endorsed. Based on table 4.13, it is noted that Close image constituted the highest percentage (58%), followed by Medium image (33%), Long image (6%), Very Close image (1%) and Medium Long image (1%). When comparisons on the use of various shots are made across individual SMI, it is noted that six out of ten SMIs (i.e., SMI 2, SMI 4, SMI 5, SMI 6, SMI 7, and SMI 9) preferred to portray themselves in close images – considering the higher percentage yielded when compared to other type of shots, and two SMIs (i.e., SMI 5 and SMI 9) showed full consistency in the type of shots used in their postings on Instagram. Other notable findings include the extensive use of Medium Long images by three SMIs, namely SMI 1 (60%), SMI 3 (63%) and SMI 10 (60%). Meanwhile, the type of images that are preferred less by the SMIs when promoting the products that they endorsed, as substantiated by the low number of percentage (i.e., between 1% -6%), are Long Images, Medium Long Images and Very

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Close Images. The following examples illustrates the various types of images spotted in the data of this study, where each help convey personal, social, or public distance.

	Influencer(s)	Brand	Interpersonal Meaning	Meanings Conveyed (Social Distance)
1	**SMI 2**			
		Formula1006	Very Close	Intimate
2	**SMI 3**			
		Altheabloom	Close	Close Personal
		Cellniquemy	Medium Close	Far Personal
3	**SMI 8**			

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			Murad Malaysia	Medium Long	Close Social
4	**SMI 1**				
			Paramedskinplus	Long	Far Social
5	**SMI 6**				
			Loccitane	Close	Close Personal
			Loccitane	Medium Close	Far personal

	Loccitane	Long	Far social

Table 4.14 Examples of the Various Images by SMIs

Table 4.14 displays the different type of shots taken by SMIs alongside the products that they endorsed. Each shot conveys different social distance, i.e., a closer image would indicate that the SMI's intent is to build an intimate relationship with her followers, vice versa. Nonetheless, in the case of example 1 involving SMI 2, the very close distance as depicted by the said SMI shows an intimate relationship that is formed; however, the oblique view (which belongs to the subsystem point of view) engages the viewer in a contemplative manner to consider using the product that she endorsed. This is also true for the third example, where the carousel images come with different sizes to provide a mixed and richer interpretation (to discussed further in Chapter 5).

4.3.1.3 Point of View

Table 4.15 tabulates the results of the Interpersonal Meta-Function of the Sub-System 'Point of View', which can be subdivided into two angles: horizontal and vertical. The angle from which a photo is taken helps convey different social relations (i.e., injecting a sense of detachment/involvement, or wanting to appear more powerful, equal or less powerful than the viewers).

| | | Total Images | Point of View | | | | | | | | | |
| | | | Horizontal | | | | Vertical | | | | | |
			Oblique	%	Frontal	%	High Angle	%	Eye Level	%	Low Angle	
1	SMI 1	5	5	100%	0	0%	1	20%	4	80%	0	0%
2	SMI 2	7	2	29%	5	71%	1	14%	6	86%	0	0%
3	SMI 3	8	8	100%	0	0%	1	13%	5	62%	2	25%
4	SMI 4	10	7	70%	3	30%	3	30%	5	50%	2	20%
5	SMI 5	2	0	0%	2	100%	0	0%	2	100%	0	0%
6	SMI 6	11	3	27%	8	73%	0	0%	11	100%	0	0%
7	SMI 7	10	10	100%	0	0%	0	0%	6	60%	4	40%
8	SMI 8	5	3	60%	2	40%	0	0%	4	80%	1	20%
9	SMI 9	9	2	22%	7	78%	2	22%	7	78%	0	0%
10	SMI 10	5	5	100%	0	0%	2	40%	3	60%	0	0%
	TOTAL	72	**45**	**63%**	27	38%	10	14%	**53**	**74%**	9	13%

Table 4.15 Interpersonal Meta-Function of the Sub-System 'Point of View'

Generally, when images are taken from the horizontal angle, it is observed that SMIs preferred to represent themselves in an oblique view as compared to the frontal view, where postings with the former view constitute 25% more than the latter view. Meanwhile, it is noted that SMIs favoured eye-level angle when taking photos of them and the products that they endorsed from the vertical point of view. The next paragraphs compare the individual SMI's preferred choice of representation when taking photos from the horizontal and vertical angle.

