

Shaping The Image of Muslim Women in Buttonscarves Advertisement: A Multimodal Discourse Analysis

Nelly Yulfa Ul'ya^{a,1,*}, Muhammad Hafiz Kurniawan^{b,2}

^{a,b} Universitas Ahmad Dahlan, Indonesia

¹ 2200026218@webmail.uad.ac.id;

² muhammad.kurniawan@enlitera.uad.ac.id

ARTICLE INFO

Article history:

Received: 15/10/2025

Revised: 16/12/2025

Accepted: 24/12/2025

Keywords:

Buttonscarves,
Ideology,
Multimodal Critical
Discourse Analysis,
Muslim Women,
Representation.

ABSTRACT

This study examines the multimodal construction of Muslim women's image in Buttonscarves ads, drawing on both verbal and visual components. Four official Buttonscarves campaign videos comprise the study data. The verbal mode was examined using Halliday's (2014) Systemic Functional Linguistics theory, while the visual mode was investigated using Machin & Mayr's (2012) Multimodal Critical Discourse Analysis method. While the verbal analysis addressed mood, modality, polarity, temporal deixis, and speech function, the visual analysis concentrated on salience, color, attributes, background, size, and tone. The findings demonstrate how the hijab and the figures of women are visually portrayed through aspirational metropolitan settings, warm, vibrant colors, upscale, high salience, and semi-formal apparel attributes. Modern Muslim women are portrayed as elegant, independent, professional, and of high social standing. In verbal communication, the prevalence of declarative mood, positive polarity, and the absence of imperative and interrogative forms suggest an affirmative communication style that does not allow for compromise. This multimodal result demonstrates the existence of a consumerist ideology of femininity grounded in contemporary religion, which frames the hijab as a sign of social class, lifestyle, and contemporary goals in addition to being a symbol of piety. Aspirational capitalism, spiritual capitalism, and religious postfeminism are all reflected in this portrayal, where empowerment is determined by style, consumerism, and visual performativity in accordance with market principles. According to this study, Buttonscarves' commercials not only offer goods but also create an ideology that balances consumerism, modernity, and spirituality in the representation of modern Muslim women. This article contributes to multimodal critical discourse analysis by integrating MCDA and systemic functional linguistics to demonstrate how verbal and visual modes interact to construct ideological meanings in premium hijab advertising. This domain remains largely underexamined in contemporary discourse studies.

I. Introduction

In recent decades, Indonesia's Muslim fashion industry has witnessed rapid development. The country's Muslim fashion sector has grown significantly in the last ten years [1]. In addition to being a marker of religion, the hijab has evolved into a representation of modernity, urban living, and social identity [2]. The change of hijabs signifies a change of value in self-presentation by Muslim women in public. The hijab was primarily a marker of change from piety to modernity, which then changed the perception of the hijab in society. The hijab now also represents elegance, professionalism, and the image of a modern woman who is active and socially engaged. The shift in the perception of the hijab has an impact on the media representation of Muslim women, particularly in fashion advertising.

Advertising in mass media is designed to serve a commercial purpose. However, it also serves an ideological role in shaping and transmitting cultural norms about women's identity, roles, and image. Through the selection of language, colors, visuals, and other multimodal signs, advertisements play a role in reproducing and distributing certain social values about how Muslim women should be positioned, portrayed, and understood in society.

Muslim women in the past two decades have experienced a quite significant transformation. Muslim women's interpretations and public personas reflect a shift in ideals, which is reflected in this change in function in line with the larger role they play in the public and industry creative. The hijab used to be primarily connected to religiosity, but today it also symbolizes style, professionalism, and the representation of contemporary women who are engaged in a variety of social activities [3]. This shift reflects a more social and culturally wide shift, including increased involvement of Muslim women in the economy and media sectors. Meanwhile, the research findings from Hakim and Maghfiroh [4] showed that, at first, hijab advertisements focused on values of piety and politeness, which are central to Muslim women. However, recent research indicates an existence shift in representation. In a phenomenological study of micro-celebrities wearing hijab on Instagram [5], it was found that the hijab is not solely viewed as a symbol of religiosity, but also as a marker of social identity, style, life, and class aspirations. Representation often reflects modernity, professionalism, and the success economy.

The way that Muslim women are portrayed in the media, especially in fashion advertisements, is directly impacted by this paradigm shift [6]. Advertisements serve as a means of mass communication that influences societal views about women's identity, roles, and image in addition to being a business tool [7]. Advertisements contribute to the reproduction and dissemination of specific social ideals on the proper positioning, portrayal, and understanding of Muslim women in society through the use of language, colors, images, and other multimodal signs [8]. Within this framework, hijab advertisements do not solely play a role as a means of promotion, but also as an ideological arena where meanings about Muslim women are negotiated and constructed. Advertisements become an inseparable part of religiosity, modernity, capitalism, and feminism. As confirmed by Fairclough [9], the media not only reflect social reality but also function as active forms that form reality through the representation it produces.

Several studies have previously discussed the representation of Muslim women in hijab advertisements. For example, research by Ramlah et al. [10] reveals that there are four dimensions of representation of Muslim women in video ads: appearance, physical, occupational, behavioral, and characteristics. Muslim women are depicted in various roles, including careers, students, workforce health, models, mothers, and homemakers, reflecting their presence in the public and domestic spheres.

A study by Maulina et al [11] argues that the depiction of the hijab in the media contributes to a perception of hyperrealism, where the trend of hijab fashion is not always correlated with traditional values but instead creates a culture of consumption. The role of social media in shaping consumer identity and the dynamics of fashion consumption among Muslim women shows a shift from religious adherence to trend fashion. This study confirms that influencer marketing has a significant impact on behavior, because influencers curate an image of certain aspects of Muslim women that may not reflect reality, creating a gap between actual identity and simulation.

Research by Ikhlef and Awad [12] discusses gender representation in advertising. Researchers state that gender plays an important role in the visual techniques used in digital fashion advertising. Advertisements for women are designed to be more expressive, communicative, and emotional to create a connection with the audience. On the other hand, advertising for men tends to be simpler, product-oriented, and minimal visual interaction.

Advertisements were analyzed for their lexical (verbal) and visual elements to reveal the values hidden within the narrative of women's empowerment. Hanifah et al [13] found that, although Lux advertising promotes narrative empowerment and women's freedom of expression (femvertising), it simultaneously maintains traditional gender stereotypes. Women are depicted as beautiful, elegant, and still in accordance with the standard feminine beauty. This is reflected in iconography, visual attributes such as color red, young and poses of the models, as well as the use of words like "beauty is right for all women," which is an ideological creation that impresses inclusivity but still is within the framework of consumerism.

