

A MULTIMODALITY ANALYSIS OF NON-BINARY FASHION ADVERTISEMENTS ON INSTAGRAM STORY

Junita ¹⁾*

¹⁾ English Department, Bunda Mulia University

Received on 10 Januari 2026 / Approved on 29 April 2026

Abstract

In contemporary digital advertising, multimodality plays a crucial role in conveying brand messages, particularly on social media platforms such as Instagram. This study investigates the verbal and visual elements used to introduce non-binary fashion advertisements on Instagram Stories, specifically examining how these elements are represented to produce brand values. The research applies a social semiotic approach to multimodality, drawing on Halliday's (2004) Ideational Function and Transitivity System for analyzing verbal texts, and Kress and van Leeuwen's (2006) Visual Grammar for analyzing visual texts. Data were collected from two non-binary fashion brands, @riley.studio and @kirrinfinch, through their Instagram Story Highlights, resulting in 29 posts. The findings reveal that material processes (54%) and mental processes (32%) dominate the verbal elements, with verbs such as "dress," "wear," and "feel" emphasizing physical actions and emotional engagement. Visually, both brands employ analytical processes, with models positioned centrally to establish equal power relations with viewers through eye-level angles. However, the brands demonstrate different underlying motives: Kirrin Finch focuses on feminist empowerment and LGBTQ+ representation, while Riley Studio emphasizes gender-free fashion as part of environmental sustainability. This study contributes to multimodal advertising analysis and provides practical insights for brands seeking to communicate non-binary values effectively.

Keywords: multimodality; non-binary fashion; Instagram Story; visual grammar; social semiotics

Abstrak

Dalam periklanan digital kontemporer, multimodalitas memainkan peran penting dalam menyampaikan pesan merek, terutama pada platform media sosial seperti Instagram. Penelitian ini menyelidiki elemen verbal dan visual yang digunakan untuk memperkenalkan iklan fesyen non-biner di Instagram Stories, khususnya meneliti bagaimana elemen-elemen tersebut direpresentasikan untuk menghasilkan nilai-nilai merek. Penelitian ini menggunakan pendekatan sosiosemiotik terhadap multimodalitas, berdasarkan Fungsi Ideasional Halliday (2004) dan Sistem Transitivitas untuk menganalisis teks verbal, serta Tata Bahasa Visual Kress dan van Leeuwen (2006) untuk menganalisis teks visual. Data dikumpulkan dari dua merek fesyen non-biner, @riley.studio dan @kirrinfinch, melalui Sorotan Cerita Instagram mereka, menghasilkan 29 postingan. Temuan menunjukkan bahwa proses material (54%) dan proses mental (32%) mendominasi elemen verbal, dengan kata kerja seperti "berpakaian," "memakai," dan "merasa" menekankan tindakan fisik dan keterlibatan emosional. Secara visual, kedua merek menggunakan proses analitis, dengan model diposisikan di tengah untuk membangun hubungan kekuasaan yang setara dengan pemirsa melalui sudut pandang setinggi mata. Namun, merek-merek tersebut menunjukkan motif yang berbeda: Kirrin Finch berfokus pada pemberdayaan feminis dan representasi LGBTQ+, sementara Riley Studio menekankan fesyen tanpa gender sebagai bagian dari keberlanjutan lingkungan. Penelitian ini berkontribusi pada analisis periklanan multimodal dan memberikan wawasan praktis bagi merek yang ingin mengomunikasikan nilai-nilai non-biner secara efektif.

Kata Kunci: multimodalitas; fesyen non-biner; Instagram Story; tata bahasa visual; sosiosemiotik

*Author(s) Correspondence:

E-mail: junitahartono95@gmail.com

INTRODUCTION

All communication is multimodal, as most communicative events involve the synchronized use of multiple modes that complement, extend, or even contradict one another in meaning-making processes (Kress, 2010; van Leeuwen, 2004). A mode can be understood as a “regularised organized set of resources for meaning-making, including image, gaze, gesture, movement, music, speech and sound-effect” (Jewitt & Kress, 2003, p. 1). From a multimodal perspective, communication and representation extend beyond language to include visual, gestural, spatial, and symbolic resources such as image, posture, gaze, and color (Jewitt, 2009; Marshall & Werndly, 2002). Meaning is therefore constructed not only through linguistic forms but also through the interaction of multiple semiotic resources operating simultaneously.

One form of communication that strongly relies on multimodality is advertising. As a persuasive medium, advertising plays an important role in constructing brand identity, engaging target audiences, and promoting products or values (Sifaki & Papadopoulou, 2015). Contemporary advertisements appear across various platforms, including television, print media, and digital social media such as Instagram, TikTok, Facebook, and Twitter. In multimodal theory, a text is considered multimodal when it combines at least two semiotic resources to construct meaning (Anstey & Bull, 2010, as cited in Dania & Sari, 2020). These resources may include linguistic, visual, audio, gestural, and spatial systems that interact to communicate messages and shape audience interpretation.

The increasing use of multimodality in advertising has attracted significant scholarly attention. Previous studies have examined how multimodal resources operate in different advertising contexts. Rosa (2014), for example, analyzed the integration of multimodal resources in Sunsilk Nutrien Shampoo advertisements, while Suprakisno (2015) investigated linguistic, visual, audio, gestural, and spatial aspects in Indomie advertisements. Olowu and Akinkurolere (2015) explored multimodal discourse in malaria drug advertisements, focusing on persuasive communication strategies, whereas Lirola and Chovanec (2012) analyzed multimodal representations of femininity in cosmetic surgery advertisements. These studies demonstrate that advertisements rely heavily on the interaction of verbal and visual elements to produce meaning and persuade audiences.

However, most previous studies primarily focus on identifying multimodal elements without examining how verbal and visual resources collaboratively construct brand values and ideological meanings in digital advertising environments. Furthermore, earlier studies tend to focus on traditionally gendered representations, particularly femininity, while limited attention has been paid to non-binary or gender-neutral fashion representations. More importantly, Instagram Stories as a multimodal advertising format remain underexplored despite their growing prominence in contemporary digital marketing. Instagram Stories provide a unique communicative environment characterized by temporality, visual immediacy, vertical composition, and intimate audience interaction, allowing brands to construct closer relationships with viewers. Nevertheless, little research has examined how multimodality operates within this platform to communicate non-binary fashion identities and values.

The growing visibility of non-binary fashion reflects broader social changes regarding gender identity and self-expression. Gender boundaries within the fashion industry have become increasingly fluid, with younger generations showing greater acceptance of gender-neutral clothing. Lifestyle Asia (2021) even identified genderless fashion as one of the most significant fashion trends in recent years. In this context, fashion advertisements no longer function merely as promotional tools for products but also as cultural texts that negotiate meanings surrounding identity, inclusivity, and social values. As Ushchapovska, Movchan, and Chulanova (2020) argue, communication involves not only verbal language but also non-verbal resources such as gestures, posture, eye contact, clothing, color, and spatial arrangement, all of which contribute to meaning-making processes.