Scrutinizing images from the horizontal point of view, analysis have shown that there is a total of six SMIs who preferred their photos to be captured from an oblique view, namely SMI 1 (100%), SMI 3 (100%), SMI 10 (100%), SMI 7 (100%), SMI 4 (70%) and SMI 8 (60%). The remaining four SMIs – SMI 2, SMI 5, SMI 6 and SMI 9 displayed a preference for frontal view images, which can be substantiated by the higher number of percentages when compared to its counterparts.

As for images captured from the vertical point of view, findings have indicated that 53 out of 72 photos of the SMIs are of eye level, whereas the remaining 19 images are made up of the SMIs represented in both high and low angle. In other words, all 10 SMIs preferred to establish an eye level contact with their followers when promoting the products that they endorse on Instagram. Except for SMI 6, SMI 5, SMI 7 and SMI 8, those reported to have also taken their photos from a high angle position include SMI 1 (20%), SMI 2 (14%), SMI 3 (13%), SMI 4 (8%) and SMI 9 (22%) and SMI 10 (40%), whereas images with low angle position were also taken by SMI 3 (25%), SMI 7 (40%), SMI 4 (20%), and SMI 8 (20%). The following provides examples of images by SMIs, taken from both horizonal and vertical point of view.

			Point of View (Horizontal)	Point of View (Vertical)
1		Benefit Malaysia	Oblique	High Angle
2		Althea Korea	Oblique	Eye Level
3		Canmakemala ysia	Oblique	Low Angle
4		Holikaholikam y	Frontal	Eye Level

Table 4.16 Examples of Images by SMIs Taken from Horizontal and Vertical

Angle

Analysis of the data have also revealed that SMIs generally produce images with four different views: oblique/high angle, oblique/eye level, oblique/low level, frontal/eye level, each denoting the following in terms of social relations: -

- Oblique/high angle – Although a sense of detachment (i.e., what a viewer see is not part of his or her world, something that he or she is not involved with) is injected among the SMIs' followers; in terms of hierarchical social relations, the represented participants (SMIs) still appear to be less powerful than their viewers (followers).

- Oblique/eye level – In this regard, the represented participants (SMIs) choose to maintain an equal relation with their viewers (followers), despite having injected a sense of detachment among them.

- Oblique/low level – A sense of detachment is injected and SMIs appear to be more powerful than their viewers/followers.

- Frontal/eye level – This view denotes that SMIs intend to engage and maintain an equal relation with their followers.

- Frontal/high level – Although viewers are more powerful than the represented participants, there is still an intention for SMIs to involve them.

The table below summarises the number of instances of each image view taken by SMIs in promoting the products that they endorse:

Type of View an Image is Taken	Number of Occurrence for each Instance
Oblique/High Level	8
Oblique/Eye Level	28
Oblique/Low Level	9
Front/Eye Level	25
Frontal/High Level	2

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TOTAL	**72**

Table 4.17 Number of Instances in Accordance with the Type of View of an Image

Based on Table 4.17, it is observed that SMIs preferred to display themselves in images with oblique/eye level view, given the highest number of instances as compared to the rest of the image view. Front/Eye level view images seem to be a popular option among the SMIs, since the number of occurrences of the former and latter instances vary only by three times. Comparison between past studies as well as explanation on the findings from this study, i.e. SMIs preferences on the type of image view, will be included in Chapter 5. Meanwhile, a summary of the Interpersonal Meta-Function that comprises of the subsystem of Contact, Distance and Point of View can be seen in the table below.

