

**MULTIMODAL PRAGMATICS OF FIGURATIVE
LANGUAGE IN @CJUST_A_STICK'S INSTAGRAM REELS**

THESIS

By:

Hilma Kamilia Aina

NIM 220302110101



**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG**

2026

**MULTIMODAL PRAGMATICS OF FIGURATIVE
LANGUAGE IN @CJUST_A_STICK'S INSTAGRAM REELS**

THESIS

Presented to

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In Partial of the Requirements for the Degree of Sarjana Sastra (S.S)

By:

Hilma Kamilia Aina

NIM 220302110101

Advisor:

Dr. Agus Eko Cahyono, M.Pd.

NIP: 198208112011011008



DEPARTMENT OF ENGLISH LITERATURE

FACULTY OF HUMANITIES

**UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG**

2026

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Hilma Kamilia Aina
220302110101

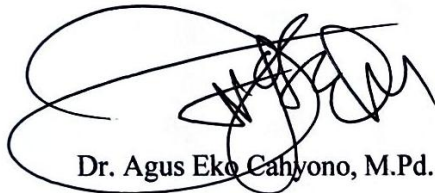
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Malang, 10 June 2026

Approved by

Advisor,



Dr. Agus Eko Cahyono, M.Pd.

NIP. 198208112011011008

Head of Department of English
Literature,

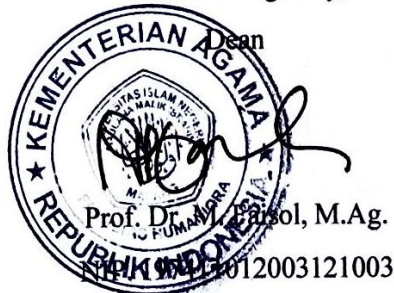


Dr. Agwin Degaf, M.A.

NIP. 198805232015031004

Acknowledged by,

Dean



Prof. Dr. M. Fathol, M.Ag.

NIP. 19511012003121003

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This is to certify that Hilma Kamilia Aina's thesis entitled "**Multimodal Pragmatics of Figurative Language in @cjust_a_stick's Instagram Reels**" has been approved has been approved by the Board of Examiners one of the requirements for the degree of Sarjana Sastra (S.S) in the Department of English Literature.

Malang, 10 June 2026

Board of Examiners

Signatures

1. Dr. Ika Fariyah Hentihu, M.Pd. (Chair)
NIP 197003071999032002
2. Dr. Agus Eko Cahyono, M.Pd. (First
NIP 198208112011011008 Examiner)
3. Dr. Ulil Fitriyah, M.Pd., M.Ed. (Second
NIP 198208232023212021 Examiner)



Approved by,

Dean of Faculty of Humanities



MOTTO

Allah has set a measure for every thing.

(Al-Qur'an 65:3)

"Everything is a win when the goal is process"

DEDICATION

I dedicate this thesis to the people who have always loved me, my parents, especially my mom. Without them, I wouldn't have been able to complete this small part of my life: completing this thesis. Thank you for all the sacrifices my parents made so I could earn this degree. I also dedicate this thesis to myself, who has struggled to complete this on time.

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ABSTRACT

Aina, Hilma Kamilia. (2026). *Multimodal Pragmatics of Figurative Language in @cjust_a_stick's Instagram Reels*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dr. Agus Eko Cahyono, M.Pd.

Keywords: *Multimodal analysis, figurative language, Instagram reels, social media, pragmatic*

This study examines the use of multimodal figurative language in the reels feature in social media on the Instagram account @cjust_a_stick. The account actively uses stick figure animation combined with English narration to discuss various political issues and current phenomena in Indonesia and the world. This study aims to identify the pragmatic meaning conveyed by the narrator through figurative language and analyze how the multimodal elements used shape and strengthen pragmatic interpretation of the sentence. This study uses a qualitative approach with a multimodal pragmatic analysis method. Data were collected from fifteen Instagram videos selected with the criteria of the largest number of viewers, figurative language found, and discussing current issues. This study uses two theories to analyze the data. Perrine theory is used to analyze and classify the types of figurative language, while multimodal elements are analyzed using the theory of Kress and Van Leeuwen (2006). The results show that there are five types of figurative language found from fifteen data, including metaphor, simile, hyperbole, personification, and irony. The most frequently appearing data is metaphor, with eleven out of fifteen data. Furthermore, multimodal analysis shows that visual elements in the form of illustrations, colors, layout, stick figure character expressions, and photos work together with the text narrative to strengthen the meaning pragmatically.

ABSTRAK

Aina, Hilma Kamilia. (2026). *Multimodal Pragmatics of Figurative Language in @cjust_a_stick's Instagram Reels*. Undergraduate Thesis. Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing: Dr. Agus Eko Cahyono, M.Pd.

Keywords: Multimodal analisis, gaya bahasa, Instagram reels, media sosial, pragmatik

Penelitian ini mengkaji penggunaan multimodal gaya bahasa yang digunakan oleh fitur reels di sosial media pada akun instagram @cjust_a_stick. Akun yang secara aktif menggunakan animasi stick figure yang dikombinasikan dengan narasi berbahasa inggris untuk membahas berbagai isu politik dan fenomena terkini di Indonesia maupun dunia. Penelitian ini bertujuan untuk mengidentifikasi makna pragmatik yang disampaikan oleh narator melalui gaya bahasa dan menganalisis bagaimana elemen multimodal yang digunakan membentuk serta memperkuat interpretasi pragmatik dari kalimat tersebut. Penelitian ini menggunakan pendekatan kualitatif dengan metode analisis multimodal pragmatik. Data dikumpulkan dari lima belas video instagram yang dipilih dengan kriteria jumlah penonton terbanyak, gaya bahasa yang ditemukan, dan membahas isu terkini. Penelitian ini menggunakan dua teori untuk menganalisis data. Teori Perrine digunakan untuk menganalisis dan mengklasifikasikan jenis gaya bahasa, sedangkan elemen multimodal dianalisis menggunakan teori Kress and Van Leeuwen (2006). Hasil penelitian menunjukkan bahwa terdapat lima jenis figurative language yang ditemukan dari lima belas data diantaranya metafora, simile, hiperbola, personifikasi, dan ironi. Data yang paling banyak muncul adalah metafora sebanyak sebelas dari lima belas data. Selanjutnya analisis multimodal menunjukkan bahwa elemen visual berupa ilustrasi, warna, tata letak, ekspresi karakter stick figure, dan foto bekerja sama dengan narasi teks untuk memperkuat makna secara pragmatik.

الملخص

عين، حلما كامليا. (2026) التداولية متعددة الوسائط للغة المجازية في مقاطع (ريلز) على حساب الإنستغرام (أت سبي جَسْت أ سَتِك) البحث الجامعي. قسم اللغة الإنجليزية، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانغ. المشرف: الدكتور أَعُوس إِيكُو جَهْيُوئُو، الماجستير.

الكلمات المفتاحية: التحليل متعدد الوسائط، اللغة المجازية، ريلز الإنستغرام، وسائل التواصل الاجتماعي، التداولية.

تهدف هذه الدراسة إلى بحث استخدام اللغة المجازية متعددة الوسائط في مقاطع (ريلز) المنشورة عبر وسائل التواصل الاجتماعي في حساب الإنستغرام (أت سبي جَسْت أ سَتِك). ويُعدّ هذا الحساب من الحسابات النشطة التي تستخدم رسوم الشخصيات العنصرية المتحركة مقرونةً بسردٍ باللغة الإنجليزية لمناقشة مختلف القضايا السياسية والظواهر الراهنة في إندونيسيا والعالم. وتهدف الدراسة إلى تحديد المعاني التداولية التي ينقلها الراوي من خلال اللغة المجازية، وتحليل كيفية إسهام العناصر متعددة الوسائط في تشكيل التأويل التداولي لهذه العبارات وتعزيزه. اعتمدت الدراسة المنهج النوعي باستخدام أسلوب التحليل التداولي متعدد الوسائط. وقد جُمعت البيانات من خمس عشرة مادةً مرئيةً على الإنستغرام، اختيرت بناءً على معايير عدد المشاهدات المرتفع، ووجود اللغة المجازية، وتناول القضايا الراهنة. واستندت الدراسة إلى نظريتين في تحليل البيانات؛ إذ استُخدمت نظرية بَيَرين لتحليل أنواع اللغة المجازية وتصنيفها، في حين حُلِّلت العناصر متعددة الوسائط اعتمادًا على نظرية كُريس وفان ليوين (أَلْفَان وَسِتَّة). وأظهرت نتائج الدراسة وجود خمسة أنواع من اللغة المجازية في البيانات الخمس عشرة، وهي: الاستعارة، والتشبيه، والمبالغة، والتشخيص، والمفارقة. وكانت الاستعارة أكثر الأنواع ورودًا؛ إذ ظهرت في إحدى عشرة حالةً من أصل خمس عشرة حالة. كما بيّن التحليل متعدد الوسائط أن العناصر البصرية المتمثلة في الرسوم التوضيحية، والألوان، والتخطيط البصري، وتعبيرات شخصيات الرسوم العنصرية، والصور الفوتوغرافية، تعمل مع السرد النصي بصورة متكاملة لتعزيز المعنى التداولي وتأكيدَه.

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CHAPTER I

INTRODUCTION

This chapter addresses background of study, research questions, significance of the study, scope and limitation, and definition of key terms.

A. Background of the Study

Nowadays, social media has become the primary platform not only for entertainment and advertising but also for conveying social, political, and cultural issues. Technological developments have significantly changed how humans interact and convey messages, enabling everyone to disseminate information widely and quickly (Martha, 2021). Some creators provide information not directly through short videos, but through figurative language to criticize current issues. Figurative language is used to make the message more engaging. Content creators create their videos as creatively as possible to make their content more engaging and attract more views. These videos are often combined with multimodal elements such as text, sound effects, music, and various illustrations to make them easier to understand. This makes social media the primary platform people use to seek information on social, political, and cultural issues (Zuniananta, 2023).

The use of social media, especially Instagram, is growing rapidly, allowing people to be as creative as they like with the available features. The example of the feature on Instagram is Reels, which can reach audiences with short videos (Iqbal & Sembiring, 2024). With a combination of elements such as music and text, attractive visuals, reels make it easier for users to attract attention and convey messages effectively (Salsabila & Yudhaprarnesti, 2023). The reels feature on

Instagram allows users to reach a wider audience. Reels can share messages in a more engaging way through short, packaged videos, making message delivery more effective. Unlike long-form content, reels present information in a concise and entertaining format, which helps capture viewers' attention and keep them engaged. Due to its strong appeal, many users are now utilizing reels not only for entertainment but also for more meaningful purposes, such as running social campaigns, spreading news and public information, raising awareness about important social issues, and even promoting political ideas in a way that feels more relevant and accessible to the public.

Many accounts on Instagram are getting creative in creating interesting content to discuss political issues. One example of the account is @cjust_a_stick, which conveys current issues and packages them with visuals and narratives that are easy to understand. This account conveys information through simple illustrations combined with English narration. This strategy aims to reach an international audience so that they can understand current issues. This account is interesting because it shows a more effective way to disseminate information about issues through visual and narrative media than conventional news channels. The combination of text, images, sound, and visuals on this account is used to convey information in a way that is easy to understand and appealing to the younger audience. This subject is rich in terms of research because of the relationship or harmony between narration in digital media and verbal or graphical materials. The researcher can learn how narrations are selected and what components or visuals are employed to help the audience understand events by combining these two

methods. This research focuses on multiple reels from the @cjust_a_stick account that use sound, text, narration, and images to tell a story. To comprehend the context and goal of each part, this analysis was linked to pragmatic elements and carried out utilizing a multimodal analysis technique.

