Revealing Equiterra Campaign by United Nations Women: Multimodal Perspective

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ABSTRACT

Equiterra is a digital campaign that was released on 2020 International Women's Day by United Nations Women and Ruby Taylor. It is a digital illustration of a utopian country where equality and fairness are manifested. It is constructed by rich verbal and visual elements which make it a multimodal text. This study aims to analyze the three metafunctions of visual and verbal elements of *Equiterra*. The study, using a qualitative method, is conducted by analyzing the visual and verbal elements within illustration using the theory of Systemic Functional Linguistics by Halliday and Matthiessen (2014) and Visual Grammar by Kress and van Leeuwen (2006), also the interplay between verbal and visual elements using Intersemiotic Complementarity by Royce (1998). The data are all of the nine parts of *Equiterra* which are taken from the official website of United Nations Women. The nine parts of *Equiterra* have a distinct theme on each part, but they form a joined image by the depiction of paths and, thus, create an image of a whole country. The analysis finds that *Equiterra* tries to represent people with various socio-cultural backgrounds to perform their activities and to obtain their maximum potential fairly and equally along with actively encouraging the viewer to make it possible. Furthermore, *Equiterra* is a feminist digital medium that delivers the intersectional issues related to gender, equality, and inclusion which are used to raise awareness towards the problems around these topics.

Keywords: multimodal discourse analysis; systemic functional linguistics; visual grammar; intersemiotic complementarity; digital campaign

BACKGROUND

On the 2020 International Women's Day, United Nations Women, an entity of the United Nations that focuses on gender equality and women empowerment, collaborating with Ruby Taylor, a digital illustrator, released an illustration of a utopian country named *Equiterra* (derived from *equity* [fairness] and *terra* [land/territory] words).

Equiterra consists of multiple communication resources that have abilities to make meaning by the combination of visual and verbal elements. The visual elements, such as colour, vector, cultural details (skin colour, specific attires or attributes related to the cultural or ethnical knowledge), and inclusion representation (disability, same-sex couples, and gender equality), are the most dominant ones that dominate the composition of the illustration. Moreover, the verbal elements are majorly in form of phrases and clause complexes. The verbal elements can be noticed through the adjective for each place, specific objects related to the theme of the illustration, and dialogues between the represented participants as can be seen in Figure 1 below.

Figure 1: *Equiterra* by United Nations Women/Ruby Taylor

Through those existing elements, the illustration can be categorized as a multimodal text. Knox (2013) defined multimodality as multiple communication modes (e. g. writing, image, and colour) that participate in performing different kinds of semiotic works. Each has a distinct potential of meaning, which can be merged in certain ways to enhance, complement, or be positioned in certain circumstances (Kress & van Leeuwen, 2001). The term multimodality is not merely a strict theory, but rather "a field of application" (Jewitt, 2009, p. 2), which exceeds and supplies on draws on various disciplines and theories. The analysis of multimodality within a text is focused on the semiotic resources and semantic combinations which appear as semiotic choices along with the design, production, and distribution of multimodal resources in social settings within a multimodal phenomenon (O'Halloran, 2011).

Several previous studies have been conducted on the topic of multimodal analysis in various media and frameworks. The first previous study was conducted by Hermawan and Sukyadi (2017) who analyzed the ideational and interpersonal meaning of children's narratives in three Indonesian picture books. Using a descriptive qualitative research method, the findings showed that the narrative of three picture books was mostly centred on the activities done by and to the children that were

presented as an offer to the readers and the represented participants were socially equal to the children readers. Additionally, this study also emphasized the usage of lively colours and the natural drawing of represented participants became salience elements that could capture children's attention to the books.

The second previous study was conducted by Lai (2018) who analyzed the image-text relations in junior high school EFL textbooks in China using Martinec and Salway's (2005) framework of image-text relations. The findings revealed that along with the students' advancement grades and English proficiency, the relations of verbiage-image relations were significantly decreased and the model of the textbooks was also changed from an image-based to a text-based model.

Finally, the third previous study was conducted by Tehseem, Sibtain, and Obaid (2019) about multimodal analysis of gender stereotypes towards women through representational, interactive, and compositional meanings which were portrayed by media advertisements in Pakistan. The study showed that, based on the visual analysis, women were portrayed as obedient and subsidiary to men who were portrayed as authoritative figures. Meanwhile, the analysis of the slogans of the advertisements were showing objectification of women and their subduction to men. These results were influenced by the patriarchal view in Pakistan that has become a common view for a long time. Then, advertisement became a medium to promote this view further and shaped the perception of modern Pakistani society.

