

**A MULTIMODAL ANALYSIS ON ENVIRONMENTAL POSTERS IN THE SELECTED
GREENPEACE POSTERS CAMPAIGN**

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ABSTRACT

Exposure of environmental issues is essential to prevent mass environmental destructions; therefore, campaigns (posters) should be able to activate the viewers' contemplation on such issues. Accordingly, this study focuses on the interactive meanings of semiotic resources in posters on environmental campaigns using a multimodal perspective. The study aims to find out the visual and verbal elements in environmental posters in selected Greenpeace poster campaigns. The research method used in this study was a descriptive qualitative method proposed by Miles and Huberman. The result of the research revealed that verbal and visual elements in Greenpeace poster included caption and images. Verbal elements were analyzed in the term of Transitivity analysis by using Halliday's SFL. Visual elements were analyzed in three patterns of Kress Van Leuven's Grammar Visual Design. The verbal and visual elements created meaning by relating to each other and supported each other. Similar represented participants and processes were visually found as well as verbally participants and process. Mostly, the meaning of the Greenpeace poster invites the readers to take any action in protecting nature.

Keywords: Multimodal, verbal and visual elements, environmental awareness.

INTRODUCTION

Currently, the earth is facing many disheartening environmental issues as a result of modern life and industrialization. Today's environmental issues, such as loss of biodiversity, air pollution, and global warming are affecting each and every human, animal and vegetation on this planet. Sadly, the degradation of the natural environment is now occurring at an alarming rate with an unprecedented level.

To cope with the situation, campaigns against the lack of awareness of this environmental degradation are being intensified through a broad range of electronic, print, and online media worldwide. In general, these campaigns are directed to promoting environmental sustainability. It is expected that people's need for resources should be met to maintain their supply of resources. Without the implementation of environmental sustainability actions, long-term viability cannot be guaranteed.

One way to care about the environment effectively is through a poster. Because posters aim to provide information, invite and encourage many people to do something like what is described or written on the poster. A poster is a graphic design in which there are pictures and words. As the most important part of the poster, verbal and visual modes are not only about what the reader can sense but also about how the reader can understand it as an initiation process in the social order which is a form of social action or social semiotics that will embody the social dimension

Posters are widely used as a medium for advertising, promotions, announcements, or notifications in a broad target. It is a publication media that combines writing, pictures, or a combination of both with the aim to provide information to the public. As a medium of mass communication, a poster is considered to be attractive due to its design by combining text and image in a cohesive way. It can be seen from the poster above that both text and image complement one another in conveying messages.

In the poster, there are two semiotic modes they are verbal and non-verbal elements. The verbal element of the poster is the text, and the visual elements of it are images or pictures. The verbal text synergizes with visual text in creating the meaning of the narrative in sending the message. The function of the image is as the supportive function to verbal text that implies the relationship to the verbal text. The use of text and image produce effectiveness in conveying a message or creating meaning in the posters.

In analyzing the messages carried in the poster verbally and visually are different. The messages conveyed verbally and visually in the poster cannot be analyzed using linguistic analysis alone, but requires two different analytical tools namely linguistics and the image as an analysis of mutual support towards a more comprehensive understanding of meaning because the poster has an attractive picture and text. It can be said that posters are presented with the combination of two different semiotic modes verbally and visually. The meaning of the poster

can be understood by looking at the interplay between the visual and verbal modes. Combining images, graphics, and writing refer to multimodal studies.

Multimodal is a term used to refer to the way communicate using different modes at the same time (Kress & Leeuwen, 1996), which can be defined as -the use of several semiotic modes in product design, or semiotic events simultaneously, and in some way, these modes are combined to – strengthening, complementing, or being in a particular arrangementll (Kress & Leeuwen, 1996), In general, multimodal analysis can be defined as an analysis of communication tools that combined visual text and verbal text. The use of multimodal texts is now more preferable since the visual components and other elements resources in the text help viewers get the meaning and understand the information better.

Verbal elements are not enough to give meaning or convey messages in the posters about environmental issues these days. Therefore, visual elements are needed to support the verbal elements in conveying messages on the poster. Visual elements have the ability to interpret and make meaning from the information conveyed in the form of an image. They help verbal elements in conveying messages through posters. They can make how audiences perceive and assess issues, conditions, and ideas about environmental problems that have occurred lately.

A non-profit organization Greenpeace conveys a message about recent environmental issues through posters. In the poster, there are visual elements and verbal elements as a communication tool to convey social messages. The visual elements in the posters are practical and important tools for taking action in raising awareness, changing behavior, influencing opinions, in solving environmental problems that have recently occurred around us.

