

**PERSUASIVE STRATEGIES IN MULTIMODAL DISCOURSE:
ANALYZING DA'WAH INSTAGRAM POSTS**

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
2025**

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THESIS

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STATEMENT OF AUTHORSHIP

I state that the thesis entitled **“Persuasive Strategies in Multimodal Discourse: Analyzing Da’wah Instagram Posts”** is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

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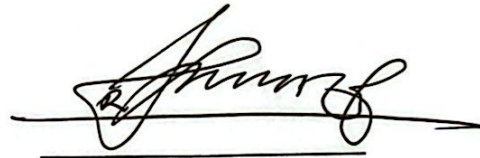
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MOTTO

“Panic is half the disease, calm is half the cure,
and patience is the beginning of healing.”

Ibn Sina

DEDICATION

I dedicate this thesis to:

My beloved mom and dad, my faith teachers and lifelong supporters.

My big brother and his wife, my second parent.

Also, in cherished remember of my grandfather.

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Malang, 7 Mei 2025

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ABSTRACT

Nabila, Syarifah (2025) *Persuasive Strategies in Multimodal Discourse: Analyzing Da'wah Instagram Posts*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Dr. Yayuk Widyastuti Herawati, M.Pd.

Key words: persuasive strategies, multimodal, Instagram, da'wah

This study examines the persuasive phenomenon in social media Instagram da'wah content. The high number of 'likes' features signifies a phenomena of persuasive da'wah strategies. The researcher uses reels and photos on the @sufi.comics account, which consist of comic illustrations. As comics serve as media for visual and verbal information, of course there is interaction between the two in producing da'wah messages. Therefore, the researcher examines what types of semantic interactions exists in each slide and the influence implied in the use of two different semiotic modes. This study uses a qualitative method to gain an in-depth understanding of how the Instagram account @sufi.comics uses persuasive strategies in conveying da'wah. The researcher applies ideational theory of intersemiotic complementarity (Royce, 2007) and rhetorical appeals (Aristotle, 1954) to find out the elements that affect the reader's understanding. Specifically for Aristotelian rhetoric theory (1954), the researcher adds Black's (1970) critique in the discussion that Aristotle (1954) fails to recognize that rhetoric is never neutral, but always contains ideologies that shape the audience's identity. The finding show that five types of ideational intersemiotic complementarity occur (repetition, collocation, synonymy, hyponymy, and meronymy) along with all elements of persuasive rhetoric (ethos, pathos, logos). The most widely used type of ideational intersemiotic complementarity on @sufi.comics accounts is repetition. The combination of meanings in visual-verbal posts is needed so that the purpose of da'wah can be carried out, which is easy to understand by readers as well as part of a persuasive strategy. This study has limitations where only one account is studied due to the purpose of comprehensive exploration of the semantic consistency of across-mode. Therefore, future research is encouraged to explore persuasive strategies across different types of social media accounts and platforms to obtain more diverse results of semantic relationships across modes.

ABSTRAK

Nabila, Syarifah (2025) *Persuasive Strategies in Multimodal Discourse: Analyzing Da'wah Instagram Posts*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Dr. Yayuk Widyastuti Herawati, M.Pd.

Key words: persuasive strategies, multimodal, Instagram, da'wah

Penelitian ini mengkaji fenomena persuasive dalam media sosial, yaitu konten da'wah Instagram. Jumlah fitur 'likes' yang tinggi menandakan adanya fenomena strategi dakwah yang persuasif. Peneliti menggunakan reels dan foto pada akun @sufi.comics yang berjenis ilustrasi komik. Sebagaimana komik adalah media informasi berjenis visual dan verbal, tentu terdapat interaksi antara keduanya dalam memproduksi pesan dakwah. Oleh karena itu, peneliti mengkaji apa saja tipe interaksi semantik yang ada dalam setiap foto dan caption serta pengaruh yang tersirat dalam penggunaan dua mode semiotic yang berbeda. Penelitian ini menggunakan metode kualitatif untuk mendapatkan pemahaman mendalam tentang bagaimana akun Instagram @sufi.comics menggunakan strategi persuasif dalam menyampaikan da'wah. Peneliti menggunakan teori ideational intersemiotic complementarity (Royce, 2007) dan strategi persuasif retorika Aristotle (1954) untuk mengetahui elemen-elemen yang mempengaruhi pemahaman pembaca. Khusus untuk teori retorika Aristotle (1954), peneliti menambahkan kritik Black (1970) dalam pembahasan di mana Aristotle (1954) gagal mengenali bahwa retorika tidak pernah netral, tetapi selalu mengandung ideologi yang membentuk identitas audiens. Hasil penelitian ditemukan terdapat lima jenis ideational intersemiotic complementarity (repetition, collocation, synonymy, hyponymy, dan meronymy) dan semua elemen retorika persuasive (ethos, pathos, logos). Jenis ideational intersemiotic complementarity yang paling banyak digunakan pada akun @sufi.comics adalah repetition. Kepaduan makna pada postingan visual-verbal diperlukan agar tujuan da'wah dapat terlaksana yakni mudah dipahami oleh pembaca sekaligus sebagai bagian dari strategi persuasif. Penelitian ini memiliki keterbatasan di mana hanya satu akun yang diteliti karena tujuan eksplorasi komprehensif terhadap konsistensi semantik lintas mode. Oleh karena itu, disarankan bagi penelitian di masa depan untuk mengeksplorasi strategi persuasif di berbagai jenis akun dan platform media sosial untuk mendapatkan hasil relasi semantic lintas mode yang lebih beragam.

خالصة

نبيلة، شريفة (2025) استراتيجيات الإقناع في الخطاب متعدد الوسائط: تحليل منشورات الدعوة على إنستغرام. رسالة جامعية. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة إسلام نيجيري مولانا مالك إبراهيم مالانج. مستشار: د. يايوك ويدياسوتي هيراواتي، ماجستير التربية

الكلمات المفتاحية: استراتيجيات الإقناع، متعدد الوسائط، إنستغرام، الدعوة

يدرس هذا البحث الظاهرة الإقناعية في وسائل التواصل الاجتماعي، أي المحتوى الدعوي على إنستغرام. ويستخدم الباحثون البكرات والصور على حسابات @sufi.comics التي هي من نوع الرسوم الهزلية التوضيحية المصورة. وبما أن القصص المصورة هي نوع من أنواع الوسائط الإعلامية المرئية واللفظية، فمن المؤكد أن هناك تفاعل بين الاثنين في إنتاج المعلومات الدعوية. لذا، يدرس الباحثون أنواع التفاعلات الدلالية الموجودة في كل شريحة يتم إنتاجها، والتأثير الذي ينطوي عليه استخدام نمطين سيميائيين مختلفين. ويستخدم هذا البحث المنهج الوصفي الكيفي لاكتساب فهم متعمق لكيفية استخدام حساب @sufi.comics على إنستغرام لاستراتيجيات الإقناع في تقديم الدعوة. استخدمت الباحثة نظرية التكامل بين السيميائية الفكرية (Royce & Bowcher 2007) واستراتيجية الإقناع الخطابية لأرسطو (Aristotle 1954) لمعرفة العناصر التي تؤثر على فهم القارئ. وتوصلت النتائج إلى وجود أربعة أنواع من التكامل بين الأيديولوجيات (التكرار، والتناص، والترادف، والترادف المعاني، والترادف المفرط) وجميع عناصر البلاغة الإقناعية (الروح، والثناء، واللغو، ويعد التكرار أكثر أنواع التكامل بين المعاني استخدامًا في حساب @sufi.comics هو التكرار. فوحدة المعنى في المنشورات البصرية-اللفظية ضرورية حتى يتسنى تنفيذ الغرض من الدعوة، وهو ما يسهل فهمه من قبل القراء، كما أنه جزء من استراتيجية الإقناع. تنطوي هذه الدراسة على قيود من حيث أنه لم تتم دراسة سوى رواية واحدة فقط بسبب الغرض من الاستكشاف الشامل للاتساق الدلالي عبر الأساليب. لذلك، يوصى بأن تستكشف الأبحاث المستقبلية الاستراتيجيات الإقناعية في أنواع مختلفة من الحسابات ومنصات التواصل الاجتماعي للحصول على نتائج أكثر تنوعًا للعلاقات الدلالية عبر الأنماط.

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CHAPTER I

INTRODUCTION

A. Background of the Study

The development of social media has raised challenges to conventional da'wah activities. The da'wah is considered incompatible with the flexibility provided by popular information platforms such as Instagram, YouTube, and TikTok. Society, especially the younger generation, is more familiar with social media in its flexibility, concisely provide information, easy-to-understand and visually appealing (Kahfi et al., 2024). On the other hand, da'wah delivered in traditional form has limited access, exclusive communication patterns, and less relevant to the topic that is happening in society (Adeni et al., 2023). These problems cannot be ignored because da'wah is the main thing for Muslims in getting Islamic knowledge to do worship in this world and saving reward for the lifeafter. Therefore, an up-to-date da'wah strategy is urgently needed to answer these challenges and to provide relevant religious knowledge for the society.

Da'wah is a type of linguistic discourse that uses persuasive strategies as a tool to inform the Muslim society in understanding Islamic values (Kusmanto et al., 2021). The use of social media as a da'wah media is a strategy in itself to attract public attention. Numerous studies demonstrate the variations of da'wah techniques used by Islamic preachers in social media as a part of their persuasive approach. Some of the great preachers in Indonesia have their own

way of conveying their religious messages. They are Habib Ja'far, Ustadz Adi Hidayat, and Kadam Sidik. The first is Habib Ja'far, whose famous due to his humanist da'wah style (Latifah et al., 2024), prioritizes tolerance, and is peppered with a bit of comedy (Hasibuan, 2023). The second is Ustadz Adi Hidayat. He shows his intelligence in answering the problems of the societies through straightforward explanations and abundant sources of the Qur'an (Malik et al., 2023). The third is Kadam Sidik. His talent and appearance can attract the attention of Z generations towards his da'wah contents (Kurniawan & Fadilah, 2024), and many more.

Apart from the da'wah strategy mentioned above, da'wah animated posts on Instagram are also the latest media on da'wah in this era of digitalization. Animation in the form of comics (pictures and writings) is able to convey an easy-to-understand da'wah message (Fauzi et al., 2022). The themes of da'wah comics that often appear are life advice and the stories of prophetic messages (Hamzah et al., 2023). Therefore, there are prophetic da'wah communication on Instagram that is able to attract people's interest in exploring Islam in a fun way because there is a good visual aspect (Nabila et al., 2023). Thus, da'wah comics on Instagram has the potential to get the attention of children, young, and also adult audiences (Hafidz et al., 2024). In addition, the da'wah style with digital animation can also provide a new and more diverse understanding of modern religious practices (Saidah, 2024).

In language studies, the phenomenon of da'wah development on social media that contains verbal and visual aspects can be studied through multimodal

discourse analysis. This analysis works in the form of interactions between various semiotic resources (images, writing, sounds) that are able to explain a meaning (Schneider & Barron, 2016). Each component of semiotic resources used to create the message of da'wah that has the power to help people understanding (Haris et al., 2023; Nurfaizah & Harti, 2022). It is possible to discover the persuasive da'wah strategies through this method, making them one of the ideas that can be applied in contemporary era. Besides, multimodal-based da'wah is a part of the digital setting growing in the community's literacy culture. In light of this phenomenon, the researcher seeks to clarify the meaning that multimodal elements contains and how it contributes to the audience's impression of persuasiveness.

Since then, the analysis of several modes has not been the focus of previous researcher in a number of da'wah activities posted on text-visual platforms like YouTube, Instagram, etc. The researcher merely looks at verbal semiotics mode or analyze using communication theory. According to the research conducted by (Kusmanto et al., 2021), he discovered the phenomenon of the development of da'wah through Instagram reels. The analysis shows the presence of persuasion strategies such as the use of the Qur'an, wisdom from the stories of Islamic figures in the past, words of hope, analogies, etc. In line with previous research, the study by (Salikin et al., 2024) explained the da'wah strategy carried out through verbal communication. The da'wah text is analyzed using the narrative paradigm theory, resulting in persuasive messages that lead to an increase in faith and piety.

In addition, the persuasive da'wah strategy also includes the ability of the da'i as a person who delivers the da'wah material. The research conducted by (Fitriana et al., 2022) showed the phenomenon of the preacher's personal branding who becomes an attraction due to the harmony of the Islamic values conveyed through daily behavior and even educational background. With this personal branding, the community is able to determine whether or not they are compatible with their own identities. Other research also discusses the persuasive strategies employed by preachers on their Instagram accounts (Putri et al., 2024). This analysis is conducted using a psychoanalytic and sociocultural approach where the delivery of religious messages can touch the emotions of the audience and the delivery of da'wah material is tailored to current trends.

The study conducted by (Rosyad & Millah, 2023) presents a perspective from Hadith related to da'wah strategies in the contemporary era. The analysis results concluded that market adaptation is part of the da'wah strategy, making it capable of providing a real contribution. One of them is the adjustment with the use of language that is easily understood by the community with diverse knowledge backgrounds. In addition, research by (Ibrahim et al., 2024) presenting a perspective on the urgency of da'wah communication that is closely related to psychological aspects. Da'wah, which serves as a medium for internalizing Islamic values to its adherents, certainly requires an appropriate approach so that religious knowledge can be effectively accepted. Through relevant theories such as persuasive theory, Elaboration Likelihood Model, etc., da'wah texts can be delineated so that persuasive values can be understood.

Moreover, persuasive strategies in da'wah texts can be examined through the lens of rhetorical appeals, as demonstrated in the research by (Satriah & Maesaroh, 2024). Through the Youtube account of a famous preacher, the da'wah material is delivered with an effective message in terms of credibility, emotion, and logic. Thus, the research results show that the aspects of ethos, pathos, and logos can produce effective and persuasive da'wah messages. Therefore, when revisiting previous research, the aspect of verbal communication in da'wah on social media remains the main focus, neglecting other aspects.

This study is a response to the shortcomings of previous studies that ignore multimodal element of da'wah content on social media. The discussion of intersemiotic relationship within a multimodal discourse framework highlights the interaction between visual and verbal elements regarding the specific strategies carried out (Ariadi et al., 2024). The analysis of multimodal as a persuasive strategy on Instagram posts provides a reference in da'wah field. In addition, the selection of Instagram comic posts to deliver da'wah has not been studied much by previous research. In fact, posts that integrate verbal and visual aspects are becoming prevalent in the literary culture of today's century. Therefore, the interactions between multimodal elements in da'wah comic posts as the persuasive strategy is a novelty in this research.

