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From Views to Checkouts: Linguistic Landscape and AIDA Model Analysis of Instagram and TikTok Advertisements

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Abstract

The rising dominance of short-form video platforms like Instagram and TikTok in the digital marketing ecosystem has transformed how commercial messages are crafted, consumed, and acted upon. These social media platforms no longer function solely as communication spaces but also as visually-dynamic marketplaces where textual and multimodal elements play crucial roles in influencing consumer behavior. Within this context, examining the linguistic landscape (hereinafter, LL) of advertisements and their alignment with persuasive marketing principles becomes crucial to understanding how digital advertising drives user engagement and purchasing behavior. This study aims to investigate how Attention, Interest, Desire, Action (henceforth AIDA) marketing principles are represented in the LLs of TikTok and Instagram ads. Specifically, this research examines the integration of visual-textual elements and persuasive techniques in selected advertisements through the combined lens of LL analysis and the AIDA model. Using a qualitative-descriptive approach, this study analyzed fifty advertisements (25 from Instagram and 25 from TikTok) selected using the purposive sampling method based on four criteria. The analytical framework comprised two components: (1) an LL analysis to categorize language choice, typography, and multimodal integration elements, and (2) an AIDA-based coding scheme to evaluate how each ad captures attention, sustains interest, evokes desire, and prompts consumer action. Data were manually coded and thematically interpreted. The findings reveal that advertising on both Instagram and TikTok exhibits a linguistically rich landscape, with bilingual content (Indonesian–English) being most prevalent, and a smaller yet significant presence of multilingual advertisements (Indonesian–English–Thai), especially on TikTok. Moreover, AIDA principles were consistently observable in both platforms, effectively covering the stages from attention to action. However, Instagram advertisements are generally more straightforward and geared toward long-term engagement, while TikTok ads adopt a more narrative-driven approach with a focus on short-term impact. TikTok ads tended to be more emotionally-evocative and action-oriented, while Instagram ads emphasized polished branding and aesthetic appeal. By combining LL analysis and AIDA principles, this study bridges linguistic and marketing perspectives on digital advertisements. The findings contribute to understanding how digital consumer spaces function as hybrid LLs and offer insights for content creators, marketers, and scholars seeking to design impactful, culturally resonant advertisements on short-form video platforms. The study emphasizes the need for advertisers to align linguistic strategies with persuasive structures to maximize reach and conversion in the competitive realm of social commerce.

Keywords: AIDA Model; Digital Advertising; Instagram; Linguistic Landscape; TikTok.

INTRODUCTION

The current study examines social media advertisements (hereafter referred to as *ads*) through an interdisciplinary lens by integrating AIDA (Attention, Interest, Desire, and Action) marketing principles, and LL analysis of Instagram and TikTok. This integration allows the researchers to evaluate both the persuasive trajectory of ads and the semiotic construction of meaning through text, image, and layout. Such an approach addresses the gap identified by previous studies that tend to treat marketing effectiveness and linguistic representation separately. By analyzing Instagram and TikTok ads through this combined framework, the present study aims to reveal how AIDA stages are embedded within the LLs of digital advertising, and whether these representations align with established marketing principles.

In the global digital advertising landscape, Instagram and TikTok have rapidly evolved into dominant platforms, offering brands unprecedented opportunities to connect with younger demographics, such as Generation Z and Millennials. Their distinctive combination of short-form videos, algorithm-driven personalization, interactive features, and seamless e-commerce integration has created an engaging commercial environment that blurs the line between entertainment and marketing (Adyantari, 2023; Dwiyanti & Mandasari, 2024). Innovations such as live selling, influencer-led promotions, and algorithmically targeted ads not only capture attention but also reshape consumer expectations and decision-making processes (Quoc, 2025). This dynamic makes Instagram and TikTok particularly appealing as research sites to explore the interplay between marketing strategy and consumer psychology, especially when examined through the lens of established frameworks.

Beyond their commercial novelty, Instagram and TikTok ads represent a rich arena for academic inquiry into how language and multimodal communication (textual, visual, and other semiotic modes) operate in digital marketing. The fusion of visual, textual, and symbolic resources in these platforms creates fertile ground for LL study in online contexts, extending traditional sociolinguistic approaches into virtual environments. Prior studies have examined pragmatic strategies, persuasive slogans, and multimodal discourse in shaping brand perception (Artha & Fadilla, 2023; Revamonte et al., 2023), yet there remains a need to systematically integrate marketing principles with linguistic and semiotic analysis. Such integration enables researchers to assess not only whether ads adhere to the AIDA framework but also how they employ language choice, code-switching, typography, and symbolic imagery to influence consumer engagement (Nurhafiza et al., 2024; Yunardi & Sondari, 2024). By bridging marketing theory with linguistic and semiotic perspectives, this research offers a more holistic understanding of how digital advertising strategies are constructed and received, thus filling a notable gap in both marketing and LL scholarship.

Recent literature on AIDA (e.g. Baber, 2022; Banerjee, 2022; Yadav et al., 2025) confirms that AIDA remains one of the most widely used frameworks for evaluating advertising effectiveness in digital and social media contexts. Instagram and TikTok advertising studies from 2023–2025 show that researchers are still applying AIDA to assess how ads move audiences from attention to action, but there is limited comparative research across both platforms. Most studies focus on *either* TikTok *or* Instagram. A dual-platform, side-by-side application of AIDA remains underexplored.

LL studies have traditionally been applied to physical public spaces, such as streets, shops, and official signage (Landry & Bourhis, 1997; Rohmah & Wijayanti, 2023; Rohmah et al., 2024; Rohmah et al., 2024), but recent research extends it to digital spaces (Ivkovic & Lotherington, 2009; Putri & Rohmah, 2025; Yao, 2021). Despite growing research in LL, digital platforms like TikTok and Instagram ads remain underexplored, including multilingual elements, slogans, hashtags, and visual symbols. Applying LL analysis to social media ads is novel and responds to calls for expanding the scope of LL research, which traditionally focuses on physical public signage (Mensel et al., 2016), into virtual environments (Androutsopoulos, 2013).

The AIDA model (Attention, Interest, Desire, and Action) remains a foundational framework for evaluating advertising effectiveness across both traditional and digital platforms. In the context of social media marketing, AIDA provides a structured approach to assess how content captures audience attention, sustains interest, stimulates purchase desire, and prompts action. Studies on TikTok (Dwiyanti & Mandasari, 2024) and Instagram (Duffett & Mxunyelwa 2025; Rahayuningrat et

al., 2024) have shown that platform-specific affordances, such as algorithm-driven personalization, short-form videos, and influencer endorsement, significantly influence the AIDA stages. However, most prior research examines one platform in isolation, leaving a gap in understanding how AIDA principles are applied comparatively across TikTok and Instagram.

LL analysis, traditionally applied to studies about public signage and multilingual spaces (Landry & Bourhis, 1997), has recently expanded to virtual environments, including websites, gaming platforms, and social media (Ivkovic & Lotherington, 2009; Putri & Rohmah, 2025). In online advertising, LL research captures not only the textual features but also the multimodal and semiotic resources, such as typography, color schemes, visual icons, hashtags, and emoji, that convey meaning. TikTok and Instagram ads often employ multilingual text, code-switching, and culturally-loaded symbols to enhance engagement and brand recognition (Artha & Fadilla, 2023; Revamonte et al., 2023). Yet, few studies have systematically mapped these linguistic and visual elements within a marketing evaluation framework.

Integrating the AIDA model with LL study offers an interdisciplinary lens for examining social media ads. This integration allows researchers to evaluate both the persuasive trajectory of ads (from attention to action) and the semiotic construction of meaning through text, image, and layout. Such an approach addresses the gap identified by previous studies that tend to treat marketing effectiveness and linguistic representation separately. By analyzing TikTok and Instagram ads through this combined framework, the present study aims to reveal how AIDA stages are embedded within the LL of digital advertising, and whether these representations align with established marketing principles.

