



Intersemiotic complementary: The multimodal discourse analysis on tempo magazine covers

(Intersemiotika pelengkap: Analisis wacana multimodal pada sampul majalah tempo)

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Abstract: Mass media, such as Tempo magazine, is vital in conveying messages through verbal and visual text, especially in criticizing social and political issues. The visual and text elements in the magazine's cover function as not only just for decoration but also complement each other in conveying the overall message to the reader. This research aims to describe the intersemiotic complementarity of verbal and visual texts on the Tempo magazine (CMT) cover. The data sources of this research were generated from Tempo magazine's January 2023 to September 2023 issues. The research method used was descriptive qualitative. The data were analyzed using Liu Y and O'Halloran's intersemiotic logical relationship theory. The results showed that of the 36 data analyzed, 19 data were additive (52.8%), 8 data were causal effect (consequential) (22.2%), 6 data were comparative (16.7%), and 3 data were temporal (8.3%). In conclusion, the verbal and visual texts on the cover of Tempo magazine complement each other and create a coherent meaning, with additive relations being the most dominant.

Keywords Intersemiotic, Multimodal discourse, Tempo magazine, Verbal text, Visual text

Abstrak: Media massa seperti majalah *Tempo* memainkan peran penting dalam menyampaikan pesan melalui kombinasi teks verbal dan visual, terutama dalam mengkritik isu-isu sosial dan politik. Elemen-elemen visual dan teks dalam sampul majalah ini tidak hanya sekadar dekorasi, tetapi berfungsi untuk saling melengkapi dalam menyampaikan pesan secara keseluruhan kepada pembaca. Penelitian ini bertujuan untuk mendeskripsikan intersemiotik komplementer teks verbal dan visual dalam cover majalah Tempo (CMT). Data penelitian ini bersumber dari majalah Tempo terbitan Januari 2023 sampai September 2023. Metode penelitian yang digunakan bersifat deskriptif kualitatif. Data penelitian ini dianalisis menggunakan teori hubungan logis intersemiotik Liu Y dan O'Halloran. Hasil penelitian menunjukkan bahwa dari 36 data yang dianalisis, 19 data bersifat saling melengkapi (*additive*) (52,8%), 8 data bersifat kausal efek (*consequential*) (22,2%), 6 data perbandingan (*comparative*) (16,7%), dan 3 data temporal (8,3%). Kesimpulannya, teks verbal dan visual pada sampul majalah *Tempo* saling melengkapi dan menciptakan makna yang koheren, dengan relasi aditif sebagai yang paling dominan.

Kata Kunci Intersemiotik, Majalah tempo, Teks verbal, Teks visual, Wacana multimodal

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INTRODUCTION

Mass media has become a primary conduit for disseminating information and forming public opinion in the contemporary digital era. Mass media is instrumental in fostering social awareness, disseminating information, and providing a platform for public education and critique regarding social issues. One example is printed media, as seen in business magazines, which have also transitioned into digital formats. These formats combine verbal and visual elements, attracting readers' interest in multimodal discourse, which encompasses more than just verbal discourse (Nicolae, 2022; Wang, 2014; Zhang & Cheung, 2022). Tempo magazine has become a prominent media outlet in Indonesia,

distinguished by its critical approach to social and political issues. Employing investigative reports and in-depth analysis, Tempo presents the news and it encourages readers to reflect on prevailing social conditions critically.

The cover of Tempo magazine represents a significant element of the publication's overall media communication strategy. The combination of verbal and visual text on the covers of these magazines is designed to attract the reader's attention while simultaneously it convey a complex message. Compelling visuals and informative text creates an in-depth and engaging narrative. It is, therefore, essential to understand how these two elements interact to construct meaning. Visual metaphors are regarded as exemplars of multimodal and intersemiotic messages, which result in a text that gradually unfolds, revealing the multiple layers of meaning embedded within the metaphor, as well as in the visual, linguistic, and spatial contexts in which it is situated (Karatza, 2020; Pavlina, 2023; Platonova, 2019).

This research is predicated on two foundational theories: intersemiotic theory and multimodality theory. The concept of intersemiotic translation was first introduced by the linguist Roman Jakobson (1959). This concept delineates the interrelationship between disparate sign systems in communication, encompassing the interplay between verbal and visual texts. The integration of verbal and visual texts adheres to the defining attributes of the genre, which is understood as a system of textual structuring and production (Fairclough, 2000). The concept of inter-semiotics posits that the two elements can be mutually reinforcing, thereby facilitating the construction of a more intricate meaning. Liu & O'Halloran (2009) expand upon this concept by identifying four categories of intersemiotic relationships: comparative, additive, consequential, and temporal. The aforementioned concepts serve as the analytical framework for this study.

