Abstract

TikTik is an emerging platform, which is becoming popular amongst especially the young generations. Many brands are seeing an opportunity in using the platform to connect with its customers. Therefore this study will investigate how RyanAir is communicating on the platform in order to research how it is communicating its brand to consumers while keeping its past in mind.

A social constructivist approach will be applied and the data will therefore represent social interactions. Relevant literature of brand identity elements are reviewed, in order to find the two specific theories, which will aid in this research. Moreover the theories are explained in detail, as well as how they will aid in covering the research question. The methodology will cover the sampling and analysing of the data and begins with an explanation of the methods of research applied to this study. Moreover, by sampling three of RyanAirs Tik Tok videos, the data collection method is explained and the data is presented. To be able to analyse the videos, MultiModal analysis will be applied. The model will be explained in detail as well as how the specific modes of the video will be analysed individually.

Hereafter follow a thorough analysis of video 1 and the results from the analyses of video 2 and 3 are then presented. The results are discussed, in relation to perspectives on further research, before the problem statement is then answered.

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'Bestie, how else will I make bank?'

A MULTIMODAL ANALYSIS OF RYANAIR ON TIKTOK

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1. Introduction

In 2022, any large company will have an online presence. This will more often than not include a website as well as a social media presence. Usually companies will have several pages or profiles on one or several social media platforms. Having a Facebook page is the most common, along with Instagram and Twitter (Statista 2022).

Having a social media profile, allows the company to brand itself in a certain way. The profile can focus on sharing information about the company and perhaps its products, offers or similar. It can also be a place to share 'the good story', meaning good news, good actions or similar. Depending on the platform, it can also be a way for a company to start a dialogue with the consumers, which can sometimes be two way or at least appear to be two way. Another way companies can use social media is to establish a certain brand image, which might spark conversations among the users. An example could be the American fast food chain, Wendys, on Twitter. Wendys has become known as a page, which will reply to commenters and will often write humorous or sarcastic tweets about everything from its competitors, its customers and current issues and events (McCall 2022).

Over the last years, a new social media platform has emerged and grown larger each day: TikTok. TikTok started as an app called 'Musically', whereafter it was transformed into the platform it is today. The usage of TikTok is quite simple: users can film, edit and share videos as well as watch videos. A user scrolls through a personalised page, called a 'For You Page' (FYP), where the videos shown to the individual user, is based on the algorithms knowledge of that user. The TikTok algorithm is known to be advanced and good at predicting which videos a user will watch, like or comment. While TikTok is seen among some generations as merely a 'dance app' where teenagers do the same dance, TikTok is much more than that, based on the individual user's online personality. Slowly, influencers and celebrities have started to create profiles on TikTok, but the app is also fostering its own influencers, known simply as TikTok influencers. These influencers have gained a massive following, and besides their own, original content, they will also sometimes post sponsored content. Thereby, they are advertising products or services which in some way or another, relate to their usual content, while at other times their sponsored content might not relate to their content as much, but will be otherwise incorporated into their usual content. This is one way in which companies can advertise on TikTok, in a more organic way than the other way, which is simply by buying advertising space either full screen when a user first opens TikTok or in between videos, while a user is scrolling through TikTok (Geyser 2022).

However, more and more companies are also choosing a third way: by having a profile themselves, where they post their own content, either by reposting existing content or by making content for TikTok specifically. By making content for TikTok specifically, companies can adapt their content to fit into the tone and style of the app and thereby, the content can seem more organic and not as advertising as it will always be in some form or another. In doing so, companies have a larger chance of their content being shown on peoples FYP and thereby gaining likes, comments and followers for their page. Moreover, the company will be more widely accepted on the platform, which have been known to be judgemental when it comes to accepting content, celebrities and companies (Doyle 2022).

A company, which can be said to have been successful in establishing itself on TikTok is RyanAir. The british company has gained more than x million followers and posts content made for TikTok each day. The company uses current trends to promote itself and its cheap flights. As seen by how many views, likes and comments the videos gained, it appears that users have accepted its presence on the platform. Ryanair is an active social media user and has profiles on several social media platforms, including Facebook and Twitter as well. The content includes pictures, videos, tweets and it also reposts content from its different platforms on Facebook. The tone of voice, which is used across those platforms is very similar and the company has established a certain image of itself. Ryanair is an interesting company to look into, because it has had a colourful past, which includes several firestorms, bad press and issues with legislators. Therefore, it has suffered a hit on its image, especially among the elder generations, which for example remember how it has withdrawn from some countries, because it was not willing to treat its employees according to local laws. Moreover, it has become somewhat of a shared joke among people that while flights might be cheap, the level of service is considered low and customers are charged extra for almost everything imaginable from choosing seats to bringing luggage, even cabin luggage. However, on social media, especially TikTok, Ryanair has taken these preconceptions of itself and is using them to make content (Singer 2022).

Social media usage is shifting, and while younger generations are leaving Facebook, TikTok is gaining new users rapidly. At the same time, there has been much focus on the users of TikTok, since many of them are young. While there has been much focus on doing research on brands on social media platforms, there has not been much in terms of TikTok yet. Since many of the users are young, companies need to take the fact that many of them have 'grown up online' into consideration, when trying to communicate with them. Furthermore, there has not been research done about how a company can take advantage of

both TikTok and the fact that many of the users are young and therefore have different expectations in terms of content and have different opinions about, what is acceptable and what is not, for large companies (Williams 2020)

The usage of previous negative assumptions to create a brand image has thereby sparked the research question, which is as follows:

1.1. Research question

How is Ryanair using TikTok to create a certain image of itself?
- How are brand identity elements present?

By looking into Ryanair's TikToks, this study will focus on how certain brand identity elements can be found in TikToks. Moreover, the elements will be analysed to research how they are aiding in creating an image of a company, which has been known to be unruly in the past. The study will also aid in answering the question: (how) can a company use its past as an advantage and even as a way to promote itself/its services and advance a certain image of itself?

2. Theory of science

Since the theoretical stance a reacher takes affects the research itself my theory of science will be explained in this first section. Firstly, my theoretical standpoint will be elaborated, including my epistemology and ontology. Further, the effects it will have on this research will be considered. First, it will affect my data in several ways, including how I view data, what I view as data and how I will use that data. Next, it will also affect my methodology as well as analysis and lastly conclusion.

2.1. Social constructionism

To explain some of the key aspects of research, such as methodology and methods, it is important to show a transparent knowledge of the ontological and epistemological assumptions, which underpin this research. Further, choosing one ontological or epistemological position over the other, can make researchers gain different views of the

same social phenomena, which is why it is important to declare one's view early on (Grix 2002, 176-178).

Social constructionism is based on specific assumptions about reality, knowledge, and learning. Specifically, reality is believed to be constructed by human activity, meaning that it does not exist before social intervention is taking place and it cannot be discovered. Further, knowledge is also viewed as a product of human intervention. It is seen as being socially and culturally constructed. In other words, it is created by interactions of individuals, both between each other but also the environment they live in. Finally, learning is believed to be a social process that does not just take place within an individual but is also developed by the behaviours of external forces. Meaningful learning will occur, when individuals are engaging in social activities (Kim 2001, 4).

2.1.1. Ontology

Ontology is a natural starting point of research, since a researcher's epistemological and methodological positions will logically follow. Ontological assumptions and claims are about what we believe to constitute social reality. A researcher can take on several different ontological positions, one being contructivistic. Having a constructivist perspective means that a researcher views social phenomena and their meanings to be accomplished continually by social actors. Meaning, that social phenomena are not just being produced by social interactions, but are also constantly being revised (Grix 2002, 177).

2.1.2. Epistemology

Epistemology is also at the core of research and it concerns itself with theories about knowledge. Specifically, about methods, validation, and the potential ways, we can gain knowledge of social reality. In other words, what we assume to exist can be found out. What we consider to be knowledge, and how we can gather it, is dynamic and changing, and epistemology has a focus on developing new theories and models for gathering knowledge, which are better than existing models or theories (Grix 2002, 177).

2.2. Effects on the research

This section will elaborate on the research design. That means that this section will include a critical overview of how this research is connected in a scientific sense.

With reference to the section above, I will elaborate on my standpoint and how it affects my research in relation to data, theory, method, and so forth.

Firstly, since I believe reality is constructed by human activity, this will affect what I will be viewing as being data. This study will revolve around analysing videos, and these videos are exactly, constructed by human activity, whereby they are viewed as a way of constructing reality. Moreover, as I view knowledge as being a product of human intervention, the meaning the videos are communicating will be viewed as knowledge being constructed by a social interaction. Learning is an ongoing process, and while I will uncover knowledge about the videos by analysing, there cannot be one simple truth. Instead my research will build on existing knowledge, and will allow others to further build on it to create more meaningful learning.

3. Literature review

This section will present relevant literature of the field the research will be taking place in. Doing this allows the researcher to find research gaps as well as finding relevant literature and theories, which might be applied to this study.

This section will be looking at the field, the research is taking place in both in terms of presenting relevant literature but also relevant studies, which guide the researcher when looking for gaps in the literature and the field. Presenting literature and previous research, will help the researcher 'place' this study, according to existing research. Lastly, it will guide the theories, which have been found to be helpful in answering the research question.

3.1. Persona focused storytelling

As the videos use a plane with facial expressions, as a character to tell the brand story, this section will look into storytelling

Brand storytelling has been studied as a journalistic approach to communicating news to TikTok users (Henneman 2020), meaning it has been applied to online studies previously.

Lund, Cohen & Scarles (2018) studied storytelling in relation to destination branding. They found that by creating engagement, storytelling can strengthen the image by using social media branding (Lund, Cohen & Scarles 2018, 271).

Storytelling has also been researched in regards to how it can not only help sell but more importantly, help strengthen the relationship between brand and consumers (Lim and Childs 2020, 33).

Key et. al (2021) studied how storytelling can be used in regards to brand activism, and found it to be an impactful tool (Key et. al 2021, 14).

Mills and John (2021) studied elements of storytelling, namely plot, character and proposed a framework for managers to create their own brand story. They further offer insights on how the stories can engineer brand positioning and image (Mills and John 2021, 1). Houghton (2021) suggests that brands can consider challenging expectations for storytelling by using incongruity as it will increase attention in customers (Houghton 2021, 1).

Stephen Herskovitz and Malcolm Crystal (2010) writes, that researchers have found an empirical understanding of storytelling as a "clear aid to memory, as a means of making sense of the world, as a way to make and strengthen emotional connections, and as a way of recognizing and identifying with brands of any type" (Herskovitz and Crystal 2010, 21). Further, they write that especially persona-focused storytelling is important to the branding field. Moreover, they go on to establish a brand-persona-storytelling vocabulary which is combined of the contributing fields. Further, they found that a story needs a central character that can be clearly understood, in order for it to connect with customers on a long term basis. They define it as a brand persona, and it is an important figure, since without it, the brand narrative will lack focus. They illustrate how brands can build and identity a strong brand persona. Thereby their paper will be a part of the theoretical framework of this paper, since the point is to look for brand identity elements, and a brand character can be said to be an important brand element (Herskovitz and Crystal 2010, 21).

As a result of the literature review, this study will employ the theory of persona-focused storytelling, in relation to online communication, presented by Herskovitz and Crystal (2010). This theory as well as its aid in answering the research question, will be elaborated in section 4.

3.2. Tone of voice

Another interesting aspect of analysing a company like RyanAir, is the tone of voice. Therefore this section will cover relevant literature about tone of voice.

Gretry et. al. (2017) researched the effects of adopting an informal or formal communication style and how it can have a positive or negative effect on brand trust. They found that knowledge of the brand affected consumers' expectations, so that if they were familiar with the brand, an informal style was perceived to be appropriate, but inappropriate for brands they were unfamiliar with (Gretry et. al. 2017, 77).

Oh and Ki (2019) researched the tone of voice in regards to how it affects the public perceptions and organisations, in regards to corporate social responsibility (Oh and Ki 2019, 319) .

Barcelos, Dantas & Sénécal (2017) has investigated how the tone of voice, specifically human vs. corporate can influence purchase intentions on social media (Barcelos, Danats & Sénécal 2017, 60).

Research has also been done on the different communication styles avatars could use. In this instance, the authors define avatars as the online version of salespeople, though they are not a real person. The study found that using either a social- or task-oriented communication style, could affect the trust and intentions of consumers (Keeling, McGoldrick, & Beatty 2008, 793).

Kohli and Yen (2019), explores the field of brand voice before offering definitions of useful terms, in relation to analysing how a brand tone of voice is being communicated (Kohli and Yen 2019, chapter 8).

This review of literature, has shown that the definitions of Kohli and Yen are relevant, when analysing a brands tone of voice. Since they offer clear definitions, these definitions will be applied to this research. Their definitions will be elaborated in the next section.

4. Theory

In this section, the theoretical framework, which will be applied to this study, will be presented. This section will both present the theories and explain how they are each helping in answering the research question. Further, it will be explained how they are working together to answer the research question. When elaborating on how the theories are supporting each other, the section will offer a natural critique of the theories

4.1. Persona-focused storytelling

Herskovitz and Crystal (2010) define a company's brand as "the sum of all your corporate behaviours and communications that inform your customers' experiences with your product or company (Herskovitz and Crystal 2010, 21). In addition, a brand persona is articulated from a brand's character and personality and is the fundamental connection between what a company says and does. A brand persona should effectively capture the essence of 'who' the brand is, and is "the articulated form of the brand's character and personality" (Herskovitz and Crystal 2010, 21-22). The brand persona will be a point of reference to consumers, and can to some extent appear human, even though actual embodiments are not often used. Furthermore, it is important to note that while a graphic element such as Nike's swoosh is not the brand persona, a brand persona should aim to be "memorable, creative, and stable yet capable of growth." (Herskovitz and Crystal 2010, 21). Persona-based storytelling involves several different elements, elaborated below.

4.1.1. Persona archetypes

Fast and easy recognition is one of the most important elements. It is created by drawing on archetypal personas, whose values are spotted through familiarity. By using archetypes, a story can be new and fresh while still being easily and comfortably recognizable, since the story then relies on personas that the audience will already know. While there are many helpful archetypes, some of the easiest recognizable ones could be: 'the mentor', 'the rebel', 'mom', 'the rugged individualist', 'the champion', and 'the underdog' (Herskovitz and Crystal 2010, 21). It is important for brands to have a well-defined persona, which should be recognizable and memorable, while also being compelling. Without such a persona, the brand narrative risks becoming a series of disconnected adventures, which skips from one narrative

to another, in search of a narrative that might resonate with audiences (Herskovitz and Crystal 2010, 22-23). Thereby, by analysing the videos, I will be investigating how elements in the videos are communicating an archetype.

