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Promotional Language Strategies of @tan_panama.coffee on Instagram

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Abstract. This study explores the pragmatic aspects of promotional language used in Instagram marketing, focusing on the account @tan_panama.coffee, a local coffee brand from Bali. In today's digital economy, Instagram functions not only as a platform for sharing images but also as a space where brands communicate with audiences and shape persuasive messages and identities. Although research on digital marketing has grown significantly, there is still limited attention to how pragmatic strategies influence audience interpretation and engagement on social media. The purpose of this study is to identify and analyze the speech acts, implicatures, politeness strategies, and multimodal elements found in the brand's promotional posts. This research uses a qualitative descriptive approach and is guided by Speech Act Theory (Austin; Searle) and Multimodal Discourse Analysis (Kress & van Leeuwen). The data were collected through purposive sampling of 20 promotional posts from the account, with five recent posts selected for more detailed analysis. The analysis focuses on captions, emojis, hashtags, and visual elements that appear in the posts. The results show that the account frequently uses directive and expressive speech acts, along with conversational implicatures and inclusive language, to build a sense of closeness with the audience. Words such as "we" and "our," as well as community-oriented expressions, help create a feeling of authenticity and engagement. In addition, visual elements such as images, typography, and emojis support the persuasive message and strengthen the brand's friendly and relatable identity. Overall, the study highlights the importance of pragmatic strategies in making digital promotional content more persuasive and in strengthening connections between brands and audiences within Indonesia's growing creative economy.

Keywords: audience engagement; digital branding; instagram marketing; pragmatics; promotional language

Introduction

In the era of digital transformation, marketing communication has shifted from conventional advertising to more dynamic, interactive, and personalized digital strategies. Among the platforms driving this change, Instagram has become a key space for brand communication, visual storytelling, and community engagement. By 2025, the platform hosts more than two billion active users worldwide, with Indonesia ranking as the fourth-largest market at around 117 million users (Statista; DataReportal, 2025). Its strong emphasis on visual content, storytelling, and short-form videos creates opportunities for businesses—especially small and local enterprises—to build direct and emotionally meaningful connections with audiences.

This trend is particularly visible in Indonesia's growing specialty coffee culture, where coffee shops and micro-brands promote not only beverages but also lifestyle, authenticity, and experience (Kusuma, 2022). In Bali, one of the country's creative hubs, local coffee brands use Instagram to

construct identities that reflect environmental awareness, local pride, and contemporary aesthetics. A notable example is the account @tan_panama.coffee, which combines visual creativity and distinctive language to strengthen online engagement and present itself as a sustainable, youth-oriented local coffee brand.

From a linguistic and pragmatic perspective, promotional content on Instagram does more than provide information. It performs communicative actions that invite, persuade, and build relationships with audiences. Drawing on the speech act framework developed by J. L. Austin (1962) and John Searle (1969), promotional language can be understood as a set of pragmatic strategies designed to achieve marketing goals through tone, implication, and communicative intent.

In digital environments, meaning is also shaped through multiple modes of communication. Text, images, emojis, and audience responses interact to create a unified message, reflecting the multimodal discourse perspective introduced by Gunther Kress and Theo van Leeuwen (2006). This multimodal interaction allows brands to communicate not only information but also emotion, identity, and social connection.

Methods

This study uses a descriptive qualitative approach to examine how linguistic and visual elements create persuasive meaning in the Instagram promotional posts of the local coffee brand @tan_panama.coffee. A qualitative design is appropriate because it allows for close interpretation of language as it appears in natural online interactions rather than in controlled settings (Creswell & Poth, 2018; Lincoln & Guba, 1985). The analysis combines pragmatic theory with Multimodal Discourse Analysis (MDA). Pragmatics helps identify communicative actions in captions, such as expressive or directive speech acts and politeness strategies (J. L. Austin, 1962; John Searle, 1969). At the same time, MDA based on the visual grammar framework of Gunther Kress and Theo van Leeuwen (2006) is used to examine how images, typography, emojis, and hashtags interact with captions to shape meaning. This combined framework allows the study to explore how different semiotic elements work together to strengthen persuasion, express brand identity, and encourage audience engagement in digital marketing contexts (Tagg & Evans, 2020).