Contact	**Distance**	**Point of View**	
		Horizontal	Vertical
Direct Contact	Close Image	Oblique	Eye Level

64%	58%	63%	74%

Table 4.18 Summary of Interpersonal Meta-Function

Based on Table 4.18, it is observed that 64% of the visuals produced by SMIs comprised of direct contact, while close images made up 58% of the visuals. In terms of point of view, eye level shots made up 74% of the data, while 63% of the data consisted of shots taken from the oblique angle. These findings imply that there is a desire for SMIs to build imaginary connections while maintaining personal distances with their followers. Nevertheless, despite attempts by SMIs to maintain equal relations with their followers as substantiated by a high percentage of eye level vertical shots, the oblique angle shots, which constituted more than half of the data, suggest a low level of involvement among the SMIs' followers. This implies that there is a need for SMIs to be given space and privacy (i.e., distancing themselves from the viewers in that whatever viewers see is not part of his or her word), despite SMIs' obvious intention to connect and engage virtually with their followers (to be revisited in Chapter 5).

4.4 Conclusion

This chapter sums up the findings of the study, which is divided to three main parts, namely the genre type and communicative purposes of Instagram by SMIs, the move structure and the rhetorical strategies employed by SMIs in fulfilling the communicative purpose of Instagram posts in the promotion of beauty and skincare products. A comparison between past studies and discussion pertaining to new findings from the present study will be discussed and concluded in the final chapter.

CHAPTER 5 DISCUSSION AND CONCLUSION

5.0 Introduction

This chapter summarizes the findings to each research question and making comparisons between the present and past studies. Discussion pertaining to new findings, as well as its implications will also be included prior to concluding the chapter with future research recommendations.

5.1 Communicative Purpose of Instagram Posts by SMIs

To find out if the communicative purpose of Social Media Instagram posts generated by SMIs is akin to advertisements, the researcher first examined the move structure and rhetorical strategies of the Instagram posts by SMIs. Findings showed that there was a total of nine moves exhibited by these Instagram posts by SMIs, which form the move structure to fulfill three communicative purposes, - i) to capture the attention of the targeted audience and to inform them of the launch of a new product or service, ii) to persuade targeted audience to purchase the newly launched item, and iii) to generate a desired Call-To-Action (CTA).

The first communicative purpose was realized by 3 main moves and 6 sub-moves, namely *Headlines*, *Targeting the market*, *By tapping into audience's interest*, *By introducing the brand to which the product belongs and its USP*, *Detailing the Product*, *By identifying the product or service*, *By describing the product or service*, *By indicating value of the product or service*, and *by showcasing the product;* while the second communicative purpose was achieved via 5 moves and one sub-move, namely *Justifying the Product, By*

indicating the importance or need of the product or service, Establishing Credentials, Celebrity or Typical User Endorsements, Offering Incentives and *Using Pressure Tactics*. Finally, it was noted that SMIs included the *Soliciting Response* move alongside its sub-moves, i.e., *By providing link to the brand's page, By using hashtags and tags*, *By mentioning the availability of the product* to generate a desired CTA.

This study concurs with Bhatia's (2014) notable findings on image-building and picture-caption advertisements, where the verbal elements as well as visual inputs are the prime strategies used by SMIs in the promotion of beauty products. Notwithstanding the fact that the understudied posts are managed by third-party endorsers or SMIs, findings from this study have also proven that Instagram posts by SMIs do carry a promotional intent, which is similar to the promotional effects of Social Media Twitter or Weblogs (refer to Chapter 2) where marketers are directly involved. The strategies in which these moves were realized will be discussed in the next section.