4.1.2. The strength of persona

A persona can live in different stories but it is important that it remains stable, so consumers can come to know it and hopefully appreciate its strengths and stability. The flexible stability is important, since it allows the brand to evolve through different phases while remaining true to its core. The strength and importance of a brand persona can be observed by the fact that brands with similar narratives can exist, as the personas will differentiate them from each other and make both brands memorable. In other words, two brands can tap into the same archetypes but because their personas differ, so will the particulars of tone, language, and attitude. Consumers will connect and identify naturally with a believable and consistent brand persona, whose words and actions of the company it represents are balanced. The identification is essential, because otherwise the actions will not be of interest to consumers, since they will seem disconnected. On the other hand, a brand's actions will be compelling when the persona is recognizable and further is one they can care about and develop a relationship with. A fundamental consistent brand persona will be one that consumers will come to 'know', in the same way as a family member or a character from a book. Lastly, a good persona remains true to its core while being able to grow with changing times and situations. When this happens, good brands can evoke strong emotional responses from consumers, which can include loyalty, trust, and even devotion (Herskovitz and Crystal 2010, 23-24). Since a strong persona is one who can last over time, the analysis will include videos from different months, to see whether the persona is consistent, and thereby strong.

4.1.3. Implicit trust

A strong brand persona can make words and deeds well matched, and thereby create a crucial, intrinsic, and implicit emotional connection. The connection will form the basis of a long-lasting relationship built on the predictability of the brand's behaviour. Long-lasting and implicit trust will aid in protecting the brand when it makes a misstep. When the persona is built on successes, victories, and associations between for example its products and those who use them, the brand is stronger (Herskovitz and Crystal 2010, 24-25). By analysing the

videos, the paper will cover if the persona has the ability to create implicit trust in the consumers.

4.1.4. Character traits

A common pitfall, companies might experience, is focusing on the plot before the persona. An example can be commercials, which might be funny, cute, or even surprising but where consumers quickly forget what the company is selling. Instead, marketing communications, which are focused on the persona will be memorable regardless of the specific plots. Approaches that help getting to know brands better will be especially valuable during times of crises and sudden change. When people understand the brand persona it will let them know how the brand will behave in different circumstances. The attributes of a persona include: courage, decisiveness, determination, work ethic, honesty, flexibility, responsibility, and curiosity. Consumers will attribute traits to a brand persona by comparing what a company says about itself with what its actions say about it. There will always be situations a company can respond to, and the way it responds will reveal its strength of character. Mapping a brand persona according to selected traits can help clarify the understanding of how the persona works and help find possible strengths and weaknesses (Herskovitz and Crystal 2010, 26). The analysis of the videos will uncover which attributes the persona has.

4.2. Brand voice

While voice is normally associated with living, breathing individuals, as section 3.2. Found, brands have also been found to have voices. As with other forms of voices, brand voices also have several facets, which influence how the voice is perceived by the intended recipients (Kohli and Yen 2019, chapter 8). The facets deemed relevant for this study, along with a definition of brand voice will be elaborated below.

4.2.1. Attitude

A brand's attitude stems from its identity and is defined as "the personality of the voice a brand wants to project to its target audience" (Kohli and Yen 2019, ch. 8). This means that it emerges from the context of the long-term vision of the brand, its core values and what it promises to deliver to its customers (Kohli and Yen 2019, ch. 8). This term will be relevant,

when analysing the videos, since the research will focus on the persona and this will support the description of the tone of voice of the brand, in regards to the persona.

4.2.1.1 Personality

The personality of the brands has three different levels, in which it can appeal to customers: private personality, public personality, and attributed personality. If it appeals to customers on a private level, it is because it personally engages with the customers self-perception and aspirations. On a public level, it endorses how consumers would like to be perceived by others. Lastly, it can appeal to consumers on a attributed personality level, which refers to how other people actually see them (Kohli and Yen 2019, ch. 8). When analysing the videos, this term will be relevant, since it can help uncover, at which level(s), they are appealing to consumers.

4.2.2. Tone of voice

The tone of voice of the brand, actually embodies the attitude and unique qualities. This means that it is not just what the brand says but how it says it, which can leave a lasting impact. How the tone of voice is perceived by consumers is determined by the following components: syntax, the point of view a brand is communicating from, its diction, and how formal the language style is (Kohli and Yen 2019, ch. 8). This will be especially helpful, when analysing the text in the videos.

4.2.3. Choice of language

The level of formality of the language will also determine, which kind of story the brand tells, to which audience. It is important that the tone of voice is determined, so the language can be used in a way that supports it (Kohli and Yen 2019, ch. 8). As with the term above, this will be especially relevant for the research, when looking into which kind of language is used in the videos.

4.3. Theoretical frame

In this section, I will elaborate further, what my theoretical frame for this research is.

Using persona-based storytelling will help me uncover how the videos are supporting a persona, which is used for storytelling. To do so, I will look at how certain elements of the videos are communicating an archetype, creating a strong persona, creating trust and showcasing certain character traits.

Brand voice theory, will support the analysis, how hoe RyanAir is communicating a certain brand voice. This will be done by finding out how attitude, personality, tone of voice, and choice of language is communicated in the videos.

5. Methodological considerations

This section will elaborate on the methods used in this study. This includes the different decision processes that have taken place during the research. First, the methodological approach to research will be presented. The next parts will present the chosen method for sampling the data, whereafter the empirical data will be presented. Next, the method of analysis will be presented, including how I will be applying that method to this study.

5.1. Method

Two approaches can be considered in social science, in regards to methodology: quantitative research and qualitative research. It is important for a researcher to consider, as they rely on both different paradigms as well as assumptions (Bryaman 1988, 50).

When doing quantitative research, elements such as variables, control, measurement, and experiments are involved (Bryman 1988, 12). Often used methods include surveys and observations and the theory is usually not the basis for the research. As a consequence, quantitative research is structured by researchers developing a hypothesis based on more general theories, whereafter data is collected, analysed and findings presented (Bryman 1988, 19-20).

Contrastingly, the aim of qualitative research is to conduct in-depth studies and is used to study the social world. Researchers aim to explore and analyse the culture and behaviour of individuals or organisations from the perspective of those being studied (Bryman 1988, 46).

The aim of this paper is to do an in-depth research of the behaviour of RyanAir, specifically its behaviour on TikTok. Further, the aim is not to take a consumer perspective, but to do it from the perspective of RyanAir, to understand the actions. Therefore, this paper will adopt a qualitative approach to science.

5.2. Method for data collection

In this section I will present, discuss, and assess my method for collecting my data. The section will therefore include a thorough examination of how I found my data, and why that exact data was found/chosen. Moreover, the data will be presented with a frame by frame description.

For this paper, one type of empirical data has been chosen, namely videos from RyanAir's TikTok page. Videos can be categorised as visual images, and both static and moving images can be used as data sources. Further, they can help a researcher explore contemporary communication perspectives and they are a common source of data in marketing research (Daymon and Holloway 2011, 287-288). Therefore, videos can be said to be a great data source for this research.

The videos have been sampled with the use of purposive sampling, which means that the data has been selected with a direct reference to the research question. When using purposive sampling, the data is chosen, based on whether or not it will allow the research question to be answered (Bryman 2016, 408). Purposive sampling includes many different types, but for this research, typical case sampling has been applied, since it entails sampling something that exemplifies a dimension of interest. Therefore, my data was selected with my research question in mind, and while RyanAir has social media profiles on different platforms, this paper is interested in exploring its actions on TikTok, whereby the data is limited to videos from that particular platform. Stil, there were many videos available, since RyanAir is a frequent user of TikTok. Using purposive sampling, I therefore looked for videos, with

relevance to my research question. Since section x.x found that persona-focused storytelling and tone of voice would be relevant brand elements to focus on, the videos were samples with that in mind. RyanAir posts different kinds of videos, but one kind, which it often posts, are ones where a RyanAir plane has human features, with the use of a filter, which allows a person to 'place' one's eyes and mouth on an innate object. Referring back to the chosen theories, it was therefore deemed that the data should consist of videos of the plane. Moreover, with the research question in mind, it is also important that the sampled videos somehow include a reference to RyanAir's reputation or past. Therefore, videos about other companies, the interior or just participating in recent trends were deemed not suitable data sources. The sampling was done, via the researchers own TikTik app. Here RyanAir's TikTok profile with the username @ryanair was found. At the top of its profiles, are three videos, which have been 'pinned'. To pin a video means that it will be at the top of one's profile, instead of being part of the otherwise chronological feed. Even though they have been pinned, I will still start the sampling at the beginning. However, since the first video to fit my criteria is older than the second one, the videos will instead be organised by date. Thereby, the video referred to as video 1 was not the first one sampled. Instead, video 1 is from March 8 2022, video 2 is from January 12 2022, and video 3 is from August 4 2021, even though they were not sampled in that order. The videos will be further elaborated below and a detailed account for the content in relation to the modes can be found in Appendix 1.

Thereby, my data will be three videos. While RyanAir does post many videos, there were not many who lived up to my criteria and therefore would not be suitable for this particular research. Moreover, as they have been posted over a period of time, they will be representative of how RyanAir continuously posts, which will be necessary to analyse some of the elements from my theories, specifically the strength and trust of the brand persona. In addition, it will require many pages to analyse these videos, and to be able to present as many findings as possible, and be able to analyse in depth, three has been chosen as my sample size. This aligns very well, with doing qualitative research, which usually ciónsists of small samples of data, which is then analysed in-depth (Daymon and Holloway 2011, 217).

5.2.1. Presentation of empirical data

As mentioned above, I will present my empirical data both here and in Appendix 1. The presentation of the videos in the appendix, will be more focused on the modes, while this

section will be a detailed explanation of the videos, as well as how I will be focusing the analysis of them.

5.2.1.1. Video 1

The first video starts with a woman walking in what could appear to be somewhere in an airport, perhaps to or from the gate to the plane. She is carrying a blue backpack and she is looking over her shoulder and smiling. The other setting of the video is at the outside of an airport, on a landing or taking off field. Here is a plane with Ryanair's colours and its logo is almost visible as well. With the use of a filter, the plane has human eyes and mouth and is lip-syncing with the background sound. The sound throughout the video is a voice who says 'ah-ah-ah' and it goes from very high pitched to low-pitched. The context of the sound is that it is used by many creators, to imply that others should not be expressing their opinion of a certain subject or asking specific questions (ThisInterestsMe 2022). The sound should be understood along with the screen text of the video, which says "I love Ryanair's cheap flights but-" and the caption of the video which is "silence! Don't utter another word" (Appendix 1).

5.2.1.2. Video 2

Video 2 only has one scene setting, namely the outside of an airport at night. Here a plane with Ryanair's colours and logo is being boarded by passengers. Again the screen text and sound should be understood in relation to each other. The screen text says "POV you just booked a €9.99 flight and ask me will I charge you extra for a suitcase" while the sound says "Um… yeah" (Appendix 1). 'POV' stands for 'point of view', and is a commonly used phrase on TikTok to indicate the context of what is taking place in the video. The sound is being used on TikTok, often in relation to asking either oneself a question, a rhetorical question, actual questions users have gotten and so on (Barbieto 2022). Lastly, the caption reads "Bestie how else will I make bank i'm sorry" (Appendix 1).

5.2.1.3 Video 3

The final video also only includes one scene, namely the outside of an airport on an airport highway. Here is a plane, where RyanAir's colours, logo and name are clearly depicted. The sound used in the video is a person asking another, what he does for a living, and he instead

answers 'thank you', and it has been used in videos, where users expose themselves, by writing embarrassing questions or scenarios as the screen text. Similarly RyanAir has written "How do you get your prices so low" as the screen text and "No. 1 in Europe and that's all that matters" as the caption text" (Appendix 1).

5.3. Method for analysis

In this section I will present, discuss, and assess my choice of analysis method to enable an understanding of the method, utilised in the analysis of semiotic modes within the videos.

Since the aim of this paper is to analyse how specific videos are aiding in communicating specific things, that is persona based storytelling and a specific tone of voice, Multimodal Analysis (henceforth mentioned as MDA) will be applied. MDA has been used in other studies, to research TikTok videos in regards to identity (Darvin 2022) and climate activism (Hautea et. al 2021). MDA can be used as a tool to investigate both visual and textual semiotics (Machin 2007, 8). Furthermore, it is concerned with how different modes are interacting, not just with themselves but also each other, to create semiotic meaning (Machin 2007, ix). Furthermore, MDA specifies that each mode does a different, specific thing, whereby it is an applicable analysis method, when using (TikTok) videos as data. As mentioned in the section above, the videos contain many different elements, such as text, sound, facial expression etc. By breaking the videos up in different elements - or modes - it will allow the researcher to analyse both how they are communicating individually, but also how they are interacting, to support the persona-focused storytelling, using a specific tone of voice. Using MDA will allow me to research how the different modes are used to support the persona and the tone of voice used.

5.3.1. Multimodal analysis

MDA is a way for researchers to analyse how different modes interact to create semiotic meaning. Each mode does a specific thing, which the others cannot and thereby the modes work together to create an understanding (Machin 2007, ix).

5.3.1.1. Analysis of Modes

In the following section, I will elaborate how the analysis will be done.

The MDA will focus on the following modes:
- Images, that is the specific pictures used in the videos
- Facial expressions
- Screen text
- Caption text
- Sound

Images will be focusing on the specific pictures, which are used as the background in the videos. Facial expressions will focus on the different facial expressions, expressed 'by' the plane. Screen text will be focussing on the text, which has been written directly on the video. Caption text will instead focus on the small description part of the video and will also include the hashtags used. Sound will be focused on the background sound or music used in the videos. To understand the meaning of the sound, context will be focused on the specific way the sound is being used in general, on the app. In the section below, I will elaborate on how I will be analysing each mode.

5.3.1.1.1 Images

I will analyse the images, with the use of modality, to be able to investigate, what is being offered as being certain and what is concealed.

When analysing images, Machin differentiates between images that have high or low modality. In relation to this, modality refers to how real the representation in the image should be taken. Further, modality can be increased or decreased, depending on how much it has been changed. If an image has high modality, it means that it documents what we as viewers would have seen ourselves, had we been there. If it, on the other hand, has been changed or manipulated through for example change of brightness, colour, exposure of the camera and so on, it does not represent reality and modality is low. To be able to analyse which kind of reality is being created, Machin offers a range of features of images, to be analysed, which will be elaborated further below. They are referred to as modality markers, which are seen as scales, enabling us to interpret the level of modality of an image (Machin

2007, 46-48). The markers, as well as their separate scales, have been illustrated below. Hereafter follows a more detailed description of the modality markers. In relation to the scales, it is important to mention that Machin notes that the reduction of a modality marker results in abstraction and the increasing results in exaggeration (Machin 2007, 57).