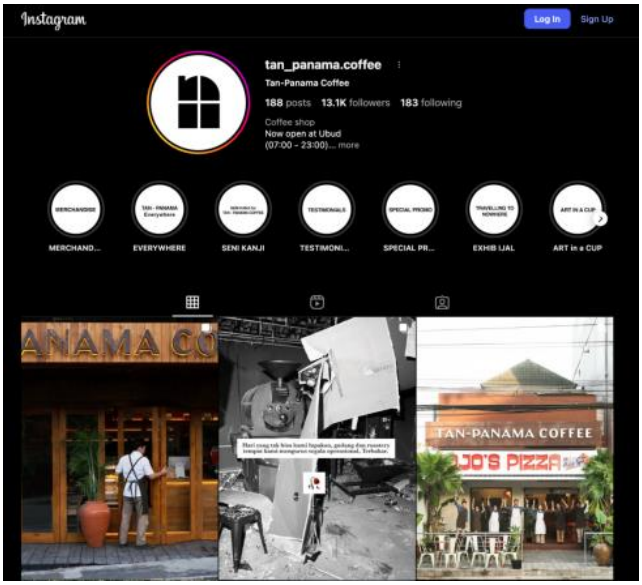


Figure 1. @tan_panama.coffee's Instagram account

The Instagram account @tan_panama.coffee represents a local coffee brand based in

Denpasar, Bali, operating within Indonesia's growing specialty coffee scene (Kusuma, 2022; Statista, 2025). The account regularly shares visually appealing content such as latte art, café interiors, and everyday moments in the shop, paired with relaxed, conversational captions. These captions often use inclusive pronouns and informal language that create a sense of closeness with the audience. Such features function pragmatically as expressive and directive acts that build solidarity with followers, a common strategy in advertising discourse (Geis, 1982; Goddard, 1998; Tanaka, 1994).

Result and Discussion

This study examines the pragmatic aspects of promotional language used in Instagram marketing by Tan Panama Coffee. It focuses on selected Instagram posts published between 2025 and 2026 that combine captions, images, and interactive features typical of social media. At this stage, the research aims to identify the dominant types of speech acts used in the posts, explore how pragmatic elements help engage audiences and shape brand meaning, and analyze how visual and textual elements work together to strengthen these effects. The data were collected through systematic observation and documentation of posts from the official Instagram account @tan_panama.coffee. Each post was archived along with its caption, hashtags, visual content, and visible audience responses such as likes and comments. The analysis presented here represents an initial but meaningful stage of data interpretation, guided by the research questions and theoretical framework described in the methodology diagram.

Analysis of Speech Acts in @tan_panama.coffee Promotional Language

According to J.L. Austin (1962), utterances do not merely describe reality but perform actions. This distinction between locutionary, illocutionary, and perlocutionary acts is crucial in reading Instagram captions, where language operates simultaneously as narration, invitation, and relationship-building. Searle (1969) further systematizes speech acts into categories, assertives, directives, commissives, expressives, and declarations which allow us to identify the communicative force embedded in texts that appear, on the surface, poetic or promotional. On Instagram, speech acts are multimodal and relational: captions interact with images, hashtags, and shared cultural expectations. The Tan-Panama Coffee captions function less as overt advertising and more as social rituals, positioning the brand as a participant in everyday urban life rather than a distant commercial entity.

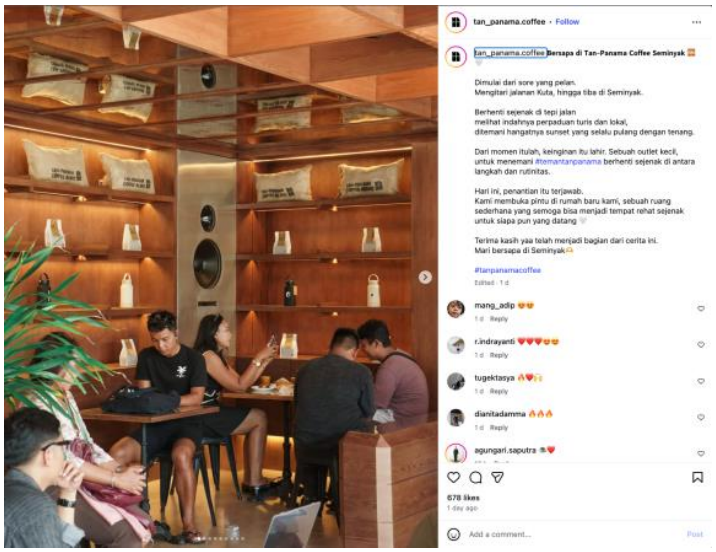


Figure 2. "*Bersapa di Tan-Panama Coffee Seminyak*" (Instagram post by @tan_panama.coffee announcing the opening of the Seminyak outlet)

Locutionary Act

At the locutionary level, the caption presents a sense of journey rather than a direct announcement. The opening line, "*Dimulai dari sore yang pelan*," immediately slows the tone and removes any sense of urgency. The word pelan does more than describe the time of day, it frames time as something to be felt rather than scheduled. The next line, "*Mengitari jalanan Kuta, hingga tiba di Seminyak*," continues this narrative movement, portraying the brand as arriving through experience rather than simply expanding to a new location. Instead of stating that a new outlet has opened in Seminyak, the caption tells a story of how the moment came to be. The description highlights atmosphere and feeling sunset, warmth, stillness rather than practical or commercial details.