Several previous studies have examined multimodal analysis of digital content. Digital content is now very easy to find due to the rapid development of technology and social media. Examples of digital content platforms frequently used as research objects include YouTube, Instagram, TikTok, and X. The study by Grzenkiewicz (2025) took TikTok as its object and found that every component serves a distinct semiotic purpose in creating meaning. The results show that in TikTok, sound effects and music play a crucial role in building pragmatic context and audience emotions. This study utilizes two theories: multimodal theory from Kress and Van Leeuwen (2021) and Systemic Functional Linguistics from Halliday (2014). Furthermore, a study by Sa'adah (2024) examines the Instagram account @stateofisrael and discusses how the account creates a favorable impression and sways viewer opinion. This study found that visual elements such as color and layout play an important role in building a sense of patriotism and empathy in the audience. The purpose of this study was to evaluate the provocative strategies used by the Instagram account in conveying representational and ideational meanings. This study used theories from Halliday & Matthiessen (2014) and Kress & Van Leeuwen (2021). In addition to the Instagram platform, multimodality is also found in YouTube content. The study by Kasni & Budiarta (2025) analyzed how multimodality can shape humor through a pragmatic approach. This study used the

theory of Kress and Van Leeuwen (2001), which states that meaning is not produced by a single mode but rather from the integration of several modes simultaneously, as well as Searle's (1979) speech act theory. The object of this research is on talk shows, *For Your Pagi* (FYP) on Trans7. This research found that the combination of assertive and expressive speech acts was dominant, with irony, teasing, and parody serving as key strategies in identity negotiation and cultural commentary. Furthermore, Multimodal worked with verbal strategy to produce humor that serves as a medium for conveying social criticism, shaping identity, and indirectly fostering interpersonal closeness.

Multimodal analysis is also commonly found in political advertisements and political campaigns. The study by Suharto (2024) used multimodal theory to analyze digital political conversations on Twitter. This study focused on how political meaning and ideology are communicated through verbal and visual elements, including text, images, photos, and videos. The results showed that Twitter users construct political meaning by combining words and images that can persuade audiences and form certain images of political figures. In addition, visual elements help strengthen verbal messages and build strong emotions in the audience. Furthermore, a study by Susetya and Nurhayati (2020) examined Sandiaga Uno's Instagram posts before and after the 2019 election. Currently, social media plays a crucial role in building the branding of both the government and political figures, so every post on Instagram can influence how the public evaluates them. This study used multimodal theory from Kress and Van Leeuwen to analyze the differences in these posts. The results showed no significant difference in

Sandiaga Uno's posting style before and after the election. The study by Rahardi et al. (2024) combined multimodal theory from Gunther Kress (2015) and pragmatics in analyzing posters during elections. This study revealed that multimodality and pragmatics are distinct fields of study, it can be interconnected in the analysis of human communication (Bezemer & Kress, 2016). The study found four interrelated layers of pragmatic meaning, namely criticism of the greedy and dishonest behavior of public officials, encouragement to be honest and fair, a reminder for people's representatives to implement ethical politics without bribery, and an emphasis on the importance of public officials' wisdom, considering the large influence of social media in society.

In addition to social media platforms, multimodality and pragmatics are also found on the Tempo news website. The study by Farikha and Nuzula (2024) analyzed the online version of the Tempo newspaper. The research data, consisting of Tempo magazine covers during the presidential election, were analyzed using the theories of Halliday (2004) and Kress and Van Leeuwen (2006). The results found that visual and linguistic elements are interconnected in creating meaning. This influences audience perception and interpretation, controls emotions, and influences people's mindsets towards political news. This study shows how political news can convey meaning through symbols presented in newsletters. Subsequent study by Lubis and Surip (2024) also supports that the text in Tempo magazine covers functions not only as decoration but also complements the delivery of messages to the audience. This study aims to describe the complementary intersemiotic relationship between verbal and visual texts on Tempo magazine

covers. This study uses the theory of Liu & O'Halloran (2009). The results of the study show that of the 36 data analyzed, there are 19 additive data (52.8%), 8 causal effect/consequential data (22.2%), 6 comparative data (16.7%), and 3 temporal data (8.3%). Thus, the verbal and visual texts on the Tempo magazine cover complement each other and form a coherent meaning, with the additive relationship being the most dominant type. In addition to social media platforms, multimodality and pragmatics are also found on the Tempo news website. The study by Farikha and Nuzula (2024) analyzed the online version of the Tempo newspaper. The research data, consisting of Tempo magazine covers during the presidential election, were analyzed using the theories of Halliday (2004) and Kress and Van Leeuwen (2006). The results found that visual and linguistic elements are interconnected in creating meaning. This influences audience perception and interpretation, controls emotions, and influences people's mindsets towards political news. This study shows how political news can convey meaning through symbols presented in newsletters. Subsequent study by Lubis and Surip (2024) also supports that the text in Tempo magazine covers functions not only as decoration but also complements the delivery of messages to the audience. This study aims to describe the complementary intersemiotic relationship between verbal and visual texts on Tempo magazine covers. This study uses the theory of Liu & O'Halloran (2009). The results of the study show that of the 36 data analyzed, there are 19 additive data (52.8%), 8 causal effect/consequential data (22.2%), 6 comparative data (16.7%), and 3 temporal data (8.3%). Thus, the verbal and visual texts on the Tempo magazine cover complement

each other and form a coherent meaning, with the additive relationship being the most dominant type.

Previous studies on figurative language have predominantly focused on literary works, movies, songs, advertisements, and conversational discourse, while research on social media content has generally emphasized textual captions or verbal expressions only. In addition, studies in pragmatics often analyze figurative language from a purely linguistic perspective without integrating multimodal elements such as facial expressions, gestures, visual editing, sound effects, camera movement, and audiovisual interaction that contribute to meaning construction in short-form digital videos. Although Instagram Reels have become one of the most influential platforms for online communication and entertainment, limited research has specifically examined how figurative language is pragmatically conveyed through multimodal resources in content created by digital creators such as @cjust_a_stick. Therefore, this study offers novelty by combining multimodal analysis with figurative language to investigate how verbal and non-verbal elements interact in constructing figurative meaning within Instagram Reels, providing a more comprehensive understanding of figurative communication in contemporary social media discourse.

B. Research Questions

Based on the background of the study, the researcher asks two questions in this study:

1. What pragmatic meanings are conveyed through the use of figurative language in @cjust_a_stick's Instagram Reels?
2. How do multimodal elements contribute to shaping and reinforcing the pragmatic meanings of figurative language in @cjust_a_stick's Instagram Reels?

C. Significance of the Study

This research contributes theoretically to expanding scientific knowledge in the field of pragmatics through a multimodal pragmatic approach. The result of this research contributes to demonstrate Kress and Van Leeuwen's Multimodal Discourse Analysis (2006) and classify Perrine's (1974) theory of types of figurative language when applied in the context of multimodal Instagram Reels. Through these theories, the result of this research can also be used by the students to understand Kress and Van Leeuwen (2006) and Perrine (1974). Those theories can also be applied to future research on various objects. Although previous studies have also examined multimodality in social media, most of them focus on TikTok and Twitter, with few discussing Instagram Reels. Therefore, this research combines the two theories and shows that meaning can be constructed not only through words but also through visuals with deep analysis.

In terms of practical insights, this research provides an understanding of digital communication on social media such as Instagram. Instagram Reels are widely consumed by young audiences and feature humor, social criticism, and public awareness. By analyzing how figurative language can shape and interpret meaning through multimodal elements, this study can help content creators convey messages that are more engaging and impactful to their audience. The findings of this research can show how figurative language can increase persuasiveness in digital media.

D. Scope and Limitation

This study focuses on the analysis of figurative language used in Instagram Reels uploaded by @cjust_a_stick on Instagram through the perspective of multimodal pragmatics. The research specifically examines the pragmatic meanings conveyed through various forms of figurative language, such as metaphor, hyperbole, irony, sarcasm, simile, and personification, as they appear in verbal expressions within the selected reels' content. In addition, the study investigates how multimodal elements, including visual imagery, facial expressions, gestures, intonation, sound effects, subtitles, editing techniques, and audiovisual interactions, contribute to the construction and reinforcement of pragmatic meaning. The data of this study are limited to selected Instagram Reels that contain identifiable figurative expressions and significant multimodal features relevant to pragmatic interpretation.

This research has several limitations. First, the study only analyzes content from one Instagram creator, namely @cjust_a_stick on Instagram, the findings cannot be generalized to all Instagram Reels creators or broader social media discourse. Second, the analysis is limited to multimodal pragmatic aspects and does not deeply explore other linguistic dimensions such as syntax, phonology, or audience reception. Third, the interpretation of figurative meaning and multimodal interaction may involve subjective analysis because meaning in social media discourse can vary depending on context, cultural background, and viewer perception. Lastly, the study only focuses on Reels content available during the period of data collection, meaning newly uploaded or deleted content is beyond the scope of this research.

E. Definition of Key Terms

The following key terms are defined as follows:

1. Multimodality

Creating meaning by fusing many communication modes, such as spoken words, gestures, images, and sound in the instagram videos. In the context of Instagram videos, meaning is not delivered through words alone, but is shaped through the interaction of all these modes, which work together to create more engaging, expressive, and impactful messages for the audience.

2. Pragmatics

A field of linguistics that investigates how context affects language meaning. The context of this research is in instagram where meaning is influenced not only by the spoken or written text, but also by situational factors such as the relationship between content creators and viewers, social trends.

3. Figurative language

Figurative language is the use of words in a creative, non-literal way to express ideas more vividly and meaningfully. Instead of saying something directly, it allows the influencer to suggest deeper meanings through imaginative expressions and comparisons.

4. Instagram reels

A tool that lets users produce original material by combining text, music, and other visual effects in short videos that can last up to 90 seconds.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter contains several pieces of related literature for analyzing this research.

A. Pragmatics

Pragmatics is a branch of linguistics that studies the relationship between language and its context. It observes how language is produced, understood, and interpreted to achieve communication goals (Taguchi & Kádár, 2025). Pragmatics also studies the discrepancy between what the speaker says and what the listener thinks. In speech acts, Austin describes pragmatics as three types, namely locution, illocution, and perlocution. Locution means a sentence that can be identified, illocution means the response or suggestion of the sentence, while perlocution means performing the action or act. This theory was then expanded by Searle, who divided it into five types, namely assertive, directive, commissive, expressive, and declarative. Searle also developed the concept of indirect speech acts, in which the speaker performs one type of speech act by performing another speech act.

Understanding language is not only determined by lexical meaning and grammatical structure, but also by context and culture, which shape interpretation (Yule, 1996). In addition, George Yule explains the important concept of pragmatics, namely deixis, whose meaning depends on the context of the conversation, for example, here, there, now. Yule also discusses presupposition, implicature, politeness, and speech acts such as requesting, commanding, and promising. All of these explain how meaning is produced and understood in

everyday interactions and serve as references in modern pragmatics. Therefore, Yule's (1996) pragmatic theory is the main reference in this research to examine how figurative meaning is produced and understood in digital communication.

B. Multimodality

Multimodality is a way of communicating that is created using various modes. Modes in multimodality form various meanings not only through language but also through gestures, sounds, images, colors, and layout. Each mode has a different role in each culture. For example, gestures can have a positive meaning in one region but a negative meaning in another. Any communication that uses more than one mode, whether face-to-face or remote, is a form of multimodality. In the digital age, multimodal communication has influenced changes in communication, such as in text, video, and images (Williams & Brown, 2021). In addition, the combination of color selection, font, and elements in images or videos can influence the message being conveyed.

The choice of colors, fonts, and visual elements in images and videos is a form of multimodal communication that strengthens the message. This is in line with the view by Jensen (2008), humans can communicate in various ways. Not only through words, but also through writing, drawing, playing music, or gestures, or even combining all of these at once. Each of these methods is called a modality. With technology, modalities can be combined into one, called multimodality. For example, when speaking, it is not only with voice, but also with intonation, hand movements, expressions, etc. The development of digital media, which used to be

only text, has evolved to include radio, film, television, and even social media with features such as video calls, emoji, voice notes, and other visuals.

The development of digital media from text to social media shows that communication now takes place through various modes. Gunther Kress (2009) asserts in his book that each mode of communication has advantages and limitations in shaping how meaning can be produced and understood. He introduces important stages in multimodal communication, namely the concepts of design, production, and distribution. The design concept is that the message conveyed is designed using a specific mode, then the message is technically produced, and finally the message is distributed across several media or platforms. Kress also observes the development of literacy, which has shifted from print media to digital media with attractive visuals and multimodal features. This shows that multimodality is not only a combination of modes but also a cultural change. So, multimodality emphasizes not only the combination of modes but also cultural changes in how humans communicate. This framework is relevant to research because it helps explain how messages in digital media, particularly advertising campaigns, are designed, produced, and distributed. The analytical framework for visual grammar in this study is based on the ideas of Kress and van Leeuwen (2006). In formulating their visual concept, Kress and van Leeuwen (2006) adapted Halliday's (1994) theory of language metafunctions. Like linguistic texts, visual modes also have ideational, interpersonal, and textual metafunctions. In a communication system, visual modes, like all other forms of communication, have been used. Semiotic modes must meet communication requirements, starting from concepts,

representations, to information exchange activities. Based on Halliday's basic metafunction principles, Kress and van Leeuwen (2006, p.45) label the visual mode metafunction with the term representational, interactive, and compositional.

