

A MULTIMODAL DISCOURSE ANALYSIS OF LINGUISTIC STRATEGIES IN INSTAGRAM BRANDING WITHIN PAKISTAN'S FASHION INDUSTRY

Alisha Ismail^{*1}, Dr. Mujahid Abbas²

^{*1}MS English Linguistics (Scholar), Department of Humanities, COMSATS University Islamabad, Vehari Campus, Pakistan

²Assistant Professor, Department of Humanities, COMSATS University Islamabad, Vehari Campus, Pakistan

¹alishaaslam603@gmail.com, ²mujahid@cuivehari.edu.pk

DOI: <https://doi.org/10.5281/zenodo.20352092>

Keywords

Multimodal Discourse Analysis, Instagram Branding, Fashion Industry, Linguistic Strategies

Article History

Received: 29 January 2026

Accepted: 05 March 2026

Published: 26 March 2026

Copyright @Author

Corresponding Author: *

Alisha Ismail

Abstract

This research study is conducted to explore how Pakistani clothing brands use language and visuals on Instagram to build their identity and promote their products. It focuses on three popular brands: Limelight, Sapphire, and Nishat Linen. The research examines how captions, hashtags, images, and interactive features shape consumer perception and support marketing campaigns. A qualitative research design is used for this study. The data consisted on Instagram posts collected from January to June 2025 through purposive sampling. The analysis is based on Multimodal Discourse Analysis. Two main theoretical frameworks are applied: Critical Discourse Analysis (Fairclough's, 1992) and Visual Grammar (Kress & van Leeuwen, 2006). Theoretical frameworks help to understand not only what is shown in the posts but also how and why these meanings are created in the Pakistani social context. The findings show that both language and visual elements play an important role in creating brand identity. They also help to attract users and increase engagement with marketing campaigns. This research suggests that effective use of multimodal features can improve digital fashion marketing strategies and influence consumer attitudes.

INTRODUCTION

Social media advertising has a strong effect on consumer behavior (Akram, et al., 2022, 2021). It influences what people think and feel about products. It helps them make decisions about what to buy. Instagram uses pictures and videos to make products look more appealing and fun to interact with (Ramzan et al., 2025, 2020). The words used in Instagram advertisements are also very important. The captions and hashtags help people understand the message and feel a way about the product. It is a tool for marketing and helps companies build a strong identity. In Pakistani brands like Limelight, Sapphire and Nishat Linen using Instagram website to show their clothes and

connect with the people who buy them. Instagram is easy to use and does not cost a lot of money. Captions, slogans, and hashtags help create emotions and guide how audiences understand the message (Kaur & Anand, 2018, p. 112). These elements make advertisements more engaging and meaningful. This research also highlights how brand identity is created, maintained, and reshaped in today's global digital world. Instagram has become a powerful marketing platform. It allows fashion brands to display their products, interact with customers, and build a strong identity.

In Pakistan, popular fashion brands such as Limelight, Sapphire, and Nishat Linen actively use

Instagram for marketing. They present their collections and connect closely with their audience. Instagram is an interactive and low-cost platform. Multimodal discourse analysis is used to examine how language, images, and other visual elements work together to create meaning in communication. It supports multimodal meaning-making and helps brands promote themselves effectively. Instagram is an interactive medium, multimodal meaning-making and low-cost brand promotion

Research Questions

1. What linguistic tools (captions, hashtags, Slogans) do Pakistani fashion brands use on Instagram, and how do these strategies position identities and influence consumer perception?
2. What visual strategies (photographs, layouts, colors, symbolism) are employed in Instagram campaigns to shape consumer perceptions and construct brand identities?

Literature Review

Technology has become an important part of everyday life, changing how people communicate (Akram & Abdelrady, 2023, 2025), shop, learn (Chen; Ramzan & Khan, 2019) & Ramzan, 2024), and access information (Jalalzai et al., 2025; Ma et al., 2024). Instagram has emerged a dominant platform for fashion marketing, shaping consumer perceptions, engagement and purchase intentions. Lee and Watkins (2016) made a pioneering qualitative analysis of the Instagram feeds of luxury fashion brands, and their composition, color schemes, model positioning, and aesthetic coherence were analyzed using the brand identity theory. Instagram is more focused in visual narration rather than persuasion, and it generates a sense of aspiration that transform advertising to less informational and more experiences discourse (Lee and Watkins, 2016, pp.). 127-130.

