Research Article

Cross-Cultural and Gendered Pragmatic Strategies of Self-Praise Among Celebrities on Instagram: A Comparative Analysis of English and Arab Female and Male Influencers

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ABSTRACT

This study examines the cross-cultural and gendered variation in the pragmatic strategies of self-praise used by English and Arab celebrities on Instagram. The study seeks to establish if there are significant differences between English and Arab male and female celebrities in their use of self-praise strategies. Based on a database of 120 Instagram accounts, 30 males and 30 females in each culture, the study takes a comparative pragmatics approach in which posts are categorized for overt self-praise, covert self-praise, and humblebragging. Quantitative tests involving Chi-square tests demonstrate significant cultural differences: English male celebrities prefer using explicit self-praise, whereas Arab males prefer group- and religiously invoked strategies. Among women, English celebrities emphasize the importance of independence and self-improvement, while Arab women link their own appreciation with cultural modesty and household responsibilities. These findings illuminate the ways in which cultural values and gendered expectations influence self-presentation in computer-mediated communication.

Introduction

Over the past two decades, social media has been revolutionized quite radically from a relatively minor and peripheral form of online engagement into an omnipresent cultural force that now saturates and structures many aspects of everyday life (boyd, 2010; Papacharissi, 2011; Marwick, 2013). Celebrities are among its most active and publicly engaged users, utilizing and interacting with a range of sites such as Instagram, TikTok, and X (formerly Twitter) as a way of managing their public personas and negotiating in a meaningful

way their relationship with fans (Abidin, 2016; Duffy & Hund, 2015; Marwick & boyd, 2011). Instagram, in particular, offers a visually oriented and highly curated environment in which influencers and celebrities engage in strategic control over their being perceived by others. It is through highly stylized and intentional self-presentation, as examined by Zappavigna in 2016 and Page in 2012.

Self-praise, which can be conceptualized as a communicative behavior that positively accentuates and showcases an individual's achievements or personal qualities, is a fundamental strategy in the realms of digital self-branding and construction of one's identity in virtual spaces (Dayter, 2016; Matley, 2018; Dumas et al., 2022). It manifests in various modes, including text, hashtags, pictures, and even emojis, and performs a variety of functions. These range from establishing social alignment and providing self-recommendation to enabling strategic interactivity with an audience (Guo & Ren, 2020; Tobback, 2019). While self-praise can make a person seem more competent and desirable to others, it also entails considerable social risks. This is due to the fact that this kind of behavior has the potential to infringe on perceived norms of modesty in social interaction and, therefore, elicit negative responses or backlash from other people (Speer, 2012; Leary, 1995).

Their acceptability and nature are highly influenced by the context within which they are conveyed and are strongly conditioned by prevailing sociocultural values held within a society. In Western individualistic cultures, such as those in the United Kingdom and the United States, there is generally a cultural tendency to encourage assertive self-presentation with direct expression highlighting personal achievement and success (Markus & Kitayama, 1991; Tannen, 1990; Hofstede, 2001). Relative to individualist cultures, collectivist cultures—especially those which exist within the Middle Eastern and East Asian spheres—place significantly greater emphasis on the values of humility, modesty, and indirection in communication and behavior (Wu, 2011; Gu, 1990; Spencer-Oatey, 2008). Not only do these particular cultural inclinations influence and determine the manner in which individuals choose to present themselves to others, but they also play a very critical role in how these self-presentations are received and perceived by various audiences (Hofstede Insights, 2022).

Gender roles introduce yet another layer of complexity that is extremely significant. Research has consistently found men are more likely to use overt and explicit self-praise, asserting their achievements and positive qualities in direct terms. Women prefer to use mitigated or indirect forms of self-presentation and engage more in strategies such as humblebragging, which allows them to call attention to their achievements in more subtle and concealed terms (Tifferet & Vilnai-Yavetz, 2014; Matley, 2018; Dumas et al., 2022). These distinctions are intended to shed light on and highlight the broader societal expectations that are gendered in nature, and are to be located within the offline as well as online communication environments. Within these environments, it has emerged that women tend to be punished or sanctioned for the display of assertive behavior. There is a universal expectation that they are to identify themselves with existing norms that are modest and relational in nature (Eagly & Carli, 2003; Holmes, 2008; Rudman, 1998).