This analysis can be defined as an analysis of communication tools that combine visual text and verbal text in the poster. Multimodal analysis creates the integrative meaning through the cooperation of two or more semiotic modes of communication, such as language, images, architecture, symbol, color, and sound.

The meaning of the poster can be understood by looking at the interplay between the visual and verbal modes. To differentiate of both elements the researcher uses the verbal elements which are analyzed through Halliday's theory, Ideational function especially transitivity system in analyzing the participant, process, and circumstance, and the visual was analyzed by using three account work of Kress and van Leeuwen's theory, Ideational, Interpersonal, and Compositional elements.

Nowadays, a poster is widely used by various companies or nonprofit organizations to advertise their product or campaign their activity. Greenpeace is one of the International nonprofit organizations that extremely concern about the living environment through the campaign media by using nonverbal languages such as posters and photographs. It is a global environmental organization founded in Vancouver, British Columbia, Canada in 1971. Today, Greenpeace is an international organization that campaigns for environmental protection globally

and is headquartered in Amsterdam, The Netherlands. Greenpeace has 2.8 million supporters worldwide and has regional offices in 41 countries.

The environmental damage has gotten worse lately. This condition directly threatens human life. Greenpeace as a nonprofit organization is trying to make people care about the living environment which is happened lately. It uses posters to campaign the environmental problems. Greenpeace's posters use short text and images which are combined into provocative posters in the campaigning about environmental awareness because the whole world feels the impact of the living environment.

To get the clear meaning in Greenpeace's posters about the living environment, it needs analysis of verbal and visual elements contained in the poster as the object. Multimodal analysis in environmental posters is very limited. Environmental posters are very useful for analysis, because environmental messages are not only conveyed verbally but also visually. Posters are also one of the most effective ways to convey environmental messages as evidence of our concern for the environment. So the researchers considered it necessary to analyze environmental posters. To understand the meaning of a provocative poster in the campaigning of environmental awareness as the phenomena in the world, and the extent these environmental posters carry meaning to the reader so that the message can reach the reader well. The researcher uses Multimodal Analysis in this research. So the researcher considers it necessary to analyze environmental posters. In multimodal visual and verbal text creates meaning in conveying the message that contained in the poster so that the people around us care about the preservation of the environment.

METHOD

This research uses the qualitative descriptive method. According to Cresswell (2009), qualitative research is a form of interpretive inquiry in which the researchers make interpretations of what they see, hear, and understand. It can be concluded that qualitative descriptive research is concerned with detailed interpretations and descriptions of a phenomenon. Therefore, the researcher considers that the qualitative research design is the most relevant to apply in this research. Lindlof and Taylor (2002) also explain qualitative research as -converging on issues of how humans articulate and interpret their social and personal interests. In this case, the campaign of the environmental poster is the social issue around us, therefore understanding the environmental poster campaign that pioneered by Greenpeace as a social institution is very important, so that all people can understand easily about the appeal for environmental care. For this reason, the researcher uses the qualitative research in conducting multimodal analysis in the environmental poster campaign. This research analyzes and finds the result of multimodal analysis by revealing the representational meaning, the interactive meaning, and the compositional meaning of the Greenpeace's poster through Kress and Van Leeuwen's theory (2006) and verbal modes through the system of transitivity used by Halliday's theory (1994)

FINDINGS AND DISCUSSION

The verbal element that is found in Greenpeace poster is the caption of each poster. The dominant process is occupied by material process followed by relational process. The material process appears so many in the caption of posters. It is because the environmental poster of Greenpeace organization invites and asks the readers to take action on the environmental problems that has been around us lately. Therefore, the material process becomes dominant the characteristic of the poster should have. On the other hand, the relational process is the second dominant process. It describes about the conditions and problems around our environment lately. However, Relational process also has an important role in forming the poster. It can be seen from the table below.

| Poster | Verbal Text | Process |
|--------|--|----------|
| 1 | The Plastics you use once tortures the ocean forever | Material |
| 2 | Nature connects us all, let's take care of our people and our planet | Material |
| 3 | It's in our hands, let's take care of each other | Material |
| 4 | Stop crimes against forest | Material |
| 5 | We are all inter-connected. | Material |

The transitivity analysis of verbal texts in the posters indicates that the messages were mostly constructed and represented through the use of material processes. The material process is a process of doing or happening, and the Actor is the key participant. Five verbal texts on five posters used material processes. The analysis shows that the image is put in photo size and the focus of the image is sharp. It can be inferred that the object is easy to comprehend. In other words, viewers will not have an alternative reference of the object. The object's appearance is a posture.



