

Multimodality in Social Media Discourse: An Evaluation of Selected Tweets on Ololade Asake

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Abstract: The popularity of the social media in the twenty-first century cannot be underestimated because Social Media Discourse SMD accommodates multimodal linguistic features which are eye-catching, engaging, and appealing and which enhance the users' experiences. The aim of this study was to examine how the use of multimodal linguistic features reflects public perceptions of the Nigerian-born Afro-beat hip-hop artiste, Ololade Asake, and his artistic manifestations through his costumes and music. Using the Digital Multimodal Discourse framework, ten tweets on Ololade Asake and his music were analysed. The study found that social actors deploy a confluence of multimodal strategies including texts in form of standard and non-standard language use, images, postures, gestures, animation and emoticons. The study also reveals that emoticons with distinct positive interpretations are employed by the social actors and fans as multimodal strategies to express themselves accurately and adequately, reflecting their sense of identification with the artiste. The study concludes that the social media is a creative platform, where language is used and meaning is constructed, conveyed and interpreted through the deployment of different multimodal strategies to convey multiple shades of meaning.

Keywords: Popular Culture, Multimodality, Social Media Discourse, Digital Multimodal Discourse Analysis, Ololade Asake

1. Introduction

Despite the growing influence of social media on public discourse, there is a lack of comprehensive understanding of how multimodal elements in online platforms shape public opinion and perception of celebrities, particularly in the context of Nigerian music. Existing studies which deploy the Multimodal Discourse Approach for the analysis of Tweets, online fan discourse and sentiments on X include Kress and van Leeuwen's (2001) work entitled: *Multimodal Discourse: The Modes and Media of Contemporary Communication*. In this study, Kress and van Leeuwen provided a foundational understanding of multimodal discourse, emphasising the importance of analysing multiple modes in communication. Jewitt and Oyama (2001) adopted a social semiotic approach to evaluate visual meaning in communication. Sam (2023) also adopted the multimodal discourse approach for the evaluation of selected branded campaign vehicles for 2023 General election in Nigeria with the view to examine how politicians use language to appeal to the electorates. This study is a departure from the studies cited above. This study seeks to explore the impact of social media frames using multimodal resources to convey public perceptions on celebrities, with a focus on a Nigerian Afro-beat hip-hop artiste, Ololade Asake. Ololade Asake, a Nigerian singer, songwriter, and record producer, whose stage name is *Asake*, gained widespread recognition in 2022 with his music style, a blend of Afrobeats, Fuji and Amapiano.

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His lyrics mostly focus on love, relationships and street life. Asake's unique sound and energetic live performances have endeared him to fans across Africa and beyond. Asake became known beyond the shores of Nigeria in 2023 when he sold out 20,000 audience capacity at the O2 Arena in London and band 19,000 audience capacity in Barkley Hall in New York (Obed 2024). In spite of Asake's popularity, evidence in literature has revealed that there has not been a rigorous multimodal discourse analysis on the creative representations of Ololade Asake by social actors on the social media to reveal the ways by which social actors construct meaning and shape public perception of this persona and his music. Therefore, the aim of this study is to evaluate selected tweets on Ololade Asake, through the lens of the Multimodal Discourse Approach MDA, exploring the various ways in which fans deploy multiple modes on X, to construct meaning, express their identities, and engage with the artiste and his music using different social frames. The study sets out to answer the questions: what are the features of multimodality in the selected tweets on Ololade Asake? How are the multimodal strategies used in the selected tweets by fans to express their perceptions and identities in relation to Asake?

2. Material and Methods

Multimodal Discourse Analysis (MDA), which serves as the conceptual foundation for this study is an interdisciplinary field that involves the study of communication through the integration of multiple modes, such as language, images, sounds, and gestures. According to Jewitt and Oyama (2001), MDA examines how meaning is made in relation to the visual, aural, and spatial aspects of communicative modes, often alongside language. To Kress and Jewitt (2003), MDA helps language users to create meaning in from the semiotic resources or modes used in communicative events, which include language, gesture, images, objects, music and space. In the same light, Jewitt (2009) defines MDA as an analytic method that takes into account a range of communicative modes including language, gesture, image, sound, and music. It is a method designed to explore the resources deployed in different communicative events and how they contribute to the overall communicative goals.