1. Representational

According to Kress and van Leeuwen (2006, p.45), the structure representational refers to how a semiotic system refers to objects and relationships outside the system, either directly or indirectly. In other words, a semiotic system must be able to represent objects and their relationships to the world outside the representational system, which may have a different sign system. The objects or elements in this system are called represented participant, namely participants who are related to other objects and can be people, objects, places, or conditions. Based on the existence of vectors (movement), the structure is representational categorized into two, namely narrative and conceptual (Kress and van Leeuwen, 1996, p. 56). Narrative is characterized by the presence of vectors and represents actions or events in progress, whereas conceptual characterized by the absence of vectors and representing participants in terms of stable classes, structures, or meanings. Structure narrative consists of two main participants, namely actor and goal. Actor is an object in the image that plays the role of an active participant and interacts with the vector to convey an action, whereas a goal is an object that receives the action passively. Structure narrative is divided into several types of processes. Action process divided into actions transactional, which involves Actor and Goal at the same time, as well as actions non-transactional, which only involves one participant as Actor. In addition, there are reactional process, which occurs when a

vector is formed by the gaze direction or eye line of the participants, with participant I being called reactor and participant II is called phenomenon. As for verbal process created through dialogue or text on the picture, with sayer as participant I and utterance as participant II, while mental process related to emotions or perceptions involving sensor as participant I and phenomenon as participant II. In addition to these four processes, the structure narrative also equipped with circumstances, which cover setting as the setting where the event occurred, means as a tool that also forms the vector of action, and accompaniment as a participant present in the image without having a vector relationship with other participants. Different from the structure narrative which is dynamic, structure conceptual represents participants in a generalized, stable, and relatively fixed essence (Kress and van Leeuwen, 2006, p. 59). Classification process uniting different participants in one image to show that the participants belong to the same class, by carrier as participant I and symbolic attribute as participant II. This process is divided again into symbolic attributive, whose meaning comes from the attributes attached to carrier, and symbolic suggestive, the meaning of which comes from quality carrier itself without the presence of additional attributes. Furthermore, the analytical process connecting participants in a part-whole relationship with the carrier represents the whole and the possessive attribute represents the part that is characteristic of the carrier mentioned. As for symbolic process related to the meaning symbolized by the represented participants, with carrier as a participant whose significance is shown through symbolic relationships, whereas attribute is a participant who represents the meaning or identity.

2. Interactive

Kress and van Leeuwen (1996, p.11) explain that interactive refers to the relationship that is built between represented participant, namely the person, place, or thing described in the text, with the reader as interactive participant. This interactive relationship is realized through four elements, namely contact, social distance, attitude, and modality. Contact relates to whether or not there is eye contact between the participant in the image and the reader; if the participant looks directly at the reader, the relationship is called demand because it seems to demand the reader's involvement, whereas if there is no eye contact, the relationship is called offer because participants are only offered as objects of observation. Furthermore, social distance related to the distance of the shot influences the emotional closeness between the reader and the participant. Kress and van Leeuwen differentiate this distance into three levels, namely close shot which shows intimate closeness, medium shot which shows social closeness, and long shot which shows impersonal distance. As for attitude related to the angle of the shot which also influences the relationship between the reader and the participant. Horizontally, the angle frontal shows the involvement, while the angle oblique or slanted indicates the presence of detachment. While vertically, the perspective from above and below depicts the power relations between the reader and the represented participants. Finally, modality refers to the truth value or credibility of an image (Kress and van Leeuwen, 2006, p.129). The degree of this modality is determined by various visual markers, such as color saturation, differentiation, modulation, contextualization,

depth, illumination, and brightness, which together determine how realistic an image is presented to the reader.

3. Compositional

Kress and van Leeuwen link compositional with the layout principle, namely the way elements representational and elements interactive arranged to be interconnected in a meaningful visual unity. There are three important elements in the analysis compositional, that is information value, framing, and salience. Information value relating to the layout of elements on a page or image; elements placed on the left side tend to be perceived as information that is already known to the reader or is called Given, while the elements placed on the right side are considered new information or are called New. In addition to the left-right arrangement, the top-bottom position also has its own meaning, namely the elements placed at the top of the image show the nature of the image. Ideal or general information, while the elements at the bottom indicate the nature Real, namely more concrete and specific information (Kress and van Leeuwen, 2006, p.187). Furthermore, framing is related to the presence or absence of dividing lines or framing that function to connect or disconnect elements in the image, as well as marking parts that contain certain meanings. Salience relates to elements that are placed prominently to attract the reader's attention at a certain level. Level salience of an element can be determined by various factors, such as the placement of the element in the foreground or background, the relative size of the element, the contrast of the colors used, and the sharpness of focus on the element that is to be highlighted.

C. Figurative Language

Figurative language is the use of words that differ from their literal meaning to stimulate the reader's imagination. The use of figurative language aims to attract readers. In addition, figurative language is used by authors to visualize a work. Figurative language can express sentences or meanings that cannot be expressed directly (Hsu, 2023). There are several types of figurative language, such as simile, metaphor, idiom, hyperbole, personification, irony, sarcasm, etc. A simile is a comparison of two objects, similar to a metaphor, but in a metaphor, there are no words like “like” or “as.” Hyperbole is a type of figurative language that exaggerates something, while personification is the use of objects or animals. In the digital age, figurative language is used in various media, such as advertisements for fashion, skincare, and even to explain current issues. According to Perrine figurative language has many types, as developed by Johnson and Arp in the 13th edition of their book, figurative language is divided into twelve types: Simile, Personification, Metaphor, Apostrophe, Allegory, Metonymy, Symbol, Understatement, Overstatement, Synecdoche, Paradox, and Irony.

Simile is a type of figurative language that compares two objects. The comparison is expressed by the use of some word or phrase, such as like, as, than, similar to, resembles, or seems; For example: "Her voice is as smooth as silk." They liken her hair to silk, which means that her hair is very smooth. Personification consists of giving the attributes of a human being to an animal, an object, or a concept. It is a subtype of metaphor, an implied comparison in which the figurative

term is always a human being. For example, when Keats describes autumn as a harvester “sitting careless on a granary floor” or “on a half-reaped furrow sound asleep” he is personifying a season (in Johnson & Arp, 2018, p. 771). A metaphor is a type of figurative language that compares two different things without using connecting words such as a simile. The comparison is not expressed but is created when a figurative term is substituted for or identified with the literal term. For example, Johnson and Arp (2018) explain that "in Williams's 'The Widow's Lament in Springtime' (page 763), for example, the literal term is 'sorrow' and the figurative term is 'yard' (p. 763).

In Johnson and Arp (2018) said that an apostrophe is closely related to personification, when the speaker directs things or people that cannot respond or are already dead. When the speaker talks about the third person who does not exist in the same place is called apostrophe. Furthermore, metonymy and synecdoche are two figures of speech based on similarity or equivalence. Synecdoche is the use of a part to represent the whole, and metonymy is the use of something closely related to represent the thing actually meant. Metonymy is a figure of speech that uses a word to express something else with which it has a close relationship. An allegory is a story or event that has a meaning beyond its literal meaning, where the object describes an abstract concept. Although the story or description on the surface may have its own appeal, the author's primary focus lies in that hidden meaning. Symbols not only represent specific objects, but also have meanings that are deeper than their original meanings. A symbol may be roughly defined as something that means more than what it is. For example: "Heart to symbolize love."

In Johnson and Arp (2018), a paradox is an apparent contradiction that is nonetheless true. A paradox can take the form of a situation or a statement. The value of a paradox lies in its shock effect. The apparent impossibility startles the reader and captures their attention, and precisely because it seems absurd, it actually reinforces the truth of what is being conveyed. Understatement or saying less than is intended can appear in what is said or simply in the way it is said. For example, when sitting in front of a full plate of food and saying, “This looks like a tasty snack,” the actual meaning is that it is less than tasty. Hyperbole, or exaggeration for the sake of truth, involves overstating a point. If you say, “I’ll die if I don’t pass this class!”, you don’t expect the statement to be taken literally. Rather, you’re simply adding emphasis to what you actually mean. Like paradoxes, irony has a significance that goes beyond its use as a mere figure of speech. Verbal irony saying the opposite of what you actually mean is often confused with sarcasm and satire; therefore, it’s worth examining the meanings of these three terms. Sarcasm and satire both contain elements of mockery one at the level of everyday conversation, the other at the level of literature. Sarcasm is simply a sharp or hurtful remark intended to hurt someone’s feelings. Satire is a more formal term, typically applied to written literary works rather than spoken language, and generally involves a higher-order purpose.

D. Instagram Reel

Instagram Reels are short-form audiovisual videos introduced by Meta Platforms as part of Instagram’s interactive social media features that allow users

to create, edit, and distribute entertaining and informative digital content (Grigoryan, 2025). Reels integrate various communication resources such as spoken language, music, subtitles, filters, transitions, emoji, visual effects, gestures, and facial expressions into a single communicative form. According to digital media studies, social media platforms have transformed communication patterns from text-centered interaction into multimodal communication in which meaning is constructed through the combination of verbal and non-verbal signs. The increasing popularity of short-form video content has also influenced the way users convey opinions, humor, emotions, and social commentary in online discourse. As a result, Instagram Reels have become an important medium for studying language use and meaning-making in contemporary digital communication (Avlonitou & Papadaki, 2024).

In communication and discourse studies, Instagram Reels are often categorized as multimodal texts because they combine multiple semiotic modes simultaneously. Gunther Kress and Theo van Leeuwen explain that multimodality refers to the interaction of linguistic, visual, audio, spatial, and gestural elements in constructing meaning within communication. Their theory emphasizes that communication in digital media cannot be fully understood through language alone because visual and audiovisual components also play important roles in delivering messages. In Instagram Reels, for example, pragmatic meaning may be influenced by camera movement, facial expressions, sound effects, editing style, intonation, and visual context accompanying the spoken utterances (Pratama, 2024). Therefore,

Instagram Reels provide rich multimodal data for analyzing how meaning is interpreted pragmatically in social media discourse.

Previous studies on Instagram Reels have mainly focused on areas such as digital marketing, audience engagement, self-branding, entertainment discourse, and online identity construction. Researchers argue that Reels attract users because short-form videos are capable of delivering messages quickly, emotionally, and interactively. In addition, audiovisual strategies used in Reels help creators strengthen emotional appeal and audience interpretation. Some studies also suggest that humor and figurative expressions are commonly used in short-form video content to increase viewer engagement and relatability. Figurative language such as irony, sarcasm, metaphor, exaggeration, and satire frequently appears in social media videos because these expressions can communicate implicit meanings effectively while maintaining entertainment value (Lubis et al., 2025). This phenomenon demonstrates that Instagram Reels are not only entertainment media but also complex communicative spaces where users negotiate meaning through multimodal interaction.

From a pragmatic perspective, Instagram Reels can be analyzed as a form of contextual communication in which meaning depends on social situations, speaker intention, audience interpretation, and multimodal cues. Pragmatics studies how meaning is conveyed beyond literal interpretation, including implied meaning, humor, indirectness, and contextual intention. In short-form video content, pragmatic meaning is often strengthened by multimodal elements such as pauses, voice tone, gestures, eye contact, sound effects, visual exaggeration, and editing

transitions (O'Halloran et al., 2014). These elements influence how viewers interpret figurative language and understand the communicative purpose behind the content. Therefore, the integration of multimodality and pragmatics is essential for understanding how digital creators communicate implicit meanings in Instagram Reels.

CHAPTER III

RESEARCH METHOD

This chapter presents research methodology to analyze data. This chapter is divided into several parts such as research design, data and data source, procedure of data collection and procedure of data analysis.

