

Language Analysis | Sample answer

In response to the “It’s like, a global disaster” article in the Herald Sun.

Instagram Analysis

In light of Instagram’s latest update, removing the number of likes from users’ posts, Susie O’Brien condescendingly mocks the distraught reaction of social media influencers, arguing that their job is not real work. She targets those who depend on Instagram popularity to maintain a successful career, maintaining that they are oversexualising women, and not contributing anything worthwhile to the wider community. The title ‘It’s, like, a global disaster’, reflects and derides the colloquial language commonly used by young female influencers, as well as their dramatic tendency to exaggerate and make a big deal out of minor inconveniences, inclining the readers to criticise their superficiality.

Opening her polemic with ‘WAIT. What? Oh. My. God. Like. CRISIS!!!!!!’, O’Brien overtly ridicules the way in which many Instagram personas express themselves in an inarticulate and unintelligent manner, emphasising the disadvantage of entering a field that does not require studying or achieving a degree, prompting professionals to consider them uneducated and therefore unworthy of people placing their trust in as sources of information especially on health and well being. The writer continues to disparage influencers, highlighting the popularity contest between ‘all the other chicks with big boobs in a bikini on the beach’, encouraging Australians, especially working females, to reject the way these women objectify their bodies for attention, ultimately undermining the role of women in society.

O’Brien condemns the Instagram influencer industry for its ‘select group of mostly young, good-looking people’, encouraging her readers to disapprove of its exclusivity and superficiality, that clearly prioritises certain appearances over intellect and professional expertise in an area. The accompanying photo of Kendall Jenner posing provocatively in a bikini and forcing a pout, manifestly corroborates the editor’s reproach of the ‘contorted poses’ that fill up influencers’ Instagram accounts. Through the caption, ‘nothing to like here’, O’Brien forthrightly rejects the

endless number of photos of half-dressed girls, endeavouring to generate public cognisance of the contrived and meaningless reality of these brand ambassadors, and discourage other instagram users from feeding into their desperate need for fame. Calling out these young female personalities for their myriad of 'picture-perfect posts' from their endless amount of luxury holidays, that are seemingly advertisements and promotions, the writer urges readers to recognise the way they take advantage of other companies' free amenities. Labelling influencers as 'delusional' and asserting that they 'don't work', the editor deems them disconnected from real life and the world's genuine issues and instead suggests they are caught up in narcissistic and self-obsessed behaviour which is clearly detrimental to themselves and those that follow them.

With the intention of warning susceptible young girls who follow popular instagram icons, O'Brien refers to when Mikaele Testa 'only just had time to put on a full face of makeup' and carefully upload a crafted video of how upset she was following Instagram's removal of likes, reinforcing that the majority of these women are disingenuous and overly-dramatic. O'Brien urges teenage girls to challenge the ostensible work of influencers, that consists solely of 'wearing bikinis at the beach but never getting wet', reinforcing the value in instead striving towards a fulfilling career that enables young women to use their skills to help improve society. Commenting that 'it's demotivating' to discover a post of a young woman wearing lycra and sticking out her butt got '800,000 views', O'Brien endeavours to generate guilt in Australian instagram users who like and support such photos, as they are unconsciously perpetuating the influencer industry and the message it sends, that exterior appearances are more important than anything else.

By chastising Instagram's past 'photos of ripped topless men looking sorrowful' as a supposed tribute to the victims of the Malibu bushfires, the writer portrays it as a platform that has been selfishly exploited for fame, at the expense of authenticity and the potential to spread positive virtues, such as awareness and compassion, especially in times of adversity. However, articulating that a picture of an egg 'holds the record for the most Instagram likes', O'Brien insinuates that people do not actually care about these facades of perfect lives, calling on Instagram users to act upon their disinterest and stop providing insincere influencers with the satisfaction they crave. Shifting to acknowledge that many of these influencers might now be forced to 'go out and get a real job like the rest of us', she aims to inspire readers with the potential to eradicate ostentatiousness and laziness from society. Emphasising the way

influencers have been 'wrecking heritage sites with their posing and preening', the editor ultimately contends that the environment has been disrespected by selfish and pompous behaviour, inciting the readers to work towards a society that stops allowing for and prioritising false appearances, over true ambition.