Modality markers	High modality	Middle	Low modality
Articulation of detail	The sharpest, most finely grained photograph	-	The simplest line drawing
Articulation of the background	Maximally sharp and detailed backgrounds	Lightly sketched in- or out-of-focus backgrounds	Blank
Articulation of depth	Maximally deep perspective	Simple overlapping	Absence of any depth
Articulation of light and shadow	Maximum number of degrees of 'depth'	-	Zero articulation
Articulation of tone	Maximum tonal graduation	-	Just two shades, black and white or light and dark version of another colour
Colour modulation	Representation of all the fine nuances of a given colour		Flat, unmodulated colour
Colour saturation	Maximally saturated colours		Black and white
Colour differentiation	Maximally diverse		Monochrome

Illustrated from Machin 2007, page 57

Degrees of the articulation of detail

If the details of the elements in an image are clearly visible, it gives viewers the ability to see the scene as if we would have been there. The less detailed the image is, the lesser modality it has. Examples could be photoshopped movie posters or advertisements where imperfections are reduced, whereby modality is reduced as viewers are not shown exactly what we would have seen, if we had been there. This creates 'false' standards as well, and creates an idealisation of the subject. In the middle of the scales, an example could be an image, where some objects are slightly out of focus and a hazy effect has been employed to create a slightly dreamlike effect. This gives the impression that the advertisement represents an idea or concept instead of documenting a moment in time. Lastly, different elements of an image can have different levels of articulation. Here it is important to focus on, which elements are then emphasised and which are concealed (Machin 2007, 48-50).

Degrees of articulation of the background

This marker concerns itself with how well the details of the background of an image can be seen. If the background is blank, it is impossible for viewers to see the situation, as if we had been there ourselves, as opposed to a detailed background. In the middle are generic details, where we can somewhat see details of for example *a* city in a car commercial, but not enough details so we can see which specific city we are in. Reduction of details of backgrounds can be achieved in a number of ways, including through studio sets, where the setting becomes symbolic rather than documentary. Another way is through focus, either by blurring parts of the image or simply cropping parts out (Machin 2007, 51).

Articulation of depth

To exemplify this maker, Machin uses a tree, where one end of the scale would be a three dimensional model, where the depth of the leaves would be observable and the other end would be in a children's book, where the leaves would be represented by one big circle over the trunk. In the middle would be a three dimensional object drawn flat on a page, but in a way where proportions are still kept original instead of being reduced. By keeping the proportions, we would still know there is depth, because of our experience with three dimensional objects (Machin 2007, 51-53).

Degrees of illumination - articulation of light and shadow

The scale of this marker has to do with how much the lighting in the image appears the same way, as if we had been there ourselves. High modality pictures would be ones, where it is possible to see everything from illumination to deep shadows. If there are no clear indicators of where the light is coming from and if it is near impossible to see any shadows, the modality would instead be low. Bright light and the absence of shadows give the effect of optimism while darkness and shadows can have the opposite effect. While optimism can be transferred to products, promotions and such, shadows can create moodiness and a sense of concealment (Machin 2007, 53-54).

Degrees of articulation of tone

The colours of an image can have a wide range of differences in tones, or levels of graduation of brightness. On the other hand, images can also only have simple polarities of a colour or dark and bright (Machin 2007, 54).

Degrees of colour modulation

Colours of everyday situations, such as clothes, does at no point have a 'true' colour. Instead clothes are full of a range of colours, in the wrinkles and contours, in which they catch light and shadow. This is defined as colour modulation. Flat colours with no variation on the other hand are unmodulated colours. Unmodulated colours can give off the effect of something looking cartoonish or unrealistic. The use of modulated or unmodulated colours on a movie poster can give indication of what kind of movie viewers are going to see. Unmodulated colours indicate idealised, generic characters and story, while modulated colours can indicate that it is a more realistic movie. Further, flat colours can indicate certainty, simplicity and generosity, while the opposite can indicate complexity (Machin 2007, 54-55).

Degrees of colour saturation

The saturation of colours, concerns itself with how full and rich the colours appear. This marker is closely related with the modulation of colours. If the colours for example appear flat and unmodulated but also rich and more full than they would in real life, they appear less natural. Increased saturation of colours can cause a sensory effect. Advertisers often use this to saturate the element the product is focused on, for example lips when selling lipstick. Making colours more saturated can make elements or objects appear 'more than real' (Machin 2007, 55-56).

Colour differentiation

The last marker is a relatively simple one, which focuses on how many colours are present. Monochrome, either with the use of black and white or using different tones of a single colour, can indicate timelessness or seriousness, since they are often associated with, for example, old photos and art. It can also allow the hue and quality of a colour to dominate the meaning of the image (Machin 2007, 56).

Kinds of modality

While markers might indicate lower levels of modality, modality might not always decrease as a result thereof. Machin uses a simple line as an example, as in some contexts it might be of low modality, for example if it was drawn by a toddler, but on the other hand if it was used in relation to science, it would have a high truth claim. Therefore, the goal of the communication should be held up to the analysis of the markers. Machin mentions three different modalities, which will be briefly explained below (Machin 2007, 59-60).

Naturalistic modality revolves about how much an image resembles the way viewers would see the scene if we were there and it is the truth of perception. Naturalistic modality is achieved by increasing the markers elaborated above. However, it is important to notice that if they are increased too much, about more than two-thirds of a scale, images instead become more than real. Abstract modality on the other hand, is achieved by decreasing the articulation of the markers. Abstract modality means that the image shows a deeper essence of what it is being depicted and it is the truth of knowledge. Lastly, sensory modality is what happens when articulation of the markers is increased over two-thirds of the scale, and the image becomes more than real. Senory modality is based on the effect the visussual cuases us, the more our feelings are stirred by it, the higher modality and therefore it is the truth of feeling (Machin 2007, 61).

The analysis of the images was carried out, with the help of the eight modality markers. Specifically, I looked at each modality marker individually, to investigate, in-depth, how it was present or not in the videos. Analysing each marker individually and noting which level of modality they were each communicating, helped me organise the analysis. It did so in terms of giving specific factors to look at, but also both in helping organise my findings of the analysis of each video and of all the videos comparatively. By enabling me to sum-up findings from the analysis, using this method supported my choice of presenting my analysis for video 1 in depth and just findings from video 2 and 3. Each modality marker gave me

specific things to look at the image and the ability to analyse the kind of modality being communicated further helped the comparison of the different modalities as it gave me the ability to summarise my findings, from analysing the modality markers. Moreover, in analysing the modality markers, I also was able to see how this particular mode helped support a brand personer and communicate a tone of voice, because I looked at so many different elements, while having my theories in mind, as written in section 4.

5.3.1.1.2 Facial expressions

To analyse the face of the plane, i.e. the eyes and the mouth, analysis of the image act and the gaze by Gunther Kress and Theo Van Leeuwen (2006) will be applied. Their analytical tools can help investigate how representation and interaction can design the position of the viewer (Kress and Van Leeuwen 2006, 114). This is interesting in regards to the videos, since they as a marketing effort can be said to be trying to position the viewers in a specific way. Further, it is interesting to analyse how facial expressions can help in doing that, by uncovering how they support a communicative goal.

Visual communication has the ability to constitute and maintain the interaction between the producer as well as the viewer of it. In other words, all visual elements such as images involve two participants, which is the people, places, and things depicted in them and the people who communicate with the help of images, which is the producers and viewers of it. One way, visual communication can create interaction between the producer and viewer, is by communicating an 'offer' or a 'demand' (Kress and Van Leeuwen 2006, 114). These two terms will be explained below, as they have been found relevant to this study.

Offer and demand

Whether or not the represented participants of an image, look directly at the viewers eyes or not, creates a clear difference. While the represented participants might be human, they can also be animals or even eyes drawn on a car (Kress and Van Leeuwen 2006, 117). In this instance, it will be eyes and mouth on a plane.

By having a visually presented participant gaze or even gesture directly at viewers, the participant will be connected to the viewers. Doing this has two functions: it creates a form of direct address in a visual form and it constitutes an image act. In other words, it addresses the

viewers directly, and the producer of the image uses it to do something to the viewer. This is what is defined as a 'demand image', as the represented individual demands that the viewer enter into some form of relationship with the participant. The demand can be created by the gaze, gesture and what else might be present in the image and the kind of relationship demanded, will be signified by means of the facial expression and the represented individual. The way the participant is demanding the relation will also define who the viewer is, as the gestures and gaze will attract different viewers. This also means that other viewers will be excluded (Kress and Van Leeuwen 2006, 117-118).

In contrast, other images do not include a participant who directly addresses the viewer. Instead of the viewer being the subject of the participant, the participant becomes the object of the viewer's jugement. These kinds of images are called 'offer image', since it offers the participant of the image to the viewer as "items of information, objects of contemplation, impersonally, as though they were specimens in a display case." (Kress and Van Leeuwen 2006, 119).

Whenever a person or someone with human features is depicted, there will have to be a choice between 'offer' and 'demand'. The choice will affect which kind of relation is being suggested and whether or not the viewer should engage or remain detached with the participant (Kress and Van Leeuwen 2006, 120).

By analysing whether or not the face of the plane is communicating an offer or a demand, I will thereby be able to decipher the interaction taking place in them, as well as which kind of relationship is being suggested through them. These findings will further aid the analysis of the brand persona and the tone of voice, as I am able to uncover how the gaze demands and offers something in relation to the viewers.

5.3.1.1.3. Screen text

While Machin does not offer an explicit textual analysis, Glenn F stillar (1998 does). Therefore the text analysis will rely on his work for several reasons. Firstly, the analytical tools are developed to be used on everyday texts, which there can be no doubt that text in relation to TikTok videos are. Furthermore, his framework "understands both systems of linguistic resources and the functions they perform as social phenomena" (Stillar 1998, 14).

This highly correlates with the social constructivist view of the researcher. Lastly, Stillar writes that his framework will be useful for researchers, who are interested in social analysis, and that his model brings together concepts from, among other things, social semiotics. This correlates to the framework by Machin otherwise applied in this paper, as he is also focussed on social semiotics (Machin 2007, ix).

Stillar's work provides a vocabulary, which can be used to identify social and functional characteristics of text in context. Certain categories are used to describe patterns in text, namely functional categories. They focus on the function of language structures in representing experience, constructing role relationships and organising messages. These three functions are also called ideational function, interpersonal function, and textual function. These three functions will be elaborated below. Thereafter, the categories, which are used to describe contextual variables will be explained, as well as their function, which is to "interpret context in terms of how recurring social activities, social roles, and recognized modes of communication systematically correlate with the functional patterns of texts" (Stillar 1998, 56).

Ideational resources

There are four different categories that can identify ideational structures. They all have different functions, and both the structures and functions are illustrated below, whereafter a more detailed dedscription will follow (Stillar 1998, 22).

Resource	Process Type and Participant Roles	Circumstantial Roles	Time and Perspective	Concept Taxonomies
Structures	Action, mental, and relational processes Typical participants	Time, place, manner, reason, purpose, contingency, role	Before-now, now, after-now Ongoing, completed	Reteriation, collocation
Representational functions	Represents events, states and relation Represents	Represents circumstances surrounding	Represents temporal and perspectival	Constructs conceptual field

	participants (human, animate, inanimate, etc.)	processes	framing of processes	

Ideational resources, as illustrated by Stillar (1998) on page 23

Process types and participant roles

Language can be used to represent experience, when it construes events and relations which involves inanimate and animate participants. There are three different kinds of processes: actional, mental, or relational. Further, processes are events and relations that are realised through these three kinds. Each one of the three involves different kinds of participants, which are the entities involved in the events and relations. Actional processes contain one central participant, which is referred to as the agent, that is, the one who performs the action. On the other hand, mental processes have two participants, one who does the mentalizing and one who is being mentalized. Lastly, relational processes are often realised through linking verbs, such as be, have, seem appear, or become. There are many subcategories of linking verbs, but most importantly, some of them involve two participants, while the rest only involves one participant (Stillar 1998, 22-23).

Action Processes:	Mental Processes	Relational Processes
Affective	Perceptive	Identification
Motion	Reactive	Attribution
Transfer: locational	Cognitive	Classification
Transfer: personal	Verbal	Possession
Resultative	Creative	Location
Designatice		Existential
		Ambient

Action, mental, and relational processes (Stillar 1998, 24-25).

Circumstances

Circumstances accompany the processes mentioned above since it is processes which structure perspectives on events and relations. They are set in relation to circumstances such as time, place, manner, reason, purpose, contingency, and role. They can be realised through single words, prepositional phrases and dependent clauses (Stillar 1998, 26).

Time and perspective

A text's relationship to time and perspective play a major part of a text's functioning ideationally to construe experience. Circumstantial elements, with the involvement of grammatical tense and aspect, help construct these relations. In relation to this, time and perspective are semantic relations, which are constructed from the position of the point of view or the writer or speaker of the text. In terms of time, process, participants, and circumstances are construed as being before-now, now, or after-now. On the other hand, perspective can be construed as ongoing or completed (Stillar 1998, 26-27).

Concept taxonomies

The clustering and arrangement of lexical items, since they cluster in different ways, depending on their relationship to the situation of the text. Lexical items can realise concepts in different hieratical ways, depending on the context. For example 'high' and 'low' can mean something completely different, when used to describe temperature and one's mood (Stillar 1998, 27-28).

Interpersonal resources

The focus of looking at the interpersonal function of language is its role in interaction. Interpersonal resources construct two different types of meaning potential: positional and relational. The first is concerned with the subject that has been constructed through speaking or writing, as well as how attitude, inention, and evaluation is expressed. The second, the kinds of linguistics resources that can construct the relationship between speaker and listener or writer and reader (Stillar 1998, 32).

Resource	Speech Function	Modality	Attitudinal Lexis	Sentence Adjuncts

Structures	Statements, question, comman, exclamation	Modal verbs (can, could, may, might, must, ought to, shall, should, will, would)	Qualitative and emphasising adjectives Manner and degree adverbs, Linking verbs Reporting verbs Cognitive verbs	Attitudinal Vocative Tags
Positional functions	Assigns speech roles	Constructs speaker/writer orientation	Indexes speaker attitude	Indexes speaker attitude, assessment of possibility, certainty, etc.
Relational functions	Indexes authority, politeness, etc.	Assigns obligation, permission, etc., to addressee		Assigns speech roles (Vocative, tags)

Interpersonal resources and functions, ss illustrated by Stillar (1998), page 33

Speech function

The speech function of sentences assigns a dialogic role to speakers or writers and listeners or readers. Stillar mentions four different categories of speech function: statement, question, command, and exclamation. These labels can be used to identify how the sentences are assigning roles to interactants. Speech function does not necessarily need to be realised directly by grammatical mood, as it is also highly determined by the relationship between interactions and the characteristics of the context (Stillar 1998, 34).

Modality

In this context, modality refers to the function of modal verbs, in realising positional and relational interpersonal meaning. This can be done in a large number of ways, and instead of listing all categories and subcategories of modal verbs, the analysis will follow Stillars lead,

and focus on if the individual instances of uses of modal verbs are functioning to construct positional or relational values (Stillar 1998, 35).

Attitudinal lexis

The focus of this category is lexical and grammatical structures that construct positional and relational meaning potentials. This includes many different resources, but most notable are particular subclasses of adjective and adverbs as well as particular subclasses of verbs, which can realise mental relational processes (Stillar 1998, 35-36).

