

オンラインで共在する： 美容系ユーチューバーによる Get Ready With Me 動画を例に Becoming online copresence ready: The case of Beauty YouTubers' Get Ready With Me videos

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Abstract

Copresence is realised not only by physical interaction but also through distant communication. Social media influencers build relationship through their content with their viewers. This study examines the way the influencers verbally switch between here-and-now things and there-and-then things so that they can situate themselves more realistically in viewers' place-and-time, utilizing the immediate and displaced modes by Chafe (1994) and the decontextualization degrees by Cloran (1994). Words in the titles of their beauty-related videos were found to become more decontextualized in the time course. In their speech in the video, the influencer addressed directly to their viewers especially in the unusual situation as in a quarantine period of the society.

Keywords — YouTube, beauty vloggers, imperatives, decontextualization, online co-presence establishment

1. Introduction

1.1 Online copresence of social media influencers and their viewers

Copresence today is a broad and continuous notion rather than physical copresence in tradition. As [1] defined, traditional sense of copresence requires face-to-face interaction. However, there have been pointed out that copresence has a wider range of variation, in which interactants can be distant in space or time, computer-mediated or human-computer association [2]

Online copresence of a viewer with their Internet star is sometimes called parasocial interactions with pseudo-relationship, like the one toward a mass-media star. Though the relationship is asymmetrical, however, the interaction on social media is somewhat mutual, unlike with a conventional mass-media celebrity [3].

[4] presented their simplified copresence model of two entrainment relations of a focal person(P) and one

other person(O). Those are P's perception of their own entrainment toward O, PEO, and also P's subjective belief that O is entrained with them, P(OEP). Those entrainment relations can be high and low. When they are zero, the person is alone.

When applying Campos-Castio and Hitlin's model to online viewer-influencer relationship, PEO is high and P(OEP) low for viewer whilst PEO can be both low or high and P(OEP) high for celebrity. This asymmetry in their online copresence should be kept in mind in our later analysis of language use by social media influencers.

1.2 Here-and-now vs. there-and-then in speech

Spatiotemporal features can be important cues in investigating copresence linguistically. The here-and-now or there-and-then nature will be analyzed utilizing Chafe's conscious modes and Cloran's decontextualization degrees.

1.2.1 Chafe's (1994) immediacy and displacement of speaker's consciousness

There are immediate and displaced conscious modes, [5] argued, when someone speaking. With the immediate mode, here-and-now things are spoken as output. With the displaced mode, there-and-then things are spoken as output.

In the immediate mode, a speaker perceives things in current environment, represents them through their extroverted consciousness and speaks out about them. In the displaced mode, through introverted consciousness, a speaker remembers or imagines things perceived in a distal environment,

represented through extroverted consciousness, and speaks out about them.

Chafe claimed that speech in the displaced conscious mode “tends to be less shared, more interesting, more interesting, more extensive, and more fully processed than” (p. 200) in the immediate conscious mode.

1.2.2 Cloran's (1994) decontextualization degrees

On the basis of Halliday's functional grammar and Hasasn's message semantics, [6][7][8] introduced her Rhetorical Unit Analysis (RUA) as a method of analysing spoken discourse. The Rhetorical Unit is determined by a decontextualization degree of each linguistic message. Message is a minimal linguistic unit approximately corresponding to a clause. It contains a Central Entity (CE), often equal to a subject, and Event Orientation (EO), represented by a predicate. The CE presents spatial distance from the point where the speaker is situated. The CE categories are interactant, copresent person/object, absent person/object, and generalized person/object. The EO is represented by tense of a predicate, representing temporal distance from the time when the speaker is speaking. The EO categories are concurrent, prior, forecast-non-hypothetical, and forecast-hypothetical. Combining spatial distance of CE and temporal distance of EO leads to determination of the decontextualization degree of the message. For English, Cloran set eleven decontextualization categories: Action, Commentary, Reflection, Observation, Report, Recount, Plan, Prediction, Account, Conjecture, and Generalization.

1.3 Beauty videos on YouTube: Get Ready With Me or GRWM

Get Ready With Me (GRWM) is a beauty video on YouTube, which has arisen around 2012 and continuously used today.