Furthermore, the research draws upon the tenets of multimodality theory. The theory was developed by Kress & Leeuwen (2001). It is posited that human communication is not solely reliant on verbal text; rather, it encompasses many visual elements and modes of communication that collectively contribute to the creation of meaning. In addition to the verbal and visual components, inter-semiotics analysis considers the role of mood as a further mode of communication (Saragih, 2002; Fauzan, 2021; Nursalam et al., 2021). With regard to the multimodal studies that prioritize the simultaneous consideration of multiple modes of expression, the distinction between modes and the context in which they are employed is paramount. The mode itself is divided into eight categories, including (1) olfactory stimuli, (2) written language, (3) gestural communication, (4) musical elements, (5) visual stimuli, (6) spoken language, (7) tactile experiences, and (8) auditory stimuli (Damaskinidis, 2016; Forceville, 2016; Lindenberg, 2023).

Several prior researches have examined the object of study of multimodal discourse from a variety of perspectives, with an emphasis on the examination of different modalities. In their study, Wijaya & Zein (2020) employed a semiotic trichotomy model proposed by Peirce to analyze visual and verbal signs on the Line Messenger application. Their findings indicated that each sticker contains qualisign aspects. Sukma et al., (2023) employed descriptive qualitative methods and Kress and van Leeuwen's compositional meaning theory to examine the multimodal discourse of endangered tigers in WWF posters. Their objective was to ascertain how the compositions of these posters convey messages to readers. Furthermore, Abdullah et al., (2020) explored the concept of multimodal discourse in cartoons through the lens of Halliday's systemic functional linguistic theory, employed to examine linguistic modes, and Kress and van Leeuwen's multimodal approach, utilized to analyze visual modes. Hermawan (2013) presented a comprehensive introduction to multimodality as both an analytical procedure and a set of technical steps for conducting multimodal analysis in verbal and pictorial modes. He drew upon the approaches of Kress and van Leeuwen along with Machin and Myer to illustrate multimodality's theoretical and technical foundations.

As previously indicated, the present study shares similarities with and differs in certain constructs from the abovementioned research. This study shares several similarities regarding the modalities they examine and the theoretical frameworks they employ. Most of these studies focus on the interaction between verbal and visual elements. However, the fundamental difference lies in the

approach employed. Previous studies have solely analyzed the interpretations produced by verbal and visual modalities separately, without exploring how they complement each other in an intersemiotic context. In contrast, this study focuses on the intersemiotic relationship between verbal and visual texts on the cover of Tempo magazine, employing the theory of logical intersemiotic relation analysis proposed by Liu and O'Halloran.

Furthermore, this research project aims to describe and analyze the intersemiotic relationship between verbal and visual texts on the cover of Tempo magazine from January 2023 to September 2023. This research employed the theoretical framework of intersemiotic logical relationships proposed by Liu Y and O'Halloran to elucidate how these two elements mutually reinforce and contribute to generating a unified meaning. The findings of this research are expected to substantially contribute to the field of multimodal discourse analysis, particularly in the context of print media. Additionally, this research aims to enhance the existing literature on the interaction between verbal and visual texts and provide practical insights for media professionals in designing more effective and engaging content.

METHOD

This research employed a descriptive qualitative methodology to elucidate the intertextual relationship between the verbal and visual texts on the cover of Tempo magazine. [Sukmadinata \(2006\)](#) posits that descriptive research is concerned with delineating existing phenomena, whether natural or human-made. This encompasses describing activities, characteristics, changes, and relationships and identifying similarities and differences between phenomena. With regard to the context of this research, the intertextuality theory enables researchers to comprehend the interplay between verbal and visual texts in constructing meaning.

As conceptualized by [Kristeva \(1986\)](#), intertextuality encompasses horizontal and vertical dimensions. The horizontal dimension pertains to the intertextual relationships between texts that precede and succeed one another in a textual sequence. In contrast, the vertical dimension concerns the intertextual relationships between a given text and other texts from different genres. This research employed a sample set of Tempo magazine covers from January to August 2023, illustrating complementary intersemiotic logical relationships. Verbal data encompass words, expressions, and sentences conveying linguistic expression and perspective. In contrast, visual data represent the magazine cover's appearance (CMT).

The initial stage of the analysis is to ascertain the genre of the text, which is dependent on the medium employed. An understanding of the media allows for the classification of the genre in question, and based on the identified genre, the modality used can be identified. Since Tempo is a magazine focusing on socio-political criticism, it is essential to contextualize and interpret the meaning of the text within the relevant socio-political framework.

Once the genre has been identified, the next step was to analyze the verbal text using Halliday's metafunction theory and to read and analyze the visual text using Kress and van Leeuwen's theory. Once the texts mentioned above have been analyzed, the subsequent step was to establish a connection between them and the theory of logical intersemiotic relationship analysis put forth by Liu Y and O'Halloran. The initial step in describing the data presented on the cover of Tempo magazine is to classify the text structure based on intersemiotic logical relation analysis.