5.2 Move Structure of Instagram posts by Social Media Influencers

Backed by Kathpalia's (1992) Model of Genre Analysis for print advertisement, analysis from this study has found all nine moves to be present in the Instagram posts generated by SMIs. However, among the nine moves, only five moves and two sub-moves, namely *Targeting the market*, *Detailing the product*, *Showcasing the Products, Establishing Credentials, Celebrity/Typical User Endorsements*, *Soliciting Response* and *Using Hashtags and Tags* are found to be the most obligatory. While the sub-move of *Targeting the Market* and *Justifying the Product, i.e., By tapping into audience's interest and The importance/need of the product is indicated* are the only moves categorized as obligatory moves, three sub-moves – *By introducing the brand to which the product belongs to and its USP* (sub-move of *Targeting the Market*), *Product-based* (sub-move of *Justifying the*

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Product), *By mentioning the availability of the Product* (sub-move of *Soliciting Response* are found to be optional. The remaining moves and sub-moves that fall under the 'not obligatory' category are *Situation-based*, *By establishing a niche* (sub-moves of *Justifying the Product*), *Offering Incentives*, *Using Pressure Tactics*, *By providing link to the brand's page* (sub-move of *Soliciting Response*) and *Headline*. The following table summarizes move structure as well as the strength of each move and sub-move of a typical SMI promotional post on Instagram (in sequence): -

Move(s)	Most Obligatory Move(s)	Obligatory Move(s)	Optional Move(s)	Non-Obligatory Move(s)
1	-	-	-	**Headline**
2	**Targeting the Market**	-	-	-
a		By tapping into audience's interest		
b			By introducing the brand to which the product belongs to and its USP	
3	**Detailing the Product**	-	-	-
a	**Identifying the product/service**	-	-	-
b	**By describing the product/service**	-	-	-
c	**By indicating the value of the product/service**	-	-	-
d	**By showcasing the product**			
4	-	**Justifying the Product**	-	-
a	-	The importance/need of the product is indicated	Product-based	Situation-based

b	-	-	-	By establishing a niche
5	**Establishing Credentials**	-	-	-
6	**Celebrity or typical user endorsements**	-	-	-
7	-	-	-	**Offering Incentives**
8	-	-	-	**Using Pressure Tactics**
9	**Soliciting Response**	-	-	-
a	**By using tags and hashtags**			
b			By mentioning the availability of the product	
				By providing link to the brand's page

Table 5.1: Move Structure of a Typical SMI Promotional Post on Instagram

Findings from this study also differ from the previous ones done on print advertisements, as the researcher has identified 6 new sub-moves that belong to these main moves: Targeting the Market, Detailing the Product and Soliciting Response that have been included in Table 5.1. The role of Instagram as an alternative platform for advertising will be further discussed in Section 5.5.

5.3 The Use of Linguistics Resources by SMIs on Instagram Posts

This section attempts to answer the first half of the third research question. It provides a summary of the linguistics styles (i.e., semantic features) employed by SMIs when promoting the products that they endorsed. The sub-system Affect comprises of three

variables, namely Un/happiness, In/security and Dis/satisfaction. They help categorize lexical items which deal with emotions that relate to affairs of the heart, feelings pertaining to anxiety or peace, and achievement or frustration, respectively. On the other hand, the variables of the sub-system Appreciation – Reaction, Composition and Valuation deal with resources that orient towards interpersonal significance, conventions/textual organization and ideational worth, in particular order. Meanwhile, Force, a subsystem of graduation is also included in this study to see how each variable of the subsystem Affect and Appreciation are upscaled and downscaled. Table 5.2 summarises the use of linguistics resources by SMIs in the evaluation of products they endorsed.

Attitudinal System											
Affect						Appreciation					
Un/happiness		In/security		Dis/satisfaction		Reaction		Composition		Valuation	
+	-	+	-	+	-	+	-	+	-	+	-
41	0	4	2	2	1	112	4	8	1	168	4

Graduation (Force)				
Intensification				Quantification
Isolating		Infusing		Isolating	Infusing
Process	Quality	Process	Quality	-	-
58	99	71	105	25	4

Table 5.2: Summary of the Use of Linguistics Resources by SMIs in the Evaluation of Products they Endorsed

