Multimodal Discourse Analysis on Geopark Kebumen Website

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Abstract

Sustainable tourism is the most suitable concept to protect Indonesian realms and cultural diversity besides the tourist destination's development. One of the websites that displays sustainable tourism is geoparkkebumen.id. This research aims to describe the verbal and visual modes on the homepage display of the website. It is qualitative research with purposive sampling in getting the data. The data is analyzed using Kress & van Leeuwen's, Lamb's, and Peirce's theories. The result of the analysis shows that the website uses some figurative language as the verbal modes. Assonance appears as the most used figurative language. It is chosen to make the website more persuasive and memorable for the readers. Rhetorical question does not appear on the website. The website avoids using it to maintain clarity, objectivity, and an authoritative tone, ensuring readers get straightforward information. The analysis of visual mode reveals that images on the website contain high angle, eye-level angle, and oblique angle. These angles enhance visual storytelling, complementing verbal descriptions to engage readers effectively. Future researchers can involve different actual issues to enrich multimodal discourse analysis.

Keywords: Discourse Analysis; Multimodal Discourse Analysis; Sustainable Tourism; Tourism Website; Website

Introduction

This study is crucial in addressing the overlooked intersection between sustainable tourism and multimodal discourse analysis (MDA). Indonesia's tourism sector, once thriving with 13 million foreign visitors annually (Wiguna, 2024), faced a severe decline due to COVID-19, with arrivals dropping by 71 percent (Restikadewi et al., 2021). In response to this challenge, sustainable tourism has been recognized as a vital approach for revitalizing destinations, ensuring economic benefits, and promoting conservation awareness (Beeton, 2006). Given the rise of digital communication, modern campaigns increasingly leverage influencer-driven algorithms and multimodal platforms to attract potential visitors (Feng & Xie, 2024). Despite this growing trend, existing literature has not comprehensively examined the role of multimodal discourse in promoting sustainable tourism.

A key focal point of this study is Geopark Kebumen's official website, which plays an instrumental role in promoting local tourism. The bilingual nature of the website suggests an effort to reach international audiences, yet its communicative intent has not been explicitly analyzed. Since website-based promotion relies on both verbal and visual elements, understanding how multimodal resources—such as figurative language, visual representation, and semiotic

elements—are strategically employed can offer valuable insights into the effectiveness of digital tourism campaigns. This study aims to bridge this research gap by exploring the interplay between these modes in Geopark Kebumen's digital communication.

Prior studies have applied MDA to various domains, including advertisements (Elfhariyanti et al., 2021), movie posters (He, 2024), and newspaper cartoons (Ogunrinde & Oladunni, 2023). While these works highlight the significance of multimodal meaning-making, they do not examine website-based communication within the framework of sustainable tourism. By integrating Kress and van Leeuwen's MDA model with semiotic and figurative language analysis, this research offers a fresh perspective on tourism discourse. Unlike previous studies that primarily focus on commercial advertisements, this study investigates how multimodal elements are employed to engage audiences and promote tourism destinations.

Additionally, this research contributes to theoretical discussions surrounding the interaction between verbal and visual modes in tourism communication. The use of persuasive techniques in website design plays a crucial role in shaping public perception and engagement, making it an important area of study. By analyzing the multimodal strategies employed in Geopark Kebumen's website, this study advances both tourism studies and discourse analysis, providing meaningful contributions to the field. Ultimately, this research aims to enhance our understanding of how sustainable tourism can benefit from strategic multimodal discourse, ensuring effective communication and broader outreach in the digital era.

Method

The researcher employed a qualitative approach as outlined by Creswell & Creswell (2018), focusing on an in-depth analysis of selected samples. The study examined five displays taken from the homepage of the sustainable tourism website geoparkkebumen.id on August 8, 2024. These displays were chosen through purposive sampling, ensuring that each contained more than one communicative mode—either verbal or visual. Since the homepage is the first section encountered by visitors, its content plays a crucial role in shaping audience perceptions of the destination.

To structure the analytical process, the researcher first categorized the collected data based on mode type, selecting only verbal and visual elements for examination. As noted by Nyimbili & Nyimbili (2024), purposive sampling involves regrouping collected data into specific categories. In this study, the displays were classified according to their reliance on verbal or visual communication to engage visitors. This allowed the researcher to systematically assess multimodal strategies in website-based sustainable tourism promotion.