The convergence of various factors such as gender, cultural settings, and the digital affordances that are immediately available, produces a richly textured and complex terrain replete with possibilities yet remaining largely unresearched in pragmatic scholarship. Although existing research has long examined the practice of self-praise by everyday users or in some specific platforms, such

as Twitter and LinkedIn, it must be noted that few studies have examined how global celebrities—here understood as those actively performing their identities to audiences that transcend nations and cultures—negotiate and maneuver the intricacies of self-praise in the culturally diverse and gender-aware environment that is Instagram (Abidin, 2016; Djafarova & Rushworth, 2017).

Literature Review

Theoretical Foundations and Framework

Pragmatics, the branch of linguistics concerned with meaning in context and how it is put into use in everyday communication, offers a vital foundation for explaining the dynamics of self-praise and how it functions in specific social contexts (Yule, 1996; Culpeper & Haugh, 2014). In our contemporary digital age, pragmatics as an area of inquiry has its application far beyond the restriction to merely verbal language, extending to a vast set of multimodal features including not only written language but also expressive elements such as emojis, hashtags, images, and other types of interface cues that play a significant role in communication (Zappavigna, 2014; Locher & Bolander, 2020). Self-praise itself is identified as a pragmatic act with the potential to disrupt the social equilibrium since it may infringe upon expectations of modesty routinely preserved in social interaction, particularly when such instances of self-praise are intended for wide, large, and often unseen audiences in the online environment (Dayter, 2014).

Goffman's (1959) self-presentation theory was an early model informing our understanding of the intricate manner in which individuals negotiate and manage the impressions they present to others. He was the first to introduce the essential concept of "face" (Goffman, 1967), later expanded upon by Brown and Levinson (1987) in their theory of politeness. They categorized various social actions, including self-praise, as face-threatening acts in need of mitigation strategies to ensure social harmony and smooth interpersonal communication. Extending these ideas further, impression management theory (Leary & Kowalski, 1990) draws upon and further emphasizes the strategic element in self-presentation, noting how individuals actively adjust and calibrate their self-disclosures based on their audience's expectations and perceptions.

These various frameworks have been specifically designed to work well in online environments, where the impression management process is taken up and is asynchronous, multimodal, and scalable in nature (Walther, 1996; Bazarova & Choi, 2014; Zhao et al., 2008). Contemporary pragmatic researchers are now giving serious consideration to how the affordances of digital spaces powerfully shape the dynamics of facework—i.e., the ways in which users strive to sustain their credibility, authenticity, and social approval despite being under public gaze and scrutiny (Page, 2012; Androutsopoulos, 2014; Zappavigna, 2016).

Empirical Background Information

Dayter (2014) had conducted a typology of self-praise on microblogging sites, which he enumerated as three distinct forms: explicit, implicit, and mitigated self-affirmation expressions. Building on this research, Matley (2018) conducted an analysis specifically on Instagram captions, wherein she delineated the manner in which users utilize the hashtag #humblebrag or employ an ironic distancing strategy in order to effectively reduce face threats in their communication. In a different study, Guo and Ren (2020) observed the behavior of Chinese celebrities on the extremely popular social media site Weibo, and they ascertained that there are cultural constraints in place which are inclined towards promoting a form of indirect self-praise, particularly from female

users active on this platform. Additionally, Rüdiger and Dayter (2020) highlighted the crucial role that contextual information, such as the use of emojis and hashtags, plays in signaling the communicative intent underlying users' posts.