When sharing their thoughts or opinions on the products endorsed, SMIs prefer to incorporate lexical items that are associated with the variable un/happiness, as evidenced by the highest number of instances as compared to its counterparts - in/security and dis/satisfaction. The high number of lexical items associated with the variable un/happiness could be deemed as one of the tactics used by SMIs in persuading their followers to purchase the products that they endorsed, on the basis that these products could help enhance their physical outlook which results in higher level of confidence and eventually, happiness. According to Chang (2013), individuals who have a higher degree of beauty tend to also have a higher level of happiness, vice versa. Meanwhile, under the sub-system of Appreciation, it appears that the positive variable under the subtype valuation recorded the highest number frequency of occurrence, which reflects the nature of the discourse as well as the aim of the postings, that is to enhance the worth of the products to the buyers and subsequently influence their purchasing decision. As for Graduation system, it is noted that lexical items categorized under the infused intensification were used largely by SMIs when assessing a quality or process. This is in contrast with the subsystem of quantification, where lexical items belonging to isolated quantification were preferred to be used by SMIs when dealing with number, and extent in time or space. The use of infused intensification by SMIs when accessing a quality or process were meant to further stress to the readers on the wonders and benefits of the beauty products, while lexical items belonging to isolated quantification were used by SMIs to amplify the degree of value associated with number, and extent in time or space.

Findings from this study are in contrast with the one done by Wu (2013), where unlike public service advertising, promotional efforts that deal with beauty and skincare products are more concerned with the emotional field than human behavior. Nevertheless, results from this study concur with Khuong and Nhu (2018) and Arunsirot (2012), where targeted

entity or products advertised are appraised and magnified (via the graduation system) to bring emotional appeal to the audience.

5.4 The Use of Visual Resources by SMIs on Instagram Posts

This section discusses how SMIs, the endorsers of the brands or products interact with their followers through the adoption of Kress and Van Leeuwen's (1996, 2006) Interpersonal Meta-function. These interpersonal meta-function deals with the relationship between the viewer and the represented participants where in the visual mode, one can find the use of visual technique supported by verbal elements to make a speech or text clearer. Three subsystems were analysed namely contact, distance and point of view. The following table provides a summary of how SMIs in general interact with their followers: -

Contact		Distance					Point of View				
							Horizontal		Vertical		
Direct Contact	Indirect Contact	Very Close	Close Image	Medium Close	Medium Long	Long	Oblique	Frontal	High Angle	Eye Level	Low Angle
64%	36%	1%	**58%**	33%	1%	6%	**63%**	37%	14 %	**74%**	13 %

Table 5.3: Summary of Interpersonal Meta-Function in Accordance with each

Sub-system

Findings from this study concurs with the one done by Veum and Undrum (2018), where represented participant in the photos (i.e., SMIs) prefer to capture themselves in a close image with direct contact and eye level shot. This shows that SMIs intend to engage and form a relationship with their followers. On another note, while analysis done by Lau (2016), Guijarro and Sanz (2007) on slimming advertisements and children's narrative respectively showed that frontal angles were mostly used to engage readers or to enhance audience identification, one interesting finding from this study is that SMIs opted to present themselves in an oblique view as a mean to enhance their appeal to the audience. This could be one of the strategies used by SMIs to gain attention prior to engaging and building a relationship with their followers.

Moreover, this study also managed to produce a rich and mixed interpretation, especially when postings by SMIs are comprised of more than one visual, or when all three subsystems are interpreted in a single post (refer to example below). However, the fact that these visuals are also used to fulfill more than one move, i.e., Targeting the Market, Justifying the Product, Detailing the Product and Celebrity or Typical User Endorsements, show that there are other factors that ought to be taken into consideration when interpreting interpersonal meaning.

			Demand - viewers are presumed to be invited to have a virtual connection with the represented participant
	Formula1006	Direct Contact	

			Offer - Virtual interaction is absence and the represented participant is seen an entity meant only for observation.
	Formula1006	Indirect Contact	Offer - Virtual interaction is absence and the represented participant is seen an entity meant only for observation.
	Formula1006	Indirect Contact	Offer - Virtual interaction is absence and the represented participant is seen an entity meant only for observation.