Illocutionary Act

At the illocutionary level, the caption mainly performs an assertive act about the origin of the café's presence. The line *''Dari momen itulah, keinginan itu lahir''* suggests that the idea for the place emerged from lived experience rather than purely from business planning. By referring to encounters between tourists and locals, the caption frames the outlet as something that grew naturally from the environment. The caption also contains several expressive speech acts. For example, *''Terima kasih yaa telah menjadi bagian dari cerita ini''* expresses gratitude while the informal particle yaa creates a friendly and intimate tone. This makes the message feel less institutional and more conversational, as if the brand is speaking directly to its community. Although there are no explicit commands, the caption also includes indirect directive acts. Phrases such as *''untuk menemani #temantanpanama berhenti sejenak di antara langkah dan rutinitas''* gently invite readers to pause and share a moment with the brand. Rather than telling people to visit, the message suggests a feeling or experience they might want to have.

Perlocutionary Act

At the perlocutionary level, the caption aims to create a sense of calm, belonging, and emotional connection. Readers are positioned less as customers and more as companions in the story. The hashtag *#temantanpanama* reinforces this idea by referring to the audience as friends rather than consumers. This act of naming is meaningful because it helps shape a shared identity between the brand and its audience. By addressing followers as *teman* (friends), the brand softens the relationship and frames the café as a social space rather than simply a business. Overall, the caption works less as a promotional announcement and more as a narrative that invites people into a shared atmosphere. Instead of directly selling coffee, the language builds a sense of place, one associated with warmth, slowness, and connection.

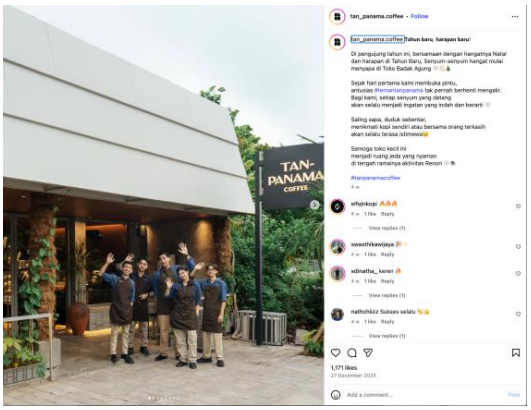


Figure 3. "*Tahun baru, harapan baru!*" (Instagram post by @tan_panama.coffee marking the New Year)

Locutionary Act

At the locutionary level, the caption is clearly tied to the symbolic moment of the New Year. Phrases such as *''Di penghujung tahun ini''* ("as this year comes to a close") and *''harapan di Tahun Baru''* ("hopes for the New Year") evoke a sense of reflection and renewal commonly associated with the year's end. By situating the message within this shared cultural moment, the caption aligns itself with a collective experience rather than a purely business-oriented timeline. Notably, the text avoids emphasizing dates, promotions, or business achievements; instead, it foregrounds emotional expressions such as *''senyum-senyum hangat''* ("warm smiles"), *''antusias''* ("enthusiasm"), and *''ingatan yang indah dan berarti''* ("beautiful and meaningful memories"). These lexical choices frame the past year as a series of meaningful human interactions rather than a record of commercial progress.

Illocutionary Act

At the illocutionary level, the caption is primarily dominated by expressive speech acts. Statements such as *''Sejak hari pertama kami membuka pintu, antusias #temantanpanama tak pernah berhenti mengalir''* ("Since the first day we opened our doors, the enthusiasm of #temantanpanama has never stopped flowing") convey gratitude and appreciation toward the audience. The message foregrounds the role of the community, suggesting that the café's journey is shaped by the people who visit and support it. The caption also contains a subtle commissive element. When the brand states, *''Semoga toko kecil ini menjadi ruang jeda yang nyaman''* ("We hope this small shop becomes a comfortable space to pause"), it expresses hope while implicitly signaling a commitment to maintaining the café as a welcoming environment. The wording remains soft and informal, avoiding explicit promises while still implying a sense of responsibility. In addition, the caption performs assertive acts by describing everyday activities, such as *''saling sapa, duduk sebentar, menikmati kopi sendiri atau bersama orang terkasih''* ("greeting one another, sitting for a while, enjoying coffee alone or with loved ones"). These lines position the café as part of ordinary life. Rather than promoting something new or extraordinary, the message highlights simple, familiar moments and frames them as meaningful experience.

Perlocutionary Act

At the perlocutionary level, the caption seeks to strengthen emotional connection rather than prompt immediate action. Instead of encouraging purchases or visits, it reinforces a sense of continuity and belonging, positioning Tan-Panama Coffee as a comforting and familiar space. By describing the café as a *''ruang jeda''* ("a space to pause"), the brand frames itself as a place where people can step back and find balance in their daily routines. The hashtag #temantanpanama also plays a significant role. By referring to followers as *teman* ("friends"), the brand constructs a shared identity that extends beyond the conventional relationship between business and customer. This sense of community is built through language and recognition rather than formal membership. Overall, the caption functions much like a seasonal greeting. Its meaning is shaped by its timing and tone, reflecting the contemplative mood of the New Year. Rather than emphasizing change or progress, it highlights care, continuity, and the shared experiences that connect the café with its community.