Entwistle (2017) contributed to the development of fashion media scholarship by understanding the idea of representation as a type of socially based semiotic practice that creates the meanings of identity, status, and belonging. Fashion imagery captures organized identities, such as gender roles, positions in classes and cultural identifications,

making it cultural discourse best suited to visual sharing on Instagram (Entwistle, 2017, pp.). 45-52). The reviewed studies reveal that Instagram fashion marketing isn't limited to the functions of a promotional platform but is rather a discursive site for the creation and negotiation of identity, culture and consumption. But a key problem arises: Most of the studies analyze visual aesthetics, hashtags and storytelling separately, while in reality these elements exist as a unified ideological system.

Multimodal Foundations O'Halloran (2016) placed the digital texts as a hybrid semiotic system of language, image, layout, and symbolism that requires the multimodal analysis to communicate (O'Halloran, 2016, pp.). 23-29). Kress and van Leeuwen (2020) revised Visual Grammar to expound on the use of gaze, framing, salience, vectors, and composition to create meaning, which is appropriate in Instagram fashion posts. Machin and Mayr (2018) combined it with Critical Discourse Analysis to unpack the ideological encodings in visuals (Machin and Mayr, 2018, pp.). 156-162). Counterfeits and Trans media Insights Wilcox et al. (2009) criticized counterfeits (e.g., replicas, me-too) as a moral hazard that undermines trust in the industry such as fashion (Wilcox et al., 2009, pp.). 307-315). Buckner and Rutledge (2011) put the concept of Tran's media storytelling (TST) into context as marketing survival where audience becomes co-creators through immersive engagement (Buckner and Rutledge, 2011, pp. 45-50). Kaur et al. (2013) examined Pakistani branding demonstrating that culturally-resonant language enhances authenticity and allegiance through discourse (Kaur et al., 2013, pp.). 78-84). Shuo and Zhenmei (2014) made a comparison between English-Chinese Cosmopolitan advertisements and found that they were localized through the use of key words to make the advertisements culturally fit. The authors discovered that the interest in fashion is influenced by social media among students in the U.S., with 72 percent of non-majors following trends online (Crews et al., 2015). Romah and Suhardi (2020) followed the Mughal contributions to the Pakistani trends such as shalwar kameez, with the fusion of tradition and

modernity as a means of conveying culture. In the study, Jin et al. (2023) employed both survey and interviews to examine the user attachment on such platforms as Facebook, Weibo, and Instagram in China, discovering the emotional satisfaction as the driving force behind long-term engagement and loyalty to digital platforms (Jin et al., 2023, pp.). 45-52).

Tanveer et al. (2024) studied phonetic mimicry in Pakistani brand names and found that this confused consumers through imitations. Zappavigna (2018) examined hashtags as a type of interpersonal resources that enable affiliation, associating fashion posts with lifestyles, events, and identities (Zappavigna, 2018, pp.). 67-72). This research demonstrated the importance of visual and verbal means as a strategic use reinforcing and indicating identity. The discursive practice also focuses on the audience engagement, such as likes, comments, and shares in the study, which gives the understanding of how the interactive nature of social media practice affects brand perceptions. This study argues that, in addition to being multimodal communication, Instagram fashion marketing is a critical discourse that creates socio-cultural realities, consumer consciousness, and power relations between global trends and local identities. It aims to examine how linguistic and visual strategies not only sell products, but also normalize consumption and redefine cultural values through the prism of multimodal discourse analysis combined with Critical Discourse Analysis.

Theoretical Framework

Qualitative research design is used for this study because it allows the researcher to explore

meanings, representations, and ideologies embedded in both linguistic and visual content. The research is grounded in Multimodal Discourse Analysis (MDA), which examines how multiple semiotic modes verbal and visual work together to produce meaning.

