
**REPRESENTATION OF DEFORESTATION ON GREENPEACE INDONESIA'S
INSTAGRAM ACCOUNT: A MULTIMODAL DISCOURSE ANALYSIS****Aisah**

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Abstract:

This study examined the representation of deforestation on Greenpeace Indonesia's Instagram account using a multimodal discourse analysis approach. The purpose of this study was to explore how Greenpeace represented verbal and visual elements in campaigning against deforestation in Indonesia. This study used a qualitative descriptive method, and the data collection and analysis techniques were based on Creswell (2022). The data source for this study was the official Greenpeace.id Instagram account, with data in the form of verbal and visual elements from 2024 posts discussing deforestation. This study employed Halliday's (2014) Transitivity System from SFL theory to analyze the verbal data and Kress and van Leeuwen's (2021) Visual Grammar theory to analyze the visual data. The results of this study indicate that verbal and visual in Greenpeace campaign have a very strong role and relationship, With the material process in verbal form dominating with 53 data and the action process in visual form dominating with 34 visual data, Greenpeace represents its verbal and visual by defending the rights of indigenous peoples and rejecting the harmful exploitation of nature. This study contributes to multimodal discourse studies by revealing how the interplay of verbal and visual elements constructs ideological meanings in environmental campaigns.

Keywords: SFL, Visual Grammar, Greenpeace, Deforestation, Multimodal Discourse Analysis, Instagram Account.

INTRODUCTION

In multimodal discourse analysis, the interaction between linguistic and visual modes plays a crucial role in creating meaning and shaping ideological messages within environmental campaigns on digital platforms. Recently, Indonesia has been faced with a climate crisis that continues to occur during the past 2024, such as unusual heat increases, unpredictable weather anomalies and tidal floods at the end of the year in several regions. Climate change certainly has a huge impact on daily activities. One of the causes of climate change is deforestation, which is the permanent conversion of forested areas to non-forested areas, (*Peraturan Menteri Lingkungan Hidup dan Kehutanan Republik Indonesia*, 2017) Forests play a vital role in life. For indigenous communities, forests are not only an economic space but also a cultural, spiritual, and collective identity (*Aliansi Masyarakat Adat Nusantara*, 2023) When forests are lost, food sovereignty, local wisdom, and the right to a healthy environment are also lost.

In today digital era in an effort to deal with environmental issue that often occurs, the delivery of social messages is not only done through conventional media such as television, radio, and newspapers, but following the times is using digital campaigns through social media, one of the social media that is often used today to conduct digital campaigns is Instagram. An Instagram account that actively conducts social campaigns about the environment in Indonesia is the @Greenpeace.id Instagram account, Greenpeace as an NGO (Non Governmental Organization) plays an active role in campaigning for environmental issues.

Greenpeace is a global environmental organization founded in 1971, operating in more than 55 countries and coordinated by Greenpeace International. Committed to addressing the climate crisis, preserving biodiversity, and promoting sustainability, Greenpeace—including Greenpeace Indonesia—actively campaigns through social media platforms such as Instagram, Facebook, X, YouTube, and TikTok. It was selected as the research object due to its significant influence both globally and nationally, with proven effectiveness in various campaigns, including encouraging CIMB Bank to stop coal funding (Shafar & Isnaeni, 2019) , driving the “Global Climate Strike” (Ciptadi & Zainubi, 2024), influencing clean air policies in Jakarta (Ramadhona et al., 2021), supporting renewable energy transitions (Nugroho & Angela, 2024), and conserving the Citarum River (Budiman et al., 2023). Its relevance, popularity, and successful strategies make Greenpeace an appropriate subject for this study.

Instagram was chosen because it is a highly popular and effective visual-based platform for disseminating campaign messages through a combination of images and text. Instagram enables more emotional and responsive audience engagement with environmental issues and is ideal for reaching young people concerned with sustainability. (Pavelle & Wilkinson, 2020) shows that Instagram provides a space for activists and organizations to frame environmental issues in an engaging and interactive way, and encourage public participation through powerful visualizations and quickly shareable narratives. Therefore, the combination of Greenpeace's credibility and Instagram's visual power make them appropriate objects for the study of meaning representation in this study.