Despite the increasing popularity of non-binary fashion and the widespread use of Instagram Stories in digital marketing, research investigating how verbal and visual elements work together to construct non-binary identities and communicate brand values remains limited. Therefore, this study

*Author(s) Correspondence:

E-mail: junitahartono95@gmail.com

seeks to examine how multimodal resources are employed in Instagram Story advertisements of Kirrin Finch and Riley Studio, two brands that explicitly promote non-binary or gender-neutral fashion.

Based on this background, the study addresses the following research questions:

1. How are verbal elements used to construct non-binary fashion identities in Instagram Story advertisements of Kirrin Finch and Riley Studio?
2. How are visual elements represented to communicate brand values and non-binary identities in Instagram Story advertisements of Kirrin Finch and Riley Studio?

This study contributes to multimodal discourse analysis in several ways. First, it extends multimodal advertising research into the underexplored context of non-binary fashion advertising on social media platforms. Second, it demonstrates how Instagram Stories function as multimodal environments for constructing gender-related brand values and identities. Third, the study highlights how verbal and visual resources collaboratively communicate ideological meanings related to gender inclusivity, empowerment, and sustainability within contemporary digital fashion branding.

Theoretically, this research is expected to contribute to multimodal advertising studies by extending the application of Halliday's (2004) Transitivity System and Kress and van Leeuwen's (2006) Visual Grammar to the context of non-binary fashion advertising on Instagram Stories. Practically, the findings may provide insights for researchers, marketing practitioners, and fashion brands regarding how multimodal strategies can effectively communicate non-binary values and engage audiences within digital media environments.

LITERATURE REVIEW

Definition of Multimodality

Multimodality combines different modes, visual, audio, written, oral, and spatial, in human communication (Kress & van Leeuwen, 1996; Kress, 2003). According to Iedema (2013), the term was introduced to emphasize the importance of considering semiotics such as images, music, gestures, colors, and page layout in addition to language. Jewitt (2009) states that a multimodality approach recognizes that communication includes a range of forms beyond language, including image, gesture, gaze, and posture.

Kress (2010) defines mode in two ways: first, as a socially and culturally shaped resource for making meaning (e.g., image, writing, layout, speech, moving image); second, as shaped by both the intrinsic characteristics of the medium and the values of societies (Kress & van Leeuwen, 1996). Marshall and Werndly (2002) add that colors can give meanings and function as symbols. Bezemer and Kress (2008, p. 171) define mode as "a socially and culturally shaped resource for making meaning." Multimodality, then, refers to "the use of several semiotic modes in the design of a semiotic product or event" (Kress & van Leeuwen, 2001).

Lutkewitte (2013) adds that multimodality is the application of multiple kinds of literature in one medium. Murray (2013) states that multimodality describes communication practices in terms of textual, aural, linguistic, spatial, and visual resources. Jewitt, Bezemer, and O'Halloran (2016) formulate three critical premises: (1) meaning is made with different semiotic resources; (2) meaning-making involves multimodal production; and (3) attention must be paid to all symbolic resources used.

Multimodality Approaches

Multimodal discourse analysis focuses on various modes of communication such as text, color, and pictures (Kress, 2010). This study applies two main approaches: Systemic Functional Linguistics and Visual Grammar.

*Author(s) Correspondence:

E-mail: junitahartono95@gmail.com

Systemic Functional Linguistics (SFL)

SFL aims to understand how language is organized to fulfill social functions, initially developed by Michael Halliday in the 1960s (Jewitt et al., 2016). Language is conceptualized as a social semiotic resource for creating meaning. Semiotic resources fulfill four main functions: to construct experience, make logical connections, enact social relations, and organize messages.

Language Metafunction. Language embodies three major metafunctions (Halliday, 1994, 2004). The ideational function represents reality, explaining what is happening, who is involved, when, and where. It is analyzed through the Transitivity System, which examines processes, participants, and circumstances. The interpersonal function views language as interaction between speaker and listener, analyzed through Mood and Modality. The textual function concerns creating coherent texts, analyzed through Theme and Rheme.

Transitivity System. According to Halliday (1994, 2004), transitivity has three components: process, participants, and circumstances. The transitivity system consists of six types of processes: material (doing), mental (feeling, thinking, seeing), behavioral (physiological behavior), verbal (saying), relational (being and having), and existential (existence).

Visual Grammar Analysis

Kress and van Leeuwen (1996, 2006) adopted Halliday's SFL to analyze visual communication, proposing three functions: representational (ideational), interactive (interpersonal), and compositional (textual).

Representational Meaning. This analysis classifies images into Narrative and Conceptual Representation. The key difference is the presence of vectors in Narrative (Kress & van Leeuwen, 2006, p. 59). Narrative representation includes Action Process (with Actor and Goal), Reactional Process (with eye line as vector), Mental Process, Verbal Process, and Conversion Process. Conceptual representation has no vectors and includes Classificational, Analytical, and Symbolic Processes.

Generic Structure of Potential

Cheong (2004) combined frameworks from Kress and van Leeuwen (1996) and O'Toole (1994) to analyze advertisements. Visual elements consist of Lead (Locus of Attention and Complementary Locus of Attention), Display (Explicit/Implicit and Congruent/Incongruent), and Emblem (logo). Linguistic elements consist of Emblem (slogan), Announcement (primary/secondary), Enhancer (explanatory paragraph), Tag (additional phrases), and Call-and-Visit (contact information).

Characteristics of Online Advertising

Online advertising uses the internet to carry marketing messages to an intended audience (Anonymous, 2021). It is designed to persuade customers to take action, such as making a purchase. Online advertising includes email marketing, search engine marketing, social media marketing, and mobile advertising (Online Advertising, 2021). Four key characteristics of online advertising are: (1) it needs valuable information attached to the carrier; (2) its core idea is causing user attention and clicks; (3) it has mandatory and user-dominant dual properties; and (4) it reflects interactive relationships between users, advertisers, and online media (Anonymous, 2021).

Theoretical Framework for Multimodal Analysis

Multimodal analysis draws on Halliday's (1978, 1994) SFL, which studies the "functional and situational organization of language in the social context" (He, 2017, p. 171). Halliday develops three metafunctions, ideational, interpersonal, and textual, that can be mapped onto discourse (Sifaki & Papadopoulou, 2015). Drawing on Halliday, Kress and van Leeuwen (2006) developed Visual

*Author(s) Correspondence:
 E-mail: junitahartono95@gmail.com

Grammar, naming the three functions as representational, interactive, and compositional (Boeriis & Holsanova, 2012, p. 265).