The previous studies above analyzed the multimodal resources from children's picture books, students' textbooks, and advertisements. However, this study is focused on the analysis of multimodal resources of *Equiterra* which is a digital campaign. Moreover, the first previous study was only focused on two metafunctions of Halliday's SFL and Kress and van Leeuwen's visual analysis. However, this research not only analyzed certain parts of metafunctions but all of the three metafunctions of Halliday and Matthiesen's (2014) systemic functional linguistics and Kress and van Leeuwen's (2006) visual analysis. Unlike the second previous study, this study uses Royce's (1998) framework of intersemiotic complementarity to analyze the intersemiosis process of the object. Lastly, this study is focused to analyse the complex issues of gender equality, sexuality, and diversity within *Equiterra* and does not only focus on one main issue of gender portrayal within media, unlike the third previous study.

This study attempts to analyze the multiple semiotics resources that constructed the *Equiterra* illustration as a multimodal text. *Equiterra* is a digital illustration that portrays the issues of gender equality, sexuality, and diversity using visual and verbal language through colours, iconographies, captions, and dialogues. Therefore, according to the background and the research focus, the formulated research problem can be presented as follows: 1. What are the verbal and visual elements of *Equiterra*? 2. How do the visual and verbal elements of *Equiterra* combine to create meaning? 3. What are the messages of *the Equiterra* campaign?

With the increase of digital campaigns in society, specifically, that highlighting feminism issues, this study attempts to analyze how a campaign media is constructed and uses its elements sophisticatedly to deliver certain messages to the audiences. This study provides an overview of the structure of a campaign medium and how it works. Thus, more interactive and creative digital campaigns can be invented since the development in the digital world requires more effective media to deliver the message to wider communities swiftly.

The Grammar of Visual Design

The analysis of visual elements of *Equiterra* uses the framework of visual grammar by Kress and van Leeuwen (2006) of *representational*, *interactive*, and *compositional* meaning. The representational meaning deals with the representation of each participant within an image and their relations with other participants within the same object (Kress & van Leeuwen, 2006). There are two types of representational meaning: *narrative representation* and *conceptual representation*. This research is focused to analyse the narrative representation within *Equiterra* that is realized by vector between the participants.

Next, the interactive meaning focuses on the relations between the producer of the image and the audience, the image itself, and the viewer. Interactive meaning is constructed by some elements: *gaze* (eye contact), *social distance* (interaction), and *perspective* (attitude towards the object).

Finally, the compositional meaning analyses the positioning and placement of the participants related to the coherency and the delivery of the message. It consists of three main elements: *information value* (placement of the elements), *salience* (highlighted elements), and *framing* (connection and disconnection of the elements) (Kress & van Leeuwen, 2006).

Systemic Functional Linguistics (SFL)

The analysis of verbal elements of *Equiterra* relies on three metafunctions of language proposed by Halliday and Matthiessen (2014) using Systemic Functional Linguistics (SFL) theory. This theory views language as "a strategic, meaning-making resource" and its function as a tool to communicate in social life (Eggins, 2004, p. 2). Based on its function, the clause is divided into three types: *ideational* (clause as representation); *interpersonal* (clause as an exchange); and *textual* (clause as message).

Ideational metafunction means language as a device to narrate the experience and other events in the world. The system of ideational metafunction relies on the system of transitivity system which is constructed by the configuration of *participants* (the doers/subject), *process* (the events/verb), and *circumstances* (adverb) that represent real-life experience related to what is done, by who, to whom, why, where, when and how (Eggins, 2004).

Interpersonal metafunction concerns the interactivity of language and the way how it is used to communicate with another which shows the relationship between the providers and recipients of information through the exchange process. Interpersonal metafunction is constructed by three elements*: mood element* (subject, finite and/or mood adjunct)*, mood residue* (predicator, complement, and some adjunct such as polarity, comment, vocative, or circumstantial adjuncts) (Eggins, 2004).

Furthermore, the interpersonal metafunction of Systemic Functional Linguistics also concerns the appraisal system of language. The appraisal is a system developed by Martin and White (2005). It is a system for probing the mechanisms language uses in "the evaluation and adaptation of stances" selected by the discourse producers (Hadidi & Mohammadbagheri-Parvin, 2015, p. 131). The appraisal is composed of three different subsystems: *attitude* (feelings as the system of the meaning), *engagement* (interpersonal arrangement of the sources of attitudes), and *graduation* (the fact that the value of attitude can be raised or lowered) (Oteíza, 2017).

This study is focused on analyzing the attitude of the appraisal system of *Equiterra* to reveal the feelings that are delivered through the illustration. Attitude

involves three semantic regions: *Affect* (registering positive or negative feelings), *Judgement* (attitudes towards behaviour), and *Appreciation* (involvement of evaluations on semiotic and natural phenomena) (Martin & White, 2005).