Like Jewitt and Oyama (2001), Kress and Jewitt (2003), and Jewitt (2009), Toole's (2009) definition of MDA uncovers how semiotic modes – image, writing, layout and sound – interact in the production of a text. Lastly, David Machin and Andrea Mayr (2012) Multimodal analysis is an approach to communication which focuses on how different semiotic modes such as talk, writing, image and moving image -- are used together to produce meaning. With the rise of digital media, MDA has expanded to include the analysis of multimodal texts in digital environments. This involves studying how modes are combined in websites, social media, video games, and other digital platforms.

Approaches to MDA include: Digital Multimodal Discourse Analysis DMDA, Systemic Functional Multimodal Discourse Analysis SF-MDA, Social Semiotic Approach SSA, Interactional Multimodal Discourse Analysis IMDA, Ethnographic Multimodal Discourse Analysis EMDA, and the Cognitive-Functional Multimodal Discourse Analysis CF-MDA. DMDA is an interdisciplinary approach which focuses on the analysis of digital texts, considering how modes such as text, image, and sound interact in online environments. It investigates the unique characteristics of digital multimodal communication, including hyper-textuality, interactivity, and the use of emojis or memes. SF-MDA was a joint effort of Halliday (1978), Kress and van Leeuwen (2006), o'Halloran (2004), Unsworth, and Rose. This approach focuses on the social functions of different modes and how they contribute to meaning. It also examines the role of modes in realizing social semiotic functions, considering how choices in different modes contribute to the overall meaning of a text.

SSA Developed from the principles of semiotics and influenced by previous works of Halliday's (1978), Systemic Functional Linguistics, and Kress and van Leeuwen's (2001) multimodality perspectives (van Leeuwen 2005). To Kress and Van Leeuwen (2001), Semiotic resources are the tools and modes available for communication. Kress (2010) differentiates between semiotic resources based on design and choice. He states that design refers to the intentional selection and arrangement of semiotic resources to achieve communicative goals. Choice on the other hand, highlights the agency of individuals in selecting resources from available options. Like SSA, IMDA studies face-to-face interaction and how multimodal resources contribute to communication in real-life settings. It analyses the co-ordination and sequencing of different modes in interaction, studying how participants use gestures, gaze, and other non-verbal elements alongside spoken language (Mondada 2007).

EMDA is an approach that combines ethnographic methods with multimodal discourse analysis to study communication practices in their natural social and cultural contexts (Scollon and Scollon 2003). This approach emphasises the importance of understanding the situated use of multiple semiotic modes (such as language, gestures, images, and spatial arrangements) as they occur in everyday life (Hammersley & Atkinson, 2007). CF-MDA is a cognitive linguistics approach which focuses on the relationship between language and the mind, examining how language reflects and shapes our cognitive processes, such as perception, attention, and memory. CF-MDA draws on principles from cognitive linguistics, which explores how language reflects cognitive processes such as conceptualisation, categorisation, and metaphorical thinking (Evans and Green 2006).

This discussion so far centers on a brief review on Multimodal Discourse Analysis and its approaches, providing a succinct explanation of the approaches to multimodal discourse analysis. Of the MDA approaches discussed, the conceptual framework for this study is the Digital Multimodal Discourse Analysis DMDA. Therefore, the data for this study will adopt the tool kits of the approach for the analysis of the selected tweets on Ololade Asake.