Get Ready With Me has the imperative mood that induce an action from a listener. In the

Rhetorical Unit Analysis (RUA) [6], expressions eliciting an action are the most contextualized, i.e., “here-and-now” expressions. The RUA determines the (de-)contextualization level of a sentence, regarding how the tense and the subject of a sentence is located or not within the material situation the speaker is in.

As for video styles, GRWM videos has three ways of talking styles: no talking, voice-over and talk-through.

In this study, GRWM titles and styles will be analyzed in the time course. First, I will classify the GRWM title. Also, concurrent elements with GRWM will be classified, utilizing the notion of the RUA. Then, I will categorize the talking styles. Later, I will see whether or not the video titles and styles are correlated. Finally, I will discuss how the case of GRWM can possibly show the way beauty vloggers induce reactions from their viewers.

2. Data

Nine beauty vloggers' video titles were in the data. Three started their channels in 2009, three in 2012, three in 2015. The video titles on their channels were accumulated from their beginning to the end of the year 2020. The total number of the videos were 4761. For each video, there were numbers of views, comments, and good/bad reaction buttons pushed.

3. Classification of GRWMs

There were 207 titles that contained Get Ready With Me or GRWM in total. The first one appeared in November 2011 in our data. I classified them into six categories below.

- (1a) Titles containing Get Ready With Me as a sentence (66 titles)
- (1b) Titles containing the abbreviation, GRWM (77 titles)
- (2a) Titles containing Modifier + Get Ready With Me (13 titles)
- (2b) Titles containing Modifier + GRWM (35 titles)
- (3) Titles with a minor-change as Get ____ With Me (mostly Get Unready With Me) (11 titles)

(4) Titles with a minor-change as Get Ready With ____ (mostly Get Ready With Us) (5 titles)

As for (1a) and (1b), abbreviated (1b) tended to appear later and increased its ratio in the data. (2b) were much more frequent than (2a).

There were a decent variety of GRWM videos in their titles, which may mean that the title is linguistically productive.

4. Concurrent title elements in GRWM videos

Concurrent elements in the titles were divided into what they are mentioning; (a) Abstract, (b) Products, (c) Video Style (d) Occasion, (e) Habitual, and (f) Not Makeup Nor Occasion. The numbers of appearances were (a) 31, (b) 36, (c) 9, (d) 60, (e) 29, and (f) 26. Though categories from (a) to (e) appeared from 2012 to 2020 randomly, only titles in (f) appeared later than others in the time course as the first appearance being in January 2017. (f) included ones such as “Q&A” and “Life Update”. Those concurrent elements were classified by its spatial distance from the speaker. This classification is after the classification of Central Entity in the RUA. The decontextualization degree is measured whether they are interactant, co-present or absent in the speaker's current situation.

For what is interactant, I took an expression as the closest if it describes directly the look on the speaker. For this criterion, the closest, i.e. the most situated element can be adjectives or nouns of colors or of ambience such as *glam* or *foxy*. This is category (a) Abstract.

For co-present elements, products used in the video were often mentioned. In many cases, product names or brand names were described in the titles for this category. In other cases, there were more general descriptions such as in *Playing with New Products*. This is category (b) Products. Also, elements mentioning video style was co-present one. *Talk-through* was often mentioned in this category (c).

For absent entities, events the speaker is getting ready for tended to get written. This seems natural for

Get Ready With Me videos. Categories (d) Occasion and (e) Habitual belong here. In (d), events and occasions, such as *Clubbing* or *Valentine's Day*, were mentioned. In (e), habitual expressions, such as *Everyday Makeup* or *Spring Version*, were included. What is prominent for absent entities, there appeared absent topics such as *Life Update* or *Random Thoughts* in around 2017. This is category (f) Not Makeup Nor Occasion. Though it started with newer vloggers, older vloggers started to apply topics of this kind afterwards.

Since new vloggers started it out to use, it is hard to reason that accumulation of videos of an individual lead to open a virtual space for discussion on a decontextualized topic. However, those new people had got exposure to historical accumulation of former vloggers. The exposure might have cultivated their mind open for the discussion space. After newer vloggers started to speak about not necessarily beauty-related topics, older vloggers too started to have them in their videos.

