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From Foodporn to Foodgasm: A Multimodal Discourse Analysis of Instagram Culinary Content

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Abstract

Social media has transformed food from merely a biological necessity into a visual object that can be presented not only to inform audience but also to stimulate desire and sensory imagination. One manifestation of this phenomenon is foodporn or foodgasm, in which food is visually constructed as attractive, desirable, tasty, and pleasurable. This study aims to examine how foodporn is constructed through visual meanings and how foodgasm is represented in culinary promotional content on Instagram. Using Kress and Van Leeuwen's (2021) Visual Grammar, this study analyzed 192 posts from five popular culinary Instagram accounts in Yogyakarta. The findings show that compositional meaning in foodporn was the most dominant (54%), followed by interactive meaning (35%) and representational meaning (11%). The dominance of compositional meaning indicates that foodporn primarily relies on the strategic arrangement and visual prominence of food to enhance its aesthetic and sensory appeal. Interactive meaning further establishes the relationship between food and viewers, particularly through offer gaze and close-up shots, which invite viewers to observe and imagine the sensory experience of the food. Representational meaning is realized through both narrative and conceptual representations, presenting food through culinary actions as well as static visual displays. Meanwhile, foodgasm is represented through eating actions and bodily expressions, including biting, chewing, closed eyes, and facial expressions of pleasure. Overall, the findings demonstrate that

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foodporn makes food visually desirable, while foodgasm makes the pleasure of consuming food visually perceptible.

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Introduction

The rise of social media has transformed food from something primarily consumed into something that is also seen, displayed, shared, and experienced through visualization. Instagram is particularly suitable for food promotion considering its platform's visual nature, known as "instagrammable foods", impacting eating behaviors through exposure to visually appealing content (Can & İFlazoğlu, 2026). In this way, food content is no longer limited to providing information about what is available to eat but also shapes how audiences perceive, evaluate, and desire the food. Therefore, food becomes a multimodal object communicates culinary experience and made desirable in digital environments.

This visual transformation of food is closely associated with the phenomenon of foodporn, which refers to the highly appealing and aesthetically intensified representation of food that stimulates viewers' desire and sensory imagination (Krogager & Leer, 2024). The term itself can be traced back to the 1970s (Cockburn, 1977). In contemporary era, foodporn is characterized by enticing food photography to stimulate viewers' cravings (Tooming, 2021). They argue that foodporn can involve aesthetic characteristics such as closeness, framing, and orientation that draw viewers' attention to food and may evoke fascination, desire, and embodied hunger.

The visual construction of foodporn is also connected to the meanings and identities attached to food. Food images can communicate more than the physical characteristics of a dish, as they may simultaneously construct narratives about culinary experiences, lifestyles, places, and cultural identities (Piluso, 2021). This is particularly relevant to culinary content in Indonesia, where food is closely associated with local traditions and cultural identities (Utami et al., 2022; Rinjani, 2017). The presentation of dishes such as *gudeg, angkringan* food*, liwetan*, or other regional cuisines can therefore simultaneously promote a product and evoke a sense of locality and cultural familiarity. In social media promotion, the visual attractiveness of food may consequently operate alongside the representation of culinary authenticity, place, and cultural experience.

Understanding how such meanings are constructed requires attention not only to what is represented but also to how the visual representation positions the viewer. Kress and van Leeuwen's Visual Grammar (2021) provides a systematic framework for examining how images communicate meaning through three metafunctions: representational, interactive, and compositional meanings. This framework is particularly relevant to foodporn because its appeal depends heavily on visual organization. The food can be represented as a static and desirable object or through ongoing culinary actions; the camera can position viewers as distant observers or as if they were physically close to the food; and compositional resources can direct attention toward particular features such as texture, color, size, and presentation.

Previous research has examined foodporn through multimodal lens on Instagram across various cultural and geographical contexts. Shahbaz et al. (2025), for instance, examined six Pakistani food blogs and revealed that food bloggers combine visual and verbal resources to encourage consumerism and promote neoliberal ideology. Similarly, Abdulsada & Al-Janabi (2026) conducted the research on two Instagram American healthy-food and discovered that food promotion on healthy-food express identity and culture rather merely present dietary information. In Indonesian culinary context, a research by Pangestu et al. (2024) identified in 35 Instagram food posts the representations of balanced and healthy food were dominantly employed to promote healthy lifestyles and Indonesian culinary products. Taken together,

Instagram culinary content can be examined not only as a visual presentation of food but also as a multimodal discourse through which broader social and ideological meanings are constructed.