Figure 4. *"#TANPANAMA5TAHUN / #5TAHUNBERSAMA"* (Instagram post by @tan_panama.coffee commemorating the café's five-year journey)

Locutionary Act

At the locutionary level, the caption reflects on a five-year journey that began from *"sebuah sudut kecil di Jalan Veteran"* ("a small corner on Jalan Veteran"). The narrative looks back in a reflective manner rather than listing specific milestones. Instead of emphasizing achievements, the text highlights experience through verbs such as *jatuh, bangkit, and belajar* ("falling, rising, and learning"), presenting the journey as a process of growth and self-development. Memory in this caption is portrayed as something that remains alive in the present. The phrase *"Masih teringat jelas"* ("still vividly remembered") suggests that these moments continue to shape the brand today. Through this framing, the caption does more than simply recall the past; it revisits it and brings it into the present moment.

Illocutionary Act

At the illocutionary level, the caption presents several assertive statements that frame the café's development through its challenges. By describing mistakes and failures as *"bekal terbaik"* ("the best provisions"), the brand emphasizes growth and resilience rather than perfection, projecting an image of a business that has matured through experience. The caption also contains strong expressive elements, particularly in acknowledging the *"senyuman dan doa dari #temantanpanama"* ("smiles and prayers from #temantanpanama"). Gratitude is depicted as something that has deepened over time, with community support portrayed as a source of warmth and encouragement throughout the journey. A notable shift occurs when the caption moves from referring to the brand as *"kami"* ("we") to describing it as a *"keluarga"* ("family"). This shift reframes the relationship between the brand and its audience. By stating, *"Bulan ini, keluarga kami bertambah besar"* ("This month, our family has grown bigger"), growth is expressed not in business terms but in relational ones, suggesting a shared sense of belonging.

The closing line, *"Semoga kita bertumbuh bersama, jauh lebih baik dari hari ini"* ("May we grow together, far better than we are today"), carries a gentle commissive tone. Although phrased as a hope, it implicitly signals a commitment to continued growth and collective improvement alongside the community.

Perlocutionary Act

At the perlocutionary level, the caption encourages readers to feel pride, nostalgia, and connection to the brand's journey. Instead of simply celebrating the café's anniversary, the message invites followers to see themselves as part of the story. The celebration becomes a shared moment rather than a purely corporate milestone. From a broader perspective, the caption functions like commemorative speech. Anniversaries often rely on shared recognition and reflection, and this post fulfills that role by publicly marking the five-year journey. In this way, the language does more than mention the anniversary—it actively performs the act of celebrating it. The hashtags *#TANPANAMA5TAHUN* (#5YEARSOFTANPANAMA) and *#5TAHUNBERSAMA* (#5YEARSTOGETHER) reinforce this message. They serve not only as labels but also as markers of the occasion, helping extend the sense of celebration and shared memory beyond the single post.

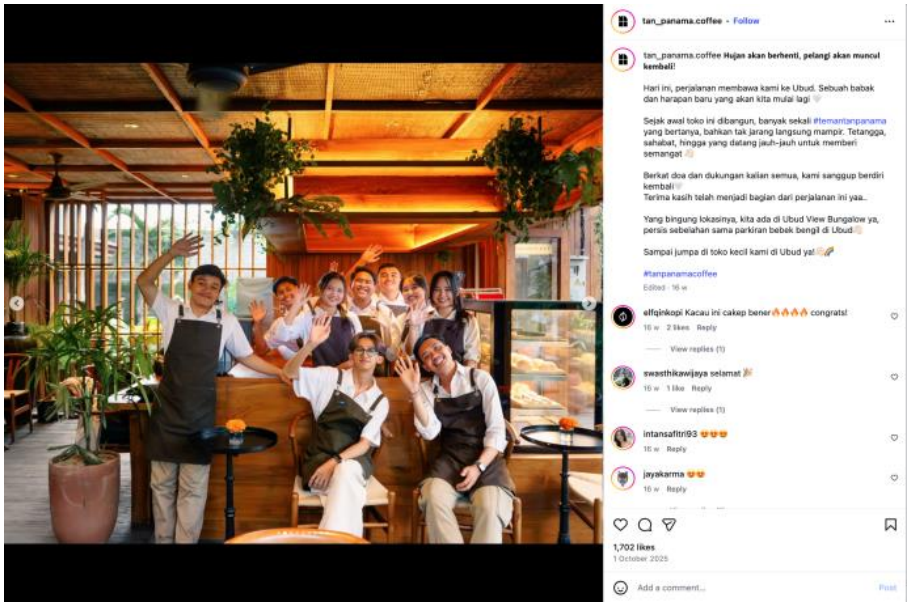


Figure 5. *"Hujan akan berhenti, pelangi akan muncul kembali!"* (Instagram post by @tan_panama.coffee announcing the reopening of the café in Ubud)