By the spatial distance categories, the concurrent title elements were counted year by year in Table 1. Also, percentages for each category are shown in Figure 1. For the Interactant category, the former category (a) is presented. For the Copresent category the former categories (b) and (c) are combined. For the Absent 1 category, the former category (d) and (e) are in. For the Absent 2 category, the former category (f) is chosen. Because the category (f) seemed to have a distinctively different nature from (d) and (e), it was treated independently.

Table 1 Numbers of concurrent title elements in spatial distance categories by year

	interactant	copresent	absent 1	absent 2	(SUM)
2011	1	0	0	0	1
2012	0	3	6	0	9
2013	3	1	8	0	12
2014	5	7	17	0	29
2015	4	5	11	0	20
2016	5	10	11	0	26
2017	5	9	10	9	33
2018	3	5	13	7	28
2019	3	3	8	4	18
2020	2	1	5	6	14

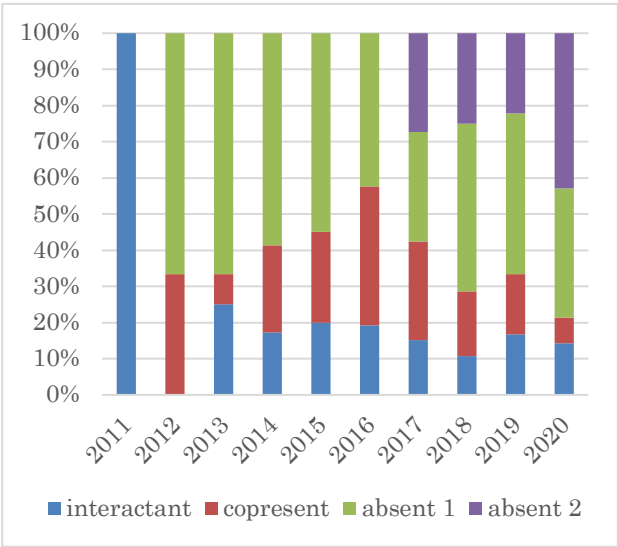


Figure 1 Percentages of concurrent title elements in spatial distance categories by year

5. Changes in talking styles

There were three ways of talking styles for the GRWM videos; no talking, voice-over and talk-through.

Firstly, Get Ready With Me videos appeared as one with no talking in November 2011. Then, voice-over styled ones started to show up after August 2012. Talk-through ones were finally seen with the first one in March 2013. Talk-through styles became the main current around 2016 in our data.

6. Decontextualization degrees of utterances in GRWM videos

Following Cloran, the RUA was carried out on utterances in GRWM videos. Two GRWM videos, one from 2019 and the other 2020, were chosen, together with one “tutorial” video from 2019. These three videos were from the same beauty vlogger, SML0x.

The numbers of messages categorized were 351, 349, for the two GRWMs, and 201 for the tutorial.

Figures 2, 3, and 4 show the distributions of decontextualization degrees of the three videos.

The first GRWM video, called *GRWM: 0-90 *in a hurry using new products**, is where the vlogger says that she has an actual place to go. I took it as a typical Get Ready With Me situation.¹ About this condition, she mentioned in the beginning, “*So today I have somewhere that I need to be.*” and “*So this is very risky because sometimes things go bad, things go wrong.*” In this video, Commentary and Observation utterances were seen frequently. Commentary is a category that the speaker talks about her own situation on the spot. For example, she said, “*So, first, I’m gonna put my primer.*” or “*And I’m gonna do another half a pump on the other side of my face.*” Observation is a category that she talks about the nature of co-present object. For example, she said, “*This is in the shade 7.5 warm.*” or “*So this has like really good reviews.*” Those high proportions may mean that she mentioned many times what she is doing and what product she is using. This may be because she is in a rush, she is rather concentrated on makeup itself.