Analytical Framework

The model is a combination of two systematic analysis models:

1. Critical Discourse Analysis (CDA; Critical Discourse Analysis; 1992): Fairclough's Model analyze discourse as a social practice that exhibits power and ideologies.
2. Visual Grammar of Kress and van Leeuwen (2006): Visual images are considered to be organized, ideologically charged systems, similar to language.

According to Multimodal Analysis (MDA) approach, the text dimension is concerned with vocabulary, slogans and metaphors in captions and hashtags that create desirability, the discursive practice with post production, distribution and consumption based on platform strategies and the social practice relating to Pakistani contexts such as festivals and gender norms. Instagram posts of selected brands are the primary data that has verbal data (captions/hashtags), visual data (photos/typography), and semiotic data (symbols/dress). The information-rich cases were selected through purposive sampling of the brands (Creswell and Poth, 2018, pp.). 119-122), which dwelled on Limelight, Sapphire, and Nish at Linen high-involvement brands catering to the needs of young and middle-income users with cultural fusions.

Analysis

Pakistani Sapphire Brand

Analysis of Picture 1.1:



Figure 1.1 Pakistani Sapphire Brand

The advertisement suggests printed lawn shirts to be used in spring-summer 2025 (January-June) which is common with the lightweight cotton fashion in Pakistan. Multimodal aspects are combined to highlight variety and seasonality (Kress and van Leeuwen, 1996, pp.). 183-189).

Verbal Mode (Language)

Short text prevails: bold, large font on the top of the page immediately informs visitors of the product, with the emphasis on the word printed to make it design-friendly, and the word lawn to make it lightweight summer fabric.

Visual Mode (Aesthetics)

In this given picture there are six female models in a symmetrical grid, each is wearing a print version of a lawn shirt, floral, geometric or nature-themed in red, purple, green, turquoise, peach, and multi colored palettes. The plain light background is devoid of distraction and the emphasis is laid on

clothes; the relaxed postures are graceful and elegant. Symmetry brings balance, leading the eye through the choices, and natural makeup and a minimum of accessories harmonize the look to everyday beauty.

The advertisement is a combination of modes that flow together: a short text naming the product, images demonstrate diversity, and semiotics make lawn shirts fashionable cultural items. This builds the brand of Sapphire as a new and established brand, and attract modern women in the spring-summer market in Pakistan.

The advertisement uses verbal and visual means of communication to promote fashionable ready-to-wear clothes for women during summers. Verbal communication in terms of the message conveyed by the phrase 'SUMMER Ready to Wear' highlights comfort and convenience as well as style. Visuals in the advertisement such as cultural embroidery and the model's comfortable pose reflect elegance and aesthetics.

Pakistani Limelight Brand
Analysis of Picture 1.2:



Figure 1.2: Pakistani Limelight Brand

The Multimodal Analysis by Kress and Van Leeuwen (1996) views the process of creating meaning concerning language and images.

Verbal Mode (Language)

There is a textual statement in the advertisement that is known as SUMMER Ready to Wear. The initial impression of the text is the bold capital letters with the word SUMMER and this emphasizes the concept of seasonality of the clothing line. It implies that the line of clothes is directly aimed at warm seasons, with the focus made on comfort, lightness, and seasonal trends. The text of the phrase Ready to Wear is written in a cursive and elegant style of writing. Ready-to-wear in the fashion industry is a pre-stitched clothing that is to be purchased and worn prior to tailor work as opposed to tailored clothing. This language shows the convenience and usability to the targeted consumers of modern times who want stylish clothes that do not need further tailoring.

Visual Mode (Aesthetics)

The visual composition depicts one female model whose outfit is a traditional embroidered one. The dress is loose-fitting and comfortable with fine embroidery designs sprinkled all over the sleeves and the front of the dress. These facts point to the emphasis on craft and aesthetic beauty, which is usually appreciated in South Asian fashion. The model is positioned in a composed sitting position and is holding a decorative roundish object and is looking down softly at a small plant branch. The concept of the loose and ready-to-wear is also an urban fashion where women demand clothes that are stylish and easy to carry.

