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Effects of Social Media Entertainment, e-WOM and Trendiness on Fashion Consumers Purchase Intention: A Stimulus–Organism–Response Perspective

Md Yousof Talukdar[1], Liu Lixian[2], Md Kowsar Alam Sarkar[3]

[1]MSc Student in Fashion Design and Engineering, Zhejiang Sci-Tech University, Hangzhou, China.
Email: 20232104e3005@mails.zstu.edu.cn
[2]Professor, Fashion Design College of Istituto Marangoni, Zhejiang Sci-Tech University, Hangzhou, China.
Email: adio1983@zstu.edu.cn
[3]MSc Student in Fashion Design and Engineering, Zhejiang Sci-Tech University, Hangzhou, China.
Email: 20242104e4007@mails.zstu.edu.cn

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***Keywords*— Social media marketing, Entertainment, e-WOM, Trendiness, Brand engagement, Purchase intention.**

***Abstract*— *This study examines the relationships between social media marketing stimuli—namely entertainment, electronic word of mouth, and trendiness—and fashion consumers' purchase intentions, with brand engagement serving as a mediating variable within the Stimulus-Organism-Response (SOR) framework. Data were collected from fashion consumers in Bangladesh using a cross sectional survey and a convenience sampling technique. A total of 270 valid responses were analyzed. Data analysis was conducted using IBM SPSS Statistics through reliability, correlation, and regression analyses. Mediation effects were examined using bootstrapping procedures with PROCESS Macro.*

I. INTRODUCTION

In the digital age, social media platforms have become pivotal in shaping consumer behavior and purchase decisions in the fashion industry (Bommawar & Tiwari, 2022). Research indicates that consumers increasingly use social media to interact with brands and obtain product information, making digital platforms central to contemporary fashion consumption (Bonilla-Quijada et al., 2024; Muturi, 2024; Xue et al., 2023). Platforms such as Instagram, Facebook, TikTok, and YouTube have transformed the ways fashion brands engage with consumers by enabling personalized, interactive, and trend-oriented marketing experiences (Ismagilova et al., 2020; Khraiwish & Alsharif, 2024). Within the fashion industry, these platforms provide brands with unprecedented opportunities to influence purchase intentions through entertaining content, peer communication channels, and continuous exposure to emerging trends (Asmirani & Islamiah, 2025; Bilal M, 2021).

Entertainment, as a core component of social media marketing, enhances consumer engagement by delivering enjoyable and captivating content that strengthens emotional attachment and brand involvement, thereby positively influencing purchase intentions (Bilal et al., 2021; Cheung et al., 2021; Thanasi-Boçe et al., 2022). Similarly, electronic word-of-mouth (e-WOM) allows consumers to share experiences with a broader audience, increasing perceived credibility and reducing purchase uncertainty, which significantly shapes fashion consumers' decision-making processes (Chia-Jo et al., 2023; Dwivedi et al., 2021; Ismagilova et al., 2020). Trendiness, reflecting the novelty and relevance of social media content, attracts consumer attention and motivates interaction with fashion brands, ultimately influencing purchasing behavior (Appel et al.,

2020; Felix et al., 2017; Zahra, 2025). Collectively, entertainment, e-WOM, and trendiness represent powerful external stimuli that shape consumers cognitive, affective, and behavioral responses in digital environments (Kian Yeik et al., 2021).

The Stimulus–Organism–Response (S–O–R) framework provides a theoretical lens for understanding how these marketing stimuli affect consumer behavior (Cheung et al., 2021; Y. Huang et al., 2024). External stimuli (S), such as entertainment, e-WOM, and trendiness, influence internal psychological states organism (O), including engagement, emotions, and attitudes, which subsequently drive behavioral responses (R) like purchase intentions (Yadav & Rahman, 2018). Previous research has validated the S–O–R framework in online marketing contexts, demonstrating its effectiveness in explaining how digital stimuli translate into consumer purchase behavior (Cheung et al., 2021; Kian Yeik et al., 2021).

Despite these findings, most studies have examined social media marketing elements in isolation, without an integrated framework explaining their combined effect on purchase intentions (Asmirani & Islamiah, 2025; Bilal M, 2021). Furthermore, in emerging markets such as Bangladesh, rapid social media adoption and increasing digital connectivity have amplified consumers' influence on fashion trends and brand perceptions (Pick, 2021; Taher, 2022). Young consumers, who are highly active on social media platforms, play a particularly important role in shaping market dynamics and fashion consumption patterns (Ebrahimi et al., 2022; Ying et al., 2021).