A. Research Design

This study used a qualitative descriptive approach by Cresswell (2014) because it is designed to provide in-depth analysis and interpretation of facts, phenomena, and social issues as they occur in real-life contexts. This approach focuses on understanding meaning, experiences, perspectives, and processes rather than measuring them statistically. Therefore, data collected in qualitative research is presented in the form of words, descriptions, and narratives rather than numbers, allowing researcher to explore phenomena in greater depth and context. This study used two theories: first, the theory from Perrine to classify types of figurative languages and interpret the meaning of figurative language, second the theory from Kress and Van Leeuwen to analyze the multimodal elements that appear in the Instagram account. The approach of this study is used to reveal the meaning of figurative language used by @cjust_a_stick's Instagram account. The locus of this research is cyber research conducted through social media, as explained by Rahardjo (2023). In this context, one of the social media platform like Instagram functions not only as a communication or entertainment but also as a virtual space to get information that spreads so fast. Before conducting the analysis, the

researcher obtained permission from the owner of the TikTok account @cjust_a_stick to use the content as a data source for this study. This step was taken to ensure compliance with ethical principles in the collection and analysis of data from social media content.

B. Data and Data Source

The data in this research was obtained from most views of videos uploaded to the Instagram account @cjust_a_stick. The selected videos contain figurative language presented through multimodal elements such as visual images, text, movements, facial expressions, sounds, and background music. This account is chosen as the data source because it is widely known for its creative and expressive use of figurative language, combined with strong visual narratives, which often attract high levels of audience engagement. The videos collected are selected using a criterion sampling technique. The criteria applied in data selection include: (1) videos containing clear figurative language, (2) videos involving multimodal components such as visual actions, captions, and sound effects, (3) videos showing significant audience interaction through a high number of views, likes, and comments, and (4) videos discussing issues, especially in Indonesia. From those criteria, only some videos that meet all the criteria are used as the main data corpus in this research.

C. Data Collection

Data is collected through several stages. First, the researcher selected the videos with the most viewers from the Instagram account @cjust_a_stick that contain figurative language presented through multimodal elements. Second, the selected videos are carefully observed to identify the presence of verbal elements, such as spoken words and written captions, and nonverbal elements, such as gestures, facial expressions, visuals, sound effects, and background music. As this research is based on text analysis, the researcher transcribed the videos in detail by documenting all verbal and nonverbal components to ensure an accurate representation of the multimodal data. Finally, the data is documented through screenshots to capture important visual scenes as supporting evidence for analysis and to preserve the original multimodal features of the videos.

D. Data Analysis

Data analysis is conducted in several stages. First, figurative language expressions found in the selected videos are identified and classified based on their types. Second, the classified data is analyzed using the theory by Perrine. Third, multimodal elements accompanying figurative language, such as visual images, body movements, facial expressions, sounds, and layout, are analyzed by the theory of Kress and Van Leeuwen (2006) which aims to understand how these elements support and reinforce verbal meaning. Finally, these findings are interpreted to explain how the interaction between figurative language and multimodal elements

contributes to the formation of meaning in the videos. This research is completed with a conclusion and presents the results of everything in the discussion, that is included in the aspects explained and discussed during the research.

CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter presents the findings and discussion, as well as explaining the results of the data analysis. These findings answer the research questions regarding multimodal elements such as visual elements and figurative language in @cjust_a_stick's Instagram Reels. The discussion section develops the analysis of the findings using the theory explained regarding the research's significance.

A. Findings

This study discusses the analysis of figurative language and multimodal elements on the Instagram account @cjust_a_stick. The types of figurative language were classified and analyzed using Perrine's theory and multimodal elements were analyzed using Kress and Van Leeuwen's theory (2006). The researcher selected videos that had the most views and contained figurative language as criteria in data selection. From the analysis results, the researcher found fifteen datum. Many of the data contained figurative language and all data were analyzed using the two theories explained. The analysis results show that the Instagram account @cjust_a_stick uses various types of figurative language in its video content. These figurative languages include metaphor, irony, hyperbole, simile, and personification. The figurative language found serves to convey criticism of politics that is widely discussed on social media. In addition, there are multimodal elements such as illustrations, colors, layouts, and stick figure character

expressions that work together to build narratives and strengthen the pragmatic meaning conveyed by the content creator to the audience.

Datum 1



(<https://l1nk.dev/aljmnx>)

"Indonesia is America's lapdog?"

The context of this video is a trade agreement between Indonesia and the United States. Indonesia signed an agreement with the United States, which is considered ridiculous. The results of this agreement are for Indonesia to make a purchase and investment worth 575 trillion. Prabowo is considered successful in negotiating with Trump to reduce export tax rates to the US by 19%. However, the other content of the agreement is that America receives full access to Indonesia which is 99%. Not only that, Indonesia should buy agricultural products from the US worth 77 trillion rupiah such as rice, wheat, meat. After a few days, Trump

revealed that the global tariff to 15%, which means Indonesia has never secured any benefit from the agreement.

Analysis of Datum 1:

1. Verbal analysis

This sentence contains a metaphor; the word "lapdog" literally describes a pet dog that obeys its master. This sentence describes the relationship between Indonesia and America, implying that Indonesia is merely a subordinate who always obeys America. This sentence is a metaphor as analyzed by Perrine, because it compares Indonesia to America's lapdog. The metaphorical meaning of this sentence is that Indonesia grants full access to America in all aspects of trade agreements, even to the mining sector. America benefits greatly from the agreement, while Indonesia only receives a 19% export tax rate to America. However, after that, Trump announced that all countries would be subject to a 15% tariff, so it can be said that Indonesia received nothing from the agreement.

2. Visual analysis

The visual in this Reel depicts a dog, its face covered by an Indonesian flag, being petted by a man whose face is covered by an American flag. At the representational level (Kress & Van Leeuwen, 2006), this forms a transactional action process, where the American figure plays the role of Actor, the participant actively performing the petting gesture. Meanwhile, the dog plays the role of Goal, the participant passively receiving the action. This Actor-Goal structure is important because a transactional process, by definition, requires an asymmetrical relationship between participants: one party acts against the other, who remains

passive. This asymmetry visually encodes the power imbalance implied in the verbal metaphor of "lapdog," positioning Indonesia not as an equal partner but as the recipient of American control, like a pet that is subjected to actions rather than acting independently. This power imbalance is reinforced through compositional meaning. The American figure is placed at the top of the frame, while the dog is positioned at the bottom, in accordance with the Ideal-Real principle, where elements placed higher in the composition are read as more dominant or ideal, while elements placed lower are read as more concrete or subordinate. This vertical arrangement visually encodes a hierarchy in which America occupies a structurally dominant position and Indonesia occupies a structurally subordinate position, reflecting the unequal relationship emphasized by the metaphor. On an interactive meaning, the absence of contact, either offering or demanding gazes, from the two figures because their faces are covered by their respective flags, eliminates the audience's ability to read the emotions or individual intentions of the two participants. This forces the viewer to interpret the image entirely through the transactional structure of Actor-Goal and the compositional arrangement of Ideal-Real described previously, rather than through the involvement of facial expressions. As a result, the audience is positioned not as participants being addressed, but must construct their own power relations between the two countries solely through posture, gesture, and spatial arrangement. This interpretative aspect is also reflected in the stickman narrator, whose head is slightly tilted, his smile appears odd, his eyes are closed, and his hand is raised to his face, depicting a reaction of confusion or disbelief, representing the audience's expression of shock

and disbelief. The salience of the bold red caption in the center of the frame, made striking by the color contrast and central placement, further reinforces the meaning of scrutinizing the visual, drawing the audience's attention and encouraging them to evaluate its veracity taken together, these multimodal elements do not simply illustrate the "lapdog" metaphor; they actively construct meanings about power inequality that are meant to be questioned and evaluated by the audience, not simply observed.

Datum 2



(<https://11nk.dev/xxg0lt7>)

"Another Indonesia's scapegoat?!"

In context, this video explains the injustice that occurred in Indonesia that Hari Karyuliarto, director of Pertamina gas 2012-2014 was detained on charges of corruption in LNG (Liquefied Natural Gas) procurement. LNG is a transitional

energy because Indonesia wants to reduce its carbon footprint. The government stated that this LNG procurement caused state losses worth 1.9 trillion rupiah during Covid 19. This should be very reasonable because the pandemic caused an economic downturn. This case is considered very strange because Hari was involved in LNG procurement in 2012-2014, but the contract was approved in 2015 by the 7th former president where Hari retired a year ago and the procurement loss occurred in 2021 during the pandemic. Then the second is, the contract that experienced losses after the pandemic, experienced profits after the pandemic subsided. However, President Prabowo wants to repeat this LNG contract with the United States.

Analysis of Datum 2:

1. Verbal analysis

The sentence on the screen contains figurative language, namely a metaphor, with the word "scapegoat." Literally, "scapegoat" is a slaughtered goat. In terms of meaning, the word scapegoat is a person or group of people who are unfairly blamed, as analyzed by Perrine. Usually, this person bears the blame for a group to hide the true cause of the incident. In this context, the scapegoat is Hari Karyuliarto, who was convicted and accused of corruption for causing losses from the LNG procurement during the COVID-19 pandemic. The losses occurred due to the impact of COVID-19, not a corruption case. However, after the pandemic ended, the contract experienced a profit. In fact, Hari served from 2012 to 2014, while the procurement was approved in 2015 by the former 7th president. So it can be seen that Hari was not involved in this case, but was made a target or a scapegoat.

The stick figure narrates the video with the sentence, "Another Indonesia's scapegoat?", He explained that Hari Karyuliarto wasn't the only one the government had made a scapegoat, but also Tom Lembong and Ira Puspawati. They were also blamed for problems that weren't their fault.

2. Visual analysis

The caption "Another Indonesia's Scapegoat?!" uses a metaphor that equates the individual in question with a "scapegoat," or a party blamed for covering up the wrongdoings of others. The question mark and exclamation mark ("?!") raise doubts and invite the audience to question the veracity of the claim. At the representational level (Kress & Van Leeuwen, 2006), the red arrow functions as a vector that forms a transactional action process, connecting the word "CRIMINALIZED" in the caption directly to the heads of the two figures in the back of the photo, but significantly, this vector is not directed to the smiling man on the left. This exception is important: representationally, only the two figures in the back are positioned as the Goal of the criminalization process, while the man on the left is outside the reach of that vector. Furthermore, the orange vest worn by one of the figures functions as a symbolic attribute, conventionally associated with the identity of a detainee or suspect, thus attaching that identity to the figure even though there is no explicit text stating it. At the interactive level, significant gaze contrast is found between participants in the same frame. The man on the left uses a demand gaze, looking directly at the audience with a smiling expression. In contrast, the two figures behind use an offer gaze, their gazes not directed at the audience; one of them appears to be looking down with an expression that shows the emotional

distress typical of a defendant. However, this variation in gaze does not change the status of the three as represented participants who are both references to the labels "scapegoat" and "CRIMINALIZED"; they are still presented as a unified group referred to by the same text and vector. This variation in expression and gaze actually shows that these three figures come from different moments or documentation contexts, as is common in news collage photos, but are forcibly united into a single narrative frame through the same compositional placement and verbal vector. At the compositional level, information value plays a significant role through the placement of the caption text "Another Indonesia's Scapegoat?!" which is in the foreground, partially covering the faces of the participants behind it. This placement makes the audience first read the word "scapegoat" before being able to identify the faces in question, so that the audience is directed to interpret the identities of these figures through the framework of "scapegoat" from the beginning, rather than judging them neutrally as individuals. The salience of the red "CRIMINALIZED" stamp, achieved through the striking color contrast and the stamp's shape resembling an official/legal stamp, reinforces the impression that the label is final. From the audience's perspective, this composition positions the audience not as passive recipients of information, but as those invited to explore the inconsistencies in the narrative. The stickman at the bottom, with his head lowered, mouth open, and hand raised toward the object above him, conveys a reaction of surprise mixed with confusion. The gesture of pointing toward the object, combined with the open mouth, suggests a process of questioning or interrogating the events depicted.

Datum 3



(<https://11nk.dev/duneeyc>)

"Is the Indonesian government cherry picking?"

The context of this reel is the Minister of Education, Nadiem Makarim, who was arrested as a suspect in an alleged corruption case. This case began with his agreement with Google to supply Chromebook laptops on a large scale for public school facilities in Indonesia. The procurement of Chromebook laptops did not comply with the plan. Investigators believe that the inappropriate Chromebook laptop procurement program resulted in potential state losses. This suspicion stems from the Ministry of Education prioritizing the use of Google's Chromebook ecosystem. However, the Indonesian government has not charged Google even though the company was also involved. This raises many questions about whether the Indonesian government is trying to resolve this case or simply targeting Nadiem.