Locutionary Act

At the locutionary level, the caption opens with a simple metaphor: *"Hujan akan berhenti, pelangi akan muncul kembali"* ("The rain will stop, and the rainbow will appear again"). The structure is straightforward and future-oriented. The use of *akan* ("will") conveys a sense of certainty, presenting the statement as an assurance that difficult moments will pass and better ones will follow. The balanced structure of the two clauses reinforces a progression from hardship to relief. Following this metaphorical opening, the caption shifts to a more concrete tone by referring to movement and place. Mentions of journeys, steps forward, and the location of Ubud ground the earlier reflection in a real setting. In this way, the caption moves from a general message about resilience to a more specific narrative about the café's relocation. The phrase *"babak baru"* ("a new chapter") is particularly significant. The word babak is often associated with stages in a story or performance, suggesting that the café's journey is continuing rather than starting from zero. Instead of framing the reopening as a complete reset, the caption presents it as part of an ongoing narrative. The closing line, often expressed through *"sampai jumpa"* ("see you again"), further reinforces this sense of continuity. Rather than directly inviting people to visit, the phrase implies an anticipated future meeting, creating a subtle sense of ongoing connection between the café and its audience.

Illocutionary Act

At the illocutionary level, the caption mainly performs expressive speech acts. The tone conveys gratitude, relief, and appreciation toward those who have supported the café. Thanks are expressed in a warm and personal way, emphasizing encouragement and togetherness rather than formal acknowledgment. At the same time, the caption performs an assertive act by stating that Tan-Panama Coffee has begun a new chapter and reopened in Ubud. This functions as a declaration of presence and continuity. Instead of sounding like a commercial announcement, the statement presents the reopening as a quiet return after a challenging period. The caption also contains a subtle commissive element. By expressing the hope of meeting again through the phrase *"sampai jumpa"* ("see you again"), it implicitly signals a commitment to remain present as a space where people can gather. Although the promise is indirect, it carries clear social significance.

Perlocutionary Act

At the perlocutionary level, the caption is intended to create feelings of reassurance, warmth, and renewed trust. The rain-and-rainbow metaphor guides readers to interpret the reopening as a hopeful resolution rather than a simple business decision. The message invites followers to see the moment as a shared recovery. The caption also helps reduce uncertainty about the café's previous absence by presenting the reopening as the natural outcome of perseverance. Readers are positioned not only as observers but also as part of the story of resilience. Overall, the caption combines expressive, assertive, and commissive elements to present the reopening as both an emotional and communal event. Rather than simply announcing a return, the language frames it as a moment of gratitude, continuity, and renewed connection with the community.

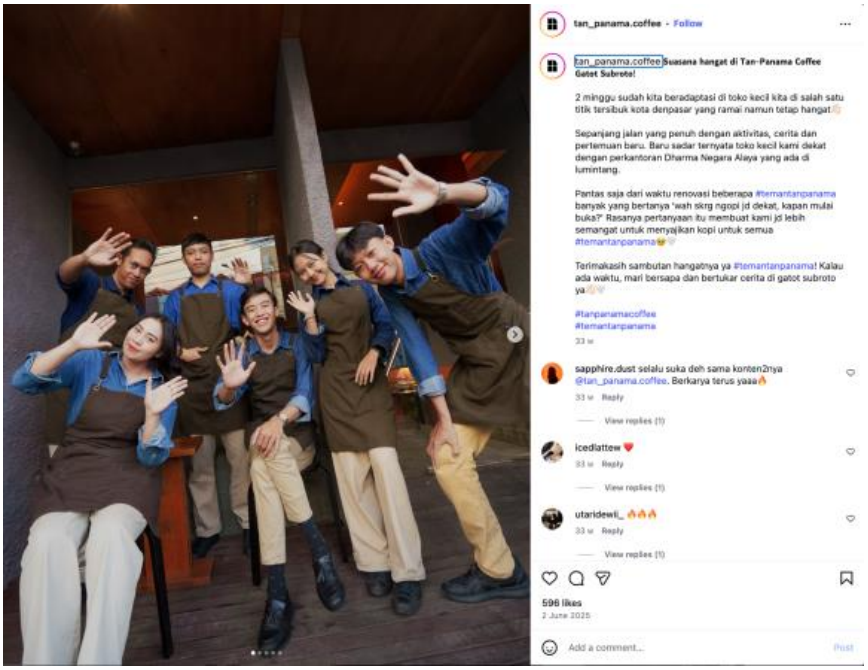


Figure 6. *"Cerita Ruang Kecil dan Komitmen"* (Instagram post by @tan_panama.coffee depicting staff members at the Gatot Subroto outlet)