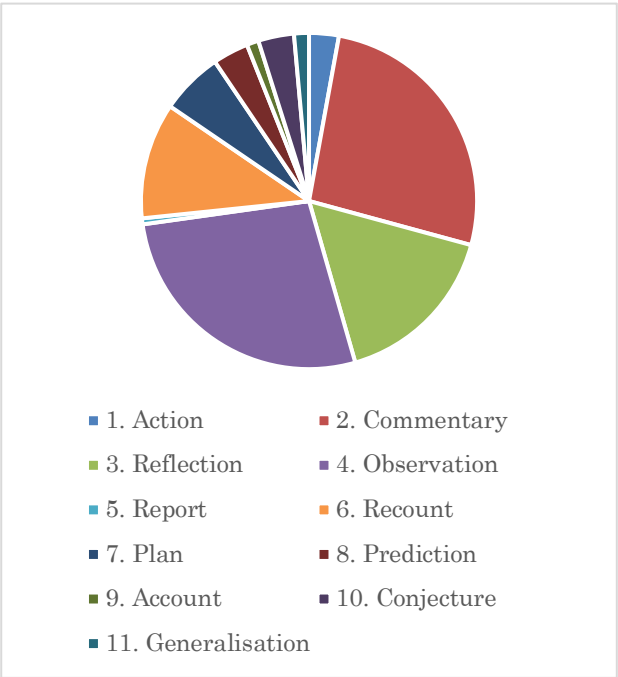


Figure 2 Decontextualization degrees of a SML0x’s actual GRWM (*GRWM: 0-90 *in a hurry using new products** [September 14, 2019])

¹ In many GRWM videos, vloggers tend to explain that they are replicating a look they did or would do for an actual occasion in the video. So

it may be literally typical to the GRWM title if they will go out afterwards but not the majority in number.

The second GRWM video, called *GRWM: for no reason *social distancing edition**, is where SML0x does not have an actual place to go out. In this video, compared to the first one, Action and Reflection were rather frequent. Action is a category including imperatives as its most frequent form. The vlogger’s actual utterances were “*So if you guys have any other foundation brands that you feel like have like really good olive undertones, feel free to share.*” and “*Let me know if you guys want a new updated brow tutorial.*” Reflection is a category where a speaker reflects mainly what she feels inside. The instances are “*I feel so weird. I feel so awkward.*” and “*And, yeah, I hope you guys are out there staying safe and smart and sane.*” This second GRWM video was out in March 2020, when the first quarantine period, due to the pandemic of COVID-19, started in the United States where the vlogger lives. Those two categories, Action and Reflection utterances, may reflect the vlogger’s intention that she needs to ask what her viewers are doing and to share that she is anxious too about the current situation.

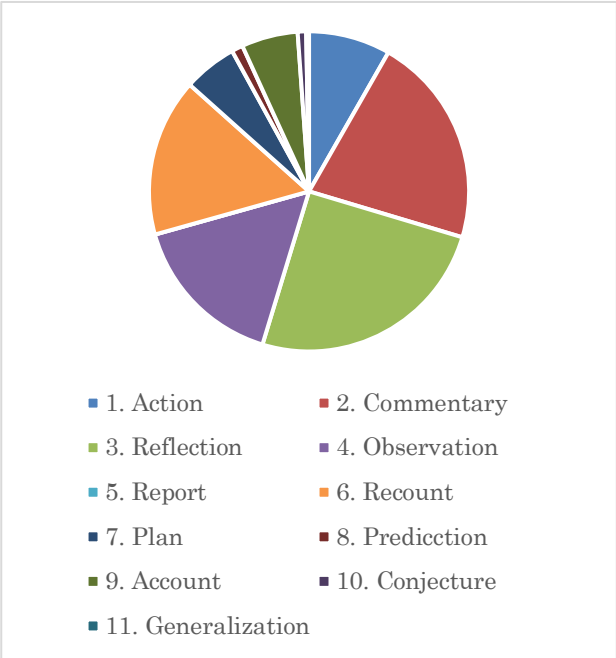


Figure 3 Decontextualization degrees of a SML0x’s no going-out GRWM’s (*GRWM: for no reason *social distancing edition** [March 15, 2020])

Along with the fact that there is no place to go, the emergent situation may be reflected upon the lower decontextualized leveled utterances.