2.1 Digital Multimodal Discourse Analysis

Digital Multimodal Discourse Analytical approach (DMDA), is a relatively new approach to multimodal discourse studies which studies digital experiences of users, especially how users depend on intermediating technologies to communicate and connect with others, and to organise themselves for joint action (Vásquez and Chovanec 2025). DMDA is situated within the larger communicative practices informed by multicultural discourses and it uses social semiotics to evaluate how visual and linguistic resources are exploited on social media platforms to communicate meaning (Simungala, Jimaima and Nkhata 2025). Simungala et al. (2025) emphasise the peculiarity of the application of the DMDA approach to the analysis of social media-oriented data. They state that the various modes and resources deployed in a Digital Multimodal Discourse Analysis of social media language use include translanguaged texts, images and pictures, emojis and emoticons, social actions, current and historical events, space and place, all of which are used together by social actors to make meaning.

According to Vásquez and Chovanec (2025), Digital Multimodal Discourse Analysis have three goals: first is the consideration of multilingual, multimodal multi-semiotic data, investigation of the clear connections between theoretical approaches and actual analysis of linguistic material and the discussion of issues that have been at the periphery of linguistic research such as creativity, playfulness and humour. These scholars also identify the three predominant themes of Digital Multimodal Discourse Analysis as: user engagement, multimodal communication, and online activism. The current study adopts the

DMDA approach for the evaluation of selected tweets on Ololade Asake due to the peculiarity of this approach for the attainment of a detailed analysis of social media-oriented discourse.

2.2 Existing studies

A number of studies exist which adopt the multimodal discourse approach for the investigation of different categories of data set. Among such studies are Attah, Ugwu and Saad (2025), Sagala, Rezeki and Amrullah (2026), Masinadiong and Baradillo (2025), Pellizeri (2026) and Apata (2026). While Attah, Ugwu and Saad (2025) carried out a multimodal discourse analysis of images and memes drawn from two Nigerian dailies, the Punch Newspaper and the Vanguard newspapers using Kress and Van Leeuwen's (2006) Visual Grammar Design Theory, Sagala, Rezeki and Amrullah (2026) studied how the hashtag, *#KaburAjaDulu*, functions as multimodal semiotic resources that construct meaning through the interaction of text, image, and affect in digital discourse among Indonesian netizens.

Also, Masinadiong and Baradillo (2025) carried out a qualitative study to evaluate the use of various communication modes in Philippine newspaper coverage of the war on drugs with the objectives of identifying the linguistic organization of the various communication modes and examining how the modes present the merits and demerits of war on drugs from the perspective of Filipino readers. In this study, the scholars adopt Kress and van Leeuwen's (2006) theory on multimodality as analytical framework. Pellizeri (2026) investigated the modes for constructing glucagon-like peptide-1 receptor agonists (GLP-1 RAs) on TikTok using a corpus-assisted multimodal discourse approach to analyse 100 English-language videos hash-tagged *#glp1*. Apata (2026) explored the relationship between digital discourse and multimodal meaning-making with the aim of evaluating their significance for twenty-first-century language learning. Specifically, the study evaluates the impact of multimodes including emojis, GIFs, memes, podcasts, video interactions, and virtual realities, on the flexibility of language skills acquisition.

The similarity among the present study and the aforementioned studies lies in their exploration of the use of multimodal features of language for meaning making. However, the present study differs from the earlier studies based on the scope of data and methods of analysis. While Attah, Ugwu and Saad (2025) and Masinadiong and Baradillo (2025) explored multimodality in Nigerian and Philippine dailies through the application of Kress and Van Leeuwen's (2006) Visual Grammar Design Theory, and Pellizeri (2026) examined a Tiktok video using the corpus-assisted multimodal discourse analytical approach, the present study evaluates a data set selected from a social media handle, X specifically on a notable Nigerian artiste with a global recognition in 2023, Ololade Asake, using an approach to multimodal discourse analysis—the Digital Multimodal Discourse Analytical approach, to evaluate how multimodal strategies are used by netizens in the selected tweets to express their perceptions and identities in relation to the artiste.

