

MULTIMODAL DISCOURSE ANALYSIS OF VISUAL PROTEST ON CLIMATE CHANGE

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Abstract

Keywords:
*Multimodality,
intersemiotic
complementarity,
visual protest, visual
elements, linguistic
elements.*

This paper focuses on the visual and linguistic elements in the meaning-making of visual protests of the demonstration on climate change. This study aims to find out what elements of multimodality are used in creating the meaning of visual protest and how is the interplay between visual and linguistic elements in representing protest on climate change. It will be done with theory of Multimodality by Kress & van Leeuwen, (2020) and Intersemiotic Complementarity by Royce (2013). This study examines how elements in multimodality can attract people's respect through visual and linguistic elements or modes and convey the same meaning from creator to readers. Visual and linguistic elements collaboration in a framework for Multimodal Discourse Analysis to build meaning was called Intersemiotic Complementarity. The interplay between visual and linguistic elements will be analyzed with intersemiotic complementarity. Experiential intersemiotic complementarity can be done between visual and linguistic elements in dealing with the main topic area and the climate change issue. Data of this study is visual protest on climate change collected through Instagram accounts. As this study aims to understand the message of visual protests, a qualitative study was employed. Three common modes used in decorating visual protest was found, they are illustration, color, and language. The term intersemiotic complementarity is realized in the visual protest through the name intersemiotic repetition and intersemiotic synonym. intersemiotic repetition exists in the earth illustration and the color it is used, while the intersemiotic synonym can be seen through the earth illustration and the linguistics elements, meaning that both elements complement each other.

Kata Kunci:
*Multimodalitas,
komplementaritas
intersemiotik, protes
visual, elemen
visual, elemen
linguistik.*

Abstrak

Makalah ini berfokus pada elemen visual dan linguistik dalam pemaknaan protes visual demonstrasi perubahan iklim. Penelitian ini bertujuan untuk mengetahui elemen multimodalitas apa yang digunakan dalam memaknai protes visual dan bagaimana interaksi antara elemen visual dan linguistik dalam merepresentasikan protes terhadap perubahan iklim. Ini akan dilakukan dengan teori Multimodality oleh Kress & van Leeuwen (2020) dan Intersemiotic Complementarity oleh Royce (2013). Kajian

ini mengkaji bagaimana elemen dalam multimodalitas dapat menarik respek masyarakat melalui elemen atau mode visual dan linguistik dan menyampaikan makna yang sama dari pencipta kepada pembaca. Kolaborasi elemen visual dan linguistik dalam kerangka Analisis Wacana Multimodal untuk membangun makna disebut Intersemiotic Complementarity. Interaksi antara elemen visual dan linguistik akan dianalisis dengan saling melengkapi antarsemiotik. Komplementaritas intersemiotic experiential dapat dilakukan antara elemen visual dan linguistik dalam menangani area topik utama dan isu perubahan iklim. Data penelitian ini adalah visual protes perubahan iklim yang dikumpulkan melalui akun Instagram. Karena penelitian ini bertujuan untuk memahami pesan protes visual, maka penelitian kualitatif digunakan. Ditemukan tiga mode umum yang digunakan dalam mendekorasi protes visual, yaitu ilustrasi, warna, dan bahasa. Istilah komplementaritas intersemiotic diwujudkan dalam protes visual melalui nama pengulangan intersemiotic dan sinonim intersemiotic. pengulangan intersemiotik terdapat pada ilustrasi bumi dan warna yang digunakan, sedangkan sinonim intersemiotik dapat dilihat melalui ilustrasi bumi dan unsur linguistik, artinya kedua unsur tersebut saling melengkapi.

INTRODUCTION

A demonstration is a protest movement carried out by a group of people in public. The problems they bring to the protest are various, such as; racism, climate change, Greenpeace, human rights, etc. "To understand riots (demonstrations), people must understand the cause of social rage – racism, poverty, lack of economic opportunity, and why people who experience this rage manage it in such a destructive manner." (Haddock & Polsby, 1994). Demonstrations are usually carried out to express the opinion of the group or opponents of the policies implemented by the government. In expressing their opinion, they typically make visual protests containing their protests. "Visual protests are the creative works produced by demonstrators, activists, and social movements" (Chaffee, 1993). They brought visual protests when they held a demonstration so that the public would recognize what problem they were conveying. Sometimes they decorate visual protests with unique language, color, and pictures or illustrations to make them

more entertaining and noticeable. "Making the visual protests is important for demonstrators to inform and persuade citizens" (Chaffee, 1993). They created visual protests by adding modes of multimodality and adding linguistic elements so that the visual protests have deep meaning.