Tom Wright wrote on his social media that what really happened behind the scenes is unclear, making it suspicious. This case also poses many risks that could damage Indonesia's reputation.

Analysis of Datum 3:

1. Verbal analysis

The sentence above contains figurative language, specifically metaphor. Particularly the word "cherrypicking," as analyzed by Perrine. Literally, the term "cherrypicking" refers to picking the best cherries and discarding the worst. However, the phrase "cherrypicking" is used to describe the Indonesian government's actions in selecting facts and data from certain individuals that benefit its interests, while ignoring others. In this context, investigators are targeting Nadiem Makarim for detention in the corruption case of Chromebook laptop procurement. Google, which cooperated, has not charged him despite the alleged wrongdoing. This raises the question of whether the government is "cherrypicking" or truly seeking to resolve the problem.

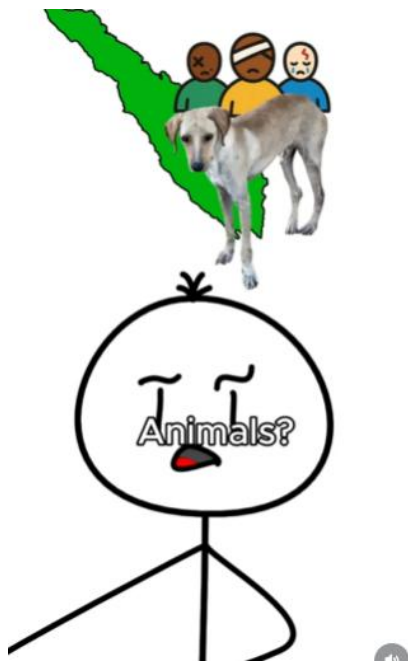
2. Visual analysis

The caption "Are They Cherry Picking?!" uses a metaphor idiom, where the phrase "cherry picking" refers to the act of selecting only evidence or information that supports an argument, while ignoring conflicting data. The stick man delivers this statement as a question, not a definitive accusation. What makes this Reel interesting is how the metaphor is not simply spoken, but actually performed literally before the audience's eyes. At the representational meaning (Kress & Van Leeuwen, 2006), the hand picking one of the cherries forms a transactional action

process where the hand plays the role of actor, and the cherry being picked plays the goal. This picking gesture is the main vector of the image, because it is it that translates the abstract idiom "cherry picking" into an action that can be directly seen and understood. What makes this visual even more poignant is the replacement of the cherries with Nadiem Makarim's face, the cherry serving to represent the literal meaning of "cherry picking" and the face as a symbolic attribute that attaches a certain political identity to the object being "picked." This kind of depiction transforms a usually abstract idiom into something that can be directly understood by the audience. The placement of the hands and cherries right above the Indonesian flag has a meaning, compositionally this position makes the act of choosing appear as if it is taking place on the "stage" of the state itself. At the interactive meaning, there's a contrasting gaze that actually helps the audience determine their own stance. The man in the suit, with crossed arms and a stern expression, stares directly at the audience, seemingly representing an Indonesian official. Meanwhile, the stickman at the top stares at the camera, his eyebrows raised, his hand on his chin, and two red question marks ("??") floating beside him, illustrating a genuine questioning of the case. From the audience's perspective, this entire composition does not position the audience as merely being treated to a humorous illustration, but rather as being invited to witness and judge for themselves the ongoing selection process. The gaze between the suspicious man in the suit and the stickman displaying honest confusion places the audience in the same position as the stickman to question. Thus, the audience is directed not to accept the accusation of "cherry picking" at face value, but rather to explore the visual evidence presented

for themselves: who is "chosen," who is "left out," and why the selection is questionable, in line with the skeptical tone established by the question mark in the caption itself.

Datum 4



(<https://acesse.one/trcqi77>)

"Why are disaster victims in Sumatra being treated like animals?"

The context of this video was a natural disaster in Sumatra, which paralyzed economic activity, necessitating government assistance. The government provided aid in the form of rice using helicopters. However, the aid transported by helicopter was dropped from a height rather than keeping the helicopter at a low altitude so that the aid could be distributed by rope or parachute. Distributing aid by helicopter with rope or parachute is the global standard for delivering aid or goods. Because throwing the aid containing rice from a height caused it to be damaged, the rice was

scattered everywhere. Afterward, many people began picking up the scattered rice on the ground. This sparked public outrage and was considered unethical for the government to provide aid to disaster victims and treat them like animals. After investigation, it turned out that the rice aid had expired.

Analysis of Datum 4:

1. Verbal analysis

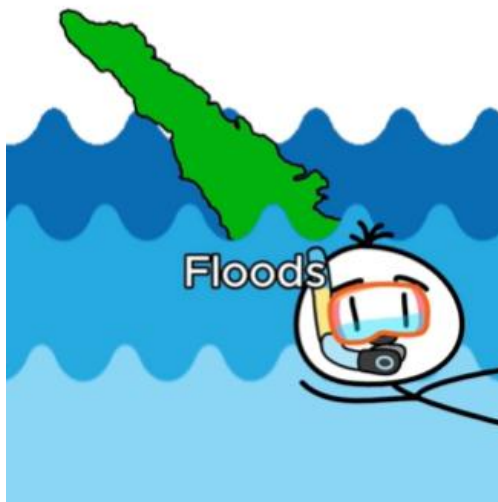
This utterance contains a figurative language simile in the sentence "Sumatra being treated like animals." One characteristic of simile is the use of the word "like" which is used to compare two things (Perrine, in Johnson 2018). In this sentence, the comparison is made between the disaster victims in Sumatra, who are treated like animals. The meaning of this sentence is a form of criticism of the government when distributing aid. Where disaster victims in Sumatra did not receive proper aid, because the rice had expired and disaster victims were not treated well when the government sent aid. Therefore, the stick figure illustrates that disaster victims were treated like animals by the government.

2. Visual analysis

"Why are disaster victims in Sumatra being treated like animals?" uses the simile of disaster victims explicitly compared to animals, this is shown in the visual elements displayed on the @cjust_a_stick account. At the representational level (Kress & Van Leeuwen, 2006), this visual builds a classification process where a map of Sumatra in the form of a green silhouette, three cartoon-style human icons each showing signs of injury, and a realistically photographed dog are presented together in the same frame to place all three in the same category. This unification

places human and animal victims on the same level, the visual literally translates the simile "treated like animals" into a classification, which shows them equal and included in the same class. The stickman narrator invites the audience to see that disaster victims are placed in the same class as animals when the government distributes aid to disaster victims, not just a verbal comparison. At the interactive level, the stickman throughout the video reels looks at the audience and tries to invite the audience to interact. The stickman is shown to have a contact offer that directly invites the audience to get involved in expressing their anger and disbelief. On a compositional level, salience is demonstrated in the figure of the dog because it is the element displayed with a real photo in front of other elements such as the map of Sumatra and the cartoon human icon. This is what instantly draws the audience's attention towards the dog, making it the center of visual criticism in this image. From the audience's perspective, these visuals work together to create a sense of strangeness and unease in the audience, encouraging them to realize for themselves that something is amiss when the animals are depicted more realistically and prominently than the actual human victims. The stickman at the bottom, with a confused expression, expresses a questioning, astonished reaction and invites the audience to join in criticizing the government's actions.

Datum 5



(<https://acesse.one/j5zpthl>)

"Sumatra is underwater from flash floods"

The context of this video tells of a disaster in Sumatra that left 604 people dead and 464 missing. The Indonesian government, instead of focusing on the victims, appears to be protecting itself. The Minister of Forestry stated that the logs that caused the flooding were not from illegal logging. The Minister then changed his statement, stating that the flooding in Sumatra was likely caused by illegal logging. It's as if they're not truly paying attention to the situation. The government should apologize, acknowledge its mistakes, and provide solutions to the disaster victims. The illegal logging that caused the flooding and killed thousands of people was the result of the government's actions. Therefore, it's perceived that the government prioritizes statements over solutions.

Analysis of Datum 5:

1. Verbal analysis

The sentence "Sumatra is underwater from flash floods" is a figurative language Hyperbole. This is because hyperbole is a figurative language that exaggerates something as analyzed by Perrine. This sentence was chosen to make the audience feel the very dire situation that occurred on the island of Sumatra. This sentence is not interpreted literally but there is a meaning and purpose in the choice of the words Sumatra, underwater, and flash floods. Sumatra is not really underwater, but there were flash floods that caused the Sumatra region to flood. So it can be imagined that the scale of the flood was so large that it was able to submerge the Sumatra region, namely Aceh, North Sumatra and West Sumatra. This word choice aims to attract the audience's sympathy so that they feel what happened.

2. Visual analysis

The caption "Sumatra is underwater from flash floods" uses hyperbole, claiming that all of Sumatra is completely submerged, which serves to evoke a sense of urgency and the sheer scale of the disaster in the audience's mind. This is demonstrated in the visual elements presented by @cjust_a_stick. At the representational meaning (Kress & Van Leeuwen, 2006), this visual directly identifies hyperbole, namely the map of Sumatra is depicted half-submerged behind layers of blue water waves, which indicates a verbal process where linguistic dialogue is realized through images. The layers of waves stacked from dark to light create the illusion of depth, as if the water completely covers part of the island. The

diving equipment worn by the stickman, goggles, and snorkel, indicates that the stickman is diving and signifies that the surrounding environment is entirely composed of water. In an interactive meaning, the stickman uses a demanding gaze, looking directly at the audience while in the diving situation. This eye contact invites the audience to feel directly involved, as if the stickman is reporting the situation directly to them, inviting emotional involvement in the scale of the disaster depicted. On a compositional meaning, salience lies in the color contrast between the green of the Sumatra map and the blue of the surrounding water waves. This makes the map stand out even though most of its area is already covered by water. The placement of the map at the top of the frame, while the stickman and water are at the bottom, suggests that the stickman is completely submerged, reporting from underwater. From the audience's perspective, the combination of the underwater stickman and the literal visualization of the hyperbole creates a viewing experience that emphasizes emotional engagement. Because the stickman looks directly at the audience while swimming in his scuba gear, the audience is invited to feel the scale of the emergency situation personally, as if they were also in the flood with the narrator. This strengthens the effect of the hyperbole in the caption; the audience not only reads that Sumatra is "underwater," but is invited to witness and feel the sense of sinking visually, so that the message of the scale and urgency of the disaster is conveyed more powerfully than if it were conveyed through text alone.

Datum 6



(<https://11nk.dev/onqgpyn>)

"Indonesia is killing the planet"

On November 15, 2025, Indonesia was invited to COP30 (the 30th Conference of the Parties), a conference dedicated to preventing climate change disasters. The final outcome of COP30 was very disappointing. Instead of supporting climate change crisis prevention and renewable energy, Indonesia brought 46 representatives affiliated with the fossil fuel industry and promoted itself as a major carbon market. The Indonesian delegation did not take the opportunity to actively advocate for ending the use of fossil fuels, which should have been an initiative for Indonesia, as an archipelagic nation vulnerable to the climate crisis. As a result, Indonesia was awarded the "fossil of the day" award, which was a harsh form of criticism as the worst developing country, which was very disappointing.

Analysis of Datum 6:

1. Verbal analysis

This utterance contains figurative language personification, as it equates Indonesia with the phrase "killing the planet." Personification is giving human characteristics to non-human objects, as analyzed by Perrine. In this context, Indonesia brought representatives affiliated with the fossil fuel industry to the climate crisis prevention conference. Indonesia did not commit to preventing climate change and instead sold carbon at the conference. This earned Indonesia the nickname "fossil of the day" at the COP30 climate conference, a harsh criticism of Indonesia's weakness in addressing the climate crisis. Indonesia has no proposal to save the world from the climate crisis; instead, it chooses to save its domestic carbon business, which only benefits a few. As a country with tropical forests, Indonesia should be proactive in addressing the ongoing environmental damage.