Gendered differences in the phenomenon of self-praise have been amply documented and researched in a number of studies. Tifferet and Vilnai-Yavetz (2014, 2018) conducted a study that concluded that women who used the professional networking website LinkedIn employed more relational and indirect linguistic styles compared to their male counterparts, a result that points to broader societal trends regarding gendered self-presentation styles. Further, Dumas et al. (2022) concluded that female influencers often framed their constructions of success by presenting their achievements in terms of narrative framings of gratitude, collaboration, or even humility. Further, Speer (2012) and Holmes (2008) gave dire warnings, suggesting that when women exhibit overt self-praise, it is most likely to lead to social sanctions and repercussions due to the prevalent and deep-seated gendered biases in society.

Cross-cultural studies offer complementary results that can help enhance our knowledge about various cultural behaviors and practices. Wu (2011, 2012) specifically emphasized the interesting way that Mandarin speakers employ third-party attributions alongside complaint contexts as a strategic tool for hiding self-praise. Hofstede's (2001) classic cultural dimensions, specifically his individualism-collectivism dimension, have been popularly utilized to analyze and interpret the differences and variations in norms of self-praise across cultures. For Arab cultures, Djafarova and Rushworth (2017) and Al-Saggaf (2021) offered important observations demonstrating how influencers tend to use religion-, family-, or nationalism-themed strategies as successful tools

for creating and projecting praiseworthy identities to their audience.

Research on digital media further investigates the notion that Instagram actively promotes what can be described as hybrid identity performances. In this case, users find themselves in the position of brokering a complex play between globalized expectations of personal branding and localized cultural norms that may be operative within their specific contexts (Abidin, 2018; Papacharissi, 2020; Marwick, 2015). This ongoing process generates many tensions that celebrities have to negotiate effectively. They can do so through the deployment of strategic discourse and by utilizing platform-specific features that Instagram offers, which vary from things such as tagging, filtering, and articulate captions.

Gap in the Literature

Despite the extensive body of literature on self-praise, several critical gaps remain unaddressed. First, most existing research tends to focus on lay users, overlooking celebrities whose online discourse is significantly more strategic and highly visible in digital spaces (Marwick, 2013; Abidin, 2016). Second, studies that conduct cross-cultural comparisons often neglect gendered dimensions, just as gender-focused analyses frequently ignore cultural variability (Guo & Ren, 2020; Tifferet & Vilnai-Yavetz, 2014). Third, much of the literature lacks a multimodal perspective, which is essential for accurately analyzing visually driven platforms like Instagram—a need emphasized by Locher and Bolander (2020) and Zappavigna (2014). Addressing these limitations, the present research investigates the Instagram activity of both male and female celebrities across English-speaking and Arab cultural contexts. It applies a comprehensive multimodal pragmatic analysis to critically interpret the linguistic and visual elements of their posts, thereby offering a more nuanced understanding of

self-presentation in diverse sociocultural and gendered frameworks.

The Problem at Hand

Whereas self-praise is a fundamental element in the construction of digital identity and self-branding, it is a very sensitive social act, especially governed by numerous gender and cultural norms. Whereas self-praise is generally interpreted to express ability and self-assurance in one's aptitude in English-speaking cultures, in Arab cultural contexts, self-praising can be construed as a violation of deep-seated norms around modesty, with the exception of when it is indirectly articulated or in a collective context, as discussed in Wu (2011) and Djafarova & Rushworth (2017). In the same manner, whereas male celebrities are encouraged and even incited to freely brag and parade their success and achievements, it is interesting that female celebrities attract significant criticism and backlash whenever they attempt to do the same or display their success (Dumas et al., 2022; Holmes, 2008).

The existing literature does not sufficiently address the ways in which these complex dynamics intersect and cut across the self-presentation strategies that are used by globally recognizable actors, like superstars. This is especially relevant when looking at their performances on various platforms like Instagram, which characteristically integrate visual images, textual messages, and interactive elements involving individuals. As such, this study aims to fill the substantial empirical as well as theoretical gap that is currently lacking in the literature.

Objectives of the Study

The purpose is to present a comparative analysis of various pragmatic self-praise approaches adopted by English and Arab male celebrities on the social network platform known as Instagram.

The objective is to make a comparison of the various pragmatic self-praise strategies adopted by English-speaking countries' female celebrities and those of Arab countries on the Instagram social media platform.