The advertisement is effective because it uses both verbal and visual modes of communication. The use of bold texts emphasizes the idea of comfortable summer clothes made from stylish printed lawn materials. Visuals used in this regard reflect variety, elegance, and the concept of fashion that fits modern cultural aesthetics.

4.3 Pakistani Brand Nishatlineen
Analysis of Picture 1.3:



Figure 1.3: Pakistani Nishatlineen Brand

The advertisement evaluated with the Social Semiotic Model of Multimodal Analysis by Kress and Van Leeuwen (1996) that views the process of creating meaning concerning language and images.

Verbal Mode (Language)

Like most modern fashion advertisements, there is not much or no textual information presented on this image. The fact that there are no slogans or product descriptions or even promotional statements indicates that the advertisement uses more visual communication than verbal persuasion. In fashion marketing, the absence of text is usually an indicator of trust in the design aspect of the product and the clothing and the general aesthetic presentation is chosen to communicate the brand.

In the absence of written language the viewer is motivated to draw meaning through the visual aspect of the situation which can be clothes style, facial expression, body posture and the environment around them. This approach brings out the feeling of naturalness and authenticity, the product seems like a part of the life, as opposed to

being forcefully sold. The verbal mode is silent thus adding to the impression that the fashion product makes a statement through its design, color, and elegance. This is a common method employed in the lifestyle-based fashion promotions, when the emphasis is on the creation of a mood or emotional association and not detailed information about the product.

Visual Mode (Aesthetics)

Visual arrangement of the picture is focused on the softness and beauty of nature. The gentle palette of colors will make a fresh, calm, and elegant look, which can be associated with the seasonal collections.

As far as multimodal communication goes, the advertisement uses mostly visual mode to generate messages. The absence of texts highlights the power of fashion design, color, body poses, and overall elegant presentation in communicating fashion. Soft colors and relaxed body poses create a sense of elegance and seasonality of fashion design.

Pakistani Brand Nishatlinen
Analysis of Picture 1.4:



Figure 1.4: Pakistani Brand Nishatlinen

The advertisement was evaluated with the Social Semiotic Model of Multimodal Analysis by Kress and Van Leeuwen (1996) that views the process of creating meaning concerning language and images.

Verbal Mode (Language)

This advertisement, unlike other fashion advertisements, does not use visuals as the primary means, but a short textual slogan: EXPRESSIVE play, the phrase has been included in bold capital letters, expressive, which highlights uniqueness, originality, and belief in fashion. The name implies that clothing is not just utilitarian but a source of self-identification and self-expression.

The word play is written in a lesser and less formal style of script that gives the impression of fun, creativity and experimentation in fashion choices. The combination of the terms suggests that the clothing line would motivate women to be free and express themselves with the help of bright colors, patterns, and styling. The visual superiority of the advertisement and directs viewers to the main message of fun and playful fashion. This word combined thus justifies the visual message since it puts the clothing collection in perspective as vibrant, imaginative, and vibrant.

Visual Mode (Aesthetics)

The advertisement also has bright colors, bold patterns, and textures of decoration which are immediately catching the attention of the viewer.

There are two models in pictures who are dressed in bright traditional garments with red, orange, yellow, and green colors being dominant in this color pallet, which makes up a visually lively composition.

The first one in the center is in a full-length position with a colorful embroidered dress and a dupatta of the same color. It is a complex patterned outfit with tassel decorations, which underline the art of craft and textile design. Her body language is assured and calm, which depict grace and confidence.

The second model on the right also wears the same patterned outfit with a headscarf (hijab). This fashion brings on board color and representation. Her pose on the side brings the movement of the composition to the dynamic, which gives it a visual diversity and balance. Pakistani Instagram fashion advertising is not just multimodal communication it is a discursive system that constructs hybrid and normalizes consumerism through aesthetics and seasonality, and embeds products within emotional, social, and religious narratives.

The multimodal design of the advertisement goes,

verbal and visual modes are used effectively to construct an overall message of fashion. On one hand, the slogan "EXPRESSIVE play" reflects the theme of individuality and creative clothing styles.