The Instagram platform has become one of the sources of information used by today's society because of its attractive appearance by combining audio, visuals, and text (Maares et al., 2021). Three conditions are the basis that causes

people to be more familiar with da'wah communication on social media. First, Instagram content can be accessed anytime and anywhere so that people have no restrictions on getting religious knowledge. Second, the religious messages contained in Instagram post have been simplified and made attractive so that they can be easily understood by all ages. Third, by consuming da'wah content on Instagram, people can get information as well as active interaction by using the comment, like, and share features. Following the times, da'wah practitioners use a mix of text and images to communicate information that is pertinent to current trends.

B. Research Questions

- a. What are the types of ideational intersemiotic complementarity appear in Instagram posts for da'wah?
- b. How does Ideational intersemiotic complementarity shape persuasive strategies in Instagram posts for da'wah?

C. Significance of the Study

This study contributes to the da'wah context theoretically and practically. Theoretically, this study applied multimodal discourse and persuasive strategies to the context of da'wah in the digital realm. It examines how different semiotic modes interact to construct persuasive discourse in comic Instagram da'wah posts. The findings contribute to the understanding of persuasive strategies in multimodal text, offering insights for future research on digital da'wah communication. Practically, this study provides valuable insights

for digital da'wah practitioners, academics, researcher, and university students by offering a systematic understanding of persuasive techniques in verbal-visual based of Instagram posts. The findings can serve as a reference for developing effective da'wah activities and future research that align with contemporary digital communication trends.

D. The Scope and the Limitation

This study applied Intersemiotic Complementarity and Rhetorical appeals to examine persuasive communication strategies in Instagram posts presenting da'wah texts (Aini & Akalili, 2021). This study focuses on the interaction between visual and verbal elements in Instagram posts from a da'wah account to get a complete understanding of the meaning of a text (Royce, 2007). Then, the coherence of meaning in the two elements is analyzed using rhetorical appeals (Aristotle, 1954) to identify the persuasive aspects contained within. This study focuses solely on Instagram posts containing comic strips. The multimodal aspects analyzed in this study include visual and verbal elements in comic strip posts on Instagram. This study analyzes persuasive strategies in comic Instagram posts by examining the interaction between two communication modes: visual and verbal.

E. Definition of Key Terms

1. Persuasive strategies: persuasive strategies refer to the use of verbal and visual modes of Instagram posts to influence and engage audiences.

2. Multimodal discourse: multimodal discourse refers to the use of more than one mode to make a meaning.
3. Intersemiotic semantic relationship: it refers to the integration of multiple semiotic modes, particularly visual and verbal elements, in da'wah posts on Instagram to construct meaning and enhance audience engagement.
4. Da'wah Instagram posts: it refers to the photos, reels, and caption consist of Islamic messages.
5. Comic: comic refers to a visual narrative medium that integrates images and text to deliver da'wah messages in an engaging and accessible format on Instagram.

CHAPTER II

REVIEW OF RELATED LITERATURE

This section presents a review of related literature, which includes discussions on semantics, multimodal discourse, Ideational intersemiotic complementarity theory, persuasive strategy, and da'wah in Instagram.

A. Semantic

Semantics is a branch of linguistics that studies the original meaning or according to the definition in the language dictionary. Meaning in semantics science goes against other meanings such as meanings according to the experiences of a particular group of humans or meanings that are specifically designed to explain specific objects. This definition is in line with Yule (2020) which calls meaning in semantics also called referential meaning where an object is interpreted according to a general definition agreed upon by all groups. Yule (2020) also called emotive meaning as antonym of referential meaning, which is a meaning that can be applied freely and subjectively according to the interpretation of each individual.

Since language is not just verbal but can be in the form of images, sounds, gestures, etcetera, information media convey messages through one of these modes or combine them to make it easier for readers to understand (Leeuwen, 2004). Specifically, this research involves the modes of verbal and visual communication used together to convey an idea. According to Kress (2011), semiotics experts bring the idea of multimodal that is supported in a

combination of one mode and another mode as this research focuses on verbal and visual aspects. Each mode has a way of meaning so that if the visual and verbal are in one place, a related meaning is needed so that the message is easy to understand.

Coherence in cross-mode communication is related to the alignment of meaning, narrative structure, and consistent visual-verbal presentation. The combination of meanings of each language, both verbal and visual, is the same, because basically the reader's understanding determines the success of the coherence. In the book entitled *The Study of Language* by Yule (2020), the relationship of meaning consists of 3 types, namely synonymy, namely two or more expressions that have the same or similar meaning, then antonymy has the meaning of two or more opposite expressions. This serves to provide a clear boundary to the meaning of each. The last one, hyponymy, has the meaning of being a category of something larger. For example, roses are the definition of a general category of flowers.

The relationship between meanings has a big role in communication across visual and verbal modes. As the literacy style in this century adapts to the development of social media, the platform to get information extends to social media that presents information by involving two modes at once (Satar et al., 2023). For example, youtube displays moving images with subtitles underneath, Instagram posts include photos and captions, and comics that present a combination of expressions in visual and verbal language. In the end, semantics is related to the purpose of Language, which is to provide an

understanding of relevant information to humans as linguistic beings. Later, the information has a different effect if the information creator is less able to accommodate the semantic needs related to certain ideas.

B. Multimodal Discourse

Multimodal discourse is defined as an approach that involves various modes of communication to create a discourse. These modes include text, images, colors, and layouts that interact with each other to convey meaning. This approach has contemporary media objects such as films, social media platforms like YouTube, Instagram, Facebook, etc., to digital illustrations like comics. This discourse is designed to guide the reader's understanding through engaging semiotic elements, namely verbal elements with visuals as explanations or vice versa. Multimodal discourse emerges in line with the dynamic human culture in processing information, as (Halliday & Hasan, 2014) stated by reference to the context of culture in which different semiotic systems operate, these semiotic systems complement one another in the creation of meaning..

One of the aspect in multimodal discourse is intersemiotic complementarity. (Royce, 2007) introduced the term intersemiotic complementarity to describe the features to make multimodal text verbal and visually coherent. He states that meaning can be constructed and strengthened when the two modes of verbal and visual work in support of each other. In this

context, intersemiotic complementarity is a derivative of Halliday's SFL theory (1985) in the form of three types of metafunctions, namely:

1. Ideational metafunction: which is the resource for "the representation of experience: our experience of the world that lies about us, and also inside us, the world of our imagination. It is meaning in the sense of 'content.'
2. Interpersonal metafunction: which is the resource for "meaning as a form of action: the speaker or writer use language to make readers doing something.
3. Textual metafunction: which is the resource for maintaining "relevance to the context: both the preceding (and following) text, and context of situation. This will give the readers sense of unity in the multimodal text.

The theory of intersemiotic complementarity by (Royce, 2007) is one of the discussions in multimodal discourse analysis. Intersemiotic complementarity focuses on the meaning generated based on the interaction between modes. This theory is widely used in the fields of Education and EFL where understanding is achieved through complementary semiotic modes. In the study by (Muhassin et al., 2022), They analyze the representational meanings of visual resources on the covers of English textbooks and how the verbal and visual modes reinforce each other's meanings. Through multimodal discourse, this study finds a relationship of repetition, synonymy, and meronymy in the verbal and visual elements that create cohesion in the delivery of the message.

Research with similar subjects was conducted by (Jabour & Faisal, 2022) which examines the intersemiotic integration in EFL English textbooks in Iraq. The results found that the combination of verbal and visual elements in the textbooks effectively supports the learning process. Another study also revealed that students' understanding increased when teachers provided instruction through English textbooks based on verbal and visual elements in conveying messages (Yanuar et al., 2021). In a broader context, multimodal theory can be used as a tool to understand complex meanings such as illustrated images in national magazines. Some magazines like Tempo use a combination of visual and verbal elements to convey implicit messages related to various national news. (Lubis & Surip, 2024). Implicitly conveyed multimodal messages of criticism require an intersemiotic approach to more clearly understand the emphasis on the semiotic modes expressed through repetition and synonymy (Nurfaizah & Harti, 2022).

C. Ideational Intersemiotic Complementarity Theory

Ideational intersemiotic complementarity is one of the concepts of the intersemiotic complementarity theory proposed by (Royce, 2007), derived from Halliday's ideational metafunction in systemic functional linguistics. This idea expands the representation of meaning from verbal to a combination of verbal and visual. In other words, it focuses on how texts and images pertain to representational meanings about the external world, including what and who plays a role in the story (Halliday and Matthiessen, 2014). To discover the

ideational intersemiotic complementarity, (Royce, 2007) divided into three parts. They are visual message elements yang consist of visual meanings, followed by the description of the verbal aspect, and ideational intersemiotic complementarity (Sugianto et al., 2021).

The ideational meanings in both verbal and visual modes are related lexico-semantically through intersemiotic sense relations (Royce, 2007). They are first, Repetition which is the information conveyed explicitly by both verbal and visual modes. Second, Synonymy refers to words and images that have a non-identical relationship in form but have similar meanings. Third, Antonymy refers to words and images conveying opposing meanings. Fourth, Hyponymy is when one verbal or visual mode conveys a general category while the other displays something specific. Fifth, Meronymy occurs when one mode shows a part of a whole while the other mode displays its parts. Sixth, Collocation refers to the implicit meaning relationship where both modes often appear together in certain contexts; discourse similar in theme or convention.

The following is the table consist of Ideational Intersemiotic Complementarity framework.

FINANCE

Mountains still to climb

If April's business plan for Lloyd's does not satisfy both its capital providers and its clients, the market could die

ONE peak scaled often reveals another. So it is at Lloyd's, London's insurance market. Last year was awful: the market reported losses of over £2 billion (\$3.3 billion) for 1989, lawsuits alleging negligence mushroomed, and names (the individuals who provide Lloyd's capital) were outraged by a levy to boost central funds. But some said the worst was over. Losses for 1990 would be smaller; as the insurance cycle turned, later years would bring profits. And the new management team of David Rowland as chairman and Peter Middleton as chief executive would improve market efficiency and placate angry names.

Such optimism now seems premature. It has become clear that the market's loss for 1990, to be announced in June, will be bigger than that for 1989, probably close to £3 billion. Admittedly, a chunk of this—possibly £500m-1 billion—is a form of double-counting, for it represents stop-loss payments to names who made losses in 1989 and syndicates' "errors and omissions" (E&O) reserving against names' lawsuits. Both of these involve payments by one lot of names to another, not a net market loss. But the money still has to be found. And whereas 1989's losses were concentrated on the 5,000 names in excess-of-loss catastrophe syndicates, the 1990 losses will be more widely spread; few names will avoid them.

The cumulative effect of huge losses is undermining the market. As names resign or go bust, Lloyd's capacity has shrunk. The market now has just under 20,000 active names with an underwriting capacity of £8.75 billion, down by 40% in real terms from 1988. Names who struggled to pay 1989's losses last year will find it even harder to meet 1990's. And most are trapped in "open years"—syndicate years with losses that are too big and unpredictable to be closed by reinsuring into a successor year. Already 84% of names have at least one open year; by June that figure will be close to 100%. Members with open years can stop underwriting, but they cannot leave Lloyd's.

It is an inauspicious background for Lloyd's first-ever business plan, which will be unveiled by Messrs Rowland and Mid-

dleton in late April. The plan, which will set Lloyd's future course, is now being discussed by its market board. According to Mr Middleton, its proposals could be more radical than the reforms suggested in last year's taskforce report—partly because the huge losses revealed since then have softened resistance to change. Cost-cutting, for instance, is being stepped up. Lloyd's is sacking central staff; agencies are following suit.

Mr Middleton thinks he can push through reforms, even though the members' agencies that look after names and the managing agencies that run syndicates are fiercely independent. The centre may exert some control because the agencies all trade under its brand-name. He wants to raise professional standards, and to make economies through amalgamation and centralisation of some functions, including those now spread among 80 members' agencies. He is also keen on corporate members, both to help the market grow and to spur higher underwriting standards.

Most of this will be welcomed by names. But it leaves three other big problems: open years, litigation and financing the 1990 losses. The main reason that these are so tricky is that they all involve huge sums of money.

Mr Rowland

likes to say that he has no magic lamp to rub which can produce money from thin air.

The business plan will certainly discuss open years; it has to, for finding an exit route has become most names' top priority. The plan may suggest a bigger job for Centrewrite, the Lloyd's-owned insurance company set up in 1991 to offer quotes to syndicates unable to close their accounts. But Centrewrite will need a lot more capital from the market if it is to cope with the hangover of past claims, especially those arising from American asbestosis and pollution for which insurers are contesting liability in court. And names who are relatively free of these burdens will protest against any tacit mutualisation of losses.

Those with an eye to the future say that Lloyd's must insulate newcomers from the cost of the past—otherwise nobody, individual or incorporated, will join. Some have suggested leaving all 1990 accounts open, for instance, thus ensuring that no claim from that year or earlier ones falls on future names. By showing that capital-providers can find the exit blocked, however, such a move could deter new names from signing up. Mr Middleton sees a case for concentrating old-year claims and reserves in a single body, to present a united front to claimants. But that may not do much to close years that are open because insurers are fighting policy-holders or their successors through American courts. (Although some recent decisions have been helpful to Lloyd's).

The business plan will have less to say about the lawsuits lodged by Lloyd's own names. Members'



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FIG. 2.1. (Continued)

Table 2. 1 Royce's (2007) Ideational Intersemiotic Complementarity Framework

Visual meanings	Semantic relationships	Verbal meanings
Identification: who or what are the represented participants?	Repetition: identical experiential meaning.	Identification: who or what is involved in any activity?
Activity: what action is taking place, events, portrayal, scene, states, types of behavior	Synonymy: the same or similar experiential meaning	Activity: what action is taking place, events, states, types of behavior.
Circumstances: where, who with, and by what means are	Antonymy: opposite experiential meaning	Circumstances: where, who with, and by what means are

Visual meanings	Semantic relationships	Verbal meanings
the activities being carried out?		the activities being carried out?
Attributes: what are the qualities and characteristics of the participants?	Meronymy: the relation between the part and who of something.	Attributes: what are the qualities and characteristics of the participants?
	Hyponymy: the relation between a general class of something and its sub classes.	
	Collocation: an expectancy or high probability to co-occur in a field or subject area.	

The theory of ideational intersemiotic complementarity has been used in several studies, including by (Haris et al., 2023). They discuss the visual-verbal relationship in children's comics for learning purposes. The research results show that repetition and collocation are effectively used in the language learning process in terms of repeated meaning. Meanwhile, antonymy and synonymy serve as a means of discussion between educators/parents and children regarding the process of meaning production. In another study, the aspect of ideational complementarity was used to understand the verbal-visual relationship in tourism promotional videos. The research results indicate that the use of repetition and hyponymy is most commonly used to build a positive image of the destination (Jiao & Hassan, 2024).

