ENUNCIATIVE STRATEGIES AND THE CONSTRUCTION OF DISCURSIVE AUTHORITY: AN ANALYSIS OF THE DISCURSIVITY OF DIGITAL INFLUENCERS ON INSTAGRAM

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ABSTRACT

This article analyzes the discourses of digital influencers in advertisements posted on the social network Instagram, paying attention to the enunciative strategies employed by the subjects who enunciate. It examines how the construction of the figure of discursive authority occurs in this environment, since in the current technological era, it is from these media personalities that companies seek an insertion in this space and a greater approximation with their target audience. As a guiding question, the study asks: how is the discourse of digital influencers on Instagram constituted from the point of view of the enunciative strategies they employ when advertising products? It is a discursivity that has determined behaviors in specific social groups. In this context, the research brings a reflection on this cultural phenomenon based on the theory of Discourse Analysis of the French strand, analyzing publiposts of digital influencers when advertising products, based on the idea that discourse is a social practice. Methodologically, this is a descriptive-interpretative study of a qualitative nature. The theoretical contribution of this work is the studies of Kotler (2020), Torres (2009), Pêcheux (2014), Foucault (2019; 2012), Orlandi (2015), among others. The analyses indicate that the discourse of digital influencers has enunciative regularities, such as the discursive process of anticipation, the reproduction of the advertising discourse of the brands themselves that act in an attempt to build a will to truth, control the effects of meaning and the conditions of production, and point to a discursive and compositional regularity.

Keywords: Discourse. Enunciative Strategy. Digital Influencer.

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INTRODUCTION

This article analyzes, from the theoretical-methodological perspective of French Discourse Analysis (DA), the discursive materialities of digital influencers when they advertise products or services in an explicit or veiled way in posts on the social network *Instagram,* classifying them in their niche of content creation, understanding the motivation and elaboration of their discourses and observing the systematizations consistent with the channel they are broadcast.

This new advertising process arises from the progression of digital *marketing*. With the arrival of social media in the technological age, advertising plays an indispensable role for brands in the promotion and sale of products/services. After all, it has always existed in the television media, whether at every break in programming or the *merchandising* done in soap operas. Aware of this evolution, advertisers also turned to social networks when they saw their success with the target audience.

To popularize their sales, they use discursive strategies present in a hybrid genre: the *publipost*. Still little explored by AD, the *publipost* is configured as a camouflaged advertisement (Chaves, 2010). It is a genre that originates in the scenography of another discursive genre used by influencers, the Instagram *post*. In this way, the advertising built for this specific genre is consummated from a speech, texts and actions previously examined and authorized by the brands.

In this work we seek to analyze the discourses and their effects of meaning inserted in this social media widely recruited and used by several brands, using the digital influencer as a discursive subject. This is a public personality and with some power in the process of a subject's purchase decision; power to propose viral discussions; power to influence decisions related to the lifestyle, tastes and cultural assets of those who accompany him. The discourses and their effects of meanings propagated in this digital scenario are analyzed in this work, based on the formulations of DA about discursive strategies.

Perceiving this moment of inclusion of brands in digital social networks through *influencer* marketing, more specifically about the causes that this action entails in the lives of modern subjects, the question arises as a research problem: how is the discourse of digital influencers on *Instagram constituted* from the point of view of the discursive strategies they employ when advertising products?

In this sense, this work has the general objective of analyzing the discourses of digital influencers in advertisements posted on the social network *Instagram,* paying

attention to the strategies employed by the subjects who enunciate. To this end, we specifically seek to: show that the enunciating subject of the discourse is the sponsoring brand itself that acts in its construction, in the conditions of production and effects of meaning; to identify an enunciative and compositional pattern that conveys the discourse and possible discursive systematizations in the elaborations of *the advertorials* and to relate the advertising discourse as a materialized exteriorization of the discursive formation that act in the process of anticipation and its possible effects on the subject and on the interdiscourse.

Methodologically, this is a descriptive-interpretative study of a qualitative nature, with a netnographic approach (Kozinets, 2010) to provide greater familiarity with the researched object, since the study originated from an *online environment* and, especially, used Instagram exclusively as the *locus* of analysis and constitution of the *corpus*. The study has a qualitative approach, as it is inserted in a socio-historical phenomenon in which the object of study is investigated in an interpretative way through the theory of DA, with the aim of analyzing subjects and their enunciative regularities when constructing their discourse.

As for the approach to the research problem, the study is presented in an analytical-descriptive way, observing a discursive systematization within the enunciative materiality presented in the *corpus*. This, in turn, consists of four *advertorials* by digital influencers Laís Brito, Virginia Fonseca, Evelyn Regly and Luíza Ghelardi, respectively. They were linked to four brands: *The Coca-Cola Company, Happy Hair, Metamucil and Giga Gloob.* The material was removed from the *Instagram* platform and was published between February 2022 and February 2023.

The criterion chosen for selecting the *corpus* was to diversify the influencers based on their daily content. Each one has one or more different content niches, according to your personal preferences or lifestyle, which directly interferes in the choice of brand to reach the intended audience. All have the seal of authenticity and verification on the digital platform and millions of followers a value for the media, which implies a high level of engagement in advertising. It is important to clarify that several other influencers from various content niches were excluded to reduce the quantity of the research, leaving room for future studies, as well as to avoid excessive repetition of analyses.