Poster and video media are widely used in Greenpeace campaigns, as both contain verbal and visual aspects that serve to communicate messages effectively. These aspects can be analyzed linguistically to understand how Greenpeace constructs its environmental narratives. This research aligns with previous studies, such as (Widayati Br Sitorus et al., 2022) has findings that Greenpeace campaign posters have interesting verbal and visual elements and are interrelated with each other in representing the meaning. Then (Krysanova, 2024) revealed that Greenpeace videos use sensory and emotional elements to evoke empathy, use factual and statistical data in

campaigning their issues, and use ideological frames to inspire their audiences to take action on environmental care.

Multimodal refers to more than one mode of communication. Based on (Jewitt, 2009) Multimodality refers to approaches that recognize that communication and representation are about more than just language, and that consider the complete spectrum of communicational forms that people use, such as images, gestures, gaze, posture, and so on, as well as their relationship. To analyze these verbal and visual representations, this study applies Multimodal Discourse Analysis with the theory of SFL Transitivity System by (Halliday, 2014) to analyze verbal and analyze visual with Theory Visual Grammar by (Kress & Leeuwen, 2021) SFL views language as a system designed for communication needs in a social context According to (Halliday, 2014) the metafunctions in language are ideational, interpersonal and textual. In the transitivity system At the ideational level, clauses are seen as a source of meaning used to represent experience. Then the image language at the ideational level according to Kress is called representation. Representation in the image is used to express something in the form of experience, describe activities or display the attitude that the image maker wants to convey. By using these two theories, this research will explore how a verbal and visual is represented in the chosen context.

Previous studies on Greenpeace data have explored environmental communication from various multimodal perspectives. (Krysanova, 2024) examined eco-storytelling in Greenpeace videos, revealing the use of emotional, factual, and ideological elements to build environmental awareness and advocacy. (Widayati Br Sitorus et al., 2022) analyzed Greenpeace posters and found distinctive patterns in combining verbal and visual elements to convey environmental messages. However, most previous research using Greenpeace Indonesia's Instagram data focused on communication or socio-political aspects, while multimodal analyses largely used international data. Differing from these, the present study applies an interdisciplinary linguistic approach multimodal discourse analysis to examine the representation of in Greenpeace Indonesia's Instagram campaigns. Supported by (Malihah et al., 2022), who emphasized the lack of public understanding of climate change impacts, this study investigates how Greenpeace.id constructs meaning through verbal and visual elements at the ideational level, contributing to a deeper understanding of environmental representation in digital media.

Based on the background of the study above, this multimodal discourse analysis research is expected to provide insight for social media content creators, especially those in the environmental field. The findings of this study can serve as additional references to understand how environmental issues are constructed through verbal and visual means. By analyzing the elements used by Greenpeace in its Instagram account to form a narrative of forest protection and deforestation that is not only informative but also emotional and ideologically strong, this research seeks to uncover deeper meanings behind its environmental representations. Therefore, the research aims to address the following questions: (1) How is the representation of deforestation manifested verbally in the Greenpeace Indonesia Instagram account? (2) How is the representation of deforestation manifested visually in the Greenpeace Indonesia Instagram account? and (3) How do representations of deforestation in the Greenpeace Indonesia Instagram account inform understanding of existing environmental narratives?.

METHODOLOGY

This study uses a qualitative design based on (Creswell & Creswell, 2022) with a multimodal discourse analysis approach. This study uses the transitivity theory in SFL (Systemic Functional Linguistics) by Halliday 2014 to analyze verbal and Visual Grammar theory by Kress

& Van Leeuwen 2021 to analyze visual elements, both theories are used to analyze at the ideational level. The data source in this study comes from the official Greenpeace Indonesia account (@greenpeaceid) posts taken during 2024, the data collection time is 3 months, namely from October to December. From approximately 15 posts related to deforestation, five posts were selected in the form of posters with captions, the 5 posts selected were considered the most relevant in representing the issue of forest protection in various regions of Indonesia (Kalimantan, Papua, and Sumatra), The selected posts were posters in feed form, not combined content such as video or audio. The data selection focused on visual and verbal forms, such as digital posters accompanied by captions and hashtags, with the aim of analyzing how meaning is constructed through verbal and visual modes simultaneously. This study exclude analyze comments or the number of likes on the posts, as these elements fall under the interpersonal aspect, focusing on the interaction between Greenpeace and its audience, and are not part of the ideational analysis focus of this research. Therefore, these elements constitute one of the limitations of this study.