However, limited attention has been given to how foodporn is specifically constructed through the representation of Yogyakarta's culinary specialties and their associated cultural meanings. This study addresses this gap by examining five popular Instagram culinary accounts that actively promote food from Yogyakarta, allowing the study to identify the dominant multimodal strategies through which local food is made visually desirable and culturally meaningful.

In addition to examining foodporn, this study extends the discussion by incorporating the related concept of foodgasm, which has received limited attention in previous research on Instagram food content. While foodporn primarily concerns the visual presentation of food and its capacity to generate desire, foodgasm, an internet neologism, refers to the representation of intense pleasure associated with the act of eating (Kinasz et al., 2017). The distinction is important because the experience of foodporn can move beyond looking at food to imagining or witnessing the sensory and embodied experience of consuming it. Accordingly, examining both concepts provides a more comprehensive understanding of how culinary content constructs not only the desirability of food but also the pleasure associated with its consumption.

Accordingly, this study addresses the following research questions:

1. How is foodporn constructed through representational, interactive, and compositional meanings in culinary promotional content on Instagram?
2. How is foodgasm represented through the visual depiction of eating actions and bodily expressions of pleasure in culinary promotional content on Instagram?

Methodology

This study employed a qualitative descriptive approach grounded in Multimodal Discourse Analysis, particularly the Visual Grammar framework by Kress and Van Leeuwen (2021), to investigate the concept of foodporn and foodgasm in Instagram culinary content.

The data consisted of Instagram reels posted between 1 and 31 March 2026 by five popular culinary accounts in Yogyakarta: *@dyodoran, @jogjafoodhunter, @jogjataste, @kulinerjogya, and @kulineryogya*.

The data collection proceeded in several steps. First, reels published by the five selected accounts within the specified period was retrieved. The chosen reels were scenes depicting food presentation, preparation, serving, or consumption. Then, the reels were scraped to collect the multimodal elements, which includes the visual and textual elements, in the selected Instagram accounts. The scraping process was conducted using Apify Instagram Scraper, which is accessible at https://apify.com/apify/instagram-scraper. Third, each eligible Reel was assigned a unique identifier so that its visual evidence and coding decisions could be traced to the original source. For ease of reference, abbreviations were assigned to the five selected Instagram accounts: DY refers to @dyodoran, JF to @jogjafoodhunter, JT to @jogjataste, KJ to @kulinerjogja, and KY to @kulineryogya. These abbreviations were used as data codes throughout the analysis.

The data analysis was conducted based on the two categories of foodporn and foodgasm. In examining foodporn, the visual scenes were identified to determine whether the food is constructed visually as appealing, desirable, or sensorially evocative. The visual analysis was guided by Kress and van Leeuwen's (2021) three dimension of visual grammar namely: representational, interactive, and compositional meanings. Representational meaning was examined by identifying whether the images depicted actions or events (narrative processes) or presented participants in terms of their attributes and characteristics (conceptual processes). Interactive meaning was analyzed through the representation of gaze, social distance, and camera angle to determine how the visuals establish relationships between the depicted food or people and the viewers. Compositional

meaning was examined through information value, salience, and framing to determine how visual elements were arranged, emphasized, and connected within each scene. In accordance to foodgasm analysis, the researchers examine scenes which depict eating pleasure such as eating actions, facial expressions, bodily gestures, and other visible reactions. The identified scenes were subsequently interpreted to identify how the visual construction of *foodporn* relates to the representation of *foodgasm* across the five selected Instagram accounts.

Results and Discussion

1. Manifestation of Foodporn in Instagram Culinary Posts

Across these five popular accounts, a total of 192 posts were identified presenting the concept of foodporn. These visuals were constructed through the three functions of Visual Grammar namely representational meaning (whether it shows a cooking action or a still object), interactive meaning (how close the camera is, from what angle), and compositional meaning (where the food is placed, how prominent it is compared to other elements). It is noted that the most dominant meaning appearing was compositional (54%), followed by interactive meaning (35%), and representational meaning (11%).

Compositional meaning dominates, indicating that foodporn content primarily relies on the strategic arrangement and visual prominence of food. This reflects the central role of visual compositions in foodporn's appeal, with images designed to be "sensationally out of bounds" (Krogager & Leer, 2024). In this sense, foodporn works not only to present food but also to construct narrative and identity through the careful curation of its visual appearance (Farhangdoust, 2022).