This research focuses on verbal and visual elements of non-binary fashion advertisements on Instagram Story. Verbal text is analyzed using Halliday's (2004) Ideational Function (Experiential Function) through the Transitivity System. Visual text is analyzed using Kress and van Leeuwen's (2006) Representational theory (Narrative Representation). The advertisement structure is analyzed using Cheong's (2004) Generic Structure of Potential.

RESEARCH METHODOLOGY

Research Design

This study applies a social semiotic approach to multimodality, which extends the social interpretation of language and meaning to the broader range of modes used in representation and communication within a culture (Kress, 2009; van Leeuwen, 2005, as cited in Litosseliti, 2018). According to Litosseliti (2018, pp. 184–185), this approach is based on three main assumptions: (1) representation and communication always draw on multiple semiotic modes; (2) all forms of communication are socially and culturally shaped; and (3) meanings produced by one mode are interconnected with meanings produced by other modes.

This research adopts a qualitative descriptive design because the study focuses on interpreting meanings constructed through verbal and visual elements in Instagram Story advertisements. The study specifically examines how multimodal resources are used to construct non-binary fashion identities and communicate brand values in digital advertising contexts. Through this approach, the research aims to provide an in-depth interpretation of how linguistic and visual signs interact within Instagram Stories as a multimodal platform.

Source of Data

The data consist of verbal and visual texts taken from Instagram Story Highlights of two non-binary fashion brands: @riley.studio and @kirrinfinch. These brands were selected because they explicitly identify themselves as non-binary or gender-neutral fashion brands through their official websites and social media platforms. In addition, both brands actively use Instagram Story Highlights to introduce their products, brand identity, and values related to non-binary fashion. The total dataset consists of 29 Instagram Story posts:

- @riley.studio: “Pride” highlight, consisting of 14 posts
- @kirrinfinch: “About Us” highlight, consisting of 15 posts

The verbal texts include words, phrases, clauses, and captions appearing in the Instagram Stories. The visual texts include image components such as models, clothing styles, colors, gaze, layout, and background composition.

Criteria for Data Selection

The Instagram Story Highlights were selected based on several criteria. First, the brands had to explicitly promote gender-neutral or non-binary fashion through their branding and product descriptions. Second, the selected Instagram Stories needed to contain promotional content introducing the brand identity, products, or ideological values related to non-binary fashion. Third, the posts had to include both verbal and visual elements in order to support multimodal analysis. Finally, only static image-based Instagram Stories were included in the dataset, while video-based stories were excluded to maintain analytical consistency and focus.

Through these criteria, 29 Instagram Story posts from Kirrin Finch and Riley Studio were selected as the final data for analysis.

*Author(s) Correspondence:
 E-mail: junitahartono95@gmail.com

Data Collection Procedure

Data collection followed the procedure outlined by Litosseliti (2018, pp. 185–186). First, the researcher searched for non-binary fashion brands through Google using the keywords “non-binary fashion brands” and filtered the results to identify recent and relevant sources. The website Sustainable Jungle (<https://www.sustainablejungle.com/sustainable-fashion/gender-neutral-clothing/>) was selected as the primary reference because it provided updated information regarding gender-neutral fashion brands.

Second, the researcher reviewed each brand’s Instagram account to identify whether the Instagram Story Highlights contained promotional materials related to non-binary fashion identity, products, or brand values. The researcher then selected posts that fulfilled the predetermined sampling criteria.

Third, this study employed theoretical construct sampling (Tracy, 2020, p. 84), in which data are selected based on their relevance to the theoretical focus of the research. In this study, only Instagram Story Highlights that contained multimodal elements related to non-binary fashion representation were included. According to Instagram (2017), Story Highlights allow users to permanently archive and display stories previously uploaded to their accounts, making them suitable as stable multimodal advertising texts for analysis.

During the data collection process, all selected Instagram Stories were archived using screenshots to maintain consistency of the dataset and avoid potential changes or deletion of content by the brands during the research period.

Data Analysis Procedure

Data analysis was conducted using three analytical frameworks to examine how verbal and visual elements collaboratively construct meaning in non-binary fashion advertisements.

1. Analysis of Verbal Text

The verbal texts, including captions and written statements, were analyzed using Halliday’s (2004) Ideational Metafunction, particularly the Experiential Function through the Transitivity System. This analysis focused on identifying process types (material, mental, relational, behavioral, verbal, and existential), participants (actor, goal, senser, phenomenon, sayer, etc.), and circumstances (setting, manner, accompaniment, and location). The analysis aimed to reveal how linguistic choices construct actions, emotions, identities, and brand values.

2. Analysis of Visual Text

The visual texts were analyzed using Kress and van Leeuwen’s (2006) Visual Grammar, particularly Representational Meaning. The analysis examined Narrative and Conceptual Representations, including Action Processes, Reactional Processes, Analytical Processes, vectors, participants, gaze direction, and compositional arrangements. This framework was used to identify how visual elements represent non-binary identities and communicate ideological meanings related to gender expression and inclusivity.

3. Analysis of Advertisement Structure

The overall structure of the Instagram Story advertisements was analyzed using Cheong’s (2004) Generic Structure of Potential framework. This analysis examined visual components such as Lead, Display, and Emblem, as well as linguistic components including Announcement, Enhancer, Tag, and Call-and-Visit information. The purpose of this analysis was to understand how verbal and visual elements are organized strategically to construct persuasive brand communication.

*Author(s) Correspondence:

E-mail: junitahartono95@gmail.com

FINDINGS AND DISCUSSION

Findings

Verbal Elements Used to Introduce Non-Binary Fashion

This section presents the findings from the analysis of verbal elements (captions) in Instagram postings of Kirrin Finch and Riley Studio. The analysis used Halliday's (2004) Transitivity System to identify the types of processes, participants, and circumstances in 29 Instagram posts. Table 1 summarizes the frequency of each process type found in the data.

Table 1. Frequency of Transitivity Processes in Instagram Captions

Process Type	Quantity	Percentage	Example from Data
Material Process	15	54%	"Dress for yourself" / "Find the set"
Mental Process	9	32%	"You'll feel confident" / "We want"
Relational Process	3	11%	"Valentine's Day is about love"
Verbal Process	1	3%	"Taylor says they're in love"
Behavioral Process	0	0%	-
Existential Process	0	0%	-

Material Process (54%)

The material process is the most frequently used process type in both brands' Instagram captions. According to Halliday (1994, p. 110), material processes are "processes of doing" that express actions or events in the external world. They typically involve an Actor (the doer) and often a Goal (the entity affected by the action). Material processes are not necessarily concrete; they may be abstract doings and happenings.

Example 1 (Kirrin Finch): "Dress for yourself and not for others. When you dress for you, you'll feel the most confident you can be."