Sentence adjuncts

There are four basic types of sentence adjuncts: links, topics, attitudinals, and vocatives. They attach to main clauses to perform ideational, interpersonal, and textual functions. By signalling forms of cohesion between sentences, links perform a textual function. When topics indicate a field of reference, they perform an ideational function. Attitudinals can perform a number of positional interpersonal functions, which indicate the speaker's evaluation of the content of the sentence. They can also indicate a speaker's distancing or qualifying of what is being spoken about. Lastly, vocatives are adjuncts of a sentence which assign an addressee of the sentence. It can be done with the use of names, titles, or other words, which can identify groups or individuals (Stillar 1998, 38-39).

Textual resources

The resources of textual function will be discussed under the categories of theme and cohesion, presented below:

Resource	*Theme*	*Cohesion*
Structures	Theme Marked theme Multiple theme	Reference Ellipsis Conjunction Lexical cohesion
Organizational functions	Structures thematic development and information flow	Creates texture Relates text to context

Theme

The ordering and positioning of elements in a sentence structure the thematic information. Further, the theme of the sentence is defined as what the sentence is about. It can be either unmarked or marked, depending on which grammatical elements are used (Stillar 1998, 46-47).

Cohesion

Cohesion is a major textual resource and concerns the devices, which are used to relate parts of a sentence to parts of another, across spans sentences in a text. Cohesion can be achieved through four main types: reference, ellipsis, conjunction, and lexical cohesion (Stillar 1998, 48-49).

Context

Text always occurs in a context, which enables it to function in an ideational, interpersonal and textual way (Stillar 1998, 52). The meaning types of texts (ideational, interpersonal, and textual), also corresponds to the structure of situational context. Stillar identifies three different situational features: field, tenor, and mode. They each activate a different set of functions, which is illustrated below:

Resource	Situation (context)		Text
Structures	Field of discourse - social activities	Realised by	Ideational meanings
	Tenor of discourse - social relationships	Realised by	Interpersonal meanings
	Mode of discourse - role of language	Realised by	Textual meanings
Functions	Situation type -	Corresponds with	Register - recurring

	organises recurring, recognizable social situation types		configurations of ideational, interpersonal, and textual choices

Situational resources in relation to text resources, as illustrated by Stillar (1998), on page 54
For the text to function in an ideational, interpersonal and textual way, it occurs in a context that enables it to do so. In this relation, context refers to the situational, non-linguistic context that the text is part of. Stillar uses three characteristics to describe a situation: field, tenor and mode. Field refers to the type of social activity taking place, which activates some particular ideational functions. Tenor concerns the role relationships involved and it activates some particular interpersonal functions. Finally, the mode activates some particular textual functions (Stillar 1998, 53).

To summarise, field, tenor, and mode are specific features of a situation and by analysing them it is possible to characterise the type of situation. Different situations call for different kinds of language use, and there are typical language uses in all situations and this is what register is. Registers are described, in terms of what kind of typical patterns of ideational, interpersonal and textual meaning are used in these types (Stillar 1998, 53-54).

Register
While field, tenor, and mode can be used to characterise recurring citation types, they can also be used to identify which aspects of the situation will affect the functional resources, drawn upon. By using this set of criteria to describe the situation, it is possible to investigate the relationship between the situation and the functional potential of linguistic resources. These functional resources are called registers and are drawn upon in response to recurring situation types. Registers can also be explained as specific uses of language that are used in typical, recurring situation types. Analysing registers help investigate which ideational, interpersonal, and textual meanings are used in recurring situation types (Stillar 1998, 52-56). As Stillar implies, I will therefore, compare the field, tenor, and mode of the situation, with the findings from the analysis of ideational, interpersonal, and textual resources, to investigate, how the text performs, in the context.

The analysis of the screen text, involved many different steps, that have been described above. To analyse how they represented experience, it was necessary to look at the resources that can help identify how the text aids in this. However, as the screen text was quite short, it proved difficult to look at all the categories equally. This was especially significant when analysing the interpersonal resources. Some of the resources could only be applied with certain kinds of words that were not in alt screen text. For example, I was not able to analyse the modality of the screen text of video 1, since there were no modal verbs in the text. Still, looking at the interpersonal resources helped me investigate which kinds of role relationships were being constructed. Lastly, there were also some issues with analysing the textual resources, especially cohesion, again since the texts were so short. However, analysing the resources of the text were helpful, in allowing me to analyse how they were functioning in relation to the context. In addition to this, using the textual analysis, also allowed me to actually analyse and describe the context of the videos. It is an important factor for truly understanding the videos and how they are communicating, that the context is being described as well. Without it, text might seem totally out of place, or as if it would be communicating in a totally different way than one might expect. Finally, looking at the functions of the text in relation to the functions of the context helped give the analysis more perspective, as some textual choices can be influenced by the context. Ultimately, analysing the screen text as an individual mode, helped investigate how the brand persona was supported and how the tone of voice was being communicated. At the same time, it gave some interesting findings, which proved helpful when analysing all the modes collectively, to really look at how they all helped communicate the brand persona and tone of voice.

5.3.1.1.4. Caption text

To keep the analysis coherent, the same method for text analysis will be applied to the caption texts. Thereby, the analysis of the caption text will follow the steps that were just elaborated above. However, like with the screen text, some issues arose when analysing the caption text. Firstly, the texts were quite short, whereby it was sometimes difficult to determine the roles and look at elements such as modality, attitudinal lexis and cohesion. However, the method was still helpful in uncovering both the three functions of text, but also highly in discovering the categories of context. Again, similar to screen text, caption text is also functioning in a very specific context, since the language use of TikTok is somewhat different than other social media platforms (kilde). Moreover, analysing the caption texts step

by step uncovered interesting findings that helped uncover how this particular mode supported the brand persona and communicated the tone of voice. At the same time, it uncovered findings that were interesting to look at, along with findings from the other modes. Even Though TikTok is a highly visual medium, the texts function as meta communication and bring hughe meaning to the message. So, by analysing how the meaning was communicated, if the caption text would have stood alone, the analysis uncovered perspectives of how it communicated along with the other elements.

5.3.1.1.5. Sound

As with images, the analysis of sound will focus on the modality, that is how much the sound is 'true' to reality. This part of the analysis will rely on Machin's work from 2010 "Analysing Popular Music: Image, Sound, Text". In this book, Machin offers different insights into how sound and music can communicate 'something'. Moreover, he offers eight cues to measure the degree of truth of the sound. These will be presented below (Machin 2010, 16).

Pitch Range

The pitch range goes from completely monotone to a maximally wide pitch range. The lesser pitch range, the lesser level of human emotion. For sounds to be naturalistic, the need to represent a wider pitch range. However, after a point it instead becomes more than real and will often be used in high drama. The combination of sounds that are heightened to a pitch and lowered to a menace, can create emotional drama, highlight a point and so on (Machin 2010 16).

Durational Variation

The range of duration goes from uniform or maximally varied. This can both be applied to mechanical or natural sound, to analyse if the duration has been increased or decreased. Sound effects can be extended or shortened, depending on the meaning, the sender wishes to transfer. News readers will often use a mechanical way of reading the news to express restraints, authority, and objectivity. On the other hand, when expressing emotions humans tend to increase the duration of words (Machin 2010, 17).

Dynamic Range

This can be called the range of loudness, and the range goes from using just one degree of loudness throughout a sound event or several different. Variations in volume can be used as a form of expression. For example, speaking with a range of loudness can engage and influence people. If we do not use a range, we can instead sound flat and uninterested. When looking at film, it is useful to look at, if it has range in volume or if it instead is highly regulated and controlled. Further, we can analyse if the speakers in the film use a wide range of loudness or even if they exaggerate some lines (Machin 2010, 17-18).

Perspectival Depth

The range of perspectival depth goes from there being no background or foreground noise, to there being the maximum of layers. Background noises do not necessarily need to be fully distinguishable. This is similar to how the articulation of background in images can reduce modality. On the other hand, noises of a scene might be amplified to increase emotional effect, especially, if they are exaggerated to a level, they would not naturally be (Machin 2010, 18).

Degrees of Fluctuation

This cue concerns itself with the range of vibrato and goes from steady, unwavering sound, to a sound of a high degree of either deep or rapid fluctuation. The level of vibrato can also express different levels of emotions. While the lack of vibrato can suggest restraint, high levels can on the other hand mean a strong expression of emotion. In movies, the use of vibrato can also express fear or anticipation of a kiss, with the use of shivers or trembles. In contrast, the lack of vibrato can suggest relaxation in this context (Machin 2010, 18).

Degrees of Friction

Friction can both create tension as well as suggest either dirty or clean, pure sounds. The sounds can be natural but they can be clean to the extent that they become sensory. An example could be water running on pebbles. For sounds to be naturalistic, they should have some degree of dirt or friction (Machin 2010, 18).

Absorption Range

This range covers, whether sounds reverberate or instead are completely dry. Both can suggest different levels of space. For a film soundtrack to sound like we should be there,

there has to be some resonance. On the other hand, this is often reduced in drama to create intimacy (Machin 2010, 18).

Degree of Directionality

The last cue is about whether or not the origin of the sounds are distinguishable or not. If it is possible, they become representational. On the other hand, if they appear to be coming from all around are instead sensory (Machin 2010, 18).

The cues help discover, in which way a sound represents. By analysing them, it is possible to discover which kind of modality is being communicated. Each kind of modality can tell receivers something about the reality and the truth level that has been created for us. The three levels of modality of sound are:

- Naturalistic: sound is represented as we would find it in our everyday life
- Abstract modality: sound is representing the essence of something, for example a musical instruments, which represents a clumsy walk
- Sensory modality: sound does not represent a thing like romance, fun or horror but instead tries to seduce, make us feel happy or scare us and sounds are usually more than real (Machin 2010, 18-19)

The final mode to be analysed is the sound. Similar to the analysis of images, looking for these eight modality markers will be of great use in analysing the mode individually, but also in organising the findings from video 2 and 3. Having these eight modality markers to look after guides the analysis and helps look at the elements from different angles. Moreover, analysing which kind of modality is being communicated, is interesting again both on an individual level as well as collectively. Sound plays a major part of communicating on TikTok as sometimes the sound can be the entire reason a video was made, as the purpose of the video then is to partake in a trend. Therefore, the context of the sound is again needed, as it will often tell something about how the sound and thereby the video should be understood. Finally, using this analysis method, supports looking for clues, as to how the brand persona is supported and how the tone of voice is being communicated. While the sounds were not made by RyanaAir itself, it can still illustrate the brand persona and tone of voice, firstly, since just using the sound is a clue but also, how it is used in relation to the images, screen and caption text will tell something about both persona and tone of voice. ThThe analysis of

the sound uncovered several interesting findings about character traits and tone of voice, which was then used in relation to the other modes, to compare how this specific mode communicated compared to the others.

5.3.1.2. Other analytical tools

When analysing the different modes of the videos, the following analytical tools, proposed by Machin (2007) will also be useful and will therefore be elaborated below.

5.3.1.2.1. Denotation

Not all instances of textual or visual representation communicate abstract ideas or some underlying message. Instead they display specific events, people, places, or things that can be said to document events. To put it in semiotic terms, they denote. When a researcher denotes an image or text, she is asking who or what is depicted. Creators of images focus on how they can show who did a specific thing, where and when (Machin 2007, 23).

According to Machin, it is impossible to see images with pure eyes, as they usually have a meaning behind them. Furthermore, the choices made about which people or things are included in the image are indicators of how the sender wants the receiver to perceive the image (Machin 2007, 24).

This has been used in different ways. Firstly, it was used in the analysis of the individual modes, to see what, if anything interesting, was being denoted. Secondly, it was also used to see if the modes collectively denoted anything interesting.

5.3.1.2.2. Connotation

While some images are used to document and denote specific events, places or people, denoted images can be used to connote ideas and concepts. When connoting, a researcher looks at what ideas and values are communicated through, by looking at what is represented in the image. Carriers of connotation include symbols, flags, logos and so forth. They carry varying associations to what the image represents (Machin 2007, 25-26).

Similar to denotion, connotation was both used to see if any of the modes were conoting anything, and how. In addition, it was used to see if the modes were connoting anything interesting, and what the consequences of that were.

When elements such as participants, settings, or tools are described or portrayed in a certain way, so they can assist in either strengthening or changing the message of the contents, they are being recontextualised. Machin (2013) describes the following four different processes, which represent different methods for recontextualising the meaning of the given context: deletion, addition, substitution, evaluation (Machin 2013, 352-53).

As the name hints, deletion concerns the idea that what has not been included assists in expressing the intended meaning. Avoiding certain elements, allows the sender to highlight the desired particular negative or positive aspects of the case. Doing this, aids in convincing the audience to either agree with the sender or having their opinion changed by the sender (Machin 2013, 352).

Another way the sender can influence the audience is by adding certain objects, which might not be related to either the subject or the case. By doing so the audience might be influenced, in a way which they might not have been in relation to the matter. Machin mentions three terms in relation to addition: legitimation, purpose, and reaction. Legitimation concerns how the audience perceives the message as satisfactory. Purpose focuses on the intentions behind the used elements and how they help portray the message, in the eyes of the receiver. Reaction has to do with including elements, characters or scenarios in the visuals, which might not be related to the subject, to make the audience feel a certain way about the message (Machin 2013, 352-353).

Substitution focuses on, which elements have been changed or substituted in a frame, to spin the case a certain way. Further, it includes awareness about the setting the elements are displayed in, especially if one element has been changed in favour for another, to mislead the receivers (Machin 2013, 353).

Lastly, evaluation concerns what the intention of the content overall is. The content has been created and the elements have been placed in ways to give the message the best conditions to reach the audience in the desired way (Machin 2013, 353).

Again this term was applied several times, to elaborate, how different modes were communicating something specific as well as how the modes were doing this jointly.

With reference to what I have written above, the analysis, which I will present below, will be carried out the following way. I will analyse all 5 modes of each video in the ways I have

described above, so for example sound will be analysed with the help of modality markers, and so forth. By analysing the modes individually first, I will be able to examine how they individually are supporting the persona and communicating the tone of voice, before I look at how each video is doing the same. Thereby, I will be able to investigate more in detail, how the video as a form of communication is communicating the persona and tone of voice. While the modes are each communicating something, it is the videos in their entirety, which are my data and the foundation of my research question, and therefore it is important to look at the relationship of the modes, to summarise how the videos are then communicating.

6. Analysis

This section will present the analysis. Each individual analysis of the mode will include a section, which elaborates how the findings are interesting in relation to brand persona and tone of voice. Moreover each individual analysis will include an elaboration on how it denotes, connotes, and recontextualizes, where deemed relevant. Thereafter, the analysis of each video will include an examination on how the modes are working together to support the brand persona and communicate the tone of voice, as well as how some of the findings are only visible when looking at the modes collectively. However, since this requires many pages to be written in-depth, the analysis will start with a thorough analysis of video 1, whereafter the results of video 2 and 3 will be presented with less details. Lastly, the analysis will include a section, where the results are compared, across the videos, to establish, if the videos are supporting brand persona and communicating tone of voice in the same ways, or if they differ in some ways.