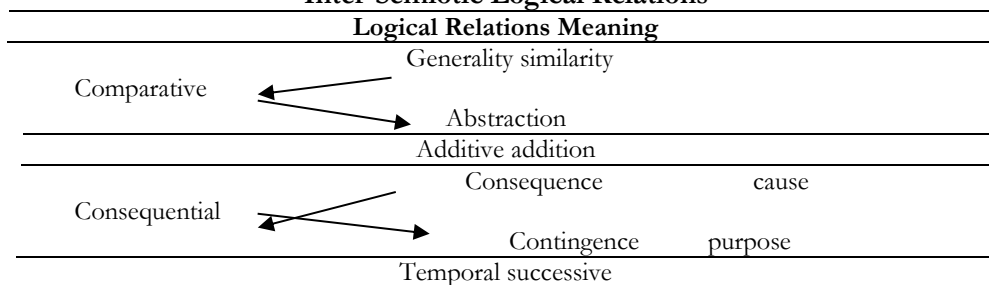
In order to describe the data in CMT, it is first necessary to classify the CMT text structure following the intersemiotic logical relation analysis proposed by Liu Y and O'Halloran. [Bungin \(2007\)](#) posits that interpretation in qualitative research represents a symbolic interaction between researchers and the human experiences, objects, individuals, circumstances, and occurrences that are the subject of their inquiry.

The following stages were undertaken during the data analysis process:

- 1) Describing the data in CMT, which consists of verbal and visual texts analyzed to ascertain the relationship between the two metafunctional components of the text and to identify the relationship between them.

- 2) Reducing data involves simplifying, classifying, and eliminating superfluous information, thereby facilitating the generation of meaningful insights and drawing conclusions. The data that has been reduced is subjected to analysis following the theory of logical relationships between semiotics to identify relationships between semiotics.
- 3) Reducing the multimodal text data through following the tenets of semiotic logical relationship to identify the semiotic relationship between the verbal and visual texts contained within the text.
- 4) In order to analyze the logical relationship between two semiotic modes, namely the inter-semiotic logical relationship, the theory proposed by Liu & O'Halloran (2009).

Tabel 1
Inter-Semiotic Logical Relations



- Liu & O'Halloran (2009) distinguishes four intertextual verbal and visual text categories.
1. In the context of multimodal texts, the term "comparative" describes an intertextual relationship between two modalities that exhibit different levels of generality. A logical similarity in meaning defines the intermodality relationship. The distinction lies solely in the level of generality. The interaction between the two modes occurs at the level of meaning, where similarities in meaning are formed, and logical relationships are established.
 2. The term "additive" describes the relationship between verbal and visual text, whereby the two elements work together to shape meaning. From a cohesive and structural standpoint, this relationship is essentially invisible. In an additive relationship, the verbal text serves as a complement to the visual text. Verbal and visual texts can provide information to one another or vice versa. In other words, either text can inform the other.
 3. The term "consequential" describes the causal relationship between the verbal and visual texts, as reflected in both texts. The concept is divided into two parts: consequence, which refers to a causal relationship with a specific effect, and contingency, which refers to a causal relationship with an uncertain effect.
 4. The term "temporal" describes a relationship characterized by repetition, which can be observed in verbal and visual texts. In this instance, the repetition is a reiteration of the underlying meaning.

In examining the logical relationship between the two semiotic modes, the theory of inter-semiotic logical relationship was proposed by (Liu & O'Halloran, 2009). The theory classifies intersemiotic relationships into four categories: comparative, additive, consequential, and temporal. Each category facilitates comprehension of how verbal and visual texts reinforce one another to construct a coherent meaning.

RESULTS AND DISCUSSION

This research examined the interrelationship between verbal and visual texts on Tempo magazine covers, focusing on how they collectively convey social and political messages to readers. These magazine covers' visual and verbal elements frequently do not function in isolation; they operate synergistically to create a more robust and coherent meaning. To comprehend the interrelationship between these two elements, this research employed an intersemiotic approach, scrutinizing how

verbal and visual texts complement, reinforce, or even contravene each other in transmitting information. Following the theoretical framework proposed by Liu Y and O'Halloran regarding intersemiotic logical relationships, this study classified the relationships mentioned above into four principal categories: additive, consequential, comparative, and temporal. This research aims to provide further insight into how Tempo magazine employs multimodality in its visual and verbal discourse. Following an analysis of 36 covers of Tempo magazine published between January and September 2023, the primary findings about the types of intersemiotic relationships are further elucidated in the following.