The research methodology followed a structured, step-by-step process, incorporating techniques from Ginting et al. (2024) for precise data collection and documentation:

1. Identifying Key Sections: The researcher pinpointed specific segments of the website that contained significant multimodal features.
2. Selecting Representative Examples: Careful selection ensured that each display reflected essential aspects of multimodal communication.
3. Capturing Screenshots: To preserve the layout and interaction between modes, screenshots were taken without modification.
4. Contextual Analysis: Background details such as purpose, source, and related information were recorded to provide a broader understanding of the website's communicative intent.

To analyze visual modes, the researcher applied Kress & van Leeuwen's (2001) framework, focusing on elements such as angles, icons, and gaze.

1. Angles: Vertical and horizontal perspectives were examined to assess how images positioned the viewer relative to the represented participants. A low-angle shot, for example, portrays a subject as authoritative, influencing viewer perception.
2. Icons and Symbols: Semiotic analysis, based on Peirce's triadic theory, determined how representamen, object, and interpretant shaped meaning. For instance, an indexical sign indicating nature conservation may subtly evoke responsibility in the audience.
3. Gaze and Engagement: The researcher analyzed direct and indirect gaze strategies, identifying instances where visual participants appeared to "connect" with viewers through eye contact, reinforcing engagement.

For verbal modes, the study integrated Lamb's persuasive strategies to examine how figurative language was used to shape audience responses. Following the classification of modes, the researcher systematically organized and labeled data. This included tagging critical areas within the images, compiling findings onto categorized sheets, and writing a narrative that linked observations to Kress & van Leeuwen's, Lamb's, and Peirce's theories. Ultimately, this structured approach ensured a thorough investigation into how multimodal strategies were applied in sustainable tourism communication. The research contributes valuable insights into the intersection of multimodal discourse and tourism promotion, highlighting the role of visual and verbal engagement in shaping audience perceptions.

Finding and Discussion

The result of the research regarding to the finding of verbal and visual modes in *geoparkkebumen.id* was elaborated in this section.
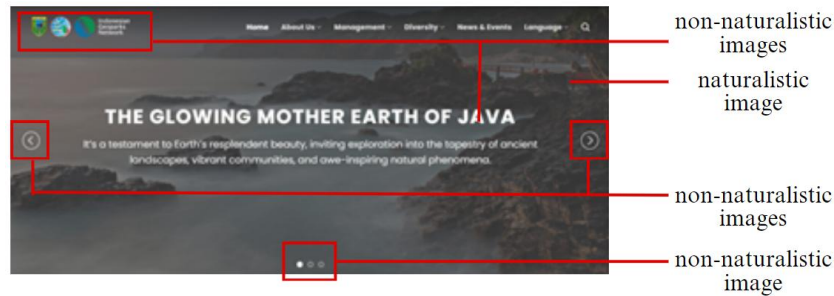

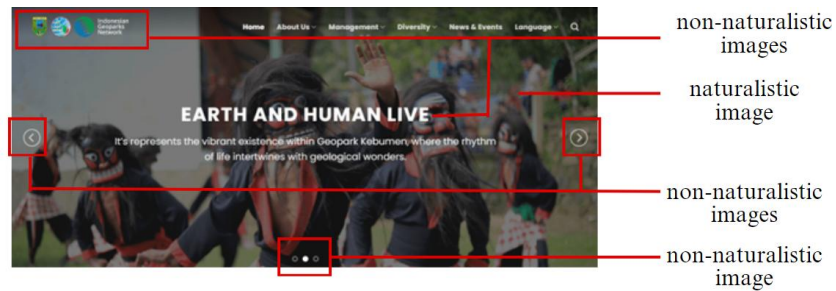Figure 1. Visual Modes' Codes depicted in Datum 1
(Source: geoprkkebumen.id, 2024)