Phenomenon femvertising, a combination of "feminism" and "advertising", emerged as a marketing strategy that leverages feminist principles to attract female consumers. According to Billah and Anzari [14], femalevertising not only markets products but also offers ideological empowerment, presenting the Woman as a strong, independent figure. Approach: This generally blends verbal messages that emphasize strength with visual representation that depicts courage, confidence, and achievement. Many studies support this analysis. According to Billah and Anzari [14], the femvertising strategy uses Language imperatives and modality to push women to take control of their lives. However, several studies highlight a contradiction in femvertising. In one party, this strategy displays the Woman as an empowered individual. However, other representations are often still attached to the norms of femininity, such as traditional values like elegance, politeness, and beauty. Conditions: This shows that the form of empowerment presented in nature is limited and often controlled by market logic [15]. Contradiction is an important aspect of studying contemporary media ideologies.

This study analyzes these dynamics in Buttonsscarves advertisements and how visual and verbal elements work together to convey and replicate ideological meanings about Muslim women. This study provides a comprehensive overview of the representation process using Machin & Mayr [7] Multimodal Critical Discourse Analysis and Halliday & Matthiessen [16] Systematic Functional Linguistics. MCDA provides analytical tools for examining color, salience, setting, attributes, and other visual semiotic sources that shape representational meaning. Machin and Mayr [7] emphasized the importance of eye contact for reading, the power of the gaze, and the interaction between subjects and readers. In addition, they combine idea salience, or visual dominance, which shows how viewers direct their attention to the elements in the image. This theory relates to hijab advertisements featuring a woman in a certain pose with specific elements, such as hijab, expression, or color, and placed in a context that conveys special meaning. Therefore, this research used the CDA framework of Machin & Mayr [7], supported by multimodal theory, to reveal how ideology and image identity of Muslim women are constructed through visual and verbal semiotic sources in hijab advertisements. Meanwhile, Systemic Functional Linguistics (SFL) facilitates the interpretation of interpersonal meaning through mood, modality, and speech function. Language is viewed as a tool for creating meaning in a social context. One of the important aspects of theory is the interpersonal metafunction, which explains how language builds social relationships between the speaker and the listener, including interaction, expression, attitude, and power. In interpersonal grammar, the structure (which includes the subject and finite verb) functions to convey various types of communication, such as statements, questions, and commands. In addition, modality, both in form (modalization: possibility and habit) and in modulation (necessity and will), allows speakers to convey levels of belief, hope, and attitude regarding current topics. When used together, these frameworks provide a comprehensive analysis of how verbal and visual modes contribute to the formation of ideology in premium hijab advertisements.

Given the increasing number of advertising media using multimodal affordance to define Muslim women, it is important to conduct a thorough analysis of how Buttonsscarves constructs and

promotes an image of modern Muslim women. These representations may seem normal or harmless without multimodal critical discourse analysis. However, they contain messages about social class, femininity, modern lifestyles, and ideas of empowerment that subtly influence how society defines Muslim women today. Therefore, this study provides a comprehensive explanation of how visual elements (such as color, salience, setting, and attributes) and verbal elements (such as mood and speech function) work together to create this ideological meaning.

The first integrated multimodal analysis of Buttonsscarves, a premium hijab brand that uses verbal and visual strategies to shape an aspirational image of Muslim femininity associated with class, lifestyle, and modernity, makes a unique contribution to this research. This study combines MCDA and SFL to reveal how the two modes interact to produce ideological meaning. This differs from previous studies that focused on verbal or visual elements separately. Although studies on the representation of Muslim women in the media have developed, current research is still limited in several ways. First, most studies do not examine how verbal and visual modes interact to produce ideological meaning. Second, although concepts such as empowerment, modernity, and femvertising have been widely discussed, few studies have looked at how these narratives function in the specific context of luxury hijab advertising. This gap highlights the importance of research that combines multimodal analysis with a focus on the visual-verbal constructions used by premium Muslim fashion brands. Using a framework that combines Multimodal Critical Discourse Analysis (MCDA) and Systematic Functional Linguistics (SFL), this study fills a gap. This method shows how both modes construct ideology simultaneously, unlike previous studies that focused only on visual or verbal elements. This study also examines how modern Muslim women are portrayed and marketed in the Indonesian premium fashion landscape, focusing on Buttonsscarves, a brand associated with aspirational femininity, elegance, and an upper-middle-class identity.

Despite extensive research on hijab advertising, little attention has been paid to how verbal and visual elements work together to create ideological meaning. This is especially true for premium brands such as Buttonsscarves, whose advertising strategy relies heavily on an attractive identity. Current research typically focuses on visual representations or verbal features separately, which fails to capture the multimodal nature of modern digital advertising. Consequently, the main issue raised in this study is the lack of an integrated multimodal analysis that explains how Buttonsscarves uses verbal and visual sources in its campaign videos to create an ideological image of modern Muslim women. In response to the research problem, this study aims to provide a comprehensive understanding of how Buttonsscarves constructs representations and ideological positions of Muslim women. The question of this study is as follows.

1. This study aims to analyze how visual elements such as color, tone, setting, salience, and attributes portray Muslim women in Buttonsscarves advertisements.
2. This study aims to analyze how verbal choices, including mood, speech function, modality, and sentence structure, contribute to shaping these representations.
3. This study seeks to reveal how the ideological values that emerge from the interaction between these visual and verbal elements, particularly those related to class, empowerment, lifestyle, and contemporary Muslim femininity, are revealed.

II. Method

This section describes the research design, methods, and data sources used to examine the representation of Muslim women in Buttonsscarves hijab advertisements.

2.1 Research Design

This study adopts a qualitative descriptive design with interpretive-critical multimodal discourse analysis, as described in Rau et al [17]. The purpose of the interpretive-critical qualitative approaches is to understand how language, images, and cultural practices shape social meaning. This method examines the ideology and power hidden in verbal and visual representations, making it particularly suitable. Following Rau et al [17], the interpretive-critical qualitative analysis focuses on interviews, ethnography, and documentary image analysis, analyzing social traces in the form of advertising videos that contain text, images, and visual symbols. The study also uses numerical tabulation to indicate the frequency of specific categories, such as types of Interpersonal Metafunction and visual representation, thus identifying the most dominant aspect while maintaining interpretative depth.

2.2 Data and Sources

Data was collected from four Buttonsscarves advertising videos posted on the brand's official Instagram account (@buttonscarves). Three criteria were used to select these videos: first, they matched the themes of empowerment, luxury, and modern Muslim women's identity. Second, they depicted the Buttonsscarves brand identity. Third, they had clear visual and verbal elements, enabling multimodal analysis. A total of 82 screenshots were analyzed at the meso-analytical level. From these four selected videos, 1 contained verbal content for verbal analysis, supplemented by an Instagram caption from Buttonsscarves reels, totaling three captions and one narrative text. Data analysis includes selecting ads, transcribing text, capturing visuals, and categorizing data. The videos analyzed included:

| No | Series | Duration | Date Uploaded | Theme |
|----|-----------------------|-----------|----------------|--|
| 1. | Palm Series | 58 second | May 18, 2025 | Image of empowered and elegant women |
| 2. | Charming Color Series | 29 second | June 8, 2025 | Luxury and feminine elegance |
| 3. | Nada Series | 3 minutes | June 15, 2025 | Social class identity and exclusivity |
| 4. | Soleil Series | 34 second | April 10, 2025 | Celebration of modern women wearing hijabs |

The four videos were selected because they representatively display the construction of the image of Muslim women who are both religious and modern. What's more, each video illustrates how ideas about gender, consumption, and lifestyle are conveyed through a mix of visuals and speech, thereby giving them significance as materials for a multimodal theoretical framework.