Addressing these gaps, the present study investigates the effects of social media entertainment, e-WOM and trendiness on fashion consumers purchase intentions, while examining the mediating role of brand engagement through the S–O–R framework (Bonilla-Quijada et al., 2024; Ismagilova et al., 2020; Muturi, 2024). The findings aim to provide actionable insights for fashion brands seeking to optimize social media strategies and understand the psychological processes driving purchase behavior in digital environments (Bilal et al., 2021; Khraiwish & Alsharif, 2024).

II. LITERATURE REVIEW

2.1 EMPIRICAL LITERATURE REVIEW

Social media marketing has fundamentally reshaped consumer interactions in the fashion industry, with studies indicating that consumers increasingly rely on digital platforms when making purchase decisions for apparel and fashion products (Bommawar & Tiwari, 2022). Unlike traditional marketing channels, social media enables continuous, bidirectional interactions, allowing brands to cultivate relationships that extend beyond mere information dissemination (El-Shihy & Awaad, 2025). This shift toward interactive communication ecosystems has been shown to strengthen consumers' attitudes toward social commerce and encourage adoption of online purchasing behaviors (Cho & Son, 2019). In emerging markets such as Bangladesh, rising mobile internet penetration further intensifies these dynamics, positioning social media as a dominant marketing interface for fashion brands seeking digitally active audiences (Zaki et al., 2025).

Social media platforms, including Facebook, Instagram, TikTok, and YouTube, provide brands with versatile content marketing infrastructures that integrate visual storytelling, video-based persuasion, and interactive functionalities (Banjongprasert, 2024; Kaplan & Haenlein, 2010). Interactive features like likes, shares, and comments facilitate consumer participation, increasing brand involvement and emotional attachment, which in turn strengthens purchase intentions (Thanasi-Boçe et al., 2022). Additionally, user-generated content and peer interactions enhance perceived authenticity and credibility, allowing consumers to contribute to brand narratives and influence one another's purchasing decisions (Abdelsalam et al., 2024).

The strategic use of entertaining and trend-oriented content is crucial in fashion marketing, as consumers seek experiences that align with their preferences for enjoyment and novelty (Moghddam et al., 2025). Empirical evidence highlights that exposure to such content positively affects consumer perceptions, emotional engagement, and brand loyalty (Fetais et al., 2023; George et al., 2025). Social media marketing also allows brands to disseminate emerging fashion trends rapidly, reinforcing perceptions of modernity and relevance, which are key drivers of purchase behavior in fashion (Pan et al., 2025; Xu, 2025). In Bangladesh, creating culturally relevant and locally tailored content enhances engagement with younger demographics, who are the primary drivers of fashion consumption (Chatterjee et al., 2025; Ismael et al., 2025).

Furthermore, social media facilitates electronic word-of-mouth (e-WOM), which significantly shapes fashion consumers' decision-making processes. Consumers increasingly rely on reviews, recommendations, and shared experiences from peers and influencers to reduce uncertainty and validate their purchasing choices (Alfraihat et al., 2025; Ntousi et al., 2025). The feedback loop inherent in social media platforms also allows brands to continuously refine content strategies based on consumer interactions, thereby enhancing the effectiveness of marketing campaigns (John et al., 2025; Sherief et al., 2025).

From a theoretical standpoint the Stimulus–Organism–Response (S-O-R) framework, social media marketing activities function as external stimuli (S) that influence internal consumer states (O), including perceived enjoyment, brand trust, and engagement, which ultimately drive purchase intentions (Alfraihat et al., 2025). This theoretical lens helps explain the psychological mechanisms through which fashion consumers process social media content and convert it into behavioral outcomes, emphasizing the strategic importance of integrated, content-rich, and interactive marketing approaches for fashion brands (Fetais et al., 2023; Pan et al., 2025).

Despite extensive empirical evidence on social media marketing outcomes, limited research integrates entertainment, e-WOM and trendiness within a unified S–O–R framework to explain fashion consumers purchase intentions.

