

Digital discourse in the pro-Israel products boycott campaign on Instagram

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Abstract

This study examines the form of digital discourse in the campaign to boycott pro-Israel products on *Instagram*, focusing on how influencers construct and disseminate messages as a means of public education and information. Grounded in a constructivist paradigm, this qualitative research employs a digital discourse analysis approach. Data were collected through digital observation, digital documentation, in-depth interviews, and literature review. The research subjects consist of *BuyCut* movement influencers, namely Habib Ares, Ustadh Amar, Teh Rika, Bang Amal, and Kak Shahaja, while the object of analysis is their digital discourse on *Instagram*. The study applies digital discourse analysis theory proposed by Patricia Bou-Franch and Pilar Garcés-Conejos Blitvich, particularly the concepts of multimodality, face and identity, and language and media ideology. The findings reveal that influencers strategically integrate text, images, videos, audio, posters, and hashtags to construct persuasive boycott narratives. They position their identities according to their backgrounds and values, framing the campaign through religious, nationalistic, and social awareness perspectives. The study concludes that digital discourse on Instagram functions as a collaborative, multimodal space for ideological expression and mobilization in boycott campaigns.

Abstrak

Studi ini meneliti bentuk wacana digital dalam kampanye boikot produk pro-Israel di Instagram, dengan fokus pada bagaimana para influencer membangun dan menyebarkan pesan sebagai sarana pendidikan dan informasi publik. Berlandaskan paradigma konstruktivis, penelitian kualitatif ini menggunakan pendekatan analisis wacana digital. Data dikumpulkan melalui observasi digital, dokumentasi digital, wawancara mendalam, dan tinjauan pustaka. Subjek penelitian terdiri dari para influencer gerakan *BuyCut* yaitu Habib Ares, Ustadh Amar, Teh Rika, Bang Amal, dan Kak Shahaja, sementara objek analisisnya adalah wacana digital mereka di Instagram. Studi ini menerapkan teori Analisis Wacana

Keywords:

digital discourse; *buycut*; influencers; boycott campaigns; *Instagram* activism; pro-Israeli products

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Digital yang dikemukakan oleh Patricia Bou-Franch dan Pilar Garcés-Conejos Blitvich, khususnya konsep multimodalitas, wajah dan identitas, serta bahasa dan ideologi media. Temuan menunjukkan bahwa para influencer secara strategis mengintegrasikan teks, gambar, video, audio, poster, dan tagar untuk membangun narasi boikot yang persuasif. Mereka memposisikan identitas mereka sesuai dengan latar belakang dan nilai-nilai mereka, membingkai kampanye melalui perspektif keagamaan, nasionalistik, dan kesadaran sosial. Studi ini menyimpulkan bahwa wacana digital di Instagram berfungsi sebagai ruang kolaboratif dan multimodal untuk ekspresi ideologis dan mobilisasi dalam kampanye boikot.

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INTRODUCTION

The escalation of the Palestine–Israel conflict since October 7, 2023, has generated a widespread wave of global solidarity extending into various digital spaces, including Indonesia. This form of solidarity is no longer limited to physical demonstrations but has evolved through boycott campaigns targeting products perceived to be affiliated with Israel. In this context, social media functions as an effective space for the production and distribution of discourse in shaping public opinion and collective awareness within society (Ulya & Ayu, 2023). *Instagram* has emerged as one of the dominant platforms utilized by influencers to disseminate messages of solidarity, education, and moral appeals through visual and interactive content (Wulandari & Saepudin, 2024). This phenomenon indicates that digital spaces have developed into significant arenas for articulating political stances, humanitarian concerns, and contemporary forms of digital activism.

Normatively, social media is expected to function as a communication space capable of encouraging the dissemination of educational, critical, and responsible information. Empirically, however, digital communication practices within boycott campaigns involve not only the transmission of information but also the construction of identity, symbols, ideologies, and persuasive strategies manifested through various forms of multimodal content. The transformation of the public sphere into the digital realm has shifted social media users from being mere consumers of information to active producers of meaning who shape social narratives (Robbani, 2023). Within this context, influencers occupy a strategic position as opinion leaders capable of framing humanitarian issues through persuasive and easily distributable posts, reels, captions, and hashtags on social media platforms (Wulandari & Saepudin, 2024).

The phenomenon of boycotts in the digital era has also undergone a significant transformation. Whereas boycotts were previously conducted through the mobilization of physical communities, they have now evolved into digital social movements

interconnected with algorithms, virality, and participatory online culture (Elsitra, 2020). Boycott narratives are communicated not only through argumentative texts but also through infographics, short videos, visual symbols, and hashtags that reinforce the collective identity of the movement (Robbani, 2023). Consequently, boycott practices on social media cannot merely be understood as economic actions but must also be viewed as forms of digital communication deeply embedded in the construction of meaning, identity, and ideology.

Several previous studies have examined the relationship between social media and digital social movements. Research on the Boycott-Divestment-Sanctions (BDS) movement on the *X* platform demonstrates that social media effectively mobilizes public opinion and transnational solidarity (Ulya & Ayu, 2023). Other studies on boycott campaigns on *TikTok* found that influencer messages tend to be normative and emphasize the moral dimensions of consumer behavior (Wulandari & Saepudin, 2024). Meanwhile, research on *YouTube* content indicates that digital discourse analysis is capable of uncovering meaning construction, power relations, and rhetorical strategies in online communication (Robbani, 2023; Elsitra, 2020). Although these studies have enriched the field of digital communication research, they still leave room for deeper exploration.