2.3 Data Analysis Techniques

Data were analyzed using Machin & Mayr [7] Multimodal Critical Discourse Analysis (MCDA) for visual elements and Halliday & Matthiessen [16] Systemic Functional Linguistics (SFL) for verbal elements. This approach provides the means for an in-depth examination of the interaction between the visual and verbal elements in the communication of social and ideological meanings. Visual analysis followed these categories: color, tone, foreground, background, size, setting and attribute. Verbal analyses examined: mood, adjunct, deicticity finite, deicticity semantic network, polarity, speech function, subject person. The research phases were implemented in the following manner:

1. Determine the characteristics of Muslim women to be analyzed using screenshots of each scene.

2. Identify visual elements based on the following categories: Color, Foreground, Background, Scale, Force, Setting, and Attributes.
3. Analyzed visual data with the help of Machin & Mayr's theory (2012).
4. Identify verbal elements in the form of captions and narratives used in advertisements, based on Halliday's 2014 Systematic Functional Linguistics theory.
5. The final step is to identify representations and ideologies by combining verbal and visual analysis.

To ensure that the research results are valid and consistent, each verbal and visual result is examined and interpreted using the theories of Machin and Mayr [7] and Halliday & Matthiessen [16]. In addition, this study uses the findings of previous studies, Hakim and Mghfiroh [4], Hanifah et al [13], Negm [15], as a theoretical reference to improve the validity of the interpretation.

III. Results and Discussion

Constructing Buttonsarves Identity through Interpersonal Metafunction

Halliday's Interpersonal Metafunction Framework is used in this analysis to emphasize that language forms social relationships between speakers and listeners and conveys ideal meaning. Halliday & Matthiessen explain, "The clause is a unit of interaction, a resource for exchanging information and goods & services (p.35)[16]. Therefore, each clause is considered an exchange, or transaction, involving interpersonal roles. Several linguistic categories, including mood, polarity, modality, adjunct, deicticity, subject person, and conversational function, are used to realize interpersonal metafunction. According to Halliday & Matthiessen [16], the Mood element of the clause realizes the speaker's selection of mood and enacts the role relationship between the speaker and the listener. In addition, polarity is an important component of interpersonal meaning. Polarity expresses the fundamental opposition between positive and negative, yes and no, and underlies modality. Adjuncts, subject persons, and other features enhance the interpersonal meaning expressed, while deictic elements connect utterances to situational context [16].

Table 1 (Figure 1) presents the results of research on these interpersonal categories. This Table also illustrates the distribution of verbal data from the Buttonsarves advertising video.

Table 1. the results of research

| Interpersonal | Categories | Count | Percentage |
|-----------------------|-------------|-------|------------|
| Mood | Declarative | 19 | 59% |
| | Exclamative | 2 | 6% |
| | w-h inter | 0 | 0% |
| | y/n inter | 0 | 0% |
| | Bound | 0 | 0% |
| | Imperative | 0 | 0% |
| Add | Tag | 0 | 0% |
| | Non tag | 28 | 88% |
| Polarity | Positive | 25 | 78% |
| | Negative | 3 | 9% |
| Deicticity: finite | Temporal | 23 | 72% |
| | Modality | 3 | 9% |

| | | | |
|-----------------------------------|---------------|----|-----|
| Deicticity Semantic Network | Temp: present | 17 | 53% |
| | Temp: past | 5 | 16% |
| | Temp: future | 0 | 0% |
| | Val: median | 2 | 6% |
| | Val: high | 0 | 0% |
| | Val: low | 1 | 3% |
| Speech function | Statement | 26 | 81% |
| | Question | 0 | 0% |
| | Offer | 0 | 0% |
| | Command | 0 | 0% |
| Subject person | Non-inter | 13 | 41% |
| | Speaker | 11 | 34% |
| | Speaker+ | 3 | 9% |
| | Addressee | 0 | 0% |

Based on the data in Table 1, declarative mood appears most frequently (59%). This shows that the text functions more to make statements and create meaning authority than to build dialogue. "The declarative clause is the primary resource for making statements, where the speaker takes responsibility for the exchange of information," Halliday & Matthiessen [16]. Buttonsarves indicate a communicative position that is implicitly informative and persuasive. The exclamation mood (6%) enhances emotions and an appreciative impression of the product. The absence of interrogative and imperative messages indicates that the communication objective focuses on creating impressions and images rather than receiving direct responses from the audience.

Total data 88% of the adjunct category uses a non-tag form of this strategy, indicating a one-way rather than a participatory communicative orientation. This pattern is often found in advertisements because it is not intended to initiate discourse Negm [15]. Positive forms dominate the polarity category at 78%, while negative forms dominate at 9%. "Polarity represents the basic stance of affirmation or denial and plays a key role in enacting interpersonal relations," said Halliday & Matthiessen [16]. Therefore, Buttonsarves creates an optimistic image, which supports a positive relationship with the product.

In the finite deictic category, temporal elements appear more frequently (72%) than modal elements (9%). This indicates that current relevance and the historical continuity of brand identity are significant. In the Deicticity Semantic Network category, the present tense dominates with 17 occurrences (53%), followed by the past tense (16%, 5%), and the future tense is not found. Therefore, the discourse does not rely on predictions but on past events relevance and current experiences.

The modality category shows a median of 6% and a low of 3%, with no high values. Unlike most femvertising advertisements, which generally display high levels of modality, as found in research by Billah and Anzari [14], Buttonsarves chooses to communicate in a soft, elegant, persuasive style rather than with commands or absolute claims. This strategy makes the message feel closer, polite, and authoritative, in line with the brand image they want to build, namely confident, elegant, and classy Muslim women.

In the subject person category, the non-interpersonal form dominates at 41%, followed by speaker at 34% and speaker + at 9%. The absence of an explicit addressee role indicates that the audience is positioned as an implicit recipient rather than a party invited to interact directly. This pattern depicts a representation strategy in which the brand is positioned at the center of the narrative or as the controller of the main discourse, and the audience is limited to those who observe and receive the meaning without any open dialogue.

The analysis, in general, indicates that Buttonsarves interacts with its audience in a declarative mood, with positive polarity and the present tense, and with moderate modality. This pattern mirrors a communication strategy that focuses on conveying information and subtly

persuading the audience, rather than issuing direct commands. Hence, Buttonsscarves, as a brand, demonstrates itself to be a firm yet stylish one, making its audience feel comfortable and confident through informative, upbeat, and persuasive messages, while avoiding the impression of being domineering.