Furthermore, the interactive meaning as the second dominance reveals that the concept of foodporn was built upon the visual relationship between the viewers and the promoted food. This relationship was established through camera distance and angle which allow the audience to experience the food from particular visual perspective. By doing so, the creator carefully constructed perspective cuts to create a sense of proximity and engagement (Piluso, 2021).

In contrast, the relatively low appearance of representational meaning indicates that the concept of foodporn relies heavily on portraying actions, processes, or interactions involving food rather than presenting the food as static dishes being promoted. Thus, the manifestation of foodporn were frequently presented as ongoing culinary activities ranging from prepared, cut, pour, served, to consumed. This finding is line with Krogager and Leer (2024) which found that in foodporn, particularly Mukbang or transgressive content, activities are more highlighted such as excessive consumption and bodily actions rather than presenting food as static object.

Taken together, the distribution of the three meanings demonstrates that foodporn in these Instagram culinary accounts is primarily constructed through a combination of visual arrangement and viewer positioning. The dominance of compositional meaning establishes the food as a visually desirable object, interactive meaning determines how viewers are invited to look at and engage with that object, and representational meaning, although less dominant, further adds a sense of action and consumption when food is shown being prepared, served, or eaten. Thus, foodporn can be understood as a multimodal construction in which food is first made visually prominent, then positioned in relation to the viewer, and occasionally brought to life through culinary action. Ultimately, these three meanings provide further insights on how foodporn is visually constructed as shown in following Table 1.

a. Representational Meaning

Representational meaning concerns the relationship between the represented participants and the processes or events within images. This meaning is realized through narrative representation, which depicts actions through moving vectors, and conceptual representation which presents the represented participants as static objects.

i) Narrative Representation

In terms of representational meaning, similar pattern across these five accounts were evident portrayed through narrative representation. This representation is realized through the use of vector which connects the actors and the action or process (goal) (Kress & Leeuwen, 2021). The finding shows that in culinary contents, the narrative representations are typically depicted through food-relating activities such as cutting, taking, frying, stirring, and serving. Thus, this narration sets the food not merely as a static object but as a culinary process. Picture 1 and Picture 2 below are taken from @dyodoran and @jogjafoodhunter illustrating the concept of narrative representation.

Table 1. Meaning Analysis on the Manifestation of Foodporn

No	Visual Elements	Instagram Accounts					Total	Percentage
		DY	JF	JT	KJ	KY		
1.	Representational Meaning (194 data)							
	a. Narrative Representation	40	16	30	38	15	139	71.6%
	b. Conceptual Representation	9	5	16	20	5	55	28.4%
2.	Interactive Meaning (578 data)							
	a. Gaze							
	1) Demand	6	10	3	14	20	53	9.2%
	2) Offer	43	11	41	44	0	139	24%
	b. Social Distance							
	1) Close up	16	14	26	27	19	102	17.6%
	2) Medium Shot	25	7	17	21	1	71	12.3%
	3) Long Shot	7	0	4	10	0	21	3.6%
	c. Camera Angle							
	1) High Angle	46	18	26	52	19	161	27.9%
	2) Eye-level Angle	3	3	18	6	1	31	5.4%%
	3) Low Angle	0	0	0	0	0	0	0%
3.	Compositional Meaning (897 data)							
	a. Information Value							
	1) Left/Right	0	1	0	2	1	4	0.4%
	2) Top/Bottom	0	17	42	20	11	90	10.0 %
	3) Center/Margin	49	3	3	36	8	99	11.0%
	b. Salience							
	1) Size	31	9	25	45	20	130	14.5%
	2) Color Contrast	38	10	15	36	4	103	11.5%
	3) Sharpness of Focus	43	15	14	41	20	133	14.8%
	4) Placement	47	11	1	49	1	109	12.3%
	5) Cultural Factors	19	6	2	5	3	35	3.9%
	c. Framing							
	1) Frame Line	0	0	0	0	0	0	0%
	2) White Space	0	0	0	0	0	0	0%
	3) No Space	49	21	46	58	20	194	21.6%

*

As shown in Picture 1, the action of cutting the food creates a moving vector from the actor's hand, knife, and to the food acted upon. Similarly, Picture 2 shows a moving vector of an activity of taking the food using a pair of tongs. Thus, these reveals that the culinary posts are presented through an ongoing process rather than simply displayed as a well-prepared ready to serve food. Across the data, similar activities were identified such as frying, stirring, and serving. Although the action is varied, it shares a common function which is making the food as a visually dynamic rather than static.