The limitations of previous studies lie in their predominant focus on platforms other than Instagram, such as *X*, *TikTok*, and *YouTube*, thereby neglecting the distinctive visual and aesthetic characteristics of digital communication on Instagram (Nasution & Khatibah, 2024). Furthermore, the approaches employed have generally been limited to content analysis and virtual ethnography, without fully integrating aspects of multimodality, digital identity, and media ideology within a comprehensive analytical framework (Elsitra, 2020). In fact, within digital social movement practices, the construction of identity and ideological representation constitutes a crucial element in establishing moral legitimacy, trust, and persuasive power among the public (Robbani, 2023).

According to Castells (2012), modern social movements are now utilizing digital networks as a way of mobilizing individuals, sharing information, and creating collective identities. Social media platforms have also become essential for organizing Israel-related boycott campaigns. Boycott campaigns against Israeli-affiliated products, as demonstrated by Wulandari and Saepudin (2024), use persuasive storytelling, emotional appeals, and moral justifications to modify consumers' attitudes. Alakent (2023) stated that global boycott movements have changed consumers' preferences within many Muslim-majority countries and led to a greater demand for alternative and halal-certified

goods. The evidence for the economic consequences of boycott discourse exists well beyond the online sphere.

Zappavigna (2012) examines how people create associations on social media by valuing hashtags and digital interactions with one another. Her work provides important insight into how hashtags like #BuyCut can help develop online communities and a sense of collective solidarity. Fairclough (1995) argues that media discourse has a fundamental role in shaping social realities and ideological points of view. His framework offers insight into how language and media representations related to boycotts on Instagram produce meaning, identity, and power relations.

Based on these considerations, this study focuses on the forms of digital discourse constructed by influencers affiliated with the #BuyCut alliance on Instagram in campaigning for the boycott of pro-Israel products. This research adopts the *Digital Discourse Analysis* framework developed by Patricia Bou-Franch and Pilar Garcés-Conejos Blitvich, emphasizing the concepts of multimodality, face and identity, as well as language and media ideology (Bou-Franch & Blitvich, 2019). This framework enables the analysis of the integration of text, visuals, digital symbols, and the representation of values and ideologies within online communication practices (Robbani, 2023; Ulya & Ayu, 2023).

This study argues that boycott campaigns on *Instagram* function not merely as media for disseminating information regarding solidarity with Palestine but also as arenas for the production of meaning, the construction of digital identity, and the reproduction of ideology through multimodal communication practices. Therefore, this research is significant in enriching studies of digital communication and social movements in Indonesia, particularly in understanding how influencers construct narratives of humanitarian solidarity through social media. In addition to its theoretical relevance in advancing digital discourse analysis studies, this research also possesses practical relevance in understanding the dynamics of contemporary digital activism on social media platforms.

In this context, this study matters a lot because it looks at how *Instagram* helps people become aware of issues and take action as consumers through communication. Addressing the main question, how do influencers create and spread messages on *Instagram* to encourage people to boycott products that support Israel as a way to educate and inform the public? By studying the posts, words, pictures, and ways influencers engage with their followers, we can see how social media helps build awareness and encourages people to take action. The results of this study help us to understand media, communication and social movements better by showing how online conversations can shape what people think and how they behave as consumers. The

study examines *Instagram's* role in creating awareness and sociopolitical activism. The boycott of Israeli products is one example of how influencers use *Instagram* for public education. These study findings add to our knowledge of media and social movements. The research highlights the power of conversations on public opinion. Online discourse influences consumer behavior. The study provides insights into awareness-building on the media. Social media facilitates action.

METHODS

This study employed a qualitative approach within a constructivist paradigm, which views social reality as a product of meaning construction through social interaction (Creswell, 2016). The method applied was *Digital Discourse Analysis (DDA)*, a discourse analytical approach that focuses on digital communication practices within online and multimodal environments (Vásquez, 2021). Through this approach, discourse is understood as a social practice representing identities, values, and ideologies within digital media.

The analytical framework of this study referred to the three principal concepts of Digital Discourse Analysis proposed by Bou-Franch and Garcés-Conejos Blitvich (2019), namely multimodality, face and identity, and language and media ideology. These concepts were utilized to analyze the integration of textual, visual, audio, and digital symbolic elements, as well as the strategies of identity construction and ideological representation within *Instagram*-based boycott campaigns.

The research subjects consisted of five influencers affiliated with the *#BuyCut* alliance, namely Habib Ares, Ustadh Amar, Teh Rika, Bang Amal, and Kak Shahaja. They were selected purposively based on the intensity of their boycott-related content production and the level of audience engagement on social media platforms (Nasution & Khatibah, 2024; Wulandari & Saepudin, 2024). The research objects included *Instagram* feed posts, reels, captions, hashtags, and comment interactions from each influencer's account.

Data collection was conducted through digital observation, in-depth interviews, documentation in the form of archived posts and screenshots, as well as literature review (Creswell, 2016). The data analysis procedure was carried out through several stages: (1) collecting and selecting digital posts relevant to the boycott campaign; (2) reducing and categorizing data based on aspects of multimodality, digital identity, and media ideology; (3) interpreting the relationships among text, visuals, symbols, and social contexts within digital content; and (4) drawing inductive conclusions to identify patterns of digital discourse constructed by influencers within the *#BuyCut* movement (Moleong, 2017).

To ensure data validity, source and method triangulation were employed, alongside member checking with informants to verify the consistency of data interpretation. Through these procedures, the study aimed to provide a systematic and in-depth analysis of digital discourse practices within *Instagram*-based boycott campaigns targeting pro-Israel products.

