IDEAS

Journal on Language Teaching and Learning, Linguistics and Literature

ISSN 2338-4778 (Print)
ISSN 2548-4192 (Online)

Volume 14, Number 2, December 2026
pp. 9136 - 9148

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Issued by English study program of UIN Palopo

Cultural Representation on Instant Noodle Packaging in Indonesia

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Article Info

Received: 2026-05-23
Revised: 2026-10-26
Accepted: 2026-10-26

Keywords:
cultural representation;
verbal;
visual

DOI:
10.24256/ideas. v14i2.7649

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Abstract

The packaging of instant noodles serves as a medium of communication that can reflect the cultural identity of a society. This study aims to examine the representation of culture on Indomie instant noodle packaging using the visual grammar framework by Kress and van Leeuwen. The data in this study consists of verbal and visual elements found on six Indomie product packages. Data collection was conducted through documentation in the form of images from www.indomie.co.id. The results show that culture is represented through verbal elements such as phrases and visual elements such as symbols, images, and colors. Indomie packaging that represents local culture uses noun phrases and adjective phrases, while foreign culture is represented using noun phrases. Visual elements that convey Indonesian local cultural identity are demonstrated with traditional house symbols and traditional fabric motifs. In the Indomie product packaging, two representations of foreign cultures were identified: South Korean and Japanese cultures. South Korean culture is represented through images of eating utensils (ramyun pot), heart symbols, and pink. Japanese culture is represented through the tetagi writing style.

1. Introduction

Instant noodle packaging is a crucial component of a product's marketing strategy. Packaging serves not only as a functional container but also as a communication medium that conveys information, captures consumer attention, and shapes brand image. Product packaging influences consumer perception through both verbal (written) information and visual elements (Apriyanti, 2018). Additionally, packaging acts as a communication tool between producers and consumers (Widiati, 2020). One product that dominates the market and reaches diverse consumer segments is instant noodles. Instant noodles exemplify the dynamic interplay between marketing strategies and visual communication, appealing to a broad audience.

According to a survey by the World Instant Noodles Association (WINA), Indonesia ranks as the second-largest consumer of instant noodles globally, highlighting the product's widespread popularity and cultural significance. This study further explores how packaging design, through verbal and visual elements, plays a pivotal role in brand

positioning and cultural representation in the competitive instant noodle market. Instant noodle packaging in Indonesia frequently incorporates various verbal and visual elements designed to capture consumer attention, convey product messages, and represent specific values.

In the era of globalization and increasingly competitive markets, producers are compelled to enhance creativity and innovation to maintain their product's relevance. These innovations are manifested not only through diverse flavor variants but also through unique and appealing packaging designs. Beyond aesthetics, packaging often carries cultural significance, representing cultural identity and values. This phenomenon presents an intriguing research subject, as instant noodle packaging serves not merely as a promotional medium but also as a reflection of culturally constructed meanings through the strategic use of verbal and visual elements.

Instant noodle packaging in Indonesia typically incorporates two primary modes of communication: verbal and visual modes. In media-based communication practices that simultaneously employ visual imagery and linguistic text, this phenomenon is termed multimodality by Gunther Kress and Theo van Leeuwen. The concept of multimodality refers to the use of two or more semiotic modes to construct meaning (Kress & van Leeuwen, 2006). A mode is defined as a semiotic resource used to convey specific meanings that are shaped and influenced by social and cultural factors (Kress & Van Leeuwen, 2001).

Multimodal analysis serves as an appropriate theoretical framework for examining meanings constructed through the combination of various communication modes such as images and text. This approach emphasizes that both verbal and visual means of communication play crucial roles in communicative practices. Using Kress and van Leeuwen's *visual grammar* theory, this study will explore various verbal and visual elements that represent culture, both explicitly and implicitly. The cultural representations displayed may encompass local identity, national identity, or foreign cultural elements.

Various studies on representation have been previously conducted. Research by Narulita & Andayani (2019) discussed the representation of batik in Ne Bali Soap product packaging. Research by Hadi Utomo (2023) focused on the representation of mothers in "Selamat Hari Ibu" posts on the Instagram feed of account @Jokowi. The results showed that mothers were represented through pink, which is strongly associated with femininity, seemingly confining them to gender stereotypes.