2. Visual analysis

"Indonesia is killing the planet" used personification and is visualized through the Earth, depicted as a living being that can be killed. This personification gives the Earth the capacity to feel and show suffering, allowing the audience to empathize with it as if it were a real living being. At the representational level (Kress & Van Leeuwen 2006), this personification is realized through a mental process where the earth acts as a senser who feels a condition of difficulty breathing, with a sad facial expression and the oxygen mask it wears functions as a phenomenon, namely the condition being experienced and responded to by the senser. In addition, the red arrow that curves from the caption text towards the

Indonesian flag forms a vector that creates a transactional action process, placing the Indonesian flag as a goal that is accused of being the cause of the earth's condition so that this is what connects "Indonesia is killing the planet" with the visualization of its cause and effect. At the interactive meaning, the stickman used a demand gaze, looking directly at the audience with raised eyebrows and an angry expression. The stickman invites the audience to share his emotions. At the compositional meaning, the Ideal-Real principle was clearly visible as the earth and the Indonesian flag are placed at the top of the frame, positioning them as ideal/general information, while the stickman at the bottom represents a real/concrete position, namely a personal reaction to the issue. The most prominent salience lies in the red text "K1lling The Planet?!" with its abstract frame around it, which instantly captures the audience's attention through its striking color contrast against the more neutral background. From the audience's perspective, the combination of the angry demand gaze and the literal visualization of the dying personification of the earth creates a viewing experience that invites immediate emotional engagement. Because the stickman stares directly at the audience while displaying anger, the audience is positioned to share the same urgency and anger towards the environmental issue. The earth's wistful expression and oxygen mask reinforce this effect by evoking empathy, allowing the audience to feel it emotionally as well.

Datum 7

(<https://l1nk.dev/t15k3ge>)

"This vice chairman of DPR just shocked everyone with his beautiful sweet mind"

Recently, Indonesian lawmakers received 50 million rupiah per month as compensation for renting a house. However, they calculated the compensation incorrectly. The vice chairman of the House of Representatives, Kadir, stated that they should pay 3 million rupiah per month for renting a residence. Instead of multiplying the amount by 12 months, they calculated it by the day. So, 3 million rupiah multiplied by 26 working days per month. This angered the public because the amount was too high and disproportionate to the performance of the members of Parliament.

Analysis of Datum 7:**1. Verbal analysis**

This utterance contains figurative language irony because it uses the phrase "beautiful sweet mind" to convey an unreasonable or controversial statement or calculation by the Deputy Speaker of the House. Irony or sarcasm is a form of satire

that is contrary to its true meaning, aiming to criticize or insult, as analyzed by Perrine. This beautiful sweet mind is not interpreted literally, but means satire to the analysis of calculations said by the House of Representatives. The stick figure criticizes or provides sarcasm to the House of Representatives because of their math skills, due to the fantastic budget calculation for the House of Representatives' facilities in the form of house rental facilities. This sparked public anger because the total monthly house rental cost was multiplied by the number of working days per month. The facilities provided were also considered too high and not in accordance with the House of Representatives' workload. So the stick figure uses the phrase "beautiful sweet mind" to express satire on the quality of officials.

2. Visual analysis

The figurative language in the caption "this vice chairman of DPR just shocked everyone with his beautiful sweet mind" is identified as verbal irony by Perrine, where the literal praise contradicts the implied negative judgment toward the subject's intelligence or competence. The multimodal elements in this Reel do not merely illustrate this irony but actively construct and reinforce it through interrelated layers of meaning (Kress & Van Leeuwen, 2006). At the representational meaning, the pink brain icon functions as a symbolic process representing "mind," while the red arrow operates as a vector directing the audience's attention from the stickman toward the subject's head, visually linking the verbal subject "his mind" to its symbolic referent. At the interactive meaning, the DPR official is depicted using an offer gaze, positioning the audience as external observers rather than direct addressees. This distancing effect allows viewers to

evaluate the subject critically rather than feel personally engaged by him, which aligns with and strengthens the ironic, mocking tone of the caption. In contrast, the stickman narrator employs a demand gaze, directly addressing the audience as if sharing a knowing commentary. This contrast in gaze between the two figures positions the audience to align with the stickman's perspective inviting them to share in the irony rather than sympathize with the DPR official. The close-up social distance used for the subject further intensifies this scrutiny, drawing the audience into a closer, almost interrogative inspection of his expression, which heightens the mocking effect rather than fostering intimacy or empathy. At the compositional meaning, the salience given to the bright pink brain icon achieved through color contrast and central positioning anchors the audience's eye immediately on the symbol of "mind," while its cartoonish, exaggerated style visually clashes with the seriousness of a formal press interview setting. This visual incongruity mirrors the verbal incongruity in the caption itself, reinforcing for the audience that the praise is not genuine. These multimodal choices do not simply decorate the verbal message, they guide the audience's interpretive process, helping them recognize the gap between the literal meaning of "beautiful sweet mind" and its intended ironic meaning, thereby reinforcing the pragmatic effect of the figurative language used.

Datum 8



(<https://acesse.one/hlwkcqx>)

"Donald Trump dropped a bomb shell proposing 15% budget cut from the education program"

Earlier in 2025, Trump slashed 15% of the education budget to boost defense military spending, sparking massive protests in the U.S. A hands-off movement emerged against the education budget cuts. Prabowo did the same, even going further, cutting 20% of school budgets and nearly 40% of university budgets to fund a free lunch program, sparking student protests called the "Gerakan Indonesia Gelap" (The Dark Indonesia Movement). Students took to the streets to demonstrate and fight for a brighter future.

Analysis of Datum 8:

1. Verbal analysis

The sentence "Donald Trump dropped a bombshell proposing a 15% budget cut from the education program" contains figurative language metaphor, especially in the sentence "dropped a bombshell" as analyzed by Perrine. The metaphor

sentence was chosen so that the audience can imagine something very dangerous from this policy. This sentence is not an actual action, but it is meant to compare the policy announcement made by Donald Trump with a bomb explosion. Which means shocking and has a big impact. This sentence gives the effect that the policy of cutting the education budget has a big impact in the future.

2. Visual analysis

"Donald Trump dropped a bombshell proposing a 15% budget cut from the education program" uses the metaphor of dropping a bombshell, which is shocking and has a big impact, rather than a literal bomb. This idiom is chosen to emphasize the scale of the policy's impact, evoking the impression that this decision will "explode" and trigger a major reaction. At the representational meaning (Kress & Van Leeuwen, 2006) this reel builds its narrative through two consecutive frames. In the second frame, the bomb icon with a lit fuse is positioned directly below Trump's photo, forming a symbolic process where Trump as the carrier is connected to the bomb as a symbolic attribute that attaches to him the identity as the party who "drops" something shocking and destructive, according to the idiomatic meaning of "bombshell." At the interactive meaning, two types of gazes operate differently in constructing meaning. The photo of Trump uses a demanding gaze, staring directly at the audience with a serious expression and narrowed eyes, a contact that immediately invites the audience to perceive his assertiveness or even threat. The stickman also stares at the audience with his mouth open as if reacting or commenting on what is depicted in the photo. At the compositional meaning, the narrative of these two frames follows a consistent pattern: the photo of Trump and

the stickman is always placed at the top, while supporting information in the form of the article text, the bomb icon, and the "Proposing"/"Bomb" label is placed at the bottom, following the Ideal-Real principle: the top presents the subject and more general reactions, while the bottom provides concrete details about the policy and its consequences. The most salient feature in the second frame is the black bomb icon with yellow sparks that contrast sharply against the white background, instantly capturing the audience's attention and reinforcing the sense of danger inherent in the "bombshell" idiom.

Datum 9



"PPATK just froze millions of bank account"

The context of this video is that the Financial Transaction Reports and Analysis Center (PPATK) just froze millions of bank accounts. They froze bank accounts that had been dormant for more than three months, meaning no

transactions had occurred in those accounts. Dormant accounts that have been inactive for months will be targeted as part of efforts to commit money laundering, fraud, and other financial crimes. According to the PPATK's explanation, they will first freeze the accounts and then analyze them. However, the problem is how the PPATK analyzes these accounts if there are no transactions in them. According to Ivan Yustiavandana, the head of the PPATK, they will temporarily suspend inactive accounts. This policy has drawn much criticism for being unfair, with questions being raised about whether this measure is an effective deterrent or whether it could endanger civilians in trouble.

Analysis of Datum 9:

1. Verbal analysis

This sentence contains a figurative language metaphor in the sentence "froze". Because this sentence uses imagination to describe something. The word "froze" does not literally mean frozen, but rather means to limit or stop access, as analyzed by Perrine. The meaning of this video is the policy implemented by the Financial Transaction Reports and Analysis Center (PPATK) to stop millions of bank accounts that have been inactive for more than 3 months. Stick figures create a narrative from stopping bank accounts to freezing bank accounts. This is very effective in explaining how the PPATK policy controls abandoned bank accounts.

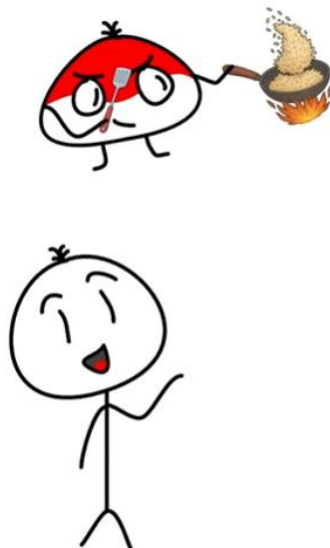
2. Visual analysis

"PPATK only froze millions of bank accounts" used a metaphor that comes from the banking term which is "freeze". This word conventionally means a

metaphorical in a financial context, namely freezing access to account, but visual in Reel defines it again literally through ice imagery. At the level of representational (Kress & Van Leeuwen, 2006), a bank card is surrounded by a pointed form of blue blue-shaped crystallization, creates symbolic process where the cards function as a carrier and form of ice crystal as a visual symbolic attached to the meaning "frozen" to the object. The logo of the PPATK is modified with additional two arms raised above, this gesture forms a non-transactional process, where PPATK figure plays an explicit Actor is connected by a particular vector to the card, so the relationship between PPATK and bank cards is more connected. The swooped eyebrows sharply down on the figure added a mental dimension of process, showing a firm or serious attitude of the institution in carrying out its actions. At the interactive level, the PPATK figure formed a gaze towards the card called offer. Stickman as a narrator on the top right, stares at the audience called demand, and positions himself as an observer who is watching and reporting the event. At the level of compositional, salience most stands out in the text of "Are there freezing bank accounts? " placed in the red abstract frame with thick writing, drawing audience attention through a contrast of color to the white background. The placement of the PPATK logo and bank cards in the middle-down, while stickman is at the top, following the Ideal-Real principle where stickman as the narrator represents the more common/observational position, while the logo and card at the bottom presents more concrete information about the parties involved in the incident. The audience was invited to assess and observe the financial issues currently being raised. Overall, the use of these elements greatly strengthens the assumption of the

audience to messages and meanings conveyed, encouraging them to evaluate from the policies taken by the PPATK.

Datum 10



(<https://acesse.one/yb7tlo>)

"Did Indonesia actually cook for once?"

The context of this video is, Indonesian rapper Nila Navesa just dropped poetry into a rap song that criticizes the policies of the Indonesian government. One of the lyrics of the song is "this is the story of the rotten rats who lead the Republic of Indonesia, they are all deaf and can no longer hear, because hearing is forbidden in this land, a land where laws are changed at will." This song's lyrics ignite the fire of resistance and are very relatable to the reality in this country. Where leaders are depicted as rotten rats who turn a deaf ear to the cries of the people. The government always changes the laws at will and never listens to the people's complaints.

Analysis of Datum 10:

1. Verbal analysis

The sentence "did Indonesia actually cook for once" contains a figurative language metaphor. Metaphor is the imaginary use of words to describe something (Hornby, 2000). The word "cook" here literally means to cook, but this word has changed its meaning and become slang, which pragmatically means to succeed in doing something very well. In the context of the utterance above, it means that Indonesia has succeeded in creating something very cool and something truly impressive from the song to strongly criticize government policies. The choice of words in this song really explains the reality in society, making this song very impressive.

2. Visual analysis

"Did Indonesia actually cook for once?" used metaphor, particularly the phrase "actually cook," which in contemporary slang means doing something impressive or succeeding beyond expectations. At the representational level (Kress & Van Leeuwen, 2006), the idiom is interpreted literally through a red-and-white character, adopting the colors of the Indonesian flag, holding a frying pan over a fire, with fried rice appearing to jump from the pan. This action forms a transactional action process where the character acts as the Actor performing the frying action, while the rice in the pan acts as the Goal that is the target of the action. At the compositional level, the placement of the Indonesian character at the top of the frame and the stickman at the bottom follows the Ideal-Real principle (Kress & Van Leeuwen, 2006) which shows that the act of "cooking" is positioned as

information that is more ideal/proud of, while the reaction of the stickman at the bottom represents a more concrete and personal response to the achievement. At the interactive level, the Indonesian character uses an offer gaze that does not look directly at the audience. The Indonesian character focuses on the frying pan, while the stickman appears to be looking forward but with a happy expression and hand gestures that seem to be explaining something, rather than addressing the audience directly. From the audience's perspective, the stickman's wide-eyed, open-mouthed smile and enthusiastic hand gestures model a reaction of awe or pride for the audience, inviting them to share in the sense of satisfaction at the achievement depicted. The audience is invited to celebrate the achievement.