Table 5.4: Examples of Interpersonal Meta-Function in accordance

with the Subsystem of Contact

Table 5.4 shows an example of carousel Instagram post which is made up of three images by SMI 2. To answer the question posed earlier in Chapter 4, the absence of a direct contact, which also presumes the absence of virtual interaction, can be dismissed in the second and third images in Table 5.5, if one takes into consideration the other purpose of the visual, that is to fulfill move number four, i.e., Detailing the use of the Product, in providing a close-up image to the audience. Hence, under such circumstance, we can safely presume that SMI 2 did intend to build a virtual interaction with her followers, which was substantiated by the first image in her post. Moreover, the image portrayed was a very close-up image, which indicates the SMI's intention in forming a close personal distance with her followers as illustrated in Table 5.5.

		Interpersonal Meaning	Meanings Conveyed (Social Distance)
Influencer(s)	**Brand**		
Somethinkblack			
	Formula1006	Very Close Image	Intimate Distance

Table 5.5: Examples of Interpersonal Meta-Function in accordance

with the Subsystem of Distance

Daintydashbeauty			
	Loccitane	Close Image	Close Personal Distance
	Loccitane	Medium Close Image	Far personal distance

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	Loccitane	Long Image	Far social distance

Table 5.6: More Examples of Interpersonal Meta-Function in accordance

with the Subsystem of Distance

Coming to the examples in Table 5.6 where concern lies on the multiple images of SMI taken from different distances and uploaded in a post, which produce mixed interpersonal meaning of the post; this could also be due the similar reason that SMI Daintydashbeauty may want to enhance her appeal to her followers, which is regarded as one of the commercial aims in Lau's (2016) analysis. Moreover, these images that were taken from different distances could also be due to the need by the SMI to showcase the outcome of usage of the product that is shown on her face.

Finally, on the third subsystem, point of view, it was mentioned earlier that SMIs preferred to generate images of themselves alongside the product that they endorsed from an oblique/eye level viewpoint. However, what is worth mentioning is that the number of occurrences for the front/Eye level view and the former vary only by three more occurrences (refer to Chapter 4), which also suggest the possibility that the frequent use of oblique view by SMIs is yet another strategy to achieve commercial aim as proposed by Lau (ibid). Therefore, the interpersonal meaning as proposed by Kress and van Leeuwen can only be validated to a certain extent in the social media realm - while images from the front/eye level view are meant to engage and maintain an equal relation with viewers, images with oblique views are sometimes generated to further enhance SMIs'

appeals to their followers, or to showcase the outcome of usage of the products they endorsed.

		Brand	Point of View (Horizontal)	Point of View (Vertical)
1		Althea Korea	Oblique	Eye Level
2		Holikaholikamy	Frontal	Eye Level

Table 5.7: Examples of Images Preferred by SMIs based on the subsystem of Point of View

5.5 Implications of the Study

5.5.1 Traditional Advertising Versus Social Media Instagram Discourse as a Marketing Platform – How Different Are They?

In the era of digitisation where everything is accessible with just a click, there seems to be a shift in the mode of advertising as marketers are now opting for social media marketing to replace traditional advertising that is deemed old fashion. In this section, the researcher intends to bring into discussion the prime differences between traditional advertising and innovative discourse such as social media Instagram to provide readers further insights on the compatibility and effectiveness of the latter as a marketing platform.

One of the obvious differences that the researcher wishes to highlight is the linear presentation of traditional adveritising as compared to its counterpart which is interactive-based. Bezjian-Avery (1998) suggest that interactivity revolves around one's ability to control information. Unlike traditional advertising where consumers are exposed passively to a product information, new innovative discourse such as Instagram allows consumers to actively 'traverses' an information. For example, the incorporation of Instagram features, i.e., hashtags and tags by SMIs when uploading a promotional post allow consumers to alternate between the existing information and additional information that he or she intends to look for. In other words, any advertising effort that is interactive-based allows user to have better control over the 'traversal order and the resulting subset of information presented (Bezjian-Avery, 1998, p. 3).