This study uniquely maps digital LL through a platform-specific comparison, that is, Instagram and TikTok. Combining AIDA and LL offers an interdisciplinary framework that merges marketing effectiveness with semiotic and sociolinguistic analysis. Theories from both marketing and applied linguistics support such integration, but the number of available literary materials revealing this is still rare. Existing research on AIDA does not usually engage deeply with the semiotics or multilingual representation of ads, while LL studies seldom evaluate marketing conversion principles. Therefore, the current research tries to answer this question: How are AIDA marketing principles represented in the LL of TikTok and Instagram ads?

This makes our research both original and impactful. The current study can provide a cross-platform comparison of the application the AIDA model between TikTok and Instagram ads. In addition, this study also expands LL analysis to the analysis of digital marketing texts and visuals. Lastly, it also bridges marketing communication theory with LL studies, creating a model for integrated analysis.

METHOD

Research Design

This study adopted a qualitative content analysis approach, integrating LL analysis and the AIDA (Attention–Interest–Desire–Action) marketing model. The qualitative approach allows for in-depth examination of the multimodal elements in TikTok and Instagram ads, focusing on their linguistic, visual, and symbolic features, as well as their alignment with marketing principles. Data were drawn from TikTok and Instagram ads that appeared on researchers' timeline between August 12-14, 2025. Both platforms were chosen since they have massive user bases with unique modes of content creation and consumption. Analyzing them provided insights into contemporary digital culture, youth identity, and globalized aesthetics. Instagram is image-driven and often curated, associated with self-branding, aesthetics, and lifestyle presentation (Bertaglia, 2024; Rahayuningrat et al., 2024). Meanwhile, TikTok enables participatory culture through short-form videos, remixing, and algorithmic content circulation (Nurhafiza et al., 2024; Quoc, 2025). These platforms significantly influence how people communicate, represent themselves, and participate in cultural trends.

The ads were recorded as they appeared without manual selection, meaning that their initial capture reflected ecological randomness from the researchers' perspective. However, the researchers understand that the appearance of these ads was still shaped by each platform's algorithmic curation. Thus, while the researchers did not select which ads appeared, the data

remained subject to the platforms' algorithmic rules rather than a fully neutral or random feed. Following data capture, purposive sampling was applied because it allowed the researchers to deliberately select advertisements that met the study's analytical needs, ensuring that each ad contained sufficient textual and visual content for analysis. The sampling followed these criteria: 1) The advertisement promotes a product or service (not purely informational), 2) The advertisement contains both text and visual elements, 3) The advertisement is accessible in the Indonesian market, and 4) For both platforms, the duration of the ads was 10–60 seconds. There was no restriction on the type of product or service advertised, because the study aimed to capture a broad spectrum of advertising strategies used across industries. A total of 50 ads (25 from TikTok and 25 from Instagram) were analyzed to ensure representativeness across platforms, product categories, and ad styles. The data were collected using the following procedures: 1) Capturing Ads: both TikTok and Instagram ads were saved using the screenshot function; 2) Archiving: each ad was labeled with metadata: platform, date captured, product category, and brand name; and 3) Segmentation: textual elements were extracted and visual symbols were described in detail.

In analyzing the data, two analytical frameworks were applied, namely the LL framework and AIDA Marketing Principles. Following Landry and Bourhis (1997) and recent digital extensions of LL (Gorter, 2017; Ivkovic & Lotherington, 2009), the following categories were coded: language choice (monolingual, bilingual, multilingual), typography (font style, size, emphasis), and multimodal integration (text–image–symbol interaction). In addition, using the AIDA framework (Baber, 2022; Banerjee, 2022; Yadav et al., 2025), each ad was also analyzed, focusing on Attention (visual salience, color contrast, unique imagery, and opening hooks), Interest (relevance to target audience, storytelling, and problem-solution framing), Desire (emotional appeal and benefit highlighting), and Action (clear calls-to-action (CTAs), purchase links, discount codes, and urgency cues).

The analysis was first conducted by assigning initial codes for both LL and AIDA indicators in Excel. Then, the researchers conducted axial coding to see patterns in how linguistic features fulfill marketing stages. The next was a cross-platform comparison to compare TikTok vs. Instagram ads in terms of LL features, AIDA fulfillment, and their intersections. Lastly, thematic synthesis was conducted by identifying broader themes (e.g., role of multilingualism in driving interest) and relating them to previous research findings. To ensure trustworthiness of the data analysis, triangulation was conducted by cross-checking coding between two researchers.

FINDINGS

The LL of Instagram and TikTok

The LL of Instagram and TikTok shows that monolingual and bilingual ads appear in both applications, but a multilingual ad is observable only in TikTok. Figure 1 displays the dominance of bilingual contents and slight use of Indonesian monolingualism in both platforms. Meanwhile, multilingualism is rare but present in TikTok. Both platforms show a clear preference for bilingual content (Indonesian-English), although Instagram also shows similar preference for English monolingualism and bilingualism of Indonesian-English. TikTok ads have the highest count in bilingual ads (13 ads: TT-001, TT-003, TT-004, TT-005, TT-006, TT-008, TT-009, TT-010, TT-014, TT-015, TT-016, TT-017, and TT-019), followed closely by Instagram (10 ads: IG-003, IG-004, IG-005, IG-006, IG-008, IG-011, IG-013, IG-014, IG-020, and IG-025). In this situation, marketers might intentionally choose to use both languages to achieve a specific communicative and psychological effect, which is to increase reach and emotional resonance. The use of native language helps the audience feel understood, seen, and culturally close to the product, creating trust and relatability. Conversely, including English (or other global languages) signals modernity, global identity, and appeals to younger, aspirational audiences who associate English with prestige, tech-savviness, or trendiness. This trend suggests that marketers on both platforms aim to reach a broader audience by combining local and global linguistic appeals. Bilingualism may also reflect brand strategies that balance national identity and international style.

Regarding monolingualism, Instagram shows a strong inclination toward English-only ads (10 ads: IG-001, IG-002, IG-009, IG-010, IG-012, IG-016, IG-017, IG-018, IG-019, and IG-023), compared to only 7 on TikTok (TT-002, TT-007, TT-011, TT-012, TT-013, TT-022, and TT-025). This may indicate that Instagram is used more frequently to target a global or cosmopolitan audience,

positioning products within a trend-conscious, English-speaking market segment. The use of Indonesian-only texts is relatively low on both platforms, with Instagram at 5 (IG-007, IG-015, IG-021, IG-022, and IG-024) and TikTok at 4 (TT-018, TT-020, TT-021, and TT-024). This reflects a decreasing reliance on purely local language messaging in digital marketing, possibly due to assumptions about consumer aspirations or the platform's demographic.