D. Persuasive Strategy

Persuasive strategy is often used in discourse and serves as a tool to support the goals to be achieved. By definition, persuasion is an approach to influence others in terms of attitudes, beliefs, or behaviors. using various

methods, such as both spoken and written language, pictures, photos, videos, and so on (Kusmanto et al., 2021). The classic persuasive theory that emerged since before Christ, namely rhetorical appeal by Aristotle (1954), is still relevant today. Aristotle (1954) provided an explanation regarding this theory which consists of three parts: ethos, pathos, and logos (Jones & Simons, 2017). First, ethos relates to the credibility built by the subject of information so that it can be accepted by the audience. Second, pathos refers to the way of influencing by evoking the emotions of the audience. Finally, logos is where the audience's beliefs are built through conveying logical and rational arguments.

Persuasive strategy is closely related to social communication because it has the potential to be effective in shaping public opinion. The delivery of religious knowledge by scholars to the wider public is a form of social communication known as da'wah. Through the religious knowledge conveyed during da'wah activities, the community hopes to become better than before. In reality, some Muslims have improved after attending da'wah activities, or even non-Muslims have made the decision to convert after receiving da'wah. Thus, the process of change that occurs in these community groups involves strategies implemented by the actors (scholars or creators of da'wah materials). The application of persuasive strategies needs to be well-prepared so that the delivery of da'wah can be widely accepted, especially as the da'wah actors must understand the characteristics and conditions of the audience (Perloff, 2020).

In the 20th century, most of society's life, including work, social interactions, and worship, has shifted to social media platforms. In response, da'wah practitioners have adapted by incorporating da'wah values into their posts on Instagram, YouTube, Twitter, and similar social media (Sule & Sulaiman, 2021). It is evident from several da'wah accounts that have now gained a large following, that social media is seen as an effective persuasive da'wah strategy. To date, some common da'wah methods in society are videos of scholars giving lectures that are then uploaded on YouTube, reels, and Instagram photos, or narrative writings crafted into interesting stories. In this context, social media contains persuasive value from two aspects, namely ease of access and its multimedia nature (combining text, images, and videos). This is because the multimodal form of delivering da'wah makes the message more attractive and easier to receive (Aziz et al., 2022).

E. Ideational Intersemiotic Complementarity and Persuasive Strategy

The representation of meaning in multimodal texts encompasses a comprehensive understanding of meaning across modes from the reader's perspective. It is evident that two different modes; verbal and visual have their own uniqueness, resulting in better outcomes when they unite. The aesthetic function of the visual mode contains the language of images representing abstract concepts in the mind, while the delivery of the verbal mode validates the information processed in the human brain in written form to clarify information. In the process of interpreting meaning between these modes, the reader becomes more understanding as the different modes can support each

other. Thus, this cross-mode communication process has a persuasive aspect that engages the reader's interest.

Based on the coherence of meaning between visual and verbal modes in da'wah texts, readers assess the credibility of da'wah through the verses of the Qur'an that are relevant to the images presented in the posts. The cross-mode semantic relationship reads this as repetition where all the involved components convey identical and accountable messages. Furthermore, aspects of pathos can be found in the images and texts that convey semantic relations in the form of collocations and synonymy. This refers to meanings generated from the five senses, mental aspects, and culture. It cannot be explained by rigid methods such as ethos or logos. Meanwhile, logos is demonstrated through the storyline in the texts and images that complement each other to create a sense of reasonableness. The semantic relationships that fall into the category of logos are hyponymy and meronymy.

Thus, the use of Royce's theory in comic analysis allows the identification of persuasive strategies that are hidden or reinforced through cross-mode relationships. The combination of multimodal theory and persuasive has been carried out in research on political discourse by Schubert (2021). The research presents results indicating that multimodal cohesion can support the personal branding of candidates, vision, and public opinion. Furthermore, another study yielded the same results, namely that the multimodal aspects in an advertisement support persuasive strategies by combining psychological and marketing aspects in communication. (Kumar et

al., 2023). The main point in this research is that visual and verbal language representation needs to be displayed effectively so that the audience can easily grasp the message being conveyed.

F. Da'wah through Instagram

In this century, preaching through Instagram is very popular as product advertising. The difference only lies in the purpose, namely product advertising for commercial purposes while da'wah purely conveys Islamic values. Da'wah activists use the Instagram platform to spread Islamic values more widely. As da'wah is an Arabic word that means invitation, Instagram is used as a tool to invite people around the world to increase goodness. Instagram as a da'wah platform collaborates with language to invite the public to understand da'wah material. Thus, language in the context of da'wah contains a persuasive strategy, namely inviting mankind, especially Muslims, to process to become better human beings in accordance with Islamic teachings (Salikin et al., 2024).

The delivery of da'wah on the Instagram platform can be as diverse as the features offered by the platform. One of them is da'wah by uploading a comedy-themed video on the post homepage (Masruroh, 2022). This type of da'wah can not only add to religious knowledge, but also entertainment for the community so as to create an inclusive impression of Islamic teachings. There are also those who upload videos of themselves delivering da'wah in front of the general public (Mutmainah, 2022). By showing her ability to deliver lectures, it can generate public trust in the da'wah material he delivers.

In addition, there are preachers who convey their thoughts through pictorial stories on comic illustrations (Siregar et al., 2023). This method is still included in the new category as the increase in Artificial Intelligent technology, so that it gives a fresh impression to the da'wah message conveyed. Based on this da'wah method, most preachers display visual content that is a particular attraction in the form of video camera results and illustrations (Marwantika & Syaifuddin, 2022). Some of these da'wah activities also use the Instagram feature in the form of home posts that are stored forever in an account. Because the material of da'wah comes from general stories that are adapted to the times so that they remains the same from time to time.

CHAPTER III

RESEARCH METHOD

This study examines six aspects of research methodology, including research design, research instrument, data and data source, procedures of data collection, procedures of data analysis, and triangulation.

A. Research Design

This study employs a qualitative research design, as it allows for an in-depth exploration of persuasive discourse strategies in multimodal da'wah content. Since multimodal analysis requires an interpretative approach to examine how visual and verbal elements interact to construct meaning, qualitative methods are well-suited to analyze Instagram posts from @sufi.comics (Creswell & Poth, 2018; Denzin & Lincoln, 2005). This study applies (Royce, 2007) Intersemiotic Complementarity Theory, particularly the ideational framework, to analyze the interaction between visual and verbal elements in @sufi.comics Instagram posts. In addition, Aristotle's (1954) rhetorical appeals theory is also applied in this research to analyze the persuasive strategies formed from multimodal aspects (Aristotle, 1954). Both frameworks enable the researcher to systematically examine how persuasive strategies are constructed through multimodal communication in digital da'wah content.

B. Research Instrument

In this qualitative research, the researcher serves as the primary instrument for data collection and analysis (Yoon & Uliassi, 2022). As a human instrument, the researcher identifies, interprets, and categorizes persuasive discourse strategies in multimodal da'wah posts on Instagram. To ensure systematic analysis, this study employs a framework based on (Royce, 2007) Ideational Intersemiotic Complementarity Theory and Rhetorical Appeals (Aristotle, 2007). The following tables are the framework used to answer Research Question 1 & 2.

Table 3. 1 Instrument of Ideational Intersemiotic Complementarity

Represented participants	Verbal Text	Caption	Types

Table 3. 2 Instrument of Rhetorical Appeals

Persuasive Strategies
Ethos
Pathos
Logos

C. Data and Data Source

The data presented in this study are visual data obtained from comic illustrations and verbal data obtained from words, phrases, and sentences on comic bubbles and caption. The data source for this study is @sufi.comics Instagram account, which is selected based on the following criteria: (1) the account consistently produces multimodal da'wah content, (2) it combines visual (comic illustrations) and verbal (text captions) elements, and (3) it has a significant following and engagement, making it relevant for analyzing persuasive strategies in digital religious discourse. Data restrictions are limited to comic post type because it has more than one semiotic source. This is based on the research need for analyzing the interaction of visual and verbal aspect, better understanding of context and avoiding reduction of information. Previous research which has similarities to the research object that examines intersemiotic complementarity is also the source for understanding multimodal analysis on this research.

D. Procedures of Data Collection

Data collection is carried out to obtain information from specific sources and in order to gain an overview of the phenomenon being studied. Validity in the data collection process determines the conclusions that are drawn (Creswell & Creswell, 2018). Therefore, the researcher collects the data during the period of January-December 2024 including five posts that get the most likes to ensure the the readers' interest about da'wah posts. The selection of this reason allows

the researcher reflect current persuasive strategies in da'wah discourse on Instagram.

Data collection in this study was carried out through several stages. First, selecting the Instagram account @sufi.comics to be the object of analysis in this study. The selection of this account is based on its consistency in sharing comic content (combining visual and verbal elements) with a da'wah theme. Second, the researcher determines the type of data to be analyzed, selecting only comic-based posts, including static images and reels that incorporate visual and verbal elements. The third step is screen capturing the relevant data of Instagram posts. To maintain the focus of the analysis, the five posts with the highest number of likes were selected as primary data. After the data is collected, the next step is transcribing the data, which means extracting and categorizing verbal and visual elements. The final stage is coding the data, namely classifying the findings based on Ideational Intersemiotic Complementarity Theory (Royce, 2007) and Rhetorical appeals (Aristotle, 1954).

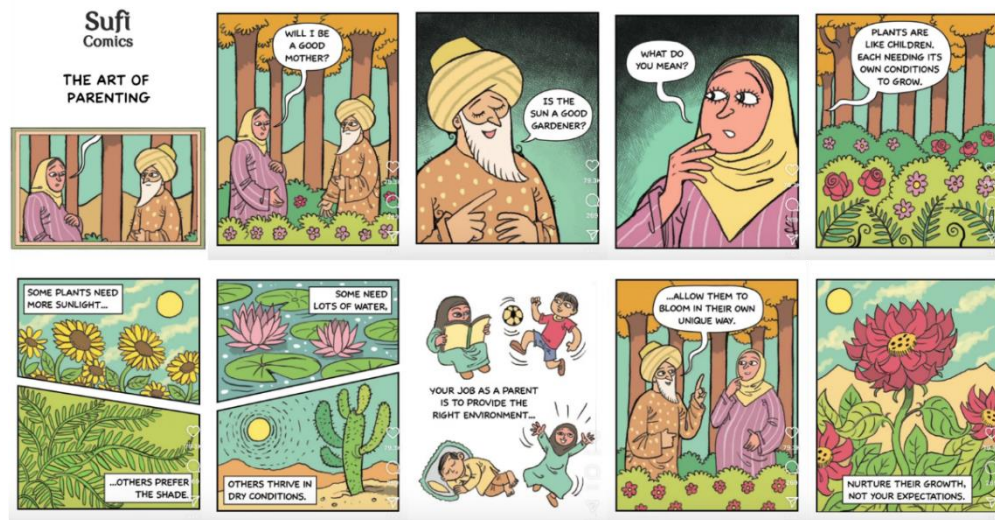


Table 3. 3 Procedures of Data collection

Represented participants	Verbal text	Caption	Types
A title of post	The art of parenting		
A Sufi man and a pregnant woman	Will I be a good mother?	I used to think parenting was about control.	Repetition
An old man in the garden	Is the sun a good gardener?		Meronymy
Sun flower & Shade tree	Some plants need more sunlight... others prefer the shade.		Hyponymy
Children, book, ball, and pillow	Your job as a parent is to provide the right environment.	That it was my job to shape my child, and I would take the blame if they didn't meet my expectations.	Collocation
A Sufi man, a pregnant woman, garden, and children	Allow them to bloom in their unique way.	"Our Lord is He Who gave to each (created) thing its form and nature, and further, gave (it) guidance." (Qur'an 20:50)	Synonymy

E. Procedures of Data Analysis

The data analysis follows the framework of Ideational Intersemiotic Complementarity Theory (Royce, 2007) and Rhetorical Appeals Theory (Aristotle, 1954) that consists of the following steps. The first stage is the

identification of semiotic modes, where the researcher extracts visual and verbal elements from selected Instagram posts. These elements are analyzed as representations of the ideational meaning emerging in both modes. The next step is to classify the intersemiotic relationships, which involves mapping the connections between verbal and visual elements based on categories of semantic relations such as repetition, synonymy, antonymy, hyponymy, and meronymy as explained by (Royce, 2007). This classification aims to reveal the extent to which meaning alignment is formed through cross-modal interactions.

Furthermore, the researcher conducted an analysis of persuasive strategies referring to Aristotle's (1954) theory of rhetorical appeals (1954) by examining how multimodal interactions between text and images support the construction of persuasive discourse strategies. This analysis pays attention to how ideational meanings contribute to effectively conveying da'wah messages to the audience. The final stage is the interpretation of findings, which involves discussing the results of the analysis in relation to previous studies and other relevant theories in multimodal discourse studies. Thus, this analysis not only focuses on data description but also provides a deeper understanding of the function and impact of verbal-visual relationships in the context of persuasive communication.

To maintain clarity and consistency, the data analysis is given code for easier classification. Coding is divided into two parts for analysis to answer research question 1 and 2. The first coding is for the analysis of the type of ideational intersemiotic complementarity. Each datum was labeled using the

format X.Y.Z, where X refers to the datum number (1 or 2), Y indicates the number of figure (1 or 2), and Z refers to the type of analysis (R for repetition, S for synonymy, H for hyponymy, C for collocation, and M for meronymy). For example, Datum 1.1.R represents the first datum of figure 1, and analyzed under the type of repetition, while Datum 2.2.S refers to the second datum of figure 2, and analyzed under the type of synonymy.

Meanwhile, the second coding is aimed at analyzing persuasive strategy using the theory of rhetorical appeals. Each datum was labeled using the format X.Y.Z, where X refers to the datum number (1 or 2), Y indicates the number of figure (1 or 2), and Z refers to the type of analysis (E for ethos, P for pathos, and L for logos. For example, Datum 1.1.E represents the first datum of figure 1, and analyzed under aspect of Ethos, while Datum 2.2.P refers to the second datum of figure 2, and analyzed under aspect of pathos. All classified data were organized in a table to support comparison and interpretation.

F. Triangulation Data

Data triangulation is a validation technique used in research to enhance the credibility and validity of findings by comparing various sources, methods, or different perspectives in the data collection process (Denzin et al., 2024). This study applies source triangulation where the researcher involved an expert, Dr. Agwin Degaf, MA, a lecturer in discourse analysis, as a validator. With the help of the validator, the researcher verified that the chosen data matched the types of ideational intersemiotic complementarity (Royce & Bowcher, 2007)

and were relevant in the context of persuasive strategies (Aristotle, 1954). This consultation sought to get validation of the analysis and critical feedback concerning the understanding of the research data. This technique demonstrates that the researcher objectively employs a triangulation of sources to identify consistent data that can enhance the validity of the findings (Hignett & McDermott, 2015).

CHAPTER IV

FINDINGS AND DISCUSSION

This section is the results and discussion of data collection that has been carried out on da'wah posts on the Instagram account @sufi.comics. The results of the research are described in 2 sub-categories that refer to research questions and are analyzed based on theory. Meanwhile, the discussion in this study is in the form of a comparison of results with relevant previous studies.