Another distinction that is worth noting when comparing traditional advertising and social media marketing is the engagement of third-party endorsers SMIs in the promotion of goods and services. This is in contrast with traditional advertising where celebrity endorsement is usually not a mandatory move when marketing a product or service. Should a marketer choose to market a product or service on the social media Instagram

accounts belonging to SMIs, the process of identifying these third-party endorsers will begin as soon as the marketers identify their target audience. This also allows marketers to effectively gauge the estimated reach when promoting a product or service based on the total number of followers an SMI has in his or her account.

While advertisements are usually tailormade to suit the target audience, it is only true to a certain extent for innovative discourse such as Instagram where third-party endorsers SMIs are involved. This is because according to Seargeant and Tagg (2014), the content that is produced and developed on social media is the result of product or participation. Hence, contents produced by SMIs are less regulated, more diverse and fluid. Moreover, unlike traditional advertising, marketers do not have control over the content of a post produced by an SMI. The contents produced by SMIs are in the form of eWOM and are based on their area of interest and knowledge in the subject (Bernazani, 2018), which makes it more reliable and effective. Nonetheless, what seems to be tailormade here is the delivery style of SMIs when crafting their messages to cater to the local audience. For example, the incorporation of code switching by SMI 5 (i.e. English and Bahasa, refer to Appendix) when promoting a product implies her intention to establish a closer connection with the audience. Unlike traditional advertisements that integrate second-person reference to capture the audience's attention, the researcher also noted that there is a slight difference in terms of promotional strategies when SMIs are involved. For instance, in addition to the use of second-person reference, SMIs also incorporated first-person pronoun when relating their experience with the product or service so as to further increase the authenticity of the message.

Finally, what distinguishes traditional advertisements and innovative discourse such as Instagram as marketing platform is the creative use of multiple linguistics resources to create complex linguistic and semiotic forms. In this study, the omnipresence of hypertext alongside Internet slang have helped drawn audience attention and eventually generate

desired Call to Action (CTA). Unlike Standard Language (SL), internet slang involves the creative use of punctuation (e.g. emoticons), use of initialisms, omission of non-essential letters as well as substitution of homophones (Jones and Schieffelin, 2009). The researcher has noted the heavy use of internet slang among SMIs, including emojis, puns or homophones (refer to Chapter 4) to cater to their online audience. This provides a refreshing sight for audience, which in turns attract the audience attention and eventually generate positive advertising effects and brand awareness. On top of that, what makes new, innovative discourse such as Instagram to emerge as a better marketing platform is the presence of hypertext, which allows consumers to be directed to the site belonging to the brand to obtain more information prior to purchasing the product or service.

Notiwthstanding the differences between traditional advertising and Instagram discourse that is gradually emerging as a potential marketing platform, ultimately, the decision to shift the mode of advertising depends largely on the objectives, goals as well as the budgets allocated for the product or service. The next section will discuss further how Instagram ought to be included as part of the marketing strategy to complement and support the rest of the promotional mix.

5.5.2 Social Media Instagram and its Compatibility as an Advertising and Marketing platform – A Trend in the Twenty-First Century?

Social Media is used by billions of people across the globe and is deemed as one of the defining technologies in the twenty-first century. Given that the total number of social media users is expected to grow to about 3.29 billion users in 2022, which is equivalent to 42.3% of the global population (eMarketer, 2018), it is not surprising that marketers these days are drawn to embracing social media as a marketing tool in the promotion of goods and services.

Among others, Instagram is one of the social media that allows users to freely interact and share experiences in the form of images or videos with other users. In this study, the researcher has investigated the compatibility of Instagram as an advertising platform from the genre perspective; therefore, she would like to reiterate a few interesting points to support the stance that Instagram is indeed compatible to traditional advertisement and ought to be included as part of the marketing strategy to complement and support the rest of the promotional mix.