In view of what has been presented, the discussion permeates and resumes important concepts of Discourse Analysis, providing indispensable and relevant reflections

between the verbal and non-verbal discursive materiality of the *corpus*. We believe that the results of this study are pertinent to the areas of Linguistics and Discourse Studies, contributing scientifically to the field of Language Sciences.

THE DISCURSIVE FUNCTIONING IN DIGITAL MARKETING

In order to show the functioning of the discourses analyzed later, it is first necessary to understand the scenario and the space in which these discursive practices are produced and what social actions occur from them. Fernandes (2021) explains that it is from the social condition attributed to the subject that its different discursive formations are made explicit, as discourse exists in the exteriority of the linguistic, in the social. Thus, the materiality studied is the discourse built within digital *marketing*, a sphere that is gradually consumed in a sociocultural way.

With the advent of the digital age, new marketing approaches have been consolidated. Professionals in this area already realize that traditional media are no longer enough to lead customers to complete the sales cycle, as they "face a major obstacle when trying to reach consumers with traditional advertising because they don't even trust it. They prefer to ask friends and family for honest opinions about the brand." (Kotler, 2020, p. 148).

Given the connectivity we experience daily, marketers need to enter this more digital, inclusive, and social business landscape. Within this new digital environment are social networks, *blogs, various websites* and many other spaces that involve entertainment and communication, as this environment is free and open to the public. Consumers have at their disposal a vast volume of content generated by other users, which they find more reliable and much more attractive than that offered by traditional media. Therefore, the transmission of information and content becomes natural, because there is no control or owners that govern social media, the consumers of this digital medium themselves choose what to read, listen to, view the content produced and what is worth sharing. For Torres (2009), social media, if observed carefully:

> They rescue, through the *internet*, the basic behavior model of the human being: a social animal, which has always lived in a group, communicated, fed and raised collectively. This explains the great success of social media. (Torres, 2009, p. 113).

From this prominence of social media and the strengthened relationships of social networks, companies envisioned a new space to enter the lives of their potential

consumers. For Kotler (2020), what makes social media content attractive to brands is the fact that it is accessed voluntarily and on demand, that is, consumers choose to consume the content when and where they want. While traditional *marketing* only provokes a first contact, social networks enable "an approach that involves creating, selecting, distributing, and amplifying content that is interesting, relevant, and useful to a clearly defined audience with the aim of generating conversations about that content." (Kotler, 2020, p. 147). This type of *marketing* requires producing content that generates deeper connections between brands and consumers. The author points out that content has become the new propaganda and the *#hastags* used in the dissemination of content through social media have equaled its importance to *traditional slogans*. Its growing popularity heralds it as being the future of advertising in the digital economy.

The great advantage of this type of *marketing* originating in the digital age is that it is highly controllable. The technology provides the tracking of this content, which can be classified by theme (fashion, health, beauty, cinema), format (videos, photos, ads) and the channel used in distribution (*websites, blogs*, digital platforms). With all the advantages that the technological universe provides, performance tracking is very useful and effective for identifying, analyzing, and applying improvements in very detailed steps.

This evolution of social media has been providing new forms of interrelationship between brand and consumer, enabling a closer relationship between the two. The constant use of social media, such as *YouTube, Instagram and Twitter* has also resulted in new media personalities in contemporary society, named as digital influencers. This newly titled profession is characterized by using the persuasion and loyalty of its followers to promote products and services.

Eduardo Vieira (2016, n.p.) defines the *digital influencer* as "the way in which companies reward celebrities and social media stars to create content in favor of brands, generating endorsement – and thus influencing people." This term refers to those people who gain prominence on networks and who have the power to mobilize, gather and influence thousands and even millions of followers.

They are respected figures in their digital communities and enjoy a considerable number of followers and engaged audiences, so brands need to cultivate a win-win relationship with these influencers. There are instances where influencers are interested in amplifying their image, and marketers can help them by providing access to a larger

audience. These digital influencers have enough power to influence "ordinary" people in the digital environment to prefer a certain brand after their advertisements.

DISCOURSE, UTTERANCE AND MEANING

To observe the constitution and functioning of any discourse, it is necessary to be clear about the meaning of this concept. It is understood that discourse is an object of scientific investigation that can be anchored in theoretical meanings related to various methods of analysis. In this sense, for Fernandes (2021), it is considered a "word in motion", a practice of language when one observes and the man speaks. It is conceptualized as "social action", according to Orlandi (2015). The choice of the French DA as the theoretical basis of this study was due to the fact that it considered the analysis and interpretation of a discourse based on the very nature of the object, understanding its exteriority, the social, and the space in which the linguistic, the historical, and the ideological coexist (Fernandes, 2021).

In this way, discourse implies the exteriority of language, found in the social that involves issues of a non-strictly linguistic nature. It comprises social and ideological aspects introduced in the words that echo. It is the language in use. The individual elaborates and organizes his discourse based on his social formations that also built his ideals, principles, values, morals and customs. Therefore, in the construction of any discourse, what the enunciator says, to whom, why, when, where and how something is meant will be considered, because the conditions of discourse production determine what the subject can think and tries to control what can be said.