A. Findings

The findings presented in this research are the result of the interaction between visual and verbal modes that lead to the way readers understand posts. The ideational theory of intersemiotic complementarity (Royce, 2007) is applied to explain the relationship of meaning composed by visual and verbal modes. Then, the understanding produced in the semiotic relations are explained using rhetorical appeals theory (Aristotle, 1954).

1. Types of Ideational Intersemiotic Complementarity in Instagram

Posts for Da'wah

From five posts on the Instagram account @sufi.comics, researcher found several types of Ideational Intersemiotic Complementarity based on (Royce, 2007) theory. Ideational Intersemiotic Complementarity refers to the verbal text that support a visual image and vice versa. Some common types found in posts are repetition, collocation, synonymy, and hyponymy, and meronymy.

Table 4. 1 Result of the Entire Ideational Intersemiotic Complementarity Classification

No.	Types of intersemiotic relations	Datum 1	Datum 2	Datum 3	Datum 4	Datum 5	Total
1.	Repetition	4	5	5	6	6	26
2.	Collocation	1	2	3	2	2	10
3.	Synonymy	1	2	1	1		5
4.	Hyponymy	1	1				2
5.	Meronymy	1					1

Datum 1



Datum 1 is 10 da'wah comic slides from the @sufi.comics Instagram reels account. The post was uploaded on (22/7/24) and received 76,300 likes. From the entire slide, the researcher found ideational intersemiotic complementarity with types of repetition (4), meronymy (1), hyponymy (1) synonymy (1), and collocation (1). Here's the description of each type.

a) Repetition (R)



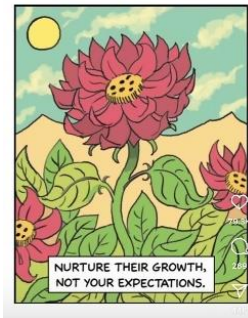
Datum 1.2.R consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of the repetition of the same semantic elements. The visual element shows a pregnant woman speaking to an old man. This visual representation is explained with a speech bubble that refers to the pregnant woman. The speech bubble says, "Will I be a good mother?" The pronoun "I" and the phrase "a good mother" map onto the visual images, which is a pregnant woman speaking. Therefore, the relationship between these visual and verbal elements falls into the type of Ideational Intersemiotic Complementarity repetition where both visual and verbal represent an identical meaning (Royce, 2007). The application of this type of repetition in verbal and visual aspects serves to reinforce the meaning through cross-modal presentation.



Datum 1.3.R & 1.4.R consist of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between the visual and verbal elements in the form of the repetition of the same semantic elements. The visual element shows a woman facing an old man. This visual representation is explained by the direction of the woman's gaze and a speech bubble indicating that she is talking to the old man. The speech bubble contains the text “what do you mean?” The pronoun “you” pronounced by the woman maps onto the visual images, that is, the old man in front of her. Therefore, the relationship between these visual and verbal elements falls into the category of Ideational Intersemiotic Complementarity repetition, where both visual and verbal represent identical meanings (Royce, 2007). The application of this type of repetition in both verbal and visual aspects serves to reinforce meaning through cross-modal representation.



Datum 1.5.R consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of repetition of the same semantic elements. The visual element shows various types of plants in the garden. This visual representation is explained by the text that reads "Plants are like children, each needing its own conditions to grow." The image that consists of various plants maps onto the phrase "plants." Thus, the relationship between these visual and verbal elements falls into the Ideational Intersemiotic Complementarity repetition type where both visual and verbal represent identical meanings (Royce, 2007). The application of repetition type to the verbal and visual aspects serves to reinforce meaning through re-presentation across modes.



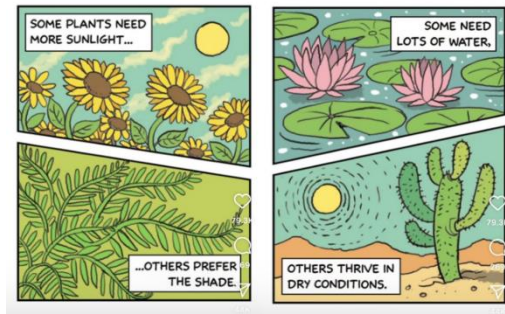
Datum 1.10.R consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of a repetition of the same semantic element. The visual element shows a blooming flower. This visual representation is described with a text that says “Nurture their growth, not your expectations” The image that shows the growth of the flower maps onto the word “growth”. Thus, the relationship between these visual and verbal elements falls under type of Ideational Intersemiotic Complementarity repetition where both visual and verbal represent identical meanings (Royce, 2007). The application of this type of repetition in verbal and visual aspects serves to reinforce meaning through a cross-modal presentation.

b) Meronymy (M)



Datum 1.2.M & 1.3.M consist of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of interaction between the representation of parts and the whole. The visual element shows a conversation between a pregnant woman and an old man in a park. This visual representation is explained with the verbal element of a speech bubble that says, "Is the sun a good gardener?" The phrase "gardener" maps onto the visual images, which is a garden that has a type of Ideational Intersemiotic Complementarity meronymy relationship. This intersemiotic relation explains the connection between parts of the verbal aspect being the whole of the visual aspect (Royce, 2007). The application of type meronymy in verbal and visual aspects serves to clarify parts of an object visually or verbally.

c) Hyponymy (H)



Datum 1.6.H & 1.7.H consist of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of mentioning general and specific categories in semantic elements. The visual element shows four types of flowers according to their life needs. This visual representation is explained with the text stating, "Some plants need more sunlight, others prefer the shade. Some need lots of water, others thrive in dry conditions". The phrase "some plants" maps onto the visual images, which are sunflower, fern, lotus, and cactus. Thus, the relationship between these visual and verbal elements falls into the type of Ideational Intersemiotic Complementarity hyponymy, where the verbal aspect mentions the general category and the visual represents the specific meaning (Royce, 2007). The application of hyponymy type to verbal and visual aspects serves to explain the meaning in detail.

d) Synonymy (S)



Datum 1.9.S & 1.8.S consist of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of the repetition of similar semantic elements. The visual element shows an old man talking to a pregnant woman and illustrations of a children's world. This visual representation is explained with a speech bubble referring to the old man. The speech bubble reads "Allow them to bloom in their own unique way". The pronoun "them" maps onto the visual images, which is the plural pronoun for children who are engaging in activities appropriate for their age. Thus, the relationship between the visual and verbal elements falls into the type of Ideational Intersemiotic Complementarity synonymy where both visual and verbal represent similar meanings (Royce, 2007). The application of the repetition type in both verbal and visual aspects serves to convey meaning through different expressions in cross-modal presentation.

e) Collocation (C)



Datum 1.8.C consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of a high probability to co-occur in a field or subject area. The visual element depicts a group of children of different genders and ages, each engaged in activities that cater to their needs. There is a girl threenager reading a book, while the boy is playing soccer. Additionally, there is a baby who is sleeping. This visual representation is explained with the text saying, “Your job as a parent is to provide the right environment”. The phrase “right environment” corresponds to the visual imagery, that is, the activities the children are doing according to their needs. Thus, the relationship between the visual and verbal elements falls into the type of Ideational Intersemiotic Complementarity collocation, where the visual element represents the association of meaning with the verbal element (Royce, 2007). The application of this type of collocation in verbal and visual aspects serves to convey the association of meaning based on context and habits through cross-modal text.

Datum 2



Datum 2 is 10 da'wah comic slides from the @sufi.comics Instagram reels account. The post was uploaded on (5/6/24) and received 53,600 likes. From the entire slide, the researcher found ideational intersemiotic complementarity with repetition (5), hyponymy (1), synonymy (2), and collocation (2). The following is a description of each type.

a) Repetition (R)



Datum 2.2.R consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of the repetition of the same semantic element. The visual element

shows a man speaking to an old man. This visual representation is explained by a speech bubble referring to the man. The speech bubble contains the text “Why do we need to fear God, if He is All-Merciful?”. The pronoun “we” maps onto the visual images, which is a conversation activity between two people, an old man and a man, as a representation of the first-person plural pronoun. Thus, the relationship between these visual and verbal elements falls into the type of Ideational Intersemiotic Complementarity repetition where both visual and verbal represent identical meanings (Royce, 2007). The application of this type of repetition in verbal and visual aspects serves to reinforce meaning through cross-modal presentation.



Datum 2.3.R consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between the visual and verbal elements in the form of repetition of the same semantic element. The visual element shows an old man pointing to a pot that is on the fire. This visual representation is explained by a speech bubble that refers to an old man. The speech bubble reads “See that pot boiling over the fire”. The phrase “pot boiling over the fire” maps onto the visual element,

which is the pot on the fire. Therefore, the relationship between these visual and verbal elements falls into the of ideational intersemiotic complementarity type repetition where both visual and verbal represent an identical meaning (Royce, 2007). The application of this repetition type in verbal and visual aspects serves to strengthen the meaning through the cross-modal presentation.



Datum 2.5.R consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of repetition of the same semantic elements. The visual element shows a man alone. This visual representation is explained with a speech bubble that says "The student hesitated, fear stopping him". The phrase "the student" maps onto the visual element, which is the man depicted in the image. Thus, the relationship between these visual and verbal elements falls into the type of ideational intersemiotic complementarity repetition where both visual and verbal represent identical meanings (Royce, 2007). The application of the type of repetition on verbal and visual aspects serves to reinforce meaning through re-presentation across modes.



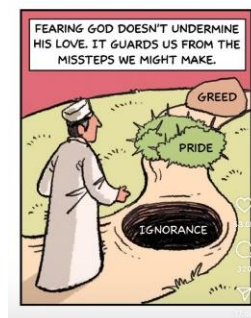
Datum 2.5.R & 2.6.R consist of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between the visual and verbal elements in the form of repetition of the same semantic element. The visual element shows a conversation between a man and an old man. This visual representation is explained with a speech bubble referring to the old man saying "You held back because of the potential burn, not the fire itself". The pronoun "you" maps onto the visual element, that is, a student facing the old man. Thus, the relationship between these visual and verbal elements falls into the type of ideational intersemiotic complementarity repetition where both the visual and verbal convey identical meanings (Royce, 2007). The application of the repetition type to the verbal and visual aspects serves to reinforce meaning through cross-modal presentation.



Datum 2.7.R consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of repetition of the same semantic elements. The visual element shows three verbal-visual interactions. The visual representation is explained with verbal elements, namely a speech bubble referring to the character. In the first image, there are several people facing their palms to the campfire. In that image, there is a text reading “We appreciate the fire for warmth”. The pronoun “we” and the phrase “for warmth” map onto the visual element, which is the activity of warming the body. In the second image, there is a man reading illuminated by a candle in front of him. That image contains the word “light”. The word “light” maps onto the visual element, which is the light produced by the candle. In the third image, there is a man cooking. As before, the image contains text reading “and cooking”. The phrase “cooking” maps onto the visual element, which is the cooking activities performed by a man. Thus, the relationship between these visual and verbal elements falls into the type of

ideational intersemiotic complementarity repetition where both visual and verbal represent an identical meaning (Royce, 2007). The application of this type of repetition in the verbal and visual aspects serves to reinforce meaning through re-presentation across modes.

b) Hyponymy (H)



Datum 2.10.H consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of the mention of general and specific categories in semantic elements. The visual element shows a man standing in front of a road full of obstacles such as the hole of ignorance, thorn of pride, and stone of greed. This visual representation is explained with the text that reads “Fearing God doesn't undermine his love. It guards us from the missteps we might make”. The phrase “missteps” maps onto the visual images, which are illustrations of ignorance, pride, and greed. Thus, the relationship between these visual and verbal elements falls into the type of ideational intersemiotic complementarity hyponymy, where the verbal aspect mentions a general category (missteps) and the visual represents specific

meanings (ignorance, pride, greed) (Royce, 2007). The application of the hyponymy type in the verbal and visual aspects serves to explain the meanings in detail and provide a comprehensive understanding.

c) Synonymy (S)



Datum 2.4.S consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of repetition of similar semantic elements. The visual element shows a finger pointing towards a pot boiling over the fire. This visual representation is explained with a speech bubble referring to the pointing hand. The speech bubble states “Touch it!” The pronoun “it” maps onto the visual images, that is, the pot boiling over the fire. Thus, the relationship between these visual and verbal elements falls into the type of ideational intersemiotic complementarity synonymy where both visual and verbal represent similar meanings (Royce, 2007). The application of the type of repetition in verbal and visual aspects serves to convey meanings through different expressions in cross-modal presentations.



Datum 2.8.S consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of repetition of similar semantic elements. The visual element shows a hand pointing towards a pot boiling over the fire. This visual representation is explained by a speech bubble referring to the pointing hand. The speech bubble reads “Yet, your fear out of respect for its power keeps you safe”. The pronoun “it’s” maps onto the visual images, which is the pot boiling over the fire. Thus, the relationship between these visual and verbal elements falls into the ideational intersemiotic complementarity synonymy type where both visual and verbal represent similar meanings (Royce, 2007). The application of the repetition type in verbal and visual aspects serves to convey meaning through different expressions in cross-modal presentations.

d) Collocation (C)

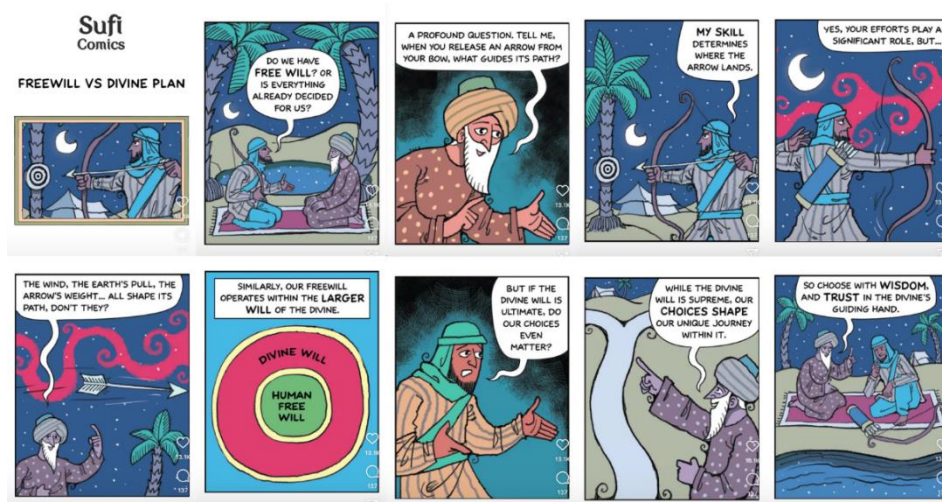


Datum 2.5.C consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of a probability of existing simultaneously during a field or current era. The visual element shows a man with a different facial expression, namely furrowed eyebrows and confused eyes. This visual representation is explained by the text stating "The student hesitated, fear stopping him". The phrase "hesitated" maps onto the visual images, which is the context of the student's facial expression. Therefore, the relationship between these visual and verbal elements falls into the type of ideational intersemiotic complementarity collocation, where the visual element represents the association of meanings to the verbal element (Royce, 2007). The application of collocation type in verbal and visual aspects serves to convey a combination of meanings based on context and habits through cross-modal text.