On the other hand, vibrant colors, body poses, and embroidery emphasize cultural richness and aesthetic value. Moreover, the presence of hijab as an example of styling broadens cultural diversity.

Pakistani Brand Limelight

Analysis of Picture 1.5:

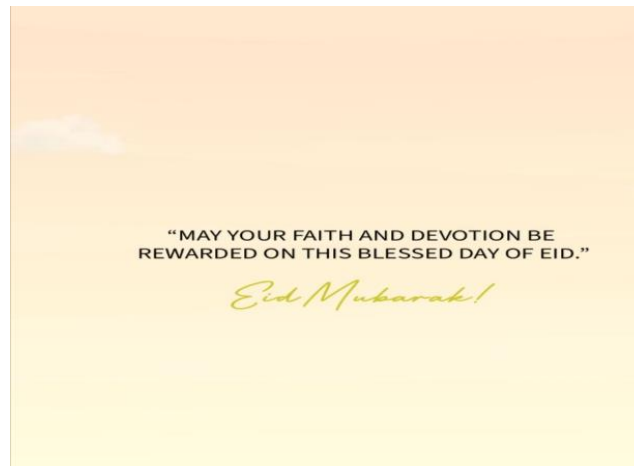


Figure 1.5: Pakistani Brand Limelight

The Multimodal Analysis developed by Kress and Van Leeuwen (1996) to interpret the meaning of the advertisement in terms of language and images is used to analyze it.

Verbal Mode (Language)

The advertisement contains an explicit textual message: MAY YOUR Faith and Devotions be rewarded on this blessed Day of Eid and the words that follow is written in capital: Eid Mubarak The text portrays a message of good wishes, prayer and spiritual bless regarding the Islamic festival of Eid al-Fitr.

The tone used is formal and respectful as shown in the sentence structure, with more focus on religious beliefs like faith, devotion, and reward. These lines are directly related to the religious customs of Muslims in a Holy month of Ramadan when believers pray, fast, and perform charity. The text used as a conventional greeting during Eid is that of the phrase Eid Mubarak which is written in a stylish and cursive font and declares happiness and festivity during Eid. The juxtaposition of the main message that is written in simple capital and the soft handwritten font of the Eid Mubarak makes the balance between formality and the

warmth. This combination is both respectful and emotive of the message.

The advertisement uses both verbal and visual modes of communication to construct an overall message regarding Eid fashion. On one hand, respectful language and the phrase "Eid Mubarak" reflect spirituality and emotions of devotion. On the other hand, the choice of highlights joy and celebration of festivities.

Visual Mode (Aesthetics)

The visual characteristics of the advertisement are the minimalism and light colors. The backdrop is a smooth transition of warm and light golden colors, which bring a very peaceful and quiet atmosphere. These color shades are usually linked with warmth, tranquility, and religious meditation. The key aspects of the text are the central placement to make the message the center of focus of the composition. No other visual distracters are present in the form of people, things, and decorations. This is a conscious simplicity that enables the viewer to concentrate all on the message of Eid greetings. There is a small ornamental element in the upper left corner, which is a mask of a cloud, and it makes it slightly

decorated, which indicates the peace and receptiveness. The symbolism in the use of yellow-gold color of Eid Mubarak is also symbolic. Gold colors tend to symbolize merry-making, wealth and celebration which is consistent with the jovial Eid celebrations.

This advertisement is using a verbal and visual mode to convey a clear message of celebrating Eid, spirituality and cultural festivity. These verbal aspects such as respectful words and the phrase “Eid Mubarak” are expressions of religious devotion, blessings, and emotions related to the celebration of Eid. Visual features like the simple design, muted golden hues, emphasis on the main text, and gentle ornamentation foster a serene, refined, and festive ambiance. The advertisement effectively uses language and imagery to convey the spiritual meaning and celebratory spirit of Eid, showcasing a message that is culturally relevant and emotionally resonant.