A review of research data from CMT published between January and September 2023 revealed 36 data points. Accordingly, the data can be accumulated as follows: comparative (6 or 16.7%), additive (19 or 52.8%), consequential (8 or 22.2%), and temporal (3 or 8.3%). Further details can be found in Table 2.

Table 2
Inter-semiotic Logical Relations Tempo Magazine Cover

Intersemiotic Relationships of Texts	Data	Percentage
Comparative	6	16,7 %
Additive	19	52,8 %
Consequential	8	22,2 %
Temporal	3	8,3 %
	36	100

The construction of verbal and visual texts is inextricably linked to the creation of meaning in multimodal discourse. Multimodal wordplay is defined as a combination of two distinct elements, verbal and visual, employed in intersemiotic play to produce a specific effect. In such instances, the verbal element assumes a primary role, while the visual element enhances or facilitates the creative process (Chen, 2023; Rebrii et al., 2022; Ronan, 2015; Pangesti et al., 2022). In this instance, the interplay between verbal and visual texts enhances the overall meaning, rendering it more efficacious in transmitting the message to the audience. Such relationships may be comparative, additive, consequential, or temporal. Due to the space constraints in this journal, we will present only a few examples for each category of intersemiotic relationships.

Comparative

The comparative relationship is defined as one that organizes logical meaning by focusing on the similarities between verbal and visual texts. This similarity can be identified in terms of the atmosphere that pervades visual and verbal texts. When interpreting visual texts in conjunction with verbal texts, language users engage in the personal exchange of experiences, considering their backgrounds and perspectives. This process occurs within interpersonal metafunctions, where mood grammar plays a pivotal role. The similarity of language users' personal views, considerations, or opinions on the meaning of exposure to experience in interpreting visual and verbal texts is identified as a comparative relationship.

In multimodal texts, the mood is situated within the metafunction of interpersonal language, which is realized by the grammatical system of mood. This system serves the function of exchanging experiences. Thus, exchange represents an interpersonal function that produces the meaning of exchange, which is realized by the grammatical system of mood. A similarity of views, considerations, or personal opinions among language users regarding the interpretation of visual and verbal texts in the context of exposure to experience. The following section presents an intersemiotic analysis of complementary comparison.

The data presented in Table 2 illustrates the distribution of intersemiotic relationships identified on the cover of Tempo magazine. From the 36 data points analyzed, six (16.7%) were identified as comparative relationships. This demonstrates that although comparative relationships are present, additive (52.8%) and consequential (22.2%) relationships are predominant, indicating the

significance of intricate interactions between verbal and visual texts in generating a more comprehensive meaning. In this context, the researchers might draw upon the insights of intersemiotic theory, as developed by Liu and O'Halloran (2009), as well as the tenets of multimodality theory articulated by Kress & van Leeuwen (2001). Both theories provide a foundation for understanding how different elements in communication (verbal and visual) complement each other and enrich meaning. The intersemiotic relationship between verbal and visual texts on the cover of Tempo magazine is not merely ornamental but also as a fundamental aspect of constructing meaning. The intricate interplay between these components enables readers to delve more profoundly into the subject matter, thereby facilitating a more comprehensive grasp of the social and political concerns elucidated by the magazine. The exemplary of multimodal text is illustrated in the following Figure 1.



Figure 1. Multimodal Text 1

Table 3
Bookmark and Interpretation

	Bookmark	Interpretation
Visual cues	White background	The current state of politics
Visual cues	The man in blue	Surya Paloh
Visual cues	The man in red	President Jokowi
Verbal cues	Ex-secondary's breakup	Not one idea and not one goal with former partners or coalitions

The setting in the multimodal text above can be analogized to the current political situation, as evidenced by the following observations. The visual text portrays two men positioned on a bed in opposing directions (back-to-back), who serve as active participants in a process (senser). The figure of the man in blue is analogous to Surya Paloh, the Chairman of the Nasdem Party. The figure in red can be understood as a representation of President Jokowi. The visual text can indicate that Surya Paloh, the Chairman of the Nasdem Party, has become disillusioned with President Jokowi and no longer supports his mission and vision. The verbal text is comprised of two phrases: "*pisah ranjang*" and "*mantan sekondan*." The term "*pisah ranjang*" indicates a lack of alignment, consensus, or shared objectives. The term "*mantan sekondan*" is used to denote a former supporter. The phrases "*pisah ranjang*" and "*mantan sekondan*" indicate a divergence in coalition or support between Surya Paloh and President Jokowi. The intertextual complementarity of the multimodal texts can be identified as a comparison relationship. The interpretation of the visual and verbal texts is consistent in that it indicates a divergence in support or coalition between the two figures in the presidential election.