Figure 2. Visual Modes' Codes depicted in Datum 2
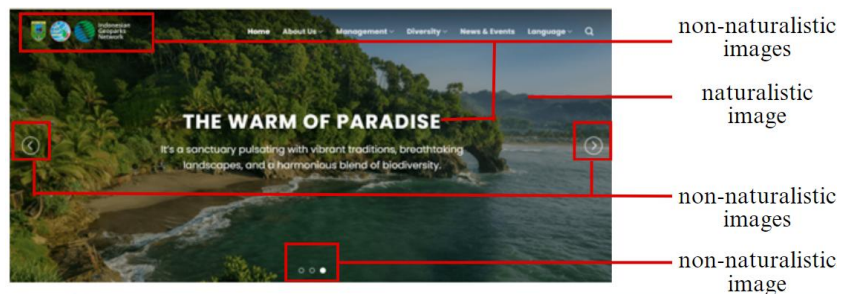(Source: geoprkkebumen.id, 2024)

Figure 3. Visual Modes' Codes depicted in Datum 3
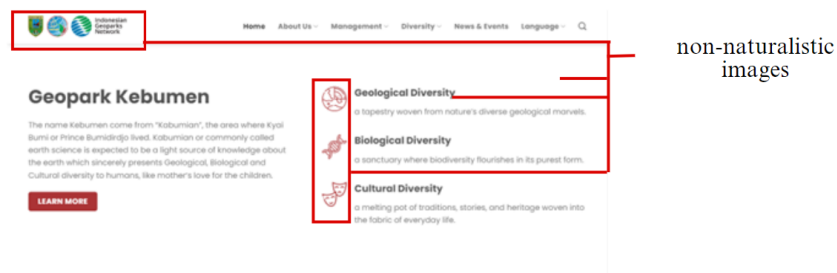(Source: geoprkkebumen.id, 2024)

Figure 4. Visual Modes' Codes depicted in Datum 4
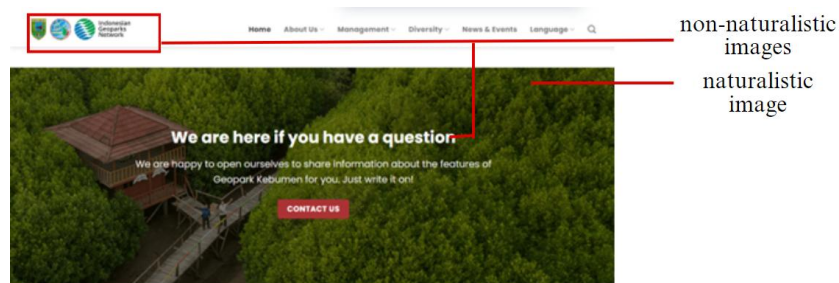(Source: geoprkkebumen.id, 2024)

Figure 5. Visual Modes' Codes depicted in Datum 5
(Source: geoprkkebumen.id, 2024)

In geoparkkebumen.id figure 1 to 3 depict the natural scenery of Kebumen's tourism. These figures also equipped by some catchy words in order to describe the layout. Besides, the fouth figure explains the historical and geological value of Kebumen's tourism on points. The absence of image layout on the figure minimizes the viewer's distraction. Instead of focus with the scenery, the website's writer attracts the viewer to focus with the short script about the origin of Kebumen's tourism. Meanwhile, the last figure is minimalist but full of 'call to action'. There are some contact persons to the website's administrator.

Among 11 types of figurative language, the researcher discovered 10 of them. Here are the descriptions of them.

Assonance

In the research, assonance hits the highest frequency of figurative language. Assonance occurred 33 times, frequently in datum 4. Datum 4 consisted of information, such as the explanation of the origin of Kebumen Regency, and cultural diversity etc. Unlike other data, datum 4 had more textual content. The more complex the content, the more possibility for assonance to rise. There is an example of assonances in datum 1. There was a repetition of the sound vowel /e/ in the words "the," "mother," and "earth." The sound vowel /e/ in the end of "the" and "mother" also in the beginning of "earth" were alike. This similarity constructed the phenomenon of assonance in datum 1.

Rhetorical Question

Rhetorical question was the only figurative language by Lamb that did not appear in the research data. The website *geoparkkebumen.id* depicted informational content with descriptive phrases and sentences. Although the website had a persuasive informational tone, it was primarily descriptive. The request for inviting interaction between Geopark Kebumen and the viewers was present in datum 5. This form of invitation appeared by using an informal tone rather than using a rhetorical question. Thus, due to the text structuring concept on *geoparkkebumen.id*, rhetorical questions were not proper to use.