Data were collected through observation and documentation by means of screenshots and transcribing verbal texts into analysis tables. the data analysis in this study followed several steps based on (Creswell & Creswell, 2022) . First, the researcher organized the data by reviewing all materials on the Greenpeace.id homepage. Next, verbal and visual data related to deforestation in Indonesia were categorized, resulting in 15 findings that were reduced to five representative posts from regions such as Kalimantan, Papua, and Sumatra. The data were then coded using VB (verbal), VS (visual), Post, and Slide. After that, the researcher separated the verbal and visual elements into an analysis table, described them, and finally drew conclusions using Halliday’s (2014) SFL Transitivity system for verbal analysis and Kress and van Leeuwen’s (2021) Visual Grammar theory for visual analysis.

FINDINGS AND DISCUSSION

In this section, the researcher will present the findings and discussion of the verbal data analysis based on Systemic Functional Linguistics (SFL) based on (Halliday, 2014) this study focuses on the transitivity system which examines how experiential meaning is constructed through various types of processes. The data in this study were taken from 5 Greenpeace.id Instagram feeds. related to forest protection from deforestation in 2024. Each post has 10 slides consisting of verbal and visual data along with accompanying captions. In transitivity there are 3 elements, namely process, participant, and circumstance. Each clause is analyzed to determine the type of process used such as Material, Mental, Verbal, Relational, Behavioral, and Existential processes. The results of this study found 98 processes, 184 participants and 83 circumstances. The following table shows the types of processes that will be displayed:

Table 1. Types of Process

No	Type of process	Frequency	Percentage
1	Material	53	54%
2	Mental	9	9%
3	Verbal	3	3%
4	Relational	26	27%
5	Behavioral	0	0%
6	Eksistensial	7	7%
	TOTAL	98	100%

There are types of processes that are generally dominated by material processes, with a percentage of 54% with a total of 53 processes. The second order is relational processes 27% with a total of 26 processes, mental processes 9% with 9 process data, existential processes 7% with 7 process data, verbal processes 3% with 3 process data, and no behavioural processes found. The material process that dominates the Greenpeace campaign represents that the narrative carried shows real actions and activities.

The following table shows the types of participant that will be displayed:

Table 2. Type of Participant

No	Process	Sub Process	Participant	Frequency	Percentage
1	Material		Actor	31	17%
			Goal	42	23%
			Client	1	1%
			Agent	1	1%
			Recipient	2	1%
2	Mental		Senser	5	3%
			Phenomenon	8	4%
3	Relational	Attributive	Carrier	26	14%
			Attribute	30	16%
		Identifying	Token	9	5%
			Value	9	5%
4	Behavioural		Behaver	0	0%
			Behaviour	0	0%
5	Verbal		Sayer	7	4%
			Receiver	0	0%
			Verbiage	7	4%
6	Exsistensial		Exsistent	7	4%
TOTAL				185	100%

In the type of participant, the research results found 184 participants with the highest percentage, namely goal 23% with 42 goals, then actor 17% with 31 actors, attribute 16% with 30 attribute data, carrier 15% with 26 carrier data, phenomenon 4% with 8 phenomenon data, token and value 5% with 9 data, existent 4% with 7 data, sayer 4% with 7 data, verbiage 4% with 7 data, senser 3% with 5 senser data, client 1% with 1 data, and recipient 1% with the 2 data, agent 1% with 1 data. Some participants have a percentage of 0% namely behaver, behavior, and receiver because they are not found in the data analysis. The most participants are goal and actor because the number of types of processes that dominate the most is the material process.

A detailed discussion of the various types of processes and the participants that accompany them will be presented in subsections accompanied by examples of data and representations of how Greenpeace constructs meaning and conveys their ideology related to the issue of deforestation through verbal data.

1. Material Process

Material process is a process that shows actions, process of doing or events and process of happening (Halliday, 2014) In the material process there are actors and goals as participants and several other participants, as well as circumstances that complete the context of the action.

In this study, the most material process and dominate in Greenpeace campaign posts related to forest protection from deforestation. In the Greenpeace campaign, Material process is used to highlight concrete actions and actions experienced by communities affected by deforestation, also highlighting how actors must be responsible for the events that occur, material process is widely used in Greenpeace posts because it wants to provide a real action narrative not just opinions and ideas. Of the five posts taken in 2024, there were 53 material processes, with 31 Actors, 42 Goals, 1 Clients and 2 Recipients. Here is example of the use of material processes in Greenpeace posts:

VB/POST 4/Slide 2

Masyarakat adat Knasaimos-Tehit	di Sorong Selatan, Provinsi Papua Barat Daya,	Menjaga	Hutan yang menghidupi mereka	dari generasi ke generasi.
Actor	Circ:location-place	Material process	Goal	Circ: extent; duration