Lastly, textual metafunction is dealt with the coherency and the continuity of a text. Textual metafunction organizes the message within and between clauses and is closely related to the theory of cohesion (Halliday & Matthiessen, 2014). Textual metafunction relies on the *Theme* and *Rheme* structure of clauses. Eggins (2004) explained that *Theme* functions as 'the starting of a message that can be identified based on its initial position within a clause. Meanwhile, *Rheme* is the reminder of the message, the part where the *Theme* is developed.

Intersemiotic Complementarity

The framework of intersemiotic complementarity initiated by the idea of synergism explains the ability of elements to produce a complete effect that is greater than the total of the individual elements or contributions (Royce, 1998). Therefore, it implies that although one of the modes of multimodal text is removed, it still can produce coherent visual or verbal text. However, it would be a kind of cause that lessens the power of the text.

This framework relies on the theory of Halliday's Systemic Functional Linguistics and Kress and van Leeuwen's visual grammar which analyses the three metafunctions of language: *ideational*, *interpersonal*, and *textual*. The more detailed framework of intersemiotic complementarity between visual and verbal elements can be seen in Table 1 below.

Table 1. Analytical Framework for Visual-Verbal Intersemiotic Complementarity by Royce (1998)

METAFUNCTION	Visual Meaning	Intersemiotic Complementarity	Textual Meaning
IDEATIONAL	Can be all or some of: • **Identification** of represented participants • **Activity** portrayed. • **Circumstances** of means, accompaniment and setting. • **Attributes** of represented participants	• *Repetition* • *Synonymy* • *Antonymy* • *Meronymy* • *Hyponymy* • *Collocation*	Lexical items arise according to: • Identification (participants) • Activity (process) • Circumstances Attributes
INTERPERSONAL	Can be all or some of: • **Address** to the viewer • Level of the **involvement** of the viewer • **Power relation** between the viewer and represented participants • **Modality** – believably and acceptability of the portrayal.	• *Reinforcement of address* • *Attitudinal congruence* • *Attitudinal dissonance*	The elements of the clause as an exchange which is related to the visual elements: • The **MOOD** element in the-clause realizing speech function • The **MODALITY** features of the clauses • **Attitude** – the usage of an attitudinal adjective
TEXTUAL	Depending on the choices of visual meanings: • Information value (intra-visual placement) • Visual salience • Framing of visual elements	• *Information valuation on the page* • *Salience on the page* • *Degree of framing of elements on the page* • *Inter-visual synonymy* • *Reading paths*	Various typographical conventions: • General **typesetting** • **Copyfitting** • Other typesetting technique • Theme/Rheme, Given/New structure

REASEARCH METHODS

This study was conducted using the qualitative method since qualitative research aimed to probe and comprehend an issue in such a complex and detailed way (Creswell & Poth, 2018). Moreover, Creswell (2014) stated that qualitative methods that relied on text and image data had unique steps in analyzing the data and drew on diverse designs which were required to educate the readers. Therefore, the qualitative method was applied since *Equiterra* was a digital discourse that contained multiple elements created with a distinct and empowering message. Also, it required a detailed and complex analysis to reveal its meaning.

The data were taken from the official website of United Nations Women where this illustration along with its narration of each part was posted on https://www.unwomen.org/en/digital-library/multimedia/2020/2/illustration-quiterra-gender-equality-utopia. The data for this research was in the form of visual elements, such as colour, vector, size, graphic and so forth and also the verbal elements taken from the dialogue bubbles between represented figures or the labels and captions on certain objects within the illustration of the nine parts of *Equiterra: Unstereotype Avenue, Violence-Free Alley, Equal Pay Street, Toxic Masculinity Recycling Plant, Inclusion Square, Climate Action Street, Equal Representation Avenue, Education Boulevard, and Freedom Avenue.*

Following Bezemer and Jewitt's (2010) procedure to collect and analyze multimodal data from social semiotics perspective, the data were collected (downloaded), transcribed, and then analyzed using visual elements by Kress and van Leeuwen (2006), Systemic Functional Linguistics by Halliday and Matthiessen (2014) and Royce (1998) theories. Next, the analysis was elaborated using critical studies on gender, sexuality, and diversity issues to obtain a more contextualized and detailed discussion about the discourse. After all these steps, a conclusion could be drawn based on the analysis and the discussion.

DISCUSSIONS
A. This Visual and Verbal Elements of Equiterra
(1) Visual Analysis

The represented participants within each part are varied and many, they represent different narrations depending on the theme of each part. However, there is one similarity between them: inclusion representation. The represented participants are depicted with different skin colours indicating diverse ethnicities such as the portrayal of PoC (People of Colour) who have significant roles along with their cultural details such as traditional (e. g. African head ties) and religious attires (e. g. hijab). There are also portrayals of people with disabilities, such as the depiction of people using wheelchairs. Each part also represents gender equality and diverse sexuality and gender expressions, such as the portrayal of female workers in laboratories and construction, males wearing feminine fashion items (handbags, high heels, etc.), and the portrayal of same-sex couples. The represented participants are the core of *Equiterra* since they develop the main ideas of the illustration (Kress & van Leeuwen, 2006).