Analogy

Analogy was frequently used in datum 4, which contained the most complex textual information compared to the other data. This encouraged analogy to facilitate the understanding of the message. Analogy did not appear in datum 5 since this datum did not convey any information about Geopark Kebumen and did not contain information that needed to be simplified with analogy. Analogy in datum 1 as the example was indicated by the word "mother." Both Earth Java and Mother had the same similarity. Earth Java provided uncountable resources to support human life from its nature. Meanwhile, a mother brought new life to the world. Thus, both "Earth Java" and "mother" contributed to the finding of something in the world. Therefore, the usage of "mother" indicated the finding of Earth Java as a contributor to something's existence in a simple way.

Colloquial language

There are 4 findings of colloquial language. There were no findings of colloquial language in datum 4. The occurrences of colloquial language in the data were relatively few since the formality of *geoparkkebumen.id.* Colloquial language appeared in datums 1 to 3 because they discussed concepts that related to Geopark Kebumen while inviting the viewers. Informal tone builds inclusivity between the writer and the viewers. Meanwhile, the reason for the occurrence of colloquial language in datum 5 was to increase inclusivity. The informal tone in datum 5 specifically invited viewers to contact the admin of *geoparkkebumen.id* if they had any questions. On the other hand, colloquial language did not appear in datum 4 since the datum was descriptively informative. Thus, informal tone was not suitable in datum 4. Colloquial language emerges to create an informal tone that shortens the distance among the writer and the viewers. There were 4 findings of colloquial language in the research data. The first 3 findings occurred in datum 1 to and were indicated by "It's" in the sentence. This indicator contained "It's." Stated by Holmes (2013), tag indicates an informal tone. This tone enables the writer to build a close relationship with the viewers. In datum 1 to 3, the word "It's" rather than "It is" indicated informal tone. In specific, "It's" in datum 1 referred to the phrase "The Glowing Mother of Earth Java." "It's" explained further details of the phrase. The glowing mother of Earth Java actually was a testament to Earth's resplendent beauty, inviting exploration into the tapestry of ancient landscapes, vibrant communities, and awe-inspiring natural phenomena. Instead of used this form, the writer separated the sentence and put pronouns with tags to build close relationships with the viewers.

Connotation

There are 22 connotations. Each word with positive connotations appeared most frequently in datum 1. This occurred since datum 1 was the first display presented in *geoparkkebumen.id*. This condition encouraged various positive connotations to create a favorable impression on the viewers. The more positive meanings received by the viewers, the greater the possibility that the viewers would look for the next data. The example of connotation depicted in datum 1. In datum 1, there was a "testament." The word referred to Earth's resplendent beauty. The website's writer used "testament" even if other options, such as "proof" and "declaration," had the same meaning. Even if they had the same meaning, the testament indicated that the Earth's resplendent beauty as nature was something that would exist for the next generation. Thus, the awareness of conservation of nature was essential to share.

Emotive language

There are 14 emotive languages. The frequency of emotive language was highest in datum 1. The frequency of emotive language decreased from datum 1 to datum 5. Emotive language indicates the emergence of an informal tone, as it could build more distant relationship between the writer and the viewers. On the website *geoparkkebumen.id,* the writer significantly increased the complexity of information from datum 1 to 5. As a consequence of this increase, emotive language declined significantly from datum 1 to datum 5. The finding of the emotive language was depicted in datum 1. In datum 1, there was the word "earth." This word referred to Java's nature. The nature of Java consisted of the liveliness and the scenery. Meanwhile, humans, the living creatures of The Earth, were a part of both the liveliness and the scenery. The word "earth" involved people, the living creature, as part of liveliness in nature. They lived as a part of nature and consumed things from nature. Both the viewers and the website writers were alike since they were parts of nature. Thus, the word "earth" evoked the feeling of inclusiveness between the website writer and the viewers.