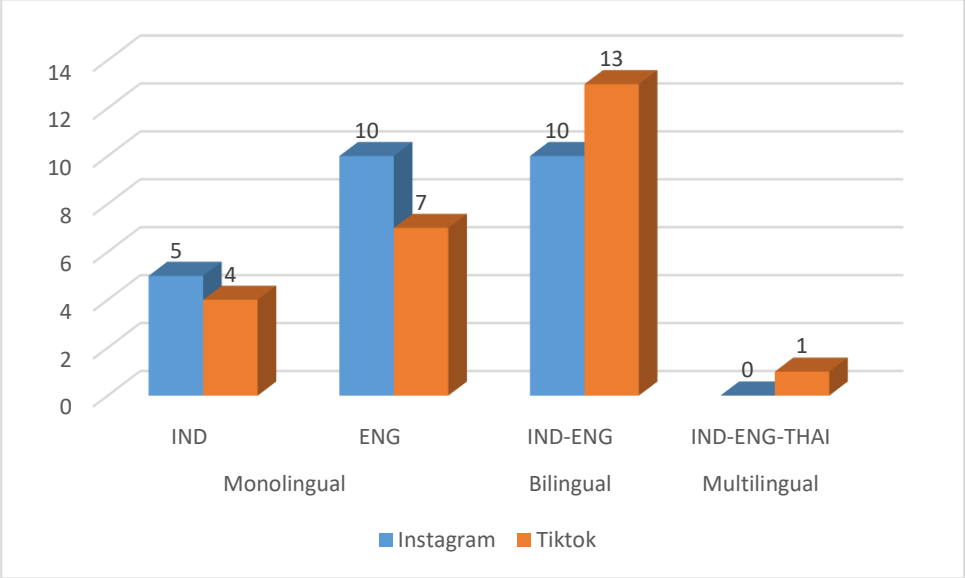

Figure 1. The LL of Ads in Instagram and TikTok

Regarding multilingualism, a very small number of ads incorporate multilingual content beyond two languages. Notably, TikTok includes one ad using Indonesian-English-Thai, while Instagram shows none. This may point to TikTok's slightly more experimental or regionally-inclusive approach, potentially targeting ASEAN audiences. Figure 2 displays a TikTok ad with multilingual features, using Indonesian, English and Thai. Indonesian appears as the main language for target audience, e.g., "*Rute Baru* [New Route]", "*Terbang Langsung dari Surabaya* [Fly Directly from Surabaya]", "*4X Seminggu (Selasa, Kamis, Jumat & Minggu)* [Four Times a Week (Tuesday, Thursday, Friday, and Sunday)]", "*Mulai Beroperasi 2 Okt 2025* [Starts Operating on October 2nd, 2025]", "Harga *All-in.* Sekali Jalan [All-in Price. One-Way]", "Jalan-jalan ke Thailand sekarang gampang. Tinggal Berangkat saja [Traveling to Thailand is now easy. Just go]". English might be used for branding and global relevance, e.g., "AirAsia", "Sponsored", "Fly Thru (VIA BANGKOK" and "Harga *All-in* [All-in Price]". Thai is present in the background sign "ถนนข้าวสาร" (Khao San Road) followed by the name of the road written in Latin Alphabet "Thanan Khao San" to evoke cultural authenticity of the flight destination.

Figure 2. A Multilingual Ad on TikTok

This LL of Instagram and TikTok ads may have implications on marketing strategy, platform identity, and consumer-targeting. The prevalence of bilingual ads reveals a conscious linguistic strategy to bridge local familiarity and international appeal. Instagram appears more polished and globalized (more examples of monolingual ads using English), whereas TikTok tends to be more inclusive and diverse in its language use, including more bilingual English-Indonesian ads. The data suggests that brands tailor their language choices based on perceived user preferences and platform culture.

AIDA Principles in Instagram and TikTok

The AIDA strategies in Instagram and TikTok ads reveal that in the initial stage, attention is obtained through interesting headlines and supporting visuals. Interesting headlines are classified into *short and direct, direct, narrative, rhetorical, imperative*, and *none*. Supporting visuals are classified into *illustrated* and *realistic imagery*. After attention is captured and audiences are made aware of the idea, ads will want to spark the interest of the audience. Interest is often flourished by how the ads can touch on the specific concern of the audience. The analysis finds that advertisers these days focus on religion, education, language, career, housing, psychology, finance, travel, beauty, food, fashion, e-commerce, and entertainment. In the Desire stage, advertisers make a final push to convince audiences that the advertised object can actually fulfill their desire by presenting ideas of what can be achieved. The focus of this stage is either on value framing, outcome benefit, service benefit, benefit-price ratio, emotional satisfaction, or experience. To accommodate the firm intention of the audiences, a call-to-action feature is served with inviting phrases like, "Learn more," "Get...," "Install now," etc. The integration of the AIDA model almost always aims for a similar purpose. Yet, the application of the framework is quite different on TikTok and Instagram ads.

Attention

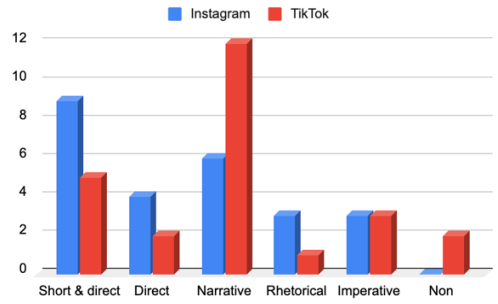

Figure 3. Attention Getter Through Headlines

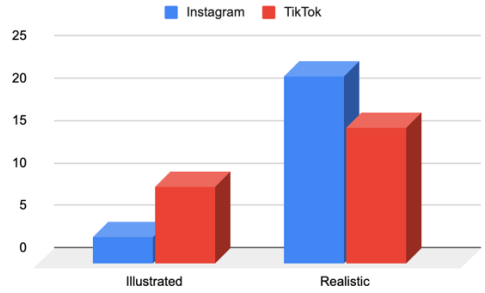

Figure 4. Attention Getter Through Imagery

In the Attention Stage, Instagram and TikTok ads show different approaches in generating engaging headlines but are relatively the same in incorporating supporting visuals (see Figure 3 and Figure 4). About short, direct headlines, Instagram ads—evident in IG-001, IG-002, IG-004, IG-007, IG-010, IG-019, IG-022, IG-024, and IG-025—use them more than TikTok ads—TT-002, TT-008, TT-015, TT-021, and TT-023, as pictured by the taller blue bar in the "Short & direct" subcategory in Figure 3. On the other hand, TikTok ads emphasize the use of narrative headlines—TT-003, TT-005, TT-006, TT-009, TT-011, TT-012, TT-014, TT-016, TT-017, TT-018, TT-020, and TT-025—more than Instagram ads—IG-005, IG-009, IG-013, IG-015, IG-016, and IG-021, as shown by the taller red bar in the "Narrative" subcategory of Figure 4. This trend may be explained by the different natures of the platforms. TikTok is known for its raw and authentic short-form content that typically ranges from 1 to 10 minutes, while Instagram focuses more on curated and aesthetic content, with users often emphasizing the use of stories that allow the upload of photos for 15 seconds and videos up to 1 minute. Figure 5 exhibits a short, direct headline "ADHD Hack" in the Instagram ad (IG-002), and Figure 6 showcases the narrative headline "*Apapun situasinya, Bluebird Group selalu ada buat kamu* [Whatever the situation is, Bluebird Group is always there for you]," in the TikTok ad (TT-017).