Datum 2.9.C consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of a probability of existing simultaneously during a field or object era. The visual element shows a man pointing to an illustration of a heart in front of him. This visual representation is explained with text reading, “Similarly, reverential fear is acknowledging God's rule, omnipotence, and wisdom”. The phrase “reverential fear” maps onto the visual images, which is the illustration of the heart. Thus, the relationship between these visual and verbal elements falls into the ideational intersemiotic complementarity collocation type where the visual element represents an association of meaning to the verbal element (Royce, 2007). The application of the collocation type in verbal and visual aspects serves to convey a combination of meanings based on context and conventions through cross-mode texts.

Datum 3



Datum 3 is 10 da'wah comic slides from the @sufi.comics Instagram reels account. The post was uploaded on (3/12/24) and received 13,100 likes. From the entire slide, the researcher found ideational intersemiotic complementarity with repetition (5), synonymy (1), and collocation (3). The following is a description of each type.

a) Repetition (R)



Datum 3.2.R consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of the repetition of the same semantic element. The visual element shows a man speaking to an old man. This visual representation is

explained by a speech bubble referring to the man. The speech bubble contains the text "Do we have free will? Or is everything already decided for us?" The pronoun "we" maps onto the visual images, which depict a conversation between two people, the old man and the man, as a representation of the first-person plural pronoun. Thus, the relationship between these visual and verbal elements falls into type of ideational intersemiotic complementarity repetition, where both visual and verbal represent an identical meaning (Royce, 2007). The application of repetition type in verbal and visual aspects serves to reinforce meaning through the cross-modal presentation.



Datum 3.3.R & 3.2.R consist of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of repetition of the same semantic elements. The visual element shows an old man talking to a man carrying a bow and arrow. This visual representation is explained with a speech bubble referring to the man. The speech bubble reads "A profound question. Tell me, when you release an arrow from your bow, what guides its

path?" The pronoun "you" and the phrase "an arrow from your bow" map onto the visual images, that is, to the man carrying the bow and arrow, who is the person being spoken to in front of the old man. Therefore, the relationship between these visual and verbal elements falls under the type of ideational intersemiotic complementarity repetition where both visual and verbal represent identical meanings (Royce, 2007). The application of the repetition type on verbal and visual aspects serves to strengthen meaning through cross-mode representation.



Datum 3.4.R consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of repetition of the same semantic elements. The visual element shows a man (an archer) who is pointing an arrow towards the target. This visual representation is explained with a speech bubble referring to the man. The speech bubble states "My skill determines where the arrow lands". The phrases "my skill" and "an arrow" map onto the visual images, which is the archery activity being carried out by the man. Thus, the relationship between these visual and

verbal elements falls into the of ideational intersemiotic complementarity repetition type where both visual and verbal represent identical meanings (Royce, 2007). The application of repetition type in verbal and visual aspects serves to strengthen meaning through cross-modal presentation.



Datum 3.6.R consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of the repetition of the same semantic elements. The visual element shows an old man who is explaining the process of an arrow that flies towards a target by pointing to images of clouds and wind conditions. This visual representation is explained by a verbal element in the form of a speech bubble referring to the old man. The speech bubble states, “The wind, the earth's pull, the arrow's weight... all shape its path, don't they?” The phrases “the wind”, “the earth’s pull”, and “an arrow” map onto the visual images, which depict the archery activity being performed by a man. Therefore, the relationship between these visual and verbal elements falls into the ideational intersemiotic complementarity repetition type, where

both visual and verbal represent identical meanings (Royce, 2007). The application of this repetition type in verbal and visual aspects serves to reinforce meaning through cross-modal presentation.



Datum 3.7.R consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of repetition of the same semantic elements. The visual element shows an illustration of a small circle with the text “human free will” encased by a larger circle with the text “divine will”. This visual representation is explained by a verbal element in the form of text, namely “Similarly, our free will cooperates within the larger will of the divine”. The phrase “free will” and “the larger will of the divine” maps onto the visual images, which are two circles, one small and one large. Thus, the relationship between these visual and verbal elements falls into the ideational intersemiotic complementarity repetition type where both visual and verbal represent identical meanings (Royce, 2007). The application of repetition types in verbal and visual aspects serves to reinforce meaning through the representation across modes.

b) Synonymy (S)



Datum 3.9.S consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of repetition of similar semantic elements. The visual element shows an old man pointing his hand to a two-way street. This visual representation is explained with a speech bubble referring to the old man. The speech bubble states, “While the divine will is supreme, our choices shape our unique journey within it”. The phrase “journey” and the pronoun “it” correspond to the visual images, which is a road with two directional sides. Thus, the relationship between these visual and verbal elements falls into the type of ideational intersemiotic complementarity synonymy where both visual and verbal represent similar meanings (Royce, 2007). The application of the type of repetition in the verbal and visual aspects serves to convey meaning through different expressions in the representation across modes.

c) Collocation (C)



Datum 3.5.C consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between the visual and verbal elements in the form of probable existing simultaneously during a field or object era. The visual element shows a man aiming an arrow at a target. This visual representation is described with the text that reads "yes, your efforts play a significant role, but...". The phrase "your efforts" maps onto the visual images, which is the activity of archery. Thus, the relationship between these visual and verbal elements falls into the ideational intersemiotic complementarity collocation type where the visual element represents the association of meaning with the verbal element (Royce, 2007). The application of collocation type in verbal and visual aspects serves to convey a blend of meanings based on context and habits through cross-modal text.



Datum 3.8.C consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of probable existing simultaneously during a field or object era. The visual element shows a man who is expressing himself with both arms wide open and a questioning look on his face. This visual representation is explained by the text that reads "But if the divine will is ultimate, do our choices even matter?" This question maps onto the visual images, that is, the gesture of a man that is associated with the context of asking. Thus, the relationship between the visual and verbal elements fits into the ideational intersemiotic complementarity collocation type where the visual element represents the association of meaning to the verbal element (Royce, 2007). The application of the collocation type in verbal and visual aspects serves to convey a blend of meanings based on context and conventions through cross-modal text.



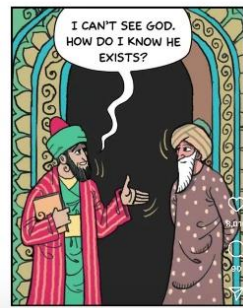
Datum 3.10.C consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of a probable existence simultaneously during a field or object era. The visual element shows an old man and a man sitting together by the river at night. This visual representation is accompanied by the text reading “So choose with wisdom, and trust in the divine's guiding hand”. The phrase referring to the old man maps onto the visual images, specifically the gesture of the old man's hand associated with the context of giving advice. Thus, the relationship between these visual and verbal elements falls into the ideational intersemiotic complementarity type of collocation where the visual element represents the meaning association with the verbal element (Royce, 2007). The application of this type of collocation in verbal and visual aspects functions to convey a blend of meanings based on context and habits through cross-modal texts.

Datum 4



Datum 4 is 10 da'wah comic slides from the @sufi.comics Instagram post account. The post was uploaded on (2/8/24) and received 12,300 likes. From the entire slide, researcher found ideational intersemiotic complementarity with repetition (6), synonymy (1), and collocation (2). The following is a description of each type.

a) Repetition (R)



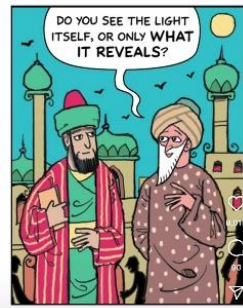
Datum 4.2.R consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between the visual and verbal elements in the form of the repetition of the same semantic elements. The visual

element shows a man talking to an old man. This visual representation is explained with a speech bubble referring to the man. The speech bubble contains the text "I can't see God. How do I know He exists?" The pronoun "I" maps onto the visual images, which is the man himself as the representation of the first-person singular pronoun. Thus, the relationship between these visual and verbal elements falls into the ideational intersemiotic complementarity repetition type where both visual and verbal represent identical meanings (Royce, 2007). The application of the repetition type in both verbal and visual aspects serves to strengthen meaning through the cross-modal presentation.



Datum 4.3.R consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between the visual and verbal elements in the form of the repetition of the same semantic elements. The visual element shows an old man speaking to a man. This visual representation is explained with a speech bubble referring to the old man. The speech bubble reads, "Later in a dark room, can you see anything?" The phrase "in a dark room" and the pronoun "you"

correspond to the visual images, which depict a dark surrounding and a man as the interlocutor in front. Thus, the relationship between the visual and verbal elements falls into the type of ideational intersemiotic complementarity repetition where both visual and verbal represent identical meanings (Royce, 2007). The application of this type of repetition in both verbal and visual aspects serves to reinforce meaning through cross-modal presentation.



Datum 4.6.R consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of the repetition of the same semantic element. The visual element shows a conversation between a man and an old man. This visual representation is explained by a verbal element in the form of a speech bubble referring to the old man. The speech bubble says, “Do you see the light itself, or only what it reveals?”. The pronoun “you” maps onto the visual images, which is a man as the interlocutor who is in front of the old man. Thus, the relationship between these visual and verbal elements falls into the type of ideational intersemiotic complementarity repetition where both visual and verbal represent

identical meanings (Royce, 2007). The application of this type of repetition in both verbal and visual aspects serves to reinforce meaning through cross-modal presentation.



Datum 4.7.R consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of the repetition of the same semantic elements. The visual element shows a man himself. This visual representation is explained by the verbal element in the form of a speech bubble referring to a man. The speech bubble reads “I can’t see light itself, only what it reveals”. The pronoun “I” maps onto the visual images, that is, a man himself as the first-person singular pronoun. Thus, the relationship between these visual and verbal elements falls into the type of ideational intersemiotic complementarity repetition where both visual and verbal represent identical meanings (Royce, 2007). The application of this type of repetition in the verbal and visual aspects serves to reinforce meaning through a cross-modal presentation.

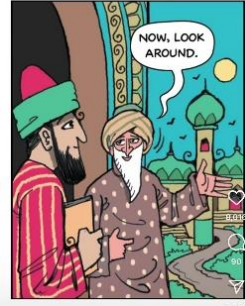


Datum 4.9.R consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between the visual and verbal elements in the form of the repetition of the same semantic elements. The visual element shows a man himself. This visual representation is explained with a verbal element in the form of a speech bubble referring to a man. The speech bubble states, "So, God is seen through his signs, not directly. I've been looking at it all wrong". The pronoun "I" maps onto the visual images, which is a man himself as a first-person singular pronoun. Thus, the relationship between these visual and verbal elements falls into the type of ideational intersemiotic complementarity repetition where both the visual and verbal represent identical meanings (Royce, 2007). The application of this repetition type on verbal and visual aspects serves to reinforce meaning through cross-modal presentation.



Datum 4.10.R consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of repetition of the same semantic element. The visual element shows a man and an old man in conversation. This visual representation is explained with a verbal element in the form of a speech bubble referring to the man. The speech bubble reads, "Changing the way we look can be the most illuminating act of all". The pronoun "we" maps onto the visual images, which are a man and an old man as the first-person plural pronoun. Thus, the relationship between these visual and verbal elements falls into the type of ideational intersemiotic complementarity repetition where both visual and verbal represent an identical meaning (Royce, 2007). The application of repetition type to verbal and visual aspects serves to reinforce meaning through cross-mode presentation.

b) Synonymy (S)

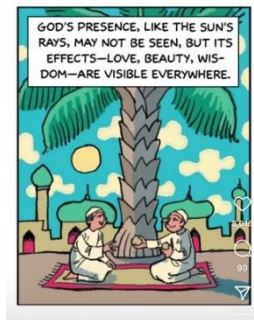


Datum 4.5.S consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of repetition of similar semantic elements. The visual element shows an old man pointing his hand towards the situation in front of him. This visual representation is explained by a speech bubble that refers to the old man. The speech bubble contains the words "Now, look around". The word "around" maps onto the visual images, that is, the condition of the surroundings in front of him. Thus, the relationship between these visual and verbal elements falls into the type of ideational intersemiotic complementarity synonymy where both visual and verbal represent similar meanings (Royce, 2007). The application of the repetition type in both verbal and visual aspects serves to convey meaning through different expressions in cross-modal presentations.

c) Collocation (C)

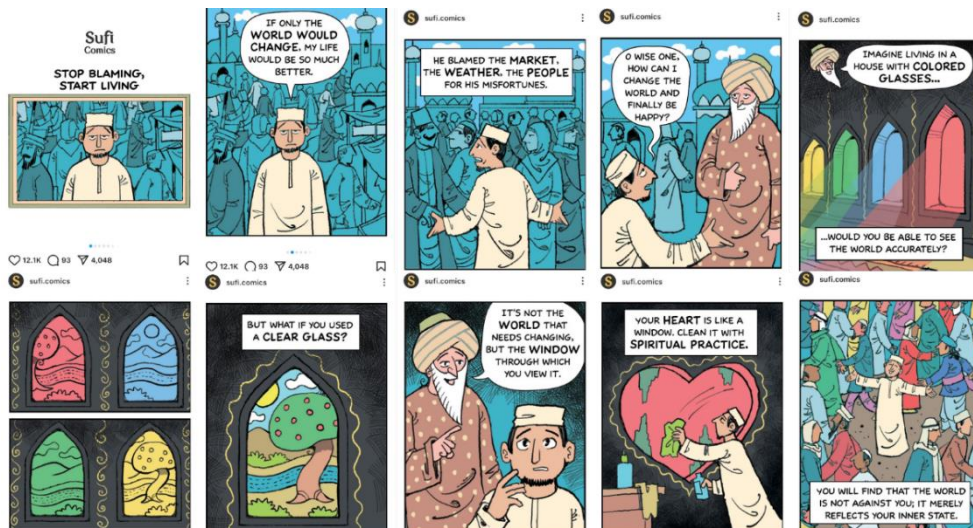


Datum 4.4.C consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of the probability of existing simultaneously during a field or object era. The visual element shows a man with a hand gesture to the side and a facial expression with furrowed brows. This visual representation is explained by text that reads "Of course not! Without light, there is no sight". The phrase "of course not!" maps onto the visual images, which are the hand gesture and the facial expression of a man associated with the context of answering a rhetorical question. Thus, the relationship between these visual and verbal elements falls into the type of ideational intersemiotic complementarity collocation where the visual element represents a meaning association with the verbal element (Royce, 2007). The application of this type of collocation in verbal and visual aspects serves to convey a blend of meanings based on context and conventions through cross-modal text.