The analysis found that the narrative representation of *Equiterra*, which is realized by vectors in the form of gaze or the connection between tools or body parts, is mostly in form of an action process. The performed action processes are in the forms of bidirectional transactional (participants as both actor and goal), (unidirectional) transactional (participants as an actor with other objects as the goal), and non-
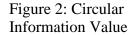
transactional (no goal) which are realized by the eye contacts of each participant. Followed by other processes such as reactional, speech, and geometrical symbolism processes. The analysis of visual elements found that the represented participants perform a communication towards the viewer through the vectors. The represented participants of *Equiterra* try to represent the society and activities they do.

The actional process represents the activity the participants performed as an actor and the goal that they aim for. The reactional process represents the phenomena that happened in *Equiterra* and the participants as the reactors. The mental and speech process represents their emotion and thoughts that are manifested into verbal text. Lastly, geometrical symbolism represents the symbols that portray certain meanings related to the message. Meanwhile, circumstances simply represent the setting of the Equiterra where all of the participants are represented. This is in line with the nature of representational meaning since representational meaning represents objects and their relations to the world beyond the representational system (Kress & van Leeuwen, 2006).

The analysis of the interactive meaning of *Equiterra* found that the gaze of the illustration was indirect gaze which indicates an *offer* to the viewer. The gaze of represented participants is not directed to the viewer, but other represented participants or in other directions. This indicates that the viewer is placed as *an observer* who is offered to observe what the represented participants do there (Hermawan, 2013). The participants were portrayed with a long shot, full body along with the background. Long shot portrayal indicates a stranger and foreign relationship between the represented participants and the viewer (Kress & van Leeuwen, 2006).

This shot provides an overview of *the* landscape of Equiterra but the viewer is placed outside the landscape. Lastly, the angle was mostly vertical, presenting the participants from above with an oblique perspective. The vertical angle represents the power relation between represented participants and the viewer. The power relation in *Equiterra* is represented by a high-level view indicates the represented participants are overlooked by the viewer from the above. However, the viewer is only seen as an observer and outsider as represented by an oblique perspective (Kress & van Leeuwen, 2006; Yao & Zhuo, 2018).

Figure 2: Circular Information Value

Figure 3: Centered Information Value

Figure 4: Triptych Information Value

Figure 5: Given-New Information Value

As can be seen from samples of Figures 2, 3, 4, and 5 above, the compositional meaning of *Equiterra* relied on the *information value*, *salience*, and *connection*. The information value of each part of Equiterra was mostly *circular*, but there was also *a triptych* (above-below), *centred* (central), and given-new (right-left). These information values indicate the placement "zone" of the central and the non-central elements along with syntagms that connect them to the viewer (Kress & van Leeuwen, 2006). In the composition of *Equiterra*, the central element is mostly in the form of number tags which show the chronological number of streets of *Equiterra* as well as its name. Meanwhile, the non-central elements are placed near the margin and the less

central elements are placed between the margin and the central elements both in the forms of represented participants and other details such as the buildings, the natural aspects (trees, grass, river, etc.) and the objects (graphs, points, tools, etc.). However, in the *triptych*, the central element is placed on the upper right side in the form of a colourful statement on a billboard, meanwhile, the non-central elements are placed on the lower left side in the form of a proper and common representation of equality in the workplace.

The salience, or the most highlighted element of this composition, was the representation and typography which could be noticed easily and became the most expressive elements in *Equiterra*. The participants have represented identities that are trying to be revealed through this composition. The representation for people with disabilities who still can perform activities or works that seems impossible, the diverse society from different genders, races and religion live in peace and obtain equality, the marginal people who often got oppression can express themselves well and many other representations. Meanwhile, the typography in *Equiterra* appears in the form of fonts with various types, sizes, and colours. Typography makes the written language becoming visible and its meaning can be expressed through its weight, colour, size, slant, connection, formality, and flourishes (Serafini, 2012). An example of typography in this composition can be perceived in Figure 5 above on a poster of *the Reproductive Health Centre* which is written **VOICE. CHOICE. SAFETY** with different colours and not connected by any conjunctions or punctuations. This poster represents the salience of the place, and the theme generally, as a place to receive reproductive health service which is a human right, but many people still cannot have it due to the negative stigma or inappropriate health service. Additionally, all of the fonts in this composition are uppercase which indicates the highlighted messages of the text.