The representation of mothers in posts on the Instagram account @Jokowi returns women who become mothers in the digital era to the domestic sphere. Andalas and Prihatini (2018) used MCDA to analyze the representation of women in images and text on truck bodies. Kenalemang-Palm (2023) in their research critically examined the use of text and images representing men in various skincare product advertisements. Vania Putri (2022) studied the representation of masculinity meanings in MSGlow For Men advertisements. Nurmalasari (2024) in her research discussed the representation of Korea Wave in Ultra Milk commercials x Stray Kids: Show Your #IamUltra Oeddinnary Moves. The research results indicate that the members of Stray Kids represent one form of the globalized Korea Wave phenomenon. Khoirunnisaa and Harti (2023) similarly examined both visual and verbal elements in Indonesian beauty advertisements featuring Korean celebrities.

Meanwhile, Maulana and Aulia (2025) study analyzed the representation of Batak culture in the evolving film "Agak Laen". The film also demonstrates a form of self-criticism toward the government through the symbol of a night market. In a related study, Putri (2025)conducted research focusing on cultural and generational conflict representation in the film "Ngeri-Ngeri Sedap". Ayuanda et al., (2024) analyzed Javanese culture as represented in the film "Primbon". Moreover, multimodal analysis of various advertising communication media has been conducted by other researchers: Futi Hamdiyah et al., (2024); Salsabila and Suparto (2023); Simbolon et al., (2024); Ayuni and Darmayanti (2022); Abdullah (2022); Septiani and Sari (2022); Raharjo et al., (2020); Zuliastutik (2018); and Zhao (2024).

Research specifically examining cultural representation in instant noodle product packaging using the visual grammar theory approach remains limited. Therefore, this study focuses on cultural representations reflected in instant noodle product packaging in Indonesia. The research aims to analyze cultural representations constructed through verbal and visual elements in instant noodle product packaging. This study is expected to provide insights into how product packaging functions not only aesthetically and commercially but also serves as a medium for cultural representation within the realm of contemporary multimodal communication.

2. Method

This study employs a descriptive qualitative approach. Qualitative research is used to comprehend and interpret the meanings of events, interactions, or behaviors of subjects based on the researcher's perspective (Rita Fiantika et al., 2022). The research aims to describe cultural representations using multimodal elements, specifically verbal and visual components, in instant noodle packaging.

The subject of this study is the packaging of Indomie instant noodles. The data consists of verbal and visual elements present on the product packaging. Indomie holds the position of Indonesia's top-ranked instant noodle brand, recognized for its market excellence based on the 2024 survey by *www.topbrand-award.com*. This brand was selected due to its market leadership, as such brands have high potential to reflect cultural values through their packaging.

Data collection was conducted using the documentation technique through the official website www.indomie.co.id . The data collection involved gathering product names and packaging images of Indomie products. Subsequently, verbal and visual data were recorded from the instant noodle packaging of Indomie.

The data analysis technique used is visual grammar theory, which consists of four stages.

1. First, data collection involved gathering verbal and visual language elements from the packaging of Indomie instant noodles.
2. Second, data reduction was carried out by selecting relevant data related to the research. Then, the data were grouped based on emerging cultural themes.
3. Third, data presentation involved explaining the meanings of the verbal and visual elements that represent culture.
4. Fourth, conclusions.
   The data were analyzed using multimodal discourse analysis within the theoretical framework of *Visual Grammar* by Kress and van Leeuwen (2006).

This study focuses only on the *representational meaning* dimension. The representational dimension is used to analyze how instant noodle product packaging represents culture through the verbal and visual elements employed.

3. Results

This section presents the research findings in the form of verbal and visual elements found in the discourse of instant noodle packaging. Subsequently, the meanings of these verbal and visual elements will be discussed in detail in the discussion section.