In delivering the argument, demonstrators make a unique visual protest that contains a mix of elements in multimodality between visual and linguistic elements. "Multimodality is a combination of textual, audio-visual, and interactive modalities all in one entity" (Chen & Cheung, 2020). How meaning can be created is not only from one entity, but all modes have roles in creating their own meaning. "All meaning-making practices like early spelling, classroom, interaction, and scientific papers are Multimodal for they develop more than one mode of communication" (Kress, 1997; Kress & van Leeuwen, 2001; Lemke, 1998). If people use multimodality to analyse visual protests, they will know the implied meaning. It means that all those elements in multimodality can create behind the meaning of something (e.g., banner, ads, poster, etc.). In a framework for Multimodal Discourse Analysis to build meaning, visual and linguistic elements collaboration was called Intersemiotic Complementarity. According to Royce (2013), Intersemiotic Complementarity explains the relationship between verbal and visual modes being coherent in multimodal text. It explains how or what features make multimodal text visually-verbally related to each other.

This paper focuses on revealing the relation between visual and linguistic elements in the meaning-making of visual protests of demonstration. This research draws on two research questions: first, what elements of multimodality are used in creating the meaning of visual protest, and second, how is the interplay between the elements in representing protest on climate change. This research under Discourse Analysis studies focuses on Multimodal perspective using the theories from Kress & van Leeuwen (2020) and Bezemer & Jewitt (2010).

There are three previous studies discussing how meaning is created in multimodality. First, written by Chen & Cheung (2020), the study emphasized the combination of textual, audio-visual, and interactive modalities (virtual reality, clicks, and hyperlinks, thus hypertextuality) in the banner ads on Tmall using

social semiotic multimodal analysis as a primary methodology. They found the advantage of elements in multimodality can attract, persuade, and influence consumers to buy more through the gamification process.

In the second study, Azkiyah, Hidayat, Dewi (2021) showed that a multimodal semiotic system is related to constructing advertising messages. There are five elements of the multimodal semiotic system discussed in the study; linguistic, visuals, audio, gestural, and spatial. All those elements can support the advertisement to inform someone by drawing attention or notifying something.

The third study was done by Koowuttayakorn (2018) investigate Instagram's Metonymy using a Multimodal Social Semiotic approach. The finding constructs certain visual elements were repeatedly featured on Instagram has exquisitely yet persuasively suggested its users what kind of visual aesthetics are highly valued in the community.

A large number of existing studies in the broader literature have examined the common function of multimodality to attract people's sense to be moved to do something. However, the examination of the collaboration between visual and linguistic elements, called Intersemiotic Complementarity, has not been widely researched. In this study, the interplay between linguistic elements and visual elements in visual protest that can attract people's respect will be revealed.

Multimodality

According to Bezemer & Blommaert (2012), Multimodality confirms that 'language' is just one of many resources for making meaning. It means that language is not the only source for meaning-making and not impossible if creating meaning comes from modes other than language itself. "Multimodality conceived text, the verbal and the visual, a semiotic interplay in which each mode, is defined and has equal role to play," (Kress & van Leeuwen, 2020). Multimodal is any text whose meaning are realized through more than one semiotic code. Multimodality refers to a combination of writing, speaking, visualization, sound, music, and more in place for communication purposes. Multimodality is not consisting only on a mode, but other modes also contribute to the meaning-making of text.

According to Bezemer & Jewitt (2010), the basis theory of Multimodality is Systemic Functional Linguistics, known as SFL (Halliday & Matthiessen, 2014), mainly focusing on conceptual meaning. The text is identified as Multimodal analysis if it is formed from a combination of two or more semiotic resources. Halliday uses the term; each social semiotic justifies both conceptual and interpersonal functions. The conceptual function is demonstrating the world around and within us, while an interpersonal function is a social communication as social relatives.