In the first sentence, "Dress for yourself and not for others" contains the verb "dress," which involves physical activity, putting clothes on one's body. Although there is no explicit subject (Actor) in this clause, the imperative form implies the viewer as the Actor. The phrase "for yourself and not for others" functions as a Circumstance of Accompaniment, indicating the purpose of the action. In the second sentence, "When you dress for you," the pronoun "you" is the Actor, "dress" is the Material Process, and the second "you" serves as the Goal. The use of the second-person pronoun "you" directly addresses the viewer, creating a personal connection between the brand and the consumer.

Example 2 (Riley Studio): "Our gender free loungewear sets are matching and mindfully made, making them kind on you and kind on the planet. Find the set that suits you from our collection of timeless colours and seasonal shades."

The verbs "matching" and "made" are Material Processes describing the production of the clothes. The Actor is "our gender free loungewear sets," and the Circumstance of Manner ("mindfully") describes how the action is performed. The verb "making" is another Material Process, with "them" (the loungewear sets) as Goal and "kind on you and kind on the planet" as a Circumstance of Result. In addition, "Find" is a Material Process in imperative form, with the implied viewer as Actor and "the set" as Goal. The Circumstance of Location ("from our collection of timeless colours and seasonal shades") provides additional information about where the action should take place.

The predominance of material processes (54%) aligns with the nature of fashion advertising, which aims to promote physical products and encourage purchasing actions. As Dania and Sari (2020) found in their analysis of food advertisements, material processes dominate because they emphasize

*Author(s) Correspondence:

E-mail: junitahartono95@gmail.com

product usage and consumer action. In non-binary fashion advertising, material processes such as "dress," "wear," "find," and "make" invite viewers to actively engage with the products and imagine themselves using them.

Mental Process (32%)

The mental process is the second most frequently used process type. Halliday (1994, p. 117) states that mental processes are "processes of sensing", feeling, thinking, and seeing. Unlike material processes, which occur in the external world, mental processes occur in the inner world of the mind. The two participants in a mental process are the Senser (the conscious being who feels, thinks, or sees) and the Phenomenon (what is felt, thought, or seen). Halliday (1994, p. 118) divides mental processes into four subtypes: cognition (thinking), affection (feeling), perception (seeing/hearing), and desirability (wanting/wishing). In this study, two subtypes of mental processes were found: affection and desirability.

Mental Affection Processes (feeling)

Example 3 (Kirrin Finch): "You'll feel the most confident you can be."

In this sentence, "feel" is a Mental Affection Process. The Senser is "you" (the viewer), and the Phenomenon is "the most confident you can be." The brand uses affection to create an emotional connection with viewers, suggesting that wearing their products will lead to positive emotional states such as confidence.

Example 4 (Kirrin Finch): "We're in love with this picture!!"

In addition, "in love" functions as a Mental Affection Process. The Senser is "we're" (the brand), and the Phenomenon is "this picture." The use of the heart emoji (❤️) and exclamation marks reinforces the emotional tone. By expressing love for the image, the brand humanizes itself and creates a warm, relatable persona.

Example 5 (Kirrin Finch): "Feel empowered to wear whatever you like, without labels."

"Feel empowered" is a Mental Affection Process, with the implied Senser being the viewer. The brand encourages viewers to experience empowerment, a positive emotion associated with freedom and self-expression.

Mental Desirability Processes (wanting/wishing)

Example 6 (Kirrin Finch): "They sure do have a lot of it!"

The word "sure" expresses certainty about what the speaker desires or believes. In context, "it" refers to love. The brand expresses a wish that the couple in the picture has abundant love.

Example 7 (Kirrin Finch): "We're defying the norms of the past and embracing all different types of styles."

The verb "embracing" here does not mean a physical hug but rather a mental desirability process meaning "eagerly accepting." The brand expresses its intention to accept all styles, positioning itself as progressive and inclusive.

Example 8 (Riley Studio): "We want to let you know why."

*Author(s) Correspondence:
 E-mail: junitahartono95@gmail.com

"Want" is a clear Mental Desirability Process. The Senser is "we" (the brand), and the Phenomenon is "to let you know why." The brand expresses its intention to educate viewers about its gender-free approach.

The high frequency of mental processes (32%) demonstrates that non-binary fashion advertising prioritizes emotional engagement and value communication over purely functional product description. This finding supports Lirola and Chovanec (2012), who found that mental processes in advertising create emotional connections with viewers. However, unlike cosmetic surgery advertising, which uses mental processes to create anxiety about body imperfection, non-binary fashion advertising uses mental processes to create positive feelings of confidence, freedom, and empowerment. This suggests a different ideological orientation: rather than exploiting insecurity, these brands promote self-acceptance.

Relational Process (11%)

Relational processes express states of being, having, or becoming (Butt et al., 1996, p. 49). They relate a participant to its identity or description. Halliday (1994, p. 119) distinguishes two modes: attributive (assigning a quality to something) and identifying (assigning an identity to something).

Example 9 (Kirrin Finch): "Valentine's Day is all about celebrating your love."

This is an identifying intensive relational process. The Token is "Valentine's Day," the Process is "is," and the Value is "all about celebrating your love." This clause is reversible: "All about celebrating your love is Valentine's Day" has the same meaning. The brand uses this relational process to define Valentine's Day in terms of love celebration, aligning with the romantic theme of the image (two women celebrating their wedding).

Example 10 (Riley Studio): "These low impact essentials are gender-free design."

This is an attributive intensive relational process. The Carrier is "these low impact essentials," the Process is "are," and the Attribute is "gender-free design." Unlike the identifying mode, this clause is not reversible ("Gender-free design are these low impact essentials" would be grammatically incorrect). The brand uses this structure to ascribe the quality of being "gender-free" to its products, directly communicating its core value.

Example 11 (Riley Studio): "Hope, optimism and reconnecting with nature were all key themes in Collection 07."

This is an identifying intensive relational process. The Token is "Hope, optimism and reconnecting with nature," the Process is "were," and the Value is "all key themes in Collection 07." The clause is reversible: "All key themes in Collection 07 were hope, optimism and reconnecting with nature." The brand uses this structure to communicate the conceptual foundation of its collection.

Although relational processes account for only 11% of the data, they serve an important function: they allow brands to define their values and products directly. Through relational processes, brands make explicit claims about their identity ("gender-free design") and their collections' themes.

Verbal Process (3%)

Verbal processes represent processes of saying or symbolically signaling (Halliday, 1994, p. 140). They typically involve a Sayer (the speaker) and a Verbiage (what is said).

Example 13 (Kirrin Finch): "Taylor says they're 'in love with their suit!'"