Conclusion

Instagram fashion advertisements analyzed under the social semiotic analysis framework of Gunther Kress and Theo van Leeuwen, along with Critical Discourse Analysis (CDA) as a powerful discursive site where meanings of identity and consumption are actively created. Limelight and Nishat Linen is the attempt to construct a new, modern and balanced Pakistani femininity that is balanced between tradition and modernity. The females in these ads are seen as both fashionable and refined and are also disciplined and reserved, but at the same time they are assertive and culturally sensitive. The dual positioning is a hybrid identity where traditional touches like embroidered fabrics, dupatta and floral patterns merge with contemporary sensibilities of minimal makeup, clean backgrounds and convenience of being ready-to-go. This is how culture can be negotiated in the processes of continuity and change in the context of fashion.

These advertisements are rhetorical, using both ethos and pathos alongside logos to its benefit. Ethos is built by authenticity; a natural environment, soft lighting and minimalistic design are common hallmarks. The viewer is drawn to the brand through the emotions of

elegance, freshness, calmness and aspiration, creating a feeling for the viewer. Brands like Sapphire highlight product diversity and visual variety with a number of different models arranged in symmetrical fashion, each showcasing a variety of prints and colors. In contrast, Limelight is about simplicity and elegance, frequently featuring a single model in a composed pose, sometimes accompanied by a natural element, such as a plant, to evoke a sense of calmness and authenticity. Nishat Linen is always willing to try out new and exciting ideas, from simple graphics to striking prints, they have a flair for creating a strong impression and evoke emotion.

REFERENCES

- Abidin, C. (2016). *Influencer culture: Visibility, persuasion and intimacy on Instagram*. *New Media & Society*, 18(5), 84-102. <https://doi.org/10.1177/1461444815624567>
- Akram, H., & Abdelrady, A. H. (2025). Examining the role of ClassPoint tool in shaping EFL students' perceived E-learning experiences: A social cognitive theory perspective. *Acta Psychologica*, 254, 104775.
- Akram, H., & Abdelrady, A. H. (2023). Application of ClassPoint tool in reducing EFL learners' test anxiety: an empirical evidence from Saudi Arabia. *Journal of Computers in Education*, 1-19.
- Akram, H., Yingxiu, Y., Al-Adwan, A. S., & Alkhalsifah, A. (2021). Technology Integration in Higher Education During COVID-19: An Assessment of Online Teaching Competencies Through Technological Pedagogical Content Knowledge Model. *Frontiers in Psychology*, 12, 736522-736522.
- Akram, H., Abdelrady, A. H., Al-Adwan, A. S., & Ramzan, M. (2022). Teachers' perceptions of technology integration in teaching-learning practices: A systematic review. *Frontiers in psychology*, 13, 920317.
- Cetin Erus, R. (2010). Transmedia storytelling in marketing communication. *Journal of Media Studies*, 12(2), 45-58.