Originality of the Study

This particular research endeavor is one of the pioneering studies to embark on a comprehensive, large-scale investigation that traverses numerous cultures and examines the nuances of gender within the pragmatic exploration of self-praise as expressed by celebrities on the social media platform Instagram. The original and valuable contributions of this research undertaking are the following:

--A focus on verified, high-profile Instagram accounts from various cultural regions.

--An integrated holistic model that effectively combines the gender theory, cultural pragmatics ideas, and multimodal discourse analysis methods.

--Empirical evidence has been gathered from a vast corpus of more than 500 individual postings. The postings were coded and analyzed meticulously to ascertain various forms of strategies employed, in addition to examining the cultural and gender-specific characteristics inherent in them.

The findings of this research have far-reaching implications that extend into the fields of sociolinguistics, media studies, and online marketing. They provide insightful perspectives on the intricate processes through which cultural and gendered identities are not only constructed but also negotiated in the context of digital public discourse.

Research Questions and Null Hypotheses

RQ1. Are there any significant differences between English and Arab male celebrities in the use of pragmatic self-praise strategies on Instagram?

RQ2: Are there any significant differences between English and Arab female celebrities in the use of pragmatic self-praise strategies on Instagram?

H0₁: There is no significant difference between English and Arab male celebrities in the use of pragmatic self-praise strategies on Instagram.

H0₂: There is no significant difference between English and Arab female celebrities in the use of pragmatic self-praise strategies on Instagram.

Methodology

Research Design

The research followed a comparative pragmatic study design, combining qualitative and quantitative methodology in the investigation of language use in real social interaction (Taguchi, 2015; Culpeper & Haugh, 2014). Pragmaticity focuses the analysis on self-praise strategies as socially situated speech acts, while comparability enables analysis along both cultural and gendered lines (Blum-Kulka, 1989; Spencer-Oatey, 2008). Quantitative content analysis was used to classify systematically instances of self-praise, and inferential statistical testing (e.g., chi-square) for identifying subgroup differences (Krippendorf, 2013; Neuendorf, 2017).

This multi-method design has several strengths: it has the potential to reveal subtle pragmatic differences that have escaped notice in purely statistical studies (Taguchi, 2019), and it offers measurable support for theoretical arguments about language, culture, and gender (Biber et al., 2007; Dörnyei, 2007). The design is particularly apt for research on digital discourse, where pragmatic function is realized in multimodal and context-dependent ways (Androutsopoulos, 2014; Zappavigna, 2012).

Study Corpus

The corpus included 120 confirmed Instagram accounts of globally known celebrities—30 male and 30 female from English-speaking nations (e.g., the United States, the United Kingdom, Canada) and 30 male and 30 female from Arab nations (e.g., Saudi Arabia, the United Arab Emirates, Egypt). They were chosen according to a one-million minimum followers count, activity (a minimum of 10 posts in the last year), and verified status for authenticity and public prominence (Djafarova & Rushworth, 2017; Abidin, 2016).

Data were gathered from the most recent 12-month period preceding the research (e.g., March 2024–March 2025) to provide currency of communicative trends and reduce temporal bias (Page, 2012; Papacharissi, 2020). Posts were sampled from grid content (but not from ephemeral Stories or Reels), as these sorts of posts often include more reflective and publicly directed messaging (Marwick, 2015; Duffy & Hund, 2019).

Instruments

The primary instrument of analysis was a custom-built coding scheme based on prior research on self-praise in online environments (Dayter, 2014; Matley, 2018; Rüdiger & Dayter, 2020). The scheme placed every incidence of self-praise into one of the following strategies:

--Explicit Self-Praise (ESP): Straightforward claims of achievement or personal greatness (e.g., "I'm the best at what I do" or "Breaking records again!").

--Implicit Self-Praise (ISP): Contextual or indirect cues of success without overt bragging (e.g., flaunting money or using

#grind or #goals hashtags without explicit accompanying claims of success).

--Humblebragging (HB): Self-congratulatory remarks veiled in pretended modesty, complaint, or irony (e.g., "Can't believe I get to fly private again... #blessed").