3. Research Design

This research adopted the descriptive design and a qualitative method. The research solely centered on the multimodal discourse analysis of selected tweets on Ololade Asake with the aim examining how the use of multimodal linguistic features (image, colour, texts and emoticons) has reflected public perceptions of the Nigerian-born Afro-beat hip-hop artiste, Ololade Asake, and his artistic manifestations through his costumes and music. To achieve the aim of the study, ten (10) tweets on Ololade Asake

were purposively selected on the space of X based on the number of likes the tweets attracted and the positive comments by social actors specifically about the artiste and his music. This research adopts the Digital Multimodal Discourse Analytical DMDA approach for the analysis of the data for this study.

4. Results

Using the Digital Multimodal Discourse Analytical approach, hyper-textuality and intertextuality, interactivity (liking, sharing, commenting), the use of emojis and memes as elements of DMDA) are analysed in this section.



Figure 1: datum one

Figure 2: datum two

In the tweets above, the elements of interactivity are embedded in the texts, the image and the comment. In Figure 1, the text is *Asake has 8 spots on today's Spotify top 50 most played songs in the last 24 hours in NG, more than any other artist. The clout himself...* (image of a crown). To interact with other social actors, the tweeter made use of words, numbers and emojis. The text contains the name of the persona, Asake', and repetition of the words, "spots" and "spotify" as well as the numbers "8" and "24". The name is to give the readers adequate description of the subject matter. This post had a total of four comments, ninety-six reposts, a thousand and one likes, and thirteen thousand engagements by the public. The emoji (crown) in this text corroborates the text describing Asake as the king. The emoji is also used to iconise the subject as a king. The use of "8", "50" and "24" is to emphasise, give credence, solidify the claim of the social actor.

In the image inserted in the text above, carefully observing the image, it is obvious that the image inserted is totally in sync with the text. The facial expression of Asake in the image above clearly express

that of one who had given a blow with the hand' (clout), also the sitting posture of subject matter is like that of an actual "king" with the helmet which indicates the "crown" of a king, likewise, looking closely in the picture he is holding in the image, he put on a smile like that of one who has Won. Also, on the jacket he is wearing in the image, two words written on it are "drift king" and VB power, which adds to the meaning of the whole text and the message the social actor is trying to pass across.

In figure 2, the text is *"You sing that Asake song with your chest, but you niqqas ain't been here ... Lonely, lonely, lonely, lonely, at the top, it's me"*. To interact with other social actors, the tweeter made use of words to express his thoughts and feelings. The text contains the thoughts of the tweeter using the lyrics of Asake's song, Lonely at the Top, and the repetition of the word, "lonely", also, the use of the word, "niqqas" instead of "niggas". The text has a total of eleven comments, one hundred and twenty shares by the public, a hundred and one likes, and fifteen thousand engagement/views by the public.

In the image, the color concept used for the picture is black and white, which are related to "loneliness", a life devoid of color represented by black and white, can symbolize a lack of vibrancy and joy, which are often absent in loneliness. Also, black and white thinking can lead to a sense of isolation, as individuals may struggle to find common ground with others. Black and white visuals can create a sense of emptiness, silence, or stillness, mirroring the emotional experience of loneliness. Also, in the image above, is the picture of the persona, Asake, holding a skateboard close and tightly to his body, and a microphone, looking so down and alone on the stage, which expresses the thought of the tweeter, "lonely at the top", perfectly and accurately.