The analysis of the verbal component of Buttonsscarves advertisements reveals that the main mood of the utterance is declarative, it is accompanied by positive polarity, present tense, and moderate modality. Muslim women's portrayal, as per this pattern, is built through informative and affirmative narratives, hence, less of direct instructions or participation. In femvertising ads, affirmative messages are more frequently realized in declarative statements than in direct appeals. This mode of communication corresponds with the linguistic strategy under discussion, Maulina et al [11]

In contrast to the findings of Billah and Anzari [14], who found a dominance of high modality in advertisements with a theme of women's empowerment, this study found no use of high modality, indicating that Buttonsscarves advertisements do not use language that affirms absolute certainty. They do not demand or instruct; instead, they choose a softer, more relaxed tone. This pattern shows that Buttonsscarves uses language with a moderate or low level of certainty, such as *could*, *might*, or *would*, which is more persuasive than commanding. Thus, the way this brand persuades its audience feels friendly and elegant, rather than patronizing. Buttonsscarves does not show its power through harsh words such as *"must"* or *"always,"* but through touching (reflective) stories and feelings, thereby building trust and influence in a subtle (suggestive) manner.

Compared with Hakim and Maghfiroh [4] findings, which emphasize the dominance of religiosity and modesty in the representation of women wearing hijabs, Buttonsscarves' advertisements show a shift in focus. The choice of language in this advertisement highlights professionalism, optimism, and self-confidence, portraying Muslim women as modern, independent figures who actively participate in the public sphere.

The prevalence of statements and the lack of speech functions such as offers, questions, or commands suggest that the audience is not considered a dialogical partner, but rather a recipient of messages or values created by the brand. This discovery corroborates the view of Ikhlef and Awad [12] that the declarative function in advertising discourse is a form of symbolic control, in which communicative power is subtly conveyed without explicitly showing authority. Thus, the representation of women in Buttonsscarves advertisements is constructed through affirmative and suggestive verbal strategies that persuasively instill specific values and ideologies, rather than through instructive or commanding forms of language.

1.1 Mood

Mood is a key component of the interpersonal metafunction because it serves as the primary means of exchanging meaning between speakers and listeners. According to Halliday & Matthiessen [16], mood structure consists of Subject and Finite, which together build interpersonal relationships in a clause. The mood system includes four primary forms: declarative, interrogative, imperative, and exclamatory, each of which represents a different type of speech function in the communication process.

The dominance here shows that Buttonsscarves' advertisements position them as producers of information and meaning, rather than as those expecting a response or action from the audience. According to Halliday & Matthiessen [16], declarative clauses are the main realization of the statement function, a linguistic action that provides information affirmatively and convincingly.

"You don't always need a map or plan."

This clause carries a mood structure that includes the subject *"you"* and the finite verb *"do not,"* thus it is a declarative form. Even though it is given in an advisory tone, this structure still recognizes the speaker's position as a source of authority and credibility. In advertising, this kind of utterance creates an inspirational tone without issuing explicit commands, thereby establishing a symbolic and emotional closeness between the brand and the audience.

Therefore, the brand identity conveyed by the use of mood patterns in this advertising text is that of an informative, aspirational, and non-confrontational brand.

2.1 Polarity (Positive vs Negative)

The data shows that positive polarity is the most dominant form in the use of advertising language. The dominance of affirmative expressions builds optimistic emotional associations, avoids confrontational tones, and reinforces the ideological values the brand wishes to convey. According to Halliday & Matthiessen [16], the choice of polarity form is closely related to the speaker's interpersonal attitude, because the use of affirmation and negation reflects the speaker's position towards the meaning expressed. In other words, the more often positive forms are used, the stronger the image of connectedness, belief, and acceptance of the constructed proposition. For example, the following excerpt shows the use of positive polarity in the data:

“Proudly presenting the 9th Anniversary Limited Edition: the soleil series.”

This clause emphasizes pride, confidence, and brand credibility without involving any elements of negation. From an interpersonal perspective, word choice raises the celebratory and persuasive tone of the text, thereby making the audience more willing to accept the portrayal of women in the ads. The lack of negative polarity terms suggests that the communicating medium is not constructed through the denial of the message's object, but rather through its acceptance and depiction as usual. The use of this tactic is consistent with the discourse of contemporary femininity, with this kind of language being the next trend in femvertising (female advertising) ads, which do not engage in issues by giving them a direct blow, but rather, in a positive manner, present women as strong, independent, and highly respected characters. Thus, Buttonscarves motivates and inspires, rather than criticizes or opposes. The brand chooses to persuade with a positive, appreciative tone toward women, not through confrontation, but through affirming ideal values such as self-confidence and modern life aspirations.

3.1 Modality

The use of modality in verbal data shows a tendency that is not dominant in terms of quantity, but has an important functional role. This pattern indicates that the persuasion strategy used is gentle, non-authoritative, and does not impose claims on the audience.

According to Halliday & Matthiessen [16], modality reflects the speaker's attitude and commitment to the proposition. The brand, which does not position itself as an authority that sets norms, but rather as a narrator that creates symbolic and emotional closeness with the audience, is indicated by the absence of high modality. An example follows to show the use of median modality:

"I still choose you."

This clause contains the modal "would," which signals possibility or personal choice, rather than an absolute statement. Modality is divided into two main classes. There are two main types of modality: modalization (possibility and habit) and modulation (obligation and tendency), Halliday & Matthiessen [16]. The use of the adjunct "still" here creates the impression of emotional commitment to the audience without directly demanding their agreement. Therefore, this interpersonal modality helps create warm, emotionally persuasive connections rather than power- or obligation-based ones.

In addition, the brand uses low modality sparingly to convey that it does not express doubt or uncertainty, but instead maintains an image of gentle, suggestive confidence. This brand strategy aligns with the communication style of femvertising, which uses empathy and positive identity narratives to persuade rather than explicit instructions or verbal domination.

4.1 Temporal Adjunct

Halliday & Matthiessen classify state markers (including time markers) as elements that "extend clauses by providing information about time, place, cause, or manner." However, in the interpersonal metafunction, markers such as now, today, and always can also "have interpersonal resonance," signifying emphasis or involvement [16]. The temporal category in verbal data shows the present tense at 53%, followed by the past tense at 16%. This pattern indicates that advertising discourse focuses more on current relevance and ongoing experiences, rather than on promises for the future or time-based instructions.

In addition, the occurrence of finite temporal forms, which reached 72%, reinforces the idea that time is used to emphasize the closeness of meaning between the brand and the audience, as well as to create the impression that the message conveyed is authentic and contextual. In addition, the occurrence of finite temporal forms, which reached 72%, reinforces that the element of time is used to emphasize the closeness of meaning between the brand and the audience, as well as to create the impression that the message conveyed is actual and contextual. According to Halliday & Matthiessen [16], time markers in clauses do not only function grammatically but also have an interpersonal function, because tense helps place experiences in the relationship between the speaker and the listener. The following example illustrates the use of the present tense:

"Here is the love letter."