Datum 11



https://www.instagram.com/reel/DW-qmc5ER5X/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==

"Did these Indonesian defendants just pulled an uno reverse card?"

Kerry Adrianto, Gading Ramadhan, and Dimas Werhaspati were convicted in the Pertamina fuel terminal corruption case. They are now filing a lawsuit against their own judges for alleged misconduct. According to their lawyers, the trial reportedly lasted for over eleven hours, often pushing them past midnight. Furthermore, the defendants claim they were given less than eight hours to present their case, while prosecutors had nearly 5 months a gap that violated the equality of arms principle. The judges were accused of ignoring key evidence and testimonies that contradicted the charges potentially undermining the integrity of the verdict itself.

Analysis of Datum 11:

1. Verbal analysis

This utterance contained figurative language metaphor. Metaphor is the imaginary use of words to describe something (Hornby, 2000). The sentence "uno reverse card" means that they reversed the situation. Uno reverse card is a game that reverses the direction of the player's turn. In this context, the three defendants, namely Kerry Adrianto, Gading Ramadhan, and Dimas Werhaspati, were detained for a case, but because they felt they were treated inhumanely, they reported back to the judge who tried them. This sentence is used to illustrate how their actions, which were initially punished, turned the situation around to become the party that punished their judge, thus depicted by the game of uno reverse card. This sentence is a metaphor because it implies a comparison that they did with the game of uno reverse card, this is as analyzed by Perrine.

2. Visual analysis

"Did these Indonesian defendants just pulled an Uno reverse card?" used metaphor, particularly in the contemporary slang phrase "uno reverse card," referring to a situation where the party initially in a weak or accused position turns the tables on the accuser, referring to the "reverse" card mechanism in the game Uno that reverses the course of play. At the representational level (Kress & Van Leeuwen, 2006), the idiom is defined directly through the presence of an actual image of an Uno reverse card, superimposed in front of the photos of the three defendants. Because the card is not explicitly held or played by anyone, the relationship between the three defendants and the card is more accurately read as a classification process where the card and the three figures are juxtaposed in the same frame to unite them. This juxtaposition forms a kind of symbolic process, where the three defendants function as carriers and the reverse card functions as a symbolic attribute that attaches the meaning of "reversal of circumstances" to their identities, without the need to show the literal act of holding or playing the card. At the interactive level, the stickman offers a gaze where he does not look at the camera. At the compositional level, the strongest salience falls on the reverse Uno card placed in the central position, with its contrasting blue color and striking double arrow symbol shape, this placement makes it the main focus of attention. The placement of the three defendants at the top of the frame and the stickman at the bottom follows the Ideal-Real principle, the top part presents the main subject or topic being discussed, namely the defendants, while the bottom part represents the reaction to the topic.

Datum 12



https://www.instagram.com/reel/DVEmOwFjf1R/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA=
 ≡

"The situations led to heart-melting moments"

A stuffed orangutan became the only companion for the lonely macaque monkey. The monkey was abandoned by its mother and bullied by the other monkeys around it. It seemed lonely and depressed, so the staff gave it a stuffed orangutan purchased from IKEA. This created a touching moment, as the monkey was seen hugging, dragging, and playing with the toy. Its popularity brought thousands of visitors to the zoo, many of whom brought various gifts for it. IKEA reportedly saw an increase in toy sales due to the incident. Now, the monkey is able to mingle with other monkeys.

Analysis of Datum 12:

1. Verbal analysis

This sentence uses figurative language, namely metaphor. According to Perrine, a metaphor is an implicit comparison between two different things. In this sentence, the metaphor is the phrase "heart-melting," which literally means a melting heart. Literally, "melting" is the process by which a solid object turns into a liquid due to heat. However, the actual meaning is that the moment is very touching and touching, where someone feels emotional warmth. The word "heart" represents human feelings, while "melting" is interpreted as touching emotions. The use of this metaphor aims to strengthen the meaning of the sentence that is touching so that the audience can feel the depth of the emotions conveyed in the sentence.

2. Visual analysis

"The situations led to heart-melting moments" used the metaphor of the phrase "heart-melting," which literally means a melting heart, but its actual meaning refers to a feeling of being moved or emotionally touched. At the representational level (Kress & Van Leeuwen, 2006), the orangutan doll is positioned leaning on the head of the injured small monkey, creating the impression that the doll is "hugging" or "accompanying" the monkey, as if it has a living intention or presence. This personification is the core of the "heart-melting moment" referred to by the caption, because the audience is invited to read the interaction between the injured living creature and the inanimate object as a moment of affection. The plaster on the monkey's face functions as a symbolic attribute, attaching the identity of "injured but accompanied victim" to the figure. At the interactive level, the monkey uses an

offer gaze, its gaze not directed at the audience, but rather to the side, positioning the audience as an observer witnessing this intimate moment from the outside. This position of observing from the outside actually strengthens the impression of authenticity and vulnerability of the moment, because the audience feels like they are witnessing something natural. At the compositional level, the highest salience lies in the monkey figure which is placed in a central position and relatively large size, making it the main subject that first attracts the audience's attention, while the IKEA logo is placed separately in the upper right corner as a secondary element that provides supporting context. This separation of positions indicates that the emotional focus of the video remains on the moment between the monkey and the doll, while IKEA is only included as additional information regarding the doll's origin, not as part of the main emotional narrative. From the audience's perspective, the stickman's expression with sparkling eyes, wide smiling mouth, and water droplets on his cheeks directly hints at the emotional response that is expected to arise in the audience after witnessing this moment.

Datum 13



https://www.instagram.com/reel/DTnm1aJDZKk/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWF1ZA==

The context from this video is based on insurer Munich RE, there were around 17,000 more fatalities worldwide caused by natural disasters in 2025. However, these figures are heavily concentrated in the Asia Pacific region which accounted for 13,600 deaths, more than $\frac{3}{4}$ of the total. This is caused by several factors such as the Asia Pacific ring of fire, earthquake zone, warm ocean that causes cyclones and high population density. Meanwhile, analysts from Asian development bank argue that high death tolls are also driven by socio-economic vulnerability such as weak infrastructure and limited disaster preparedness.

Analysis of Datum 13:

1. Verbal analysis

This utterance contains a figurative language metaphor. According to Perrine, a metaphor is an implicit comparison between two different things. In this sentence, the metaphor is the word "cursed," which literally means being cursed. However, the actual meaning is that Asia-Pacific countries are constantly affected by natural disasters. This refers to the fact that this region contributes three-quarters of the total deaths from natural disasters. The word "cursed" was chosen because curses usually cause misfortune and occur continuously, so it can be imagined that the continuous disasters are similar to a curse. However, the actual cause is limited disaster prevention readiness and weak infrastructure, which results in major disasters occurring continuously.

2. Visual analysis

"Are Asia Pacific countries cursed?" used the metaphor of the word "cursed," which literally refers to supernatural forces that bring bad luck, but the actual meaning it wants to convey is the region's vulnerability to recurring natural disasters due to its geographical location. The question mark in the caption creates a speculative tone, inviting the audience to interpret for themselves whether the term "curse" is appropriate to describe a phenomenon that is actually geological/climatological in nature. At the representational level (Kress & Van Leeuwen, 2006), the metaphor of "cursed" is defined by the presence of a large black voodoo doll with needles piercing its body, superimposed on a map of the Asia Pacific region. Because the needles pierce the doll's body, rather than being

directed as a vector of action towards the map, indicating the relationship between the doll and the map, it is more appropriately read as a symbolic process. The Asia Pacific map functions as a carrier, and the voodoo doll that covers it functions as a symbolic attribute that attaches the meaning of "curse" or bad luck to the region, without necessarily indicating the literal act of "cursing" carried out actively by one party against another. The needles piercing the doll's body itself reinforce the impression of suffering experienced internally by the represented entity, in line with the idea that natural disasters strike the region from within/repeatedly, rather than from an identifiable external threat. On an interactive level, neither the voodoo doll nor the map have facial elements that could constitute a conventional gaze, so the entire interactive meaning relies on the stickman figure. The stickman uses an offer gaze where his gaze is not directed at the audience directly, but rather to the side, positioning himself as an observer reflecting on the situation. On a compositional level, the highest salience lies in the black voodoo doll which contrasts sharply with the colorful map behind it, making it the first element to attract the audience's attention even though its size does not dominate the entire frame. The placement of the doll and map at the top, while the stickman is at the bottom, follows the Ideal-Real principle where the top presents an abstract/symbolic representation of the phenomenon discussed, while the stickman at the bottom represents a more concrete and personal reaction to it.

Datum 14

https://www.instagram.com/reel/DTOQQf3DR9K/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==

"Donald Trump declared that he held keys to Venezuela's presidency"

The context of this video is Nicolas Maduro was dragged from his home by US soldiers. Donald Trump declared that he held keys to Venezuela's presidency. Instead of forcing change, Trump supported Maduro's vice president, Delcy Rodriguez while Maria Corina Machado, a prominent opposition leader was overlooked. Sources say that she was snubbed because she refused to surrender her noble peace prize to Trump. Now, Venezuela's Machado says that she wants to share the Nobel peace prize with Trump.

Analysis of Datum 14:**1. Verbal analysis**

This utterance contains a figurative language metaphor. Metaphor is the imaginary use of words to describe something (Hornby, 2000). In this sentence, the metaphor is the phrase "held the keys," which literally means holding the key.

However, its actual meaning represents the power and control of the Venezuelan government. In this context, Trump claims to have full power and authority to determine who is entitled to the Venezuelan presidency. The use of the word "keys" seems to demonstrate how Trump positions himself as the ultimate determinant of Venezuelan politics.

2. Visual analysis

"Donald Trump declared that he held the keys to Venezuela's presidency" used the metaphor of the phrase "held the keys," which means to hold full control or authority over something, not to literally hold the physical keys. This metaphor implies a claim of power or great influence over who is entitled to occupy the Venezuelan presidential seat. At the representational level (Kress & Van Leeuwen, 2006), the metaphor is interpreted literally through the presence of a golden key superimposed in front of Trump's body. Because the key is not explicitly held by Trump's hand, only juxtaposed in front of his body, the relationship between Trump and the key is more appropriately read as a symbolic process. Trump functions as a carrier, and the golden key functions as a symbolic attribute that attaches the meaning of "power/control" to him without the need to show the literal action of holding the key. The unidentified black silhouette with a question mark on its chest, as a figure whose representation is intentionally blurred, functions as a conceptual process that represents the figure of the Venezuelan leader whose identity is uncertain or questionable, contrasting between the clear representation of Trump with a realistic photo and this figure who is intentionally obscured by the silhouette. At the interactive level, Trump uses an offer gaze; he does not look directly at the

audience, but rather to the side. At the compositional level, the Venezuelan flag and coat of arms are placed in the top-center position, following the Ideal-Real principle. This position makes Venezuelan identity and sovereignty ideal/general information, while Trump and the silhouette at the bottom represent the concrete parties involved in the issue of power. Significant salience also arises from the contrast in size and realism between the clear, colorful, and larger-proportioned photo of Trump and the dark silhouette next to it. From the audience's perspective, the stickman's expression with his eyebrows raised in confusion invites the audience to question the validity of this claim to power.

Datum 15



https://www.instagram.com/reel/DSMIB8wkfr8/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA==
"these heartless opportunist shits are basically robbing someone while theyre still bleeding"

The context of this video is that Starlink donated its internet satellites to help victims of the natural disaster in Sumatra. However, several individuals are suspected of selling the satellites to disaster victims for twenty thousand rupiah per hour. Therefore, they are considered to have no conscience in robbing someone already in need.

Analysis of Datum 15:

1. Verbal analysis

This sentence contains a figurative language metaphor. Metaphor is the imaginary use of words to describe something (Hornby, 2000). In this sentence, the word "heartless" literally means having no heart. However, the actual meaning is that these individuals have no conscience for the victims of natural disasters. Second, the phrase "robbing someone while they're still bleeding" depicts someone who robs a victim while they are still bleeding, but the real meaning is that someone exploits and takes advantage of victims of natural disasters when the victims are at the most miserable point in their lives.