*Author(s) Correspondence:
 E-mail: junitahartono95@gmail.com

The verb "says" is a Verbal Process. The Sayer is "Taylor" (a customer or model), and the quoted clause "they're in love with their suit" is the Verbiage. By quoting a customer, the brand uses social proof, a persuasive technique where people are influenced by others' positive experiences. This strategy builds credibility and trust.

The low frequency of verbal processes (3%) suggests that these brands prefer to speak in their own voice rather than quoting others. When verbal processes are used, they serve a specific persuasive function (social proof).

Writing Style Differences Between Brands

Although both brands use similar transitivity processes, their writing styles and rhetorical strategies differ significantly. Kirrin Finch focuses on equality, freedom, and self-expression. The brand consistently uses the second-person pronoun "you" to address viewers directly, creating a personal, conversational tone. Instead of extensively describing product features, Kirrin Finch emphasizes values: "Dress for yourself," "Feel empowered to wear whatever you like," "We're defying the norms of the past." The brand positions itself as a movement rather than merely a clothing company. This approach aligns with the brand's stated mission: to meet the growing demand for gender-defying fashion by creating menswear-inspired apparel for female and non-binary bodies.

Riley Studio adopts a different strategy. The brand often begins with value statements about gender-free and environmentally friendly fashion before transitioning to product descriptions. For example: "Our gender free loungewear sets are matching and mindfully made, making them kind on you and kind on the planet. Find the set that suits you." The brand also uses quotations and educational content, such as "Check out latest blog where we explore the environmental and financial benefits of gender-neutral shopping." This approach reflects Riley Studio's dual focus: gender-free fashion as a means to environmental sustainability.

These differences suggest that while both brands claim to produce non-binary fashion, they target different consumer motivations. Kirrin Finch appeals to consumers seeking gender identity expression and LGBTQ+ solidarity. Riley Studio appeals to consumers concerned with environmental sustainability who see gender-free fashion as a practical solution to reducing waste.

Visual Elements Used to Introduce Non-Binary Fashion

This section presents the findings from the analysis of visual elements (images) in Instagram postings of Kirrin Finch and Riley Studio. The analysis used Kress and van Leeuwen's (2006) Representational theory, specifically Narrative Representation, to identify processes, participants, vectors, and circumstances.

Kirrin Finch: Feminist Empowerment Through Tomboy Aesthetics

In all Kirrin Finch postings, female models are consistently represented with specific possessive attributes: short hair, dark-colored shirts (black, dark blue), blazers, and bowties. These attributes are traditionally associated with men's formal wear. The Analytical Process (a type of Conceptual Representation) is evident: the Carrier (the model) possesses Attributes (short hair, dark blazer, bowtie) that together construct a tomboy or androgynous appearance.

The image can be analyzed as follows:

- Lead (Locus of Attention): The model is the most salient item, positioned centrally with distinctive dark clothing against a neutral background.
- Display: Explicit (the model is depicted naturally) and Congruent (realized without symbolization).
- Emblem: The company logo is displayed at the top left or bottom corner.

In terms of Narrative Representation, the images primarily feature Reactional Processes, where vectors are formed by the model's eye line. When the model looks directly at the camera, this creates

*Author(s) Correspondence:

E-mail: junitahartono95@gmail.com

a demand image: the model demands something from the viewer (attention, engagement, action). When the model looks away, this creates an offer image: the model offers information without demanding a response.

Figure 1. Kirrin Finch, Data 1



Example 12 (Kirrin Finch, Data 1): The model wears a black shirt and black pants with short hair. She looks directly at the viewer (demand image). The vector is formed by her eye line connecting her (Reactor) to the viewer (Phenomenon). The Circumstance of Setting is a plain grey background, ensuring the viewer's attention remains on the model and clothing.

Figure 2. Kirrin Finch, Data 2



Example 13 (Kirrin Finch, Data 2): The model wears a dark blazer with a bowtie. She looks to her right side, not at the viewer (offer image). The vector formed by her eye line connects her to something outside the frame. The Circumstance of Accompaniment is absent, she is alone in the image.

Figure 3. Kirrin Finch, Data 3



Example 14 (Kirrin Finch, Data 3): Two models appear together, celebrating what appears to be a wedding. They look at each other rather than the viewer. The vector connects the two participants. The Circumstance of Accompaniment is each other. This image explicitly represents same-sex love, aligning with the brand's LGBTQ+ supportive values.

The size of frame varies across postings. Medium-long shots (full figure, head to toes) allow viewers to see the complete outfit. Medium close shots (cut off at waist or knees) focus attention on the upper body and clothing details. The angle of interaction is predominantly eye-level (equal power relation between model and viewer) or low angle (viewer looks up at model, giving model power). The use of low angles in some postings suggests the brand wants viewers to look up to the models as aspirational figures.

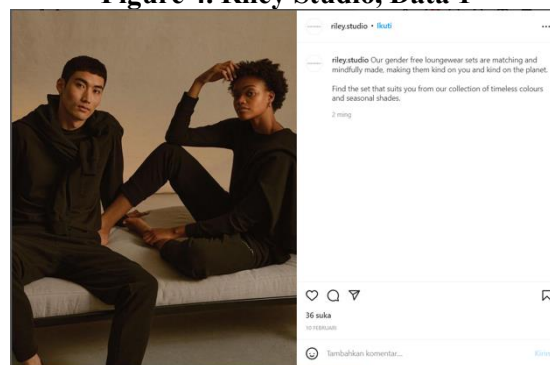
All postings place participants in the center of the frame. According to Kress and van Leeuwen (2006), the center is presented as the core information to which all other elements (margins) are obedient. This compositional choice ensures the model and clothing receive maximum visual attention.

The consistent representation of women with short hair and dark, menswear-inspired clothing communicates the brand's core value: women can dress in traditionally masculine styles without sacrificing femininity or confidence. This challenges traditional gender norms in fashion, where women are typically depicted in dresses or skirts with soft, pastel colors. Kirrin Finch's visual strategy aligns with its verbal mission: to create "menswear-inspired apparel designed to fit a range of female and non-binary bodies." The brand visually performs the gender defying it verbally advocates.

Riley Studio: Gender-Neutral Environmentalism

Unlike Kirrin Finch, Riley Studio uses both female and male models in its postings. The female models often have long hair rather than short hair. The products use neutral colors such as cream, beige, brown, light blue, and grey, colors not strongly associated with either masculine or feminine gender norms.

Figure 4. Riley Studio, Data 1



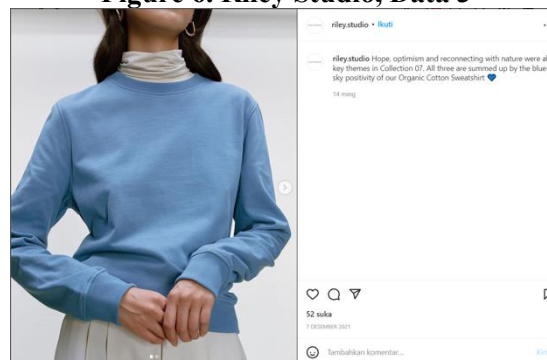
Example 15 (Riley Studio, Data 1): Two models appear in one frame: one female, one male. Both wear matching loungewear sets black. Both look directly at the viewer (demand image). The Analytical Process identifies the Carrier (the models) with Possessive Attributes (matching gender-free loungewear).