Picture 1. Sample of Narrative Representation (@dyodoran)



Picture 2. Sample of Narrative Representation (@jogjafoodhunter)

ii) Conceptual Representation

In contrast to narrative representation which depicts actions, conceptual representation presents food as a static self-contained object. Across the data, conceptual representation was employed to emphasize the physical and visual qualities of the food. Pictures 3 and 4 are the samples from @kulineryogya and @jogjataste which show the use of conceptual representation to draw viewers' attention directly to the food rather than the action in the ongoing action in preparing or serving the food.



Picture 3. Sample of Conceptual Representation (@kulineryogya)



Picture 4. Sample of Conceptual Representation (@jogjataste)

Picture 3 illustrates conceptual representation by focusing on the primary visual of a burger without any moving vector. Although the original reel consists of sequences of preparing to consuming the burger, this particular shot isolates the product from the ongoing processes. Thus, it foregrounds the burger physical appearance presented as a complete self-contained object. This static representation shows draws the viewers' attention towards size, layers, texture, and overall presentation of the burger which further evoke the visual and sensory appeal of foodporn. Similarly, Picture 4 demonstrates the conceptual representation through Yogyakarta Strudel as a static object to emphasize the product's physical characteristics-layered golden-brown crust and cheese topping.

These two instances reveal that conceptual representation spotlights the visual features rather than the surrounding actions allowing the viewers to perceive the sensory qualities of the food. However, the finding suggests that in representational meaning, both narrative and conceptual representation may occur sequentially within the same post (Abdulsada & Al-Janabi, 2026; Shahbaz et al., 2025). To evoke the sensory appeal of a foodporn, the creator shifts from the dynamic action to static presentations. While narrative representation situates the culinary process as the view, conceptual representation suspends the process momentarily to direct viewers' attention to the food as a desirable product (Irimiás & Volo, 2023). However, the low frequency of representational meaning (11%) indicates that in culinary promotion such actions are not the primary strategy to promote foodporn.

b. Interactive Meaning

Interactive meaning in foodporn is realized through how the food is visually positioned to the viewers. This interaction can be presented through gaze, social distance, and camera angle.

i) Gaze

Gaze is divided into two categories namely offer and demand. Across the data, offer frequently appears compared to demand. While demand occurs when the actor directly stares at the viewer, offer presents the scene (food) rather than the actor so that the viewers can freely experience the sensory appeal of foodporn.

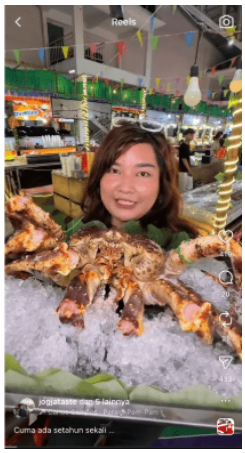
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This tendency is evident across the data in which the food is presented with distant gaze, or when human participant is present in the video, the focus is placed on the chef or customer engaged in culinary activities as shown in Picture 5 taken from @dyodoran shooting on the seller.



Picture 5. Sample of Offer Gaze (@dyodoran)

On the contrary, Picture 6 represents demand gaze taken from @jogjataste in which the actor looks directly towards the camera establishing eye contact with the viewer. Thus, the actor explicitly demands viewers' attention and creating a more personal visual relationship.



Picture 6. Sample of Demand Gaze (@jogjataste)

Since offer is more dominant, this indicates that foodporn relies more on presenting the food as the primary content rather than directly addressing the viewers. Thus, foodporn is constructed more on inviting the viewers to observe, appreciate, and imagine the sensory experience of the food rather than explicit demand for viewers' engagement.

ii) Social Distance

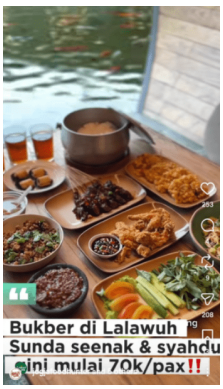
In addition to gaze, the sensory appeal of foodporn is also evoked through the construction of social distance. This construction is realized through close-up, medium, or long shot determining how close or distant the creator places the viewers towards the visual objects. Across the five accounts, close-up shot is the most frequent followed by medium then long shot. This distribution indicates that in foodporn content, the food is visually presented close to the viewer. Thus, it allows the physical quality of the object to be observed in detail known as "the most obvious visual hallmark of the pornographic aesthetic" (Krogager & Leer, 2024).