The Knasaimos-Tehit indigenous community	in South Sorong, Southwest Papua Province,	protects	the forest that has supported them	from generation to generation.
Actor	Circ:location-place	Material process	Goal	Circ: extent; duration

In this sentence, *Masyarakat adat Knasaimos-Tehit* as an Actor, with the verb *menjaga* as a material process that describes the active action of protection. *Hutan yang menghidupi mereka* becomes the Goal, which is the protected object and also their source of livelihood. The clause *di Sorong Selatan, Provinsi Papua Barat Daya* as Circumstance: Location. Meanwhile, *dari generasi ke generasi* is Circumstance: Duration, which shows the continuity of the action from generation to generation (Halliday, 2014).

The material process in this sentence represents the active role of indigenous peoples in maintaining the sustainability of the forest. In this sentence, Greenpeace wants to highlight that indigenous peoples are not only victims of environmental damage, but they are actually the frontline guardians of the sustainability of the forests they have cared for. This representation shows the close cultural, spiritual and economic relationship between indigenous peoples and their forests. Ideologically, Greenpeace uses this narrative for environmental rescue efforts that cannot be separated from the role and rights of indigenous peoples, while also emphasizing the importance of recognizing local wisdom in managing natural resources.

2. Mental Process

Mental processes are processes of sensing, namely processes related to our experience of the world of our own consciousness (Halliday, 2014) Sensing is classified into four subtypes: perceptive, cognitive, desiderative, and emotive. In mental processes there are actors (senser) and goal (phenomena).

In this study, mental processes were found as many as 9 processes from the five posts, with the number of sensers 5 and phenomena 8. Mental processes represent internal experiences, feelings, and individual perceptions of what events are happening. Greenpeace uses mental processes as a way to build emotional closeness, mental processes describe how people feel fear, see threats, think about the future, and want protection for their territory and living space. Here is example of the use of mental processes in Greenpeace posts:

VB/POST 2/Slide 10

Mereka	Mendambakan	Kemenangan	Untuk lingkungan yang pulih
Senser	Mental process	Phenomenon	Circ: cause-purpose

They	Crave	Victory	for a restored environment.
Senser	Mental process	Phenomenon	Circ: cause-purpose

In this clause, **Mereka** as sensors, namely the party experiencing the mental process. The word **mendambakan** is a mental process that is included in the *desiderative* category, while **kemenangan** as a Phenomenon, namely something that is desired or expected. The phrase **untuk lingkungan yang pulih** becomes Circumstance: Cause – Purpose (Halliday, 2014).

The mental process in this sentence represents the dimension of the desires and hopes of the people of South Sumatra who are affected by the future of their environment. Through this clause, it shows a representation that the people are not just passive victims, but subjects who have hopes and dreams for the future. The clause "**mendambakan kemenangan**" highlights the campaign to invite the audience to feel the same hope, this mental process emphasizes that environmental issues are not only about physical damage but also about the hopes and ideals and rights of the future of local communities.

3. Verbal Process

Verbal process is used to represent communication actions, whether verbally, in writing, or symbolically (Halliday, 2014) This process describes the activities of conveying, stating, reporting, ordering, or asking. In the verbal process there is a sayer as the information provider, and verbiage as the content or form of the utterance that is conveyed.

In this study verbal process found as many as 3 processes, with the number of sayers 7 and six 7 from the total data. In this case the verbal process found is indeed small because some of the utterances delivered do not use verbal verbs explicitly, but some data are indicated by a quotation mark, and statements that do contain direct messages. In all data in this study verbal process is used to convey direct utterances from indigenous peoples, campaigners, institutions/agencies, and related corporations. Verbal process greatly strengthens the content of the Greenpeace campaign in voicing the issue of forest protection because of the communicative and expressive approach in conveying the intended information. Here is example of the use of verbal process in Greenpeace posts:

VB/POST 4/Caption

Sambil mengaduk sagu	Alfonsina	menyambung
Circ: accompaniment- comitative	Sayer	Verbal process
"Bagaimana hidup anak-cucu ke depan jika hutan sudah hancur?"		
verbiage		

While stirring the sago,	Alfonsina	Continues
Circ: accompaniment- comitative	Sayer	Verbal process
"How will our children and grandchildren live in the future if the forest has been destroyed?"		
verbiage		

Alfonsina as Sayer, which is the subject who delivers the utterance. *menyambung* is a verbal process, indicating the communication action carried out to continue the conversation. The utterance "*Bagaimana hidup anak-cucu ke depan jika hutan sudah hancur?*" as Verbiage, which is the content of the statement conveyed. While the phrase *sambil mengaduk sagu* as Circumstance: Accompaniment – Comitative (Halliday, 2014).