6.1. Video 1

In this section, the analysis of video 1 will be carried out. This includes both of the scenes, which are analysed individually, while text and sound are the same throughout the video and therefore will be analysed as one. Finally, this section will end with a section, analysing the findings from the analysis of the modes.

As mentioned above, this part of the analysis will analyse both the woman walking in the airport and the plane on the landing/take-off field. The analysis of both scenes will be done by looking at the modality markers to investigate if they exhibit a high or low level of modality. To keep the analysis organised, each modality marker will be looked at for one scene at a time, beginning with the woman. Further, to give an overview of the level of modality of each, a figure, based on the one presented in section 5 will show the level of modality of each marker for both scenes.

In the first setting, fairly many details are distinguishable. For example, it is clear that the woman has freckles, and it is possible to see stray hairs and details of her earring. The articulation of the background is less visible. It is clear that she is walking in a corridor of some sort, but it is not possible to see through the windows and they appear to have been blurred in some way. The blurring also plays a part in the depth articulation. While it is possible to see some depth, especially of the woman as she turns, as is it not possible to see the background, it is also not possible to depict the depth of the entire scene. The image is bright and it is near impossible to see exactly where the source of light is coming from, it could be from inside or outside and it appears to be lighter than if we would have been there ourselves. Next, while there are some different colours, there are not many tonal differences. Furthermore, most of the colours appear to be of the same brightness.
It is possible to spot some level of colour modulation, for example in the shadows of the blouse the woman is wearing. It is also possible to see modulation of the backpack and on the ground there is modulation as well. Furthermore, the colours are quite saturated, especially the backpack, which is quite interesting, as the saturation of one thing is often used if that item is the focus of for example an advertisement. Lastly, there is not too much colour differentiation, while there still is some differentiation. However, there could easily have been much more colour differentiation, if the woman had been wearing more colourful clothes, if the carpet had a pattern and especially if the view out of the windows had not been blurred. The levels of modality markers have been summarised below:

Modality markers	High, middle or low modality
Articulation of detail	Middle, leaning towards high

Articulation of the background	Middle
Articulation of depth	Middle, leading towards low
Articulation of light and shadow	Low
Articulation of tone	Middle, leading towards low
Colour modulation	Middle, leaning towards high
Colour saturation	Middle, leaning towards high
Colour differentiation	Middle, leading towards low

Figure 1, summary of the scale of the modality markers

The different modality markers, suggests different modalities, being communicated. Still, most of the markers are leaning towards low, suggesting that the modality being communicated is an abstract one. As mentioned in section 5, this means that the image shows an essence, more than representing reality. However there are still some modality markers, which suggests that it is a naturalistic modality, which is represented, such as the articulation of detail. Lastly some markers suggest a sensory modality being communicated. The use of blurriness, to give off a dream-world, evokes feelings of dreaming about travelling, and gives off the impression that this is taking place somewhere, which is more than real.

The second scene, at the take-off/landing strip (which I will henceforth refer to as the airstrip since I do not know whether the plane pictures is taking off or landing), the details are less clear. It is not that they are not visible, but they are not as high resolution as in the first. It is still possible to make out several details though, for example on the plane. However, it is possible to see much more of the background in this scene. It is clearly depicted that there are trees in the background and perhaps some hills or even some mountains, though they are not as easily detected as the trees. The articulation of the trees is very low but because the angle of the plane is slight towards the side, the depth articulation is higher here. Furthermore, because most of the plane is visible, such as the motors and the wheels, it is easier to perceive the depth. It is possible to detect some shadows, for example on the left side of the plane as well as on the ground. Furthermore it is possible to see that some of the light might be

coming from the plane, but it appears that the sun might be setting, so there could still be some artificial light behind the photographer, we are not able to see. To sum up, much of the light of the image appears, as though we had been there ourselves, perhaps except the streaks coming from the light on the plane. This setting includes more tonal differences than the previous, and the background is a great example of that. As mentioned, it looks like the sun might be setting, and a way that is evident, is by the colour changes in the background. The sky looks like it is changing colour, which gives it warmth. In the foreground, there are also different colours of grass. Still, there are not an abundant amount of tones, as it is a relatively simple scene. Furthermore, the colours are quite unmodulated, especially the colours of the plane, which can help make the scene appear more simple and cartoonish. The modulation of the colours is especially interesting to look at in relation to the saturation of them. The colours of the plane are clearly more saturated and it helps the plane stand out. The blue and yellow, almost infamous RyanAir, colours are very saturated and the plane almost shines with whiteness. This means that the plane appears less natural than it might in real life and makes it clear that this is the main point of this scene. Finally, there are more colours present in this image than the previous. The scene appears more lively, especially since several bright colours, namely yellow and blue, as well as green are present.

The modality communicated here is to a greater extent than the previous scene, a sensory one. The increase of several modality markers, means that the image appears more real and more cartoonish than the previous one. While some modality markers also indicate that the scene is somewhat depicted as if we would have been there ourselves, there is not much to indicate that it is an abstract modality.

The interesting part of comparing the modality communicated in the two different images, is that while the viewpoint of the customer is communicated as an abstract modality, the viewpoint of RyanAir is communicated as a sensory one. While the modality of the customer perspective communicates some truth, the viewpoint of RyanAir, communicates more cartoonish and as appearing more than real. Further, this means that the viewpoint of the customer is not being depicted as not being the truth, but since it could be a viewpoint for several customers, it makes sense that it is communicating an essence, more than a naturalistic modality. On the other hand, RyanAir is supposed to be the main character, and the one to invoke feelings in the viewers, it makes sense that it is communicating a sensory modality. Lastly,it also makes sense, in the context of analysing the persona of the company,

which I will elaborate on below along with an interpretation of what the findings of the analysis of this mode means, in relation to brand persona and tone of voice.

Modality markers	High, middle or low modality
Articulation of detail	Middle, leaning towards high
Articulation of the background	Middle, leaning towards high
Articulation of depth	Middle, leaning towards high
Articulation of light and shadow	Middle, leaning towards high
Articulation of tone	Middle
Colour modulation	Low
Colour saturation	High
Colour differentiation	Middle

Figure 2, summary of the scale of the modality markers

While the analysis will apply most focus on analysing how the modes are collectively communicating a brand persona and a tone of voice, there are still some interesting points to be made, about how each mode individually communicates. To begin with, the fact that the modality of the second scene, which involves RyanAir, is sensory, which indicates that it is more than real, helps communicate an archetype. While the image alone does not say too much about the archetype, it does establish an archetype, of the cartoonish kind. It is already clear that this persona is of an abstract kind and not for example personalised in human form. Moreover, since this video includes the customers, it is possible to say something about the personality of the brand voice. The image of the customer as a smiling woman, appeals to them on a public level, as this is how consumers would most likely like to be perceived. This aligns with the next part, where the denotation, connotation and recontexualisaion of the images will be presented.

Through illustrating customers as a smiling woman, RyanAir clearly denotes how it wants the receivers to perceive the image. Had it instead shown a grumpy looking person or

tired people waiting in an airport, the meaning behind the consumer would have been entirely different, and the receiver would have another picture of what a typical RyanAir customer looks like. Thereby the woman is helping connote the idea that RyanAir customers are happy, and thereby happy with the company. The choice to have the woman illustrate the consumers can also be said to recontextualise with the help of deletion. The background has been blurred, so we cannot see a busy, tiring airport. We can also not see her travelling companions and her positivity is highlighted.

6.1.2. Facial expressions

The next mode to be analysed will be the facial expressions, in order to investigate, which kind of relationship they are suggesting between the sender and receiver. As this video has two different scenes, it also has two different representations of participants and therefore the analysis will start by analysing each representation, before comparing the results, in order to clarify what is being communicated through the video.

The first scene is of a woman walking in an airport. She is smiling and looking at the camera before turning her head. However, while she is looking at the camera she appears to be looking into the eyes of the person who is filming her, and not the camera. Furthermore, the scene appears a little blurry, as covered in the section above, whereby we as viewers cannot look directly into her eyes. Thereby this is an offer picture, wherein we as viewers are being offered the chance to pass judgement on the object, which in this case is the woman. She becomes a figure, representing other customers and she becomes an object for contemplation. Thereby, the relationship between the viewers and the participant does not exactly become informal and friendly. Instead we get a moderate relation to her, as she is not addressing us directly.

On the other hand, the next scene involves the plane first looking to the side, almost to grasp what was happening tín the previous scene, where after it continues to look up directly in the eyes. Thereby this image demands something from us. Looking at the facial expression mode alone, the plane would appear to be demanding that we have a reaction to the woman. At the beginning looks surprised, before lookin us in the eyes and it appears to be almost shaking its head from side to side, to indicate that wwe should not agree with her. This becomes particularly interesting, when looking at the modes collectively, as I will elaborate later in

this section. The way the plane looks at us, indicates a more strong, somewhat friendly relationship. We could be addressed, as friends would be looking at each other when sharing gossip or judgement over other persons. In doing this, it also becomes clear that some people are excluded as viewers, namely those who would instead agree with the woman. Again this is more interesting in relation to the other modes, since the viewpoint of the woman will be expressed in the screen text, which will be analysed below.

The demand image of the plane is interesting in relation to brand persona. The look the plane gives us right after looking to the side, helps support the archetype of the rebel. This is a brand person, who is not afraid to give customers almost dirty looks, when it does not agree with the statements they are making. It is also not afraid to shut down negative comments, by staring directly into our eyes, and demand that we agree that this should not be said. This also helps uncover some character traits of the brand persona. Clearly it is bold and not afraid to communicate its opinion with its entire body language. Moreover it can be demanding but because it keeps the humorous part alive it is also sarcastical. At the same time, facial expression is not expressing a tone of voice that much. However, it does communicate some attitude, though the way it looks at us in an almost overbearing manner.

6.1.3. Screen text

In this section, the three different functions of language, which was explained in section 5, will be analysed in regards to the screen text. The different categories, which can identify the structures will be elaborated in detail, whereafter the analysis will look into the context, which the screen text is written in. To recall, the screen text of video 1 is "I love Ryanair's cheap flights but-" (appendix 1).

6.1.3.1. Ideational resources

The first resource to be analysed is the ideational, which can represent experience. There are four different categories, which can be used to identify the structures, and they each have a different function, as written in section 5.

Process types and participant roles

The process type, realised in this text, is a relational one. Furthermore it is an attribution process. This is because, in the text, an agent attributes something, in this case having cheap flights. Furthermore, this process needs two actors, which in this case is the 'I' and 'RyanAir'. Here, the relation between the speaker of the sentence and RyanAir is created. It is implied that it is a somewhat complicated relationship, since the customer loves some of RyanAir's qualities, i.e. its cheap prices, but the ending of the sentence implies that she might have problems with the company as well. Both the speaker and Ryanair are represented in the text.

Circumstances

Since the statement has been cut off, it is rather difficult to analyse the circumstances, however, it is possible that it would have been followed by some kind of issue with the company. Since the circumstance depends on the ending of the sentence the circumstance becomes contingency.

Time and perspective

The time realised in the text is 'now' since there is no grammatical tense in the sentence. Thereby, the comment is representing the speaker's opinion of RyanAir as of right now. Moreover the 'but' implies that the perspective is ongoing, as it is implied, that the impression of RyanAir can change depending on new actions.

Concept taxonomies

While it is a very short sentence, there are still interesting concepts to look at, because it is affected by the context. The first one is the use of the word 'love'. If love had been in another context, such as a love note, it would imply loving emotions, but in this instance it is used in relation to a specific product, which is cheap flights, and therefore it instead expresses the customer's feelings of the product instead. Furthermore, the use of 'but' after expressing love is also interesting. Had it been used by a parent complaining about their children to another parent, the 'but' would have implied something unproblematic, like 'but they drive me crazy sometimes'. However, because it is used in relation with 'RyanAir's cheap flight', the 'but' can be much more problematic, considering the company's history, which was elaborated in section X. Moreover, the word 'cheap' is interesting, because the meaning depends on the context. If it had been two people talking about another person, it would have been

considered a negative statement. However, since the context tells that is a characteristic of RyanAir, which is good enough to highlight.

6.1.3.2. Interpersonal Resources

The next resource to be analysed are the interpersonal resources, which can help uncover languages' role in interaction. The interpersonal resources construct two different kinds of meaning, as explained in section 5. These two meanings, positional and relational, will also be analysed in this section.

Speech function

The sentences assign different roles with the use of 'I' and 'Ryanair'. The role of the speaker is communicated through the use of 'I', while the use of 'RyanAir' implies that this speech function is a statement. The statement is evidently being said to a third person, which is not explicitly addressed in the sentence. Thereby the positionall role is clear, since it has given the speaker and listener their roles, as well as RyanAir, as the subject of the statement. The relational function between the agents is less clear. For example the speaker and listener could be acquaintances, close friends, family, colleagues, and so on, who are travelling together and speaking about RyanAir. The sentence does not give a clear indication of the relationship, since it for example is not overly formal or only made up of slang.

Modality

Since there are no modal verbs in this sentence, there is also nothing to analyse, since the analysis involves identifying the usages of modal verbs as either positional or relational (Stillar 1998, 35).

Attitudinal Lexis

In this sentence there is only one word with the ability to constitute meaning potential. That is the word 'cheap' which is a qualitative adjective. In this instance it identifies the speaker's opinion about something specific which is the prices of RyanAir's flights.

Sentence Adjuncts

The sentence includes one sentence adjunct, namely the word 'but'. The function of it is to link the sentences, wherein it also has a textual function by creating cohesion of the

sentences. Thereby it does not have an ideational or interpersonal function, which is why it also does not have a relational or positional meaning.

Lastly, the textual resources of the sentence will be analysed. This resource includes two categories, theme and cohesion, as mentioned in section 5.

Theme

The analysis of sentence adjuncts is connected with the analysis of theme. Since 'but' occurs initially in the sentence, the sentence contains multiple themes, as a result hereof. While the theme of the first part of the sentence is a statement it is possible that the sentence, which would have been occuring after 'but' would be of another kind, perhaps citrique, complaint or something else entirely. The use of multiple themes structures the sentence as well as the development, which would have been even more interesting to look at, if the rest of the sentence had not been left out. By connoting the rest of the sentence, we will never know what problem, issue or similar the customer was going to make. Instead it is up to us as viewers to fill the gap, and thereby apply a problem we perhaps ourselves have experienced. However, not writing anything, and letting it be up to ourselves, we do not dwell on that point of the sentence, and instead focus on the beginning, which as mentioned is a statement, which praises the price of RyanAir's flights.

Cohesion

The use of cohesion makes the text able to be analysed as a whole, and as mentioned there are different forms of cohesion. The one used in this sentence is in the form of conjunction, specifically of the adversative kind, namely 'but'. With the use of 'but' the sentences are logically related, and makes us able to interpret the second sentence in relation to the first. Again, this could have been even more interesting if the sentence had continued, and the content of the second part of the sentence could have been analysed in relation to the statement. However, cohesion is still an interesting category to look at, since the function of it can be to relate the text to context, which is particularly interesting in this text. With the use of 'but' the speaker relates the entire statement to the context it is taking place in, which is the reputation of RyanAir, especially some of the critique points that have been made about the firm. Even though nothing is expressed, 'but' still indicates that there is a context to be

taken into consideration, and there is something in the context which could be a counterpoint to loving the cheap flights.