New ways of analyzing languages such as speech, gesture, gaze, image, and writing are called modes - that people use to make meaning beyond language. Modes are organized sets of semiotic resources for making meaning. Different modes can impact another meaning. Every semiotic system simultaneously tells us something about 'the world' (ideational meaning), positions us in relation to someone or something (interpersonal meaning), and produces a structured text (textual meaning) (Halliday, 1978). The logic of social semiotic approaches to multimodality is - one sound has to be uttered after another, one word after another, one syntactic and textual element after another. A number of studies have described modes on their own, including; (Kress & van Leeuwen, 2020) work on image, (Martinec, 2000) research on movement and gesture, and (van Leeuwen, 1999) work on music.

Composition and The Multimodal Text

1) Left and Right: the information value as Given and New

"The elements placed on Left are presented as Given, something the reader is assumed to know already. The elements placed on Right as New, presented as something which is not yet known, not yet agreed upon by the viewer, hence the viewer must pay special attention," (Kress & van Leeuwen, 2020). Left is information Given that readers or viewers already know, while Right is something to be New, things that viewers has not known or something they must pay attention more to the image.

2) Top and Bottom: the information value as Ideal and Real

“Top is presented as Ideal, means that it is the idealized or generalized essence of information, hence also as its, ostensibly, most salient part. Bottom is put forward as the Real, presented more specific information in detail, more ‘down to earth’ information such as documentary evidence or maps, and more practical information,” (Kress & van Leeuwen, 2020). The upper section visualized some kind of emotive appeal and to show us ‘what might be’, and the lower section provide more informative and practical. Showing us ‘what is’.

3) The information value of Centre and Margin

“The central element as Centre and the elements around it as Margins. Centre presented as the nucleus of the information to which all the other elements are in some sense subservient. The Margins are dependent elements,” (Kress & van Leeuwen, 2020).

Color in Multimodal Text

“Color can be used to develop and express ideas in images, for relating and interacting with others through images, and for composition and structure of images,” (Kress & van Leeuwen, 2002). Color in images can be used to represent feeling and moods. The meaning catch by readers depends on the context and influenced by historical and cultural conventions. According to Painter, Martin, and Unsworth, (2013), three basic properties of color are the hue (basic color we have names), brightness (the illumination or light and dark), and saturation (how pure the color).

Intersemiotic Complementarity

Royce (2013) examines the proposition that both the verbal and visual modes of communication complement each other in the ways they build meaning. The meaning manifested through linguistic and visual means is distinctive to each mode. “The theoretical foundation of intersemiotic complementarity analysis comes from the Systemic Functional Linguistic (SFL) perspective of language as

'social semiotic'." (Halliday, 1978). He makes four inner criticisms about language:

- 1) functional: what it can do or what can be done with it
- 2) semantic: how it is used to make meanings
- 3) contextual: meaning exchanged are influenced by their social and cultural situations
- 4) semiotic: the process of meaning-making by selecting "from the total set of option that constitute what can be meant" (Halliday, 1978).

Furthermore, Halliday also distinguishes "three kinds of meaning that are embodied in human language as a whole, forming the basis of the semantic organization of all natural languages" (Halliday & Matthiesses, 1985). They are metafunction, parts that run at the same time in the semantics of every language, and are recognize as:

- 1) The Ideational Metafunction: the resource for "the representation of experience such as: our experience of the world that lies about us, and also inside us, the world of our imagination. It is meaning in the sense of 'content.'"
- 2) The Interpersonal Metafunction: the resource for "meaning as a form for action: the speaker or writer doing something to the listener or reader by means of language."
- 3) The Textual Metafunction: the source for preserving "relevance to the context: both the preceding (and following) text, and context of situation." (Halliday & Matthiesses, 1985).

This study will focus only on Ideational metafunction, especially the experiential component. In the linguistic system in SFL, the Ideational metafunction is executed by the clause as representation, and mainly through alternatives in the system of transitivity. According to Halliday & Matthiesses (1985), this system deals with process types, process concepts, participants, and circumstance - "are semantic categories which explain in the most general way how phenomena of the real world are represented in linguistic structures.". The participants, process, circumstances, and attributes, can be united into the *Visual*

Message Elements (VME/VMEs). These aspects are visual features which carry semantic properties, and these semantic properties are potentially recognized by a kind of visual technique at the removal of the visual creators.