2.2 THEORETICAL FOUNDATIONS AND HYPOTHESIS DEVELOPMENT

Stimulus - Organism - Response (S-O-R) Theory

The Stimulus–Organism–Response (S-O-R) theory, first proposed by (Mehrabian & Russell, 1974), explains how external environmental stimuli influence individuals internal psychological states, which in turn shape behavioural responses (Lee, 2024). The primary advantage of using this S-O-R model here is its ability to explain how individuals' emotional states (the organism) are influenced by different environmental elements and lead to their behavioural responses (Zhang et al., 2023). Stimulus refers to the external factors that lead to changes within the individual, organism refers to the internal psychological state of the individual, and response refers to the corresponding behaviour triggered by these external stimuli (Li et al., 2024).

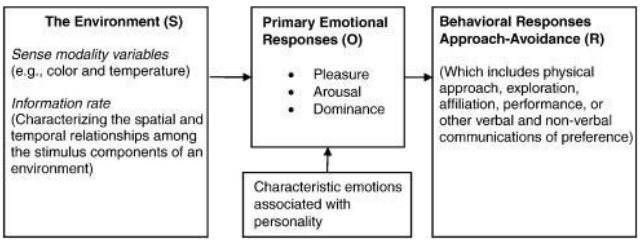

Fig. 1: S–O–R framework Mehrabian and Russell (Vieira, 2013)

Source: Mehrabian and Russell (1974, p.8) (Vieira, 2013).

Empirical evidence from social commerce research demonstrates that social media cues influence internal states including perceived enjoyment, brand engagement, which mediate the relationship between external stimuli and purchase intention (Bui et al., 2025). Therefore, applying the SOR framework provides a theoretically robust basis for examining the mechanisms through which social media marketing characteristics shape fashion consumers' purchase intentions (Luo et al., 2025).

2.2.1 STIMULUS (S): SOCIAL MEDIA

Social media has become a pivotal external stimulus influencing purchase intention in the fashion industry. Platforms such as Instagram, Facebook, TikTok, and YouTube enable brands to deliver targeted, interactive, and personalized content (Antczak, 2024). Key stimuli embedded within social media marketing entertainment, e-WOM, and trendiness—significantly influence consumer responses. Entertaining and engaging content enhances emotional connections and consumer engagement (Bilal et al., 2021). while e-WOM, including reviews and endorsements, strengthens trust and reduces purchase uncertainty (Febyola & Widyanesti, 2024). Trendiness, driven by the rapid diffusion of fashion trends, captures attention and encourages brand interaction (Appel et al., 2020). These stimuli foster positive emotional and psychological responses, reinforcing brand engagement and ultimately enhancing purchase intentions (Hu & Zhu, 2022; Leong et al., 2022; Ngo et al., 2025). Integrating these stimuli into a cohesive strategy helps brands guide consumer decision-making and strengthen purchase intentions (Muturi, 2024).

Based on the reviewed literature, the conceptual framework is presented in Fig. 2.

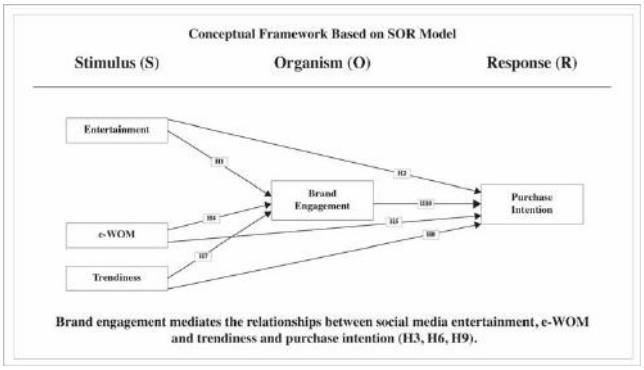

Fig. 2: Conceptual framework of the study Based on S-O-R Model

Using this framework, the study develops hypotheses to examine the relationships among social media stimuli, organismic variables, and purchase intention within the proposed S–O–R model.

2.2.1.1 ENTERTAINMENT

People use various social media sites for entertainment, information, and virtual social experiences (Garg & Bakshi, 2024). In marketing, entertainment refers to creating engaging content that resonates with the target audience and captivates users through creativity and interactivity (Kethuda & Ayoubi, 2025; Lin et al., 2024). Marketers can enhance entertainment value by incorporating humor, creativity, and visually appealing elements to reach a broader audience (van Deventer & Saraiva, 2025). Empirical studies show that highly engaging content increases user interaction, strengthens emotional connections, and fosters favorable perceptions of the brand (Bilal M, 2021). Entertainment, as a stimulus in the S–O–R framework, elicits cognitive and emotional responses that may influence purchase intention. The following hypothesis is proposed:

H1: Social media entertainment positively influences brand engagement.