Firstly, findings from this study have found the communicative purpose of Instagram posts by SMIs to be somewhat similar with the traditional print advertisement, that is to i) capture the attention of the targeted audience and informing them of the launch of a new product or service, ii) to persuade the targeted audience to purchase the products advertised and iii) to generate a desired Call-to-Action (CTA). Nevertheless, what stands out in this new media genre as compared to the traditional print advertisement is the third communicative purpose, where Instagram allows consumers to touch base with the brands immediately and directly via the 'tag', and 'hashtag' features available on the platform. Gone were the days where there was a waiting gap between contacting the seller and in getting more information pertaining to the brand or product advertised; with these available features on Instagram, consumers can instantly obtain more information by

clicking onto the 'tag' or 'mention' features that are linked to the brands' Instagram accounts. Moreover, the 'hashtag' feature available also allows potential consumers to keep track of the trends relevant of the brand and the product advertised prior to deciding to purchase the product offered.

Secondly, the use of third-party endorsers like SMIs also provides value-added benefits to marketers when promoting their products on Instagram. These SMIs, according to Bernazzani (2018), are usually specialized in an area of interest and are knowledgeable in the subject (i.e., beauty and skincare). Moreover, the fact that these SMIs promote the products that they endorsed via eWOM also make the promotional posts more reliable and effective (refer to Chapter two for the benefits of eWOM). Analysis from this study have also found typical-user endorsements to be one of the most-obligatory moves when marketing a product or service on Instagram. Each of these SMIs persuaded their followers to purchase the beauty product that they endorsed through normative and informational influencing. Normative influencing happens when followers receive affirmations pertaining to the product that the SMIs endorsed, while informational influencing occurs when SMIs provide feedback on their experience of using the products they endorsed. These two types of influencing were aimed at realizing the second communicative purpose, which is to persuade the targeted audience to purchase the products advertised.

Nonetheless, there have been discussions on whether the traditional marketing strategies that include print advertisements are still relevant today, given the attractive features and encouraging web traffic on the internet that drives marketers to multiply their promotional efforts on Social Media. However, one thing to note here is that new genres do not emerge from scratch, as according to Todorov (1976, p. 197), genres simply come from other genres or rather, 'a transformation of an earlier one, or several, by inversion, by displacement, by combination'. Hence, there are surely areas where new genres that serve

promotional purpose such as Instagram are unable to fulfill, since Crystal (2006) also opines that the Internet is a channel that facilitates and yet constrains one's ability to communicate in the way one does in other semiotic situations. One obvious shortcoming of this social media genre is that it only reaches out to audience who have access to the Internet. Traditional advertisement, on the other hand, can reach out to the mass audience. Hence, it is only reasonable to say that the evolution of electronic genres including Instagram exist to complement the rest of the traditional promotional strategies. After all, just like this study, the researcher had to explore the traditional communication formats in order to find the pre-existing genre from which Instagram has descended before ascertaining the compatibility of social media Instagram.

While it is indeed true that social media analysis to measure the effectiveness is not an easy feat (Starling, 2009), findings from this study have proven that it is in fact possible to trace back the origin of the pre-existing genre, although further studies are encouraged to be done, as over time social media Instagram as an advertising and marketing platform may induce forms of adaptation and change. Therefore, as a concluding remark to marketers, Instagram as another product of online advertising is highly recommended to be included alongside the rest of the traditional promotional mix so that both complement and support each other.

5.6 Recommendations for Future Research

This study is intended to find out the moves/move structure and rhetorical strategies that realize the communicative purpose of Instagram posts by SMIs. Nevertheless, data of this study is only limited to static Instagram posts generated by 10 SMIs. Therefore, future researchers who are keen on exploring the social media genre may consider expanding their data to include other features of Instagram, i.e., Instagram stories and videos to find

out how these features and the multimedia effects can contribute towards enhancing the promotional efforts of SMIs on the platform. Moreover, future research can also look into Instagram accounts directly owed by brands themselves so that a comparison can be made from a genre perspective regarding the structure and rhetorical strategies of the posts in realizing its respective promotional purposes.

5.7 Conclusion

This chapter has provided a summary of the research findings alongside comparison between the present and past studies. The researcher has also provided explanations or the rationale pertaining to some of the new findings from the present study, followed by implication of the study as well as recommendations for future research.

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