Foucault (2019) understands that it is not allowed to say anything at any time or context, referring to the circulating discourses of a given time. It is understood that it is these discourses that determine what is or is not susceptible to enunciation. Shifting this thought to understand our object, it is only coherent to talk about digital influencers in the way we experience today, and it is not possible to have the same vision in a time other than ours. This suggests that it is only today's society, with all its social, technological and economic particularities, that makes possible the emergence and success of the discursive production of the digital influencer subject.

Along with the notion of discourse, we also need to understand the effects of meanings that accompany and constitute discourse. When we analyze a discourse, we naturally interpret the subjects who are enunciating, therefore, the production of meanings

in their discourse is an integral part of their social activities. The meanings of the sayings produced by the subject are neither fixed nor immanent, thus, the same word can have different meanings in accordance with the socio-ideological place that this subject occupies. For this reason, it is permissible to affirm that language is inserted in history to produce meanings, in view of its socio-historical and ideological conditions of production, therefore "saying has history. The senses are not exhausted immediately. So much so that they have different effects for different interlocutors". (Orlandi, 2015, p. 50).

In order to understand the discourses of the influencers, we must also consider the notion of subject as being social and historical apprehended in a collective space, and therefore not being treated in full individuality as an empirical being who has a particular existence. The discursive subject is inserted in a social and ideological space, situated in a given moment of history and not in another. Seen in this way, the discourse is historical and ideological, since it is socially and culturally conceived. "The voice of this discursive subject reveals his social place; therefore, it expresses a set of other voices that are part of a given historical and social reality [...]" (Fernandes, 2021, p. 24).

Two other concepts that intersect in the discussion and analysis of the discourses of digital influencers are those of utterance and discursive formation (FD), since discourse is a set of utterances that are part of the same discursive formation (Foucault, 2012), therefore, any and all utterances that are part of a regularity, maintaining the same position, forms a discourse.

When it comes to the utterance, Foucault (2012) treats it as the minimum unit of analysis, of the atom of discourse, of a practice to unite various domains and provide conditions of existence for signs. For the author, "[...] It [the utterance] is not a syntagm, nor a rule of construction, nor a canonical form of succession and permutation, but rather what makes such sets of signs exist and allows these rules and forms to be updated" (Foucault, 2012, p. 104). Thus, the utterance needs to be interpreted in the singularity of its context, observing its conditions of existence, the connection of a given utterance with others, as well as which utterances it excludes. Foucault explains that:

> it is a matter of understanding the statement in the narrowness and singularity of its situation; to determine the conditions of its existence, to set its limits in a fair way, to establish its correlations with the other statements to which it may be attached, to show what other forms of enunciation it excludes. (Foucault, 2012, p. 31).

This relationship between the utterances brings the notion of discursive formation, also addressed by Foucault (2012). For the author, when a systematization between objects, enunciations, concepts and themes is observed, a discursive formation is identified. Therefore, when a set of utterances maintains a relationship with each other, a regularization, a singularity, addressing the same object, defending the same discursive positioning, these utterances are part of the same discursive formation.

When exposing the notion of discourse, it is important to reiterate that it exercises great social power, and through it "identities" are constructed, "representations" are created. In digital social networks, there is also the process of constructing the image of the enunciator, personas are created that are defined as:

> (...) the idealized representation of the individual who builds a virtual identity on and for the Internet, which can be unreal and bring attributes that enhance his image before other *personas*, even if these attributes cannot bring true elements of his personality and individuality (Tavares, 2010, p. 3).

In Foucault's theoretical horizon, thinking about discourse also implies talking about power. Discourse is a form of control, coercion and social exclusion, which results in a mechanism of power. This discursive web portrays discourse as a way of constructing truths of a given historical moment.

From this perspective, AD is a materialist and critical theory of the senses, supported by a tripod formed by history, the subject and language. It is in the relationship between these three principles that a search for meanings is done, that is, interpreting the meanings that are materialized in the discourse. The Pecheutian foundations allow us to understand that discourse is constituted by effects of meanings between its interlocutors, where the "pre-constructed" is a specificity of discourse, that is, resulting from other previous discourses that permeate the *Subject* by its ideology and by its historicity that constitutes it, so it ceases to be the origin of discourse.

From this analytical point of view, discourse is also affected and controlled by the conditions of production*,* Orlandi (2015) explains that there are two groupings, in circumstances in enunciation and in a broader sense, which is the socio-historical-ideological context. In this way, the subject is submitted to a higher order already established by the conditions of production*,* in which his discourse is produced within a discursive formation.

Having carried out this brief theoretical synthesis that leads the reader-gaze in relation to the *corpus,* we will then move on to the analysis. Throughout the reflections, we will return to the theoretical framework to justify the observations made in the discursive units, aiming to explain their conditions of production and the positions of the subjects linked to them.