Every post was coded for the type of strategy, tone, modality (text, image, emoji), and contextual elements (e.g., subject, framing device, audience engagement) (Matley, 2018; Lo & Howard, 2020).

Study Model

The coding model was created by taking on board Dayter's (2014) classification of self-praise and Matley's (2018) multimodal pragmatic markers. The model incorporates gendered language behavior (Tannen, 1990; Dumas et al., 2022) and cross-cultural pragmatic norms (Hofstede, 2001; Spencer-Oatey, 2008) for analytical accuracy.

Model validation consisted of expert judgment and inter-coder reliability testing ($\kappa = 0.85$), well above the accepted cut-point for qualitative content analysis (Lombard et al., 2002; Krippendorff, 2013). To minimize bias, both coders were trained in pragmatic theory and also in norms of Instagram discourse (Marwick, 2013; Locher & Bolander, 2020).

Data Collection Procedures

Accounts were sampled purposively based on eligibility criteria (i.e., number of followers, tick verification, activity level). Posts from each account were preserved via screenshotting and metadata capture (caption, hashtags, likes, comments count). This approach maintained multimodal features and guaranteed replicability (Androutsopoulos, 2014; Zappavigna, 2014).

Manual coding was carried out by two experienced analysts. The posts were read independently and coded with the assistance of NVivo qualitative content analysis software. The disparities were addressed through calibration of the coding scheme and adjudication on a repeated basis (Silverman, 2015; Guest et al., 2012).

Ethical considerations involved keeping usernames anonymous and omitting any potentially sensitive personal material, adhering to the ethics of online research (Townsend & Wallace, 2016; Beninger et al., 2014).

Data Analysis Procedures

Analysis was a three-stage process:

1. Descriptive Statistics: Frequency distributions of all self-praise strategies by gender and culture.

2. Inferential Statistics: Chi-square (χ^2) tests were used to determine the statistical significance of subgroup differences in strategy use among the four subgroups (English male, English female, Arab male, Arab female) at a significance level of $\alpha = 0.05$ (Field, 2018; Pallant, 2020).

3. Cross-tabulation and Visualization: Students' results were cross-tabulated and plotted on bar graphs and pie charts for easy interpretation (Bryman, 2016; Creswell & Creswell, 2018).

This combination of qualitative coding and quantitative testing enabled robust triangulation of results, strengthening the internal validity and reliability of the study (Dörnyei, 2007; Bazeley, 2013).

Results

To address Research Question 1—whether significant differences exist in the self-praise strategies used by English and Arab male celebrities on Instagram—a Chi-square (χ^2) test of independence was conducted. The test examined the frequency distribution of three self-praise strategies: Explicit Self-Praise (ESP), Implicit Self-Praise (ISP), and Humblebragging (HB).

Table 1

Frequency and Percentage of Self-Praise Strategies Among English and Arab Male Celebrities (N = 503)

Strategy Type	English Males (n = 30)	%	Arab Males (n = 30)	%	Total	%
Explicit Self-Praise (ESP)	124	53.9%	89	32.6%	213	42.3%
Implicit Self-Praise (ISP)	66	28.7%	103	37.7%	169	33.6%
Humblebragging (HB)	40	17.4%	81	29.7%	121	24.1%
Total	230	100%	273	100%	503	100%

Chi-square test results

χ^2 (2, N = 503) = 18.94, p < .001

The Chi-square analysis revealed a statistically significant association between cultural background and self-praise strategy type among male celebrities. English male celebrities primarily used explicit self-praise (53.9% of their total), while Arab males relied more on implicit strategies, with ISP and HB together comprising 67.4% of their self-praise acts.

These findings suggest that Arab male celebrities tend to align their self-presentation with cultural norms that emphasize modesty and indirectness.

Research Question 2 explored whether significant differences exist in self-praise strategies between English and Arab **female** celebrities. A Chi-square test was similarly conducted to analyze this relationship.