Locutionary Act

At the locutionary level, the caption in Figure 6 is presented as a descriptive narrative that highlights atmosphere, time, and place. It opens by describing the *"suasana hangat"* ("warm atmosphere") of Tan–Panama Coffee at Gatot Subroto. Grammatically, this is a simple statement that assigns an emotional quality *hangat* ("warm") to a physical space. The word *suasana* ("atmosphere")

is particularly significant, as it refers to an overall environment rather than a single object or event. Instead of emphasizing products or services, the caption frames the café in terms of the experience it offers. The caption then introduces a temporal reference of *"2 minggu"* ("two weeks"), indicating a short yet meaningful period since the café began adapting to its new environment. The phrase *"sudah kita beradaptasi"* ("we have already adapted") suggests that this process is ongoing but has reached a certain stage of completion. The pronoun *kita* ("we") is inclusive, implying a shared experience, although it does not explicitly define who is included. Spatial descriptions continue with phrases such as *"toko kecil"* ("small shop") and *"salah satu titik tersibuk kota Denpasar"* ("one of the busiest points in Denpasar"). These expressions create a contrast between the modest scale of the café and the dynamic nature of its urban surroundings. The line *"yang ramai namun tetap hangat"* ("busy yet still warm") brings these contrasting conditions together, suggesting that despite the crowd, a sense of warmth is maintained.

The caption further refers to *"jalan yang penuh aktivitas, cerita, dan pertemuan baru"* ("streets filled with activity, stories, and new encounters"), evoking a flow of everyday interactions rather than discrete events. The phrase *"baru sadar"* ("just realized") introduces a moment of reflection, noting the café's proximity to a government office. Toward the end, brief mentions of people asking whether the café is open or where it is located suggest ongoing curiosity from the community. The closing lines express gratitude and include the familiar hashtag referencing the café's community. The caption concludes with a gentle invitation to *"bersapa dan bertukar cerita"* ("greet one another and share stories") if people have time, followed by a reminder of the café's location—bringing the narrative back to its point of origin.

Illocutionary Act

At the illocutionary level, the caption combines assertive, expressive, and indirect directive speech acts. The assertive element appears when the text describes the café's adjustment to its surroundings and its position within a busy part of Denpasar. These statements present adaptation and warmth as existing realities rather than goals that still need to be achieved. Expressive speech acts appear through repeated appreciation of the curiosity and encouragement shown by the community. Gratitude toward people who asked questions or followed the café's progress during renovation presents the brand as attentive and appreciative of its audience. Inclusive language reinforces the sense that the café and its visitors are part of the same social space. The caption also contains an indirect directive in its closing line. By inviting readers to stop by, greet one another, and exchange stories, the text encourages interaction without issuing a direct command. The phrasing remains soft and conditional, making the invitation feel friendly rather than promotional.

Perlocutionary Act

At the perlocutionary level, the caption aims to create feelings of familiarity and comfort. Rather than pushing readers to visit immediately, it presents the café as a place that has gradually settled into everyday city life. This tone reduces the sense of distance that people might feel toward a new or unfamiliar space. Another intended effect is to strengthen the relationship between the café and its audience. By acknowledging people's curiosity and support, the caption suggests that community interest has played a role in the café's journey. This framing encourages readers to feel connected to the place rather than simply viewing it as a business. Looking across the five figures, a clear pattern appears: expressive and assertive speech acts dominate, while direct commands are largely absent. Early posts introduce new spaces and invite audiences into the story of the café. Later posts emphasize continuity, shared memories, and resilience during periods of change. Gradually, the discourse shifts toward everyday familiarity, presenting the café as a stable and welcoming

presence. Taken together, these captions form a narrative of the brand's relationship with its community, from introduction and growth to recovery and normalization. Through the lens of Speech Act Theory, the language in these posts does more than promote a café. It helps build social meaning, strengthen connections with followers, and create a sense of belonging around the brand.

Reinforcement of Pragmatic Effects Through Multimodal Features

Kress and van Leeuwen's Grammar of Visual Design (2006) provides a framework for understanding how visual elements work together with language to create meaning. In multimodal texts such as Instagram posts, meaning does not arise from captions alone but from the interaction between images, language, and shared cultural expectations. When examined through this perspective, Figures 2–6 show how visual design reinforces the pragmatic effects identified through Speech Act Theory and Conversational Implicature. Across the five figures, visual composition closely aligns with the communicative intentions of the captions. Images do not simply illustrate the text; they guide interpretation and strengthen both the illocutionary force and the perlocutionary impact of the posts. Through representational, interactive, and compositional elements, visual design supports meanings related to familiarity, invitation, resilience, and relational presence.