Lastly, the connection between participants was disconnected but somehow also connected at the same time since there are vectors in the form of streets, intersections, and rivers that separate the represented participants but they also connect and form the image of *Equiterra* as a whole. According to Kress and van Leeuwen (2006), the separated elements which are presented in composition indicate strong framing reflecting strong individual identity and characteristics. Instead, the more visual elements are connected, the more they are represented single-unit information and share a unifying identity. In *Equiterra*, the participants are separated by vectors in the form of streets or natural elements. This indicates that even in one part with the same theme, every participant has their characteristics, identity, and representation. However, the same vectors are also conjoined together from the start until the end which indicates a unified identity as *Equiterra*, the embodiment of equality.

(2) Verbal Analysis

The analysis of ideational meaning is realized on the transitivity analysis of verbal elements in *the Equiterra* illustration. The analysis found that the message is mostly formulated and represented through *a relational process* (17); *material process* (12); *mental process* (3); *behavioural process* (1). The relational process is divided into two sub-categories following Butt et al.'s (2003) formulation of experiential meaning. Therefore, the relational process of *Equiterra* is divided into *relational attributive* (7) and *relational identifying* (10).

From the 33 clauses in total, the relational process is the dominant process in the illustration with 17 clauses. Generally, the relational process has the function to

describe things by expressing their main qualities and also identifying them (Halliday & Matthiessen, 2014). It indicates the will of the creator and UN Women to describe the quality of every people regardless of their identities as well as describe the relations between every part of Equiterra with the main idea. Moreover, according to Butt et al. (2003), the relational process is divided into two categories: relational attributive (general description and characteristics) and relational identifying (identity, role, and meaning). Thus, the clauses of *Equiterra* dominantly represent the quality or distinct features of the participants.

In *Equiterra*, the relational attributive process represents gender stereotypes, personal statements, and positions in the workplace, as on the part of *the Toxic Masculinity Recycling Plant*, there is a waste with the caption *GIRLS ARE WEAK*. This caption represents the wrong stereotype that is generally addressed to women and become a common attribute for women. On another side, the relational identification of this illustration mainly represents the parts of *Equiterra* (the street and the building). This process shows the relation between the name of each place and parts and their meaning and role to deliver the message of *Equiterra.* The example can be taken from Figure 3 with the caption *INCLUSION SQUARE*. This phrase is later turned into a clause by adding a subject and verb and changing into **[THIS IS]** *INCLUSION SQUARE*. This clause represents the meaning of the square based on its name: a place where people with different physical conditions, genders, races, religions, and sexual orientations can enjoy spending their time together.

Next, there were 12 clauses of material process in the illustration. The material process represents the change in the motion of events as taking place using the force of energy (Halliday & Matthiessen, 2014). The process mainly represents the encouragement to perform actions related to the realization of gender equality in the form of verbal words and modal auxiliaries as in *Unstereotype Avenue*, there is a poster on the wall between the wedding shop and laboratory with *YOU CAN DO IT!* clause. This clause represents a material process that encourages people to take action so that their goals can be manifested.

Then, there is a mental process with 3 clauses. The mental process expresses the inner world of cognition, perception, inclination, and liking/disliking (Butt et al., 2003), which makes sense of the smallest events in human consciousness (Halliday & Matthiessen, 2014). The mental process in this illustration represents the safety and comfort feeling of the participants. *Violence-Free Alley* is the only part that portrays the mental process. The mental process is represented through a dialogue between two women one of them is in a wheelchair. The woman in the wheelchair said, *"I felt respected and heard in that meeting today."* Then a PoC woman next to her answered, *"ME TOO!"* other participants in the same frame are a PoC woman wearing a yellow cardigan who is on a call and tell, *"Don't worry about picking me up. I'm going to walk home."* These sentences have represented the safety and comfortable feeling felt by the participants who are a person with a disability and PoC (People of Colour) who often experience discrimination about their physical disability and race also harassment due to their gender.

Lastly, there is a behavioural process with only 1 clause. The behavioural process is standing in the middle of material and mental processes which connect to the physiological and psychological behaviour; it often becomes the doing version of the mental or even verbal version since the doer is in a conscious state to perform it (Butt et al., 2003). The behavioural process appears on the *Equal Pay Street* part where two women from different races are having a conversation. The woman with the blue

dress asks, *"**Remember** the gender pay gap?"* then the woman wearing an African head tie answers, *"LOL. What a joke."* This process indicates an attempt to remember the past phenomenon which does not exist anymore at the time when that girl asks. It involves a consciousness to remember the past event as well as the feelings of the emotion or memory that are related to the phenomenon.