The clause uses the finite verb "is," so it is in the present tense and indicates a temporal closeness between the speaker and the audience. Halliday & Matthiessen [16] state that the tense of the finite verb is the leading indicator of the time of the event in the interpersonal metafunction. Such a form gives the impression that the message is conveyed directly and remains relevant when the advertisement is received. Not using the future tense signals that the brand's portrayal is not a set of promises or future projections, but rather confirmation of its already established identity and values.

On the other hand, the limited use of the past tense (16%) is mostly about linking past stories, e.g., the brand's journey or previous emotional experiences, with the brand's current image. In fact, this temporal scheme is an overall statement of how Buttonsarves makes sense through present deeds and is relevant to the context, hence, not dwelling on the past or the future, but focusing on the present.

5.1 Speech Functions

The speech function category in the data has statements as the dominant type. The pattern reveals that the narrative in Buttonsarves advertisements is not aimed at influencing actions or creating two-way exchanges, but rather at providing information, conveying beliefs, and assertively conveying the brand's self-image. According to Halliday & Matthiessen [16], each clause is a form of interpersonal exchange, where the statement function serves to offer information and frame meaning in a declarative way. Thus, the prevalence of the statement form is not simply a grammatical choice; it also reflects the brand's representational strategy of controlling the narrative without issuing direct instructions. Informative and appreciative functions of statements are demonstrated in the example below:

"Made with all our hearts, for those who have been part of our journey and those who will continue it."

This clause employs a declarative framework to enhance emotional closeness and support brand identity through shared, inclusive narratives. Such a form allows for persuasive, non-authoritative messages that invite the audience to establish an emotional bond with the brand rather than simply following directives. The use of this strategy aligns with the femvertising communication style, which uses persuasion through emotional connections and positive identity affirmations rather than issuing straightforward commands or exhortations.

6.1 Subject Person

The subject person category reveals that non-interpersonal forms have the highest number of occurrences. Such a pattern indicates that linguistic structures that directly involve speech participants are less frequently used by brands. According to Halliday & Matthiessen [16], this kind of structure refers to non-interactive clauses, i.e., clauses that "do not realize a direct relationship between the speaker and the listener through the subject persona" Halliday & Matthiessen [16]. The example below presents the non-interpersonal nature of the data:

"From wishful postcard to laughter echoing between streets."

The phrase is not about a human subject or speech participant but is instead used to create an atmosphere and evoke associations of meaning without explicitly establishing interpersonal relationships. As it does not have a Subject or Finite that refers to the speaker or listener, this construction is considered to be of the descriptive and representational type of non-interpersonal. The prevalence of non-interpersonal forms suggests that the audience is viewed as implicit recipients of meaning, rather than as active dialogical partners.

The subject of the strategy in Buttonsscarves ads, therefore, is an interpersonal function aimed at conveying values and identity images through narrative rather than through direct verbal interaction. It demonstrates that the brand uses the medium to create symbolic and emotional closeness rather than two-way communication.

Convey meaning through visual analysis through multimodal discourse analysis.

According to Multimodal Critical Discourse Analysis (MCDA), ideological meaning is not only shaped by language; semiotic sources such as images, colors, layout, and visual objects also play a role [7]. The Visual Social Semiotics framework of Kress and Van Leeuwen [18] aligns with this approach, emphasizing that every visual element stems from social and ideological choices rather than from aesthetics. Consequently, MCDA not only describes visual elements but also examines how these choices reflect the relationships among power, identity, and social representation. In Machin & Mayr [7], structure, visual categories such as salience, size, color, tone, setting, and characteristics are used to explore the construction of meaning in visual representations. Identifying these options and explaining the ideology behind them is the task of multimodal analysis. This method is used to analyze the visual elements of Buttonsscarves advertisements using the main categories, as shown in table 2 below:

Table 2.

| Category | | Sub Category | Number | Frequency |
|----------|----------------|--------------------|--------|-----------|
| | Color | activated: warm | 46 | 7.23% |
| | | activated: cool | 36 | 5.66% |
| | Tone | activated: light | 46 | 7.23% |
| | | activated: vibrant | 14 | 2.20% |
| | | activated-dark | 14 | 2.20% |
| Focus | Foreground | Maximum salience | 80 | 12.58% |
| | | Minimum salience | 2 | 0.31% |
| | Background | Maximum salience | 19 | 2.99% |
| | | Minimum salience | 46 | 7.23% |
| | Size (Scaling) | Up | 80 | 12.58% |
| | | Down | 2 | 0.31% |
| | Sixe (Force) | Quant. Number | 77 | 12.11% |
| | | Quant. | 5 | 0.79% |

| | Mass/Amount | | |
|------------|----------------|----|---------|
| | Quant. Extent | 5 | 0.79% |
| Settings | Recognizable | 29 | 4.56% |
| | Unrecognizable | 53 | 8.33% |
| Attributes | formal | 16 | 2.52% |
| | casual | 0 | 0.00% |
| | semi-formal | 66 | 10.38% |
| Total | | | 100.00% |

A visual analysis of Buttonsscarves advertisements shows that multimodal strategies are consistently used to portray Muslim women as modern, aspirational, and empowered. According to the data in Figure A, the most common element is salience through foregrounding, with a maximum occurrence rate of 80 (12.58%). The "up" magnification scale also appears with the same frequency. The frequent occurrence may suggest that both the product and the woman wearing a hijab are locked in as the visual focus. The prominence of position, size, and visual focus, as discussed by Machin & Mayr [7], is an ideological expression of what or who is significant in a representation. These are not mere aesthetic concerns. By placing the primary figure in the centre of the composition and sharply contrasting it with all the other figures, the advertisement identifies and reinforces Muslim women as active subjects with symbolic authority.

These findings align with those of Hanifah et al [13], who found that visual poses and expressions are vital for developing independent and strong female characters in ads. Nevertheless, Buttonsscarves incorporates aspects of social class and a premium lifestyle. This is evident in the combination of visual features, such as salience, background choice, and colors, which convey modernity and exclusiveness. This visualization also affirms the position of Christanto and Kartika [19], who argue that social media, alongside communicating messages of empowerment, also develops socially divided consumptive identities. The presence of the force quantitative number category 77 times (12.11%) suggests a propensity toward concrete and measurable representation.

The presence of the force quantitative number category 77 times (12.11%) suggests a tendency toward concrete, measurable representation. This choice clarifies visual meaning while increasing audience awareness of objects or figures considered valuable. From a critical semiotic perspective, this approach allows visuals to be persuasive without requiring a straightforward verbal narrative. On the contrary, the visual focus is not on abstraction or mass impression, but on exclusivity and individuality, due to the minimal use of quantitative mass and extent.