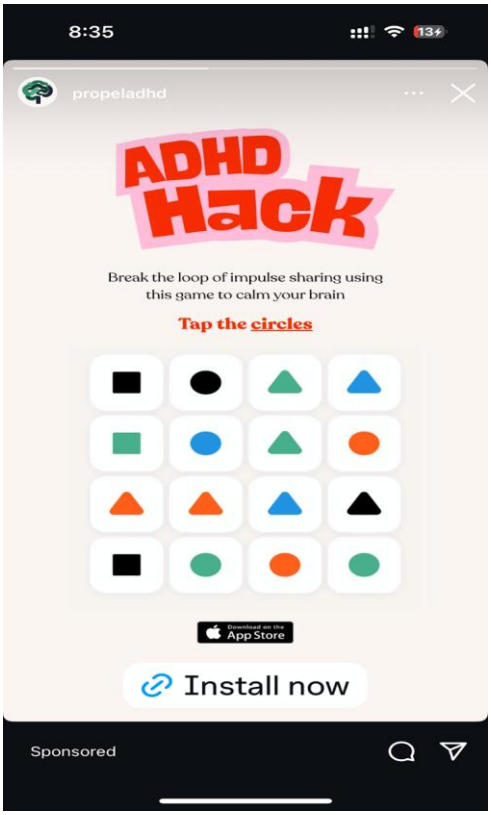

Figure 5. Short, Direct Headline on Instagram

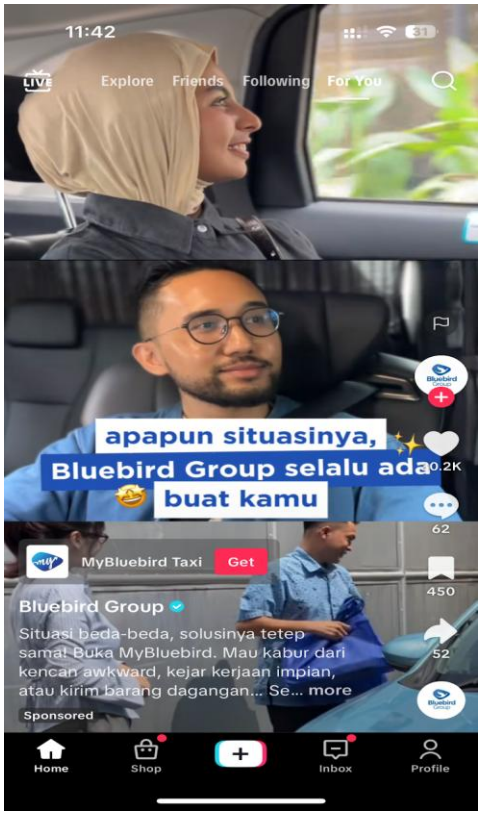

Figure 6. Narrative Headline on TikTok

Aside from headlines, imagery seems to be a complementary attention driver of ads. The figure shows that both Instagram and TikTok ads favor the use of realistic imagery over illustrated imagery—portrayed in IG-001, IG-005, IG-006, IG-007, IG-008, IG-009, IG-010, IG-011, IG-012, IG-013, IG-014, IG-015, IG-016, IG-017, IG-018, IG-019, IG-020, IG-021, IG-022, IG-023, IG-024, and IG-025 for Instagram, and TT-001, TT-002, TT-003, TT-004, TT-005, TT-006, TT-007, TT-008, TT-009, TT-012, TT-014, TT-017, TT-018, TT-022, TT-023, and TT-025 for TikTok—as seen in the taller bars of the "Realistic" subcategory than the "Illustrated" subcategory within the "Attention - imagery" category. This suggests that realistic imagery can encourage awareness and a sense of trust that will lead to the subsequent stage in the AIDA framework. IG-012 represents realistic imagery in an Instagram ad, and TT-006 depicts realistic imagery in a TikTok ad.

Figure 7. Realistic Imagery on Instagram

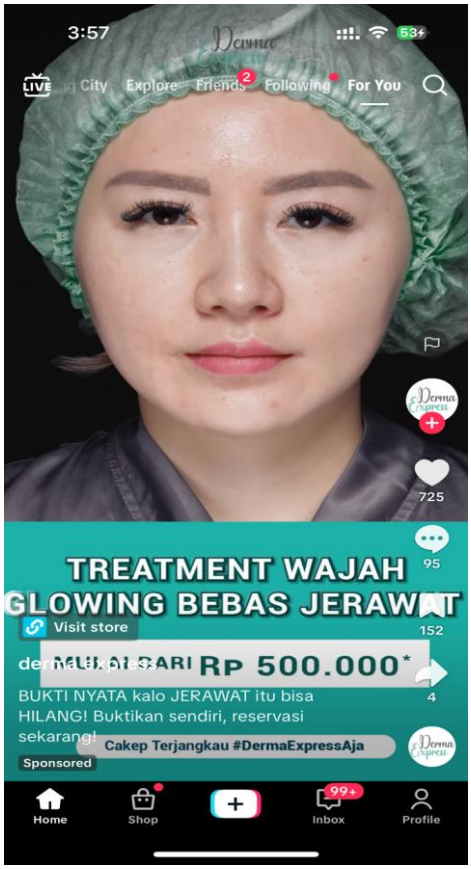

Figure 8. Realistic Imagery on TikTok

Interest

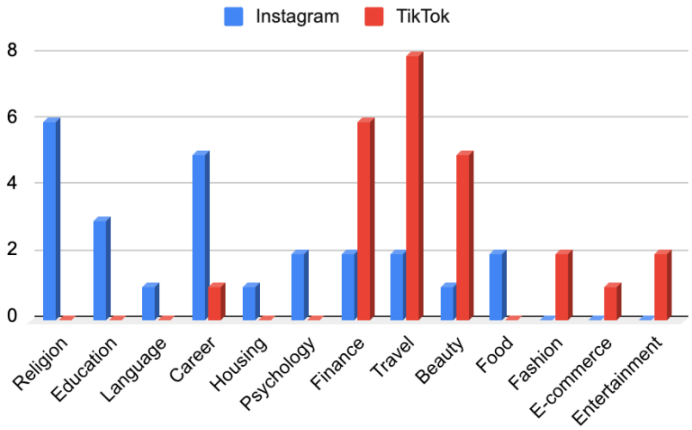

Figure 9. Themes that Evoke the Interest of audiences on Instagram and TikTok

In the Interest Stage, there is a significant contrast in how Instagram and TikTok ads are displaying ads that can evoke the interest of audiences (see Figure 9). Instagram ads take into account religion as a major point of concern—IG-001, IG-005, IG-006, IG-015, IG-020, and IG-025—whereas TikTok ads are believed to have an opposing opinion, as displayed by the tall blue bar and a non-existent red bar in the "Religion" subcategory within the "Interest" category. TikTok ads view travel as a matter that needs significant publicity—TT-005, TT-012, TT-014, TT-017, TT-018, TT-020, TT-022, and TT-023—with Instagram ads having a differing point of view that is evident in IG-011 and IG-017, as shown in the taller red bar in the "Travel" subcategory within the "Interest" category. This indicates that information in relation to religion is easier to be sought through Instagram, while TikTok provides more information on travel. IG-001 in Figure 10 depicts how an Instagram ad is focused on religion, and TT-023 previously shown on Figure 2 displays how TikTok ad caters to travel.

Figure 10. An Instagram Ad Focusing on Religion

Desire

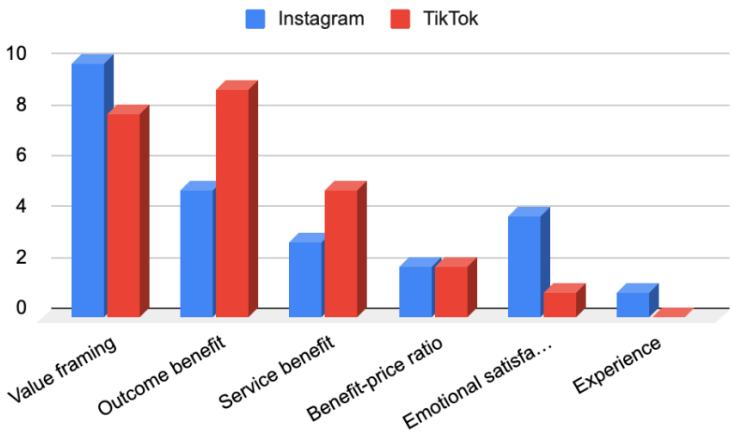

Figure 11. Ways to Evoke Audiences' Desire

In the Desire Stage, Instagram and TikTok ads draw audiences closer to the targeted marketing goals by utilizing almost the same approach, although with a slight distinction. In terms of value framing, Instagram ads—IG-001, IG-003, IG-004, IG-008, IG-014, IG-015, IG-016, IG-019, IG-020, and IG-023—show a greater prevalence in using it compared to TikTok ads—TT-002, TT-003, TT-008, TT-009, TT-011, TT-014, TT-019, and TT-024—as presented by the taller blue bar in the "Value framing" subcategory within the "Desire" category. As for outcome benefit, TikTok ads—TT-001, TT-004, TT-005, TT-006, TT-007, TT-010, TT-012, TT-013, and TT-018—are shown to use it more than Instagram ads—IG-002, IG-009, IG-010, IG-013, and IG-021—as exhibited by the taller red bar in the "Outcome benefit" subcategory within the "Desire" category. It can be inferred that the integration of value framing and outcome benefit to Instagram and TikTok ads amplifies the desire of audiences to eventually take action. Figure 12 with the IG-014 sample code showcases the use of value framing "90% discount" in an Instagram ad, while Figure 13 depicts the use of outcome benefit in a TikTok ad (TT-007), which implies that the use of the brand's product will give the same result as shown by the girl in the advertisement.