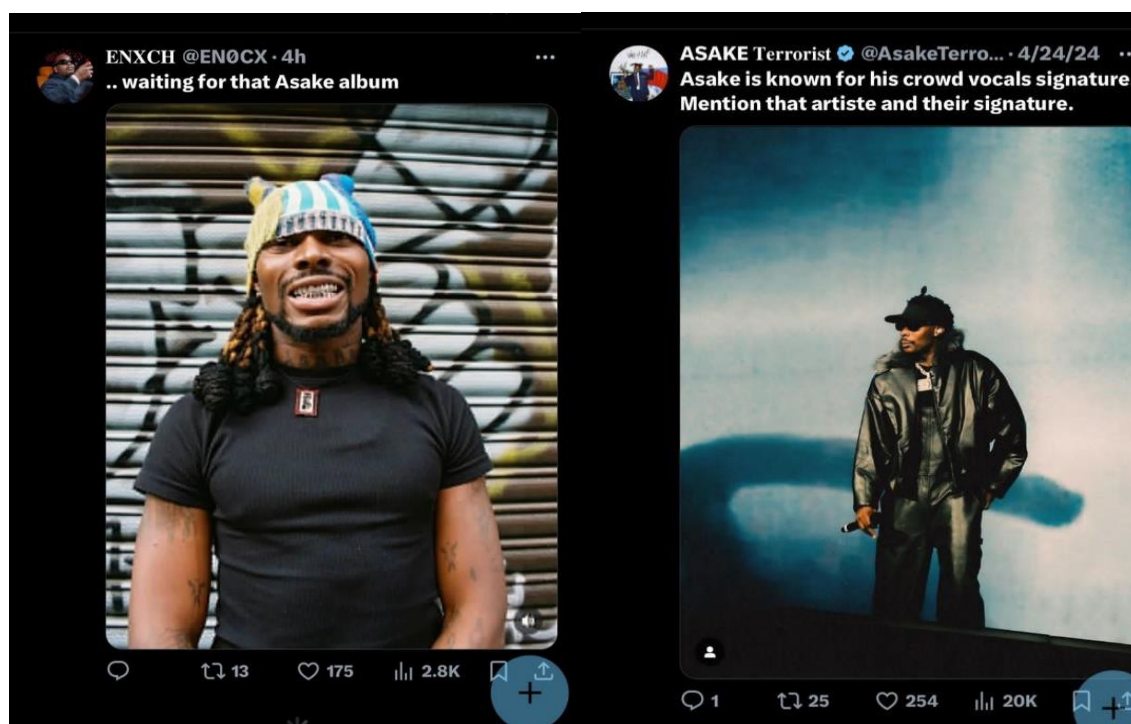


Figure 3: datum three

Figure 4: datum four

In Figure 3, the text is “*...waiting for that Asake album*”. In this tweet, the social actor made use of words to express himself, but ellipsis is evident in the text. In the tweet, it can be deduced that the tweeter is a big fan of Asake, who is referred to as “a die-hard fan”. The tweeter is excitedly waiting for Asake’s next album. In the image, Asake’s facial expression is like that of one who is excited, this can be deduced from widely opened teeth, not just widely opened, but the facial expression does justice to the widely opened teeth, which clearly tells us that Asake is excited’. The text has a total of thirteen shares by the public, one hundred and seventy-five likes, two thousand and eight hundred engagement/views by the public and no comment.

In datum 4, the text is “*Asake is known for his crowd vocals signature. Mention that artiste and their signature*”. The tweet contains the name of the persona, Asake, and details of what he is known for. This tweet is informing the public about what Asake is popularly known for his signature. A signature in this context refers to a unique element or characteristic that identifies their work and distinguishes it from others. By having a signature, an artiste establishes their brand, making their work identifiable and memorable. In Asake’s case, he is popularly known for crowd vocal signature^{ll}. Crowd vocal signature is the process by which an artiste drops or puts down his or her microphone during a concert or a stage performance for the audience/crowd to sing a verse of the song or a widely accepted/popular part of the song. Also, to engage with other social media users, the tweeter also included that the readers should mention the artiste and their signature.

In this image inserted under the tweet above, Asake is standing on the stage, striking a beautiful pose with his microphone down in his hand. His facial expression shows that of an artiste who has given a chance to his audience/crowd to sing and then now slowly looks around to see how well and beautifully they perform. The background of the image is like that of a stage; it is not the regular kind of picture background. Asake’s outfit in the image is also doing justice to the message of the social actor, which makes it clear that he is on the stage performing. This post has a total of one comment, twenty-five shares, two hundred and fifty-four likes, and twenty thousand views and engagement by the public.