After collecting 47 images of Indomie packaging from the official website in Indonesia, 27 packaging designs were identified that represent cultural elements. The cultural elements present in these 27 data points show a relatively consistent pattern, particularly in the use of verbal and visual components. To avoid repetitive discussion, this study selected 6 out of the 27 data points that are considered the most representative. These six examples reflect the variety found in the overall dataset and represent the recurring verbal and visual patterns.

Linguistic Analysis / Verbal Elements

The verbal or linguistic elements play a crucial role in conveying meaning explicitly. The verbal components identified in the packaging data consist of written texts, such as product names, slogans, descriptions, and other textual information. The verbal elements that represent cultural meanings in the six selected data sets are presented in the following table.

Table 1. Verbal Table

Data Code	Product Name	Verbal	Form
D1	Indomie rasa rendang	*Mi Goreng Rasa Rendang*	Noun phrase
		Khas	adjective
		Sumatera Barat	Noun phrase
		Kuliner Indonesia	Noun phrase
D2	Indomie rasa Mi Celor	*Rasa Mi Celor*	Noun phrase
		Khas	adjective
		Sumatera Selatan	Noun phrase
		Kuliner Indonesia	Noun phrase
D3	Indomie rasa soto Lamongan	*Rasa Soto Lamongan*	Noun phrase
		Khas	adjective
		Jawa Timur	Noun phrase
		Kuliner Indonesia	Noun phrase
D4	Indomie K-Rose flavor	한국라면	Noun phrase
		Korean Ramyeon	Noun phrase
		K	Fonem
		ala	particle
		International Cuisiness	Noun phrase
D5	Indomie Spicy Ramyeon flavor	한국라면 *(Ramyeon Korea)*	Noun phrase
		Korean Ramyeon	Noun phrase

		Ala	particle
		International Cuisiness	Noun phrase
D6	Indomie Tora Miso flavor	和風ラーメン *(Ramen ala Jepang)*	Noun phrase
		International Cuisiness	Noun phrase

The packaging represents culture through the use of verbal elements that distinguish one cultural identity from another. The verbal elements found in the data operate at the phonological and morphological levels. At the phonological level, cultural distinction is evident only in D4, which uses the /k/ phoneme, contributing to the local linguistic flavor. At the morphological level, both words and phrases were identified. Words that reflect cultural meaning are shown through the use of terms such as "khas", which indicates a unique or distinctive characteristic of local taste, commonly used on packaging with regional flavor references.

Meanwhile, the word "ala" functions as a particle indicating imitation or adaptation, typically used on packaging that promotes Korean flavors. The phrases used in D1, D2, D3, D4, D5, and D6 fall into the category of nominal phrases, which help construct cultural identity by naming specific dishes or flavors associated with particular traditions or regions.

Visual Analysis

The verbal text and visual elements are interconnected in constructing meaning. The use of verbal language without visual elements can limit understanding in communication and interaction (Laila et al., 2021). Visual language plays a crucial role in image-based analysis. The visual elements identified in the data are presented in the following table.

Table 1. Visual Table

Data Code	Product Name	Visual
D1	Indomie rasa rendang	Rumah Gadang
		Visual Rendang
		Motif Tenun
D2	Indomie rasa Mi Celor	Rumah Limas
		Motif Tenun
D3	Indomie rasa soto Lamongan	Rumah Joglo Jawa Timuran
		Motif batik
D4	Indomie K-Rose flavor	Simbol hati
		Warna Pink
		Panci Ramyun Korea
D5	Indomie Spicy Ramyeon flavor	Panci Ramyun Korea
D6	Indomie Tora Miso flavor	Tetagi

Fiqure 1. caption

4. Discussion

Representation of Local Culture in Instant Noodle Packaging

Instant noodle packaging has become a part of a strategic cultural representation medium. The combination of verbal and visual elements is designed to convey identity, values, and specific symbols associated with a particular culture. This is clearly seen in instant noodle packaging that features local flavors from various regions in Indonesia. Such as in the following Indomie Goreng Rasa Rendang packaging.