RESULTS AND DISCUSSION

Based on the results of digital observation and in-depth interviews with influencers affiliated with the *#BuyCut* alliance, this study found that boycott campaigns against pro-Israel products on *Instagram* function not merely as activities of information dissemination but also as practices of digital discourse construction that integrate multimodality, identity formation, and ideological representation. Each influencer employed distinct communication strategies in conveying boycott messages, ranging from religious, educational, visual, to persuasive approaches, which were adapted to their respective audience characteristics and digital identities. These findings indicate that *Instagram* has become an arena for the production of meaning and ideological negotiation through the integration of text, visuals, symbols, hashtags, and digital narratives within the *#BuyCut* movement.

The *#BuyCut* movement is a digital campaign that emerged on social media as a form of solidarity with Palestine through calls to boycott products perceived to be affiliated with Israel, while simultaneously encouraging the consumption of non-affiliated alternative products. In the context of digital communication, the hashtag *#BuyCut* functions not only as a topical marker but also as a collective symbol representing solidarity values, moral awareness, and ethical consumption movements within digital spaces (Mulyana, 2017; Team, 2023). This campaign utilizes *Instagram* as its primary medium for disseminating messages through visual posts, reels, captions, hashtags, and recommendations for locally produced non-affiliated products. In addition to serving as a form of digital protest against the Palestine–Israel conflict, the movement also promotes local economic empowerment and enhances consumer literacy regarding product affiliations (Better World Info, 2023; Alakent, 2023).

Within the *#BuyCut* movement, several influencers actively serve as key actors in promoting boycott campaigns against Israel-affiliated products on *Instagram*, each with distinct backgrounds and positions. Habib Ares is recognized as an entrepreneur and pioneer of the *#BuyCut* movement who actively promotes boycott campaigns through approaches rooted in religious preaching and the strengthening of the Muslim economy. Ustadh Amar acts as a preacher and educator who communicates boycott narratives through argumentative content and Islamic discourse. Teh Rika is a halal food content

creator who focuses on recommending halal and non-affiliated products as alternative consumption choices for society. Meanwhile, Bang Amal occupies the role of a visual designer and creative da'wah activist who campaigns for Palestinian issues through posters and digital visual content. Kak Shahaja, on the other hand, serves as a writer, educator, and digital literacy creator who actively develops family-oriented, child-centered, and ethical consumption-based boycott education through social media. The diversity of these backgrounds demonstrates that the *#BuyCut* movement is collaboratively constructed by influencers possessing different competencies and communication characteristics within digital spaces.

Multimodality perspective in the *#BuyCut* movement

The findings of this study indicate that digital communication practices within the *#BuyCut* movement are constructed through multimodal strategies integrating text, visuals, symbols, audio, hashtags, and interactive social media features in shaping boycott narratives on *Instagram*. From a multimodality perspective, meaning is not produced solely through verbal language but also through the combination of various semiotic modes operating simultaneously to construct social and ideological messages (Kress & van Leeuwen, 2001). The findings demonstrate that *#BuyCut* influencers utilize *Instagram's* visual-interactive characteristics to build collective awareness, strengthen solidarity with Palestine, and encourage public participation in digital boycott practices.

Multimodality within the *#BuyCut* movement functions not merely as an aesthetic strategy of digital communication but also as a mechanism for meaning production and ideological legitimization. This is reflected in the combined use of captions, visual posters, reels, Palestinian symbols, the hashtag *#BuyCut*, and comment interactions that complement one another in constructing campaign messages. These findings expand the concept of multimodality proposed by Kress and van Leeuwen (2001), as within the context of digital social movements, the integration of communication modes serves not only to clarify messages but also to simultaneously construct collective identity, emotional solidarity, and digital mobilization.

Habib Ares demonstrates multimodal practices through the integration of religious preaching and digital boycott campaigns. The uploaded content combines viral issues, visuals of major brands such as McDonald's and Unilever, the hashtag *#BuyCut*, and Qur'anic verses in captions to strengthen the moral legitimacy of the boycott movement. In an interview, he stated: "*The hashtag #BuyCut... I include Qur'anic verses to gain wisdom*" (Habib Ares, 2024). This statement indicates that religious textual elements function not merely as complementary captions but as part of an ideological strategy aimed at building emotional closeness with Muslim audiences. Thus, multimodality

within Habib Ares' content reflects the integration of religious preaching, collective emotion, and digital activism. As illustrated in the following post by Habib Ares (see Figure 1).

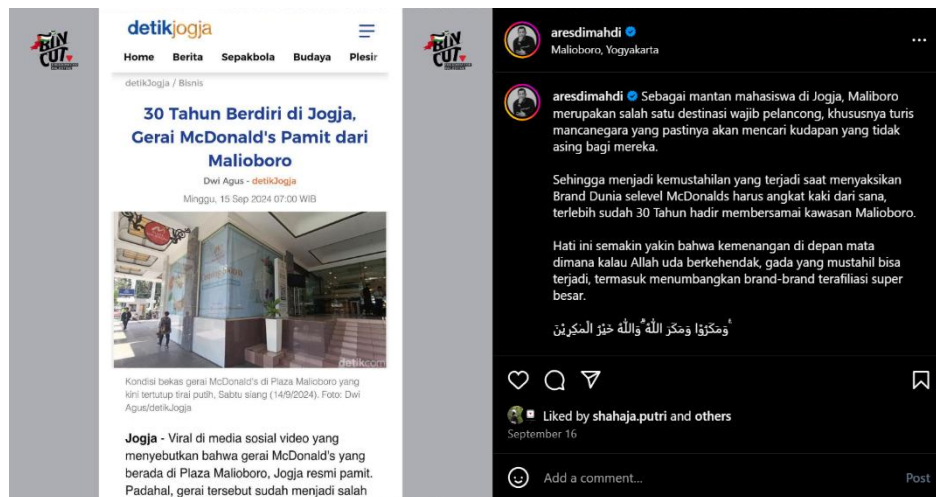


Figure 1. Instagram post by Habib Ares on September 16, 2024
Source: Habib Ares's Instagram