The choice of color and tone has a significant impact on how a feminine, aspirational picture is created. There are 46 instances (7.23% each) of warm, brilliant hues that convey a sense of sophistication, tenderness, and hope. These hues bolster the image while evoking thoughts of elegance and positivity. These findings are consistent with Hakim and Maghfiroh [4] research, which shows that the purpose of color in hijab ads like Wardah is to boost self-esteem and convey an air of exclusivity. Colors in advertising serve as ideological meaning carriers that affect the audience's perceptions and emotions, Machin & Mayr [7]. They are more than just ornamental components.

There are no casual representations in one attribute category, while semi-formal representations occur 66 times (10.38%), far more frequently than formal representations (16 times). This demonstrates how Muslim women are presented as professional yet adaptable in social settings. Neutral shades, soft hijabs, and soft blazers indicate a harmony between contemporaneity and modesty.

The unrecognizable category outnumbered the recognizable category (29 times, 4.56%) in terms of setting (53 times, 8.33%). Figures in this pattern that are not immediately recognizable allow the audience to identify with them imaginatively. According to Ikhlef and Awad [12], fashion advertisements often blur individual backgrounds and specific social contexts to increase emotional appeal. However, the background still retains modern urban nuances, such as city streets, buildings, and open landscapes, so that women's identities are associated with mobility, professionalism, and public life.

Overall, these visual results show that the representation of button scarves aligns with the approach of Machin & Mayr [7], which emphasizes that advertising images always contain deliberate ideological choices. This emphasizes that advertising images always contain deliberate ideological choices. Muslim women are progressive figures who are both religious and global, elegant and productive. Therefore, the appearance of these advertisements not only helps promote products but also shapes social identities related to gender values, lifestyle, and modern class.

3.1 Saliency and visual focus

Saliency is the way some aspects in compositions are made to stand out, drawing our attention to foreground specific meanings, Machin & Mayr [7]. It can be seen in the figure.



Figure 1. Maximum Saliency

In this advertising scene, maximum saliency is clearly demonstrated by placing a woman wearing a hijab in the foreground and center of the composition. She is shown with bright lighting, contrasting colors in her clothing, and sharp camera focus, automatically making her the main point of attention.

The audience's attention is consciously directed to the model and product as the center of visual meaning, as indicated by the dominance of foreground saliency, which has the highest frequency. By placing the subject in the center, using bright lighting, and maintaining sharp camera focus, this strategy creates a strong hierarchy of attention. According to Machin & Mayr [7], saliency refers to the relationship between power and ideological values intended to be highlighted, as well as to the distinction between supporting and principal components. In this context, women wearing hijabs are represented as enthusiastic social actors who control the visual narrative. Conversely, to increase focus without causing visual distraction, background elements with minimal saliency are made blurry and neutral. This method shows that the representation of female identity is more important than the spatial context, so that the figure functions as the center of meaning interpretation.

3.2 Scaling up and Force as markers of representational power



Figure 2. Up Scale

The strategy to increase the symbolic significance of the leading figures and products is demonstrated through the dominant "up" size-scaling category. Up-scaling is a visual technique used to convey the impression of power, high value, and exclusivity [7]. By using minimal downscaling, it is clear that the supporting elements are deliberately minimized to avoid interfering with the core of the visual story. Additionally, the quantitative number category indicates that the visuals are constructed through concrete, measurable representations rather than abstract or symbolic ones. With this numerical visualization, the audience can clearly understand the message. Therefore, the scaling

and power techniques shape the perception that the product and its users have high social and aesthetic value.

3.3 Color and Tone as Indices of Optimism and Feminine Ideology



Figure 3. Color and Tone

The research indicates that warm tones are more frequent. Warm tones like cream, peach, or off-white communicate refinement, elegance, and emotional accessibility. Colors have an ideological purpose, as they may express symbolic connotations without the need for words, according to Machin & Mayr [7]. Light colors and intense natural light can create a cheerful, upbeat, and energizing mood. The main topic is highlighted, while the subtle contrast between the sky, trees, and apparel creates a visually appealing balance. According to a study by Hakim and Maghfiroh [4], colors are employed in hijab marketing to convey a sense of sophistication, confidence, and contemporary piety.

3.4 Attributes and Symbols of Social Identification

The objects, environments, and related elements that go with depicted people are known as attributes, and they help shape how they are viewed in social and ideological contexts.

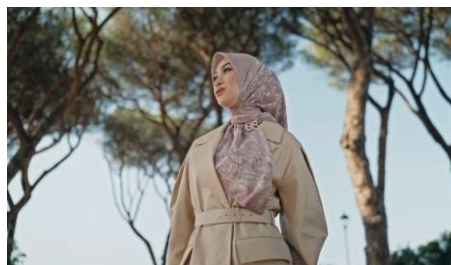


Figure 4. Semi-Formal

Modern, professional, and adaptable Muslim women are shown in advertisements, presenting the dominance of semi-formal characteristics. Neutral-toned hijabs, light coats, and elegant outerwear are examples of clothing choices that combine modernism with modesty. Casual styles are considered to fail to convey the values of class, prestige, and exclusivity that advertisers wish to convey, as evidenced by the absence of casual features. Therefore, attributes are used as social codes that shape class, lifestyle, and gender ideology, rather than merely visual complements.

3.5 Setting and Strategies for Representing Collective Identity

According to Machin & Mayr [7], settings refer to the backgrounds, environments, or locations in which represented participants appear. These are semiotic resources that help construct meaning about who the participants are, what social roles they occupy, and how audiences should interpret them.



Figure 5. Unrecognizable

As seen in Figure 5, the setting is depicted through a recognizable cityscape, showing rows of modern buildings, flowering trees, and highways with passing vehicles. This setting is classified as a recognizable setting because it creates an authentic atmosphere familiar to the audience, Machin & Mayr [7]. According to Kress and Van Leeuwen [18], recognizable settings such as this provide social cues and contextual meaning, helping the audience understand who the characters are, what activities they are engaged in, and the social roles they intend to convey. The use of an urban environment in this context reinforces the perception of women who wear hijab as contemporary, energetic, and self-assured individuals who can also adapt to both public and professional settings.

From an ideological perspective, the expansive and comfortable urban environment embodies the ideals of modernity and mobility, demonstrating that Muslim women are now included in a wider, more vibrant social life rather than confined to the home. A warm, bright, and elegant feeling is also created by the soft blue clothing choices and outstanding natural lighting, reflecting the fact that piety and modern living can coexist.

Overall, the visual outcomes of Buttonscarves' ads demonstrate that the depiction of Muslim women is created utilizing a deliberate multimodal approach rather than emphasizing aesthetics. Composition, color, attributes, background, and focus settings are used to convey ideological statements about class, modernity, religion, and societal ambitions. This supports the notion that decisions that reveal the interplay of power, cultural values, and economic interests produce visual effects Machin & Mayr [7]. For instance, the primary figure is emphasized by the use of scale and salience, which also presents Muslim women as socially powerful and symbolically dominating.

Furthermore, the visual representation of these advertisements shows the transformation of the image of Muslim women from moral and domestic figures to contemporary subjects who are active, fashionable, and skilled. Warm colors, bright lighting, and semi-formal attributes enhance the impression of femininity. They also connect religion with a modern lifestyle. By using a more recognizable setting, the audience has more opportunities to identify with it, allowing them to imagine their place in the visual story.