CORPUS ANALYSIS

In this section, we analyze four discursive materialities of digital influencers, active on the *Instagram platform,* which elaborate different content niches about motherhood, beauty, health, and fun, respectively. The *corpus* consists of four *advertorials* belonging to the profiles of Laís Brito, Virginia Fonseca, Evelyn Regly and Luíza Ghelardi. They were linked to four brands: *The Coca-Cola Company, Happy Hair, Metamucil and Giga Gloob.*

KAPO VALLEY PUBLIPOST

The first materiality analyzed is about a video advertisement made by digital influencer Laís Brito on her social network *Instagram* for *Del Valle Kapo,* a fruit juice brand, aimed at children, produced by *The Coca-Cola Company*, in February 2022. The number of original hits accumulates almost half a million views in 15 days of publication. Its creator is a rising phenomenon of this social media. Her official account has more than one million followers who follow her every day and, according to the influencer herself, her content is focused on beauty, fashion and motherhood.

In view of the data presented that shape her figure as a discursive subject followed mostly by women and mothers, her main target audience, we seek to reflect on the representation of her image, as well as the discursive formations that direct her discourse. It is important to take into account that the image built by the influencer is of an adult, successful, extremely vain woman, who is on top of all the news in the beauty and fashion fields, as well as being the mother of two children, which makes her a reference in issues related to motherhood and care. Let's look at the *publipost* presented in Figure 1:

Figure 1 - Publipost of the Kapo Valley

Font: Instagram 2022.

Verbal Materiality of Advertising Del Valle Kapo

"Today I'm going to prepare Lulu's lunchbox! And preparing our children's snacks is putting all our love and affection inside, so that they feel and know how important they are! Every gesture of affection makes a lot of difference! Each item was handpicked, with everything she loves, to leave her belly and heart full! Of course @delvalle.br Kapo is part of this moment, because he makes everything much more practical and enjoyable!
Ah, daughter, receive all my love inside this little box!"
@delvalle.br #SempreCriança
•p u b l i c i d a d e"

In the video under analysis, the influencer is in her kitchen preparing the lunch box for her daughter Luísa, who is only 3 years old. With the lunch box in hand, she begins to assemble the snack that her daughter will take to school that day. It shows the ingredients used, step-by-step preparation and the items used which, according to the influencer, is "everything she (Luísa) loves". It expresses on her face and through gestures, attitudes that refer to a mother who takes care of a child with great joy and protection, when she worries about adding the best products. He uses calm and cozy background music while building his advertising speech. She uses terms such as her daughter's affectionate nickname "Lulu", to create a more intimate and maternal atmosphere for her followers. Her outfit consists of beige pants and a white blouse, a neutral and informal garment to symbolize something routine and habitual, in addition to strengthening her whole and genuine image. In order to reach her target audience, therefore, the *influencer* uses these elements to compose an affectionate and maternal environment.

This process of anticipation is explained by Pêcheux (2014), based on studies on imaginary formations. According to the author, imaginary formations (IF) are born alongside conditions of discourse production and are related to the images or representations that elements A (recipient) and B (recipient) make of themselves and of the object of discourse in discursive processes. These representations are linked to social/ideological places. Therefore, there is a construction of the image of the enunciating subject when choosing his words and what effects of meanings they will produce in his interlocutor, just as he produces an image of himself based on the other.

In this same vein, there is also a concern with the advertising scenario that aims to attract women who identify with this care routine and are concerned with the ambiance of their home. This brings us to the immediate conditions of enunciation and its socio-historical and ideological space, since, "when we think about the virtual, digital space, we must consider, from the beginning, what form of framing and what phenomenon it configures" (Orlandi, 2015, p. 14), therefore, it allows us to consider that the space in which the influencer is inserted is what will determine his attitudes and discourses, constituting the other (the spectator).

As can be seen, although it is an advertisement, determined by the visual and textual elements – the image of the product, its mention in the video, naming in the text of the post, the directing "advertising" at the end of the text, the marking indicating the *brand* 's Instagram – we can verify the reproduction of the discursive genre *Instagram* post , through the following marks: the theme, style and compositional construction used by the influencer. This analysis is built from the (re)knowledge of his other daily publications that circulate on his digital profile.

The theme of *the publipost* is maternal care, a theme addressed daily on her platform profile, as discussed in other *posts* on her account, the daily recording of her children, the influencer's characteristic food care, ends up providing a scenario already prepared and built for *Del Valle Kapo*. Such elements end up attracting followers who already know Laís Brito's routine and content and advertising ends up being something secondary, as a "consequence" of her content, putting the publication's commercial strategy into operation.

In the construction of the statement, it is possible to compare and visualize the same structure as the *Instagram post* , which is something more personal and daily. In the image, there are common elements of the genre presented, there is a video with the

personal image of the account holder, the editorial text, which is usually short, the use of a *hashtag* that allows you to locate topics on the same topic as the publication and the influencer's usual maternal content. The only differential is the advertising inserted and constructed in the discourse and publication in a camouflaged way, within the characteristic configuration of the platform.

In this context, we can analyze the naturalized way in which Laís Brito inserts the brand in her daily activities so that her discourse is heard and socially accepted by those who see her as a model and authority in this area. So, your power of speech and your position as a subject of discourse allow your advertising to be received and approved by your followers without questioning or hesitation about the product presented. She has elaborated such a legitimate image of herself, with values and principles, corresponding to her socially occupied position, that her discourse is accepted without generating doubts as to the quality of the product and the veracity of what was said. Therefore, this subjectivity is only possible through conformity with the socio-ideological place it occupies and the productions of meanings in its discourse.