H2: Social media entertainment positively affects purchase intention (direct effect).

H3: Brand engagement mediates the relationship between social media entertainment and purchase intention.

2.2.1.2 ELECTRONIC WORD-OF-MOUTH (E-WOM)

Electronic word-of-mouth (e-WOM) significantly shapes consumer decision-making in digital fashion purchases (Ngo et al., 2024). On social media, e-WOM appears as user-generated posts, reviews, discussions, and fan communities, through which consumers share opinions and recommendations about fashion brands (Rahaman et al., 2022). Acting as an external informational cue, e-WOM guides consumer evaluation (Kim et al., 2018), with positive e-WOM enhancing brand credibility and engagement, and negative e-WOM increasing perceived risk and reducing interaction (Erkan & Evans, 2018; Filieri, 2015). Social platforms facilitate rapid dissemination, allowing users to influence peers and shape brand perceptions (Nabivi, 2025; Putri et al., 2023). Within the Stimulus–Organism–Response (SOR) framework, e-WOM is a key external stimulus (S) that can trigger internal evaluations and ultimately affect purchase intention (Cheung & Thadani, 2012). Accordingly, the following hypothesis is proposed:

H4: e-WOM positively affects brand engagement.

H5: e-WOM positively affects purchase intention (direct effect).

H6: Brand engagement mediates the relationship between e-WOM and purchase intention.

2.2.1.3 TRENDINESS –

Trendiness refers to the extent to which social media content delivers up-to-date and fashionable information about products or services (Wilopo & Nuralam, 2025). Timely and frequent posts effectively capture consumer attention (M. Huang et al., 2024). Trending products are perceived as attractive, socially endorsed, and aligned with prevailing norms (Andonopoulos et al., 2023; Nguyen et al., 2024), enabling fashion brands to enhance engagement, visibility, and competitiveness on social media (Anas et al., 2023). Empirical evidence shows that trendiness positively influences consumer perceptions and behavioral intentions, especially among younger consumers (Ibrahim et al., 2020). In the SOR framework, trendiness serves as an external stimulus (S) that influences internal responses, ultimately shaping purchase intention. Accordingly, the following hypothesis is proposed:

H7: Trendiness positively affects brand engagement.

H8: Trendiness positively affects purchase intention (direct effect).

H9: Brand engagement mediates the relationship between trendiness and purchase intention.

2.2.2 ORGANISM (O): BRAND ENGAGEMENT

Within the S–O–R framework, the organism represents consumers' internal psychological states that mediate the effect of external stimuli on behavior, including cognitive, emotional, and motivational processes such as brand engagement (Hollebeek, 2011; Mehrabian & Russell, 1974). These states explain how consumers interpret and process social media stimuli—entertainment, e-WOM, and trendiness—before forming purchase intentions, highlighting how psychological involvement transforms marketing stimuli into actionable responses (Lin & Shen, 2023; Zahrah et al., 2024).

In fashion, brand engagement captures consumers' emotional, cognitive, and behavioral connection with a brand (Park & Ha, 2021), expressed through attention, affective attachment, and participation in brand-related social media activities (Aziz et al., 2025). Exposure to entertaining or trend-aligned content enhances engagement, which mediates the effect of social media stimuli on purchase intention (Thanasi-Boçe et al., 2022; Wang et al., 2024). Accordingly, the following hypothesis is proposed:

H10: Brand engagement positively influences purchase intention.

2.2.3 RESPONSE (R): PURCHASE INTENTION

Purchase intention refers to a consumer's likelihood or willingness to buy a product in the future, reflecting motivational readiness and the probability of action (Bogdan et al., 2025). In social media contexts, it predicts actual buying behavior, shaped by digital information, peer reviews, and interactive engagement (Utami & Astuti, 2024). Within the Stimulus–Organism–Response (SOR)

framework, purchase intention is the behavioral outcome of consumers' internal evaluations of social media stimuli. Entertainment enhances enjoyment and relevance (Omeish et al., 2024), e-WOM facilitates information adoption and engagement (Bui et al., 2025), and trendiness reinforces self-expression and fashion identity, all contributing to stronger purchase intention through brand engagement (Ningrum & Susila, 2025).