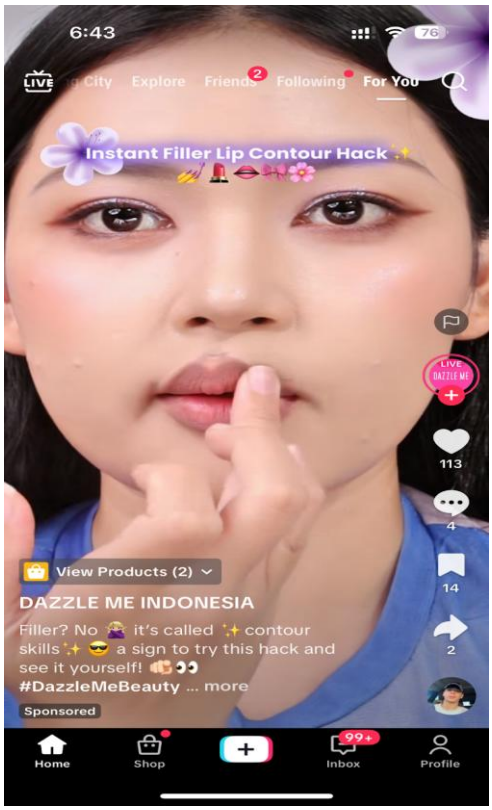

Figure 12. Value Framing in Instagram

Figure 13 Outcome Benefit in TikTok

Action

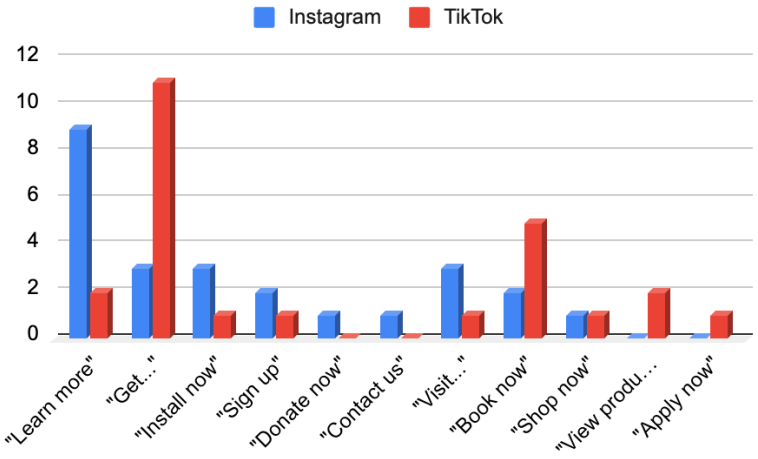

Figure 14. Call-to-Action Features in Instagram and TikTok

In the Action Stage, the availability of call-to-action (CTA) features, such as buttons, linked text, or cues is significant in determining whether the audience will end up carrying out the marketing goals. Instagram and TikTok have built-in CTA buttons. Therefore, this study emphasizes the cues used on the button during the ad display. Instagram ads prefer the use of "Learn more"—IG-001, IG-003, IG-0066, IG-010, IG-015, IG-018, IG-019, IG-021, and IG-025—more than TikTok ads—TT-009 and TT-020—as portrayed by the taller blue bar in the "Learn more" subcategory within the "Action" category. In the flip side, "Get…" is favored by TikTok ads—TT-001, TT-003, TT-010, TT-011, TT-012, TT-013, TT-016, TT-017, TT-019, TT-021, and TT-025—compared to Instagram ads—IG-004, IG-014, NS IG-017—as reflected by the taller red bar in the "Get…" subcategory within the "Action" category. This might imply that Instagram users are study-oriented, while TikTok users might be more purchase-oriented.

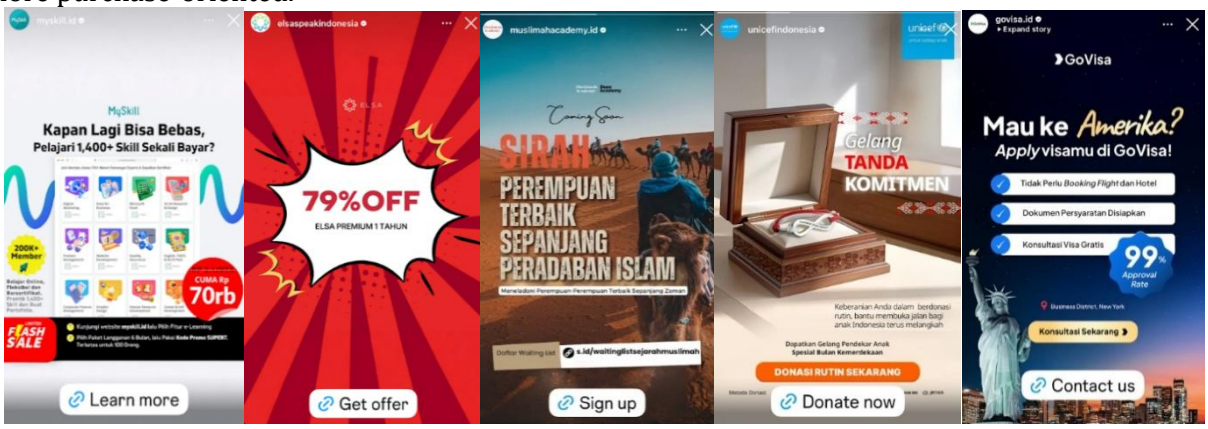

Figure 15. CTA in Instagram

Figure 16. CTA in TikTok

Figure 15 displays “Learn more”, “Get offer” “Sign up”, “Donate now”, and “Contact us” as cues to take actions on Instagram. Meanwhile, Figure 16 presents “Get”, “Install now”, “Apply now”, “Learn more”, and “Book now” as CTA in TikTok. In terms of the font sizes of the CTA, it can be seen that CTAs on Instagram are larger than those in TikTok. In addition, the CTAs in Instagram are always accompanied with the same symbol resembling “a clip” put in a clear white shape, creating a noticeable signal to provoke viewers to do an action. Conversely, CTAs in TikTok are not clearly seen, as they are in smaller sizes with white font color in red background. This might not give a strong call for action to their viewers.

The data imply that Instagram ads primarily grab attention through short, direct headlines paired with realistic imagery to match the fast-scrolling habit of the app users. The interest stage is driven by how related the ads are to the audiences' concerns. Desire is then ignited by the degree of price reduction or discount-offering. The conversion of solid thought into action is supported by the existence of conspicuous CTA buttons and cues that invite exploration, such as “Learn more.” TikTok ads, on the contrary, focus on narrating the headlines and realistic imagery into a compelling visual that retains its authenticity. The interest stage, however, is not different from Instagram ads in the way it is attained but in the proposed topic. They emphasize defining the lucrative rewards audiences can obtain with the use of their offering. Somewhat smaller CTA incorporating cues motivating immediate purchase, like “Get,” is posted at the bottom. Both platforms largely fulfill the attention to action stages, though Instagram ads tend to be more direct and long-term oriented compared to TikTok ads, which are more narrative and short-term oriented.