The dominance of close-up shot can be observed in Picture 7 taken from @kulinerjogya which depicts chicken noodles. Through this content, the sensory appeal of the foodporn is very evident in the way the close-up emphasizes the overflowing broth and the abundance of the toppings. In foodporn, such visual creates a sense creates a sense of tangibility (Yang, 2019), hyper-real sensory experience (Thurlow et al., 2020), and sensationally out of bounds (Farhangdoust, 2022). Moreover, the visual is further highlighted by the accompanying information that the dish only cost IDR 8,000. Close-up view can manipulate the perceived value of a food by making a perception of the object than they actually are (Shahbaz et al., 2025). Thus, the close-up shot constructs the food to be tempting and desirable by combining the abundance and affordability.



Picture 7. Sample of Close-up Shot (@kulinerjogya)

While close-up fully shots the food, medium shot provides a broader view of the food while still maintaining viewer's relationship towards the presented food. Picture 8, taken from @jogjafoodhunter, provides the example of medium shot in which the framing presents a broader view yet it functions to serve the viewers to a variety of dishes on this restaurant as well as its cozy dining area featuring a pond. According to Bilal et al. (2021), medium shot allows viewers to understand the context or background in presented images. In this sense, medium shot provides a balancing sensory experience as well as its contextual background. Thus, while close-up shot creates a sense of tangibility of the foodporn, medium shot places the object [food] to be close psychologically while providing sufficient space to show its relationship with the surrounding environment (Kress & Leeuwen, 2021).



Picture 8. Sample of Medium Shot (@jogjafoodhunter)

The least social distance appeared across the data is long shot. Long shot constructs a public or impersonal distance between the viewer and the presented object. Picture 9, taken from @jogjataste, illustrates the use of long shot in which it frames the seller and the broader working environment, including a large cooking pot and food preparation, as a whole. Thus, this places the viewer as the observer on the making process of meatball. Such style evokes the sense of authenticity of the food making the promoted culinary appears more genuine and experiential [(Yang, 2019).

iii) Camera Angle

Camera angle is used to express power relation between the interactive participant (viewer) and the represented participant (person/object in image) (Kress & Leeuwen, 2021). It is classified into high, eye-level, and low angle. Throughout the data, high angle is the frequently employed, followed by eye-level angle, and absence of low angle.

The high angle perspective, represented in Picture 9, uses the camera angle from above the food and directed downward. Through this perspective, the viewers are given greater control over the food served in the table as if they stand near the table and looking down at the dishes before eating them. The high angle allows the viewer to observe variety of dishes, portions, as well as overall arrangement clearly within a single frame. In this way, the viewer is put in first-person perspective, hence increasing their desire to consume the food (Petit et al., 2016).



Picture 9. Sample of High Angle (@jogjataste)

While high angle shots the object from above downwards, the eye-level angle positions the camera the same level as the represented participants as shown in Picture 10 below. The image positions the viewer to be in an equal relationship with the represented participants, in this case is the actor and the food. Across the data, it is evident that the eye-level angle is employed to put the viewer in natural and familiar position as the customer, as if the viewer were sitting across the person presenting the food. In line with Meersseman et al. (2021), eye-level angle creates a natural dinner experience in which it mimics how consumer see their meals. Moreover, this

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angle also contributes to the sense of familiarity and shared experience (Subin & Teedaaksornsakul, 2025). Thus, the eye-level angle constructs the foodporn not only through the visual appeal of dishes but also the sense of ordinary and relatable eating experience.



Picture 10. Sample of Eye-level Angle (@jogjafoodhunter)

Notably, low angle is absent from the data, due to its nature to capture the images from below and directs the viewer's gaze upwards (Kress & Leeuwen, 2021). It suggests that in foodporn content, food is not typically placed more dominant to the viewer. Instead, the concept of foodporn is built within the high angle or eye-level angle, to position the viewer above or in an equal visual relationship with the presented object.

c. Compositional Meaning

Compositional meaning concerns with how visual elements are arranged within an image. This meaning is realized through information value, salience, and framing.

i) Information Value

Information value encompasses the placement of the presented object within the frame. This placement can be realized through left/right, top/bottom, or center/margin arrangements. Across the data, the five accounts share a uniform arrangement in which center/margin is the most frequently used, followed by top/bottom and left/right.