Hyperbole

There are 6 hyperboles. There was no hyperbole's finding except in datum 4. Based on the findings from the previously discussed figurative languages in this section, datum 4 contained the most complex textual information. To ensure that the viewers could understand the presented information, the writer employed hyperbole. Hyperbole assists the viewers in accepting the writer's ideas. The example of hyperbole was depicted in datum 4. The website's writer explained the expectation of Kabumian as a light source of knowledge and as a territory with several geological, biological, and cultural diversities. These diversities potentially became a source of study. The writer did not only mention Kabumian as a source of knowledge, but also as a light. The word "light" was an exaggeration since Kabumian was too small to represent a lot of knowledge of Earth.

Imagery

There are 16 imagery languages. There was no imagery finding in datum 5. The highest frequency of imagery's finding occurred in datum 1 since evoking vivid images in the viewers' minds was generally applied in the first display of the website, which was datum 1. Meanwhile, the absence of imagery in datum 5 occurred because the primary focus of the text in that datum was to open opportunities for viewers who wished to inquire about further information. The example of imagery was depicted in datum 1. The website's writer explained somewhere as ancient landscapes. The word "ancient landscapes" indicated imagery since ancient landscapes were visual conditions. The words show the detail of a landscape that was ancient or had a historical story behind it. Regarding the context, the website's writer attracted the viewers to have the vivid image of landscapes with historical stories.

Metaphor

There are 12 metaphors. Metaphor rarely appeared in datum 5 since the text in that datum was not descriptive. Metaphor in that data indicated that the writer was very open to some interaction with the viewers. Metaphor was least frequently encountered in datum 2 since the datum talked about the mix of liveliness and geology in Geopark Kebumen. This mixing referred to undeniable interaction with continuity in nature. Humans, as part of liveliness, had to keep the safety of Earth by protecting its geology. Once the Earth was safe, it could serve the life of other living creatures, such as animals and plants, for humans' supplies. Since the main idea of the sentence in datum 2 was the mixing of different things, the complex information was simplified by w of "the rhythm". Meanwhile, metaphor was frequently found in datum 4. This happened due to the greater amount of descriptive information in datum 4 compared to the other data. Therefore, the writer used metaphor to present information in a more engaging manner for the viewers. As a result, the information intended to be conveyed through datum 4 was communicated to the viewers adequately. The example of metaphor was depicted in datum 1. The website's writer uses "mother" in the phrase "The Glowing Mother of Earth Java." If analogy explained "mother" to illustrate something, metaphor explained it to replace something. The thing that was replaced by "mother" in the phrase was the liveliness and love of nature. Both mother and nature supported living birth. Mother born human, meanwhile nature was encouraging natural phenomena. Thus, the word mother replaced the word nature.

Repetition

There are 7 repetitions. There was no repetition finding in datum 1 and 3. Repetition appeared with high frequency in datum 4 since that datum contained more text compared to the others. The descriptive information in datum 4 encouraged the repetition of certain words in order to emphasize the structure of sentences and the topics being discussed. Meanwhile, the frequency of repetition in other data was influenced by their persuasive purpose. Thus, data that provided significant emergence of descriptive information tended to have high value based on the completeness of the information presented. In contrast, persuasive data tended to have high value based on the diction choices and sentence structure. One of the examples depicted in datum 4.

There was the repetition of the word "Kabumian." Kabumian, as the origin of Kebumen Regency's name, referred to the identity of a territory. The repetition highlighted "Kabumian" both as Earth science and as a particular area in which Prince Bumidirdjo lived. Thus, once a repetition appeared, there was something left by the website's writer to the viewers.

Simile

There is one simile. Similes rarely appeared in persuasive data. This happened due to the fact that most of that data preferred to use analogy or metaphor to convey the message. Meanwhile, datum 4, which was more informed than engaged the viewers, preferred to use similes solely to provide a concrete illustration of a concept. The concept of simile closely resembled analogy. However, similes involved specific connectors, such as "like" or "as." The only finding of the simile was depicted in datum 4. There was an illustration of Kabumian as a mother. It was quite similar to the discovery of metaphor in datum 1. In this datum, both Kabumian and mother gave uncountable knowledge to someone. Kabumian gave it as a part of nature to living creatures. On the other hand, a mother teaches her children as a part of her love. The most essential thing that indicated the finding of simile was the word "like" or "as" as the connection among two things. In datum 4, the connector was "like." Thus, verbal modes appeared to convey persuasive messages in *geoparkkebumen.id*. The finding of them used figurative language as part of a persuasive strategy. Even if one of the figurative language types abstained, the other types of figurative language existed. According to the research results, all of the data contained assonance, connotation, emotive language, and metaphor. Besides, there were analogies, colloquial language, hyperbole, repetition, and simile in research data with some criteria. These criteria relate to the type of information depicted on each datum. Analogy was not depicted in datum 1. Colloquial language was not depicted in datum 4. Hyperbole was not depicted in datum 2, 3, and 5. Repetition was not depicted in datum 1 and 3. Meanwhile, simile was not depicted in all datum except datum 1, 2, 3, and 5. As a result, verbal modes had a strategic role in emphasizing and conveying the message of the *geoparkkebumen.id 's* writer.