Figure 5. Riley Studio, Data 2



Example 16 (Riley Studio, Data 2): A female model shares a shirt with her boyfriend, as stated in the caption. The image shows two people wearing the same shirt, demonstrating the practical benefit of gender-free design: clothes can be shared. The Circumstance of Accompaniment is the other person.

Figure 6. Riley Studio, Data 3



Example 17 (Riley Studio, Data 3): An extremely close shot focuses only on the Organic Cotton Sweatshirt. No model is visible. The product itself becomes the Carrier, with the color (blue) as a Symbolic Attribute representing "hope, optimism and reconnecting with nature." This symbolic process communicates brand values without relying on human models.

Riley Studio uses a mix of demand and offer images. When models look directly at the viewer (demand), they invite engagement. When models look away or when no model is present (offer), the image simply provides information about the product. The angle is predominantly eye-level, indicating equal power relations between models and viewers. This suggests Riley Studio, like Kirrin Finch, wants to share its values without imposing them. Like Kirrin Finch, Riley Studio places participants in the center of the frame, ensuring the models and products receive maximum visual attention. In images without models (e.g., close-up of sweatshirt), the product itself is centered.

The use of both male and female models with neutral-colored products visually communicates the brand's commitment to gender-free fashion. Unlike Kirrin Finch, which focuses specifically on women wearing menswear, Riley Studio presents gender-free fashion as universally accessible to all genders. The inclusion of male models normalizes the idea that men can also participate in gender-free fashion, not just women adopting masculine styles. Furthermore, the brand's visual strategy integrates with its environmental message. By showing clothes being shared between different people (e.g., a woman sharing a shirt with her boyfriend), Riley Studio visually demonstrates how gender-free design reduces waste: clothes can be passed between people regardless of gender, extending their lifespan. This visual-verbal synergy reinforces the brand's dual identity: gender-free for the planet.

*Author(s) Correspondence:
 E-mail: junitahartono95@gmail.com

Comparison of Both Brands

Table 2. Comparison of Kirrin Finch and Riley Studio

Aspect	Kirrin Finch	Riley Studio
Primary Motive	Feminist empowerment, LGBTQ+ representation	Environmental sustainability
Model Gender	Mostly female	Female and male
Model Hair	Short (tomboy style)	Long (female), varied (male)
Clothing Colors	Dark (black, dark blue)	Neutral (cream, beige, light blue, grey)
Clothing Style	Menswear-inspired (blazers, bowties, shirts)	Loungewear (matching sets, sweatshirts)
Verbal Focus	Freedom, confidence, defying norms	Gender-free, eco-friendly, recycled materials
Interactive Angle	Eye-level and low angle	Eye-level primarily
Target Audience	Women and non-binary people seeking gender-defying fashion	Environmentally conscious consumers of all genders

Discussion

The finding that material processes constitute 54% of the data supports Halliday's (1994) argument that material processes are central to texts representing actions and events. In advertising discourse, material processes perform not only descriptive but also persuasive functions because they encourage viewers to imagine themselves engaging in actions associated with the advertised products, such as "dress," "wear," and "find." This finding is consistent with Dania and Sari (2020), who found that material processes dominate food advertisements because they emphasize product use and consumer participation. However, the present study extends previous multimodal advertising research by demonstrating that material processes in non-binary fashion advertising also carry ideological significance. Expressions such as "defying," "embracing," and "dress for yourself" function not merely as representations of action but as discursive strategies that promote social values related to gender freedom and self-expression. In this context, material processes become multimodal resources for negotiating contemporary understandings of gender identity and challenging traditional gender norms within fashion discourse.

The high frequency of mental processes (32%) also reinforces Lirola and Chovanec's (2012) finding that advertising discourse frequently employs emotional and psychological engagement to connect with audiences. Nevertheless, the ideological orientation of non-binary fashion advertising differs significantly from the cosmetic surgery advertisements examined by Lirola and Chovanec (2012). In cosmetic surgery advertising, mental processes are often used to construct insecurity and dissatisfaction with the body, encouraging women to perceive themselves as physically inadequate and in need of correction. Such representations reinforce traditional ideologies of femininity associated with bodily perfection. In contrast, Kirrin Finch and Riley Studio use mental processes to communicate positive emotional states such as confidence, empowerment, freedom, and self-acceptance. Verbs and expressions such as "feel empowered" and "in love" construct emotional inclusivity rather than bodily deficiency. This suggests that non-binary fashion advertising promotes an alternative ideological framework aligned with contemporary discourses surrounding body positivity, gender diversity, and LGBTQ+ inclusivity.

From a multimodal perspective, the findings further support Kress and van Leeuwen's (2006) argument that visual representation is never ideologically neutral. Visual choices in the analyzed advertisements actively construct meanings related to gender identity and social values. Kirrin Finch's repeated representation of women with short hair, dark blazers, bowties, and menswear-

*Author(s) Correspondence:
 E-mail: junitahartono95@gmail.com

inspired aesthetics challenges conventional visual associations between femininity and softness, dresses, or pastel colors. Through these visual strategies, the brand symbolically performs what Udry (1994) describes as the blurring of gender boundaries. The interaction between visual composition and verbal statements such as “defying norms” creates a coherent multimodal discourse that normalizes gender nonconformity and positions fashion as a medium of self-expression and resistance toward restrictive gender expectations.

Meanwhile, Riley Studio constructs non-binary fashion differently. The inclusion of both male and female models wearing neutral-colored clothing reflects an ideology centered on gender neutrality rather than gender defiance. Unlike Kirrin Finch, which visually emphasizes women adopting traditionally masculine aesthetics, Riley Studio presents fashion as universally wearable regardless of gender identity. This distinction demonstrates that non-binary fashion advertising is not ideologically uniform; rather, brands operationalize non-binary identity through different multimodal strategies depending on their values and target audiences. Furthermore, Riley Studio integrates gender-neutral representation with sustainability discourse, particularly through visuals showing shared clothing and environmentally conscious messaging. This finding extends multimodal advertising studies by demonstrating how verbal and visual resources can simultaneously communicate identity politics and environmental values within digital branding practices.