According to Halliday & Matthiessen (2014), the process types and participant roles of linguistic aspect in Ideational metafunction can be seen below:

- 1) Material: the process types have function to construe the material world of doing. Its participants are Actor as doer, Goal as affected, Range as not affected, Beneficiary is to/for.
- 2) Behavioural: has function to construe conscious behavior. The participants called Behave as doer, Behavior/Range as done.
- 3) Mental: its function is to construe and may project the inner world of consciousness. The participants called as Sayer (doer) and Phenomenon (thing known, liked/disliked, wanted, and perceived).
- 4) Verbal: has function to construe saying. Its participants are Sayer as doer, Verbiage as said, Receiver as said to, and Target as said about.
- 5) Existential: its function is to construe existence. The participant called as existent.
- 6) Relational Attributive: has function to construe relationships of description. Its participants called as Carrier (thing described) and Attribute (description).
- 7) Relational Identifying: its function construes relationships of identification and equation. The participants are Identified, Identifier (the new), Token (form), Value (function or role). Token represents Value, Value is represented by Token.

METHOD

As the goal of this study is to understand the message of visual protests, a qualitative study was employed. "Qualitative research or qualitative data is something related to judgments, perceptions, insights, etc." (Wray & Bloomer, 2006) thus, this study gained interesting components in meaning and understanding. This type of study is aimed to explore the message of the visual and linguistic elements of visual protests that cannot be expressed by statistical

data. “The role of the researcher in this study as the primary data collection instruments” (Creswell, 2009) is to identify personal values, assumptions, and biases. Furthermore, emphasizing the mode's contribution and focusing on analysis and related theories are needed in doing this study.

The object of the study is visual protests from riots collected from five Instagram accounts about activist content and memes, namely @show.your.protests, @fridaysforfuture_forli, @fridaysforfuture, @fridaysforfuturelucknow, and @fridaysforfuture.india. The researcher will take five visual protests in each account to find the issue of the message carried. The reason behind choosing visual protests as the object of the study is due to their ability to present a different meaning from what is depicted. This study is intended to know the way visual and linguistic elements have the same perception in conveying messages. The way how the meaning of the visual elements can be created in a visual protest was analyzed through earth illustration composition and colors it uses, while the linguistic elements meaning was analyzed by process types of experiential meaning. After that, the Intersemiotic Complementarity was done by visual and linguistic elements in delivering the message.

FINDING AND DISCUSSION

From twenty-five data collected from five Instagram accounts, three data will be displayed in this article due to their ability to represent the rest of the twenty-five data. The focus modes of analyzing these visual protests are illustration, colors, and linguistic elements. There are two steps in analyzing the visual protest: Visual element analysis and linguistic element analysis. In visual analysis, the researcher examines the composition meaning of the earth illustration and common colours used in the visual protest. Next, in linguistic element analysis, the researcher tries to identify the common process types used to deliver the message to the viewer or readers.

On Visual Analysis: Positioning

After analyzing twenty-five data on visual protest, there are three common findings on the location of earth illustration placement: top-right (two illustrations), bottom-right (two illustrations), and center (eleven illustrations). It is worth mentioning that ten data do not complemented by the earth illustration.

Position: Top-Right

Visual elements analysis of the visual protest in Top-Right position was done by Multimodality can be seen as stated below:

- 1) Experiential meanings: This visual protest was narrative with one participant that is the earth illustration. Its concept is classifying the kind of Earth destruction in illustration. The earth illustration is located on the top right of the visual protest. The colors used in this visual protest are blue, green, and brown.
- 2) Interpersonal meanings: It was drawn from an objective perspective because it only consists of two dimensions. Its modality is low because earth illustration looks unrealistic.
- 3) Textual meanings: This visual protest is in weak framing because the creator used earth illustration instead of the word "earth". Still, this technique made this visual protest look unique by its salience in positioning earth illustration.

Data 1. Visual Analysis: Positioning Top-Right



<https://www.instagram.com/p/CSFvPi5ojJ5/>

Data 1 from the visual protest represents the top right of earth illustration location. It appeared two times among twenty-five data. According to Kress & van Leeuwen (2020), earth illustration location at the top of the visual protest is

presented as the ideal. Ideal means that it is presented as something general that is made as if something is highlighted. At first glance, viewers or readers will not be able to read the whole meaning if they see the text that is presented. However, they will more easily grasp the meaning with earth illustration at the top of the visual protest and make it stand out more than others. At a glance, viewers or readers will be able to relate the purpose of the protest to climate change. Without reading the entire linguistic element, people can already understand the message that the demonstrators want to convey. This is supported by the statement of (Kress & van Leeuwen, 2020) in the book *Reading Images* which states about composition in multimodal. They explained that the top of an image tends to create an emotive appeal shown to viewers as “what might be.” In this case, viewers' “what might be” question can be answered by looking at the position of earth illustration at the top of the visual protest as an eye-catching thing that can make many people conclude that this visual protest is about climate change.