- Chen, Z., & Ramzan, M. (2024). Analyzing the role of Facebook-based e-portfolio on motivation and performance in English as a second language learning. *International Journal of English Language and Literature Studies*, 13(2), 123-138.
- Crews, J., et al. (2015). Social media influence on fashion interest. *Fashion and Textiles*, 2(1), 1-15.
- Entwistle, J. (2017). *The fashioned body: Fashion, dress and modern social theory* (2nd ed.). Polity Press.
- Fairclough, N. (1992). *Discourse and social change*. Polity Press.
- Jalalzai, N. N., Akram, H., Khan, M., Kakar, A. K. (2025). Technology Readiness in Education: An Analysis of ICT Facilities in High Schools of Loralai, Balochistan. *Contemporary Journal of Social Science Review*, 3(3), 2835-2842.
- Jenkins, H. (2011). *Tran's media storytelling*. MIT Press.
- Jin, S. V., Youn, S., & McDonald, K. (2023). Emotional attachment in social media: A cross-platform study. *Journal of Interactive Marketing*, 62, 45-60. <https://doi.org/10.1016/j.intmar.2023.01.003>
- Kaur, R., & Anand, S. (2018). Cultural adaptation in digital marketing: Enhancing brand resonance in emerging markets. *International Journal of Advertising*, 37(2), 108-125. <https://doi.org/10.1080/02650487.2018.1451234>
- Kaur, S., et al. (2013). Language and cultural identity in Pakistani branding. *Journal of Asian Marketing*, 5(1), 75-89.
- Kress, G., & van Leeuwen, T. (2006). *Reading images: The grammar of visual design* (2nd Ed.). Routledge.
- Kress, G., & van Leeuwen, T. (2020). *Reading images: The grammar of visual design* (3rd Ed.). Routledge.
- Lee, J., & Watkins, B. (2016). YouTube vloggers' influence on consumer luxury brand perceptions. *Journal of Business Research*, 69(12), 126-137. <https://doi.org/10.1016/j.jbusres.2016.08.007>
- Ma, D., Akram, H., & Chen, I. H. (2024). Artificial Intelligence in Higher Education: A Cross-Cultural Examination of Students' Behavioral Intentions and Attitudes. *The International Review of Research in Open and Distributed Learning*, 25(3), 134-157.
- Machin, D., & Mayr, A. (2021). *How to do critical discourse analysis: A multimodal introduction* (3rd ed.). SAGE.
- O'Halloran, K. L. (2016). Multimodality and interdisciplinarity. *Visual Communication*, 15(1), 19-36. <https://doi.org/10.1177/1470357215611352>
- Ramzan, M., Akram, H., & kynat Javaid, Z. (2025). Challenges and Psychological Influences in Teaching English as a Medium of Instruction in Pakistani Institutions. *Social Science Review Archives*, 3(1), 370-379.
- Ramzan, M., Awan, H. J., Ramzan, M., & Maharvi, H. (2020). Comparative Pragmatic Study of Print media discourse in Baluchistan newspapers headlines. *Al-Burz*, 12(1), 30-44.
- Ramzan, M., & Khan, M. A. (2019). CDA of Balochistan Newspapers Headlines-A Study of Nawabs' Stereotyped Ideological Constructions. *Annual Research Journal 'Hankén'*, XI, 27-41.
- Romah, S., & Suhardi, A. (2020). Mughal influences on Pakistani traditional clothing. *Journal of South Asian Studies*, 8(3), 210-225.
- Shuo, M., & Zhenmei, S. (2014). Cultural adaptation in Cosmopolitan advertisements. *Discourse & Communication*, 8(4), 345-362.
- Tanveer, M., et al. (2024). Phonetic mimicry in Pakistani branding: Legal and perceptual implications. *Journal of Business Law and Ethics*, 15(1), 110-128.

- Wilcox, K., Kim, H. M., & Sen, S. (2009). Why do consumers buy counterfeit luxury brands? *Journal of Marketing Research*, 46(3), 307-321. <https://doi.org/10.1509/jmkr.46.3.307>
- Yoo, J. (2023). Visual strategies in Instagram fashion branding: Luxury vs. fast fashion. *Fashion Practice*, 15(2), 75-90. <https://doi.org/10.1080/17569370.2023.2189456>
- Zappavigna, M. (2018). *Searchable talk: Hashtags and social media metadiscourse*. Bloomsbury Academic.
- Phu, V. H., Nguyen, T. T., & Tran, Q. V. (2020). Impact of social media advertising on consumer behavior: A study on perception, attitude, and purchase intention. *Journal of Marketing and Consumer Research*, 67, 42-52. <https://doi.org/10.1234/jmcr.2020.67.3>
- Kaur, R., & Anand, S. (2018). Cultural adaptation in digital marketing: Enhancing brand resonance in emerging markets. *International Journal of Advertising*, 37(2), 108-125. <https://doi.org/10.1080/02650487.2018.1451234>
- https://www.instagram.com/p/DLsRl0_yN2G/?utm_source=ig_web_copy_link
- https://www.instagram.com/p/DKq8DP4hmBG/?utm_source=ig_web_copy_link
- https://www.instagram.com/p/DUQFujUDCBR/?utm_source=ig_web_copy_link
- https://www.instagram.com/p/DJ6w2v8BY4V/?utm_source=ig_web_copy_link
- https://www.instagram.com/p/DKloFLJRntP/?utm_source=ig_web_copy_link