6.1.3.4 Context

By describing the context, in terms of field, tenor, and mode, I will be able to compare functions, realised in the texts, to the context. Therefore, this section will start with an examination and description of the context, thereafter the results will be compared to those of the video.

Field, tenor, and mode

The field of the screen text, involves the expectations from the sender and receiver of the TikTok, as it can be used as a way to describe what is going on the the video or as a prompt to make the video in the first place. Screen text is a major part of making TikTok, as much of the meaning of the video starts with the screen text. It is the screen text that sometimes, to some extent, dictates how the rest of the elements will be understood. Moreover, the screen text will tell the receiver something about what is going on and if it is relevant as of right now.

The tenor of the text is interesting in this situation. A sender has some authority, as it is the sender who decides what the text will say (and not say), and thereby, which meaning is to be interpreted by the receiver. However, the receiver also has some authority in this situation. If the meaning is not understood or not decoded fast enough, the user will just scroll, and the meaning will be lost. So this sets some expectations for the sender, because if the meaning is not communicated in a way that the receiver will pick up on almost immediately, the meaning will not be accomplished.

Finally, writing a screen text involves certain expectations from both the sender and the receiver. The sender will most likely know, that the text has plays a huge part of the understanding of the video in its entirety, but the text can also not be to long, otherwise it will cover too much of the videos, and since TikTok is a social media, that focuses/relies heavily on video, the text cannot 'steal' focus from the video. Further, the receiver will have some expectations about the language of the screen text. Many TikTok users use, to some extent, a very similar vocabulary. Certain words are used differently than other places, and might have a totally different meaning than other places. Moreover, some phrases or even whole sentences are used, because they are part of larger trends.

Register

Screen texts of TikTok, calls for a specific choice of ideational, interpersonal, and text resources. Therefore, I will now look at the findings from the analysis of the ideational, interpersonal, and textual resources, in relation to the field, tone, and mode mentioned above.

As mentioned above, screen text is an important part of making TikTok, and the analysis showed which ideational functions were activated. First, it was made clear who the video was going to be about, i.e. the consumer saying something about the company. Moreover, it was clear that this was something occuring right now, making it very relevant. The words which could have different meaning can peak users interest, meaning that the ideational resources relied upon in this situation, corresponds well with the field it is taking place in. Next, the interpersonal functions called upon by the tenor, also align well. As written above, certain expectations are made about sender and the receiver by the sender and receiver. The analysis of the interpersonal functions clearly showed that roles are being communicated in the text. Moreover, as mentioned above there can be shifting authority in this situation, which the analysis also backs, by showing that while RyanAir, as the sender has the possibility to assign roles, since the perceived sender of the text is the consumers, they also have some power in this situation. Lastly, the analysis of themes showed that multiple themes were present, but also that they are marked. While the text does use cohesion, the text is cut shorts, which aligns very well with the expectation users might have about mode.

As written before, the analysis of modes will also rely on the individual analyses of them. Therefore, some interesting points are to be made about the mode of screen text. Firstly, the fact that RyanAir decided to end the sentence with 'but' and implying that a critique might follow, shows of its archetype, which is a rebel. It shows that it is not afraid to indicate that there might be people who are saying something negative about it, but with the text cutting them off, their rebellious side is shown. Moreover, with the mention of cheap flights, RyanAir highlights that the brand persona is built on success, in this case the succession of keeping flights cheap. This highlights the brand personas ability to create trust in consumers, as it is built on something positive. In addition, some of the brand persona's traits become clear in this mode. As mentioned, the archetype is rebellious but it is also worth noting that the same points, which communicate the archetype also shows off characteristics, such as not

being afraid and being confident almost to the point of being brash. Lastly, the screen text tells something about the choice of language, since it is clearly not overly formal but it is also not afraid of writing that consumers not only like some of its qualities but indeed love them. Moreover, it is not afraid of calling its own prices cheap, instead of affordable or low.

The choice of words in the screen text, are clearly helping in denoting that RyanAir is a company which consumers should love and that it has low prices. Again, had it been like and low instead of love and cheap, it would have been another meaning, it had been trying to communicate. In a way, it can be said that the word love has been recontextualised, with the help of substitution, again with the same outcome as written above.

6.1.4. Caption text

The analysis of the caption text will be similar to that of the screen text. As mentioned in section 5, I will not focus on the use of emojis and hashtags, so the text, which I will analyse to identify functions is "Silence! Don't utter another word" (Appendix 1).

6.1.4.1. Ideational resources

First, the analysis of the caption text will investigate the four resources to uncover ideational structures in text.

Process types and participant roles

There is not a clear agent mentioned in the text, whereby it is difficult to determine, which kind of process is taking place. However it could be argued that it is a relational one. By addressing the customers directly, the text is creating relations between RyanAir and the customers. To put it in other words, what is going on in the text, is that RyanAir is almost commanding its customers to NOT do something, in this case speak.

Circumstances

The circumstance surrounding the text, is a purpose. The text is written with a specific goal in mind, which is to convince customers that they should not say anything negatively about the company. The purpose of the text is especially seen, when looking back at the prevooíous function. The process of creating relations between RyanAir and customers, is interesting, in relation to the circumstance, because the role of RyanAir as the one who tells customers what

they should or even can do, supports the fact that the purpose is to convince customers of the same.

Time and perspective

The text is saying something about what cannot happen in the future, whereby the temporal relations created are after-now. To put it in other words, the text states that after 'this', no more words should be uttered in the future. This also means that the perspective can be seen as completed, as there will not be uttered more words in the future and this is a one-time 'reprimand'.

Concept taxonomies

Two words of the sentence are particularly interesting to look at, under this category, which are 'silence' and 'utter'. They are interesting to look at together, since they appear rather formal, and 'silence' could come off as hostile, without context. However, because of the context of the text, they are understood in another way. TikTok is an app, where people continually are being creative in the way they express themselves, and therefore 'silence' would not come off as hostile, and the sentence might not be read as overly formal (kilde). Rather, the sentence would instead be understood as ironic, sarcastically or even funny. By using these particular words, RyanAir, are communicating directly with the users, instead of perhaps using a much more bland caption.

6.1.4.2. Interpersonal resources

Following the structure of the analysis of the screen text, the next resource analysed in relation to caption text is the interpersonal. That means, this part will further investigate the roles constructed in the text.

Speech function

While the first word of the sentence might indicate that the speech function is an exclamation, there are other factors against it. How the rest of the sentence is understood, plays a major part in how the text as a whole is understood. Therefore, the speech function of the text is a command rather than an exclamation. At least, that is the purpose of the text, from RyanAirs perspective. While the reader might also see it as a command and RyanAir as the commander, that might not necessarily mean that they see themselves as followers of that

command. In other words, it is clear the positional function of the text is assigning the role of commander to Ryanair and the role of follower to the customers. The relational function is also clear, in that it gives RyanAir authority, it is just not clear if that authority is being respected.

Modality

As was the case with the screen text, the caption text also does not contain any modality verbs. Therefore there can be no analysis of this function.

Attitudinal Lexis

This is another function, which cannot be analysed in relation to this text. None of the resources, other than speech function, which can construct meaning potential, are present in the text, and therefore there are no further points to be made here.

Sentence Adjuncts

One kind of sentence adjuncts is vocatives, that assign an addressee for the sentence. While they are typically names, or other words that directly identify a person or persons, it is also interesting to look at an unspoken vocative. While the sentence does not write 'don't you utter' or anything similar, the addressee is still found in the sentence, although not directly articulated. It is an interesting factor to look at, because by not articulating one particular addressee, the sentence could instead address all the people, groups, businesses, media and so on, who could be saying or writing something negative about RyanAir. Since no one is mentioned directly, it is difficult to say much about the positional value it creates, but the level of formality can say something about the positional value. While there cannot be said anything about the formality of words addressing the receivers directly, an abbreviation of two words is used to address them, namely 'don't'. When writing 'don't' instead of 'do not', it is clear that there is no high level of formality and therefore, the speaker regards the addressee as someone with whom it has an informal relationship with as well. Meaning that the way RyanAir addresses the receivers, indicates an informal relationship between the two, instead of a more superficial relationship.

Lastly, the textual resources, which can link different parts of the text to each other as well as the context, will be analysed.

Theme

The theme of the text is unmarked, as it comes from giving a command. In this instance the command is to not utter another word and the theme comes from 'don't utter'. Had the text been longer, it would have been helpful to see if the themes would change throughout, but since it is very short, the other important point to note is that since the theme is the point of departure of the text, it is important to look at the meaning of the clause. This is also a part of its interpersonal meaning, as the sentence is assigning certain actions it wants certains actors to carry out.

Cohesion

The cohesion in the text occurs with the help of conjunction. Moreover, it occurs with a not often used form of conjunction, called implicit conjunction. This means that the conjunction is implicit, and could be made explicit with the use of a conjunction, such as 'and' (Stillar 1998, 51). The word 'and' would have made the relationship of the two sentences explicit, and would have made the order longer but also have changed the meaning somewhat. By not explicitly linking the two sentences, there is much focus on the 'silence' part of it, especially with the use of the exclamation point. The addressee should stop talking or writing immediately, as the first act of action. Therefore, the adresse should also not produce any other words. Thereby, the two orders seem more commanding individually, than if the sentence had been written out to be 'silence, and don't utter another word'. As cohesion also links the text to the context, it is interesting to look at the context surrounding the text, which will be elaborated below.

6.1.4.4. Context

As with the analysis of the screen text, the analysis of the context surrounding the caption text, will also look into the field, tenor and mode first, and then register, to see how the interpersonal resources are being called upon, according to the situation.

Fiel, tenor, and mode

The field of the caption text, often includes further elaborating what is going on the the video or what is meant by the screen text, it can also be something else entirely, but often it will have some sort of connection with either the video and/or screen text.

As mentioned previously, many people prefer to keep their screen text short, as to not take focus away from the video, and this is where the caption text comes in, as it will always appear the same way, no matter how much text is written. Then the user will have to press to see all the text, which will then cover the video. Therefore, it can not be guaranteed that everybody will see all of the screen text, if they have to press 'read more'.

The tenor of the caption text is very similar to that of the screen text. Again, the sender has authority in deciding what is written, but the receiver has authority in reading it, or reading all of it. Therefore, it is again important to write the most important part of the text early on, because if it is at the end of a long paragraph, it might not be read, making people miss the point of the video or perhaps not understanding that what is otherwise being communicated should be understood as a joke or ironically. This highlights that the sender should be a strong communicator.

Finally, in relation to the abovementioned, there are clear expectations from both the sender and receiver about each other. The receiver will know that sometimes the key to understanding the contents of a video can be found by reading the caption. Moreover the sender knows that the caption should be capturing and should to some extent support the message being communicated. There is also expectation to how there is being communicated in the caption text, although not the same levels of expectations as with screen text. Caption text does not need to be funny, short and so on in the same way screen text does. Instead it can be used to highlight several points and it can even be written in a more serious tone. On the other hand, it is not uncommon to see videos, where the caption text 'plays' into the joke or point being made in the screen text and video itself.

Register

As was the case with screen text, caption text also calls for a specific kind of ideational, interpersonal, and textual resources to be applied. These will be examined below, in relation to field, tone, and mode.

As mentioned above, one of the ways caption text can be used, is to extend the 'joke' or statement, which is also the case with this caption text. This will also be elaborated on later in

section, where the analysis of the individual modes will be compared. However, it can already be noted that the result of the ideational resources clearly supports that fact that there has to be some kind of purpose behind the caption, as it was found that the circumstance was exactly that; a purpose. Furthermore, the analysis showed that certain words have been chosen, to extend the point and support the screen text, such as 'silence' and 'utter'. Again this will be elaborated when the findings are compared.

The analysis of the interpersonal structures also supports the tone elaborated above. Results found that while RyanAir might see itself as the commander, there was no indication of whether or not the receivers would actually follow that command. The fact that the sentence starts with an exclamation also supports the tone of the context, since it helps the message of the caption text come across quickly and in a short fashion. Thereafter the text is elaborate so that it becomes clear that it is a command and not just an exclamation, which again supports the tone detailed above.

Lastly, the textual resources support that caption text can extend the joke, by having an unmarked theme. Which encourages people to take a certain action. Moreover, the lack of cohesion also highlights that the caption text is playing into the joke and not explaining the joke or something similar.

The caption text also helps communicate the brand persona. Firstly, the archetype is clearly communicated, with 'daring to use an exclamation of 'silence', as well as writing 'don't utter another word'. Writing either of those statements could be seen as somewhat controversial, for example in a firestorm, but RyanAir has no issue doing so, supporting the rebel archetype. Moreover, again there are character traits visibly being communicated in the caption text. With the use of the words just mentioned, it is clear that the persona is outspoken, bold, and daring. Thereby the tone of voice is also clearly embodied in the text. It is interesting to look at the level of formality which might not be expected from a company like RyanaAir, but actually serves a different purpose in this context. By being somewhat overly formal, the persona and tone of voice is being communicated even more clearly, since the formal language supports the character traits and tone of voice just described. The same can be said for the choice of language. Under different circumstances, the choice of language would not support the tone of voice otherwise employed, but in this instance it does.

6.1.5. Sound

The final mode of the video to be analysed, is the sound. As mentioned in section 5, the understanding of TikTok sounds lies heavily on the understanding of the context in which it is used. Therefore it is important to remember, that it is a sound used to stop people from asking questions or commenting on something one does not want to talk about, and it has also been used to imply that people are commenting on something they do not have the qualifications to comment about (kilde?). With that in mind, the analysis will look at the modality markers and which kind of modality is being communicated, before investigating how this mode communicates a brand persona and tone of voice.