According to Kress & van Leeuwen (2020) the position of earth illustration on the right can be interpreted as new. Kress & van Leeuwen (2020) explained that new represents something that is unknown yet, has not been approved, or even something that viewers should pay special attention to. If earth illustration is positioned on the right, there must be something wrong or a problem that must be discussed about the earth. In this case, a problem related to Earth is climate change. Climate change has been a problem for humans to protect the earth. Kress & van Leeuwen (2020) also explained that right (new) broadly speaking has meaning as problematic, contestable, and the information at issue. Earth illustration is placed on the right because it is problematic, and the information is “at issue” from around 2019 to 2022. The earth illustration is on the top-right side because this is a problem and a lot of people have to pay attention to it. People need to note that climate change is a severe problem that was brought about by demonstrators.

Position: Bottom-Right

Visual elements analysis of the visual protest in Bottom-Right position was done by Multimodality can be seen as stated below:

- 1) Experiential meanings: This visual protest is taken in a narrative with one participant that is the earth illustration. Its concept is classified by adding a quarter of earth illustration on the right bottom corner. The earth illustration composition in this visual protest is in the bottom right. The colors used in this visual protest are white, blue, black, and green.
- 2) Interpersonal meanings: It is a close-up shot because the image is taken in a full frame. Its illustration was drawn from an objective perspective since it's only an earth illustration. It is also low modality because earth illustrations are unrealistic and have some modifications by giving the quote "Fridays for future" on it.
- 3) Textual meanings: It has weak framing seen from how the creator put the text is not symmetric. Its salience can be seen in the color used in writing the protest. From that protest, "science, not silence" means that riots have a full expectation on science not to ignore this problem.

Data 2. Visual Analysis: Positioning Bottom-Right



<https://www.instagram.com/p/B2MiDQznWMU/>

According to Kress & van Leeuwen (2020), what has been placed at the bottom part of the picture is put forward as the real. Real represent more specific information, for example the detail, more 'down-to-earth' information like

photographs as documentary evidence, or more practical information. Kress & van Leeuwen (2020) also add that if the lower part has one or more pictures, the pictures have a subservient role that is important in their ways, such as specification, evidence, practical consequence, etc. Information in terms of the pictures as evidence of what has been explained in the upper part. Real provides facts and information to support the upper part since the upper part only explains in general.

See the example of earth illustration located in the bottom-right on data 2 above. The earth illustration located at the bottom presents as a real. The earth illustration has a role as evidence that this visual protest is about climate change. It gives more information about what has been explained by the linguistic element. The earth illustration comes after the linguistic element that has explained something in the upper part of the visual protest. The earth illustration presents specific information and gives the viewers evidence to visually explain what it is about.

The picture located in the bottom-right has its own reason. The earth illustration placed in the bottom-right means it is a problem for which there is evidence. The earth illustration placed in the bottom-right makes the evidence about climate change 'at issue' by demonstrates. The evidence regarding climate change is real and can bring disadvantages to humans. Therefore, the creators of the visual protest placed earth illustration on the bottom right.

Position: Center

Visual elements analysis of the visual protest in center position was done by Multimodality can be seen as stated below:

- 1) Experiential meaning: This visual protest is a drawn narrative because it only consists of one participant, which is the earth illustration. Its concept classifies a kind of Earth destruction by giving an earth illustration that got fire. The earth illustration position in this visual protest is in the center. The colors used in this visual protest are blue, green, orange, red, and white.
- 2) Interpersonal meaning: The earth illustration was drawn with an objective perspective since the picture is only two dimensions. It also has low modality

because the picture is unrealistic.

- 3) Textual meaning: This visual protest has weak framing and has messed up the contrast in color. The creator wants to emphasize the letter “N,” which must be “M.” If readers see earth illustration surrounded by fire, the best situation to describe must be “global warming.”. But since “warming” is almost the same in pronunciation, the creator replaced the word “m” with “warning.” This is intended to send the message that not only “global warming” is getting worse but also a “warning” to those who destroy the environment.