The center/margin arrangement is depicted in Picture 11 featuring an omelette covered in *sambal bawang.* This image presents the actors in the upper frame, the accompanying other dishes in the bottom peripheral area while the omelette placed in the middle of the frame. By doing so, the presented object in the middle occupies the center of composition and receive greater visual attention (Abdulsada & Al-Janabi, 2026).



Picture 11. Sample of Center/Margin Arrangement (@kulineryogya)

The use of top/bottom arrangement is also dominantly appeared across the five accounts. Picture 12 portrays the use of this arrangement in which the upper part of the image presents the hands holding and arranging the skewers, while the lower part prominently displays the satay and its accompanying side dishes. This arrangement creates a vertical visual flow from the action of presenting the food to the food itself, directing the viewer's attention toward the satay as the main focus of the image. The placement of the hands and skewers in the upper section also creates the impression of an ongoing action, as if the food is being prepared or served directly to the viewer. Meanwhile, the concentration of the food in the lower section emphasizes its quantity and variety, making the dish appear abundant and ready to be consumed. Thus, the top/bottom arrangement contributes to the foodporn appeal by combining the process of presenting the food with the visual emphasis on its abundance and readiness for consumption.



Picture 12. Sample of Top/Bottom Arrangement (@jogjafoodhunter)

Moreover, the use of left/right image placement is illustrated in Picture 13 in which it presents a large portion of *nasi liwet* with the accompanying information in the upper-left. Then, the text is further enhanced by the images of *nasi liwet* which is shot diagonally from upper-left to bottom-right emphasizing its portrayal of 'jumbo' size. Thus, the sense of foodporn emerges through the visual representation of the abundance and excess of the food presented.



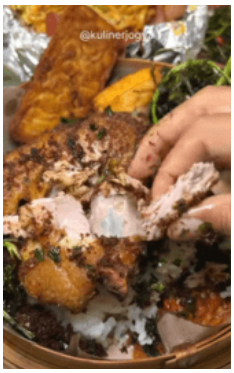
Picture 13. Sample of Left/Right Arrangement (@jogjafoodhunter)

Taken together, the finding suggests that foodporn content is predominantly organized by placing the food in the center to draw attention while the surrounding elements are the supporting information.

ii) Salience

Salience is a way to present the food in terms of its size, color contrast, sharpness of focus, placement, and cultural factors. In this foodporn content, the most frequently employed is sharpness of focus, followed by size, placement, color contrast, and cultural factors.

Sharpness of focus, as shown in Picture 14, foregrounds the foodporn by presenting the contrast between the crispy outer layer and tender meat inside. The sharp focus on the fried chicken distinguishes it from the blurry accompanying side dishes presented in the background. Thus, it directs the viewer's attention immediately towards the promoted food evoking the imagined experience of consuming which later contributes to the sense of foodgasm or sensory coding orientation (Portmann, 2020). As mentioned by Petit et al. (2016), the visual presentation of food in appetizing way allows viewers to vividly imagine consumption experiences, triggering gustatory sensations and consumption desires in the brain. In this way, the construction of foodporn content does not merely rely on the visual attractiveness but also the sensory appeal it evokes.



Picture 14. Sample of Sharpness of Focus (@kulineryogya)

The depiction of size also contributes to the construction of foodporn content. As shown in Picture 15, the size of the food is emphasized through the close-up framing and the repetition of multiple long skewers filled with meatballs. This visual strategy creates an impression of abundance and large quantity. The skewers extend diagonally emphasizing the length and the amount of the meatball

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prepared at once. Thus, in terms of size, the foodporn sensation is evoked not merely from the physical size itself but also through the visual representation of quantity and abundance of the promoted food.



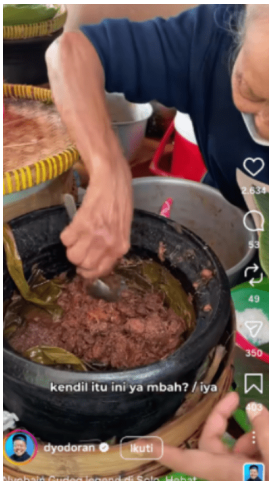
Picture 15. Sample of Size (@kulinerjogya)

In addition to size, the concept of foodporn is also built within the employment of color contrast throughout the posts. As shown in Picture 16, the contrasting colors of orange and white of the egg as well as the red chopsticks immediately draws visual attention. In this wat, the colors stand out compared to the relatively pale background. The use of warm and contrasting colors also stimulates the sensory appeal of the food, making it appear more vivid, appetizing, and desirable (Irimiás & Volo, 2023).