In this study, purchase intention is modeled as the final behavioral response within the S–O–R framework and is influenced both directly by social media stimuli and indirectly through brand engagement, as specified in the proposed hypotheses.

III. RESEARCH METHODOLOGY

3.1 RESEARCH DESIGN

This study adopts a quantitative, explanatory, and cross-sectional research design to examine the effects of social media entertainment, electronic word-of-mouth (e-WOM), and trendiness on fashion consumers' purchase intention, with brand engagement acting as a mediating variable. A quantitative approach is appropriate as the study aims to test hypothesized relationships between constructs and to generalize findings across a defined population. The cross-sectional design allows data to be collected at a single point in time, which is suitable for analyzing consumer perceptions and behavioral intentions in the context of social media marketing.

3.2 POPULATION AND SAMPLING TECHNIQUE

The target population for this study comprises fashion consumers in Bangladesh who actively use social media platforms (such as Facebook, Instagram, and TikTok) to access fashion-related information, follow fashion brands, or interact with fashion content. These individuals are suitable respondents as they are exposed to social media entertainment, e-WOM, and trend-related information relevant to the study variables.

A non-probability convenience sampling method was employed due to accessibility limitations and the exploratory nature of research on consumer behavior in digital contexts. Data were collected from respondents who met the screening criteria of being active social media users with prior experience engaging with fashion-related content online.

3.3 SAMPLE SIZE DETERMINATION

The sample size was determined based on established guidelines for multivariate analysis, which recommend a minimum of 10 responses per observed variable to ensure reliable results. With 270 respondents, the study comfortably exceeds this minimum requirement, providing sufficient data for robust statistical analysis. This sample size is also consistent with previous research on social media marketing and purchase intention.

3.4 DATA COLLECTION TECHNIQUES

Primary data were collected using a structured questionnaire distributed online through social media platforms and messaging applications. Online data collection is appropriate for this study as the research context involves social media usage and digital consumer behavior. Participation will be voluntary, and respondents will be informed about the academic purpose of the study prior to completing the questionnaire.

3.5 DATA ANALYSIS TECHNIQUES

The collected data were analyzed using descriptive statistics to summarize respondent characteristics and survey responses. Reliability and convergent validity were assessed using Cronbach's Alpha and factor loadings, while Pearson correlation and regression analyses were conducted to examine relationships and the influence of independent variables on purchase intention. Mediator effects were tested using the PROCESS macro to evaluate the indirect impact of the mediating variable.

3.6 ETHICAL CONSIDERATIONS

Ethical considerations are essential to ensure the credibility and integrity of this research. Informed consent was obtained from all participants prior to their participation in the online survey, and they were clearly informed that the data collected would be used solely for academic purposes. Participants' identities were kept confidential at all times. Additionally, academic integrity was upheld throughout the literature review, with all sources properly cited and referenced to avoid plagiarism.

IV. RESULTS

4.1 DESCRIPTIVE STATISTICS

The study surveyed 270 participants. Among the participants, the largest age group was 25–34 years comprising 63% of the sample, the next most significant group was 18–24 years representing 31.50%. The remaining 5.60% were aged 35 and above.

The gender distribution shows a higher proportion of male respondents 62.20% compared to female respondents 37.80%, indicating a moderate gender imbalance in the sample. While both groups are represented, this disparity should be considered when interpreting gender-related differences in fashion content preferences.

Regarding educational background, a large number of participants 61.90% held a bachelor's degree, while 31.90%

of respondents had completed a master's degree or higher. A smaller segment of the respondents 4.80% possessed a Diploma degree, and only 1.50% had completed their education at the high school level.

The most popular platform for fashion content was Facebook with 58.50%, followed by other platforms like Instagram at 29.30%, TikTok at 2.60%, YouTube at 6.70% and various others platforms like twitter, Snapchat, etc. accounted for 2.80%.

The study also looked at the time participants spent on social media daily. 34.40% of the respondents reported spending more than 4 hours per day on social media, followed by 28.10% of participants spending 3–4 hours daily. Additionally, 34.40% spent 1-2 hours, and a smaller portion 3.0% spending less than 1 hour per day on social media. These insights offer a comprehensive analysis of engagement levels and platform choices among social media users interacting with fashion content.