Figure 2. Multimodal Text 2

Table 4
Bookmark and Interpretation

	Bookmark	Interpretation
Visual cues	Blue colour background	The dark background depicts the negative side
Visual cues	Digital TV transmitter	<i>Base Transceiver Station (BTS) project</i>
Visual cues	Four-face sketch	Parties involved in transmitter project corruption
Verbal cues	Viewers of the transmitter project	Parties involved in transmitter project corruption

The aforementioned multimodal text employs a dark blue setting, effectively conveying the gravity of the extraordinary crime depicted therein—corruption. Using a dark blue background reinforces the event's contextual framework. The visual text of the digital TV transmitter functions as the visual core, which can be interpreted as the object of the event. The four facial sketches are interpreted as representing the alleged perpetrators of corruption in the Base Transceiver Station (BTS) project. The verbal text is addressed to the viewers of the transmitter project. The complementarity between the multimodal texts above can be identified as a comparative relationship. The interpretation of both the visual and verbal texts indicates that numerous individuals are implicated in the corruption of the Base Transceiver Station (BTS) project.

Additive

In a multimodal text, each modality serves a distinct function. Verbal text is typically employed in conjunction with visual text. In a complementary relationship, the verbal text reinforces the meaning the visual text attempts to convey. The relationship mentioned above can be observed in the following example.



Figure 3. Multimodal Text 3

Table 4. Bookmark and Interpretation

	Bookmark	Interpretation
Visual cues	Red colour background	Jokowi's PDI party, as well as a party official
Visual cues	Man's face	Gibran Rakabuming Raka
Visual cues	Man's face	Boby Nasution
Visual cues	Man's face	Kaesang Pangarep
Verbal cues	Jokowi's dynastic political expansion	Jokowi's Political Dynasty

The aforementioned multimodal text is set in red. The colour (in here red) may be interpreted as an indication of support for Jokowi from a political party. The visual text depicts the faces of three individuals, who are depicted as intimate partners engaged in censorship. The three men are Jokowi, Gibran, and Bobby, who are currently occupying governmental positions.

Another man is depicted with his face intact, thereby underscoring the theme of dynastic discourse. The inclusion of Kaesang's entire face serves to reinforce the dynastic theme. Using a half-face depiction introduces an additional aesthetic element to the image. The four men's faces are depicted in a staggered sequence. The verbal text contains a single sentence: "Jokowi's dynastic political expansion." The text can be interpreted as an indication of Jokowi's strategy to place his family in government positions. The two texts exhibit a similar mood in their application of logical meaning. The intersemiotic complementary multimodal texts above can be identified as comparative relationships. The intersemiotic complementary multimodal text above can be interpreted as evidence that Jokowi, as President of the Republic of Indonesia, has appointed his son-in-law, Bobby Nasution and his son, Gibran Rakabumi, as mayors and is seeking to appoint Kaesang in a government position. This political practice is referred to as "dynastic politics."



Figure 4. Multimodal Text 4

Table 5
Bookmark and Interpretation

	Bookmark	Interpretation
Visual cues		
Visual cues	Oil drum	Corruption case
	A man who fell	
Visual cues	A man who fell	Corruption offenders
Visual cues	A man standing	Attorney General's Office
Verbal Signs	Palm oil slump	Palm oil export corruption perpetrators

In the context of race, the multimodal text above can be interpreted as a reflection of the political atmosphere. The image of a man falling functions as an active participant in falling due to an oil drum and a white wall interprets that it can be considered a phenomenon. The visual of the man falling can be interpreted as representing Airlangga Hartatarto, the chairman of the Indonesian political party Golongan Karya (Golkar). The oil drum and white wall are interpreted as a metaphor for the cooking oil corruption case that impeded Airlangga Hartato's progress. The man in front of him is interpreted as the Attorney General's Office. The verbal text comprises the phrase "slipping on cooking oil." The relationship between the multimodal texts can be identified as complementary and additive. The verbal text explains the visual text. The complementarity of the multimodal texts above demonstrates that the cooking oil corruption case, which the Attorney General's Office is handling, indicates the involvement of Airlangga Hartarto. The case mentioned above may prove an obstacle to Airlangga Hartarto's candidacy for the presidency, given his role as the chairman of the Golkar Party.



Figure 5. Multimodal Text 5

Table 6
Bookmark and Interpretation

	Bookmark	Interpretation
Visual cues	Red colour background	Warfare
Visual cues	A child	Victims of war
Visual cues	Long-barrelled weapons	Warfare
Verbal Signs	Empty words	Meaningless/futile actions
Verbal cues	Humanitarian pause	Temporary cessation of hostilities to uphold human rights

The red background in the multimodal text above can be interpreted as a visual cue that supports the contextually specific interpretation of the war that the magazine editor wants to convey. The visual representation of a child is the most salient visual text, describing refugees who are malnourished and suffering. The long-barreled weapon, which functions as a passive participant in the context of the peace agreement, illustrates that there has been a cessation of hostilities. However, the juxtaposition of the weapon and the child suggests that the conflict is still ongoing. The verbal text comprises "empty promises" and "humanitarian pause." The term "empty promise" indicates that the work undertaken lacks meaningful outcomes. A humanitarian pause is a cessation of hostilities resulting from a peace agreement. The verbal text serves as a complement to the visual text. The intersemiotic complementarity of the multimodal texts above can be identified as an additive relationship. The interpretation of the visual text is contingent upon the information conveyed in the verbal text. In other words, the ongoing conflict has resulted in displacement and malnutrition due to the failure of both parties to implement the peace agreement.