In terms of compositional meaning, both brands consistently position participants in the center of the frame and frequently employ eye-level angles. According to Kress and van Leeuwen (2006), such compositional arrangements establish equal power relations between represented participants and viewers. The brands do not position themselves as authoritative institutions dictating gender norms; instead, they visually construct a sense of equality, inclusiveness, and accessibility. This egalitarian multimodal strategy is particularly significant in non-binary fashion advertising because the advertisements seek to encourage identification and reflection rather than impose ideological authority. Through the interaction of verbal processes, gaze direction, framing, color choices, and visual composition, Instagram Stories become multimodal spaces where brands negotiate contemporary understandings of gender identity, inclusivity, and self-expression.

The affordances of Instagram Stories also shape how multimodal meanings are communicated. The vertical layout, temporary format, and visually immersive design encourage concise verbal expressions combined with highly salient visual imagery. Unlike traditional print advertisements, Instagram Stories create a more intimate and immediate mode of communication that allows brands to establish closer interpersonal relationships with viewers. This platform-specific environment strengthens the interaction between linguistic and visual resources, enabling brands to simultaneously communicate commercial messages, ideological values, and identity-related meanings within a highly condensed digital format.

Overall, this study contributes to multimodal advertising research by demonstrating that non-binary fashion advertisements on Instagram Stories use verbal and visual resources not only to promote products but also to construct ideological meanings related to gender inclusivity, identity negotiation, empowerment, and sustainability within contemporary digital culture. Furthermore, the study extends the application of Halliday’s (2004) Transitivity System and Kress and van Leeuwen’s (2006) Visual Grammar into the underexplored context of non-binary fashion advertising on social media platforms. The findings suggest that multimodal resources in digital advertising function not only as persuasive marketing tools but also as mechanisms for shaping contemporary cultural understandings of gender and identity.

This study has several limitations. First, the sample is limited to two brands and 29 Instagram Story posts, which may not fully represent the broader landscape of non-binary fashion advertising. Second, the study focuses exclusively on Instagram Story Highlights and does not include other social media formats such as TikTok videos, YouTube advertisements, or regular Instagram posts. Third, the study primarily analyzes how brands construct meanings through verbal and visual elements rather than how audiences interpret those meanings. Although the findings reveal how brands attempt to communicate non-binary values and identities, audience responses and interpretations remain

*Author(s) Correspondence:

E-mail: junitahartono95@gmail.com

unexplored. Therefore, future studies are recommended to integrate multimodal analysis with audience reception approaches such as interviews, focus groups, or surveys to examine how viewers from different cultural and social backgrounds interpret non-binary fashion advertisements.

CONCLUSION AND SUGGESTIONS

Conclusion

In summary, this study demonstrates that non-binary fashion advertising on Instagram Stories utilizes multimodal resources to simultaneously promote products, construct brand values, and negotiate meanings related to gender identity. Through the use of material and mental processes, the advertisements encourage both physical action and emotional engagement, while visual elements such as model representation, clothing style, hairstyle, color, gaze, and compositional arrangement contribute to the construction of non-binary identities and ideological meanings. The findings indicate that verbal and visual resources operate collaboratively to produce coherent multimodal messages that communicate inclusivity, empowerment, self-expression, and sustainability.

The study also reveals that non-binary fashion is not represented as a singular or homogeneous concept. Kirrin Finch and Riley Studio construct non-binary identities through different multimodal strategies and ideological orientations. Kirrin Finch emphasizes feminist empowerment and LGBTQ+ representation through gender-defying visual aesthetics and emotionally empowering verbal expressions. In contrast, Riley Studio constructs gender neutrality through minimalist visual representation and sustainability-oriented discourse, positioning non-binary fashion as both socially inclusive and environmentally conscious. These differences demonstrate that non-binary fashion advertising reflects diverse cultural and ideological understandings of gender inclusivity in contemporary fashion discourse.

Furthermore, the findings highlight the importance of Instagram Stories as a multimodal advertising environment. The platform's vertical layout, temporary format, and visually immersive design encourage concise verbal communication combined with highly salient visual imagery, allowing brands to establish intimate and immediate relationships with viewers. In this context, Instagram Stories function not only as promotional spaces but also as cultural spaces where meanings surrounding gender identity and social values are continuously negotiated through multimodal interaction.

Theoretically, this study contributes to multimodal discourse analysis by extending the application of Halliday's (2004) Transitivity System and Kress and van Leeuwen's (2006) Visual Grammar to the underexplored context of non-binary fashion advertising on social media platforms. The study demonstrates that multimodal resources in digital advertising operate not only as persuasive marketing tools but also as ideological mechanisms that shape contemporary understandings of gender, identity, and inclusivity. Overall, the findings suggest that non-binary fashion advertising on Instagram Stories reflects broader sociocultural shifts toward gender diversity, self-expression, and alternative forms of identity representation within contemporary digital culture.

Suggestions

During the conduct of this research, several methodological limitations were encountered. First, Instagram Story Highlights are inherently dynamic and subject to modification or deletion by account owners. During the research period, one of the analyzed brands altered several Story Highlight contents, which created challenges in maintaining a consistent dataset. Therefore, future researchers are recommended to archive all collected data immediately through screenshots or screen recordings and clearly document the date of data collection to ensure data consistency and transparency.

Second, only two out of ten surveyed non-binary fashion brands possessed Instagram Story Highlights that met the criteria for multimodal analysis, resulting in a relatively limited dataset of 29

*Author(s) Correspondence:

E-mail: junitahartono95@gmail.com

posts. Consequently, the findings may not fully represent the broader landscape of non-binary fashion advertising on social media. Future research should expand the scope of data collection by including regular Instagram posts, TikTok content, YouTube advertisements, brand websites, or longer observation periods in order to obtain more comprehensive multimodal data.

Third, the present study relied on manual coding and interpretation during the multimodal analysis process, which required substantial time and interpretative effort. Future researchers are encouraged to utilize multimodal annotation software such as ELAN or Multimodal Analysis Video to facilitate systematic coding, organization, and analysis, particularly when working with larger datasets or video-based multimodal texts.

Fourth, this study primarily focused on how brands construct meanings through verbal and visual elements rather than how audiences interpret those meanings. Although the analysis reveals how non-binary identities and brand values are represented multimodally, audience responses and interpretations remain unexplored. Therefore, future studies are recommended to integrate multimodal analysis with audience reception approaches such as interviews, focus groups, or surveys to investigate how viewers from different social and cultural backgrounds interpret non-binary fashion advertisements.

Several additional directions for future research are also recommended. Comparative studies between non-binary fashion advertising and traditionally gendered fashion advertising could further identify the distinctive multimodal strategies used to construct gender inclusivity. Cross-platform investigations involving Instagram, TikTok, YouTube, and other digital platforms would also provide insight into how different technological affordances influence multimodal communication and audience engagement. Longitudinal studies examining the same brands over extended periods may reveal how multimodal representations of non-binary identity evolve alongside changing sociocultural attitudes toward gender and inclusivity.