The researcher discovered that the visual modes in the research data consisted of naturalistic data, including photographs of an image of rock cliffs, an image of Cepetan dancers, and an image of a beach. Meanwhile, the non-naturalistic images in the data included the Kebumen Regency logo, the Kebumen Geopark logo, the Indonesian Geopark Network logo, right and left navigation images, three bullets, and the colors of the font, background, and website navigation panel.

The Kebumen Regency logo, the Kebumen Geopark logo, and the Indonesian Geopark Network logo were logos that indicated the parties involved in the operation of Geopark Kebumen. They existed in the upper left corner of each datum. Since they aimed to convey identity and appeared in every display of data, these logos, along with their smallest units, were counted as components of visual modes in each datum. Thus, analyses of these logos were essential to be considered as visual modes.

As one of the non-naturalistic images, the Kebumen Regency logo, the Kebumen Geopark logo, and the Indonesian Geopark Network logo contained small units that could be analyzed using semiotic theory according to Peirce in Atkin (2023). The Kebumen Regency logo featured a five-pointed star, mountains, a cave, the sea, a swallow bird, rice and cotton, chain links, pointed bamboo, bricks and roof tiles, the words "Kebumen" and "Bhumi Tirta Praja Mukti," as well as several colors, such as ocean blue, yellow, gold, green, black, white, red, brown, and sky blue. Additionally, the Kebumen Geopark logo included three shining stars, a swallow, a leaf, a globe, three mountains resembling wayang figures, a circle, the text "The Glowing Mother of Earth Java," and the text "Kebumen," along with various colors, such as blue, red, yellow, green, and white. Meanwhile, the Indonesian Geopark Network logo featured a shape of the Earth and the text "Indonesian Geopark Network," along with two colors: green and blue. These different units were continuously classified as icons, indices, or symbols.

The small units were classified as icons, indices, and/or symbols. Based on research results, not all logos contained icons, indices, and/or symbols in their entirety. For instance, the Kebumen Regency logo consisted of 10 icons and 21 symbols, while the Kebumen Geopark logo comprised 5 icons and 14 symbols. In contrast, the Indonesian Geopark Network logo included only 1 icon and 3 symbols. All logos contained symbols because each official community generally had specific terms about its logo as an identity. Both the Kebumen Regency logo and the Kebumen Geopark logo included sign elements that were symbols, as there existed official sources explaining the philosophy behind these logos. Nevertheless, there were also several images that could be categorized as either icons or indices.

In the Kebumen Regency logo, the 10 images classified as symbols could also be categorized as icons because the images of these symbols resembled part or all of the simple form of what they represented. Since the Kebumen Regency logo was an agreement among people in Kebumen Regency, all the depicted images were symbols as presented in (Administrator, 2023). Additionally, 5 out of the 14 symbols in the Kebumen Geopark logo could similarly be classified as icons since they imitated the shape of images in real situations.

The Geopark Kebumen logo had the same condition as the Kebumen Regency logo. It contained 11 symbols that represented the agreement of the people in the community. However, the 3 colors had no representation depicted in the official source (Administrator, 2024). Thus, the representation of depicted colors, yellow, green, and white, was analyzed with Cerrato's.

Meanwhile, there was no official statement discussing the philosophy of the Indonesian Geopark Network logo. Therefore, an analysis of semiotic elements, such as color in the Indonesian Geopark Network logo, was conducted using additional color theory according to Cerrato (2012), which discussed color representation in the context of community health environments.