Figure 5: datum five

Figure 6: datum six

In figure 5, enlists the awards the persona, Asake has won and the awards he has been nominated for. The tweeter also called Asake the “top-grossing” artiste of his generation, top-grossing refers to the highest amount of revenue or income generated by a particular entity, such as movie, album, product, or business within a specific period or category. It indicates the most successful or profitable item, in this context, Album sales or streaming (music). Also, the user used an emoji, “GOAT”. In this tweet, the social actor is giving recognition to Asake’s achievement in the industry. The emoji, “GOAT” means “GREATEST OF ALL TIMES”, it could also mean the, best in the game/industry. Also in figure 5, the image of Asake indicates an upright posture inside a train, the artiste is holding the rail, and drinking from the cup in his hand. This gives a little more insight to the message the social actor is trying to pass. First, the race of life is like going on a journey, but while on that journey, do what you can do best, and stand well so you won’t fall. Asake is standing well inside this train and while doing this he is still enjoying his life (drinking from the cup with a little smirk in his smile). The facial expression of Asake in this image is clearly giving the cool look, which can be likened to that of a person who is enjoying his life and is not ready to stop, his outfit also adds to the message and on his face cap, there is a word written on it, “CASH”. Asake standing well in this context means that he is focused on the Game (the industry) and he is not ready to stop winning that is why he is referred to as the GOAT.

In figure 6, the text-, “Day 35 of posting Asake’s picture online till he drops new music or new album”, is used by the tweeter to reflect his love and passion for the artist which warrants posting his images for such a number of days. The tweeter is who we can refer to as loyal fan or a true lover of Asake and his music. This is a level of consistency and love that not just any fan can attain but only one who is in this height of love for asake and his music. This tweet has a total of two comments, five shares, fifty-three

likes and eight hundred and forty-one views or engagement by the public. In the image attached to the post, Asake is standing in front of a mirror in a room with his phone in his hands taking a picture. This can be likened to the post and to the thoughts of the social actor. This is Asake showing his reflection to the world through his creative works disseminated through digital platforms. First, Asake is standing in front of a mirror to take a picture. Also, in the image, there is a bag lying on the floor, a laptop on the chair and a bottle of alcohol on the table, which also means the social actor is staying in a room, enjoying (bottle of alcohol) him or herself till Asake drops a new music or album. The room as a context, shows someone quietly or laying patiently somewhere until something happens.

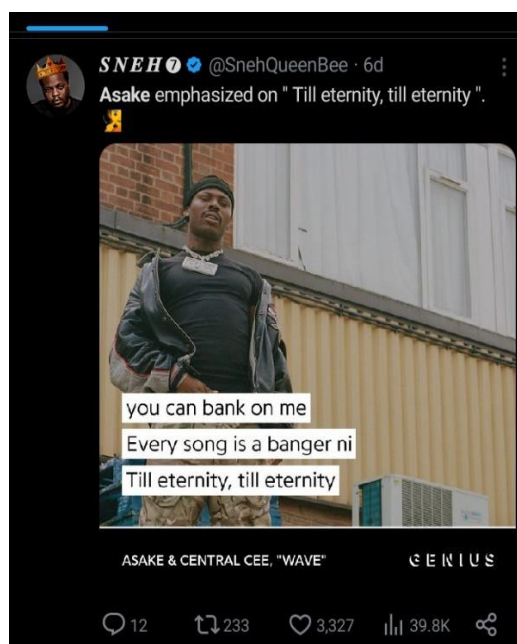


Figure 7: Datum 7



Figure 8: datum eight

The tweeter made use of both words and emojis to pass his message. The tweet contains the name of the persona Asake, and repetition of the words “till and eternity”. The name of the persona is to give the readers accurate description of the subject matter. To interact with other social actors, the tweeter is making known to others again, the emphasis made in his song, “till eternity”, with the emoji of a finger behind the ear which says, “I hope you can hear or have you heard”. This post has a total of twelve comments, two hundred and thirty-three shares, and three thousand three hundred and twenty-seven (3,177), views/engagement by the public. The image depicts the whole message the social actor is trying to pass across to other social actors. In the image inserted above, Asake is standing with his hand on his trouser, with a firm pose. The facial expression of the Asake in the image; His facial expression which depicts seriousness is what can be referred to as a rugged look, simply implying conviction, assurance and certainty.