The use of this verbal process shows how the voice of the local community, this shows a form of narrative resistance to environmental destruction. The statements conveyed are not only informative, but also expressive and reflective, showing concern for future generations. Ideologically, this representation strengthens Greenpeace which sides with indigenous peoples as an advocacy media for environmental care, by voicing the concerns felt by indigenous peoples.

4. Relational Process

Relational process is used to represent the relationship between two entities, either in the form of identification, attribution, or ownership (Halliday, 2014) In relational attributive there are carriers and attributes, while in relational identification there are tokens/identified and values/identifiers.

In this study, relational processes were found in 27% of the 26 data. In relational attributive, there were 26 carriers and 30 attributes. In relational identification, there were 9 tokens/identifiers and 9 values/identifiers. Relational processes are included in the large amount of data after the material process of the entire data analysis. The relational process in this study as a whole not only builds descriptive meaning but also becomes a tool to emphasize values, policy inequalities, and highlight the ecological identity of the affected community. Here is example of the use of relational processes in Greenpeace posts:

VB/POST5/Slide 10

Hilangnya hutan adat	Sama dengan	hilangnya budaya bangsa
Identified/token	Relational identifying process	Identifier/value

Loss of customary forests	Same as	loss of national culture
Identified/token	Relational identifying process	Identifier/value

In this clause, "*hilangnya hutan adat*" as identified/token and "*hilangnya budaya bangsa*" as identifier/value. The conjunction "*sama dengan*" becomes a marker of the identifying process, where two things are considered to have equal identity or represent each other, (Halliday, 2014). This relational identifying process does not indicate active action, but rather builds meaning or definition between two concepts.

Customary forests are here represented as an integral part of the cultural heritage, local knowledge and values of indigenous communities. By equating the loss of forests and culture, the Greenpeace campaign emphasizes that ecological destruction is the destruction of identity, and that the exploitation of nature also means the destruction of history, values and social sustainability. Ideologically, this representation reinforces the idea that environmental protection must include a cultural dimension, and that ecological sovereignty is closely intertwined with the sovereignty of the identity of indigenous peoples and the nation itself.

5. Eksistensial Process

Existential process is a process that shows the existence of something (eg: there is, exists, appears). In the existential process there are participants called existents whose existence is stated, usually the existential process is accompanied by circumstance which shows the place or time of the existence.

In this study, there are 7 existential processes with the same number of existents, 7. The existential process of all data shows the existence of a place, also states the existence or absence of an entity, such as the existence of forests, affected environments, and customary areas that have been seized. Here is example of the use of existential processes in Greenpeace posts:

VB/POST 2/Slide 2

Rumah walet milik jay	ada	di perbatasan lahan kedua korporasi itu.
eksistent	Eksistensial process	Circ: location

Jay's swallow house	There is	on the border of the two corporations' land.
eksistent	Eksistensial process	Circ: location

In this sentence, the word *ada* an explicit form of the existential process, which is used to state the existence of an entity. *Rumah walet milik Jay* as Existent, which is the thing whose existence is being stated. While the phrase *di perbatasan lahan kedua korporasi itu* as Circumstance: Location (Halliday, 2014).

This sentence represents the existence of Jay's swallow house. The existential process in this sentence represents that the economic life of the community takes place close to the industrial concession. This represents that the community's livelihood is right at a vulnerable point because it is adjacent to corporate power. The existence of this swallow house is a symbol of a threatened living space and shows structural inequality where large-scale economic interests control the area which is also a source of livelihood for residents.

Circumstance is an additional element in a clause that provides information related to the description of location, place, manner, cause, accompaniment, angle and several other descriptions. Although not the core part of the clause, circumstance has an important role in displaying representation in a context. The following shows the type of circumstance and the percentage of the results of this study:

Table 3. Type of Circumstance

No	Type of Circumstance	Frequency	Percentage
1	Enhancing	Extent	7 8%
		Location	38 45%
		Manner	2 2%
		Cause	17 20%
		Contingency	2 2%
2	Extending	Accompaniment	12 14%
3	Elaborating	Role	5 6%
4	Projection	Matter	0 0%
		Angle	2 2%
TOTAL		85	100%

In the type of circumstance, the results of this study found 85 circumstances with the highest percentage being circumstance location 45% with 38 data, then the second highest was circumstance cause 20% with 17 data, accompaniment 14% with 12 data, extent 8% with 7 data, role 5% with 6 data, manner 2% with 2 data, contingency and angle 2% with 2data each, and circumstance matter was not found.