Figure 6. Multimodal Text 6

Table 7
Bookmark and Interpretation

	Bookmark	Interpretation
Visual cues	Race setting	Term of office
Visual cues	Race participants	Power holder
Visual cues	Man holding the finish line	Power holders
Verbal cues	Second stunt, Three periods	Finesse/attempt to rule for three terms

In the context of a competitive event, the multimodal text can be interpreted as a reflection of the political environment. The visual text portrays three individuals engaged in a competitive running event. Two runners in white shirts serve as escorts, preceded by a runner in a red shirt who is engaged in an active process (censorship) to gain entry to the finish line. This is analogous to the attempt to legalize a three-term presidency. The most essential visual element is that of a man holding the finish line, which can be seen as analogous to the fundamental law. The visual text above signifies an endeavour to legalize a third presidential term, a practice that contravenes the fundamental tenets of the constitution. The verbal text comprises two phrases: "two-term" and "three-term acrobatics." The two phrases in question can be interpreted to signify that the presidential term, as outlined in the constitution, is limited to two terms and cannot be extended beyond that.

The intersemiotic complementarity of the multimodal texts can be identified as an additive relationship. The visual and verbal texts are mutually reinforcing, contributing to a comprehensive understanding of the subject matter. In another formulation, it can be described that there are efforts from certain parties to extend the presidential term to three terms, which would violate the fundamental law.



Figure 7. Multimodal Text 7

Table 8
Bookmark and Interpretation

	Bookmark	Interpretation
Visual cues	Two hands	Power
Visual cues	Clod of earth	Nickel
Visual cues	Excavators	Tools for mining
Visual cues	Jabal Nikel Ilegal	Illegal Nickel Mine

The visual representation of the hand functions as the central element, or visual core, which is of primary importance. The heavy equipment is positioned above the hands as a passive observer or phenomenon. The visual unity of the elements suggests the presence of a powerful force, as represented by the hand. In this multimodal text, the actor of power is not explicitly visible. However, the actions of the actor are depicted in the excavator's visuals and the earth's clod. The absence of the actor's face in this text suggests that the editor of Tempo magazine has been unable to confirm the identity of the actor or perpetrator involved. This multimodal visual text prompts the reader to reflect and consider the events depicted. Furthermore, the text indicates the magnitude and number of influential parties involved in this event. The accompanying verbal text is elucidated by the visual text, which states that an illicit nickel mine exists on the site. The verbal text comprises three key terms: "Jabal," "nickel," and "illegal." The term "Jabal" can be translated as either "mountain" or "hill." In this context, the term "Jabal" describes the extent and magnitude of the location or place where the event occurred. The magnitude of the location is indicative of the extent of the forces at play in this event. The term "nickel" denotes a type of mining material, and the excavator is depicted as supporting a substantial mass of this material. The intertextual complementarity of the multimodal text can be identified as additive. The interpretation of meaning from the visual text is contingent upon the information conveyed in the verbal text. In other words, displacement and malnutrition occur due to a lack of consensus between the two parties involved.

Consequential Relationship

The identification of cause-and-effect relationships in multimodal texts can be achieved through close reading of both texts. In most cases, visual text functions to signify the cause of an event, whereas verbal text represents the event's effect. This is exemplified in the subsequent analysis.



Figure 8. Multimodal Text 8

Table 9
Bookmark and Interpretation

	Bookmark	Interpretation
Visual cues	Two hands	Power
Visual cues	Clod of earth	Nickel
Visual cues	Excavators	Tools for mining
Visual cues	Jabal Nikel Illegal	Illegal Nickel Mine

The setting of the multimodal text is a moving truck. This visual can be interpreted as an allegory of the current political situation. The visual representation of the truck, which functions as a passive participant (phenomenon) driven by a man with several passengers behind him, reinforces the core meaning of accompaniment. The visual representation of the truck is interpreted as a political vehicle. The man in a yellow shirt about to board the truck is interpreted as Golkar, acting as an active participant in censorship.