Data 3. Visual Analysis: Positioning Center



<https://www.instagram.com/p/CMcf1e1HIYy/>

According to Kress & van Leeuwen (2020), placing one element in the middle and other elements around it will refer to the central element as the center. Center means the key issue of the visual composition meaning. In this research, eleven data placed visual composition in the center.

Data 3 is an example of the central element's composition. The earth illustration is placed in the middle of visual protest surrounded by linguistic elements. It means that this earth illustration is the center of the issue that was brought about by visual protest. The creator wants the readers or viewers to focus on earth illustration that was places in the center because it is the key issue of visual protest. Placing visual composition in the center means there is a problem that viewers or readers need to know so they must be focus on that center composition. The problem that was brought according to earth illustration placed in the center of visual protest is about climate change. Creator use earth illustration to convey the issue about climate change to the readers or viewers.

On Visual Analysis: Colors

The next step in this research is analyzing the common colors used in visual protests. Among twenty-five data, the researcher found nine colors used in different visual protests but only four colors will be analyzed in this research. These four colors were used more than ten times in these visual protests, such as green (21), blue (16), black (15), and brown (14). According to Kress & van Leeuwen (2020), colors have the function to express and develop ideas in images. It can be used to interact and relate with other elements through images. Each color used in visual protest has its own meaning to express the ideas.

Color: Green

Green has the highest time to be used in decorating visual protest. It was usually used to color earth illustration on visual protest. Painter et al. (2013) has identified green like nature, environment, health, energy, new life, and so on. Creator used green to color earth illustration because green represents nature. Green also has meaning as new life, that's why it was used by demonstrators to convey their goals to have a new life. A healthier life than before and a natural environment that has positive energy. Demonstrators demand environmental destroyers that destroying Earth can lead to climate change. Climate change makes life uncomfortable and far from healthy life or even a new, better life.

Color: Blue

Blue was used sixteenth times to decorate visual protest. Mostly it was also used to color earth illustrations. Painter et al. (2013) has identified blue as tranquility, sadness, calmness, wisdom, and so on. Creator used blue to color earth illustration because it represents peace. Demonstrators want to convey their protest about living in a peaceful place where they can coexist with nature. Humans do not live alone on this earth, but they also live with other living things such as animals and plants. If Earth is damaged as a result of climate change, then not only humans will suffer the effects, but other living things will also suffer the consequences.

Climate change can disrupt the balance of nature so that the word “peace” will not be realized.

Color: Black

Black appeared fifteenth times in decorating visual protest. Painter et al. (2013) interprets black as menacing, rebellion, grief, and so on. In these visual protests, black used to write the linguistic element. As the meaning of black is menacing, so it is used to intimidate and emphasize the purpose of the linguistic element. Black is used to rebellion against the environmental destroyers who always destabilize Earth and cause climate change.

Color: Brown

Brown appeared fourteenth times in these visual protests. Brown is usually used as a base color before decorating visual protests. According to Painter et al. (2013), brown means stability, natural, nature, Earth, ground, and so on. Brown has already represented Earth which should be protected from climate change.

On Linguistic Element

The linguistic elements were analyzed with experiential meaning to find the common process of the data. According to twenty-five data, fourteen data used different quote or sentences. Among fourteen data, there are four material processes, three mental processes, three existential processes, three verbal processes, and one relational process. So, among these data, material process is the most common process types used in delivering messages through linguistic elements.

Material processes are the process of doing or happening. Data 1 on the table below is the example.

Table 1. Linguistic Elements: Material

data number 1.	SOS	: save	our souls
experiential analysis		material	goal

The linguistic elements used in the visual protest is SOS, means “save our souls”. This sentence is agentless because the actor has been omitted. According

to Halliday & Matthiessen (2014), losing the actor of a process has some reasons, for example, because no one know who did the action, or because everybody already knows, or because it is unimportant, or because the writer is purposely not mentioning it for some reason. In this case, the reason why this sentence has no agent or actor is because the agent refers to everyone who saw the sign. “save” can be categorized as material process because it is asking to do action. Action to save people from problems or difficulty. It is a sign that someone is in danger so anybody who sees it needs to do whatever it is to save them.