The analysis of the interpersonal metafunction of this study is realized on the MOOD system of verbal elements. The analysis of the MOOD system to these clauses found that the exchange process between the illustration and the viewers was mostly *giving* (27 clauses), meanwhile the other 6 clauses were in the process of *demanding*. The commodity of exchange was *information* with 28 clauses and *good/service* with 5 clauses. Based on the analysis of the MOOD system of *Equiterra*, there were 27 declarative clauses which are used to give information about the participants' feelings or thoughts and to mention the name of the places. Five imperative clauses are used to demand the viewer to perform a certain action or to state ideas strongly. Lastly, there was 1 interrogative clause which is used to ask about the past phenomenon in a rhetorical manner. The analysis of the interpersonal metafunction of *Equiterra* found that the clauses are mainly made to inform about the proper representation of gender equality as well as motivate the viewer to act to obtain equality or to express their true selves properly.

Appraisal System Analysis

As a medium to promote equality, the creator of *Equiterra* often expresses a positive effect on the clauses that mention positive values of equality. However, the creator also uses judgments in this illustration. It is negative if the narration mentions wrong stereotypes towards gender, while it is positive if the tendency of a positive manner is mentioned. The examples of positive affect and negative judgment can be seen below respectively:

Positive Affect:
*I felt **respected** and **heard**.*
***Don't worry** about picking me up.*
Negative Judgement:
*Girls are **weak**.*
*Men **should be aggressive**.*
Positive Judgement:
*You **can** do it!*
*We're **going to be the best** mums.*

In this illustration, the creator tries to evoke positive feelings towards this illustration by depicting positive narration towards equality issues. In the example, the creator tries to show the positive feelings of people who live in a Violence-Free environment where people felt respected, heard, and safe (free from mental, verbal and physical abuses).

Moreover, judgment is dealing with attitudes towards behaviour, which people admire or criticize, praise or condemn (Martin & White, 2005, p. 42). In the illustration, the creator uses negative judgment referring to wrong common stereotypes towards gender. In this part, the creator tries to show that there are still many misconceptions about gender that many people believe in and practice. Thus, this misconception should be abolished from society to obtain equality. On another side,

there is also a positive judgment that is used by this creator. This kind of judgment is used to give motivation to people to act to manifest their dreams. In the example, the creator tries to encourage the viewer that they can do everything they dream of: raising a child with a same-sex partner, working in "manly" fields, and many more. It is important to be noticed that modal verbs can be included in attitude as this system relies on interpersonal metafunction, thus modal verbs also can be used to analyze judgment in the text (Martin & White, 2005).

Finally, the textual analysis of *Equiterra* relies on the identification of the *theme* and *rheme* of verbal elements. All of the 33 clauses were identified using a topical theme. Meanwhile, there were also 1 textual theme and 3 interpersonal themes. The topical *theme* is used to represent the topic of the clause and the *rheme* function as the explanation of the topic such as in the clause ***Men** should be aggressive*. Subject *Men* has a function as the topical *theme* which is attributed to stereotype aggressiveness (the *rheme*). The interpersonal *theme* in this illustration appears in the form of verb and adverbial words. The verb is used in the form of the interrogative clause *"[**Did** you] remember Gender Pay Gap?"* and then in the form of greetings **Welcome**, we recycle it all! Then the adverbial words appear in the clause ***Together**, we can!* This type of theme appears as the marking of an encouraging statement to invite people to perform certain actions. Lastly, the textual *theme* appears in the form of conjunctions "and" in the clause "***and** [I felt] heard"* which connect two clauses.

(3) Intersemiotic Complementarity

Ideationally, the visual elements in the form of represented participants and circumstances and the verbal elements in the form of captions or dialogues perform complementarity through hyponymy and repetition of the lexical items and visual elements of the illustration. Each part of this illustration contains specific themes that are represented through the name of the streets. Within every illustration of each street, the represented participants along with the lexical items perform kinds of activities that reflected the theme (hyponymy). Next, the illustration also denotes synonymy between visual and verbal elements in the form of the repetition of some lexical items and represented participants or circumstances.

Interpersonally, the clauses in this illustration mainly offer information about the lives in *Equiterra* which is the same with visual interactive meaning with an indirect gaze. Thus, there is a reinforcement address between the MOOD system and visual interactive elements. Moreover, the clauses are dominated by positive attitudes with positive and motivational words such as "the best" or "respected and heard" which is synchronized with the visual interactive meaning which placed the participants as the observed ones and performed positive activities. Therefore, attitudinal congruence is obtained by the interpersonal attitude and visual interactive elements.

Compositionally, the analysis of the framing of *Equiterra* was presented separately but at the same time also joined together into one linear image. The visual composition was divided by vectors in the form of streets or rivers. The same thing happens with the verbal elements which are separated by vectors in the form of dialogue bubbles or frames. However, even though these elements are separated, they are also joined together linearly and logically into creating a whole portrayal of *Equiterra* and its people.