Fiqure 1. Indomie Rendang Flavor Packaging

The phrase “Mi Goreng Rasa Rendang” on the product packaging indicates a flavor that has been adapted from a traditional dish known as rendang. The word “Rendang” refers to a local cuisine originating from the Minangkabau region in West Sumatra, made from beef cooked slowly with spices and coconut milk (Darmayanti et al., 2017). In addition, the phrase “Khas Sumatera Barat” serves as a geographical indicator that emphasizes the origin of the rendang dish. The word “khas” implies something unique and characteristic of a particular region or community. Its use implicitly conveys a claim of authenticity and cultural authority associated with that specific area. By including the origin of the dish on the packaging, it strengthens consumers' perception of the product’s authenticity and fosters pride in the local culture being promoted. The use of the word “Rendang” and the phrase “Khas Sumatera Barat” is a strategic move to construct and reinforce the representation of local culture embedded in the product packaging.

The use of various visual elements further strengthens the representation of the culture of the Minangkabau community in West Sumatra. For example, the use of the Rumah Gadang image as a symbol of Minangkabau cultural architecture reinforces the association with local culture on the product packaging. The visual of rendang served on top of noodles reminds consumers of the taste being offered. This is done to build consumer perception that the product offered has the same flavor as rendang. Through the combination of verbal and visual elements, *Indomie Mi Goreng Rasa Rendang* successfully brings the image of Minangkabau culture into everyday consumption spaces.

The use of verbal elements that include the name of the cuisine and its geographical origin is also consistently found in other variants of the Indomie brand. This can be seen, for example, in the Indomie Mi Celor and Indomie Soto Lamongan packaging shown below.



Fiqure 2. Indomie Mi Celor Flavor Packaging

In data 2, the use of verbal elements indicating the geographical origin of the adapted dish is found. The phrase "Rasa Mi Celor" refers to a dish consisting of egg noodles served in a coconut milk and shrimp-based broth. The visual image of shrimp on the packaging not only serves as a design element but also acts as a visual marker representing one of the main ingredients of the local dish that inspired the product. This dish reflects the culinary tradition of the South Sumatran community, further emphasized by the phrase "khas Sumatera Selatan" The use of the Limas House visual element enhances the representation of South Sumatran culture through one of its cultural symbols, the traditional house.

The top and bottom sections of data 1 and 2 feature ornaments resembling the motifs found in songket woven fabric. Songket is a type of traditional woven fabric from Malay culture (Imelda et al., 2023). Palembang and Minangkabau are regions known as centers for songket craftsmanship. Both packaging variants represent flavors inspired by local dishes from Minangkabau, West Sumatra, and Palembang, South Sumatra.

Both data sets use the same songket fabric motif to represent their culture through traditional textile art. The songket motif is not commonly found on everyday product packaging such as instant noodles. Products that incorporate songket motifs in their packaging design create an impression of respect for traditional cultural heritage and evoke a sense of exclusivity. The choice of purple color on the Indomie Rendang flavor packaging and golden yellow on the Indomie Mi Celor flavor also carries symbolic meaning. Songket fabric is closely associated with the use of bright colors. Purple symbolizes prosperity and nobility, often associated with elegance and exclusivity (Imelda et al., 2023). Meanwhile, golden yellow gives a cool, fresh, and calm impression, yet remains elegant (Putra & Kahdar, 2013).

The same verbal and visual patterns are also found on the Indomie Soto Lamongan packaging shown below.



Fiqure 3. Indomie Soto Lamongan Flavor Packaging

The use of the phrase “Rasa Soto Lamongan” refers to a culinary dish originating from Lamongan Regency. Soto Lamongan is a local yellow soup-based dish with a savory taste. One of its distinctive features is the addition of shrimp cracker and garlic powder, known as "koya" (Islamiyah, 2020). The authenticity of the flavor intended to be conveyed on the packaging is reinforced through the phrase “lengkap dengan koya & sambal soto asli” (complete with authentic koya and soto chili sauce). This phrase implicitly states that the product not only uses the name and type of dish but also incorporates authentic details from Soto Lamongan. The phrase creates an emotional connection with consumers through elements familiar to specific social groups.