The Visual Analysis on Greenpeace Indonesia Instagram Account

Visual analysis in this study uses the theory of visual Grammar based on (Kress & Leeuwen, 2021), Representation in the image is used to express something in the form of experience, describe activities or display the attitude that the image maker wants to convey. Representation in the image is divided into 2 forms, namely narrative representation and conceptual representation. Visual data from the five posts each 10 slides with a total of 66 visual data analyzed.

Table 4. Visual analysis data

No	Type of Representation	Frequency	Percentage
Narrative	Process	34	47%
	Circumstance	30	41%
Conceptual	Classification		
	Structure	0	0%
	Analytic Structure	0	0%
	Symbolic Structure	9	12%
TOTAL		73	100%

The results of this study found 73 representations of 66 visual data analyzed, some slides in the post have 2 types of representation in 1 slide. Narrative representation is the most dominant of all data with the number of narrative representation processes 47% with 34 processes, then narrative representation circumstances 41% with 30 data, and in conceptual representation there are 12% with 9 data in symbolic structure.

A detailed discussion of various types of representation will be presented in the subsections accompanied by examples of data and representations of how Greenpeace constructs meaning and conveys their ideology related to the issue of deforestation through visual data.

1. Narrative Representation

Narrative representation According to (Kress & Leeuwen, 2021) images are used to show an activity or doing. There are 3 aspects to narrative representation, namely actors, as participants who do something. Second, the process is the activity or action performed. And third, the target is something that the activities of the participants are aimed at. Narrative representation can be found using vectors, either in the form of gazes or gestures in the form of hand movements or other body language.

In this study, narrative representation dominates with a percentage of narrative representation in the process of 47% with 34 data and circumstance 41% with 30 data. The following are the details of each data, namely in the first data, 9 narrative representation processes with 6 process actions/materials and 2 verbal processes, and circumstance 1 shows visual setting. In the second data there are 10 narrative representations, with 6 data processes showing process material 1, verbal 4, mental 1, and in the narrative representation circumstance 4 data showing setting information. In the third data there are 25 narrative representations with verbal process 3 data and circumstance setting 22 data. In the fourth data, 8 narrative representations were found with material/action process 6 data, verbal 1 and circumstance setting 1. In the fifth data, 13 narrative representations were found with process material 3, verbal 6, mental 2 and circumstance setting 2. Here is example of data from Greenpeace campaigns that will be explained:

VS/POST 2/Slide 1



Narrative representation: process, agentive, projektif, mental process. This image presents a narrative representation with a mental process manifested through the expression of grief of a man named Jay. The vectors in this image are present through the movement of his hand wiping his face and the expression of tears that indicate his inner state. Jay becomes an agentive actor who projects his emotional experience regarding the fire that destroyed the swallow house, his main source of livelihood. This process is projective, because the feelings displayed visually project the inner experience and suffering of loss (Kress & Leeuwen, 2021).

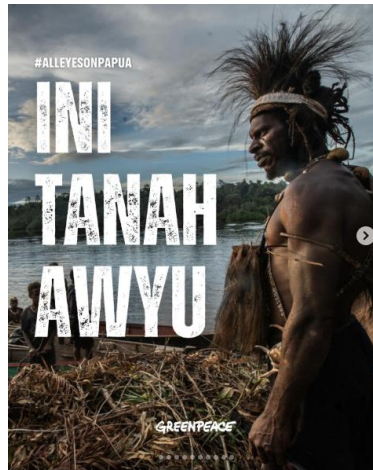
This representation demonstrates that the impact of forest fires not only physically damages the environment but also shakes the emotional, economic, and social lives of local communities. By presenting personal narratives like these, Greenpeace reminds us that the ecological crisis has a profound human dimension. The devastation caused by forest and land fires is not just material loss, but also a threat to the identity, livelihoods, and sense of security of communities that depend on nature for their livelihoods.

2. Conceptual Representation

Conceptual representation is used to represent meaning statically, eternally and essentially. Conceptual representation describes the identity, classification structure and symbolic meaning of visual elements. According (Kress & Leeuwen, 2021) There are 3 main types in the conceptual structures of representation that is, the classification structure, analytical structure, and the symbol structure.