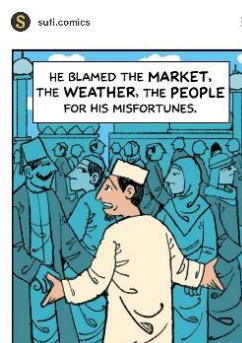
Datum 4.8.C consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of probable existing simultaneously during a field or object era. The visual element depicts a bright atmosphere and two children sharing food under the shady coconut tree. This visual representation is explained by the text reading “God's presence like the sun's rays, may not be seen, but its effect - love, beauty, wisdom - are visible everywhere”. The phrase “its effect - love, beauty, wisdom - are visible everywhere” is associated with the visual images, that is, the expression of kindness from the two children sharing as well as the environment with a calm atmosphere. Thus, the relationship between these visual and verbal elements falls into the ideational intersemiotic complementarity collocation type where the visual element represents the association of meaning with the verbal element (Royce, 2007). The application of collocation type in the verbal and visual aspects serves to convey a blend of meanings based on context and customs through cross-mode text.

Datum 5



Datum 5 is 10 da'wah comic slides from the @sufi.comics Instagram post account. The post was uploaded on (7/9/24) and received 12,100 likes. From the entire slide, the researcher found ideational intersemiotic complementarity with repetition (6) and collocations (2). The following is a description of each type.

a) Repetition (R)



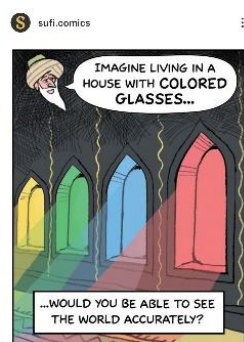
Datum 5.3.R consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form

of the repetition of the same semantic elements. The visual element shows a man and the people around him. This visual representation is explained by the verbal element in the text reading “He blamed the market, the weather, the people for his misfortunes”. The pronoun “He” and the phrase “the people” map onto the visual images, that is a man as a singular third-person pronoun and the people around him who interact directly with the man. Thus, the relationship between these visual and verbal elements falls under the ideational intersemiotic complementarity repetition type where both visual and verbal represent identical meanings (Royce, 2007). The application of repetition types in verbal and visual aspects serves to reinforce meaning through the cross-mode presentation.



Datum 5.4.R consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of the repetition of the same semantic elements. The visual element shows a man and an old man having a conversation. This visual representation is explained by the verbal element in the form of a speech bubble referring to the man. The speech bubble reads "O wise

one, how can I change the world and finally be happy?". The phrase "o wise one" and the pronoun "I" correspond to the visual images, that is, an old man as the conversation partner in front of the man and the first person singular pronoun. Thus, the relationship between these visual and verbal elements falls into the ideational intersemiotic complementarity repetition type where both visual and verbal represent identical meanings (Royce, 2007). The application of this type of repetition in both verbal and visual aspects serves to strengthen the meaning through the re-presentation across modes.



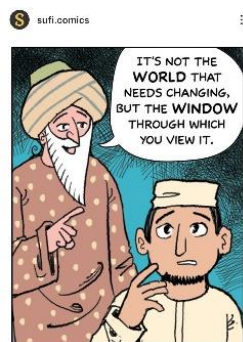
Datum 5.5.R consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of repetition of the same semantic elements. The visual element shows four windows with colorful glass and an old man. This visual representation is explained by the verbal element in the form of a speech bubble referring to the old man. The speech bubble states, "Imagine living in a house with colored glasses, would you be able to see the world accurately?" The phrase "colored glasses" maps

onto the visual images, which are windows with different colors. Thus, the relationship between these visual and verbal elements falls into the type of ideational intersemiotic complementarity repetition where both visual and verbal represent identical meanings (Royce, 2007). The application of this type of repetition in both verbal and visual aspects serves to reinforce meaning through cross-modal presentation.

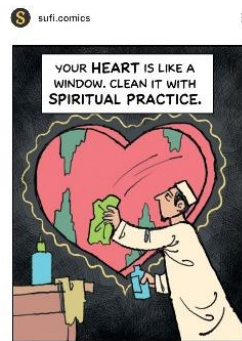


Datum 5.7.R consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of the repetition of the same semantic elements. The visual element shows a natural landscape viewed through a window. This visual representation is explained by a verbal element in the form of text that reads "But, what if you used a clear glass?" The phrase "a clear glass" maps onto the visual images, which is the clear window that can be used to see the beautiful scenery. Thus, the relationship between these visual and verbal elements falls into the ideational intersemiotic complementarity repetition type where both visual and verbal represent identical meanings (Royce, 2007). The

application of this repetition type in verbal and visual aspects serves to strengthen meaning through the cross-modal presentation.



Datum 5.8.R consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of repetition of the same semantic elements. The visual element shows an old man and a man engaging in conversation. This visual representation is explained by the verbal element in the text that reads "It's not the world that needs changing, but the window through which you view it". The pronoun "you" maps onto the visual images, which is a man as the conversation partner in front of the old man. Thus, the relationship between these visual and verbal elements falls into the ideational intersemiotic complementarity repetition type where both visual and verbal represent identical meanings (Royce, 2007). The application of the repetition type in both verbal and visual aspects serves to strengthen the meaning through cross-mode presentation.



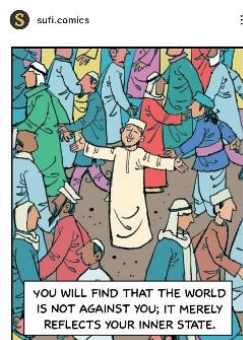
Datum 4.9.R consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of the repetition of the same semantic elements. The visual element shows an illustration of a heart, a man, and cleaning tools. This visual representation is explained with a verbal element in the form of text that reads, “Your heart is like a window. Clean it with spiritual practice”. The words “heart” and “clean” correspond to the visual images, which depict a man cleaning the illustration of the heart. Thus, the relationship between these visual and verbal elements falls into the ideational intersemiotic complementarity repetition type, where both visual and verbal represent identical meaning (Royce, 2007). The application of the repetition type in both verbal and visual aspects serves to strengthen meaning through cross-modal presentation.

b) Collocation (C)



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Datum 5.1.C consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between the visual and verbal elements in the form of the probability of existing simultaneously during a field or object era. The visual element shows a man with a disappointed expression seen from his downward gaze and tightly closed mouth. This visual representation is explained with a speech bubble that refers to the man. It says, "If only the world would change, my life would be so much better," which is associated with the visual images where the man's expression is explained in the context of disappointment. Thus, the relationship between these visual and verbal elements falls under the type of ideational intersemiotic complementarity collocation, where the visual element represents an associative meaning of the verbal element (Royce, 2007). The application of this type of collocation in verbal and visual aspects serves to convey a combination of meanings based on context and conventions through cross-modal texts.



Datum 5.10.C consists of multimodal text that shows the types of ideational intersemiotic complementarity. In the comic above, there is a relationship between visual and verbal elements in the form of the probability of existing simultaneously during a field or object era. The visual element shows a man with a happy expression depicted by his wide smiling mouth and both hands outstretched. Around him, there is a group of people busy with their own affairs. This visual representation is explained with the text reading "You will find that the world is not against you; it merely reflects your inner state". The phrase "the world" is associated with the group of people surrounding the man. Thus, the relationship between these visual and verbal elements falls into type of ideational intersemiotic complementarity collocation, where the visual element represents the associative meaning of the verbal element (Royce, 2007). The application of collocation types in verbal and visual aspects serves to convey a blend of meanings based on context and habituation through cross-modal text.

2. Ideational Intersemiotic Complementarity Shaping Persuasive

Strategies in Instagram Posts for Da'wah

In da'wah Instagram posts, semantic relations not only convey information, but also build an effective understanding that leads to a persuasive effect, (Lindenberg, 2023; Mheidly et al., 2024) namely inviting, convincing, and moving the emotions of the audience. Persuasive strategies are defined as methods to influence readers. According to (Aristotle, 1954) in his classical rhetoric, it is divided into three parts, namely ethos (building credibility), phatos (touching emotions), and logos (convincing with logic). This section explains the types of semantic relations found in 5 posts on the @sufi.comics account that shapes persuasive effect for readers.

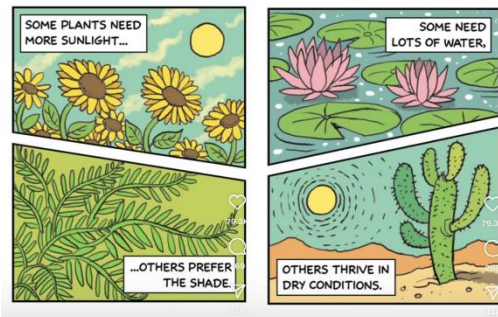
Table 4. 2 Result of Semantic Relations Shaping Persuasive Strategy

Persuasive strategies	Repetition	Hyponymy	Collocation	Synonymy
Ethos	4	1	0	0
Pathos	1	1	1	1
Logos	0	1	2	1
Total	5	3	3	2

1) Ethos

Ethos demonstrates credibility and authority. It shows the validity and trustworthiness of the Instagram post that can persuade the reader to believe the da'wah message.

Datum 1



“Our Lord is he who gave to each (created) thing its form and nature, and further, gave (it) guidance.” (Qur’an 20:50)

Datum 1.6.E & 1.7.E qualify as Ethos because the speaker establishes credibility and authenticity by referencing Qur’an verse as the basis of comic production in the caption (Aristotle, 1954). The caption is in the form of a verse that means that God created every creature according to his needs. While the picture shows a parenting analogy in the form of various plants that live according to the needs of the conditions. This provides the results of intersemiotic complementarity of the repetition type that is in line with the persuasive strategy of Ethos. Since the Qur’an is a message of God that was revealed directly to the Apostle through angels, it is proof that the validity of the Qur’an is not a personal opinion but from Allah.

Datum 2



**“Fear plays an important role in many faith traditions. The
“Fear of God,” is a virtue in Christianity, Judaism, and Islam.”**

Datum 2.9.E is considered as Ethos because the creator establishes credibility by mentioning in the caption that “fear of God” is an important role (Aristotle, 1954). Meanwhile, the picture includes a religious teacher who is discussing the meaning of "fear" as well. So this contains intersemiotic complementarity type repetition. In line with that, this builds audience believe about the meaning of "fear" which is the main value in every religion and conveyed by religious teachers. So, the repetition type in this post applies a persuasive ethos strategy.

Datum 3

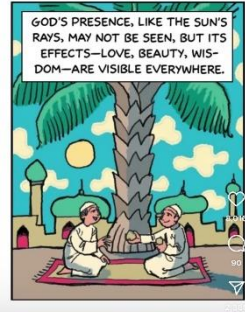


“Say: ‘I have no power over any good or harm to myself except as God wills.’” (7:188)

“Say, ‘Nothing will ever befall us except what Allah has destined for us. He is our protector.’” (9:51)

Datum 3.5.E & 3.6.E qualifies as Ethos because the speaker establishes credibility and authenticity by referencing Qur'an verse as the basis of comic production in the caption (Aristotle, 1954). The caption is in the form of a verse that means that God is omnipotent over events on earth. While the image shows an analogy of wind and air conditions as arc drives that play a bigger role. This gives the result of hyponymy-type intersemiotic complementarity, namely air and wind as part of God's power. Thus, the type of intersemiotic Ideational is in line with the persuasive strategy of Ethos. Since the Qur'an is a message of God that was revealed directly to the Apostle through angels, it is proof that the validity of the Qur'an is not a personal opinion but from Allah.

Datum 4



“God is the Light of the heavens and the earth...” (24:35)

Datum 4.8.E qualifies as Ethos because the speaker establishes credibility and authenticity by referencing Qur'an verse as the basis of comic production in the caption (Aristotle, 1954). The caption is in the form of a verse that means that God is the light in heaven and on earth. While the picture shows the effect of God's light on earth, which is a goodness. This provides the results of intersemiotic complementarity of the repetition type that is in line with the persuasive strategy of Ethos. Since the Qur'an is a message of God that was revealed directly to the Apostle through angels, it is proof that the validity of the Qur'an is not a personal opinion but from Allah.

Datum 5



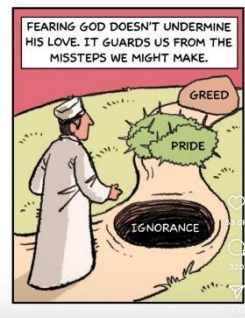
“Indeed, God will not change the condition of a people until they change what is in themselves.” (Quran 13:11)

Datum 5.8.E, 5.9.E, & 5.10.E qualify as Ethos because the speaker establishes credibility and authenticity by referencing Qur'an verse as the basis of comic production in the caption (Aristotle, 1954). The caption is in the form of a verse that means that God will change the condition of the servant according to his seriousness in changing. While the picture shows a character who has succeeded in changing himself by purifying his heart to be able to see the world with good glasses. This provides the results of intersemiotic complementarity of the repetition type that is in line with the persuasive strategy of Ethos. Since the Qur'an is a message of God that was revealed directly to the Apostle through angels, it is proof that the validity of the Qur'an is not a personal opinion but from Allah.

2) Pathos

Pathos indicates sentiment and feelings. It pertains to the sense of emotion that evokes the sentiments or empathy of readers toward da'wah posts on Instagram.

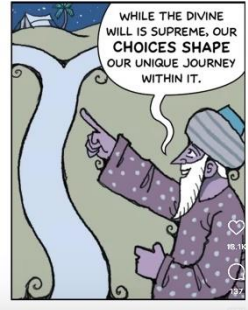
Datum 2



“But fear isn’t always an enemy – it can be our guardian.”

Datum 2.10.P shapes Pathos because it appeals to the audience's emotions by The meaning of fear to God which turns out to save humans from evil acts (Aristotle, 1954). The caption states that fear is the guardian while the image provides an illustration in the form of a bad path that is saved with fear. This provides a similar message between fear and protection, so this post belongs to the type of synonymy that constitutes persuasive appeals pathos. This post is connecting with the audience on a personal level by recognizing their fear to be healed by God's love, which can evoke feelings of being understood and validated. This helps to create a sense of closeness to God, making the reader feel more engaged and loved being a Muslim.

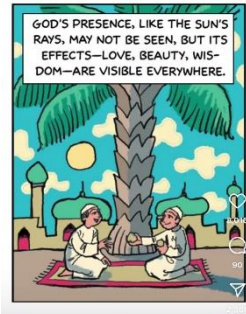
Datum 3



“In other words, our choices are real and meaningful, but they are always encompassed by God’s ultimate will and plan.”