Table. 1: Socio-demographic characteristics of the respondents (N=270)

Characteristics	Category	Frequency	%
Gender	Male	168	62.20%
	Female	102	37.80%
Age	18-24	85	31.50%
	25-34	170	63%
	35-44	16	5.60%
Education Level	Intermediate / High School	4	1.50%
	Diploma	13	4.80%
	Bachelor's Degree	167	61.90%
	Master's Degree or above	86	31.90%
Primary Social Media Platform	Facebook	158	58.50%
	Instagram	79	29.30%
	TikTok	7	2.60%
	YouTube	18	6.70%
	Others	8	2.80%
Average daily time spend on social media	Less than 1 hour	8	3.0%
	1-2 Hours	93	34.40%
	3-4 Hours	76	28.10%
	More than 4 Hours	93	34.40%

4.2 RELIABILITY AND CONVERGENT VALIDITY

Table. 2: Reliability and Convergent Validity

Variables	Items	Mean	SD	Item Loading	CR	AVE	Cronbach's Alpha
EN	EN1	3.86	1.063	0.889	0.9497	0.8251	0.929
	EN2	3.66	1.164	0.914			
	EN3	3.61	1.173	0.922			
	EN4	3.72	1.154	0.908			
e-WOM	EWOM1	3.49	1.113	0.800	0.899	0.690	0.848
	EWOM2	3.33	1.231	0.825			

	EWOM3	3.45	1.082	0.870			
	EWOM4	3.80	1.042	0.826			
TR	TR1	3.77	1.042	0.798	0.908	0.713	0.863
	TR2	4.01	0.904	0.827			
	TR3	3.99	0.974	0.888			
	TR4	4.09	0.916	0.862			
BE	BE1	3.46	1.146	0.847	0.918	0.736	0.880
	BE2	3.70	1.046	0.853			
	BE3	3.39	1.040	0.883			
	BE4	3.51	1.140	0.848			
PI	PI1	3.68	0.966	0.828	0.9147	0.7284	0.875
	PI2	3.89	1.023	0.882			
	PI3	3.81	1.068	0.849			
	PI4	3.82	1.006	0.854			

Note: SD= Standard Deviations, CR = Composite Reliability, AVE = Average Variance Extracted

The factor loadings in this study indicate strong convergent validity of the underlying constructs, as all factor loadings surpassed 0.5 and were highly significant ($p < 0.001$). This suggests that each item contributes meaningfully to its respective construct, reinforcing the importance of the underlying structures. Specifically, the Factor Loadings for entertainment (EN) items ranged from 0.889 to 0.914, for e-WOM items from 0.800 to 0.870, for trendiness (TR) from 0.798 to 0.888, for brand engagement (BE) from 0.847 to 0.883, and for purchase intention (PI) from 0.828 to 0.8882, all indicating robust relationships between the items and the constructs.

Furthermore, Cronbach's Alpha values for all constructs were above 0.80, demonstrating excellent internal consistency. Specifically, entertainment (EN) had Cronbach's Alpha values of 0.929, e-WOM had 0.848, trendiness (TR) had 0.863 brand engagement (BE) had 0.880, and purchase intention (PI) had 0.875. All these values fall within the acceptable range for reliability, indicating good internal consistency across the measures.

In summary, the reliability and validity of the constructs are satisfactory, with all factor loadings exceeding 0.5, and Cronbach's Alpha values confirming good internal consistency across the measures. The convergent and discriminant validity tests further support the robustness of the measurement model.

4.3 CORRELATION ANALYSIS

Table. 3: Pearson Correlation Matrix

Variable	EN	e-WOM	TR	BE	PI
EN	1	0.609**	0.675**	0.608**	0.542**
e-WOM	0.609**	1	0.562**	0.579**	0.530**
TR	0.675**	0.562**	1	0.629**	0.627**
BE	0.608**	0.579**	0.629**	1	0.744**
PI	0.542**	0.530**	0.627**	0.744**	1

Note**:** Pearson's r represents the strength and direction of the correlation. p-value < 0.001 indicates statistical significance at the 0.01 level (two-tailed), marked with asterisks (**).

The correlation analysis reveals that all variables are positively and significantly correlated at the 0.01 level (two-tailed). The strongest correlation is between brand engagement (BE) and purchase intention (PI) (r = 0.744). Entertainment (EN) shows strong correlations with e-WOM (r = 0.609), trendiness (TR) (r = 0.675), and brand engagement (BE) (r = 0.608), while trendiness (TR) also correlates strongly with both brand engagement (BE) (r = 0.629) and purchase intention (PI) (r = 0.627).