B. Equiterra: Gender Equality, Human Rights and Diversity

Through *Equiterra*, the creators try to deliver messages related to gender equality, diversity, and inclusivity issues. Therefore, the visual and verbal language of *Equiterra* is made particularly to express these issues and deliver the messages. Realizing its function as an empowering medium, which focuses on gender, sexuality, and diversity issues, *Equiterra* can be pronounced as a feminist digital medium. It has a function as a tool to educate people to abolish gender inequality and make people more aware of human rights (Nande, Bose, & Chitnis, 2019).

As the analysis of ideational meaning has been found, the illustration tries to show "the life" in *Equiterra*. The representation of the people of *Equiterra* fills with joy that expresses through the smiles on their faces and the dialogues or labels on the illustration. The visual elements of *Equiterra* try to create the image of the reality of a country where people can have equality in every aspect of their lives despite their ethnicities, cultures, religions, physical conditions, genders, and sexual orientations. These representations are the "ideal" society related to the idea of United Nations Women and the creator. This is in line with the notion of Kress and van Leeuwen (2006) that visual structure does not simply produce the reality of an image, but it produces the image of reality that represents the concerns where the image is made, circulated, and read.

Furthermore, the usage of relational, material, mental and behavioural processes is to show the action that needs to take to realize the goals as well as to show the safety and the joy of living in a place such *as Equiterra* can exist in the real life. Halliday and Matthiessen (2014) stated that ideational metafunction deals with the "inner" and "outer" experiences. The "inner" experience deals with personal perception, emotion, and imagination. Meanwhile, the "outer" experience deals with the phenomena, action, and the actor.

Therefore, the ideational metafunction of *Equiterra* deals with the representation of equality, inclusion, and empowerment which becomes the inner experiences of women and marginalized people who often face discrimination and disempowerment in their daily lives. On another side, *Equiterra* also represents the "outer" experience which is represented through the actions that are taken by women and marginalized people to achieve their goals, such as expressing their true identities and fighting against unfairness that limits or harms their selves, of course with a great sacrifice (bullying, violence, exile, etc.).

It is also strengthened through the interplay of visual and verbal elements which shows the hyponymy and repetition between these two elements. The hyponymy where a part of *Equiterra* represents the theme and the forms of its manifestation on the illustration along with the repetition of several lexical and the circumstances give a clear representation of the condition, situation and the ambience of the manifestation of equality in society as the ideational metafunction is the function of language that represents the events or the "goings-on" in the world through the analysis of *represented participants* and the *transitivity* system (Royce, 1998, p. 29).

The visual illustration of *Equiterra* is presented as an *offer* that placed the viewer as an observer of what the represented participants do or feel. The viewer who is placed outside the illustration can view the people of *Equiterra* along with their details, activities, and places. The illustration provides information related to life in Equiterra: how the people feel and how they live. Furthermore, the analysis of interpersonal meaning found that the clauses within *Equiterra* are dominant in the process of *giving* and the commodity of exchange is information. However, there is also *a demanding*

process and good/service as the commodity of exchange. This means the verbal elements of *Equiterra* provide information about how equality should be looked at or sounded as well as demanding the viewer not only to be a passive spectator but also be an active agent to make it possible.

This finding is also supported by the analysis of the appraisal system of attitude which shows that the creator uses positive affect (positive emotion expression) in the clauses that mention positive values of equality. The creator also uses positive judgment (positive behavioural attitude) in the clauses that express a positive manner or action, but the creator uses negative judgment (negative behavioural attitude) in clauses that express erroneous stereotypes towards gender.

The interpersonal metafunction represents the participants' roles and statuses in any kind of interaction through the identification of *interactive participants* and the system of *the clause as exchange* (Royce, 2006, p. 65). It is generally in the form of an *offer* since the illustration as a whole provides information on the issues displayed on the information. Moreover, both visual and verbal elements present a positive and encouraging attitude towards the viewer. Then, attitudinal congruence is obtained through the similarity in the form and the attitude of the illustration.

The composition of *Equiterra* reveals a separated yet connected form of a country that is both separated and connected by vectors in the form of streets and rivers. It reflects the construction of the illustration that is separated with different themes for each part but also connected as a whole media. As the key of the illustration, the representation and the typography hold important roles in the composition. The representation of the people of *Equiterra* can be easily spotted and placed not too far from the central point. This indicates that these people are the main point for *Equiterra* to deliver its message. On another side, typography also becomes the salience aspect since it delivers information about the names of places, dialogues, and words that express the main idea of illustration with various sizes, fonts, and colours which make them easy to be noticed. Related to the colour, it also holds a significant role in the composition of *Equiterra* by developing a "colour scheme" that organizes the usage of colours to create coherency in the illustration (Kress & van Leeuwen, 2002). The colour scheme that is used ranges from green, blue, orange, yellow, pink, and grey hues. These colours represent the dynamic, tranquillity, cheerfulness, and diverse *Equiterra* and its people. Additionally, the pink colour that is used in several buildings and fashion items can be associated with femininity which is extended into womanhood and gayness (Koller, 2008). In *Equiterra*, pink colour is applied to objects that are related to femininity issues such as equality in work, social limitation, reproduction, and also the representation of same-sex (gay) couples.