The problem in question is about climate change since the creator of the sentence uses earth illustration to replace the letter “O” in the visual protest. “O” represents “our”, ownership in this case is our earth. The SOS sign means asking people to do action to save our Earth because everybody lives there and Earth is in danger right now. No matter who saw the sign, as long as people understand the sign, they need to save Earth from climate change.

Intersemiotic Complementarity on Experiential Metafunction

Analysis of intersemiotic complementarity is displayed in Table 2.

Table 2. Intersemiotic Complementarity Analysis

Visual Meaning	Intersemiotic Complementarity	Linguistic Meaning
<p>What action or activity? Riots, protest, demonstration.</p> <p>The attribute that will be identified: earth illustration composition and colors meaning.</p> <p>The meaning of the existence of earth illustration and colors are about climate change. So, group of people do protest to demand action to prevent climate change.</p>	<p>Both Linguistics elements and visual elements bring problem about climate change. Visually use earth illustration and colors to portray climate change. Verbally also use the word “earth” directly to express their intention convincing about climate change. Both are doing intersemiotic repetition to deliver their message.</p> <p>Intersemiotic synonym also takes roles because both explain each other message.</p>	<p>The activity (process) type is material. Material process elaborate doing or happening. The activity being carried out aims to tell readers or viewers about climate change. Creators demand and influence them to do action to fix Earth destruction by using material process.</p>

According to Royce (2013) the first step in discussing the experiential meaning features of the visual protest cover grabbing the Visual Message Elements (VME or VMEs). After the meaning of VME is created, the next step is analyzing the linguistic elements meaning.

Verbally, there is some words or lexicon indicate climate change or refer to climate change, such as: 'Earth' in data one and seven, 'global' in data ten, planet in data two, climate in data five, and so on. This lexicon tells readers or viewers to do action regarding Earth so climate change can be avoided. While visually, modes such as earth illustration was dominating the visual protest to tell the message about climate change. Almost a half of the visual protest has earth illustration to indicate climate change. Another mode stand out in the visual protest is colors. Colors take important role to liven up the visual protest so that readers or viewers can notice it at sign. Colors make the visual protest looks picturesque and attractive. Common colors such as green, blue, black, and brown also use to make earth illustration became more realistic. It will have different meaning if the visual protest uses different colors. These colors refer to the illustration represents "Earth", which usually consists of water, trees, and land. It can be interpreted that explicitly blue represents water, green represents trees, and brown represents land. But implicitly, green represents new life, blue represents peace, and brown already represents Earth.

There is an intersemiotic repetition because visual and linguistic elements use the word 'Earth' and 'earth' illustration into the visual protest. Both of the elements want to convey the message to protect Earth so climate change can be avoided. Another intersemiotic repetition happen as well on brown color because it has meaning as "Earth". Brown just repeat Earth itself in presenting visual protest on climate change.

The intersemiotic synonym also used in the visual protests on climate change. One of the examples is in data number one. It was said, "This (earth illustration) is getting hotter than my imaginary boyfriend.". Instead of write the lexicon 'Earth', creators use 'earth' illustration to describe the real 'Earth'. Even though it depicted differently, but both explain each other message.

CONCLUSION

Common position of earth illustration was placed in the center, it means the earth illustration as the problem of the visual protest. The creator intended to show the earth illustration as key issue so readers or viewers can focus on it. Jumping to the next visual element, green has the highest time to be used in decorating visual protest. Mostly, it was used to color the earth illustration. Green has meaning as new life which is same as the creator's intention to convey their goals to have a new life.

Material process is the most common process types used in delivering messages through linguistic elements. Material processes are the process of doing or happening. It means creator of visual protest expect readers or viewers to do action toward what happen on Earth.

Looking at the result simultaneously, the interesting nature of intersemiotic complementarity between visual and linguistic elements has been found. First, at the very least, they work together. So, the term intersemiotic complementarity realized in the visual protest through the name intersemiotic repetition and intersemiotic synonym. Second, the next most significant VME were dependent and independent variables of earth illustration and colors meaning. Both work in concert with the linguistic aspect in purpose to topic maintenance, or in experiential intersemiotic complementarity to each other in link to discuss climate change problem.

This topic maintenance is strengthened when other VMEs are considered because they are all cautious with the subtopic of the main subject matter, and thus further confirmation of Experiential intersemiotic complementarity can be done between visual and linguistic elements in dealing with the main topic area and the climate change issue.

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