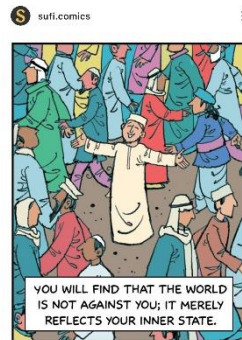
Datum 3.9.P shapes Pathos because it appeals to the reader's emotions by understanding that humans are given the role of choosing but God perfects them with a better one (Aristotle, 1954). The caption states that man's choice is not in vain while the image illustrates a special direction as a combination of his choice and God's choice. This provides context for the same meaning between unique journey and encompassed by God, so this post belongs to the type of collocation that forms the persuasive appeals of pathos. This post is connecting with the audience on a personal level by recognizing their confusion then answered by the love of God, which can evoke feelings of being understood and validated. This helps to create a sense of closeness to God, making the reader feel more engaged and loved being a Muslim.

Datum 4



Datum 4.8.P shapes Pathos because it appeals to the reader's emotions by An image of two children sharing with each other as well as a text explaining God's love seen through happy events (Aristotle, 1954). This provides a unity of meaning between spreading goodness and the presence of God, so this post belongs to the type of hyponymy that forms persuasive appeals pathos. This post is connecting with the audience on a personal level by recognizing their confusion and then answered by a happy understanding, which can evoke feelings of being loved and protected. This helps to create a sense of closeness to God, making the reader feel more engaged being a Muslim.

Datum 5



“Changing your perspective or reinterpretation isn’t about forcing positivity. It’s about aligning our understanding with the spiritual insights we’ve gained through reflection.”

Datum 5.10.P shapes Pathos because it appeals to the reader's emotions by understanding that to feel happiness does not need to be forced from the outside but enough from oneself (Aristotle, 1954). The caption states that the perception of seeking happiness from the outside is wrong, on the contrary through more effective self-reflection while the image provides a beautiful illustration of the end of the story with the look on the face of the happy character with the same world situation but a reconciled heart. This gives the type of repetition where identical meaning of reflection occurs on images and text. This post is connecting with the audience on a personal level by recognizing their confusion and then answered in a meaningful way to make peace with things that hurt the heart, which can evoke feelings of being understood and validated. This helps to create a sense of closeness to yourself, making the reader feel more engaged and loved being a Muslim.

3) Logos

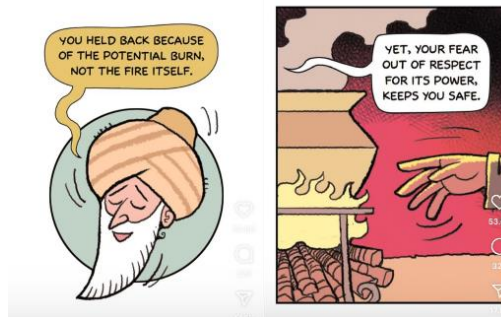
Logos is an appeal which highlights rational concepts. It pertains to the use of rational and logical thought in da'wah posts on Instagram to influence followers.

Datum 1



Datum 1.5.L & 1.8.L qualifies as Logos due to its appeal to logic and reason (Aristotle, 1954). In the comic above, children of different genders and ages engage in activities that support their development. The phrase 'each needing its own condition' represents an image of children in their growth phase, resulting in a type of intersemiotic complementarity collocation. Through this type of intersemiotic, the da'wah posts give a relevant context to explain the similarities between plants and children in order to grow optimally. This use of logic helps the audience understand the process and the reasoning behind it, making the approach seem practical and reasonable.

Datum 2



Datum 2.6.L & 2.8.L qualifies as Logos due to its appeal to logic and reason (Aristotle, 1954). In the comic above, an old man provides a verbal explanation regarding the facts that occur when someone is afraid to touch a pot boiling over the fire. The phrase "held back" represents an image of a hand that does not reach to touch the pot with boiling fire, resulting in a type of intersemiotic complementarity synonymy. Through this type of intersemiotic, the da'wah posts gives a similar meaning and rational explanation of the fear is about the impact that occurs, and it is appropriate to do so because it has a good impact in the form of safety. This use of logic helps the audience understand the process and the reasoning behind it, making the approach seem practical and reasonable.

Datum 3



Datum 3.7.L qualifies as Logos due to its appeal to logic and reason (Aristotle, 1954). In the comic above, an old man provides a verbal explanation regarding the facts that occur when an archer launches an arrow at a target. The phrase 'the wind and the earth's pull' represents the largest circle inscribed with 'Divine will,' thus producing a type of intersemiotic complementarity hyponymy. Through this type of intersemiotic, the da'wah post gives a general-specific relation and rational explanation of the larger will in the form of the wind and earth's pull as a component that is greater than human free will and can only be controlled by God.. This use of logic helps the audience understand the process and the reasoning behind it, making the approach seem practical and reasonable.

Datum 5



Datum 5.8.L, 5.9.L & 5.10.L qualify as Logos due to its appeal to logic and reason (Aristotle, 1954). In the comic above, an old man verbally explains the cognitive errors related to the desire to change the bad world. The sentence "it's not the world that needs changing, but the window through which you view it!" provides context of an image of a happy man after changing his perspective on the world, resulting in a type of intersemiotic complementarity collocation. Through this type of intersemiotic, da'wah posts explain the context of the image of a happy man surrounded by the crowd of people. This signifies that the key to a peaceful life lies within oneself, not in others. This use of logic helps the audience understand the process and the reasoning behind it, making the approach seem practical and reasonable.

B. Discussion

A total of 50 comic pictures from 5 da'wah posts on the @sufi.comic account were analyzed in two stages, namely the coherence of meaning between semiotic modes (Royce, 2007) and rhetorical appeals (Aristotle, 1954). Ideational intersemiotic complementarity was used to determine the coherence

of meaning between different semiotic modes through types of semantic relations (repetition, collocation, synonymy, hyponymy, meronymy, and antonymy). Meanwhile, rhetorical appeals were used to assess aspects of ethos, pathos, and logos in delivering persuasive da'wah. The results indicated that the verbal and visual aspects on the @sufi.comic account applied all types of semantic relations except for antonymy. Then, these intersemiotic types shaped all persuasive aspects in rhetorical appeals (ethos, pathos, logos).

From the data in Table 4.1, it is clear that repetition were the most frequently used in da'wah Instagram posts. It appears 26 times where visual and verbal aspects of Instagram da'wah posts complement each other in maintaining and supporting the main topic. This finding is consistent with research by (Jiao & Hassan, 2024) which identifies tourism promotional videos. The research also produced an analysis of the types of repetition most commonly used by promotional videos in the form of a unity of meaning between the visual and verbal modes. The conclusion of this research is a result of promotional videos that are interesting because they are able to convey their main ideas.

Meanwhile, collocation ranks second with a total of 10 times where both verbal and visual shows the same meaning which can be expected to appear at various levels in discussions about topics in da'wah posts on Instagram. This finding is in line with the research by (Haris et al., 2023) that identifies learning comics for children. This research produced an analysis of the most commonly used types of collocation in children's comic books, in the form of meaning associations between visual and verbal modes. The conclusion of this research

is an effective new language learning approach because it can be presented in visually and verbally engaging media.

Furthermore, synonymy appears 5 times indicating that there are similar relationships perform the function of introducing and maintaining the topic and subject matter. This type is used to convey the same meaning with different expressions to broaden the reader's perception. This finding is consistent with the research by (Mateus & Jawahar, 2022) which identifies multimodal science textbooks. The research resulted in an analysis of the type of synonymy most commonly used by multimodal science textbooks in terms of the similarity of meaning between visual and verbal modes. The synonymy of verbal and visual elements shows that both verbal and visual modes playing a stronger role in strengthening cohesion for the topic of Forces.

Then, the last two types, namely hyponymy and meronymy, each appear only two and one time respectively. These two types have functions that are not much different; conveying cross-mode meaning through small and large parts. More specifically, Hyponymy reveals cross-mode meaning in the form of general and specific categorization. It provides the reader with an output in the form of a comprehensive understanding of meaning (Kusumawardhani, 2021). Meanwhile, meronymy reveals the cross-mode meaning in the relationship between part and whole (Jabour & Faisal, 2022). It provides output for the reader in the form of clarity on parts of a concept. In addition, the combination of verbal and visual texts can also be analyzed in other forms as (Nashiroh &

Wahyudi, 2023) analyzing verbal and visual elements with different theories to understand the communication message critically and comprehensively.

Table 4.2 explains the semantic relations that shape persuasive strategies in da'wah posts, namely ethos (credibility), pathos (emotional appeal), and logos (logical appeal). Through the analysis of images and captions, there are four types of semantic relations that form persuasive strategies, which include repetition, hyponymy, collocation, and synonymy. The aspect of credibility in Instagram da'wah posts is formed by repetition 4 times and hyponymy 1 time. The message in the images and captions, which is based on verses from the Qur'an, contains identical meanings and general-specific categories, thereby reinforcing the da'wah message.

Meanwhile, pathos is formed by four types, namely repetition, hyponymy, collocation, and synonymy, each 1 time. The intersemiotic relations in the images and captions contain meanings that evoke emotions, thus strengthening the message emotionally, triggering empathy, and awareness. Then the logos are formed by the type of hyponymy 1 time, collocation 2 times, and synonymy 1 time. The intersemiotic relations in the images and captions contain meanings that provide concrete examples of Islamic values in daily life, thus strengthening the message rationally, based on facts, and reasoning.

To verify with prior research, the researcher discusses the findings and compares them with previous studies to figure out significant similarities and differences. Many of the earlier studies have focused primarily on rhetorical or

cognitive aspects of persuasion, often treating visual and verbal elements as separate rather than interdependent. For example, Kusmanto et al. (2021) investigated persuasive strategies employed by Ustadz Hanan Attaki on Instagram, identifying eleven verbal strategies including repetition, analogies, scriptural references, and emotive expressions. Although their analysis acknowledged the visual nature of social media, the primary focus remained on verbal discourse.

Similarly, Supriadi et al. (2023) analyzed da'wah content on YouTube using Festinger's cognitive dissonance theory and found that channel selection, communicator credibility, and message clarity were key factors in audience engagement. Compared to this research, the researchers analyze the meanings contained in multimodal texts, thus using the theory of Intersemiotic complementarity. The research by (Effendi & Wahyudi, 2023) also adopts similar persuasive theories in the context of debate. In this case, the aspect of logos is more dominant due to the rational culture of the Western world in arguing. Meanwhile, in this research, all three aspects can be applied: ethos, pathos, and logos.

Although this theory has made significant contributions to the development of communication and rhetoric studies, some modern scholars view Aristotle's approach as a model that oversimplifies the complex realities of discursive practices. Criticism of this theory arises mainly from scholars who argue that rhetoric is not merely a technique of persuasion, but also a medium for identity formation and the dissemination of ideology.

One significant critique of Aristotle's classical rhetoric theory was presented by (Black, 1970) through his ideas in the article “The Second Persona”. Black argues that Aristotle's (1954) approach to rhetoric is overly technical and narrow, as it views rhetoric merely as a neutral tool to persuade audiences without considering the moral and ideological implications of a discourse. In this classical theory, rhetoric is evaluated based on its success in employing three main strategies ethos, pathos, and logos without paying attention to the ethical consequences of the identities or values conveyed in the text. According to (Black, 1970), rhetoric does not simply invite audiences to accept a viewpoint, but also shapes who the audience should be in accordance with the values and ideological positions carried in the text.

Through the concept of “second persona”, (Black, 1970) explains that every rhetorical discourse not only creates an image of the speaker (first persona) but also shapes the image of who the intended audience is, namely the ideological identity that is to be formed through the message. In the examples he analyzed, such as the use of the metaphor 'communism is cancer' in right-

wing political discourse in America, (Black, 1970) shows that the language style used not only reflects extreme ideology but also encourages the audience to internalize a certain identity that aligns with that viewpoint. Therefore, Black proposes that rhetorical criticism should not only assess the effectiveness of persuasive techniques but must include an evaluation of moral values, ideological structure, and the character forms suggested to the audience. This critique clearly indicates that Aristotle's theory of rhetoric needs is not perfect.

The present study contributes a new dimension to the discourse by applying (Royce, 2007) theory of ideational intersemiotic complementarity, which systematically analyze how verbal and visual modes co-construct meaning in da'wah comics. By identifying intermodal semantic relations such as repetition, synonymy, hyponymy, meronymy, and collocation this research demonstrates that persuasion is not merely supported by rhetorical devices or media presentation, but is fundamentally shaped by how meanings are shared, echoed, or contrasted between images and text. For instance, a recurring verbal theme about spiritual peace may be visually reinforced through calming imagery, producing a semantic alignment that enhances both comprehension and emotional appeal.

Unlike earlier studies that isolated either the verbal or the visual, this research shows that persuasion in multimodal da'wah texts emerges from their semantic interplay, where cross-modal coherence and contrast become persuasive techniques in themselves. In doing so, this study fills a significant gap in the literature and affirms that ideational intersemiotic complementarity

is not only a descriptive framework but also a critical tool for understanding how multimodal religious texts construct persuasive meaning in contemporary Islamic discourse.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

This study aimed to examine how persuasive meaning is constructed in multimodal *da'wah* comics by analyzing the semantic relationships between verbal and visual modes, using Royce & Bowcher's (2007) framework of Ideational Intersemiotic Complementarity. Based on the analysis of five Instagram posts (including reels and photo slide), the study finds five main types of intersemiotic complementarity that consistently emerged across the data: repetition, collocation, synonymy, hyponymy, and meronymy. Each type of semantic relation contributes to the persuasive intent of the message and aligns meaning across modes to create a coherent, emotionally resonant, and intellectually engaging religious discourse.

Applying (Royce, 2007) framework of ideational intersemiotic complementarity, four primary semantic relations including repetition, hyponymy, collocation, and synonymy were not only prevalent across modes but also functionally aligned with Aristotle's (1954) classical appeals: ethos, pathos, and logos. Ethos, or the appeal to credibility, is constructed through the intermodal use of repetition and hyponymy particularly when Qur'anic verses are presented in the verbal mode. Pathos, the appeal to emotion, is supported by a combination of repetition, hyponymy, collocation, and synonymy, especially

within the relationship between photos and their accompanying captions. Logos, or the appeal to logic and reason, emerges through hyponymy, collocation, and synonymy between visuals and verbal texts. These relations build rational coherence by presenting hierarchical or part-whole relations (hyponymy), contextually associated concepts (collocation), and semantically aligned expressions (synonymy) that clarify and structure the message in a logical way.

In sum, the persuasive impact of *da'wah* comics is not merely rhetorical but deeply semantic, emerging from how verbal and visual modes cooperate to build meaningful, credible, emotional, and logical discourse. This study demonstrates that ideational intersemiotic complementarity is a key mechanism through which persuasive strategies are realized in multimodal Islamic texts.

B. Suggestion

Based on the findings, several recommendations can be proposed. First, future studies are encouraged to apply intersemiotic complementarity to other forms of *da'wah* media such as Youtube video, digital posters, or short animations to explore how visual-verbal coordination functions across genres. Expanding the application of this framework will allow for a more comprehensive understanding of multimodal religious persuasion in diverse formats and cultural settings.