4.4 REGRESSION COEFFICIENTS

4.4.1 HYPOTHESIS TESTING

Table. 4: Regression Coefficients (Hypothesis Testing)

H	Path	Estimates (B)	SE	(t) CR	p-value	Result
H1	EN → BE	0.571	0.046	12.535	p < 0.001	Supported
H2	EN → PI	0.454	0.043	10.546	p < 0.001	Supported
H4	e-WOM → BE	0.606	0.052	11.618	p < 0.001	Supported
H5	e-WOM → PI	0.495	0.048	10.236	p < 0.001	Supported
H7	TR → BE	0.755	0.057	13.239	p < 0.001	Supported
H8	TR → PI	0.671	0.051	13.159	p < 0.001	Supported
H10	BE → PI	0.833	0.046	18.211	p < 0.001	Supported

Note: SE = Standard Error, CR = Critical Ratio, ***p-value < 0.001, **P < 0.05

The regression analysis highlights the significant roles of entertainment, e-WOM and trendiness in influencing brand engagement and purchase intention. Entertainment (EN) positively affects both brand engagement (BE) (0.571) and purchase intention (PI) (0.454), with strong significance. e-WOM also plays a key role, driving brand engagement (BE) (0.606) and purchase intention (PI) (0.495) significantly. Trendiness (TR) shows a particularly strong influence, enhancing both brand engagement (BE) (0.755) and purchase intention (PI) (0.671), with high significance. Lastly, brand Engagement (BE) is a powerful driver of purchase intention (PI) (0.833). These results underline the importance of entertainment, e-WOM, and trendiness in shaping consumer behavior, particularly in driving brand engagement and purchase decisions.

4.4.2 MEDIATOR ANALYSIS

Table. 5. Regression Coefficients (Mediator analysis)

Dependent Variable	Effect of IV on M (a)		Effect of M on DV (b)		Total Effect of IV on DV (c)		Direct Effect of IV on DV(c')		Bootstrap Result for Indirect Effect (ab)		Result
	β	**t**	**β**	**t**	**β**	**t**	**β**	**t**	**LL 95% CI**	**UL 95% CI**	
EN → BE → PI	0.5708	12.5352	1.3930	7.9321	1.9578	19.34	1.0472	9.29	0.4811	0.6605	Supported
e-WOM → BE → PI	0.6060	11.6181	1.3839	7.2991	1.7517	8.32	1.016	1.7571	0.2594	0.4589	Partial Supported
TR → BE → PI	0.7550	13.2387	0.8688	5.0967	1.4162	15.53	0.5163	11.5458	0.4283	0.6043	Supported

Source: Calculations based on the sample using PROCESS v4.2 by Andrew F. Hayes

Note: IV = independent variable, DV = dependent variable, M = mediator, **β** = coefficient, **t** = t-statistic, LL 95% CI and UL 95% CI = lower and upper limits of the 95% confidence, *** p < 0.001; ** p < 0.05.

Based on the analysis from Table 5 using the PROCESS v4.2 macro, the bootstrapping method was applied to assess the mediation of brand engagement in the relationship between entertainment (EN), e-WOM, trendiness (TR) and purchase intention (PI). With 5,000 bootstrap resamples, confidence intervals for the indirect effects of entertainment (LLCI 0.4811, ULCI 0.6605), trendiness (LLCI 0.4283, ULCI 0.6043) on purchase intention do not include zero, indicating that these indirect effects are statistically significant at $p < 0.001$.

However, the indirect effect of e-WOM on purchase intention via brand engagement is significant (LLCI = 0.2594, ULCI = 0.4589) as zero is not contained within the interval. Since the direct effect remains significant, partial mediation is supported.

V. DISCUSSION AND CONCLUSIONS

5.1 DISCUSSION

This study examined the effects of social media entertainment, electronic word-of-mouth, and trendiness on fashion consumers purchase intention with brand engagement acting as a mediating mechanism, grounded in the Stimulus–Organism–Response (S–O–R) framework.