In contrast to Habib Ares, Ustadh Amar develops a form of multimodality centered on text-based communication and educational argumentation. His content is predominantly composed of simple text slides using black-and-white color schemes without complex decorative visuals. In an interview, he explained, "I have always been accustomed to writing... I prefer using text only... just black and white" (Ustadh Amar, 2024). This statement indicates that the strength of multimodality in Ustadh Amar's content does not lie in visual aesthetics, but rather in the integration of argumentative text, informative captions, and ideological framing regarding the colonization of Palestine. This strategy demonstrates that multimodality is not always synonymous with complex visual representations; instead, it can be constructed through the dominance of textual modes combined with digital contexts and social media algorithms. In this context, the study reveals that multimodality is flexible and highly influenced by the communicator's identity as well as the characteristics of the intended audience. The following is an example of Ustadh Amar's Instagram post (see Figure 2).

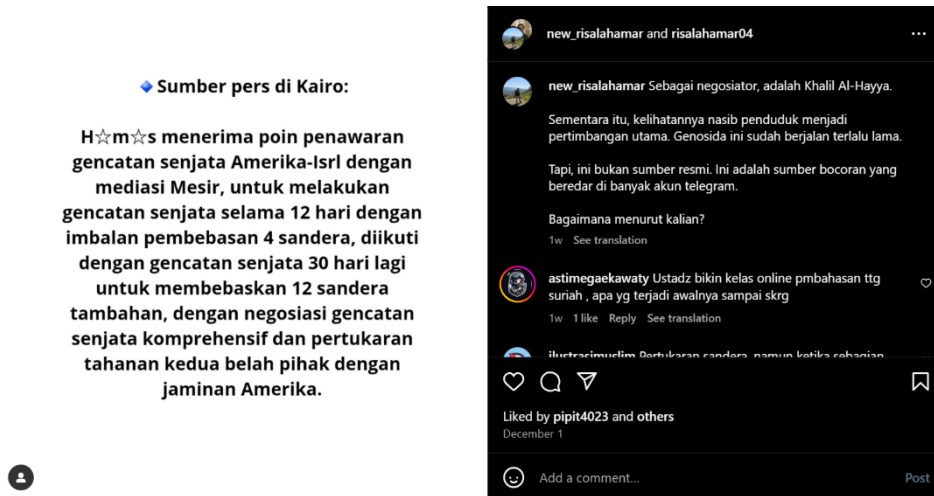


Figure 2. Instagram post on Ustadh Amar's account on December 1, 2024
Source: Ustadh Amar's Instagram

Meanwhile, Teh Rika utilizes multimodality through the combination of substitute product visuals, educational captions, and *Instagram's* interactive features such as polls and comment sections. Her content consistently presents non-affiliated product recommendations accompanied by halal certification, BPOM registration, and company identity information as part of digital consumer literacy. In an interview, Teh Rika stated, "People already understand that when I post this, it means a non-affiliated product recommendation" (Teh Rika, 2024). This statement indicates that multimodality not only functions to construct boycott messages but also to establish a consistent digital branding strategy. Unlike the emotionally driven approaches adopted by several other influencers, Teh Rika develops a form of multimodality grounded in consumer education and informational transparency. These findings demonstrate that multimodality within digital social movements can evolve into broader practices of economic literacy and ethical consumption. The following are examples of Teh Rika's *Instagram* posts (see Figure 3).

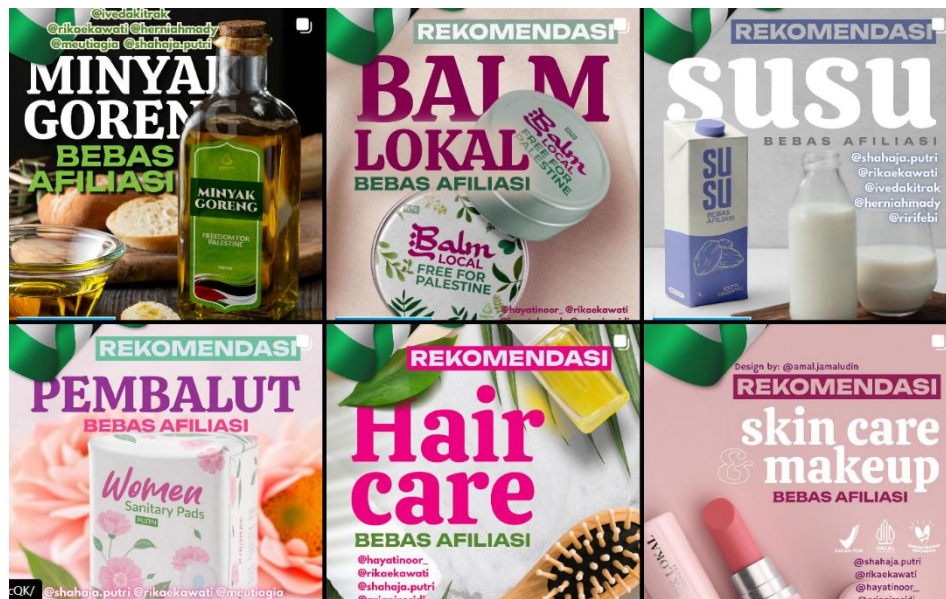


Figure 3. Various *Instagram* posts featuring non-affiliated products recommendations by Teh Rika
Source: Teh Rika's *Instagram*