In conclusion, the visual text can be interpreted as an invitation from the Indonesia Maju coalition of political parties, comprising several parties chaired by Prabowo, to the Golkar party to join the Indonesia Maju coalition. The red-carpet gesture towards Gibran signifies that he will be offered an invaluable opportunity to assume the role of vice president, accompanying Prabowo. The intertextual complementarity of the multimodal texts can be identified as a consequence of their intertextual relationship. The visual text depicts a scenario that ultimately leads to the verbal text. The multimodal texts' intertextuality can be interpreted as follows: incorporating the Golkar party into the Indonesia Maju coalition will reinforce the latter. Therefore, the probability of Gibran assuming the role of vice president is becoming increasingly probable. Given that the parties in the Indonesia Maju coalition are part of Jokowi's government, it is within Jokowi's power to influence these parties to select Gibran as their candidate for vice president to support Prabowo in the election.



Figure 9. Multimodal Text 8

Table 10
Bookmark and Interpretation

	Bookmark	Interpretation
Visual cues	The setting is the capital city of Jakarta	Current condition of the capital city of Jakarta
Visual cues	Smoke	Air pollution
Visual cues	Cars	Vehicles in Jakarta
Visual cues	A man	The people of Jakarta
Visual cues	The chimney that comes out of the factory	Industrial factories that emit smoke
Verbal cues	Jakarta's shortness of breath	Current air conditions in Jakarta

The setting described in the multimodal text above pertains to the phenomena of atmospheric conditions in the capital city of Jakarta. The visual representation of smoke depicting as hands pointing towards factories and vehicles, can be considered an active participant in sensing the environment. This is interpreted as the source of air pollution in the capital city of Jakarta. The image of the car functioning as a passive participant (phenomenon) can be interpreted as a vehicle in the capital city of Jakarta. The man depicted standing reinforces the text's core meaning, acting as a companion to the citizens of Jakarta. The visual text above explains the poor air quality and its underlying causes. The verbal text comprises a single sentence. The city of Jakarta is experiencing a state of asphyxiation. The subject of this sentence employs a metaphor to represent Jakarta as the seat of the capital city.

In contrast, the experience of shortness of breath is interpreted as a disease caused by air pollution. The intersemiotic complementary multimodal text above can be identified as a causal relationship whereby the cause (consequent) produces a specific effect (consequence). Those mentioned above intersemiotic complementary multimodal text can be interpreted as an indication that Jakarta's air pollution level is above the established threshold. This is caused by factory smoke, and the number of vehicles in use is a significant contributing factor. In examining the phenomenon of air pollution in Jakarta, it becomes evident that this situation is part of a more significant multimodal sign. The literacy mentioned above is designed to encompass the diverse knowledge required to fully comprehend a text that employs many semiotic sources in a reading comprehension task (Karatza, 2020; Nicholas & Oak, 2018; Sindoni, 2014).

Temporal Relationship



Figure 10. Multimodal Text 10

Table 11
Bookmark and Interpretation

	Bookmark	Interpretation
Visual Text	Hill and mountain setting	Papua Overview
Visual text	Three men sitting	Papuan National Hero
Verbal text	Three exposes of Papua	The struggle of the Papuan people

The setting described in the multimodal text above pertains to the region of Papua, characterized by arid mountains and hills. This setting presents Papua as a region that is underdeveloped and lagging. The three Papuan figures of Frans Kaisiepo, Silas Papare, and Marthen Indey are visual representations and active participants (or censors) who were instrumental in expelling Dutch colonialism.

The image of these three individuals in the line of sight, which conveys the concept of equality, is consistent with the verbal text. The visual text above can be interpreted as an account of the historical struggle of the Papuan people against Dutch colonization. Similarly, the verbal text offers an interpretation of the history of the Papuan people's struggle to expel the colonizers, which is aligned with the visual text. The complementary intertextuality of the multimodal text above demonstrates a temporal relationship. This is evidenced by the repetition in the verbal text of the information presented in the visual text. The multimodal texts' complementary intertextuality can be interpreted as follows: although the Papuan fighters have succeeded in expelling the Dutch colonizers and the 1998 reformation has occurred, twenty-five years after the Indonesian Reformation, the Papuan people are still experiencing civil conflicts.



Figure 11. Multimodal Text 11

Table 12
Bookmark and Interpretation

	Bookmark	Interpretation
Visual text	Red colour background	The spirit of the reform struggle
Visual text	Five people dressed in white hold up a red paper containing the letters that make up the word reform.	Reformers consisting of students, activists, labour democrats, and journalists
Visual cues	Four people in black armour hold a hurt that forms the word reform.	Four decades of leadership
Verbal cues	After 25 years	