The effect of meaning produced in her discourse is of an indispensable maternal care that must also be demonstrated in the assembly of a child's lunchbox. It produces in its statement an effect of concern when asking the interlocutor (mother) about which products are being chosen as a snack option for the child. It is also noted the presence of an interdiscourse in her statement, which allows a naturalization about this responsibility being exclusively of the mother, which culminates here in the choice of the brand about the influencer and what she represents to her audience. The subject emphasizes this in the following statement: "And preparing our children's snacks is putting all our love and affection in there, so that they feel and know how important they are! Every gesture of affection makes a lot of difference!".

Another discursive regularity is inserted in the conditions of production of her discourse: we saw that *Del Valle Kapo* found in Laís Brito's profile an ideal context to insert her advertising. The advertising text is affected by this control in production, considering that it is an advertisement, what can be said is already predetermined, but in this type of materiality there is a reproduction of a discourse created by the brand itself. We can see this in *Del Valle* Kapo*'s slogan:* "For your child's lunchbox". Thus, the enunciating subject present in the discourse is the brand itself, the influencer is only the spokesperson of this

discourse. In the next statement, we will see the manifestation of other discursive regularities.

PUBLIPOST HAPPY HAIR

According to Forbes Brasil (2023), the most prestigious business and economics magazine in the world, digital influencer and entrepreneur Virginia Fonseca is one of the most followed in the country, with more than 42.4 million followers on *Instagram*. She owns the *WePink* brand, created in August 2022, whose revenue was R$ 17 million in the first three months. In 2022, Virginia was recognized as *Influencer* of the Year by the *People's Choice Awards*. According to The Census of Content Creators in Brazil, launched by the *influencer* marketing technology company *Squid* (2023), to find out "Who influences influencers?", Virgínia Fonseca appears in first place in the rankings: the most inspiring and most remembered influencers.

According to IstoÉ (2023), the number of views of Virginia's productions and their engagement are so high that there is a waiting list of brands vying to close jobs for advertisements for food supplements, beauty and children's products. At the age of 23, the influencer posts about her routine and achievements, her main niche is focused on fashion, beauty and aesthetics. Let's take a look at the *publipost* inserted in Figure 3:

Figura 2 - Publipost Happy Hair

Font: Instagram 2022.

Verbal materiality of Happy hair advertising

> "Almost 3 years with @happyhairoficial, the BEST hair vitamin I've ever used ❤️ Happy Hair is a blend of vitamins, it's 100% natural and has many benefits: it accelerates hair growth, reduces hair loss, moisturizes and strengthens a lot, as it treats from the inside out. ❤️ I'm always showing the wonderful results in the stories! They deliver all over Brazil, so run and guarantee yours in www.happyhair.com.br"

The *chosen advertoripost* was from the Happy hair brand , published in September 2022. According to the official website, it is a Brazilian brand that produces hair capsules with an innovative formula composed of smart silicon, which is a very powerful and rare ingredient in Brazil, which in addition to moisturizing, eliminating hair loss and accelerating hair growth, also makes nails stronger and more resistant. The publication earned more than 280 thousand likes and thousands of comments. Unlike the analysis made previously, this *publipost* was posted in photo format. It can be seen that the image is of very high quality and that there was a visual planning for the publication.

Again, we can perceive a discursive systematization present in the construction of his discourse and in his compositional structure. Evidently, the scenography is different. Now, what attracts in the post is the influencer's own visual image and the product of the brand in question. Considering the notion of subject elaborated by DA, discussed in the theoretical contribution, there is no Virginia person in this publication, there is a brand conveyed in her image advertising a product to be marketed, in this case, hair gum. Linked to this fact, the enunciating subject here offers only an illusion that he is the founder of discourse and that he has mastered it and knows all the effects of meaning. When in fact, who built and approved the discourse was the sponsoring brand itself, which believes in what it says, but has no control over the impact of what is said, since it can have effects of different meanings, since there are countless interlocutors affected by the enunciated discourse, according to Orlandi (2015).

As observed in the discursive materiality of figure 1, there was a planning and study for the scenographic construction. We can first note that Virginia purposely tied her hair to highlight her natural grown root that differs from the remaining hair color, as a way to induce her followers to relate the growth of her hair with the use of the hair vitamin. So there is an anticipation of the reactions of the consumer subject, aiming to lead him to receive the product in a positive way. On her face, we can notice a happy expression, which suggests that the influencer really enjoys consuming the vitamin. It is still possible to observe fake freckles, which were designed after a few layers of makeup to bring a natural atmosphere to

the photo and that we can associate the application with one of the benefits of the product: being 100% natural.

In her verbal discursive material, Virginia begins by providing information that will support her later statements, declaring that she has been using the product for "almost 3 years", inducing her followers to believe that she has the power and credibility to talk about the hair capsule, as it is understood that she consumes it every day in a long period of time, therefore, he has already tested and knows the product, adding: "the BEST hair vitamin I have ever used". Then she lists its benefits: "it is a blend of vitamins", "it is 100% natural", "it accelerates hair growth", "it reduces hair loss", "it moisturizes and strengthens a lot, because it treats from the inside out". There is also a discursive regularity, as she is only reproducing the advertising and commercial discourse of the brand itself, and not her considerations as a consumer.