In a different context, Bang Amal demonstrates the most visually dominant form of multimodality through digital poster designs themed around Palestine. His content emphasizes the use of watermelon symbols, parody brand logos, illustrations of tanks and bombs, product-specific typography, and contrasting color combinations to construct emotional and symbolic effects. In an interview, he explained, “*Every boycott poster is designed using symbols resembling the original logos... with the same identity colors...*” (Bang Amal, 2024). This strategy indicates that visual elements do not merely function as illustrations, but also operate as ideological instruments capable of rapidly constructing associations of meaning within digital spaces. Furthermore, the use of bilingual Indonesian–English captions reflects an expansion of the movement’s audience from the local level toward transnational solidarity. These findings demonstrate that multimodality within the #BuyCut movement is not limited to creating visual aesthetics but also functions as a tool for political framing and the construction of collective identity. The following are examples of Bang Amal’s *Instagram* posts (see Figure 4).



Figure 4: Instagram post on Bang Amal's account on November 29, 2024
Source: Bang Ama's Instagram

Meanwhile, Kak Shahaja develops multimodality through collaborative and participatory approaches. Her content demonstrates the use of standardized visual templates, reels, challenges, and the involvement of children as talents in digital boycott campaigns. In an interview, she stated, *"Through collaborations, we try to make the content as engaging as possible... we reached 29 thousand followers before the account was eventually removed by Meta"* (Kak Shahaja, 2024). This statement indicates that multimodality is not merely related to the integration of text and visuals, but also to digital networking strategies and social media algorithms. The use of reels, collective templates, and standardized hashtags demonstrates that the #BuyCut movement is constructed through collaborative communication practices that reinforce the identity of digital communities. These findings expand the concept of multimodality from simply combining communication modes into a participatory practice grounded in networked solidarity. The following is an example of Kak Shahaja's Instagram post (see Figure 5).



Figure 5. Instagram post on Kak Shahaja's account on November 28, 2024
Source: Kak Shahaja's Instagram

Critically, the findings of this study demonstrate that multimodality within the #BuyCut movement cannot be understood merely as a technical combination of text, visuals, and digital features, as described in the classical concept of multimodality proposed by Kress and van Leeuwen (2001). In the context of digital social movements on Instagram, multimodality evolves into an ideological practice that functions to construct moral legitimacy, collective identity, and transnational solidarity through the integration of religious symbols, political visuals, ethical consumption narratives, and social media algorithmic strategies. The findings reveal that each communicative mode does not operate neutrally; rather, it is strategically produced according to the social position, background, and ideological interests of each influencer. Therefore, multimodality in digital spaces not only represents messages but also becomes a site for negotiating meaning, producing identities, and mobilizing public emotions within digital boycott movements. This condition expands the understanding of *Digital Discourse Analysis* by demonstrating that contemporary digital communication is participatory, collaborative, and ideological, since meaning is constructed not only through content, but also through algorithmic interactions, community networks, and audience participation in practices of digital solidarity.

Identity construction and social context in the #BuyCut movement

The findings of this study indicate that identity construction within the #BuyCut movement is shaped through processes of self-representation that occur dynamically in

digital spaces. From the perspective of *Digital Discourse Analysis*, identity is not understood as a fixed attribute, but rather as the result of ongoing social negotiations continuously produced through interaction, language, visuals, and digital communication practices (Bou-Franch & Blitvich, 2019). The findings demonstrate that influencers construct particular digital identities in accordance with their professional backgrounds, ideological values, and audience segmentation in order to strengthen the moral legitimacy of boycott campaigns on *Instagram*.

Identity construction within *the #BuyCut* movement does not merely function to build influencers' self-images but also serves as a strategy for gaining audience trust and creating social intimacy in digital spaces. In this context, influencer identities are constructed through a combination of personal experiences, social actions, value consistency, and communication practices publicly displayed on social media. The findings reveal that digital identity in social movements is not purely individualistic, but is closely connected to the social, cultural, religious, and economic contexts underlying influencers' communication practices.

Habib Ares constructs his identity as a Muslim entrepreneur who integrates da'wah, solidarity with Palestine, and ethical consumption into his digital communication practices. His position as a business actor strengthens the legitimacy of the boycott message because he not only encourages the boycott of Israel-affiliated products but also promotes the use of local products as alternatives for strengthening the Muslim community's economy. In an interview, he stated, "*The most appropriate target is people who share the same behavior... people who care about Palestine*" (Habib Ares, 2024). This statement demonstrates that the identity being constructed is not based on demographic segmentation, but rather on shared values and social behavior. Habib Ares also portrays an empathetic approach toward workers affected by boycott campaigns. Thus, the digital identity constructed by Habib Ares does not merely represent the figure of an influencer, but also that of a moral leader within the Muslim digital community, as illustrated in the following *Instagram* post by Habib Ares (see Figure 6).



Figure 6. Instagram post by Habib Ares on November 26, 2024
Source: Habib Ares's Instagram

In contrast to Habib Ares, Ustadh Amar constructs his identity as a preacher and ideological educator who positions the boycott movement as part of the moral and intellectual struggle of the Muslim community. This identity is developed through the consistent use of data-driven arguments, educational writing, and tangible social practices in everyday life. In an interview, he stated, *“This is colonization... not a conflict”* (Ustadh Amar, 2024). This statement demonstrates a framing of identity as an ideological communicator seeking to cultivate critical awareness among audiences regarding the Palestinian issue. Ustadh Amar’s refusal to use certain products in public forums further reinforces a moral identity that is not merely performative on social media, but is also manifested in real social practices. These findings indicate that digital identity within social movements is constructed through the integration of online narratives and offline actions as a form of ideological consistency.