Data 1 described what happened under the sea with an image that showed close-up of a turtle trapped by plastic. The half of the turtle body could be seen visibly looming over the latter. The plastic became the main focus of the image and the turtle became the one who was impacted by plastic. The selection of represented participants in this poster affected the meaning contained in the poster presented. Furthermore, the angle of the object was at the low angle which meant the turtle was requiring attention, low angle means the represented participant have high power, but in this case, the turtle does not want to show its power but to show that it is important and need attention now. The poster also had a negative color tone with darkness, black color, sharpness, and little sunlight. The black color described bad conditions under the sea, the sunlight focused on the turtle which meant this was the one that must be saved because they were the real inhabitants of the sea, and we needed to take care of them. The image maker tried to inform the readers that plastic tortured sea animals and the dark tone described the misery of the turtle. After that, the readers were dragged into the caption "*The plastic you use once tortures the ocean forever*" which became a reminder to the readers that one piece of plastic could damage the sea/ocean ecosystem. The word "*-tortures*" was emphasized to tell the readers the impact of plastic on the ocean. Furthermore, verbal and visual elements had formed the meaning of the whole poster, this poster informed the readers of the impact of littering the ocean with plastic. This poster also had meaning to invite the readers to stop polluting the ocean and reduced disposal of the plastic in the sea.



This shot gave involvement and also the relationship between participant and viewer in one of equality. The picture on the poster showed the beauty of nature with forest representing the term of nature. There were soil, sunlight, and moss that were part of the forest. Data 2 interpreted that forests were part of nature so that humans must protect and preserve them because forests had an important role in all life on earth. Moreover, the choice of the tone color (green) as the positive color represents beauty. After that, the readers were dragged into the caption dominated by the material process "*Nature connects us all, let's take care of our people and our planet*". The readers directly caught attention to the caption which was typed in uppercase and bigger size.

The white color of the caption contrasted against the background so that the readers paid attention to the text of the poster. The caption invited the readers to take care of the people and nature. In the end, verbal and visual elements have formed the meaning of the whole poster, Data 2 covered the topic of nature preservation and tried to invite the readers to protect and preserve nature.



Data 3 was a narrative representation of holding hands, salient with the color and placement of the hand that formed the earth contrasting the dark background around it. Black and blue colors as tone color look fit each other in forming those kinds of shape, so that the image looks clearly. Then the image was portrayed in close shot to focus on the image of hands. The frontal and eye level put the hands in equal. Data 4 described an image of hands holding tightly to each other, which described how humans should protect nature. The hands also depicted the shape of the earth, which had a meaning when the hand was released from its grip, the image of the earth was shattered and scattered. It meant the earth was destroyed. Furthermore, the white caption was very striking against the dark background. The caption "It's in our hands, let's take care of each other" having relational and material as the process. The image maker purposely made the caption in that way to guide the reader to the meaning of the image. The clarity of the caption supported the hands-shaped earth. Lastly, verbal and visual elements had formed the meaning of the whole poster, Data 3 was a form of an invitation for humans to remind each other and to protect the earth, if it was not started by humans, who will?



Data 4 showed piles of trees from the results of illegal logging and two people holding a board displaying the words „stop crimes against forests“. Forest crime meant illegal logging activities. This image's focus was about illegal logging activities and two people holding a board displaying a sign, formed a vector, and making the image became a narrative pattern. Man and woman were the main participants in this poster. The gaze of represented participants directly addressed the viewers and so established an imaginary relationship with them. That gaze meant two people from the poster demanded something from the viewer, demanded the viewer to stop forest crime. The represented participant stared at the viewer with cold disdain expected the viewers to take any action to stop illegal logging. Data 4 took from a long shot forming a landscape view of a log, frontal angle and eye level meant there was involvement and equality between represented participants and the viewers. Furthermore, the logs were portrayed by the bigger size, appropriate placement, and sharpness of colors. The bright blue as tone color makes the tall piles of logs could be visible with blue sky, and also the man and woman look clearer because of that bright tone color. After that, the women and men were shot from a distance so that they appeared ignorant and small. The text they were holding also looked small compared to the pile of logs. In this part, the image-maker tried to make readers look directly at the pile of logs and immediately got the message of the poster. After that, the readers dragged into the caption on the board. Besides, the result of verbal analysis was material process. The caption wrote in black color and the uppercase contrasted against the yellow background and made the text visible. The tone color with bright or positive color became salient that made this poster easily understand. However, verbal and visual elements created the meaning of Data 4. Forest crime that was currently rising in the public was deforestation or forest control. These practices were a factor in the destruction of nature and the earth. Two people in the picture demanded we stop illegal logging activities that could destroy the forest.