AIDA Principles in the LL of TikTok and Instagram Ads

To answer the research question of how AIDA marketing principles are represented in the LLs of Instagram and TikTok ads, in this section, the authors relate both of the two sections above.

AIDA Principles in Monolingual Ads

Both Instagram and TikTok ads try to grab the viewers’ attention, evoke their interests, ignite their desires, and provoke them to carry out certain actions through monolingual and bilingual ads. Multilingual ads are only applied by TikTok to attract consumers. IG-015 and TT-003 show the application of AIDA principles in monolingual ads.

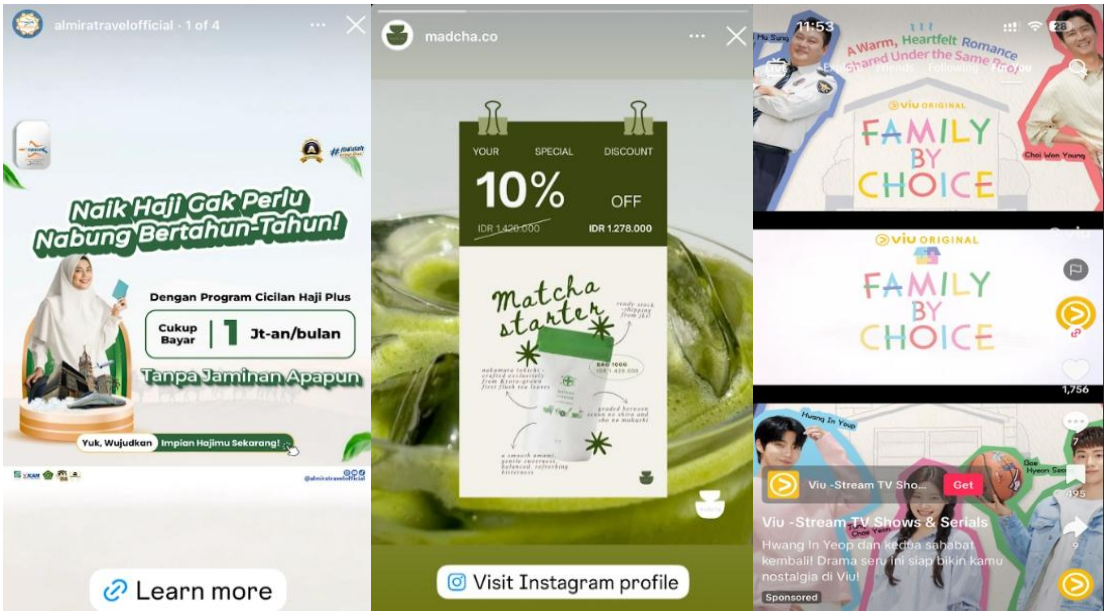

Figure 17. AIDA Principles in Monolingual Ads

The Instagram example (IG-015) in the left side of Figure 17 on the *Program Cicilan Haji Plus* (Hajj Plus Installment Program) advertisement uses Indonesian-only texts. The stylized headline of "Naik Haji Gak Perlu Nabung Bertahun-Tahun! (You don't need to save for years to go on Hajj!)" grabs immediate attention with a promise that challenges conventional expectations using the Indonesian language. The big, elegant font and eye-catching visuals, of a friendly girl in a white hijab holding a passport and *Ka'bah* with the Zam Zam Tower in the background, evoke strong religious and aspirational sentiments. Still using the Indonesian language, the interest of viewers is evoked by highlighting key offers clearly and stressing affordability. The ad introduces the *Program Cicilan Haji Plus* (Hajj Plus Installment Program) right beneath the headline, using a contrasting font and boxed layout. *"Cukup Bayar 1 Jt-an/bulan* (Just IDR 1 million/month)" sparks interest by making the offer seem highly accessible. Desire is also provoked using Indonesian language only. The line *"Tanpa Jaminan Apapun,* (No collateral needed)" appeals to the audience's desire for convenience and ease. Emotional triggers are also used to ignite the audience' desire by adding, *"Yuk, Wujudkan Impian Hajimu Sekarang!* (Let's realize your Hajj dream now!)" to activate aspirational feelings. Finally, the consumers' action is activated by putting a clear CTA in the form of a "Learn More" button at the bottom, which invites users to explore further. "Learn more" appears since the viewer applies English in the language used in the mobile phone. If she applies Indonesian, the Indonesian word "Pelajari" will appear. In addition, the placement of social media handles and icons next to the CTA encourages engagement and builds credibility. Hence, the ad uses the Indonesian language and pictures familiar to Indonesian consumers to primarily cater to the local market.

Additionally, an example of an Instagram ad using English only language can be seen in IG-023 (See Figure 17, center). This ad uses English-only texts throughout the visuals, which includes the promotional headline, "YOUR SPECIAL DISCOUNT 10% OFF", price information: Original and discounted prices, product description: features of "Matcha Starter", and call-to-action: "Visit Instagram profile" button. 'Attention' is realized through visual impact, typography, and contrast. Visual impact is created in the post by using a vibrant green color scheme with a close-up image of matcha that immediately attracts the eye. Meanwhile, the typography applied in the ad is large, bold percentage text "10%" and large, handwritten-font type of text in 'matcha starter' which quickly draws viewers' attention to the discount and the kind of product. Color contrast—white and green—provides high distinction, emphasizing the discount offer and product image.

Finally, the image on the right side of Figure 17 shows that the TikTok ad grabs attention with a colorful, eye-catching headline "FAMILY BY CHOICE" displayed in a stylized, vibrant font. The use of bold colors and high-profile cast photos (e.g., Hwang In Yeop, Jung Choe Yeon, Bae Hyeon Seo, Choi Won Young, and Mu Sung) adds visual appeal and instantly signals a drama genre to the viewer. The

English-only headline immediately orients the viewer towards an international, cosmopolitan audience. Furthermore, the line, “A warm, heartfelt romance shared under the same roof”, written only in English, draws viewers in with a relatable, emotional theme, provoking their interest. The monolingual choice suggests a target audience comfortable with English and global streaming platforms, reinforcing a modern, urban appeal. Moreover, the presence of popular Korean actors, coupled with emotionally-charged English phrases and visual storytelling (e.g., group shots and cozy settings), builds emotional resonance. English usage throughout this ad gives the impression of sophistication and accessibility, increasing desire among users familiar with English-language media and K-dramas. Finally, the “Get” button and App Store/Stream Now prompts — again entirely in English — serve as a clear call to action. The consistent English language use ensures that the CTA is instantly understandable to the intended audience and maintains the brand’s international tone.

From the use of monolingual texts in ads, particularly when either only English or only the local language (e.g., Indonesian) is used, several key inferences can be drawn regarding target audience and brand identity. Concerning target audience identification, English-only ads often signal a target demographic that is 1) urban, tech-savvy, and globally-oriented; 2) familiar with international products or media (e.g., streaming platforms, mobile games, and international travel), and 3) younger consumers who associate English with modernity and prestige. Related to brand positioning and identity, the data show that English monolingualism reinforces a brand's international or aspirational image, often positioning the product as cosmopolitan, modern, and globally competitive. It may also reflect a desire to associate the product with prestige, exclusivity, or trendiness. Local language monolingualism, in contrast, may stress accessibility, cultural relevance, trust, or emotional resonance with local communities.