Meanwhile, Teh Rika constructs her identity as a halal food influencer who connects boycott campaigns with halal, healthy, and ethical lifestyles. This identity is built through consistent recommendations of non-affiliated products, the inclusion of halal certification and BPOM information, and educational approaches closely aligned with the needs of housewives and urban Muslim communities. In an interview, she stated, *“Whatever I post is definitely non-affiliated products”* (Teh Rika, 2024). This statement demonstrates that Teh Rika’s digital identity is constructed through consistent branding, leading audiences to automatically associate her account with halal and non-Israel-affiliated products. Teh Rika illustrates that the identity of female influencers in digital movements is not only constructed through political issues, but also through everyday practices such as food consumption, family health, and household product choices.

Bang Amal constructs his identity as a visual designer and creative da'wah activist who utilizes digital art as a medium for Palestinian advocacy. This identity is constructed through the consistent use of posters, illustrations, Palestinian symbols, and boycott-themed visual designs on *Instagram*. In an interview, he stated, *"The boycott movement we are carrying out is not only the lightest form of resistance, but also a form of sanity against Zionist Israel"* (Bang Amal, 2024). This statement demonstrates that the identity being constructed is not merely that of a visual creator, but also that of a social activist who interprets design as a tool of ideological struggle. Thus, Bang Amal's identity is built through the integration of visual creativity, digital da'wah, and political solidarity within social media spaces. This can be seen in one of Bang Amal's *Instagram* posts below (see Figure 7).



Figure 7. Instagram post by Bang Amal on June 8, 2024
Source: Bang Amal's Instagram

Meanwhile, Kak Shahaja constructs her identity as a writer, educator, and family literacy activist actively involved in the *#BuyCut* movement. This identity is developed through personal narratives, family-oriented education, and the involvement of women and children in digital campaigns. In the interview, she stated: *"Their struggle is not merely physical, but filled with spiritual values and immense sacrifice"* (Kak Shahaja, 2024). Kak Shahaja illustrates how she constructs her self-image as a mother figure and educator who consistently promotes ethical consumption through reels, challenges, and community collaborations. Her refusal to accept endorsements from certain affiliated products also becomes part of the performance of moral identity on social media. These findings indicate that women's digital identities in social movements are constructed

through the combination of emotional, spiritual, and everyday practices closely connected to audience experiences.

Critically, the findings demonstrate that identity construction within the #BuyCut movement cannot merely be understood as a process of self-representation as explained in conventional digital identity theories. In the context of digital social movements, identity develops into an instrument of ideological legitimacy and social mobilization constructed through the relationship between personal experiences, religious symbols, consumption practices, and social media performativity. Influencers do not simply build self-images to gain popularity, but also produce moral identities utilized to establish trust, solidarity, and collective audience engagement. These findings extend the concept of face and identity within *Digital Discourse Analysis* by demonstrating that digital identity on social media is no longer merely individual and representational, but has become an arena for negotiating ideology, moral authority, and digital activism practices in contemporary society.

Language and media ideologies constructed in the #BuyCut movement

The findings indicate that language and media ideologies within the #BuyCut movement are constructed through digital communication practices that utilize language, symbols, social media algorithms, and participatory culture to shape collective awareness regarding solidarity with Palestine and ethical consumption. From the perspective of *Digital Discourse Analysis*, language and media ideologies are not only related to how language is used in communication, but also concern social beliefs regarding how digital media operate, how messages are distributed, and how audiences are directed to understand particular social realities (Bou-Franch & Blitvich, 2019). The findings reveal that #BuyCut influencers do not merely use social media as a medium for disseminating information but also as a space for ideological production that influences how audiences interpret boycotts, consumption, and humanitarian solidarity.

Within the context of the #BuyCut movement, language ideology is constructed through the use of particular terms, narratives, and framings representing boycotts as moral and religious actions rather than merely personal consumption choices. Meanwhile, media ideology is reflected in how influencers understand *Instagram's* algorithmic logic, viral trends, digital collaborations, and content visualization as strategies for expanding the movement's reach. Therefore, language and media within the #BuyCut campaign are not neutral but function as instruments for social meaning construction and digital mobilization.

Habib Ares demonstrates the practice of language and media ideologies through the use of religious narratives and social media virality strategies in boycott campaigns. He selects major brands such as McDonald's and Unilever because they are considered

closely connected to people's everyday consumption experiences, making it easier to build public resonance. In the interview, he stated, *"What I create are brands that people are very familiar with... like McD or Unilever"* (Habib Ares, 2024). This statement indicates that campaign language is constructed based on symbolic proximity to the audience's daily realities. Furthermore, Habib Ares also utilizes social media algorithmic logic by following trending issues so that boycott messages gain wider reach. His content demonstrates the use of persuasive headlines, visuals of popular brands, and the hashtag #BuyCut arranged strategically to maximize digital audience engagement. In this context, media ideology is not merely related to platform usage but also to understanding the mechanisms of virality and the algorithmic culture of social media.