Therefore, the theory of Visual Social Semiotics is consistent with the visual construction in Buttonscarves advertisements [18]. According to this theory, the interaction between the placement of elements, layout, color, and composition creates meaning. However, given that visual components serve as both representations and instruments for the production of ideologies about gender, class, and consumerism, the Multimodal Critical Discourse Analysis (MCDA) method, as outlined by Machin & Mayr [7], becomes significant. These advertisements' images demonstrate that Muslim women are not only products of advertising, but rather identities that are used to project a charming and special image.

Ideological implication

Advertisements for buttonscarves actively contribute to the conversation on modern Muslim women's identities, according to the findings of this multimodal research. Beyond only appearances, the images portray hijab-wearing women as equal, graceful, and dynamic individuals in an active metropolitan setting. Despite the picture's empowering attitude, its application is not grounded in a language of social resistance; instead, it is completely translated through the purchase of high-end goods and lifestyles. This phenomenon highlights the growth of a religious consumerist ideology of femininity, in which the headscarf no longer serves as a reflection of personal piety but rather as a class identifier and identity capital symbol. This aligns with the interpersonal approach, as Halliday &

Matthiessen [16] describe it, a way to maintain the authority of meaning without confrontation. Visually, maximum salience, foregrounding, warm colors, semi-formal attire, and aspirational city backdrops portray Muslim women as empowered figures.

According to Machin & Mayr [7], this visual approach is an ideological tool that implicitly instills values through carefully planned visual arrangements. From these findings, three main ideologies are operating simultaneously. First, there is the ideology of religious postfeminism, which interprets women's empowerment as individual freedom to determine style and consumption without questioning the surrounding social system. This supports research by Apriantika [20] that middle-class Muslim fashion has evolved into a class statement rather than only a reflection of religiosity and religious identity. Second, there is spiritual capitalism, which commodifies religious values as symbolic resources, enabling brands to fuse spiritual identity with exclusivity and prestige within contemporary Muslim consumer culture [21]. Third, aspirational capitalism, which promotes the idea that modern Muslim identity and social mobility can be achieved through participation in premium consumer culture, aligns with Maulina et al [11] studies on contemporary hijab consumption, which argue that hijab consumption operates as a medium for imagining upward social mobility. Overall, this representation positions women as subjects who appear autonomous and symbolically empowered, yet are still directed to express themselves within the corridors of aesthetics and consumer values deemed commercially acceptable.

While Buttons scarves ads depict Muslim women as self-assured, independent, and socially engaged individuals, they also impose normative limits on what is deemed acceptable and attractive Muslim femininity in today's media discussions. In this portrayal, empowerment is consistently reduced to aesthetic self-control and self-regulation, and is not characterized as economic liberty, alterations in social structures, job accessibility, or social equity. Instead, it focuses on controlling one's appearance, shaping one's persona, and adhering to beauty and lifestyle norms. As noted by Gill [22], this is a trait of postfeminist media culture: women are "liberated" but still subjected to scrutiny via aesthetic expectations and self-enhancement. Consequently, women seem "empowered" yet continue to be subtly governed.

Advertisements consistently feature Muslim women engaged in urban activities, wearing bright and stylish attire, in environments that appear upscale and contemporary. This gives the impression that this represents "empowered" Muslim women. This image has slowly become perceived as typical, as though it symbolizes every Muslim woman. In reality, it is truly a representation of urban middle-class womanhood. Shin et al [21] show that modern portrayals of hijab in media and consumer culture increasingly depict empowerment through middle-class aspirations and lifestyle choices, reinforcing the notion that this imagery serves as a standard representation of Muslim femininity. Consequently, Muslim women whose lives are influenced by rural settings, financial instability, physical diversity, or different modes of religious practice become symbolically unseen in this depiction. Shin et al [21] argue that hijab and fashion are frequently employed to envision class advancement instead of reflecting the varied experiences of Muslim women.

This finding expands on Negm [15] criticism by showing that commodification practices in Muslim fashion advertising not only focus on feminist narratives but also integrate Islamic values as a form of cultural capital. In addition, this study's results reinforce those of Dewi et al [5], who interpret the hijab as a symbol of social class aspirations. However, this study adds a new dimension by showing how this symbol is constructed through the interaction between language, visual elements, and mutually supportive characterization strategies. According to Fairclough [9], he discourse generated aims to negotiate the current ideological system rather than destroy it, thereby allowing the values of consumption, femininity, and religion to coexist within the parameters of modern market logic.

Advertisements for buttons scarves thus not only show Muslim women, but also propagate an identity paradigm that aligns with lifestyle-based company objectives. Women are being portrayed as ideal consumers who show their religion via attractive choices, goods, and visual goals rather than only as religious figures or spiritual agents. Through the subtle use of religious symbols, restricted imagery, and powerful stories, this ideology transforms advertising from mere promotional materials into a means of creating new social meanings about the identity of contemporary Muslim women.

IV. Conclusion

This study demonstrates how a mutually reinforcing mix of verbal and visual tactics, both ideologically and meaningfully, shapes the representation of Muslim women in Buttonsscarves advertisements. Women wearing hijabs are portrayed as confident, empowered, contemporary, and active individuals in social situations through warm, bright colors that emphasize the central figure, and upscale, semi-formal clothing in contemporary metropolitan culture. This depiction demonstrates that the hijab is seen not only as a religious symbol but also as a symbol of modernity, social status, and a desirable lifestyle that embodies the ideals of contemporary Muslim women.

The commercial message is written in an affirmative, engaging manner, as evidenced by its declarative tone, positive polarity, and low audience engagement. The interpersonal strategy, perceiving the brand as a meaning-director rather than as a conversational partner, is evident in the sentence structure, which expresses emotional connection without engaging directly. Furthermore, the use of language that highlights tastes, experiences, and symbolic intimacy reinforces the depiction of women as charming, supportive, and aspirational, consistent with the brand's idealized image.

The advertisement creates an elegant, complex ideological construction by combining verbal and visual elements. In addition to portraying Muslim women as religious leaders, Buttonsscarves advertisements depict them as contemporary consumers who express themselves through fashion, goods, and lifestyle choices. Three interrelated ideologies: aspirational capitalism, spiritual capitalism, and religious post feminism, have shaped this identity. These three theories suggest that women's empowerment in advertising is achieved through consumption patterns, visual expression, and identity performances that are elegantly and symbolically displayed, rather than through social resistance.

Therefore, this study not only clarifies the representation of Muslim women in advertising but also emphasizes how this representation is shaped to fit middle-class lifestyles and market mindsets. Beyond selling trendy goods, Buttonsscarves promotes the image of the modern Muslim woman as religious, confident, and elegant. These conclusions demonstrate how, in the contemporary media context, multimodal discourse in advertising combines gender conceptions, economic concerns, and spiritual ideals to act as a vehicle for ideology.