This shows a deeper cultural representation effort that involves certain aspects of cultural reality being communicated to the public. The use of the phrase “Khas Jawa Timur” is not only used as a geographical label but also serves as a symbol of pride in the culinary diversity of East Java. Cultural representation is further strengthened by the presence of visuals such as the East Javanese Joglo house and traditional Javanese batik motifs, which serve as symbols of East Java’s cultural identity.

In addition, in the three-packaging data mentioned above, the phrase “Kuliner Indonesia” is found, indicating a broader level of cultural representation at the national (Indonesian) level. Indomie product packaging represents local dishes as part of Indonesia's culinary identity, which can be easily consumed in a practical and modern form. The use of the phrase “Kuliner Indonesia” appears in 21 packaging data sets from the Indomie brand, specifically in variants featuring local cuisine themes. The “Kuliner Indonesia” label strengthens the product’s image as part of the nation’s cultural richness. This shows consistency in promoting local cultural identity through traditional dishes from various regions across Indonesia.

Instant noodle packaging from the Indomie brand featuring the “Kuliner Indonesia” label shows a recurring pattern in the use of the phrase “khas + (place name)”. This pattern not only provides information about the regional origin of the adapted dish but also carries cultural values associated with that region. This phrase helps shape consumer perception, suggesting that they are not just consuming instant noodles, but experiencing a local specialty rooted in a specific culture or region. This strategy is used to position Indomie as a brand that reflects the richness of Indonesian cuisine and the diversity of local cultures across the archipelago. Within the framework of *Visual Grammar* analysis, these verbal elements serve both representational and interpersonal functions. The text is not only used to convey information, but also to build a social relationship between the producer and the consumer through shared cultural identity.

Representation of Foreign Culture in Instant Noodle Packaging

Foreign culture refers to a culture originating from outside a certain region, which is accepted and practiced by a community living in that area (Wakhyuni et al., 2018). In this context, foreign culture refers to values, language, traditions, and customs from regions outside of Indonesia. Today, culture is no longer limited to a single region and can be adopted by other countries among others through food products. This can be seen, for example, in the packaging of Indomie Tora Miso Ramen, Indomie Spicy Ramyeon, and Indomie K-Rose.



Fiqure 4. Indomie K-Rose Flavor Packaging

The packaging of Indomie's K-Rose Flavor variant is one example of how Korean culture is represented through instant food products. This product not only offers a flavor characteristic of Korean cuisine but also constructs an atmosphere of Korean culture through verbal and visual elements on the packaging. The use of large-sized Hangul text: 한국라면 (Hanguk Ramyeon) along with the phrase “Korean Ramyeon”, further strengthens the Korean flavor being adapted. The inclusion of the /K/ phoneme in the word K-Rose follows a trend popularized by terms like K-pop, K-drama, and K-beauty. The use of the letter /K/ refers to the word "Korea" and is often associated with modern Korean culture.

The product packaging is dominated by the color *pink*, which is not only visually striking but also commonly associated with Korean pop culture. The fashion style of K-pop artists often features bright colors, particularly pink, which gives a sweet and feminine impression, characteristic of the Korean Girly style (Jannah et al., 2023). Pink or light red symbolizes strength and softness (Angkawijaya & Kusumawati, 2020). In addition, the heart symbol placed above the word K-Rose further emphasizes that the Indomie K-Rose Flavor product represents Korean culture in its visual construction. This is closely related to the concept of *aegyo*. The term *aegyo* refers to cute, spoiled, adorable, and childish behavior expressed through voice, facial expressions, body gestures, and word choice (Jeon, 2024). The heart symbol is part of aegyo, used to express love, affection, or requests in a charming way. *Aegyo* is considered part of a cultural register and has become an integral aspect of South Korean cultural identit (Jeon, 2024).

The verbal elements in Indomie K-Rose Flavor are not significantly different from those in the packaging of Indomie Spicy Ramyeon, as shown below.