We can observe some items listed by the influencer about the product. So, it is up to the interlocutor of the discourse to interpret it as an advertisement or just as an opinion of a consumer who likes to appreciate or test beauty products and take care of her aesthetics. Taking *the advertorials* as examples, we can say that the advertising contained in them would be a political discourse, since advertising is, ideologically, the voice of those at the top, in the elite, for the base public, the mass, in which the dominant class is authorized to speak and omit meanings. Mainly, in this example mentioned above, we can notice a systematization of the advertising discourse, exposing the interdiscourse of the brand itself in the statement of its influencer and, through the repetition of this discourse, causing an effect of sense of need and desire for consumption.

Still in the verbal text, she states "I'm always showing the wonderful results in *the stories*!". This demonstrates, again, the process of repetition, since in its *stories,* there is daily content intended only for the brand, using comparative images of the before and after of other consumers of the product, in addition to reproducing the benefits of the capsule in the *Instagram tool*. This entire process can also be viewed on the brand's website, there are photos and *feedback* from customers who approved the hair capsule.

Finally, Virgínia indicates where her followers can find the product and anticipates what could be a problem if the brand did not send the product anywhere in the country: "They deliver all over Brazil, so run and guarantee yours in www.happyhair.com.br".

We can identify another discursive regularity: the verbal style. Not using commas, periods, or capitalizing words to highlight or imitate the tone of voice present in orality, are

language practices common to the digital environment that allow this practicality in the expression of thoughts through writing. There is also a compositional structure of the Instagram *post*: the photograph, the reduced editorial text and *emojis*, that is, symbols widely used on social networks.

PUBLIPOST METAMUCIL

The *publipost* in Figure 3 was taken from Evelyn Regly's Instagram account. The digital *influencer* is known on her social networks for offering humor and sarcasm in her daily content. On her official network account, she has almost 7 million followers and, according to Forbes (2023), Evelyn is in 5th place in the "Top 10 most remembered" survey, about who are the digital influencers who most serve as inspiration to other people.

Figure 3 - Publipost Metamucil

Font: Instagram 2022.

Verbal Materiality of Metamucil Advertising

"My love, there's nothing worse than feeling stuck without being able to go to the bathroom, right?! During pregnancy, my doctor has already recommended that I take it 2x a day to prevent constipation, which is super common to happen with pregnant women. @metamucilbrasil is part of my daily routine, even before pregnancy. Metamucil is a 100% natural fiber whose benefits go far beyond just regularizing the intestine, it helps reduce blood sugar and cholesterol levels. Wonderful, right?! ❤️
And you, do you already know @metamucilbrasil? Tell me!
P u b l i"

The *selected advertorial* was from the Metamucil brand . According to the official website, it is a product made with *Psyllium*, a 100% naturally derived fiber with clinically proven health benefits: it regulates the intestine, reduces cholesterol and blood sugar levels. The content creator hid the number of likes on the post, but there are thousands of

comments. It is also noted that Evelyn Regly's account is verified by Instagram itself , so it has the blue seal, as a certificate of authenticity referring to the relevance of its content.

In *the digital influencer's publipost, published in November 2022, the same structure as the publications from Instagram is followed, using again the* generic scene and the scenography of the genre, as we have seen, it is a discursive pattern of this enunciative materiality.

Once again, the association between the influencer's image and the brand's product is repeated, as a standardization to be followed in this type of discourse. It is also possible to identify that the brand found an ideal production condition to be inserted in Evelyn's content niche, the fact that she was pregnant during the advertising period, generates a narrative to build an identification with her target audience, which is in the same situation as the influencer: difficulty in bowel regularization, a common and frequent problem in pregnancy.

The advertising setting is Evelyn's own room. Sitting next to her bed, the influencer poses for the camera holding the glass with the product already dissolved and, on her bedside table, there is the brand's packaging positioned at a sharp angle and easy to see. This way for the digital influencer to advertise in such an intimate setting consists of planning and transforming the *publipost* into a more pleasant space to address the topic in a less invasive way, facilitating interaction with her followers about constipation, which is a frequent complaint, especially among women. Again, there is an anticipation of the reaction of the consumer public aiming at the positive and camouflaged acceptance of the linked product.

Still on the scenography, we observe that Evelyn uses a shorter blouse to make it clear that she is pregnant. She wears a white outfit to highlight the product. According to the study on the influence of colors on consumer decisions, white represents "the color of good, truth, perfection, ideal, honesty (...) it is the color of objectivity and neutrality. In advertising, white is associated with cold and cleanliness" (Zylberglejd, 2017, p. 54). Which justifies the imposition of the brand with the choice of the color of the influencer's clothing, thus being another discursive strategy. The product, on the other hand, stands out in the scenario for its orange color, more striking, cheerful and warm. Its hue is naturally related to a citrus color and is often associated with healthy food and stimulates appetite, being very effective in promoting food. It is possible to conclude that the concern with the clothing and even the color of the clothing is a common practice in the construction of the *publipost*.