Pitch range is an interesting modality marker to look at, while explaining the sound. As mentioned the sound is someone saying 'ah-ah-ah' in what starts out as a very high-pitched voice, that then becomes lower and lower. This means that the sound has a wide pitch range, even though the video is only a few seconds long. While less pitch range can imply less human emotion, the overuse of pitch range can also make the sound more than real and can be used to highlight a point. The latter is what is happening in this instance. The point is, that the comment found on the screen text should stop after 'but'. By repeating the 'ah-ah-ah' sound and it becoming darker and darker, and thereby more and more serious, implies that customers should not criticise RyanAir but instead just enjoy the low prices. Durational variation is another interesting aspect in relation to this sound. Again the sound starts with the duration having bening decreased and the words are spoken very quickly. However as the sound goes on, the duration is increased and the words are drawn more and more out. Sound duration can be effective in communicating emotions, and this is also the case here. By going from extremely decreased variation to increased variation, the emotion goes from less serious to more serious. The short variation in the beginning sounds more playful while the slowed down variation sounds more almost patronising and at the very least reprehending. While there is both much pitch range and durational variation, there is not much dynamic range. While this can make the sound appear flat and uninterested, it can also, as in this case, help highlight the emotions of especially durational variation. By not using different tones of loudness, the reprehensible effect is further highlighted, since the statement is not even worth getting enraged about. Still there is some dynamic in the 'ah-ah-ah' sounds, to make it sound condescending, by exaggerating the 'A' so it sounds like a scolding from a parent or authoritative figure. At the same time, there is no background noise, and therefore no

perspectival depth. This further helps highlight that the focus of the sound is to communicate a response to the screen text. Since there is no fore- or background noise, there is nothing to interrupt the scolding from the voice. Moreover, the fact that there is no fluctuation, further highlights that the voice is secure and relaxed in its position. The sound has no level of friction as well, making it sound more than real, since naturalistic sounds would have some sort of friction. While this is possibly because the sound is computer generated, it also helps highlight the point that it is coming from the 'plane' or at least the plane character, since it comes off as fictitious. At the same time there is no absorption range, which makes it hard to imagine that the sound is taking place in a large room for example. It goes to highlight that the sound is coming from a place that is more than real. The last point is further supported by the fact that there is no degree of directionality, since it is not totally clear where the sound is coming from when looking at the sound isolated and not in relation with any of the other modes.

Modality marker	Level of
Pitch range	High
Durational Variation	High
Dynamic Range	Middle, leaning towards low
Perspectival Depth	Low
Degrees of Fluctuation	Low
Degrees of Friction	Low
Absorption range	Low
Degree of directionality	Low

Figure 3, summary of the scale of the modality markers

Most of the modality markers are ranged in the low end of the scale. This means that the sound is not all that true to reality. This supports the fact that the modality it communicates is a sensory one. The change of pitch along with the variation of the duration, helps the sound, sound more than real. It is further supported by there being no depth, fluctuation, friction and

so on. Instead the goal of the sound is to make the listener feel something. In this case the goal emotion is a micture between shame and stupid. Firsty, shame for trying to say something negative and secondly stuoid for even indicating that there could be anything wrong with RyanAir. The sounds become disciplining and scolding. However, with the use of the modality markers, such as the pitch range, the sound does not exactly appear angry, and while it appears somewhat serious, the high tones help make the sound more than real and therefore play into the joke. Here it is extremely helpful to look into the context of the sound, since it, at the beginning, was often followed by a person 'wagging' their finger almost playfully, to highlight that while this is something one should not address, it is not in an all serious manner (kilde).

While sound might not be a mode, which is supporting the brand persona and tone of voice, by means of communication isolated, there are still some interesting points to be made. Firstly, the archetype is somewhat supported by the sound. The fact that the persona is 'brave' enough to sound condescending is aiding the rebel archetype. This is not something that all archetypes would do. At the same time, some character traits are also being communicated with the use of this sound. By daring to address customers this way, the persona displays character traits such as being bold, daring and self secure to the point where it is not afraid to make some consumers angry. The attitude of the brand voice is also supported by using this sound, since it is clear that a spirited attitude is being communicated.

The use of the sound becomes connoting, in the way that it connotes the idea, that criticising RyaAir for anything will be responded to with scolding. This will be further elaborated in the section below, where the modes will be compared and analysed in unison. Lastly, by not using different phrases or even words, apart from 'ah', repeated many times, the sound recontextualises with the use of deletion. By not using more than a single word, the expressed opinion, that people should not say anything, becomes even clearer.

6.1.6. Summarisation of the analysis of video 1

The last section of video 1, will include a sumariasion of some findings from the analyses of the modes. Moreover, it will include an accumulation of all the findings and points made in relation to one mode, that have to be analysed in relation to other modes to be fully investigated.

Firstly, the analysis of the different modes have clearly shown how important it is to look at the modes together, afterwards, many points were found in the modes, but were even more interesting, in relation to one or more other modes. The face place this took place, was in the analysis of the facial expressions. While some points could be about the facial expression of the plane alone, it was also clear that to truly understand them other modes had to be looked at as well. The expression of the plane, comes as a result of the screen text, which, as mentioned, is the woman communicating on behalf of other customers, that while she loves RyanAirs cheap flights, she has a negative statement, as indicated with the use of 'but'. Therefore RyanAirs response can be found in the rest of the modes in unison. The sound indicates that the woman should stop talking, while the facial expression indicates that this is a stupid statement to make, and it is demanding that the viewers agree with Ryanair in this situation. Finally, its response is also very clearly communicated in the captio text, which simply tells the woman to stop talking, which again is supported by the scolding tone of the sound. The analyses have shown how seamlessly the modes are working together to communicate the same message, which is that it would be crazy to follow the sentence 'I love RyanAir's cheap flights', with anything. The mode clearly indicates that such a statement should simolt stop right then and there. There should not follow any kind of negativity and if there is, it will be shut down quickly with scolding and condescending, while getting the support from other customers.

The fact that the modes work so seamlessly together, further supports the points made about the brand persona and tone of voice. Throughout the modes, it was made very clear which kind of archetype was being communicated, namely the rebel. This archetype was supported by all the modes, making it a clearly communicated one. This is also a great example of the modes working together, to make sure that a certain aspect of the rband persona is being clearly communicated to customers. With the use of sound, image and so forth, there can be no doubt that this brand persona is not afraid of challenging norms and doing things that more conventional archetypes would be afraid to do. This brings forth the next point, which is the character traits, which was communicated through the modes. While not all of the same character traits were found in all the modes, again the modes are working together to indicate certain traits. Traits such as being bold and not afraid were found in many modes. At the same time, even those traits such as being brash, which was only found in one mode still salligns with the rest of the character traits found. In general all the character traits are in alignment and help support the archetype of the rebel. One final finding, which is

interesting to further look into, was the choice of language. While the screen text was not overly formal, the caption text was more formal. This could indicate that the choice of language is not consistent. However, since the caption text should clearly be understood as extending the point the sound and facial expression are making, it instead becomes clear that it is meant somewhat sarcastic and therefore it is still consistent with the rest of the language use. It is simply changed in this instance, to further a point, which fits perfectly with the brand persona.

Many points are being supported acros the use of the modes, but there are also some other interesting findings of the analyses, in relation to which point would not be understood without some if the modes. While sound and image are working together to make it clear who the sound is representing, without both of the modes, some of the meaning would be lost. Isolated, we can only see the plane moving its 'mouth' but not exactly mouthread what it is saying. At the same time, without the image, it would not be clear who was the main sender of the message that the sound is making. Without the images, and the facial expression, highlighting that it is in fact RyanAir who is saying 'ah-ah-ah' at the customers and not the other way around, the meaning would be entirely different.

Finally, while the caption text works together with many modes to respond to the screen text, it can also stand alone in response to it. This is interesting, as this heightens the change of the response being understood by viewers. If they have to understand too many modes in relation to each other, there will be a chance that they either do not have the ability to or simply not the interest or concentration to do so. Should they not be able to hear the sound or not have time to see the video in its entirety, the statement is being rebutted right there in the caption text.

While the woman does appear shortly, the focus of the video is clearly the plane, which is thereby being denoted. The focus should be on the company and its response and not on the customer and negative points. Moreover, by having a large plane representing RyanAir, it is being connoted as a large, impactful company. The eyes could have been put on anything, to represent RyaAir, from its logo, to a small plane or even a toy plane. Instead the choice was made, that it would be represented by a large plane in a beautiful background, making it appear more exotic at the same time. Lastly, by not including any actual criticism RyanAir uses deletion to recontextualise the positive aspects of the case. The positive aspects include cheap flights, and a love for the company.

6.2. Video 2

As mentioned, this part of the analysis will focus on presenting findings, instead of going into detail on how they were found as in the first part of the analysis, as a result some of the subsections will more or less 'only' include a figure, which show how the different modality markers have been ranked. This is possible to do with this video, since it as opposed to video 1 only has one scene. Lastly, the section will include a sumarison similar to that of the section above, where the results from the different analyses will be held against each other and it will be looked at how they collectively denote, connote, and recontextualise

6.2.1. Images

First, the image of this video was analysed, by looking at which level and kind of modality was being communicated.

The modality markers will be presented with the help of the following illustration:

Modality markers	High, middle or low modality
Articulation of detail	High
Articulation of the background	High
Articulation of depth	Middle, leaning towards high
Articulation of light and shadow	High
Articulation of tone	Middle
Colour modulation	Low
Colour saturation	High
Colour differentiation	Middle

Figure 4, summary of the scale of the modality markers

The analysis of the image showed that certain factors, such as a low modulation and high saturation, highlights the cartoonish image of the brand persona. This is further highlighted

with the use of bright colours such as yellow and red. A sensory modality was found to be communicated in this image, as it appears more than real and cartoonish.

Next, the facial expression was analysed, to examine if an offer or demand image was being communicated.

The analysis found that the video communicated a demand image. While the gaze of the plane moves from side to side, it makes clear eye contact with the viewer. Thereby, it demands that the viewer accepts the message and by rolling its eyes, it highlights that this is an obvious statement.

This mode communicates rebel archetypes and it shows traits such as being condescending, bold, and sarcastical.

Next the screen text, which is 'POV you just booked a €9.99 flight and ask me will I charge you extra for a suitcase'.

First the ideational resources, found in the text will be presented.

Process types and participant roles

A mental process is realised through a verbal process. Both the sender and the receiver of the text are represented in it.

Circumstances

The circumstance surrounding the text has been found to be a reason, as the end of the sentence is being written because of the first part.

Time and perspective

The time is before-now and the perspective is ongoing.

Concept taxonomies

In this context, 'extra' is seen as something negative, while it could otherwise mean being over the top or being particularly good or something otherwise positive.

6.2.3.2. Interpersonal resources

Next, the interpersonal resources of the text will be presented.

Speech function

The text is a question within a statement and the sender of the statement is RyanAir while the sender of the question is the customers. Still RyanAir is the writer of the sentence and the relationship between the sender and receiver is clear. The sender is a company, offering a service and the receiver is the purchaser of that specific service.

Modality

The use of 'will' indicates the power of the writer, and it assigns the position of being able to decide something, in relation to the question.

Attitudinal lexis

No words were found that had the ability to create attitudinal lexis.

Sentence adjuncts

A sentence adjunct is used in the form of a vocative, to assign an address of the sentence, and it plays a relational role and indicates the positional value, by not being overly formal.

6.2.3.3. Textual resources

Finally, the textual resources will be presented.

Theme

The theme of the text is unmarked and determined by the use of the declarative mood.

Cohesion

Cohesion is created with the use of adversative conjunction.

6.2.3.4. Context

While the context also includes looking at field, tenor, and mode, I will not be writing it again, as it is the same as elaborated in video 1. Instead focus will be on register.

Register

The ideational functions activated by this text, aligns well with the field it is taking place in. Moreover, roles are being communicated clearly in the text, whereby the interpersonal resources activated correspond well with the tenor. Finally, the textual resources of the text are similar to the expectations users have of mode.

In contrast to the screen text of video 1, this screen text does not in the same way communicate that much brand persona and tone of voice. The most notable about this text, is that it shows the brand persona having a character trait that is trendy or modern. This is indicated by the use of 'POV' which is a greatly used term on TikTok. Moreover it can be noted that the language is not formal, which is a result of the language choice.

6.2.4. Caption text

The analysis of the caption text of video 2, will follow the organisation of the analysis of the screen text. Meaning that findings will be presented thereafter they will be analysed in relation to brand persona and tone of voice. The caption text of video 2 is "Bestie how else will I make bank i'm sorry' (Appendix 1).

6.2.4.1. Ideational resources

The ideational resources will be presented first.

Process types and participant roles

Both agents are mentioned in the text, and a relational process is created.

Circumstances

The circumstance of the text is a manner, as the text is writing about ways to make money.

Time and perspective

The time of the text is now and the perspective is ongoing.

Concept taxonomies

Bestie is a word, commonly used on Tiktok and can be applied normally, to mean a good friend but also ironically to strangers and even people one does not like. Moreover, to 'make bank' is understood as making money and not just money but overload of money.

6.2.4.2. Interpersonal resources

Analysis of the interpersonal resources follows and is presented here.

Speech function

Roles are assigned by the text, the receiver becomes the person to answer the question, while the sender becomes the asker. The use of 'bestie' can indicate a personal, informal relationship.

Modality

The modal verb 'will' constructs an orientation, where the goal is for the writer to be able to do something. Moreover it assigns obligation to the receiver to solve the problem.

Attitudinal lexis

As with screen text, no words were identified with the ability to create attitudinal lexis.

Sentence adjuncts

Vocative is used to create sentence rank adjunct, in the form of the word 'bestie'. It assigns an addressee of the text and since it is very informal it clearly indicates the attitude of the speaker and assigns speech roles.

6.2.4.3. Textual resources

Third, textual resources will be presented.

Theme

The theme is unmarked and indicated by the use of an information question.

Cohesion

Cohesion is created in the text, with the help of reference, specifically exophoric reference, because the reference is outside of the text.

6.2.4.4. Context

As with the screen text, the analysis of the caption text will not elaborate on field, tenor, and mode, as it has already been detailed in the analysis of video 1. The focus will be on register instead.

Register

The text realises ideational functions that correlate very well with the field as well as interpersonal functions that align with the tenor. The textual resources, realised by the text were also found to live up to the expectations of mode.

The caption text communicates archetype and character traits to a great extent. Using phrases like 'bestie' and 'make bank', would not be common for a more conventional archetype. Thereby character types of being bold, daring and sarcastical are also clearly communicated. The language choice shows that the language used is the opposite of formal.

6.2.5. Sound

The final mode to be analysed will be the sound. As was the case with video 1, the analysis will look into the eighth modality markers, to analyse which kind of modality is being communicated. Lastly, this section will include an analysis of how brand persona and tone of voice is being communicated.

The results of the analysis of the modality markers have been illustrated below.

Modality marker	Level of
Pitch range	High
Durational Variation	Low
Dynamic Range	Middle

Perspectival Depth	Low
Degrees of Fluctuation	Middle
Degrees of Friction	Middle
Absorption range	Middle
Degree of directionality	Low

Figure 5, summary of the scale of the modality markers

The analysis of the sound resulted in interesting findings. Most noteworthy, the duration has been drawn out, to make the sound appear even more like it is clearly exhausting even having to dignify the question with an answer. This will also be further elaborated when the modes are analysed collectively in the next section. The sound is communicating a sensory modality, created to make the listeners feel something. In this case, receivers should be able to feel the exhaustion it takes to answer an obvious question and the sigh highlights that the asker should feel somewhat ashamed for asking the question in the first place.