Picture 16. Sample of Color Contrast (@jogjafoodhunter)

Lastly, the concept of foodporn was also constructed through the embedded cultural elements within the posts. This is evident in Picture 17 which depicts the promoted food *gudeg* being prepared in traditional *kendil* accompanied by an elderly seller. The promoted food *gudeg* which further enhanced by the use of *kendil* as the cooking tool strongly associated with Javanese culinary culture. Additionally, the presence of the elderly woman or known as *mbah* further contributes to the impression of tradition and continuity of the traditional Javanese food. Thus, rather than presenting *gudeg* as an appealing dish, the foodporn is established through the representation of particular place, culinary practice, and cultural heritage which in turns evoke emotions and a sense of belonging (Utami et al., 2022; Rinjani, 2017).



Picture 17. Sample of Cultural Factor (@dyodoran)

Taken together, the role of salience further illustrates that foodporn content is not only established within the visually appetizing presentation of the food, but also transforms the food into culturally meaningful object that evoke not only the sensory appeal but also emotional responses.

Lastly, regarding the use of framing in compositional meaning, no posts were found using frame line or white space; all of the data utilize the no frame strategy. Thus, this indicates that in foodporn, there are no bound between the interactive participant (viewer) and the represented participant (person/object in image). Thus, in foodporn content, the represented participants, the promoted food, and overall dining experience are considered as visually united.

2. Manifestation of Foodgasm in Instagram Culinary Posts

While foodporn primarily constructs the desirability of food through its visual presentation, foodgasm represents the moment in which such visual desirability is translated into an embodied experience of eating and pleasure. In the selected data, foodgasm is primarily manifested through scenes of consumption, particularly when the content creator or actor takes a bite, chews, or reacts to the food. These eating actions are frequently accompanied by facial expressions and bodily gestures that communicate enjoyment, such as closing the eyes, opening the mouth widely, smiling, focusing attention on the food, or showing an intense expression while chewing. Thus, foodgasm is not represented merely by showing that the food is being eaten, but through the visual and bodily cues that suggest how pleasurable the act of eating is.

The action foodgasm is particularly significant through the facial and bodily expression as shown in Picture 18.



Picture 18. Representation of Foodgasm (@dyodoran)

Picture 18 shows the action of foodgasm in which the creator eats *Bakmie Godog* while closing his eyes and producing a small sigh or exhalation. These reactions make the act of eating more than a simple demonstration of the food. It visually exhibits the sense of pleasure and satisfaction. Similar pattern emerges when the creator eats chocolate from LTY Chocolate. The creator takes a spoonful of chocolate, closes his eyes while tasting it and open immediately after the chocolate went into his mouth. The closed eyes are particularly significant suggesting that the creator's attention is bounded inward the sensory experience of enjoying the food.

Another pattern emerges when the creator intentionally takes a large size of bite, as shown in Picture 19 below. The exaggerated bite expresses strong appetite, intensified desire to consume the food, as well as eagerness. Rather than showing the food is being eaten, these facial and bodily reactions encourage the viewer to perceive the promoted food as sufficiently pleasurable (Deo & Maella, 2025). Thus, it can be noted that the construction of foodgasm occurred when the food transforms from a merely visually presented object into an embodied sensory experience. Therefore, the body becomes an important semiotic resource of eating experience, which is otherwise subjective, is made visible to the viewer (Tooming, 2021).



Picture 19. Representation of Foodgasm (@jogjataste)

Across the data, most of foodgasm actions in @doyodoran, @jogjataste, @kulinerjogja, and @kulineryogya are manifested similarly as through facial and bodily expression in which the creator eats excessively while closing eyes. However, in @jogjafoodhunter a stronger manifestation appears, as shown in Picture 20.



Picture 19. Representation of Foodgasm (@jogjafoodhunter)

The creator tends to engage directly to the viewer by showing and exposing the food while eating. Additionally, verbal expressions such as '*Tebel banget*" [It's so thick] or "*Pengen nyuap terus jadinya*" [It makes me want to keep taking bites] construct foodgasm by explicitly expressing the creator's sensory pleasure. Unlike bodily expressions, which require viewers to interpret the creator's pleasure from visual cues, these verbal expressions explicitly articulate the sensory experience.