Evelyn's advertising text begins with "My sweetheart, there's nothing worse than feeling stuck without being able to go to the bathroom, right?!". To create an intimate space, she begins her speech using one of her catchphrases to refer to her follower: "My little love", introducing the topic in an affectionate way and concerned with the well-being of those who follow her. In a naturalized way, like a conversation between friends, she continues "there's nothing worse than feeling stuck without being able to go to the bathroom, right?!", in a colloquial tone she addresses the topic of intestinal constipation. Here, the use of the persuasion of the Other, the subject impacted by the discourse, is verified, using this statement to generate an identification with the problem exposed so that the consumer sees himself in the same place as the producer of the discourse. Soon, the public will be interested in the topic to which it was presented and will possibly try to consume the information passed on, since the influencer has built trust and credibility with her followers.

In some cases, there will be a distortion of the message emitted by the subjects to try to adapt to the situation resulting from the high degree of prestige and trust attached to Evelyn. The image that the subject of the discourse has constructed of himself in the Other is what will determine the level of credibility and trust of the utterance. For DA, if the subject's discursive formation is compatible with the FD of the recipient subject, this discourse will have an effect of a sense of veracity.

In addition to the colloquial tone, Evelyn will then seek information to attest to the quality of the product and offers arguments that confirm her position on the drug. She continues: "During pregnancy, my doctor has already recommended that I take it 2x a day to prevent constipation, which is super common to happen with pregnant women. @metamucilbrasil is part of my daily routine, even before pregnancy." The information that your doctor authorized and approved the use of the medicine during pregnancy can be seen as a very important argument of authority for the discourse, as it is not only the influencer who is indicating the product as a consumer, but also a specialized and qualified doctor to prescribe any type of medicine.

Thus, this external enunciator is used to ensure the effectiveness of the product, as a way of ensuring that the promises of the medicine disclosed in the discourse are in fact true, since in the collective discursive memory, the doctor is a human health professional and this doctor/specialist subject-position gives a strong weight to the recommendation, because in this imaginary formation, He has a respected word and academic recognition to

prescribe a drug according to the patient's needs. Evelyn also adds that she consumes the product daily even before she is pregnant, trying to reach a greater number of potential consumers.

She concludes her text with: "Mara, right?! ♡ And you, do you already know @metamucilbrasil? Tell me! P u b l i". The abbreviation of the word "wonderful" is observed, as well as the absence of punctuation and the use of *emoji*, common orthographic practices in the digital environment and, as explained, it is a discursive regularity. Evelyn asks her audience if they already know the product to generate engagement in the publication, an important factor for the brand, as it is through the number of likes, comments and shares that the influencer shows the brand the result of her advertising. Finally, it signals to its followers that it is a paid partnership with @metamucilbrasil, indicated by the "P u b l i" abbreviation for "advertising" at the end of its post. In the following advertising, we will see some enunciative regularities of the *selected corpus*.

PUBLIPOST GIGA GLOOB

In order to cover other niches of content on *Instagram*, the chosen *advertoripost* was taken from the account of Luíza Ghelardi, popularly known as Luluca. The digital *influencer* and *Youtuber,* only 14 years old, gained prominence on her social networks when she was still 9 years old. Luluca produces a variety of content always linked to children's daily lives. It shows your toys, challenges, family outings, collections and games carried out with your family circle. Her *Instagram account* @ luluca_oficial has more than 5 million followers and her profile on the platform is also verified, has the seal of authenticity and prominence in the content produced by the influencer. We analyze the *publipost* in Figure 4:

Figure 4 - Publipost Giga Gloob

Font: Instagram 2023.

Verbal Materiality of Giga Gloob Advertising

> *"Guys, I'm having a lot of fun with several games and drawings on @gigagloob, the app is too amazing!! ❤️ There are many super cool cartoons, series and games for us to have a lot of fun.*
> *I loved Giga Gloob, it has everything in one place!! Just download the app and travel in this world of fun ⬜⬜ #gigagloob #publi"*

The *selected post* was from *Giga Gloob.* According to the official platform, it is an application with games, drawings and series aimed at children from 2 years old, who will be able to have fun with their favorite characters, in a safe environment and without advertising. Luíza's post accumulates more than 115 thousand likes and several comments from her audience.

The child digital influencer's advertising, published in February 2023, follows the same structure as the publications on the digital platform, there is an image of the influencer with the product, a short verbal statement and common linguistic elements of the social network, again indicating a standardization in its creation. Also, we noticed the reason why the brand chose the influencer Luíza to promote the platform, finding parity between its consumers and the followers of the *digital influencer* resulting from its niche of children's content.

The advertising setting is Luíza's own room. Sitting on her bed, the influencer enthusiastically holds her *tablet* with the home screen of the *Giga Gloob platform,* already

displaying some characters and graphic and visual elements to attract the attention of her virtual community.

In the scenography, she uses colorful and patterned clothes, without excessive makeup and a cheerful and excited facial expression to enjoy the gaming platform. These strategies corroborate the construction of his infantilized image. According to the ECA (Statute of the Child and Adolescent), children are considered children, for the law, people up to 12 years of age incomplete. Therefore, although Luíza is considered an adolescent due to her age group, she uses a childish image formed by a set of behaviors that encompass her way of speaking, dressing and playing: her behavior brings her closer to her target audience, children.