The background of the multimodal text is red, with each letter written in white, evoking the colour of Indonesia's national flag, which is red and white. The white letters of Reformasi are interpreted as representing a state of purity and cleanliness, free from the influence of corruption, nepotism, and other forms of misconduct. The five individuals depicted holding the letters that comprise the word "reformasi" are attired in white, thereby signifying their role as agents of action about the phenomenon in question (readers). In contrast, the four individuals holding the letters in black are portrayed as passive participants. The five individuals depicted in white are interpreted as students, activists, laborers, and journalists. The four individuals depicted in black represent four decades of leadership. The visual text demonstrates that reform has yet to be achieved despite four decades of leadership. The accompanying verbal text states that twenty-five years have elapsed since the inception of reform. The inscription of this phrase employs two distinct typographic styles. The word "25 years" is presented in bold font to indicate that reform has been ongoing for 25 years, yet the anticipated changes in line with the demands of reform have yet to materialize. The intersemiotic complementary multimodal text above illustrates a temporal relationship. This is evidenced by the repetition in the verbal text of the information presented in the visual text. The intersemiotic complementary multimodal text above can be interpreted to indicate that the Reformation has been ongoing for approximately twenty-five years or four decades of leadership. However, despite this considerable period, it would appear that the aspirations of the Reformation have yet to be fully realized.

The findings of this study demonstrate that the intersemiotic relationship between verbal and visual texts on the cover of Tempo magazine exhibits characteristics in which it is consistent with those identified in previous multimodal studies. Several studies employing a multimodal approach were identified in the context of media, education and comics such as Sáez Gallardo (2022); Zeng &

Zhu (2022); Lee & Dongil (2023); Royce (2015). Additionally, multimodal research in the context of comics was conducted by Royce (2015) & (Borodo, 2015). A multimodal approach was also employed in the context of picture books by Damayanti & Febrianti (2020); Setiawan et al., (2022); Risaldi et al., (2021); Risnawati (2021); Chen (2023); Guijarro (2016). Additionally, research on intersemiotics was identified in the context of health issues conducted by (Shi, 2021). The intersemiotic research, conducted in the context of the remediation of poetry into animation form, was undertaken by (Gramigna, 2023). The findings of this study is in line with those aforementioned studies and it also serve to reinforce the importance of analyzing intersemiotic relationships in multimodal studies as a means of understanding visual and verbal communication in a variety of contexts.

The findings are also congruent with the research objectives set out in the introduction, namely, to ascertain the logical relationship between two semiotic modes (intersemiotic logical relation) on the cover of *Tempo* magazine. Following an analysis of the semiotic logical relation proposed by Liu & O'Halloran (2009), it can be discerned that several findings are pertinent to this field of study including: 1) It is evident that an understanding of the theory of visual text analysis and verbal text is insufficient for the analysis of multimodal texts. Instead, an understanding of gender and context is required; 2) The setting in multimodal texts helps analyze war topics with a red background, political topics can usually be given the colour of the party to be reviewed, and criminal cases with a black background or grey; 3) Illustrations elucidate and obfuscate, prompting readers to engage with the text and its central themes; and 4) The relationship between modalities within a single genre in a multimodal text is one of additive integration, as the function of each modality is to contribute to the text's overall meaning. Nevertheless, researchers need to examine the specific category of the relationship in greater detail. Although each modality is mutually reinforcing, the text demonstrates a relationship with another category.

CONCLUSION

This study aims to describe the intersemiotic relationship between verbal and visual texts on the cover of *Tempo* magazine from January to September 2023 and to understand how these elements complement each other in creating meaning. The data analysis yielded the following results: 19 data points (52.8%) exhibited an additive relationship, 8 data points (22.2%) demonstrated a causal (consequential) relationship, 6 data points (16.7%) exhibited a comparative relationship, and 3 data points (8.3%) exhibited a temporal relationship. This finding indicates that visual elements serve not only to reinforce the verbal text but also to enhance and elucidate the message conveyed. This finding corroborates the hypothesis that the verbal and visual elements on the cover of *Tempo* magazine interact synergistically in conveying complex meanings.

This study's findings address how verbal and visual texts interact in multimodal discourse, thereby enhancing comprehension of the complex meanings that emerge from intersemiotic relationships. The application of intersemiotic theory and multimodality in this study illustrates the significance of examining the relationship between elements in print media, which offers a more profound understanding of how information is conveyed to readers.

The findings of this study indicate that in order to comprehend effective communication within the context of print media, it is essential for researchers and media practitioners to consider the dynamics of interaction between verbal and visual texts. It would be beneficial for future research to examine other contexts in which multimodality is prevalent, such as in digital media or other forms of visual communication. Furthermore, the result of this study encourages researchers to examine how alterations in visual components can impact readers' interpretations of the social and political matters presented annually.

DECLARATIONS

Author contribution	: Malan Lubis, as the main author is responsible for writing the article, collecting data, analyzing data, then revising according to reviewer suggestions and acting as the sender of the manuscript. M. Surip, as the second author and supervisor in writing the manuscript, writing and providing feedback, as well as helping to formulate arguments in developing the writing framework.
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