AIDA Principles in Bilingual Ads

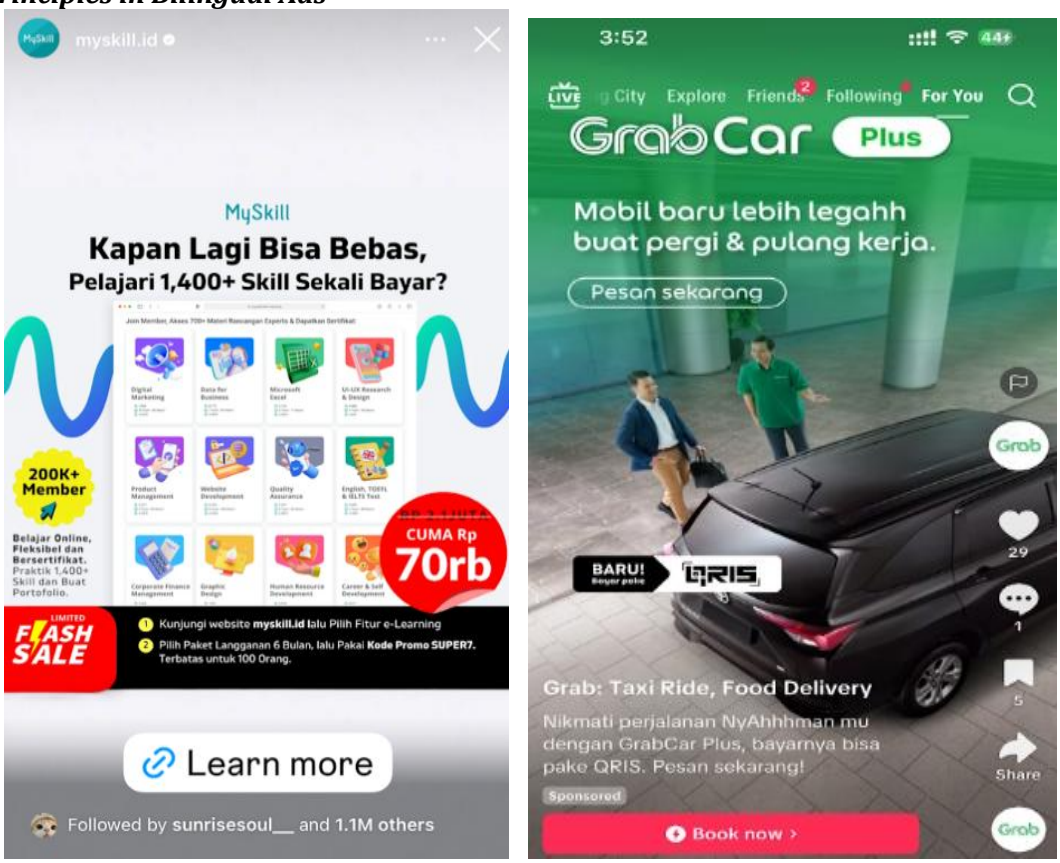

Figure 18. Bilingual Instagram and Tiktok Ads

The AIDA (Attention, Interest, Desire, and Action) marketing principles are applied in this bilingual Instagram advertisement by MySkill.id Instagram ad and Grab Car TikTok ad. Figure18 (left side) presents attention capturing elements using a bold headline in Indonesian language, *"Kapan*

Lagi Bisa Bebas, Pelajari 1,400+ Skill Sekali Bayar? (When else can you be free and learn 1,400+ skills with a single payment?)" Visually, the ad uses vibrant colors and large, varied skill card icons to instantly grab the viewer's eye. The brand logo 'MySkill' apparent in the top of the ad helps brand recall and recognition. To generate viewers' interest, below the headline, English keywords like "Limited Flash Sale" are used to spark curiosity and build credibility by associating the ad with global e-learning trends. Next is 'Desire'. The phrase "Cuma Rp 70rb (Only 70,000 IDR)," highlights affordability in local currency, creating a sense of urgency and opportunity. The combination of English labels on skill categories (e.g., "Marketing" and "Design") with short Indonesian explanations show the value and variety of courses available, triggering the desire to explore. Finally, the ad ends with a clear call-to-action in English, i.e., the "Learn more" button, driving the audience to tap immediately. It also includes visual instructions in Indonesian to guide users through the process (e.g., visiting the website or choosing a plan). On Figure 18 (right side), the AIDA marketing principles are also applied in the bilingual Instagram advertisement for Grab Car Plus. The ad grabs attention through bilingual header and visual appeal. The bilingual header "GrabCar Plus" (in English) is prominently displayed, supported by a large, catchy Indonesian phrase, "*Mobil baru lebih legahh buat pergi & pulang kerja* (Newer and wider cars for commuting to and from work)". Meanwhile, visual appeal is observable from the sleek black car, a clean modern environment, and a human interaction scenario which are catchy and relatable. Next, interest is developed through relatable Indonesian language such as "*Nyahhhman mu* (Super comfy for you)," in the mixed codes Indonesian-English, "*Nikmati perjalanan Nyahhhman mu dengan GrabCar Plus*… (Enjoy your super comfy ride with GrabCar Plus…)". This expression evokes comfort and personalized experience, which then sparks emotional engagement. The ad also builds interest by mentioning "QRIS", which is a familiar digital payment method in Indonesia. It also builds interest by using two languages, which may build wider interest across bilingual viewers who use both English and Indonesian in everyday life.

Moreover, desire is created by highlighting comfort and ease, "*Nikmati perjalanan NyAhhhman mu…* (Enjoy your super comfy ride…)" and put the English label "Grab: Taxi Ride, Food Delivery" which can ensure appeal to more cosmopolitan, tech-savvy users who may be more receptive to English terms and services. Finally, action is provoked through the use of strong CTA in both languages: "*Pesan sekarang*!" (Order now – in Indonesian) and "Book now" (in English). This bilingual approach reinforces clarity and urges users from different language backgrounds to take immediate action. Hence, this Grab Car Plus ad on TikTok exemplifies bilingual AIDA strategy, by combining Indonesian for emotional and cultural connection and English for brand universality and tech-savvy appeal, making it persuasive and inclusive for a broader audience.

These two examples of bilingual ad leverage strategic code-mixing to combine local relevance (Indonesian) and global appeal (English), reinforcing trust, accessibility, and engagement with a wide target audience, while effectively applying all four AIDA principles. The mix of Indonesian and English increases inclusivity, appealing to both local users and globally aware young professionals familiar with edtech terms.

AIDA Principles in Multilingual Ads

The only multilingual ad in this study is a travel ad that has been shown in Figure 2. Using three languages, Indonesian, English, and Thai, this ad applies AIDA marketing principles to motivate viewers to buy the product being promoted. Indonesian language is the main language for target audience by mentioning "*Terbang Langsung dari Surabaya*", "*4X Seminggu*", "*Mulai Beroperasi 2 Okt 2025*", and "*Harga* … (Price…)". English is used for branding and global relevance (e.g., "AirAsia", "Sponsored", and "Book now"). Thai is present in the background sign "ถนนข้าวสาร" (Khao San Road) to evoke cultural authenticity. This makes it a multilingual (IND-ENG-THAI) ad, matching the rare case found in the author's dataset. This case occurred in one TikTok ad only, without any examples of such cases in Instagram.

In this ad, attention is formed by using both texts and images of bright red background, large bold fonts ("BANGKOK" which indicates the travel destination and "*1,4 jutaan* [IDR 1.4 million]," showing the price), an image of a cheerful flight attendant, a tuk tuk, a boat, and Thai cuisine. The

Thai script also visually stands out. This ad evokes interest by showing a clear offer, such as, "*4X Seminggu*" and operational date "*2 OKT 2025*" into increase travel excitement. The culturally-themed visuals (shown by the Thai food, tuk-tuk, and signboard) stimulate curiosity and interest. Desire is ignited via pricing strategy "*Mulai Rp 1,4 JUTAAN*" (only), which appeals to budget-conscious consumers. The phrase "*Harga* All-in, *Sekali Jalan*" strengthens value perception. Lastly, the bold red button "BOOK NOW" at the bottom is a clear CTA. "Sponsored" signals this is clearly an ad. In short, this multilingual ad masterfully combines multilingual semiotics with AIDA strategy by presenting bright colors and familiar cultural symbols, the promise of convenience and low cost, and a clear CTA button.