From a theoretical perspective, this paper adds to the growing field of multimodal discourse analysis within Islamic fashion studies. Practically, it provides insights that can help advertisers and media creators create more critical and culturally sensitive portrayals of Muslim women. Because this study is limited to four video advertisements, future research is recommended to expand the data by comparing ideological representations in Buttonsscarves advertisements with those of other hijab brands or in different media. This step could help determine whether the emerging meaning constructions are consistent or varied across platforms. Furthermore, further research should also include audience reception analysis to understand how Muslim women interpret self-image, religious values, and consumption ideologies shaped by multimodal branding strategies.

Acknowledgment

The author would like to sincerely thank the lecturers and colleagues of Universitas Ahmad Dahlan's English Literature Department for their invaluable advice, criticism, and support during the execution of this study. For offering the publication platform, special thanks are also given to the editorial staff of the Linguistics, English Education and Literature Journal (LELTJ). The author expresses gratitude to reviewers and peers for their helpful criticism, which improved the analytical framework and reinforced the conversation on multimodal discourse analysis. Lastly, sincere gratitude is extended to the family and friends for their unwavering encouragement, tolerance, and support throughout the writing process.

References

- [1] Z. Ni'mah, M. Arif, C. A. Naim, and Rahmatullah, "The Role of the Fashion Industry and Muslim Celebgrams in Constructing Contemporary Muslim Fashion Trends among Female Students," *Acad. J. Islam. Stud.*, vol. 8, 2023, doi: 10.22515/dinika.v7i2.6496.
- [2] A. Fahrullah, F. L. Zulfa, M. K. Anwar, A. A. Ridlwan, and A. Yasin, "The Influence of Islamic Branding, Religiosity, and Fashion Trends on Islamic Fashion Purchase Decisions,"

- J. Ekon. Islam*, 2024, doi: 10.54471/iqtishoduna.v13i1.1894.
- [3] H. E. Baroroh, H. F. Anam, Mifta, and Kharisma, "Colonial Legacies and Gender Representation on Social Media's Muslim Fashion Brands in Indonesia," *J. Stud. Gend.*, vol. 20, 2025, doi: 10.21580/sa.v20i1.25854.
- [4] L. Hakim and I. I. Maghfiroh, "Representation of Hijab Women in Wardah Exclusive Cosmetic Ads," *Academia.Edu*, pp. 1–10, 2023, doi: 10.19105/iconis.v7i.711.
- [5] E. A. S. Dewi, T. K. Yunizar, and I. Fuady, "The Identity of Modern Muslim Women on Instagram," *Indones. J. Multidiscip. Islam. Stud.*, vol. 8, 2024, doi: 10.21009/hayula.008.02.04.
- [6] N. Alifah and A. R. Hidayat, "A Multimodal Discourse Analysis of Wardah Cosmetics Advertisement," *J. Impresi Indones.*, vol. 3, 2024, doi: 10.58344/jii.v3i3.4734.
- [7] D. Machin and A. Mayr, *How to Do Critical Discourse Analysis: A Multimodal Introduction*. London: SAGE Publications Ltd, 2012.
- [8] U. E. Ruman and S. N. Innayat, "Multifaceted Representation of Women in Advertisements: A Multimodal Analysis," *Qlantic J. Soc. Sci. Humanit.*, vol. 6, 2025, doi: 10.55737/qjssh.vi-i.25282.
- [9] N. Fairclough, *Media discourse*. 1995. doi: doi.org/10.1177/136754949800100209.
- [10] S. Ramlah, Z. Rohmah, and D. N. Sholihah, "MUSLIM WOMEN REPRESENTATION IN ZOYA HIJAB VIDEO ADVERTISEMENTS: A MULTIMODAL ANALYSIS," *J. Lit. Lang. Teach.*, vol. 12, 2021, doi: 10.15642/NOBEL.2021.12.1.136-157.
- [11] P. Maulina, A. Fitri, and D. A. Triantoro, "Narasi Jilbab dan Realitas Simulakra di Akun Instagram @buttonscarves," *J. Komun. Glob.*, vol. 12, no. 1, pp. 1–29, 2023, doi: 10.24815/jkg.v12i1.31232.
- [12] A. Ikhlef and Z. M. Awad, "Gender in Fashion Advertising on Social Media: A Multimodal Discourse Analysis Approach," *2023 Acad. Publ.*, vol. 13, 2023, doi: 10.17507/tpls.1307.25.
- [13] O. N. Hanifah, M. H. Kurniawan, H. Farida, and Z. H. Atmantika, "Postfeminism Concept in Lux Indonesia' Lux Berani Cantik 30' Advertisement: a Multimodal Critical Discourse Analysis," *Ling. J. Ilmu Bhs. dan Sastra*, vol. 18, no. 2, 2024, doi: 10.18860/ling.v18i2.23179.
- [14] I. H. Billah and P. P. Anzari, "Femvertising Strategies in Contemporary Advertising: an Analysis of the Commodification of Feminism and Its Impact on Gender Representation in Mass Media," *CAKRA COMMUNICO J. Commun. Sci.*, vol. 2, 2025, doi: 10.17977/um087v2i1202518-25.
- [15] E. M. Negm, "Femvertising social marketing: a focus on perceived authenticity and perceived congruence of the advertising and consumers' attitudes toward female portrayal," *J. Humanit. Appl. Soc. Sci.*, vol. 5, 2023, doi: 10.1108/JHASS-05-2023-0053.
- [16] M. A. K. Halliday and C. M. I. M. Matthiessen, *Halliday's Introduction to Functional Grammar*. London & New York: Routledge (Taylor & Francis Group), 2014. doi: 10.4324/9780203797630.
- [17] A. Rau, F. Elliker, and J. K. Coetzee, *The SAGE Handbook of Qualitative Data Collection*. SAGE reference, 2018.
- [18] G. Kress and T. van Leeuwen, *Reading Images: The Grammar of Visual Design*. Routledge, 1996. doi: doi.org/10.1075/fol.3.2.15vel.
- [19] L. N. Christanto, Y. M., Kartika, "Femvertising Discourse: Empowering Women through Multimodal Analysis in Du Anyam's Instagram Marketing Campaign," *J. Consum. Stud. Appl. Mark.*, vol. 3, 2025, doi: 10.58229/jcsam.v3i1.277.
- [20] S. G. Apriantika, "Religiosity versus class existence: Indonesian Muslim middle class fashion

-
- consumption on Instagram,” *Simulacra*, vol. 6, 2023, doi: 10.21107/sml.v6i1.19034.s3835.
- [21] J. Shin, Y. K. Lew, and S. Myengkjo, “Between Fashion and Piety: Hijab Influencers and Religious Communities in the Consumer Socialization of Indonesian Muslims,” *Sage*, 2023, doi: 10.1177/0887302X231191238.
- [22] R. Gill, “Postfeminist Media Culture,” *Sage*, 2007, doi: 10.1177/1367549407075898.