*To the inscription on the image- you can bank on me
every song is a banger, till eternity, till eternity*

The tweeter made use of an idiomatic expression, “you can bank on me” which means, “you can rely, trust, or depend on me”. In this context, it means, “you can rely on me to give you the best till eternity”. In “Every song is a banger ni”, “banger” means, “hit”, “ni”, is the Yoruba translation for “is”, which brings us to the meaning, “every song is a banger ni”, “banger” means hit, “ni” is the Yoruba translation for —is, which brings us to the meaning, “every song is going to be a HIT”. The third inscription, “till eternity, till eternity- till the very END”, this is a lyric from Asake’s song which simply means, “you can rely on me to give you the best till the very end”.

In Figure 8, the text, “Asake’s *Work of Art* album has already hit no 1 spot in 9 countries on Apple Music, and it’s not even 12pm yet!”, contains the name of the persona, Asake, the title of an album, “Work of Art”, and the use of numbers: 1, 9, 12; 1 spot, 9 countries, and 12pm. The use of numbers is to emphasise on the weight and heaviness of the message the social actor is trying to pass, also, the bold font is meant to create a strong emphasis for the message. The emojis (praise and the world), the use of these emojis is to back up the claim of the social actor and also to give honor to the subject matter, “praise Asake worldwide”. The tweeter also made use of exclamation mark, and an exclamation mark is used to express strong feelings according to Jombadi (2015). The post had a total of thirty-six comments, two hundred and three shares, a thousand nine hundred and seven likes and thirty-eight thousand and eight hundred views/engagement by the public. Also in the image above, Asake is sitting on a chair with kingly aura, with his shirt unbuttoned. His facial expression is “cold”, he is not smiling. This is not really in sync with the message the social actor is passing out to the public.



Figure 9: datum nine



Figure 10: datum ten

The text: Asake's Canada concert rake in \$1,212,892 in revenue! 15,416 tickets sold at an average price \$78.68. Biggest Afrobeats artiste of his generation?

in figure 9 is aimed at laying emphasis on the tweeter's claim on the success of Asake, this is backed up with an exclamation mark to express his admiration and respect for the persona, Asake, as it is a record that has not been hit before. This post has a total of fourteen comments, a hundred and fourteen shares, nine hundred and forty likes and fifteen thousand and eight hundred (15,800) views/ engagement by the public. In the image attached to the tweet, the subject matter, Asake, is standing on a stage with light shining brightly from the side, holding a microphone in his hand and with his left hand in his pocket. The facial expression of Asake in the image is bright; this reflects the genuine happiness the subject matter is feeling joy from within. This image is totally in sync with the message of the social actor, which is written using words and numbers. It reflects the joy that Asake will feel after such a break in the industry.

In figure 10, the text is: *No one as ever done it like HIM* (emojis)

The tweeter made use of words and emojis to interact with other social actors. The text contains the thought of the tweeter concerning Asake. Also, it shows the love and respect the social actor has for Asake and his music. The tweeter made use of "as" instead of "has" and some @ mentions which is known as, "tagging", the tweeter also made use of a hashtag; "#asake#WOA#MMWTV", so that the post can reach a wider audience. Also, the tweeter made use of emojis, the first emoji is the flag of Nigeria, and the second emoji is a face with steaming mouth and red cheeks. These, in this context, indicate, "I'm at my wit's end". The last emoji is a face that represents tears of joy; in this context, it indicates "I can't believe this, I'm so happy that I'm crying". This post has a total of one comment, five shares, fifty likes, and one thousand seven hundred and thirty-six views/engagements by the public, on the space of Twitter (X).