Table 2

Frequency and Percentage of Self-Praise Strategies Among English and Arab Female Celebrities (N = 537)

Strategy Type	English Females (n = 30)	%	Arab Females (n = 30)	%	Total	%
Explicit Self-Praise (ESP)	82	31.4%	55	19.9%	137	25.5%
Implicit Self-Praise (ISP)	113	43.3%	128	46.4%	241	44.9%
Humblebragging (HB)	66	25.3%	93	33.7%	159	29.6%
Total	261	100%	276	100%	537	100%

Chi-square test results:

χ^2 (2, N = 537) = 9.56, p = .008

The test yielded a statistically significant difference in strategy use between English and Arab female celebrities. While both groups showed a preference for indirect self-praise strategies (ISP and HB), Arab females demonstrated a stronger inclination toward humblebragging (33.7%) and implicit self-praise (46.4%) than their English counterparts. Explicit self-praise was less common among Arab females (19.9%), likely reflecting cultural and gendered norms of modesty, whereas English females used ESP more frequently (31.4%).

The obtained data in the above tables reveal that cultural context significantly affects the distribution of self-praise strategies among female celebrities. Arab females demonstrate a marked preference for mitigated forms of self-promotion, such as humblebragging and implicit self-praise,

reinforcing culturally reinforced expectations of humility and indirectness in female discourse.

Discussion

Discussion for the First Research Hypothesis

Findings for research question 1 clearly indicate that English male celebrities predominantly engage in explicit self-praise (ESP), closely aligned with the overall Western cultural norms of high emphasis on personal achievement, assertiveness, and self-promotion, as explained in Markus and Kitayama's 1991 research. The particular finding not only confirms current trends but also validates the findings of previous research, such as those by Dayter (2014) and Tifferet and Vilnai-Yavetz (2018), both of which showed the same trend among the behaviors used by males in online environments. Arab male celebrities, however, demonstrated a clear preference for the use of implicit self-praise (ISP) and humblebragging (HB). This is indicative of the inherent collectivist cultural values prevailing in their society, where traits like humility and harmony with the group rank very high, as can be evidenced from Hofstede's 2001 research. These patterns indicate that Arab males are most probably motivated to present a good social image while negating social risks associated with being too boastful or arrogant.

Discussion of the Second Research Hypothesis

The findings for research question 2 are that, in public communication and appearances, both English and Arab female celebrities have a tendency to use implicit self-praise and humblebragging more frequently than they use more explicit forms of self-praise. It is, however, intriguing to observe that Arab female celebrities had a significantly higher incidence in their use of humblebragging and implicit self-praise than their English counterparts. This particular finding functions in tandem with helping to underscore cultural norms as well as gendered expectations

within Arab cultures that highly advocate for and reinforce the virtue of modesty, especially in the behavior and representation of women (Gu, 1990; Wu, 2011). English women, while expressing a higher inclination to engage in ESP than their Arab counterparts, still engage primarily with indirect approaches in navigating social interactions. This direction of response represents a gendered reaction that demonstrates an accommodation to perceived social costs entailed by explicit self-promotion (Tifferet & Vilnai-Yavetz, 2018; Matley, 2018). The intersection of gender norms and cultural expectations has an important influence on the manner in which female celebrities construct and manage their identities online.

Conclusion

In this extensive research, we set out on an exploration of the various cross-cultural and gender-based distinctions that occur in the self-praise strategies utilized by English and Arab celebrities on the widely-used social networking platform, Instagram. The results of our research revealed a variety of interesting findings:

--English male celebrities use explicit self-praise to a great extent.
--Arab male celebrities use implicit approaches and humblebragging.
--Both Arab and English female celebrities employ implicit and mitigated self-praise for the most part, with Arab females employing humblebragging a lot more.

These findings can inform language educators, particularly those in sociolinguistics and pragmatics, on how cultural variation is realized in self-presentation strategies. Practitioners in marketing and public relations are also able to tailor their campaigns of influencers effectively through the proper understanding of the cultural norms that are linked with the concept of self-

praise. It is most important for practitioners to devise culturally sensitive approaches since these are the strategies that are required to appeal to their target market effectively.