Multimodal Pragmatic Analysis of Figure 2

Figure 2 presents an Instagram post depicting the Tan-Panama Coffee space in Seminyak together with a caption greeting the audience and situating the café within everyday urban life. From a multimodal perspective, the image and caption function as an integrated semiotic unit. Meaning emerges from the interaction between visual composition and language, producing pragmatic effects related to familiarity, invitation, and social presence. At the level of representational meaning, the image portrays an ordinary café environment rather than a staged promotional scene. Elements such as coffee cups, seating, natural lighting, and interior details appear as part of everyday activity. According to Kress and van Leeuwen, this constitutes a narrative representation, implying ongoing life rather than symbolic display. The absence of dramatic action suggests that the café already belongs to daily routines. This visual narrativity supports the caption's assertive illocutionary force, which presents the café's presence as a given reality rather than a novelty. In terms of interactive meaning, the image creates a non-confrontational relationship with the viewer. No human participant looks directly at the camera, positioning the image as an "offer" rather than a "demand." This aligns with the caption's indirect directives that invite engagement without commanding it. Medium-range framing produces moderate social distance, allowing viewers to imagine themselves in the space while maintaining comfort and autonomy. Perspective further reinforces this relationship. The eye-level angle places the viewer on equal footing with the scene, avoiding hierarchies of authority. This egalitarian viewpoint complements the caption's tone of greeting and openness.

At the level of compositional meaning, visual elements are arranged around ordinary objects such as cups or tables rather than logos or branding. Negative space encourages calm visual movement across the frame. This restraint parallels the caption's linguistic economy and its minimal explicit information, inviting audiences to interpret meaning through implication rather than instruction. Colour and lighting also support pragmatic interpretation. Soft natural lighting and muted tones create a low-modality aesthetic associated with authenticity and credibility. The image appears realistic rather than exaggerated, reinforcing the caption's non-promotional tone. Through these multimodal strategies, Figure 2 produces a coherent pragmatic effect. The image and caption together perform an indirect invitation grounded in everyday experience, encouraging audiences to imagine themselves within the café environment.

Multimodal Pragmatic Analysis of Figure 3

Figure 3 emphasizes atmosphere and temporal stillness within the café space. Compared with Figure 2, which foregrounds greeting and spatial familiarity, this post deepens the representation of the café as a place of pause and reflection. Visual and linguistic elements work together to produce pragmatic effects related to emotional grounding and shared temporality. At the level of representational meaning, the image depicts a calm moment—perhaps a cup of coffee illuminated by filtered light or a quiet corner of the interior. This imagery suggests a pause within daily activity. Such representation implies an unfolding moment rather than a static symbol, inviting viewers to imagine occupying the space themselves. This visual narrative supports the caption's expressive and assertive speech acts that frame the café as a place to slow down and inhabit the present moment. The coffee is not depicted primarily as a product but as part of an experiential setting. This framing encourages audiences to interpret the café's value through atmosphere rather than utility, strengthening pragmatic implicatures of comfort and reflection. From an interactive perspective, the image again functions as an "offer." The absence of direct gaze allows viewers to observe quietly without feeling addressed or pressured. Close or medium-close framing of objects creates intimacy while maintaining personal freedom. Perspective remains at eye level, preserving equality between viewer and scene. The lack of dramatic angles reinforces the caption's reflective tone.

At the level of composition, objects may be placed slightly off-center with generous negative space. Such arrangement encourages slow visual reading rather than immediate attention. This pacing complements the caption's pragmatic restraint and reliance on implication. Lighting and colour remain soft and subdued, creating a low-modality aesthetic that signals realism. The coordinated visual and linguistic elements thus perform an indirect invitation to pause and reflect, fostering engagement through emotional resonance rather than instruction.

Multimodal Pragmatic Analysis of Figure 4

Figure 4 shifts attention from stillness toward social interaction and shared presence. Visual and textual elements together construct the café as a place where relationships unfold. At the representational level, the image suggests collective activity—perhaps through multiple cups, shared tables, or traces of several participants in the space. Even if people are not fully visible, visual cues imply co-presence. This narrative representation supports the caption's emphasis on community and shared experience. The pragmatic orientation changes accordingly. While Figures 2 and 3 emphasize personal presence and reflection, Figure 4 foregrounds connection and social exchange.

In terms of interactive meaning, the image maintains the non-demanding "offer" structure without direct gaze. However, the presence of multiple social elements increases interpersonal warmth. Viewers are positioned near enough to imagine participation but distant enough to observe comfortably. Social distance is constructed through medium shots that highlight relationships among objects or participants rather than focusing on a single item. This relational framing aligns with the caption's emphasis on collective experience.

At the compositional level, elements may be arranged horizontally, suggesting equality rather than hierarchy. Negative space prevents visual overcrowding while still conveying sociability. Warm lighting and soft colour tones further reinforce the atmosphere of togetherness. The image avoids visual spectacle, presenting social connection as natural and everyday. Through these multimodal strategies, Figure 4 strengthens the pragmatic implication that the café is a space for community and relational continuity.