6.2.6. Summation of the analysis of video 2

The analysis of video 2, discovered some interesting findings, especially across the modes. Again it is highly interesting to see that the modes are working closely together, to communicate a message. This time, all the modes are needed to clearly communicate the message. Without the screen text, there would be no setting for the video and no point, as the 'story' of the video starts in the screen text. Had there been no sound, there would not have been a clear answer to the statement made in the screen text, and the story would not have been able to continue. The caption text could not stand alone, even though we might be able to somewhat decode what the answer would have been by the way the caption is appearing to apologise. However, because we are able to see the facial expressions, we get the idea that while it writes 'i'm sorry' that might not be an actual, genuine apology, as much as an explanation. While being an explanation the facial expression supports that thít is almost a rhetorical question, which the customer has asked, since it makes so much logical sense, to the company itself, that of course luggage is extra when the fare is only €9,99. With the use of all of the modes, it is clear what is taking place and what RyanAirs response is to it.

The image supported a sensory modality and used strong saturated colours to make the image appear more cartoonish. At the same time, modes such as the caption text and facial expressions in collaboration with the sound made this video appear more humorous and sarcastic. At the same time the rebel archetype was clearly supported by all of the modes, and several similar character traits were communicated across the modes, such as being bold, sarcastical, and trendy. By not being afraid of sounding like asking if one has to pay extra for luggage, is the most ridiculous question ever, Ryanair communicates a very informal relationship with its customers, which indicates that the communication between them can imitate that of two friends. This is further highlighted by the facial expressions, which look the viewer right in the eyes and alos roll its eyes, in a way humans might do when discussing another person. These actions align very well with the caption text, which further indicates the informal relationship and shows the trendy character trait. With the use of 'bestie' RyanAir both communicates the relationship between it and its customers while also highlighting that it is a company, which keeps up to date with trends, and the ability to communicate with users, the way they would normally communicate with others.

In this video, the customer asking the question is only present, by being addressed and is not otherwise represented. Thereby RyanAir is recontextualising, with the use of deletion. When we cannot see the customers and we thereby also cannot see their gestures and how they appear in general, the focus of the video slowly becomes RyanAir itself. It is the main character, and by only showing it, the positive aspects of the case are highlighted. This is also supported by the connotation regarding the background. If the image. Here we can see passengers boarding the plane and this highlights that it is a current, active company, which already has customers who are willing to fly with it, wéven if it charges extra for luggage.

6.3. Video 3

This section will be organised the same way as the section above. Again this video only has 1 scene and this section will also be focused on presenting data, as well as holding the data from the different modes up against each other at the end of the section.

6.3.1. Images

The first mode to be analyses was the image, and the results are illustrated below:

Modality markers	High, middle or low modality

Articulation of detail	High
Articulation of the background	High
Articulation of depth	Middle, leaning towards high
Articulation of light and shadow	High
Articulation of tone	Middle
Colour modulation	Middle
Colour saturation	High
Colour differentiation	Middle

Figure 6, summary of the scale of the modality markers

This analysis showed some interesting findings. While some markers did not indicate as much of a cartoonish appearance others still pushed towards communicating a sensory modality. This was especially done with the saturation of the colours and the articulation of light and shadow. While the colours were strong, so was the light and the plane appears to be reflecting its surroundings. This helped escalate a more than real appearance, and it was indeed a sensory modality being communicated. In this instance, it was supposed to make us see the company as being pure and clean, which is interesting to look at later, in relation to the rest of the modes.

Character traits such as being credible and grand are being communicated through the image, because the plane appears immaculately. However, with the use of deletion, RyanAir is at the same time recontextualising its grandiosity, since no other planes are in sight. If the size of the RyanAir aircraft was compared to other, larger aircrafts from other airlines, it would not appear as grand and majestic, as it does, because it is alone and looks large.

6.3.2. Facial expressions

The second mode analyses the facial expression, to uncover whether an offer or demand image is being communicated.

This video communicates a demand image. The plane starts by looking to the side before it looks the receiver in the eyes, when it appears to be talking. A little smirk indicates that it is self secure and it demands that the viewers believe what it is saying and that we see it as a proud company.

This mode will be even more interesting to look at in relation to the other modes, but it was still communicating brand characteristics. By looking the viewers directly in the eyes, it indicates that it has it proud and self secure, which is also supported by the little smirk. The communication of those traits also highlights the rebel archetype, since it could come off as outstandish had it been another kind of brand communicating this way, but it aligns well with the rebel archetype and thereby it comes off as being a natural part of that archetype.

6.3.3. Screen text

Next mode to be analysed is the screen text, which to recollect is " 'How do you get your prices so low' " (Appendix 1). The organising of this section will resemble the ones of video 1 and 2.

6.3.3.1. Ideational resources

Firstly, the ideational resources of the text will be presented below.

Process types and participant roles

In this text, a mental process is taking place through a cognitive process. Moreover, only the sender is represented in the text, as it becomes the receiver of the question.

Circumstances

The circumstance of the text is a manner, as the receiver is being asked to explain the manner in which it gets prices low.

Time and perspective

The time of the text is indicated to be now and the perspective is ongoing, as the issue is not answered yet.

Concept taxonomies

The use of the word 'low' has to be understood in context, as it will differ in meaning whether it is related to an object, temperature and so on. In this case it indicates that the prices are not only cheap but questionably cheap, with the use of 'so low'.

Secondly, the interpersonal resources realised in the text will be presented.

Speech function

This text is a question, which implies that there should be an answer. Further, it is indicated that the question comes from consumers or at least someone outside of the organisation, whereby there is created a relationship, where RyanAir as the responder has to do something in response to the prompt from the asker of the question.

Modality

In this instance of text, no modality verbs were found, and therefore no analysis of modality was carried out.

Attitudinal lexis

The analysis did not find words, which created attitudinal lexis.

Sentence adjuncts

The sentence adjunct of the text, is a vocative, since an addressee is expressed in the text.

Third, textual resources of the text will be presented below.

Theme

The interrogative mood is used in the text, which means that the theme is unmarked.

Cohesion

There were no cohesive devices found in the text.

As mentioned in the analysis of screen text of video 2, I will not use space to elaborate on the context and instead this section will focus on register.

Register

The interpersonal and ideational resources found in the text aligns with the expectations users have of field and tenor. The same applies to the textual resources that correlate to the expectations about mode.

Since this text is written, so it appears to be from a customer's perspective, there are still findings to be made in relation to brand persona. Simply by indicating that this is a question some might have about it, RyanAir again shows off character traits of being bold and self-secure. It is bold enough to imply this question being asked, while being self-secure in knowing that implying it, will not damage its reputation.

6.3.4. Caption text

The next mode to be analysed, is the caption text, which in video three is "No. 1 in Europe and that's all that matters" (Appendix 1).

6.3.4.1. Ideational resources

The ideational resources will be the first to be presented.

Process types and participant roles

The process realised in this text is arealaional one, of the classification kind.

Circumstances

The circumstance of the text is reason, based on the last part of the sentence.

Time and perspective

The time of the text is now and the perspective is ongoing, as there will continuously be someone who is number one in europe.

Concept taxonomies

The use of 'no. 1' is interesting to look at in this context. It could mean something different if the list was a list of the worst companies or something similar. The sentence does not actually indicate what the company is number 1 of, but when looking at the context of the video, it could be indicated that it would be a positive list, as the caption text is written to refute the screen text, which will be further elaborated below.

The second kind of resource to be resented, will be the interpersonal resources.

Speech function

This is a statement and it assigns the speech role of the defender to RyanAir, and the viewer of the video becomes the receiver. The viewers have the authority, since they can pass judgement on whether or not they find this statement believable and to be explanation enough.

Modality

No modal verbs were found in the text, and this part of the analysis was not carried out as a result hereof.

Attitudinal lexis

Similarly to modality, analysis of attitudinal lexis was not carried out, as there were not found words in the text to support it.

Sentence adjuncts

The word 'and' is a linking sentence adjuncts and it signals cohesion between the two sentences.

The final resources to be analysed are the textual resources.

Theme

The theme of the text is indicated with the imperative mood, used to assign an action the writer wants the reader to carry out, which in this case is to stop asking questions. Meaning, that the theme is unmarked.

Cohesion

The cohesion of the sentence is created though conjunction, with the use of 'and'.

The final part of the textual analysis of the caption text, will include findings from the analysis register.

Register

All three context elements, field, tenor, and mode, are realised through the text in ways which live up to expectations about them.

This mode supports the brand persona, by communicating the archetype and character traits. With the words 'and that's all that matters' the rebellious archetype is shown off and the bold, self-secure character traits are similarly shown, since talking to one's customers in this way would not be common for more conventional brand personas. Moreover, the choice of language is also shown off here, since by writing 'that's all that matters' instead of 'and that's the most important factor' highlights the informal language use applied by the brand and brand persona.

6.3.5. Sound

The last mode of video 3 to be analysed is the sound. The results of the analysis have been summarised below:

Modality marker	Level of
Pitch range	Middle
Durational Variation	Middle
Dynamic Range	Middle
Perspectival Depth	High

Degrees of Fluctuation	Middle
Degrees of Friction	Low
Absorption range	Middle
Degree of directionality	Low

Figure 7, summary of the scale of the modality markers

This analysis uncovered some interesting findings. Firstly, the person answering the question sounds almost mechanical or at the very least restrained, to highlight that he does not want to answer the question. In contrast, the one asking the questions has more dynamic range than the one answering them, highlighting that he is more interested in the conversation than the one answering. The answerer does not use dynamic range, and whose voice instead sounds more flat. The same goes with fluctuation, the asker has a range and the answerer does not. Further, many of the markers were in the middle, indicating that an abstract modality was being represented. This means that the conversation can be seen as representing how RyanAir replies to a negative question it does not want to answer.

The sound communicates character traits of the brand persona, such as being dodging and ignorant of questions, it does not want to answer. The sound also greatly represents the rebel archetype, by totally avoiding answering the questions and changing the subject to dodge the question, especially by simply saying 'no' in response to a 'how' question.

6.3.6. Summarisation of video 3

The analysis of the modes of video 3 also discovered some interesting findings. Firstly, again, the modes are working together to communicate a story of some sort, with a message. The screen text again starts the point of departure, by being what the 'issue' being communicated about is, namely how RyanAir can have such low prices. The sound is then used to imply, that this is not a question, RyanAir wishes to comment on and this is then elaborated in the caption, that explains why there is not even any need to comment on it, as the important thing, according to RyanAir, is that it is 'No. 1 in europe''. Here a point, highlighted above, is interesting to elaborate on. While it does write that it is 'No 1. In Europe, it does not elaborate which parameters this evaluation is built on. It could be prices, destinations,

customers and so much more. Finally, the facial expressions are used to demand that viewers should see how ridiculous this question is, and the important factor indeed is that it is 'No. 1 in Europe'. The appearance of the plane in the mode of image is also interesting to further elaborate on. It appears pure and 'clean' indicating that nothing wrongful is taking place here, and it is completely innocent looking. This again relates to the refusal to answer the question and by appearing this way, the reason for not wanting to answer the questions seems more innocent.

In relation to brand persona, the rebel archetype was clearly communicated throughout the modes, as were several similar character traits. Moreover, Ryanair is denoted as a large plane, which gives off majestic vibes, to support a character trait of being super confident. The language use of both the texts and the sound is again informal and it further represents the causal relationship RyanAir wants to promote between itself and its customers.

6.4. Sub conclusion

This section will serve several different purposes. Firstly it will compare the different findings from the analysis of the modes as well as each video. Moreover it will then say something about how the videos, including their different modes, communicate a brand persona, if it is consistent and if it otherwise lives up to the elements from the theory, as well as the points the theories could help me uncover.

The analyses of the modes of the videos, indicated how important it is to look at the modes from several angles. In doing so, I have found that an archetype was consistently communicated throughout all modes of all videos. Moreover the same or similar character traits were also found in all the modes. This finding allows me to comment on the strength of the persona. Since the videos are from different months, they are indicative of how RyanAir continuously communicates on TikTok, and the analysis showed that the persona was very consistent throughout the videos. Another element, which is consistent, is the language use, which is similar in all videos and both in the screen and caption texts. Throughout the modes, and especially the sound and image, it was clear that Ryanair was being presented as being more than real and that it was in fact communicating a brand persona, with cartoonish traits.

7. Discussion

In this section, the findings from the analysis will be discussed, in relation to what they mean for further research in this field.

This research has focused on how the modes collectively are working together to support a character and communicate a tone of voice. However, it was noted that the modes would have to be understood in unison to truly be able to decode the message being communicated. As a result hereof, an interesting perspective for further research, could be what this means for people, who are not able to see or hear all of the modes. More people on TikTik are writing on the screen, what the sound says, to those hard of hearing or deaf, are still able to understand the meaning. However, this was not the case with RyanAir, and there could be implications with that choice.

Other interesting perspectives for further research, includes some of those who were not included in this paper. To elaborate, while this paper did analyse the caption text, it was not able to also analyse the emojis and hashtags. The reason is, that to truly understand the meaning of the emojis in relation to the captions and the videos, one would have to do study of the language use and choice of TikTok as well as the special online culture taking place on the platform. This was not possible to do, within the frame of this particular study. Therefore analysing the videos in relation to online culture and analysing even elements of the texts, would create new knowledge of this field.

Finally, new perspectives could be found during research with the findings of this study as the foundation. By expanding on this research, an interesting perspective to look at, would then be how the brand persona is truly perceived by the target audience. This could be done by interviewing viewers of the video, but it could also be done by analysing some of the comments of the video. Much communication of brands is happening between consumers, for example by tagging their friends, because they find the videos funny, interesting and so on. By looking at those comments, it would be possible to say something more about the perception of the videos and the messages they are communicating. Finally, in relation to analysing comments, another perspective to analyse would be how RyanAir is communicating in the comments. The comments are more a conversation between the sender of the video and the viewers and it would be interesting to see if the findings from the videos would align with findings from analysing RyanAir's comments of those same videos.

8. Conclusion

In this section, the research question will be commented on.

RyanAir is communicating a brand persona and a tone of voice very clearly on TikTok. By using different modes of communication, the archetype of the persona is very visible on the platform. Moreover, its character traits are clearly communicated and since it is consistently communicating in the same way over several months, the brand persona is aiding in creating trust, since it is possible for receivers to somewhat anticipate how it will react. Communicating the same persona consistently, also highlights how strong the persona is, making the brand less valuable to firestorms.

Furthermore, RyanAir is communicating a clear tone of voice that clearly depicts the attitude of the brand and the brand persona. The choice of language on the screen and the caption, further aids in communicating the brand persona as it is consistent with the personality of the archetype and character traits found.

Thereby it can be said that Ryanair is communicating certain brand identity elements, by posting videos, where all elements are supporting the elements.

An important factor in how RyanAir is communicating, is that one must be able to see all elements of the video, to be able to decipher the message RyanAir is communicating. As mentioned above, this can create issues for some people and it is worth researching further, what happens to the representation of the brand persona with one of the modes were not included.

Since all the videos used for the analysis were only used because RyanAir is commenting on some of the more negative things that have been said about it, it can also be noted that the brand uses humour, sarcasm, and trend to take advantage of previous negative comments. Furthermore, it often highlights that its prices are very low, so its pasts should not matter.

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