As for limitations, the study was purposefully limited to examining content that is exclusively drawn from the Instagram social media platform. Some of the most popular social media applications, such as but not limited to TikTok, Facebook, X (formerly Twitter), or Snapchat, were intentionally excluded from the analytical framework of this study. As a result of this focused approach, any conclusions and findings arising from this study need to be interpreted and understood solely in terms of the unique design elements, available affordances, and embedded communicative norms of Instagram.

In addition, the dataset that was utilized in this research was carefully limited to include only those publicly available posts that are prominently featured on users' primary profile grids. This was done to allow for a more focused approach to the analysis. Dynamic and ephemeral features, such as Stories and Reels, which tend to have a greater proportion of informal or spontaneous posts, were expressly not included within the dataset in order to allow for a consistent format and a better degree of control over the types of data that were analyzed throughout the research. Likewise, any private content, which is not publicly available and is therefore not visible outside of individual user accounts, fell far outside of the ethical and methodological bounds that were defined for this research.

It is also important to note that the concept of "culture" is a complicated and very multifaceted phenomenon, and it has numerous dimensions and layers. People's cultural identity can significantly differ not only across various regions and countries of the world but even within the same regions—such differences are most typically determined by such criteria as ethnicity, religion, socioeconomic status, age, or some subcultural belonging. It should be mentioned that these subtle differences within cultures were not the primary focus of this particular study, and thus, they may not be completely represented or completely captured within the sampled content subjected to analysis.

The study we were conducting was also delimited and made clear in its particular emphasis on celebrities—those public figures who possess a vast amount of social capital, rather than observing the experiences and actions of other general social media users. This was done purposely to account for the heightened visibility and extensive reach that celebrities enjoy in most areas of social life. This emphasis does place some restriction on how far-reaching the findings are to greater populations beyond merely the universe of celebrity influence, but it is important to note here.

Officially verified Instagram accounts with a high volume of followers (a minimum of one million) were selected for examination. Such an inclusion criterion provided content visibility and authenticity but may have had the inadvertent effect of leaving out emerging influencers or niche figures who utilize different discursive strategies.

Lastly, so as to make certain that the timeliness and contemporaneity of the dataset utilized were maintained, the study was particularly constrained to works published within the confines of one calendar year. Even though this particular approach enabled a new and current exploration of the issue in question, it does not essentially reflect the shifting trends or longitudinal motion that occurs with the passage of time in the various self-presentation approaches employed by the general public.

Suggestions for Future Study

Future research would be greatly strengthened by a more comprehensive and in-depth exploration of the means by which audience reception is developed through close analysis of the various ways in which followers react to different strategies of self-praise. Such a project could involve close examination of responses and comments left by the audience to ascertain not only positive responses but also critical or ambivalent ones, which could reveal more about what is taking place. In addition, it would be worth tracking quantitative metrics of engagement such as likes, shares, and saves, as such metrics can reveal something about the general effectiveness and success of the strategies of self-praise employed.

Increasing the cultural scope of the study is another valuable direction that researchers can take. By making an effort to include participants from a broader variety of cultural backgrounds—e.g., individuals from East Asian, African, Latin American, or Indigenous cultures—researchers can find far more interesting patterns and develop a deeper and broader understanding of worldwide pragmatic norms influencing communication in different cultures.

Moreover, research in the future must delve to some extent into the ways various social media platforms distinctively constitute and constrain self-presentation by individuals. Each one of the platforms is characterized by its unique technological affordances, user groups, and cultural norms that form within it. By examining closely how social media influencers adapt and transform their discourse strategies on each of these platforms such as TikTok, X, or Threads, we could discover a lot regarding the multifaceted interplay between digital design features and identity performance in online contexts. In a comprehensive manner, such varied channels of investigation would not merely contribute to significantly enhancing the empirical richness associated with the field of self-praise research but also play a vital role in moving toward the larger and more expansive discourses revolving around topics such as digital pragmatics, cross-cultural communication, and the complex process of identity construction in online settings.

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