The findings indicate that all three stimuli—entertainment, e-WOM, and trendiness—positively influence both brand engagement and purchase intention. Among them, trendiness had the strongest effect on brand engagement ($\beta = 0.755$) and purchase intention ($\beta = 0.671$), highlighting that up-to-date, fashionable, and socially relevant content strongly drives consumers' behavioral intentions. Entertainment also positively affected brand engagement ($\beta = 0.571$) and purchase intention ($\beta = 0.454$), demonstrating that enjoyable and emotionally engaging content enhances consumer interaction and buying motivation. Similarly, e-WOM significantly influenced brand engagement ($\beta = 0.606$) and purchase intention ($\beta = 0.495$), confirming that peer opinions and online reviews provide crucial informational cues that reduce uncertainty and build consumer confidence.

Brand engagement, as the organism, emerged as the strongest direct predictor of purchase intention ($\beta = 0.833$), supporting the S–O–R framework. Social media stimuli (S) influence internal psychological states (O), which in turn drive behavioral responses (R). Mediation analysis revealed that brand engagement significantly mediates the effects of entertainment and trendiness on purchase intention, while partial mediate the relationship between e-WOM and purchase intention. This suggests that emotion-driven stimuli (entertainment, trendiness) operate through affective engagement, whereas e-WOM functions primarily as an informational and trust-building mechanism.

5.2 THEORETICAL CONTRIBUTIONS

This study contributes to the literature by integrating entertainment, e-WOM, and trendiness into a unified S–O–R framework in the fashion context. It clarifies that social media stimuli operate through different psychological pathways. The research also offers empirical evidence from Bangladesh, enriching social media marketing literature in emerging markets. Additionally, it distinguishes between emotion-driven stimuli–entertainment, trendiness and cognition-driven stimuli– e-WOM advancing theoretical understanding in marketing.

5.3 MANAGERIAL IMPLICATIONS

For fashion brands on social media, several strategies are essential to drive engagement and sales. First, brands should prioritize trend-driven content, as trendiness has the strongest impact on consumer behavior. Regularly updating content to align with current fashion trends will keep the brand relevant. Additionally, investing in entertaining content such as creative storytelling, reels, interactive posts, and influencer collaborations can significantly boost engagement and motivate purchases. Managing e-WOM is also critical, as it directly influences purchase intentions. Encouraging positive reviews, monitoring negative feedback, and developing robust reputation management systems will help maintain a positive brand image. Finally, brands should focus on engagement strategies, as active brand engagement strongly predicts purchase intentions. Encouraging comments, building community interactions, and utilizing interactive tools like polls, Q&A, and live sessions can help foster deeper connections with consumers.

5.4 CONCLUSION

This study confirms that social media marketing elements significantly influence fashion consumers' purchase intention. Trendiness emerges as the most influential stimulus, followed by e-WOM and entertainment. Brand engagement plays a crucial mediating role, particularly for entertainment and trendiness.

By applying the S–O–R framework, this research provides a comprehensive explanation of how social media stimuli translate into consumer purchase intention. The findings highlight the psychological importance of engagement and demonstrate that different marketing stimuli operate through distinct cognitive and affective pathways.

Overall, the study reinforces the strategic importance of integrated social media marketing in shaping fashion consumption behavior in emerging digital markets.

VI. LIMITATION AND FUTURE RESEARCH

6.1 LIMITATIONS

Despite its contributions, the study has several limitations.

1. Data were collected at a single point in time, limiting causal inference. Consumer perceptions and intentions may change over time.
2. In terms of gender distribution, the sample showed a moderate skew toward male respondents.
3. Convenience sampling restricts generalizability, as the sample may not represent the broader population of Bangladeshi fashion consumers.
4. Cultural and economic factors in other markets may influence responses differently.
5. The study measured purchase intention rather than actual behavior, which may not always align with real purchases.
6. Only brand engagement was examined; other psychological mechanisms like brand trust, perceived value, or emotional attachment were not included.

6.2 FUTURE RESEARCH DIRECTIONS

Future research can build upon this study in several important ways.

1. Track social media engagement and purchase behavior over time to assess causal relationships.
2. Explore cultural moderation by comparing Bangladesh with other emerging or developed markets, such as China–Bangladesh comparisons.
3. Include variables like brand trust, perceived value, emotional attachment, or consumer-brand identification to deepen understanding.
4. Examine gender, social media usage intensity, fashion involvement, or influencer credibility to capture nuanced consumer responses.
5. Use real purchase data to complement self-reported intentions and better assess behavioral outcomes.

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