Consequently, the construction of foodgasm is done through a combination between consumption and facial as well as bodily expressions which prompts the viewer to imagine the pleasure of eating as well as presenting through facial or bodily action but also through direct verbal engagement with the viewer. These multimodal resources enable viewers to infer and imagine the sensory pleasure of consuming the food, thereby extending foodgasm beyond the representation of eating itself. Foodgasm is therefore constructed not simply by showing food being consumed, but by making the pleasure of consumption perceptible, interpretable, and relatable to the viewer.

Conclusion

This study examined how foodporn and foodgasm are constructed in culinary promotional content on Instagram using Kress and Van Leeuwen's (2021) Visual Grammar. The findings from 192 foodporn posts across five popular culinary accounts in Yogyakarta demonstrate that foodporn is not simply produced by displaying attractive food, but through the combination of visual resources that shape how food is represented, experienced, and desired by viewers.

The concept of foodporn is predominantly constructed through compositional meaning (54%), followed by interactive meaning (35%), and representational meaning (11%). This pattern indicates that foodporn content relies heavily on how food is visually arranged, positioned to the viewer, and brought to life through culinary actions.

The compositional meaning was predominantly realized through the center/margin arrangement. This suggests that the construction of foodporn is prominently placing the promoted food as the primary visual focus, thus creating viewers' immediate attention towards the food. In terms of salience, foodporn is primarily built through sharpness of focus highlighting the texture and physical details of the promoted food. Lastly, the absence of framing strategy indicates that foodporn content's represented participants, which consists of actors, the promoted food, and overall dining experience, are considered as visually united.

In interactive meaning, which encompasses how the promoted food is visually positioned towards the viewers, are realized predominantly using the offer gaze, close-up social distance, and high-angle shots. The offer gaze indicates that foodporn content is constructed by creating a viewing relationship in which the promoted food is presented for observation rather than through direct interpersonal address. The close-up social distance creates the foodporn concept through a sense of visual intimacy and tangibility, thus viewers can closely observe the presented dishes. Meanwhile, the high camera angle suggests that the viewer is positioned above the food, giving them a greater visual access to the overall composition of the promoted food creating a visual desirability.

Representational meaning was discovered to be the least frequently employed, although it still contributes to the

construction of foodporn content. The narrative representation is employed to present the food as a dynamic process, from cooking, serving, to consuming actions, rather than as a static finished dish. In contrast, the conceptual representation is also appeared in which it presents the food as static and self-contained object in order to draw viewer's attention towards the physical and visual qualities of the food. Throughout the data, these representations were occurred sequentially within the same post, presenting the promoted food as dynamic culinary processes and subsequently highlighting the food as a finished desirable product. However, the limited use of representational meaning suggests that it functions as a complementary visual strategy in foodporn content supporting the sensory appeal evoking from compositional and interactive meaning.

Regarding the representation of foodgasm, the findings reveal that foodgasm is constructed through a combination of facial and bodily expressions, exaggretaed eating actions, and verbal expressions of pleasure. The facial and bodily expression such as closed eyes, smiling, and exhaling intensify the experience of tasting and intentionally creates a visually perceptible sense of the promoted food to the viewers. Similarly, exaggerating biting and large eating also establish a sense of physical experience of enjoying the pleasurable qualities of the food. While facial and bodily expression and exaggerating biting cue the reader implicitlly about the pleasureable qualities of the food, verbal expressions further stenghten foodgasm construction by explicitly articulating the creator's sensory responses to the food. Overall, these patterns suggest that foodgasm extends the construction of foodporm from making food visually desirable to making the food into perceptible and imaginable to the viewer.

The findings suggest that foodporn and foodgasm operate as interconnected visual constructions. Foodporn makes food desirable to look at, while foodgasm makes the pleasure of consuming that food visible. Through the combination of visual arrangement, viewer positioning, culinary actions, and bodily expressions, Instagram culinary content constructs an imagined sensory experience that allows viewers to see, desire, and mentally experience food even without physically consuming it. The study therefore extends previous Visual Grammar research on Instagram foodporn by moving beyond the identification of food as a visual object toward an understanding of how visual form, viewer engagement, and embodied eating pleasure work together to construct contemporary culinary experiences on social media. Future research could extend this study by examining culinary content from different Indonesian regions to investigate how local food identities are constructed through visual choices and whether similar or different patterns emerge across culinary contexts.

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