In this imaginary formation, which also implies the process of anticipation, it is observed that the image of the subject who enunciates is constructed from alterity, in this case, the children. Consequently, the image also affects the effects of meanings and the conditions of production. It is in anticipation that there is the illusion of the veracity and transparency of the discourse because the sender projects the imaginary representation of the receiver, causing the elaboration of various discursive strategies aligned with what he deduces about the receiver's thoughts or his cognitive capacity.

In his essay text, Luluca starts with: "Guys, I'm having a lot of fun with several games and drawings on the @gigagloob, the app is too amazing!!❤️ ". In this way, Luluca's image is associated as an *image of the real,* which operates to prove the level of fun of the application, as an argument of authority. Because the influencer is known for testing toys and filming her fun routine, if she appears showing off a new game app next to statements stating "I'm having a lot of fun with several games and drawings on the @gigagloob, the app is too amazing!!❤️ ", this action is received as a guarantee of the benefits of the platform. Even if it looks like a real image, it was a posed photograph, so it is not a spontaneous image, which leads us to think that every advertising text is, a priori, structured in a staging (as shown in other *publiposts*). Therefore, the image offers an effect of meaning the truth, of the real, to motivate the target audience to become a consumer. Therefore, the discursive strategy on the will to truth, elaborated by Foucault (2019), is observed. Once again, we see a discursive construction of truth itself, which works on the potential consumer of the advertised product, imprinting on it an effect of identification with what is enunciated in this discursive order.

The influencer follows her advertising text and adds: "There are a lot of super cool cartoons, series and games for us to have a lot of fun.". Again, she reproduces the information already passed on before that the application has games and drawings, but adds that there are also series, another benefit of the platform. The process of repetition is observed to help the interlocutor to effectively understand what is being enunciated. Luluca also includes his interlocutor linguistically in the advertising text to make him believe in what is being said and project himself in the opportunity presented to him, so that he feels the need to *download* the platform and have fun like her. It is also verified that Luíza, as in the other *publications* analyzed, only reproduced the brand's advertising discourse.

We can observe that in the enunciative series composed of the publiposts that make up the *corpus* there are linguistic elements typical of the virtual space, such as the repetition of letters and exclamations to express excitement, the lack of punctuation, word abbreviations, the use of *emojis* and *hashtags*, configuring enunciative regularities of this discursive field.

FINAL CONSIDERATIONS

Throughout this study, we discursively analyzed four *advertorials* by digital influencers Laís Brito, Virginia Fonseca, Evelyn Regly and Luíza Ghelardi, with the purpose of understanding the strategies employed by these subjects who enunciate. Through exploratory research to provide greater familiarity with the approach to the problem, we saw that digital influencers are habitually displaying details of their lives and, especially, showing what they buy or consume. Since they are considered by their followers as credible people capable of acting as opinion leaders, their potential influence on the behavior of these individuals (viewed as possible consumers) is a very lucrative phenomenon for companies.

Through the discursive materialities explored in these *publiposts,* it was possible to observe some enunciative regularities from the perspective and method of Discourse Analysis, which dialogues with the ideas of Pêcheux and Foucault. In all cases, first, there was the discursive process of anticipation, arising from an imaginary formation that projects an ideal consumer profile. Advertisers, in addition to specifically choosing the influencer, based on the niche of their content, anticipating reaching a specific audience, put into operation discursive strategies in which the enunciator establishes a type of power relationship over the subject, in addition to simulating how this subject will receive the

advertising discourse, always aiming at a positive impact of need and desire for the product advertised.

Another regularity observed was about the subject enunciating the discourse. Throughout the *corpus,* it was noted that the discourse of digital influencers is a reproduction of the advertising discourse of the brands themselves, in this way, they are not responsible for the creation of this discourse, but only reproduce what has already been said, what is pre-constructed by the advertisers. We also found that this process by repetition (resuming what has already been said by the brand), in addition to being recurrent, acts directly on the social discursive memory, aiming to transform the discourse more truthfully, trying to build a will to truth and control the effects of meaning, as explained by Foucault (1995).

We can say that digital influencers are not the origin of the discourse present in the *corpus*, much less do they have its domain*.* In this same vein, the conditions of production are established, which are also determined by the advertisers who control and regulate what can or cannot be said, that is, in the discursive order.

Another explicit enunciative regularity is the verbal style present in the materiality of the *corpus:* throughout the discourse, there are traces coming from the virtual space. It is perceived that there is no concern with grammatical rules and that there are textual elements belonging to the context, such as words in capital letters, repetitions of letters and exclamations, abbreviations of words, the use of *emojis* and *hashtags,* practices consistent with the conditions of production.

A structural and compositional regularity was found. Influencers produce their advertisements with a high degree of quality visual planning. The discursive material always has a connection with the image of the enunciating subject. And the verbal structure follows an order that is repeated: short and simple statement, information about the product advertised, textual marks from the "internetese" and markers that evidence a post for profit, either clearly or subtly.

That said, we can conclude that these notes signal how productive Discourse Analysis can be for us to think about discursive practices, such as *advertorials* and various discursive strategies*,* allowing us to show how these processes take place and helping us to understand the role of the discourse analyst in the face of the discursiveness that surrounds us.

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