Multimodal Pragmatic Analysis of Figure 5

Figure 5 introduces a noticeable tonal shift, highlighting transition and emotional reflection. Visual and linguistic elements gesture toward change without explicitly describing its cause. At the representational level, atmospheric elements—such as rain, reflections, or dim lighting—suggest movement and transformation. According to multimodal theory, such imagery can represent processes unfolding over time rather than fixed events. Environmental cues function metaphorically, allowing viewers to interpret emotional change through familiar experiences. This strategy aligns with the caption's indirect language, which references difficulty or transition without detailed explanation. The image invites interpretation rather than providing explicit information.

In terms of interactive meaning, the image continues the strategy of indirect engagement. There is no direct gaze or command directed toward the viewer. Instead, the atmosphere invites reflection. Wider framing or indirect viewpoints create respectful emotional distance, mirroring the caption's restrained tone. Perspective remains egalitarian at eye level, reinforcing a sense of solidarity rather than authority.

At the compositional level, light and shadow may divide the frame into soft zones without a strong focal point. Such ambiguity encourages affective interpretation. This visual ambiguity parallels the caption's metaphorical language, which intentionally leaves space for inference. Muted colours and subdued contrasts reinforce the mood of quiet realism. Rather than dramatizing difficulty, the image frames transition as a shared and manageable experience. Together, image and caption perform a reassuring speech act that acknowledges uncertainty while maintaining continuity.

Multimodal Pragmatic Analysis of Figure 6

Figure 6 functions as a point of consolidation, bringing together themes of presence, transition, and relational continuity. At the representational level, the image depicts a stable and intimate spatial setting, often a small interior corner or table arrangement. The absence of movement signals settlement rather than transition. This visual stillness supports the caption's assertive speech act emphasizing commitment and ongoing presence. The representation of a small space carries pragmatic significance. Rather than implying limitation, it frames modest scale as meaningful and intentional, aligning with the caption's theme of perseverance.

In terms of interactive meaning, the image remains an "offer." Close framing creates intimacy and emotional proximity, positioning the viewer within the space while preserving autonomy. Social distance is minimal but comfortable, emphasizing tactile details such as surfaces, light, and texture. Eye-level perspective again reinforces equality between viewer and environment.

At the compositional level, central placement of elements and architectural framing create a sense of containment and focus. Such organization encourages viewers to linger within the image rather than quickly scanning it. Warm tones and soft shadows reinforce emotional safety and continuity. The low-modality aesthetic signals sincerity rather than spectacle. Through these multimodal strategies, Figure 6 performs a reassurance speech act confirming continuity after transition.

Overall Multimodal Pattern Across Figures 2–6

The multimodal analysis demonstrates that pragmatic effects are consistently reinforced through visual design. Across all figures, the images employ representational ordinariness, interactive openness, and compositional restraint. Key visual strategies include the absence of direct gaze, eye-level perspective, subdued colour palettes, and everyday spatial settings.

These visual choices align closely with the captions' indirect linguistic strategies. Rather than

dominating the text, images stabilize pragmatic interpretation by grounding implicatures in emotionally recognizable scenes. In moments of transition especially in Figures 5 and 6, multimodal design enables sensitive communicative work, expressing resilience and continuity without explicit explanation.

Overall, the interaction between visual composition and language demonstrates how Instagram posts function as multimodal acts of relational communication. Through the coordinated use of imagery and caption, the café constructs meaning not only about coffee or place, but about community, presence, and shared experience.

Conclusion

This study explored the pragmatic strategies used in the naming, taglines, and promotional discourse of Indonesian coffee shops. By combining speech act theory and multimodal analysis, the research shows that branding language in coffee shop marketing does more than provide information. It functions as a communicative resource that shapes meaning, influences consumer perception, and encourages audience engagement within urban cultural settings. From the perspective of speech act theory, the findings indicate that promotional texts mainly rely on expressive, directive, and commissive acts. These forms of language help create a friendly and authentic tone while also inviting customers to take part in a shared lifestyle or community experience. Rather than relying on direct persuasion, many coffee shops use subtle directives and expressive language that make the brand feel approachable and socially connected.

The multimodal analysis further shows that these pragmatic effects are strengthened through visual elements. Images, typography, layout, and color work together with captions to guide interpretation and create emotional resonance. Visual design consistently reinforces the meanings suggested by the text, helping audiences not only understand the message but also feel connected to it. Across Figures E.1–E.5, a clear pattern appears in which linguistic creativity and visual symbolism combine to build a coherent brand narrative. Although each example highlights different themes such as intimacy, community, or personal commitment, they all demonstrate how coffee shops communicate through relatable and culturally meaningful messages rather than direct promotional claims. Overall, this research highlights the importance of pragmatics and multimodal communication in small business branding. The study shows how speech acts and visual design work together in promotional discourse to construct relationships with audiences. These findings also offer insights for researchers, educators, and practitioners interested in how language and visuals can be used creatively to strengthen brand communication and consumer engagement.

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