In contrast, Ustadh Amar constructs language ideology through an educational and argumentative approach, positioning boycotts as part of the moral struggle of Muslims. In the interview, he stated, *"This is colonization, not a conflict"* (Ustadh Amar, 2024). The use of the term "colonization" demonstrates an ideological framing intentionally constructed to direct audiences toward understanding the Palestine issue through the perspective of colonialism and structural injustice. Ustadh Amar's content is dominated by black-and-white textual slides with systematic and informative language. This strategy demonstrates that language ideology within boycott campaigns is constructed through simplifying complex issues into educational narratives easily understood by the public. Moreover, Ustadh Amar also demonstrates awareness regarding the legal aspects of digital media by avoiding explicit mentions of certain brands. This indicates that influencers' digital communication practices are influenced by awareness of regulations, legal risks, and the dynamics of social media platforms.

Meanwhile, Teh Rika constructs language and media ideologies through consumer literacy and halal product education approaches. The language used is persuasive, practical, and closely related to the needs of female audiences and Muslim families. In the interview, she stated, *"My followers already understand that when I post something, it means it's a non-affiliated recommendation"* (Teh Rika, 2024). This statement indicates that consistency in language and communication format has shaped a media identity easily recognized by audiences. Teh Rika emphasizes the use of halal information, BPOM certification, and company affiliations as part of digital consumer literacy strategies. In this context, social media is not only utilized as a space for political campaigns but also as a space for producing knowledge regarding ethical consumption and halal lifestyles. These findings indicate that media ideology within digital social movements can develop into broader practices of economic education and public consumption culture.

Bang Amal demonstrates a strong media ideology through the use of visuals as political and symbolic instruments within boycott campaigns. In the interview, he

explained, “*Every boycott poster is designed using symbols resembling the original logos*” (Bang Amal, 2024). This strategy demonstrates that visual language is utilized to create rapid associations within audiences’ minds without always relying on direct verbal language. Examples include the use of watermelon symbols, distinctive brand colors, illustrations of tanks and bombs, and logo parodies as forms of visual framing regarding Palestine and product boycotts. Furthermore, the use of bilingual Indonesian-English captions demonstrates a transnational media orientation in constructing global solidarity. These findings reveal that media ideology within the #BuyCut movement is not only constructed through text, but also through visual symbols possessing emotional and political power within digital spaces.

Meanwhile, Kak Shahaja constructs language and media ideologies through collaborative and participatory approaches based on digital communities. In the interview, she stated, “*Through collaborations, we try to make the content as attractive as possible*” (Kak Shahaja, 2024). This statement indicates that social media is understood as a space for networking and collective collaboration rather than merely a personal medium. Kak Shahaja emphasizes the use of standardized visual templates, reels, challenges, and children’s involvement in campaign content. This strategy demonstrates that media language within the #BuyCut movement is constructed through participatory culture and digital engagement. Furthermore, the use of captions, hashtags, and additional information such as BPOM and halal certification strengthens the credibility of the conveyed messages. In this context, media ideology develops into a collaborative practice constructing digital solidarity across communities.

Critically, the findings demonstrate that language and media ideologies within the #BuyCut movement cannot merely be understood as technical practices of language or media usage, as explained in conventional concepts of language and media ideologies. Within the context of digital social movements, language and media function as instruments for the production of social realities, moral legitimacy, and political mobilization in digital spaces. Influencers do not merely use language to disseminate information, but also construct ideological framings regarding Palestine, boycotts, and ethical consumption according to their respective social positions and identities. Moreover, social media no longer functions solely as a communication channel but also as an algorithmic arena shaping interaction patterns, virality, and collective audience participation. These findings extend the concept of language and media ideologies by demonstrating that within contemporary digital society, media ideology operates through the integration of language, visuals, algorithms, participatory culture, and digital economic practices that mutually influence one another in shaping social movements on social media concerning global issues such as solidarity with Palestine.

Comparative studies and contributions

The results of this study demonstrate that the campaign to boycott Israeli-affiliated products through the *#BuyCut* movement on *Instagram* functions not only as a digital communication practice for disseminating information but also as a discourse production process that constructs social meaning, collective identity, and moral legitimacy through the integration of multimodality, digital identity, and language and media ideologies. This finding expands studies of digital social movements, which have focused primarily on campaign effectiveness, information dissemination patterns, or public mobilization. Research by Ulya and Ayu (2024), for example, positions the Boycott, Divestment, and Sanctions (BDS) movement as a form of digital social movement that utilizes social media to build solidarity with Palestine. However, this research failed to explain how the movement's meaning, identity, and legitimacy are constructed through digital communication practices. This study demonstrates that this construction occurs through the interaction of various semiotic modes, actor identities, and *Instagram*'s algorithmic logic, thus broadening the understanding of digital social movement communication from a Digital Discourse Analysis perspective.

The findings regarding multimodality also demonstrate fundamental differences compared to previous research. Research by Nasution and Khatibah (2023) and Wulandari and Saepudin (2024) focused on analyzing the content of the boycott campaign on *TikTok*, emphasizing message characteristics, the form of information delivery, and audience responses to the boycott content. Conversely, this research demonstrates that campaign effectiveness is determined not only by message content but also by the integration of various semiotic resources, including text, images, videos, colors, Palestinian symbols, hashtags, reels, and *Instagram*'s interactive features, which work simultaneously to construct meaning and persuasion. These findings align with the concept of multimodality proposed by Bezemer and Kress (2008) and Kress and van Leeuwen (1996), but also expand upon it by demonstrating that multimodality in the context of digital social movements functions not only as a visual representation but also as a mechanism for producing solidarity, moral legitimacy, and collective mobilization in the digital space.