The coherency of verbal elements is developed through the existence of interpersonal and textual themes. Butt et al. (2003) stated that the interpersonal theme indicates the kind of interaction and the interaction between the speakers or their positions, meanwhile, the textual theme connects messages or strengthens the argument. Thus, the interplay between visual and verbal elements of *Equiterra* in textual meaning is obtained through the coherency of illustration which is separated but also connected whether, by vectors, dialogue bubbles, the structure of the clauses, or by the context of the illustration as textual metafunction is the function of language through which a text can be recognized by the coherency between the elements through *visual compositional* features and the Theme/Rheme system (Royce, 2006, p. 66).

In general, *Equiterra* tries to represent people from different races (Asian, African, Caucasian, etc.) with various physical conditions (disabilities) and sexual

orientations to perform their activities and to obtain their maximum potential fairly and equally. Moreover, *Equiterra* also emphasizes togetherness through the words "we" and "together" with various colours and styles as they implicitly demand people's consciousness to achieve it. United Nations Women as an organization wants to make people aware of these issues since there are many cases where women, especially, are mistreated, discriminated against, and cannot achieve their potential. The same things also happen to minorities such as the People of Colour community, the LGBTQ+ community, and people with disability or from minority religions (United Nations Women, 2020).

The message of *Equiterra* is delivered to people around the world universally. It delivers an indirect critique of the conditions of society nowadays related to the issues mentioned above, as well as motivates people to change their perceptions and behaviour. The representation in *Equiterra* is closely related to feminist ideology and politics. According to Machin and van Leeuwen (2016), there are principles of the analysis of multimodal political discourse: signifier (the visible evidence) and signified (meaning/analysis). Based on this principle, the analysis of *Equiterra* is realized on the participants who are performing their activity in a utopian country where equality and diversity are real and manifested following the reports of United Nations Women through years related to women, gender equality, and social justice issues. This is inevitable since the creators of *Equiterra* is an organization that focuses on gender equality and women empowerment. Moreover, Ruby Taylor (the digital illustrator) is also supporting feminism and the LGBTQ+ community which is revealed through her other works and her activism in social media. Through the power they hold, the creators of *Equiterra* share their visions about the ideal society which is manifested through the illustration.

The advancement of feminism creates digital activism as a new way to promote feminists' ideas. Digital media of feminism contribute to the revival of new leadership and new organizational practices related to feminist activism and also becomes one of the media for feminists to speak their idea more expressively (Jouet, 2018).

Equiterra, as a medium that promotes the idea of intersectionality, becomes a medium for the feminists (in this case the United Nations Women's officers and Ruby Taylor) to promote their ideas about how ideal society should be like as well as raise the issues that are hidden behind the curtain. *Equiterra* as a medium for the campaign can represent the need for equality and promote it quite subtly through the usage of visual and verbal elements by delivering the issues of social injustice towards human rights and genders as well as other issues such as environmental protection, gender-based violence and the existence of LGBTQ+ community. The power of digital feminism is certainly powerful until it evokes people to communicate their voices and thoughts (Benn, 2013), since the sharing of information becomes faster and with the development of the internet, more advanced tools and networks can be used to create more interactive media that can be easily understood and promoted.

CONCLUSION

The analysis of verbal and visual elements is concerned with the ideational, interpersonal, and textual metafunctions of language. *Equiterra* represents the diverse represented participants with various backgrounds (racial, ethnicity, culture, religion, physical condition, gender, and sexual orientation) performing their activities fairly and equally as well as showing the quality, distinctive features, and the feeling of the people. The illustration also actively "invites" the viewer to perform the action that can

support manifest equality in society, especially for women and marginalized people who often face discrimination and injustice related to their self-expression and human rights. Through the usage of representations, attractive typography, a bright colour scheme, and the usage of interpersonal and textual *Themes*, the composition of *Equiterra* create a coherency both visually and textually.

This coherency denotes the form of the illustration which is constructed by different topics for each part, but at the same time joined together to deliver the whole message: equality in every aspect of life. Moreover, *Equiterra* is a digital feminism medium that has a goal to deliver the ideas of equality as well as to empower people to achieve their goals despite their backgrounds and orientations. The usage of digital media with extensive visual designs and relatable captions creates interactive media that can fasten the sharing process and can reach people wider and more effectively.

This research is a general analysis of the three metafunctions of language which can be explored deeper. The multimodal analysis towards digital campaigns needs to be developed further since digital media have big potential to be analyzed and advanced.

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