Fiqure 5. Indomie Spicy Ramyeon Flavor Packaging

The Hangeul text 한국라면 (*Hanguk Ramyeon)* on the packaging reflects that the product being offered is adopted from Korean cuisine. The use of the word "ala" in the product descriptions *"mi goreng rasa saus rose ala Korea"* (Figure 4) and *"ramyeon kuah rasa sup jamur pedas ala Korea"* (Figure 5) shows an effort to specifically emphasize the distinctiveness of the adapted flavor. The word "ala" is used as a marker indicating that the product is inspired by a foreign style or taste.

The representation of Korean culture is also shown through visual elements, such as the image of a Korean ramyun pot in Data 4 and Data 5. The ramyun pot is a cooking utensil used for preparing instant noodles (ramyeon) in South Korea. The golden-colored ramyun pot is presented as a cultural icon that represents the distinctive eating style of South Korea. The ramyun pot also symbolizes a culture of instant, casual, practical, and personal food consumption.



Fiqure 6. Indomie Tora Miso Flavor Packaging

Data 6 uses “和風ラーメン” (Wafuu Ramen, meaning Japanese-style ramen) and "Japanese Ramen" to indicate the flavor being offered. The Indomie Tora Miso packaging features a distinct Japanese writing style in the upper central part of the package. *Tetagi* is the Japanese writing system that refers to vertical writing, with lines read from right to left . The use of Japanese script on the packaging serves as a verbal marker, indicating that the product is inspired by traditional Japanese cuisine.

The "International Cuisines" label in Data 4, 5, and 6 forms a representation of foreign culture. This phrase serves as a marker indicating that the product features flavors inspired by various countries. In addition, the use of foreign languages, such as Korean, Japanese, and English, is part of a semiotic strategy to represent foreign culture. English is used on the packaging to reach a broader target market, due to its status as a global language that is easily understood by many consumers from different countries.

Representational Meaning of Indomie Instant Noodle Packaging

Representational meaning refers to the meaning related to how something is depicted through the relationships between participants in an image. Representational meaning relates to how images represent reality (objects, people, places, and the relationships between elements in the image) or certain concepts. Representational meaning is divided into narrative representation and conceptual representation. Narrative representation is a visual representation that involves vectors indicating actions, events, or processes (Ai, 2024). Conceptual representation relates to visual representation that does not involve vectors. Conceptual representation represents participants that are more general, stable, and permanent (Kress & Leeuwen, 2006).

Indomie product packaging falls into the category of conceptual representation, which does not show any vector or indication of action. The packaging presents static objects; it does not depict any action or interaction. For example, an image of a bowl of noodles with various toppings on top is a static object. Indomie packaging represents cultural identity through verbal and visual elements. Verbal representation is shown through the use of the label "Kuliner Indonesia", dish names, and the phrase "khas + (place name)". The meaning conveyed in the product packaging becomes a symbol of local culture, representing the richness of regional culinary traditions.

5. Conclusion

Instant noodles not only serve as a consumption item but also as a form of communication media that represents cultural identity. The combination of various modes of communication presents an attractive cultural image visually. Culture is represented through the use of verbal elements at the phonological and morphological levels, as well as visual elements in the form of symbols or specific icons. Indomie packaging highlights both local and foreign cultural identities. Local flavors are reflected through the use of the word "khas" and the phrase "Kuliner Indonesia". Local culture is represented visually through traditional houses, traditional fabric motifs, colors, and images of local dishes. Implicitly, the use of various cultural symbols reflects pride in cultural heritage, associated through products that carry local cultural themes in Indonesia.

Foreign culture is represented through the use of English and foreign languages (Korean and Japanese). South Korean culture is represented through the use of Hangul script and the /K/ phoneme, which is an abbreviation for the word Korea. The visual elements used to reflect Korean culture include the image of a Korean ramyeon pot, heart symbols, and the color *pink*. In addition to verbal and visual aspects, Korean culture is also expressed through a practical consumption style and the concept of *aegyo*, which is evident in the color choices and symbols that convey cuteness and affection. Meanwhile, Japanese culture is represented using Japanese script and the *Tetagi writing style,* which features vertical text reading from right to left. The visual elements used in packaging with local flavors are highly distinctive in showcasing symbols of specific cultural identities, making them easily recognizable to consumers.

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