In short, monolingual ads are more regionally-tailored, focusing on direct calls to action and local language. Meanwhile, bilingual ads tend to balance local engagement with broader appeal, especially through Indonesian-English content that appeals to both domestic and international users. Multilingual ads reflect global marketing strategies, using a mix of languages to attract diverse audiences. These trends show how AIDA principles are applied flexibly across language varieties to ensure the maximal engagement and conversion rates on both Instagram and TikTok.

INTERPRETING LINGUISTIC LANDSCAPE AND AIDA IN SOCIAL MEDIA ADVERTISING

The results of this study demonstrate that both Instagram and TikTok advertising landscapes are linguistically dynamic, characterized by a dominant presence of bilingual (Indonesian–English) ads and a minor yet notable occurrence of multilingual (Indonesian–English–Thai) content, particularly on TikTok. This aligns from the findings of Paramarta et al.'s research (2022), which showed that virtual LLs (VLLs), especially on government platforms, often involve strategic language choices to reach broader audiences while sustaining local identity. However, while they focused on institutional VLLs, the current study reveals that similar strategies are employed in the commercial digital sphere, underscoring the commodification of bilingual and multilingual strategies for marketing purposes.

The prominence of English-only ads on Instagram is also consistent with Rohmah et al. (2024), who found that despite being situated in a Muslim-majority context, public signage does not always reflect preferences for Arabic. Instead, English is often used to connote modernity and global appeal, which resonates with the Instagram ads in this study that signal cosmopolitanism and aspirational branding through English monolingualism.

TikTok's slightly higher usage of multilingual features, such as the inclusion of Thai, supports the claims by Mura (2023), that local and regional languages are strategically employed in LLs to enhance cultural relevance and locality. The Thai script in TikTok ads not only adds authenticity but also reflects a regional targeting strategy, consistent with Mura's findings on Sardinian signage, where visibility of minority languages affirms place-based identity and audience inclusivity.

The sparse presence of Indonesian-only ads in both platforms mirrors trends identified by Rohmah and Wijayanti (2023) in their study in Mojosari, where local language is often overshadowed by dominant or prestige languages. This reflects a shift in digital marketing, where Indonesian is used primarily to evoke familiarity, but English becomes the key vehicle for branding and aspiration. The study thus adds empirical weight to the commodification of language practices in social media marketing, in this context, the way English is strategically used as marketable resources to enhance product value, signal modernity, and appeal to global consumer identities, as earlier discussed by Mubarak and Muthalib (2021).

Furthermore, the use of bilingual combinations for communicative effectiveness echoes Putra et al.'s (2024) findings, showing that bilingualism is not merely functional but symbolic of inclusivity and prestige. The Instagram and TikTok ads examined here employ similar semiotic layering, where Indonesian provides local warmth and relatability, while English offers global value, fashion, and sophistication.

This study contributes to the existing LL research by foregrounding the digital-commercial domain, an area underexplored in Indonesian LL literature. Most previous studies have focused on physical signage in public or institutional domains (Putra et al., 2024; Rohmah et al., 2024). By shifting the focus to Instagram and TikTok, this study extends the LL framework to social media platforms and thus redefines the spatial and semiotic boundaries of LL.

Regarding the application of AIDA principles in the Instagram and TikTok ads, the findings demonstrate that AIDA principles (Attention, Interest, Desire, and Action) are consistently applied across monolingual, bilingual, and multilingual ads on Instagram and TikTok. In monolingual ads, attention is often secured through bold headlines and culturally resonant imagery, while desire and action are strengthened by affordability cues and clear CTAs. This aligns with Baber (2022) and Banerjee (2022), who argue that monolingual messaging tends to simplify consumer decision-making by reducing cognitive load and enhancing clarity. However, the present study reveals that while monolingual ads are effective, they have a narrower scope, primarily catering to either local familiarity (Indonesian-only) or global aspiration (English-only).

In bilingual ads, AIDA principles are enhanced through strategic code-mixing: local language evokes trust and cultural closeness, while English keywords create global appeal and credibility. This supports Yadav et al. (2025), who note that bilingual or hybrid ads can maximize consumer engagement by appealing simultaneously to emotional and rational triggers. Yet, this study extends the literature by demonstrating how bilingual AIDA strategies also expand inclusivity, particularly among urban Indonesian youth who navigate between local and global identities.

The single multilingual ad analyzed (Indonesian-English-Thai) illustrates how AIDA principles can be deployed to target cross-border audiences. The combination of local, global, and regional languages heightened attention through cultural authenticity, evoked interest with travel imagery, ignited desire via pricing strategies, and provoked action with a conspicuous CTA. This finding is partly consistent with Mura (2023), who emphasized the role of regional languages in affirming identity, but the present study adds that multilingual strategies are also a powerful commercial tactic for regional integration in digital spaces.

The current findings largely support existing research that validates AIDA's applicability in digital and social media contexts (Baber, 2022; Yadav et al., 2025). The attention stage in bilingual and multilingual ads echoes Revamonte et al. (2023), who found that multimodal layering (language + visuals) amplifies consumer engagement. Similarly, the desire stage in bilingual ads confirms Duffett and Mxunyelwa's (2025) claim that English loanwords and global cues increase aspiration among Generation Z. These findings also align with Kimambo's (2024) LL perspective, showing how bilingual and multilingual ads strategically combine languages and visuals to construct persuasive virtual spaces. In this sense, the AIDA stages are not only cognitive but also spatial and semiotic, where meaning-making occurs through the dynamic interplay of linguistic and visual codes.

However, the study also reveals nuanced contradictions. While Banerjee (2022) questioned whether AIDA sufficiently explains consumer engagement in interactive digital platforms, the present findings show that TikTok and Instagram ads still operationalize AIDA effectively, though in differentiated ways. For example, TikTok's narrative headlines and smaller CTAs suggest a short-term, experiential orientation, while Instagram's polished visuals and "Learn More" cues indicate a more long-term, informational strategy. These contrasts suggest that AIDA remains robust but adapts according to platform affordances and audience expectations.

This study contributes to AIDA and marketing theory in three key ways. First, it demonstrates that linguistic variation (monolingual, bilingual, and multilingual) is not merely a representational feature but a functional driver of each AIDA stage. Second, by embedding AIDA within an LL framework, the research offers an interdisciplinary model that bridges semiotic analysis and marketing effectiveness—an integration rarely explored in prior studies. Third, the study highlights how platform-specific affordances (Instagram's global branding vs. TikTok's regional inclusivity) shape the application of AIDA, thus extending theoretical debates on the adaptability of AIDA in interactive, multimodal environments.

CONCLUSION

This study examined the LL of Instagram and TikTok ads, highlighting a strategic preference for bilingualism (Indonesian-English) across both platforms, with Instagram showing more English monolingual ads and TikTok exhibiting a broader linguistic range, including a rare multilingual ad. The results reveal how marketers use language not just for communication, but to simultaneously engage local and global audiences, balancing familiarity and prestige.

While this research provides valuable insights into language use in online marketing, it is limited by sample size, temporal scope, and lack of multimodal analysis. In addition, while earlier studies affirmed AIDA as a universal model, this research shows how linguistic choice and platform culture reconfigure AIDA's stages, providing a richer account of consumer persuasion in multilingual digital markets. Future studies are encouraged to explore larger datasets, incorporate multimodal elements like visuals and sound, and investigate user reception to better understand the socio-semiotic impact of multilingualism in digital advertising.

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