The tutorial video, called *Warm Caramel Fall Makeup Tutorial*, is a tutorial to be analyzed in comparison with GRWM videos. Tutorial videos are one of the most wide-spread style of makeup videos on YouTube, though the number of appearance in general is gradually decreasing [9]. In this video, Commentary was a very frequent category, compared to the GRWM videos. Again, Commentary is a category where the speaker describes what she is doing. In a tutorial-styled video, description of her current act may be just what viewers need. The examples are “*So next I’m gonna go in with Drip, which is a little bit darker, a little bit warmer. / And I’m really just bringing this all into the crease, like even to the inner crease.*”² Though the categories are the same with the ones from the first GRWM videos, the detailedness can be recognized here. This may be reflected in the utterance length rather than the decontextualization category.

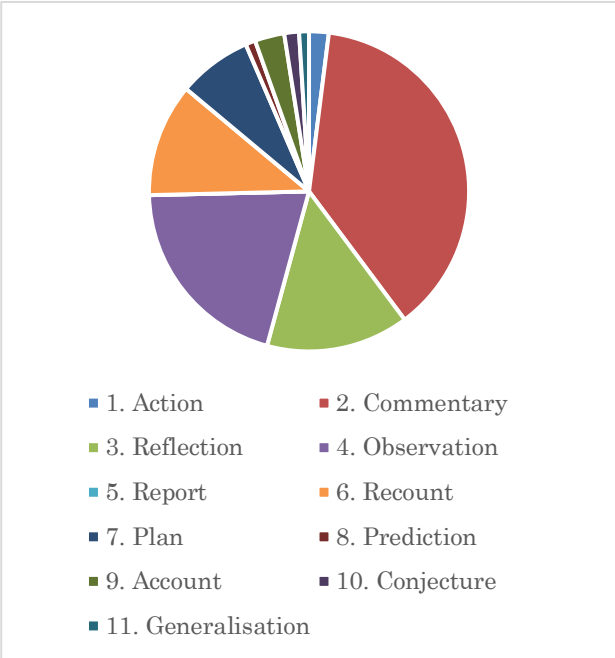


Figure 4 Decontextualization degrees of a SML0x’s tutorial (*Warm Caramel Fall Makeup Tutorial* [September 16, 2019])

² The slash in the excerpt is a boundary of two

messages.

In the three videos, the numbers of lower decontextualized utterances were high. However, the distribution of categories are different in each video. Those Cloran's Rhetorical Unit categories may capture the situation minutely, which a speaker experiences. However, when the category is the same, things like how they are in detail or not cannot be detected. For the more detailed analysis, the length of a message may be another measure to capture the ambience of speech in question.

7. Discussion

In section 4, we saw that, on the time course, the GRWM video titles started to contain what was not about makeup or occasion but about other stuffs such as Q&A. When the percentages of spatial distance categories of concurrent elements were examined year by year, the category for Not Makeup Nor Occasion increased rapidly from 2017. It seems that vloggers started to acquire a communicative space for more complicated topics in their GRWM videos afterwards. If we apply the notion of Chafe's displacement here, the vloggers started to share what has been kept deeper inside.

When looking at what was spoken in the video, one GRWM video included more contextualized utterances, such as ones in Action category, that addresse directly their viewers. Along with Reflection category, the speaker seemed to try sharing the current social situation with the viewers. Emotional relationship building may be done in this way by a social influencer. Applying the Campos-Castio and Hitlin's model of copresence, PEO and P(OEP) are seemingly both high in this video with the linguistic evidence.

8. Conclusion

I assumed in the first place that online video established co-presence of content creator and their viewers. When potent co-presence is well-established, people can talk about things not only here-and-now but also there-and-then. Get Ready With Me itself has strong orientation for

contextualization which can establish online co-presence between video creators and viewers.

Seemingly, it has turned out that not only one video establishes the online co-presence but historical accumulation of the videos cultivate the creator-viewer relationship having viewers copresent ready and finally start to make it possible to have highly decontextualized topic in their videos.

Acknowledgments

This work was supported by JSPS Grants-in-Aid for Scientific Research (KAKENHI) (C) 19K00588.

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