In terms of identity construction, this research also offers a distinct contribution compared to previous studies. Most previous studies position influencers as message conveyors or opinion leaders in digital campaigns. However, the results of this study demonstrate that influencers' digital identities are constructed through negotiations between their professional backgrounds, religious values, personal experiences, ethical consumption practices, and audience expectations. Habib Ares constructs an identity as

a Muslim entrepreneur who integrates the narrative of the people's economy with humanitarian solidarity; Ustadh Amar constructs an identity as an ideological educator; Teh Rika connects the boycott issue with the halal lifestyle; Bang Amal uses visual design as an instrument for digital da'wah; and Kak Shahaja develops an identity based on family literacy and moral education. Thus, this study expands the concept of digital identity in *Digital Discourse Analysis*, as proposed by Bou-Franch and Garcés-Conejos Blitvich (2019), by demonstrating that digital identity in social movements is not simply a form of self-representation but also a source of ideological legitimacy that builds trust, solidarity, and public participation.

The findings regarding language and media ideologies also provide a distinct contribution from previous research. The research of Robbani et al. (2023) used a digital discourse analysis approach to examine the use of verbal abuse in gaming content on YouTube, focusing primarily on linguistic practices in digital interactions. This study demonstrates a different context, namely that language, visual symbols, platform algorithms, hashtags, and participatory culture work simultaneously to shape media ideology in the digital boycott movement. Influencers not only use language to convey information about Palestine but also construct moral framings regarding ethical consumption, humanitarian justice, and global solidarity through communication strategies that adapt to *Instagram's* algorithmic logic. These findings expand the concept of language and media ideologies in *Digital Discourse Analysis* by demonstrating that media ideology in contemporary digital society is not only produced through language but also through the interplay between algorithmic systems, content visualization, participatory culture, and digital communication practices that influence each other.

Theoretically, this study contributes to the development of *Digital Discourse Analysis* by demonstrating that the three main dimensions proposed by Bou-Franch and Blitvich (2019)'s multimodality: identity construction, language, and media ideology do not operate in isolation but rather form a discursive process that interacts in the development of digital social movements. This perspective complements the study of computer-mediated discourse developed by Herring (2004) by positioning social media not only as a space for online communication but also as an arena for the production of meaning, moral legitimacy, and ideological practices influenced by participatory culture and the platform's algorithmic logic. Furthermore, the results of this study reinforce Castells' (2012) argument that digital social movements develop through communication networks that enable the formation of collective solidarity. However, this study demonstrates that this solidarity does not emerge automatically but is constructed through discursive practices that combine visual symbols, religious narratives, digital identities, and multimodal communication strategies.

Based on this comparison, this study offers three main contributions. *First*, this study expands the study of digital social movements from a content-oriented and mobilization-oriented approach to an analysis of the process of digital discourse production. *Second*, this study shows that influencers in *the #BuyCut* movement function not only as information disseminators but also as actors who produce moral identity and ideological legitimacy through multimodal communication practices. *Third*, this study develops the perspective of *Digital Discourse Analysis* by showing that multimodality, digital identity, and language and media ideologies constitute a unified discursive practice that shapes solidarity, ethical consumption, and collective participation in digital social movements on *Instagram*. Thus, this study not only provides an empirical contribution to the study of digital communication regarding the Palestine boycott campaign but also strengthens the theoretical development of *Digital Discourse Analysis* in understanding the dynamics of social communication in the digital media era.

CONCLUSION

This study demonstrates that the *#BuyCut* digital movement on *Instagram* functions not merely as a boycott campaign against Israel-affiliated products but also as a discourse production practice that constructs collective identity, humanitarian solidarity, and ethical consumption awareness within digital spaces. Through the Digital Discourse Analysis approach, the findings reveal that influencers strategically utilize multimodality through the integration of text, visuals, symbols, hashtags, captions, reels, and interactive features to construct persuasive and participatory boycott narratives. Habib Ares constructs discourse through religious approaches and community-based economic narratives, Ustadh Amar emphasizes text-based argumentative education, Teh Rika promotes halal consumption literacy and non-affiliated product recommendations, Bang Amal utilizes visual and symbolic power through design-based preaching, while Kak Shahaja develops collaborative approaches centered on family values and digital literacy.

The findings indicate that influencer identities within the *#BuyCut* movement are constructed through negotiations between social backgrounds, professions, ideologies, and audience expectations, positioning social media not only as a communication space but also as a performative arena for building moral legitimacy and collective solidarity. Furthermore, this study reveals that language and media ideologies within the *#BuyCut* movement operate through the simplification of global issues into everyday consumption practices closely related to audience experiences. Therefore, this research extends the understanding of Digital Discourse Analysis by demonstrating that multimodality, identity construction, and media ideology within digital activism do not operate separately, but are mutually integrated in shaping social communication practices

adaptive to algorithmic logic, participatory culture, and the dynamics of contemporary digital social movements.

As a recommendation, digital campaign organizers must utilize multimodal strategies to best engage audiences and disseminate messages; multimodal strategies include the use of images, videos, captions, hashtags, and interactivity. Educational institutions, civil society organizations, and practitioners must implement digital literacy programs to promote critical evaluation of online content and responsible engagement with digital activism. Use of a network of collaborating influencers across diverse social, religious, and professional backgrounds will expand the reach of an advocacy campaign, strengthen the collective identity of the influencers, and will increase the overall effectiveness of public awareness initiatives. The use of an emotional appeal with verified and factual evidence in the public's assessment of campaign messages will increase public trust, legitimacy, and informed engagement in advocacy campaigns.

Future research efforts should include an investigation of similar boycott and advocacy movements on other social media platforms and within other cultural contexts for a comprehensive understanding of digital discourse, identity, and online collective action.

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