Second, creators of *da'wah* content particularly illustrators, preachers, and educators may benefit from understanding how semantic relations across

modes can be strategically aligned with ethos, pathos, and logos. A deliberate integration of intersemiotic complementarity can enhance the emotional, ethical, and logical force of religious messages, making them more engaging and effective for contemporary audiences, especially in visual media.

Finally, this study encourages further interdisciplinary research that combines multimodal semantics, persuasive communication theory, and Islamic media studies. Such integrated approaches could deepen our understanding of how religious values are communicated through visual culture and offer more refined tools for analyzing persuasion in other domains, including education, politics, and social advocacy.

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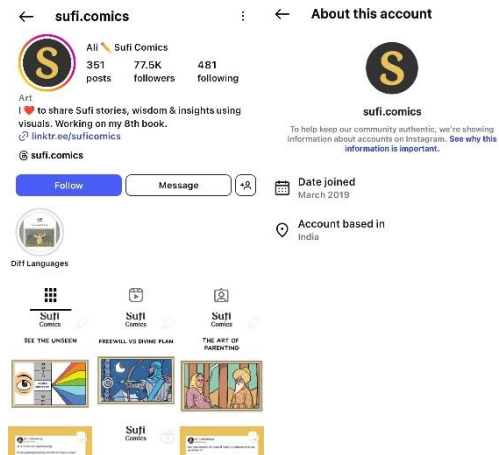
CURRICULUM VITAE



Syarifah Nabila was born in Jombang on February 19, 2003. She graduated from MAN 2 Jombang in 2021. During her study at senior high school, she actively participated in school organizations and several competitions. She started her higher education in 2021 at the department of English literature UIN Maulana Malik Ibrahim Malang and finished in 2025. During her time at the university, she participated in several activities within the English Literature Department and the Faculty of Humanities, and also served as a *Musyrifah* at Ma'had Sunan Ampel Al-Aly.

APPENDIX

Appendix 1. Object of the research

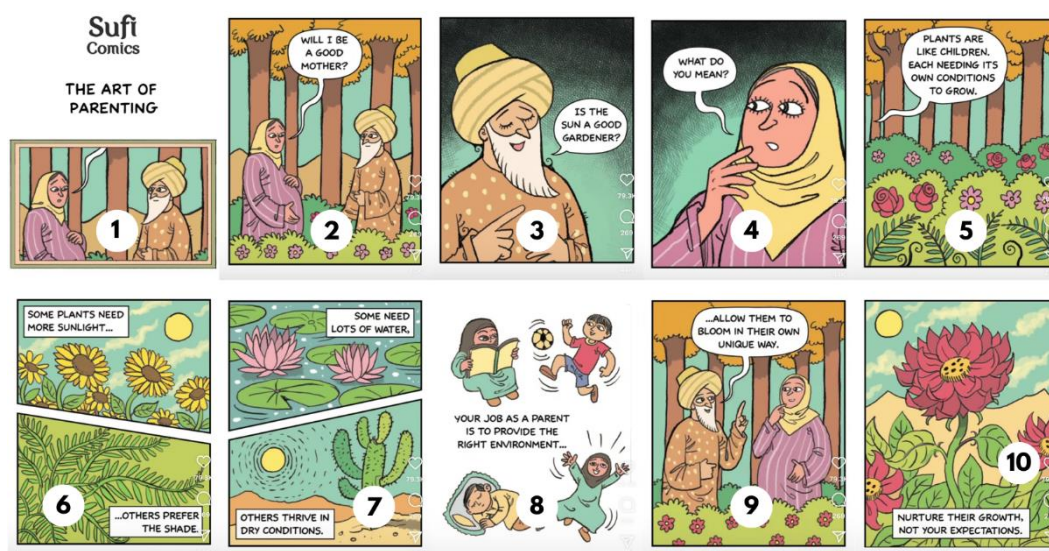


Official of @sufi.comics Instagram account

Link: <https://www.instagram.com/sufi.comics/>

Appendix 2. Tabel Analysis of Ideational Intersemiotic Complementarity

Data 1: The Art of Parenting



Datum	Represented participants	Verbal text	Caption	Types
1.1	A title of post	The art of parenting		
1.2	A Sufi man and a pregnant woman	Will I be a good mother?	I used to think parenting was about control.	Repetition
1.3	An old man in the garden	Is the sun a good gardener?		Meronymy
1.4	A pregnant woman is talking with an old man	What do you mean?		Repetition
1.5	Plants in the garden	Plants are like children, its needing each own conditions to grow.		Repetition
1.6	Sun flower & Shade tree	Some plants need more sunlight... others prefer the shade.		Hyponymy
1.7	Lotus & cactus	Some need lots of water, others thrive in dry condition.		Hyponymy
1.8	Children, book, ball, and pillow	Your job as a parent is to provide the right environment.	That it was my job to shape my child, and I would take the blame if they didn't meet my expectations.	Collocation

1.9	A Sufi man, a pregnant woman, garden, and children	Allow them to bloom in their unique way.	“Our Lord is He Who gave to each (created) thing its form and nature, and further, gave (it) guidance.” (Qur’an 20:50)	Synonymy
1.10	A blooming flower and sun	Nurture their growth, not your expectations.		Repetition

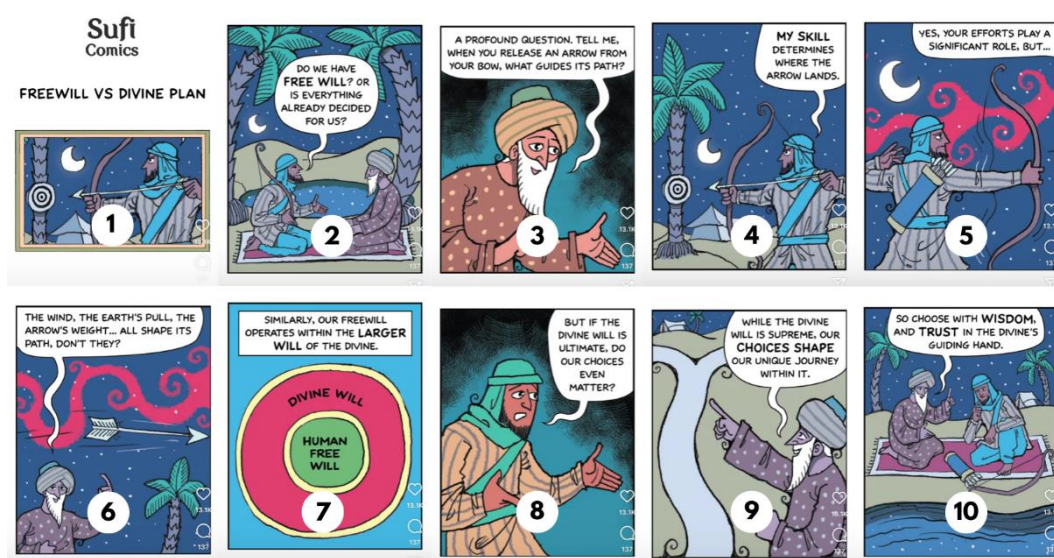
Data 2: Why Fear God?



No	Represented participants	Verbal text	Caption	Types
2.1	A title of post	Why fear God?		
2.2	A Sufi man, a man, Qur'an and a room	Why do we need to fear God, if He is All-merciful?	Society seems to have labelled fear as the enemy, a barrier keeping us from our dreams. The idea of fearing a loving God might seem contradictory. Why should we fear God who offers unconditional love?	Repetition
2.3	A pot and fire	See that pot boiling over the fire...		Repetition
2.4	A pot and fire	Touch it!		Synonymy
2.5	A man	The student hesitated, fear stopping him.	But it often stirs discomfort.	Repetition

2.6	Illustration of a Sufi man	You held back because of the potential burn, not the fire itself.		Repetition
2.7	Warming hand activity, reading, cooking, and fire	We appreciate the fire for warmth, light, and cooking.		Repetition
2.8	A pot, fire, and other hand	Yet, your fear out of respect for its power, keeps you safe.	But fear isn't always an enemy – it can be our guardian.	Synonymy
2.9	A Sufi man and illustration of heart	Similarly, reverential fear is acknowledging God's rule, omnipotence, and wisdom.	Fear plays an important role in many faith traditions. The "Fear of God," is a virtue in Christianity, Judaism, and Islam.	Collocation
2.10	A man and illustrations of challenges ahead	Fearing God doesn't undermine his love. It guards us from the missteps we might make. Greed/pride/ignorance.	But fear isn't always an enemy – it can be our guardian.	Hyponymy

Data 3: Freewill vs Divine Plan



No	Represented participants	Verbal text	Caption	Types
3.1	A title of post	Freewill vs Divine Plan	-	
3.2	Characters' expressions and gestures	Do we have free will? Or is everything already decided for us?	Have you ever wondered if your choices matter?	Repetition
3.3	Character's expressions and gestures	A profound question. Tell me, when you release an arrow		Repetition

		from your bow, what guides its path?		
3.4	An archer, an arrow, and a ring.	My skill determines where the arrows lands.		Repetition
3.5	An archer, bow, and arrow	Yes, your efforts play a significant role, but...		Collocation
3.6	Wind and arrow	The wind, the earth's pull, the arrow's weight... all shape its path, don't they?	<p>"Say: 'I have no power over any good or harm to myself except as God wills.'" (7:188)</p> <p>"Say, 'Nothing will ever befall us except what Allah has destined for us. He is our protector.'" (9:51)</p>	Repetition
3.7	Smaller circle and bigger one	Similarly, our freewill operates within the larger will of the divine. Divine will/human free will	In other words, our choices are real and meaningful, but they are always encompassed by God's ultimate will and plan.	Repetition
3.8	Character's expressions and gestures	But if the divine will is ultimate, do our choices even matter?	If everything has been predestined, do your efforts count?	Collocation
3.9	Path	While the divine will is supreme, our choices shape our unique journey within it.	Yet at the same time, the Qur'an repeatedly emphasizes moral responsibility and the consequences of our actions.	Synonymy
3.10	Characters' expressions and gestures	So choose with wisdom, and trust in the divine's guiding hand.	<p>"Every soul will be [held] in pledge for what it has earned." (74:38)</p> <p>"Whoever does righteousness – it is for his [own] soul; and whoever does evil [does so] against it." (41:46)</p>	Collocation

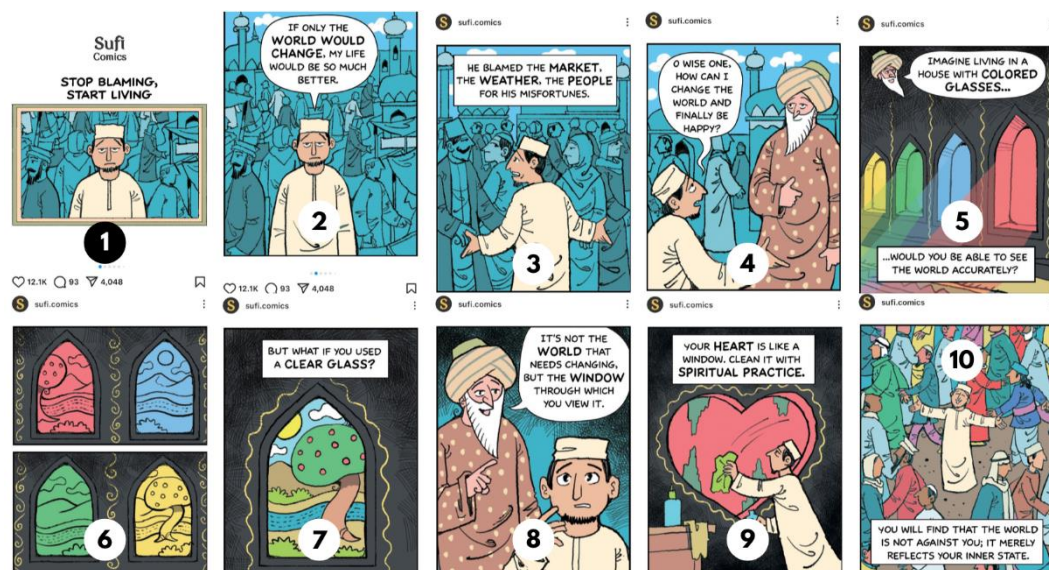
Data 4: How to See God?



No	Represented participants	Verbal text	Caption	Types
4.1	A title of post	How to see God?		-
4.2	Characters' expressions and gestures	I can't see God. How do I know he exists?		Repetition
4.3	Light	Later in a dark room... Can you see anything?		Repetition
4.4	Characters' expressions and gestures	Of course not! Without light, there is no sight.		Collocation
4.5	Surrounding	Now, look around.		Synonymy
4.6	The scenery of the surrounding	Do you see the light itself, or only what it reveals?		Repetition
4.7	Character's expressions and gestures	I can't see light itself, only what it reveals.	"God is the Light of the heavens and the earth..." (24:35)	Repetition
4.8	A boy gives something to his friend	God's presence, like the sun's rays, may not be seen, but its effects -love, beauty, wisdom-are visible -everywhere.	Imagine God as light – not just any light, but a light that doesn't fade or flicker. This metaphor isn't about turning God into a physical element, like photon particles, but about understanding His presence and influence in our world.	Collocation

4.9	Character's expressions and gestures	So God is seen through his signs, not directly. I've been looking at it all wrong.	Repetition
4.10	Bright atmosphere and two men	Changing the way we look can be the most illuminating act of all.	Repetition

Data 5: Stop Blaming, Start Living



No	Represented participants	Verbal text	Caption	Types
5.1	The title of post	Stop blaming, start living	-	-
5.2	Character's expressions and gestures	If only the world would change, my life would be so much better.		Collocation
5.3	Character's expressions and gestures	He blamed the market, the weather, the people for his misfortunes.		Repetition
5.4	A man and a Sufi	O wise one, how can I change the world and finally be happy?		Repetition
5.5	Windowpanes	Imagine living in a house with coloured glasses... Would you be able to see the world accurately?		Repetition
5.6	Four windows in different colour	-		-
5.7	A window	But what if you used a clear glass?		Repetition
5.8	A man and a Sufi	It's not the world that needs changing, but the	"Indeed, God will not change the condition of a people until they	Repetition

		window through which you view it.	change what is in themselves.” (Quran 13:11)	
5.9	A man, an illustration of dirty heart, and cleaning tools	Your heart is like a window. Clean it with spiritual practice.	Changing your perspective or reinterpretation isn't about forcing positivity. It's about aligning our understanding with the spiritual insights we've gained through reflection.	Repetition
5.10	A man and the crowded market	You will find that the world is not against you; it merely reflects your inner state.	Our inner world holds the key to reframing our experiences – and finding peace, even in the face of loss.	Collocation