In this study, conceptual representation is not used much by Greenpeace in its campaign compared to narrative representation, but conceptual representation also plays an important role in describing the visual concept in this campaign. It was found that 12% with 9 data on conceptual representation symbolic structure, classification structure and analytical structure were not found in all the data analyzed. In the first data, 5 symbolic structures were found, in the fourth data 2 symbolic structures and in the fifth data 2 symbolic structures were found. The following is an example of data from the Greenpeace campaign that will be explained:

VS/POST 1/Slide 1



Conceptual representation, symbolic structure, attributive. This image falls into a conceptual representation with a symbolic-attributive structure. The presence of men wearing traditional Papuan attire not only presents personal figures but also serves as symbolic attributes representing the collective identity of the Awyu tribe. The traditional clothing, headdress, and the expansive landscape behind them emphasize the meaning that land and forest are an inseparable part of their lives and identity (Kress & Leeuwen, 2021).

"THIS IS AWYU LAND" reinforces the symbolic message that the space depicted is not empty space to be taken over, but rather a living space with historical, cultural, and spiritual value. In this way, Greenpeace presents the visual as a symbol of resistance against the exploitation of indigenous territories, while simultaneously affirming the Awyu people's claim to ownership rights over their land. This representation positions forests and indigenous lands not as economic commodities, but as symbols of survival and cultural heritage that must be preserved.

The Representation of Greenpeace Indonesia Instagram Account

The results of this study demonstrate that Greenpeace employs a powerful ideological construction in its campaign by supporting indigenous peoples and opposing the exploitation of nature solely for industrial purposes. In the verbal representation by using the material process that dominates, this represents that Greenpeace uses a narrative that shows real action in its campaign, real action both from the point of view of the struggle of victims, perpetrators of damage and conflict problems that occur. The mental process in the Greenpeace campaign appears to represent the inner experiences, feelings, and perceptions of local communities towards the environmental crisis they are experiencing. Verbal process is found in the Greenpeace campaign to represent direct speeches, invitations, from indigenous peoples as well as campaign leaders, this verbal process emphasizes that the community is not only passive, but actively voices concerns, hopes, and even warnings about environmental conditions. Then the relational process in the Greenpeace campaign describes the relationship of identity, characteristics, and values inherent in the community, the environment, and the situation they face. And the existential process in the Greenpeace campaign represents the existence of important things that are now threatened with loss, such as forests, houses, and customary territories. Existential clauses are used to emphasize that something exists and is therefore worth defending.

Circumstance was also found to have an important role in the sentence construction in the Greenpeace campaign. The most frequently found circumstance is location, where this circumstance represents a specific time and place in this campaign explaining which areas are

threatened by deforestation, the time information also shows relevant evidence of when the event occurred. In addition, this campaign also highlights the circumstance because it represents the cause and effect of the event that occurred. The use of words and sentence structures in captions and quotes from local community leaders in the Greenpeace campaign reflect the values of struggle, resistance, collectivity and sustainability of living space with local wisdom.

Visually, this study found that narrative representation process is the most dominant, by displaying images of real activities and actions of local communities with their forests and nature, this represents that humans and nature have a close relationship in their living space, in addition, narrative representation circumstance is also used to display images of the state and conditions of the environment that occurs, while conceptual representation symbolic structure is used to symbolically show identity about the existence of local communities.

There is a substantial correlation between the two, particularly verbal and visual representation, as the same data shows that Greenpeace employs the most prevalent material process to verbally and visually depict actual acts in its campaign.

The campaign analyzed in this study is part of a climate change campaign that specifically highlights the issue of deforestation and forest protection. Through its verbal and visual narratives, Greenpeace highlights that deforestation and excessive exploitation of nature for industrial needs are not only issues of environmental damage, but also threaten the rights of indigenous peoples who depend on forests as a living space, food source, economy, and cultural identity. Deforestation and exploitation of nature for industrial expansion are presented as forms of ecological violence that not only damage nature, but also destroy the social structure of indigenous peoples.

Therefore, Greenpeace's campaign in forest protection emphasizes that recognizing and defending the rights of indigenous peoples is essential to maintaining climate change prevention and a sustainable environment. Indirect critique of exploitative industrial expansion that frequently disregards the presence of local communities is also provided by this discourse. Overall, by getting out into the field and sharing stories from indigenous peoples, the Greenpeace campaign's visual and linguistic elements create a compelling story about the fight to stop deforestation.