2. Visual analysis

"These heartless opportunist shits are basically robbing someone while they're still bleeding" used a metaphor in the phrase "robbing someone while they're still bleeding" literally describes the act of robbing an injured victim, but the actual meaning refers to the exploitation of victims of disasters or emergency situations who should receive free assistance such as Starlink access, but are instead exploited by certain parties for personal gain. At the representational level (Kress & Van Leeuwen, 2006), the metaphor is directly interpreted through a robbery scenario

where a masked figure acts as an Actor, the victim acts as a Goal, while a gun pointed directly at the victim functions as a means, namely a tool that forms an action vector that connects the Actor to his Goal. Here the transactional action process is formed explicitly, because there is a vector that directly connects the two participants. The bag containing money held by the robber serves as an additional symbolic attribute that strengthens his identity as a perpetrator of financial crime, while the victim's raised hand gesture strengthens his position as a powerless party in facing the situation. At the interactive level, both the robber and the victim use an offer gaze toward the audience, neither of whom is looking at the camera, but rather at each other in the depicted scenario. This positions the audience as witnesses who witness the event unfolding directly, thus building a sense of objectivity and urgency of the depicted event. At the compositional level, the placement of the robber and victim at the top of the frame, while the stickman is at the bottom, following the Ideal-Real principle. Salience arises from the striking color contrast between the dark-colored robber figure signifying threat and the lighter-colored victim, reinforcing the visual opposition between the perpetrator and the victim. From the audience's perspective, the text "Bleeding" written directly on the stickman's face, combined with his sad expression and open mouth, models the expected empathetic and concerned response in the audience to the situation depicted. Because the audience is positioned as a witness to the act of exploitation firsthand, the audience is invited to feel the injustice of the situation emotionally.

B. Discussion

This study examines Instagram reels from "@cjust_a_stick_" focusing on the use of figurative language and multimodal language. From these two analyses, Perrine theory analyzes types of figurative language, which answers the first research question. Meanwhile, multimodal elements such as visuals, gestures, colors, and expressions are examined using the theory of Kress and Van Leeuwen (2006) which answers the second research question. The data sources for this study are twofold: verbal and visual. The verbal is a video transcript, while the visual is screenshot documentation from reels that only contain figurative language. The purpose of this study is to understand how language analysis and visual elements used on Instagram can work together and create creative videos to convey information to the audience.

The first research question is the types of figurative language. According to Perrine, figurative language is divided into 12 types: metaphor, simile, personification, hyperbole, irony, symbol, metonymy, synecdoche, apostrophe, allegory, understatement, and paradox (Johnson & Arp, 2018). However, based on this study, the researcher only found fifteen figurative languages used in the Instagram reels by @cjust_a_stick. The fifteen data consist of five figurative languages: metaphor, irony, personification, simile, and hyperbole. The most dominant data appearing is figurative language metaphor as many as eleven times. Meanwhile, four of them are personification, simile, irony, and hyperbole. Examples of metaphors that appear are data 1 "lapdog", data 2 "scapegoat", data 3 "cherry picking", data 8 "dropped a bombshell", data 9 "froze", and data 10 "cook".

Metaphors are most frequently used by the @cjust_a_stick account because they can convey complex meanings in a simple and engaging way. Metaphors allow content creators to build compelling meaning without the need for lengthy explanations. In datum 1, the word "lapdog," which compares the relationship between Indonesia and America, is likened to a picture of a dog and its owner. This implies that Indonesia is like America's subordinate. In datum 2, the word "scapegoat" takes on the metaphor of describing someone who is blamed for the mistakes of their entire group. In datum 3, the phrase "cherry picking" contextually means choosing one individual and ignoring the others. In datum 8, "dropped a bombshell" equates a policy to a bomb explosion because it is so dangerous. In datum 9, the word "froze" means blocking a bank account, which means frozen means the act of blocking and revoking. In datum 10, the word "cook" describes that someone has done something impressive, usually this sentence is used to convey admiration.

Furthermore, this study found four data besides metaphors. In data 4, a simile was found, through the phrase "treated like animals." Where this simile is marked with the sentence "like" to compare something. In data 5, a hyperbole was found through the phrase "Sumatra is underwater" which seems as if the scale of the flood is very large to illustrate that the disaster victims are in dire need of help. In data 6, a personification was found, by assigning abilities that can be done by humans to the country of Indonesia. This means that the environment in Indonesia contributes to the destruction of the global climate. In data 7, an irony was found

that uses language that does not correspond to its original meaning. This use is intended as a satire, and means that the official's thinking is not at all intelligent.

Overall, the figurative language found serves to express content creators' anger towards political issues in Indonesia. This finding aligns with research by Kasni and Budiarta (2025), who found that in digital content, humor serves not only as entertainment but also as a tool for social criticism and identity building. Similarly, Alfiansyah (2023) argues that pragmatics in the digital era are found not only in sentences but also in emojis, colors, facial expressions, and sounds. All of these work together to construct meaning in social media content. To answer the second research question, namely how multimodal elements shape and strengthen the pragmatic meaning of figurative language, the analysis shows that the visual elements in the @cjust_a_stick Instagram reel work together with the narrative to build and strengthen pragmatic meaning. This aligns with Kress and Van Leeuwen (2006) who argued that multimodal meaning through all existing modes verbal, visual, and typographic is inseparable for understanding.

From representational meaning, visual elements in the data construct meaning directly through illustrations. In datum 1, the illustration of a dog with an Indonesian flag and being stroked by someone with an American flag literally represents the "lapdog" metaphor. This creates a transactional process where America is the actor in control and Indonesia is the goal. Then in the illustration of datum 5, namely the Sumatra Island map submerged in water waves, which literally represents the hyperbole of "Sumatra is underwater", supported by stick figure characters wearing snorkeling equipment as satire to make criticism easy to spread.

In datum 6, the illustration of planet Earth wearing an oxygen mask because it is surrounded by CO₂ smoke, which literally visualizes the personification of "Indonesia is killing the planet" directly strengthens the pragmatic meaning of the narrative. In terms of interactive meaning, stick figures appear in all data as demand images (Kress & Van Leeuwen, 2006). The stick figures directly express surprise, anger, sadness, and disbelief as if they represent the audience's response. The use of real photos of officials creates an offer image effect that links criticism to the individual himself to make it feel more credible. This combination is a visual strategy of the content creator. From a compositional meaning, the top-bottom layout reflects the ideal composition of Kress and Van Leeuwen (2006).

The findings of this study indicate that Instagram reels from @cjust_a_stick utilize figurative language and visual elements to raise public awareness and construct social critiques on political and environmental issues. This is similar to a study by Suharto (2024) who found that Twitter users construct political meaning by combining images and sentences and constructing certain images of public figures. Furthermore, Grzenkiewicz (2025) argues that each feature of a short video has a different role in creating meaning, with sound effects, music, and visual elements playing a crucial role.

Different from previous research that focused on its approach, Sa'adah's (2024) study analyzed multimodal discourse on Instagram, focusing on figurative language. Analyzing multimodal pragmatics involves not only what is displayed visually, but also the type of figurative language used. This study combines two theories to illustrate how meaning is constructed in reels and demonstrates their

inseparability. Overall, this study confirms that the @cjust_a_stick account uses figurative language and multimodal elements as strategic communication tools to convey social criticism to the audience, especially the younger generation. This finding fills the gap, that although previous studies have examined multimodality on social media platforms, very few have focused on Instagram reels as a pragmatic multimodal analysis.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter contains conclusions and suggestions from the research. It also presents conclusions drawn from the study on how content creators on Instagram effectively convey political information and engage the younger generation through language style and multimodal elements. The suggestions are expected to benefit future researcher interested in analyzing similar studies to the current research.

A. Conclusion

This study examines the use of figurative language and multimodal elements in Instagram reels from @cjust_a_stick using the theory for the analysis of types of figurative language from Perrine and multimodal analysis theory from Kress and Van Leeuwen (2006). The purpose of this study is to examine and identify the meaning conveyed through figurative language and how these multimodal elements work together to form and strengthen that meaning. The main findings of this study are as follows. First, in the analysis of figurative language with Perrine, the researcher found five types of figurative language in the fifteen data analyzed. Figurative language includes metaphor, simile, personification, hyperbole, and irony. Of the five types, metaphor is the most dominant, with eleven metaphors found in fifteen data points. This dominance showed that content creators consistently choose to make direct comparisons to criticize political issues in Indonesia. In addition to metaphor, simile, personification, hyperbole, and irony were also found. Pragmatically, all figurative language functions to express anger

and disbelief. Multimodal analysis with the theory of Kress and Van Leeuwen (2006), the results of the study show that the visual elements of each datum not only function as illustrations of the narrative but also work together to build and strengthen pragmatic meaning and contribute to the development of research on digital communication in social media. Representational meaning, interactive meaning, and compositional meaning work together to form meaning through all modes.

B. Suggestion

This research is expected to provide a deeper understanding for readers interested in multimodal pragmatic analysis in the context of social media, especially on Instagram. Instagram is a digital communication platform used by many people, especially the younger generation, to convey social criticism and political issues. This study has limitations, and there are several suggestions for further research. First, this study only analyzes figurative language using Perrine and multimodal elements using Kress and Van Leeuwen's theory (2006) on the aspects of representational meaning, interactive meaning, and compositional meaning. Future research is expected to expand the analysis to the pragmatic realm such as implicature, politeness, or discourse analysis to provide a more comprehensive study of content on social media.

Second, this study only analyzed fifteen data points from a single Instagram account. Therefore, future researcher advised to expand the data corpus and analyze more videos from the same account or compare multiple accounts. This will allow for more representative research findings. Third, this study was limited to verbal

and visual analysis. Future research could focus more on audial aspects, such as music, to ensure a truly comprehensive multimodal analysis, with all modes present in social media content. Fourth, multimodal analysis is a relatively new field of study in linguistics, so future researcher could explore it further on other platforms, such as YouTube, TikTok, or Twitter. This could contribute to the development of linguistics.

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CURRICULUM VITAE



Hilma Kamilia Aina was born in Kediri on July 23, 2003. She completed her secondary education at SMKN 2 Kediri in 2022. In the same year, she continued her higher education at the English Literature Department, UIN Maulana Malik Ibrahim Malang, and successfully completed her studies in 2026. During her studies, she was actively involved in several organizations and communities, including Bank Indonesia Corner as a member of the Publication, Documentation, and Design (PDD) division, as well as volunteering at the Hamsae Institute. With a design background from her previous major in vocational high school, she developed a great interest in graphic design and editing. Therefore, she took the design and documentation division in various communities.

APPENDIX

NO.	Types of figurative	Utterance	Source
1.	Metaphor	Indonesia is America's lapdog?	https://l1nk.dev/aljmnzx
2.	Metaphor	Another Indonesia's scapegoat?!	https://l1nk.dev/xxg0lt7
3.	Metaphor	Is the Indonesian government cherry picking?	https://l1nk.dev/duneeyc
4.	Simile	Why disaster victims in Sumatra being treated like animals	https://acesse.one/trcqi77
5.	Hyperbole	Sumatra is underwater from flash floods	https://acesse.one/j5zpthl
6.	Personification	Indonesia is killing the planet	https://l1nk.dev/onqgpyn
7.	Irony	This vice chairman of DPR just shocked everyone with his beautiful sweet mind	https://l1nk.dev/t15k3ge
8.	Metaphor	Donald Trump dropped a bomb shell proposing 15% budget cut from the education program	https://acesse.one/hlwkcqx
9.	Metaphor	PPATK just froze millions of bank account	https://l1nk.dev/6k94htk
10.	Metaphor	Did Indonesia actually cook for once	https://acesse.one/yb7tlo
11.	Metaphor	Did these Indonesian defendants just pulled an uno reverse card?	https://short-url.org/1x8Yt
12.	Metaphor	The situations led to heart-melting moments	https://shorturl.at/GrhcH

13.	Metaphor	Are Asia Pacific countries cursed ?	https://shorturl.at/uQnHA
14.	Metaphor	Donald Trump declared that he held keys to Venezuela's presidency	https://shorturl.at/RPvxu
15.	Metaphor	these heartless opportunist shits are basically robbing someone while theyre still bleeding	https://shorturl.at/j7Q2q