There are two images attached to the tweet above, the first image is a head picture of Asake, with some writings. The other is: “*Mr money with the vibe*”. This text is accompanied by a picture of the list of songs by Asake. Asake is the name of the subject matter, while the “Mr money with the vibe”, is a nickname Asake is popularly known for. This is just the tweeter admiring the subject matter. The facial expression of Asake in the image is a —funny look, his front teeth are all outside with his lower lip sucked in with a little smile but with an hidden meaning “I am Asake, no one can do it like me”. This explains “Asake, Mr money with the vibe”. Moving on to the second image, it is a picture of Asake standing with his two hands up, also, with a smile on his face like “a happy kid”. Likewise, the background of image is very colorful and “WORK OF ART” written on it in upper case, which gives the image its own meaning as “bright and happy”, it is also linked to the tweet of the social actor which is, “I am a Work of Art, I am Asake, no one can do it like me”.

5. Discussion

This study has examined multimodal discourse features in selected tweets on Ololade Asake using the Digital Multimodal Discourse Analytical DMDA approach. From the analysis of the data for the study, answers have been provided to the research questions in the preliminary section of the study as follows:

Question 1: What are the features of multimodality in the selected tweets on Ololade Asake?

The multimodal features of language deployed in the selected tweets on Ololade Asake include preponderance use of the texts, as well as the image of the artiste in different costumes, posture and settings. Texts of different types reflecting both specially marked standard forms of language (e.g., standard English, formal sentences, figurative languages, acronymy, parallelism, and animation) and non-standard language that are associated to social media communication, for achieving foregrounding (hashtags, flag, symbols, emoticons, short forms, capitalisation, boldness, numbers, animation, slangy expressions, pidgin English, etc.) are used in the tweet. Sometimes in the tweets, the image of the artiste is shared in multitudes. Other elements of multimodal language use include colours, gestures (facial), postures and spatial arrangement. These modes are presented to reflect interconnectedness, complementarity and contextualisation.

Question 2: How are the multimodal strategies used in the selected tweets by fans to express their perception of and identities in relation to Asake?

Texts of different categories, both standard and nonstandard forms, are used by the social actors mostly, to sing praises of the artiste. Social actors project themselves as fans of the artiste using these specially marked linguistic attributes. They express their feelings using language to illustrative of love and support towards the artiste. With these texts, the social actors identify with Asake and emphasise his popularity, by quantifying his achievements. Images used by the social actors, including those of the artiste are meant to support their claim, thought and opinion about the artiste, and also, to project the subject matter of the tweet. Image gives in-depth meaning to the texts written by the social actors. The images were accurately selected for each tweets to match the text written by the social actors. Lastly, emoticons with distinct positive interpretations are other multimodal strategies employed by the social actors and fans to express themselves accurately and adequately about the artiste (Asake). Some of the emojis used are representation of slang terms, and acronyms such as GOAT (greatest of all time). Also, some of these emoticons stand for something unique, which the social actors used to represent the personalities of the artiste. In all, while some of the emoticons stand alone to make meaning, in most

cases, the emoticons add additional meaning to the texts. Emoticons in these categories include: GOAT 🐐, star ✨, crown 👑 and collective love

6. Conclusion

This study has accounted for how the use of multimodal linguistic features has reflected public perceptions of the Nigerian-born Afro-beat hip-hop artiste, Ololade Asake, and his artistic manifestations through his costumes and music. The analysis specifically focused on how the use of multiple linguistic modes in form of a confluence of texts, image, gesture, posture animation and emoticons as a multimodal strategy can work together to create rich, complex and multiple layers of meaning in the space of the social media, X. The study has acknowledged the complexity of meaning-making from various resources assembled in social media discourses, and especially tweets, on X. This study has unraveled the hidden meaning behind the usage of the various multimodal linguistic resources. By and large, this study has called attention to the evaluation of social media as a creative platform, where language is used and meaning is constructed, conveyed and interpreted through the deployment of different multimodal strategies to reflect multiple shades of meaning. This study is not just an addition to existing studies on multimodal language use on social media. It has interpreted the implicit social media language such as emojis, to enhance the understanding of the hidden messages communicated by first-time social media users and not-so-frequent users.

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