Data 5 showed how the attachments of life between land and marine life. The image of a tree with a building background and free-flying birds showed life on land, while for marine life it was portrayed in blue water and the creatures in it. Data 8 was a symbolic conceptual pattern. The

image of the poster referred to the beauty of our nature. This poster shot in a very long shot which indicated the long distance between the image and the viewers. This portrayal made the viewer felt detached, distant, and in a weak position against nature. The image was positioned at a frontal angle and eye level, with the blue and white colors around the image to clarify the true picture of nature. The coloring in the caption also had a certain meaning, between blue and green which showed how the forest and sea were connected. Data 5 was salient on the positive tone color that represented nature. The image maker tried to give the feeling of calm that happened in the image through the positive tone color. After that, the viewers dragged into the caption "*we are all inter-connected*". It had relational as the process. The caption was typed in different font and it made the caption stand out. The word "*inter-connected*" was typed in a distinct green color that was different from the rest of the blue color. The word "*inter-connected*" typed bigger to guide the readers to the point of the poster. Data 5 tried to inform the reader that we were all inter-connected. Every creature was inter-connected in the earth. Data 5 sensitized the reader that humans, animals, and plants were connected so that we should protect our earth together.

DISCUSSION

This article aims to discover the interactive meanings of semiotic resources in posters on environmental campaigns using a multimodal perspective. It examines the contribution of visual and textual resources to raise people's awareness on the significance of preserving the environment for future generations. The findings have shown that the posters mostly represent multimodal interaction (textual and visual) to make people aware of current condition in environmental issues. The transitivity analysis on the verbal text in the posters has indicated that the messages are mostly represented through the use of material process. The dominant use of the respective process represents a strong intention that the messages are mostly about the activities the readers do. It corroborates research finding done by Guijarro and Sanz (2008) stating that the use of material processes in the posters allows the readers to feel the movement of the target readers and the development of the message.

The visual process identification shows that the readers' experiences represented in the posters are mostly about interaction with the nature. The readers are the reactors/interactors. They are represented as being actively involved in their surrounding and as contributing to the protection of their environment in ways they are capable of. This representation is relevant with the mission of the posters' producer that is to raise the readers' awareness as a part of their character building program. The interaction of both parties is crucial in enhancing good character building on the part of the readers through the protection of their natural environment. The visual process identification confirms the initial research undertaken by (Ledley & RooneyVarga, 2017). Simultaneous with the decision to create an interaction, posters also neatly depict the intention of the producer to build a specific distance (personal, social, or impersonal). Social distance is the distance from which people, places, and things are presented, and therefore create a casual relation of physical proximity in daily interaction (Horarik, 2015). It can be identified that the posters are generally in close-up medium shots. They correspond with the 'a close social distance'. The distance is mitigated by the use of specific pronoun in its verbiage which suggests slight intimate relationship.

CONCLUSION

In summary, the potential meanings of posters have different methods of making connections between the viewers and the producers. The apprehension, however, of multimodal resources can uncover direct juxtapositions of visual and textual modes. The analysis shows that five posters have certain patterns that involve varied interpretations. Moreover, some posters only lean on one mode, but the interaction of the specific mode is complex. The verbal and visual elements that were found in the Greenpeace poster included captions and images. Verbal elements were analyzed in the term of transitivity analysis by using Halliday's SFL. Visual elements were analyzed in three patterns of Kress and van Leeuwen's Grammar Visual Design. The study found the dominant representation was Conceptual pattern (symbols) dominated by no-human as participants, the dominant interaction was offer, public, involved, and equal, and the dominant composition of the images was on the top, left position, unframed and salient in colors, and sharpness. The verbal and visual elements created meaning by relating to each other. The verbal and visual elements also supported each other. The topic of the poster was about the environment including the environmental problem or the solution for the problem. As the research focused on the topic of environment, the concluded meaning point out the way the environment poster was depicted on Greenpeace website. Similar represented participants and processes were visually found as well as verbally participants and process. This indicated that interactionally, the visual elements established to offer and involved images, from a public distance yet giving the equal position by eye-level angle. This pattern suggested that the environment poster might be great and far, but it was also close to the readers. Compositionally, the verbal and visual elements were given equal portions. This indicated equal importance between the verbal and visual elements in the topic environment. Visual elements also attracted the readers by the -ideal and given position and salience. While the verbal elements attracted the readers by the -new and given position for readers to interpret. The unframed images provided an open relationship between the two elements, while the framed images referred to a separated unit of information.

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