CONCLUSION

This study uses the SFL (Systemic Functional Language) theory focusing on Transitivity system based on (Halliday, 2014) to analyze verbal and Visual Grammar Theory based on (Kress & Leeuwen, 2021) to analyze visual, this study identifies the ideational meaning of the Greenpeace campaign on climate change, especially those discussing forest protection and deforestation.

First, in the verbal analysis data, The results of this study indicate that the dominance of material processes represents Greenpeace's narrative strategy in emphasizing concrete actions, particularly the struggles of victims, the role of perpetrators in environmental destruction, and the conflicts surrounding the issue. This indicates that Greenpeace seeks to construct its campaign discourse through action-oriented representations to strengthen its advocacy message. Other processes also play a significant role in Greenpeace's campaign construction, although their data percentage is not as high as that of material processes.

Furthermore, the frequent occurrence of circumstances, particularly location-based circumstances, demonstrates how the campaign seeks to link its message to specific places and contexts, making the issues raised more tangible and relatable to the audience. Meanwhile, the dominance of cause-based circumstances also emphasizes Greenpeace's effort to emphasize

causal relationships, showing not only what happened but also why it happened, thereby reinforcing the urgency and emphasis on accountability in the campaign discourse.

Second, in the visual analysis data, The visual analysis results show that narrative representation is the most dominant form in the data, encompassing processes and circumstances that depict concrete actions such as struggle, resistance, and the daily activities of communities that are highly dependent on forests and their surrounding nature. The dominance of narrative representation reflects Greenpeace's visual strategy to present the reality on the ground in a more vivid and emotional way, so that the audience can directly experience the dynamics of the struggle of indigenous peoples and the impact of excessive forest exploitation and the neglect of their rights. Meanwhile, although fewer in number, conceptual representations still play an important role in presenting forests as an identity, a symbol of life, peace, and the culture of indigenous peoples. The presence of these conceptual representations strengthens the symbolic dimension of Greenpeace's campaign, which focuses not only on action, but also on the cultural meaning and values inherent in forests for local communities.

Overall, Greenpeace's campaign presents an environmental narrative with a strong and consistent ideology in defending the rights of indigenous peoples and rejecting the detrimental exploitation of nature. Through its representation, Greenpeace emphasizes that efforts to prevent the climate crisis and protect forests sustainably cannot be separated from the involvement and recognition of indigenous peoples' rights. The campaign narrative also highlights the forms of resistance and struggle of indigenous peoples who continue to speak out to defend their territories and rights, thus demonstrating their strategic position as the main subjects in efforts to maintain environmental sustainability.

This research has important social and environmental implications in Indonesia. First, the findings have educational implications because Greenpeace's Instagram campaign has raised public awareness about the ecological and cultural impacts of deforestation. Second, the research has advocacy implications, namely strengthening the voices of indigenous peoples in fighting for their rights and pressuring governments and corporations to be more responsible for environmental sustainability. Third, the research also has implications for potential behavioral change, encouraging audiences to be more reflective about their consumption patterns and actively participating in environmental protection efforts.

In the Indonesian socio-political context, this campaign is highly relevant. Indonesia continues to face severe deforestation driven by corporate interests, extractive industries, and weak environmental enforcement. Public resistance, especially from indigenous groups, is often marginalized. By combining strong visual and verbal modes, Greenpeace provides not only an environmental critique but also a political stance that empowers communities and challenges exploitative structures. Thus, the campaign contributes to shaping public discourse on climate change, forest protection, and indigenous rights within Indonesia's broader struggle for ecological justice.

This research contributes to the development of academic studies, particularly in the field of Multimodal Discourse Analysis. Theoretically, this research enriches the understanding of how text and visuals work together in constructing representations of environmental issues. Practically, this research provides insights into how verbal and visual is used by digital creators, especially in the environmental field, by examining how Greenpeace constructs verbal and visual elements in its campaigns to communicate messages effectively and ideologically.

This study only focuses on Instagram feeds in the form of images and captions posted by Greenpeace Indonesia in 2024 which focus on the issues of deforestation and forest protection.

Therefore, these findings certainly do not represent the overall communication patterns used by Greenpeace in its campaign. Further Researchers are advised to expand the data by using video or audio content, also across platforms such as websites, Facebook, TikTok, X, or YouTube, or they can also take the same issue with different environmental advocacy media.

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