Furthermore, cross-cultural comparative research examining non-binary fashion advertisements in different cultural contexts, including Western and non-Western societies such as Indonesia, Japan, or Brazil, may help determine whether the multimodal strategies identified in this study are culturally specific or globally applicable. Future studies may also extend the analytical framework by incorporating additional metafunctions from Halliday (2004) and Kress and van Leeuwen (2006), particularly interpersonal metafunctions such as mood, modality, contact, social distance, and camera angle, in order to provide deeper insight into audience interaction and interpersonal meaning construction.

Finally, future researchers may employ experimental or mixed-method approaches to investigate the effectiveness of specific multimodal strategies in shaping audience perception, emotional engagement, brand attitude, or purchase intention. Such approaches would provide a broader understanding of how multimodal resources function not only as representational tools but also as persuasive mechanisms within contemporary digital advertising environments.

REFERENCES

- Anonymous. (2021). *Characteristics of online advertising*. *Know Online Advertising*. Retrieved from <https://www.knowonlineadvertising.com/facts-about-online-advertising/characteristics-of-online-advertising/>
- Anonymous. (2021). *Online advertising*. Tidal Marketing. Retrieved from <https://www.tidalmarketing.co.uk/our-services/online-advertising>
- Bezemer, J., & Kress, G. (2008). Writing in multimodal texts: A social-semiotic account of designs for learning. *Written Communication*, 25(2), 166-195.
- Boeriis, M., & Holsanova, J. (2012). Tracking visual segmentation: Connecting semiotic and cognitive perspectives. *Visual Communication*, 11(3), 259-281.

*Author(s) Correspondence:
 E-mail: junitahartono95@gmail.com

- Butt, D., Fahey, R., Feez, S., Spinks, S., & Yallop, C. (1996). *Using functional grammar: An explorer's guide*. Sydney: National Centre for English Language Teaching and Research.
- Cheong, Y. Y. (2004). The construal of ideational meaning in print advertisements. In K. L. O'Halloran (Ed.), *Multimodal discourse analysis: Systemic functional perspectives* (pp. 163-195). London: Continuum.
- Dania, R., & Sari, R. K. A. (2020). Multimodal analysis of food advertisement. *iNELLTAL Conference Proceedings*.
- Halliday, M. A. K. (1978). Language as social semiotic: *The social interpretation of language and meaning*. London: Edward Arnold.
- Halliday, M. A. K. (1994). *An introduction to functional grammar (2nd ed.)*. London: Edward Arnold.
- Halliday, M. A. K., & Matthiessen, C. (2004). *An introduction to functional grammar (3rd ed.)*. London: Edward Arnold.
- He, X. (2017). Transitivity of kinetic typography: Theory and application to a case study of a public service advertisement. *Visual Communication*, 16(2), 165-194.
- Iedema, R. (2003). Multimodality, resemiotization: Extending the analysis of discourse as multi-semiotic practice. *Visual Communication*, 2(1), 29-57.
- Instagram. (2017). *Introducing Stories Highlights and Stories Archive*. Retrieved from <https://about.instagram.com/blog/announcements/introducing-stories-highlights-and-stories-archive>
- Jewitt, C. (2009). *The Routledge handbook of multimodal analysis*. London: Routledge.
- Jewitt, C., Bezemer, J., & O'Halloran, K. (2016). *Introducing multimodality*. London: Routledge.
- Jewitt, C., & Kress, G. (2003). *Multimodal literacy*. New York: Peter Lang.
- Kress, G. R. (2003). *Literacy in the new media age*. London: Routledge.
- Kress, G. R. (2010). *Multimodality: A social semiotic approach to contemporary communication*. New York: Routledge.
- Kress, G. R., & van Leeuwen, T. (1996). *Reading images: The grammar of visual design*. London: Routledge.
- Kress, G. R., & van Leeuwen, T. (2001). *Multimodal discourse: The modes and media of contemporary communication*. London: Edward Arnold.
- Kress, G. R., & van Leeuwen, T. (2006). *Reading images: The grammar of visual design (2nd ed.)*. London: Routledge.
- Lifestyle Asia. (2021). *Genderless fashion 2021*. Retrieved from <https://www.lifestyleasia.com/bk/style/fashion/genderless-fashion-2021/>
- Lirola, M. M., & Chovanec, J. (2012). *The dream of a perfect body come true: Multimodality in cosmetic surgery advertising*. *Discourse & Society*, 23(5), 487-507.
- Litosseliti, L. (Ed.). (2018). *Research methods in linguistics (2nd ed.)*. London: Bloomsbury Academic.
- Lutkewitte, C. (2013). *Multimodal composition: A critical sourcebook*. Boston: Bedford/St. Martin's.
- Marshall, J., & Werndly, A. (2002). *The language of television*. London: Routledge.
- Murray, J. (2013). Multimodal composition. In C. Lutkewitte (Ed.), *Multimodal composition: A critical sourcebook* (pp. 41-48). Boston: Bedford/St. Martin's.
- Olowu, A., & Akinkulore, S. O. (2015). A multimodal discourse analysis of selected advertisement of malaria drugs. *English Review: Journal of English Education*, 3(2), 166-173.
- Online advertising. (2021). In *Wikipedia*. Retrieved from https://en.wikipedia.org/wiki/Online_advertising
- Rosa, R. N. (2014). Analisis multimodal pada iklan Sunsilk Nutrien Shampo Ginseng. *Kajian Linguistik*, 12(2), 136-148.
- Sifaki, E., & Papadopoulou, M. (2015). Advertising modern art: A semiotic analysis of posters used to communicate about the Turner Prize award. *Visual Communication*, 14(4), 457-484.
- Suprakisno, S. (2015). Analisis multimodal iklan "Indomie". *Jurnal Bahas Unimed*, 26(1).

*Author(s) Correspondence:

E-mail: junitahartono95@gmail.com

- Tankovska, H. (2021). *Instagram Stories usage statistics*. Retrieved from <https://www.statista.com>
- Tracy, S. J. (2020). *Qualitative research methods: Collecting evidence, crafting analysis, communicating impact* (2nd ed.). Hoboken, NJ: Wiley.
- Udry, J. R. (1994). The nature of gender. *Demography*, 31(4), 561-573.
- Ushchapovska, I. V., Movchan, D. V., & Chulanova, H. V. (2020). Idioethnic features of multimodal advertising texts: A case study of coffee commercials. *SKASE Journal of Theoretical Linguistics*, 17(5), 208-222.
- van Leeuwen, T. (2004). Ten reasons why linguists should pay attention to visual communication. In P. LeVine & R. Scollon (Eds.), *Discourse and technology: Multimodal discourse analysis* (pp. 7-19). Washington, DC: Georgetown University Press.

*Author(s) Correspondence:
E-mail: junitahartono95@gmail.com