Two navigation images were depicted in datum 1 to 3. They are right and left navigations. Each of them was positioned on the right and left sides of the display. These images were classified as

symbols. The writer imitated the main characteristic of an arrow whose point directed to the right (the right navigation) and to the left (the left navigation). The left navigation image represented navigation to the previous slide of the display. If viewers were looking at datum 2 and pressed the left navigation symbol, then the display on geoparkkebumen.id would change to the display of the previous slide, which was datum 1. Meanwhile, the right navigation image represents navigation to the next slide of the display (Bergstrom et al., 2016; Gretzel & Collier de Mendonça, 2019). Thus, if viewers were looking at datum 1 and pressed the right navigation button, then the display would change to datum 2.

As a complement to the right and left navigation images, there were three bullet images. The three bullets at the bottom of the display represented the viewer's position among the available slides. This image served as a mini-map indicating how much data that the viewers could encounter if they used the right and/or left navigation images. The image was depicted in datum 1 to 3 as an icon since it adopted the simpler figure of position map of datum 1 to 3 in the website. The three bullets indicated that there were three slides from the left to the right. The fully colored bullet revealed which slide the viewers were currently on among all of the slides. Therefore, the three bullets indicated that the writers helped the viewers to find a specific slide starting from the leftmost slide.

On the website *geoparkkebumen.id,* two colors were depicted, white and black. They appeared as the color of the font, the background, and the website navigation panel. Color representation varied based on the graphic designer's point of view. Additionally, in examining objects related to a sustainable tourism website, color analysis using meaning representation according to Cerrato (2012), which conducted the meaning of color in the point of view of graphic design.

In determining font color, suitable color selection could enhance text readability on communication platforms. While adjacent colors might be suitable for design variations, they were not ideal for font and background selection. The color white in the logo, the three bullets, and also the right and left navigation images represented faith and purity. Thus, this color indicated that the information depicted by these images supported the circumstances in Geopark Kebumen as the creations of God. The font (in datum 1 to 5), background (in datum 4), and website navigation panel (in datum 4 and 5) were depicted in white. Meanwhile, black color was used in datum 4. Psychologically, black represented mysteriousness, authority, power, and control. It was fitted with informative text to get the attention and the trust of the viewers. Besides, the color contrasted well with the brighter color. The fact that this font color was depicted in datum 4, in which the writer used blank white as the background, made the finding of the text more visible and readable. The text in datum 4 was informative. Thus, the black color indicated that the information was valid. Additionally, the color led the viewers to imagine the wonders of scenery in Geopark Kebumen. This explanation was further supported by Cerrato (2012).

Font style is important, not only as an aesthetic element. Like the selection of font color, the choice of font style also significantly influenced the readability of a text. On the website *geoparkkebumen.id,* the writer employed a font style that possessed a high level of readability. This choice greatly assisted viewers in grasping each essential point presented on the website.

All verbal modes on geoparkkebumen.id utilized the same font style. The fonts used on the homepage were Poppins from the Sans serif family. The Poppins font style was known for its readability, as it could enhance reading speed and was suitable for individuals under 25 years old and over 40 years old. Meanwhile, Sans serif represented a group of numerous fonts and families, with Poppins being one of them. Additionally, Sans serif font styles, including Poppins, had been widely used in various print publications, such as newspapers and books, due to their clarity (Cai et al., 2022). Therefore, the selection of font style was an essential aspect of the website's display.

There were several signs of diversities depicted in datum 4. The signs included an icon, an index, and a symbol. The shape of the first sign imitated the shape of Earth. Earth consists of numerous geological phenomena (Prost & Prost, 2018). Thus, the shape of Earth indicated the diversity of geological features. The next sign was the image of DNA. Every organism had its own DNA. The variation of DNA has a relationship with the diversity of organisms (West, 2017). Thus, the sign was indexed since DNA indicated the reason why biological diversity existed in nature. Besides, the sign of DNA also included symbols. There was an agreement that the shape of the twisted ladder was the shape of DNA as proposed by Oke et al. (2021). The third sign, the images of two masks, was a symbol since the two masks represented culture. According to history, the mask actually symbolized the Cepetan Dancer's mask as a part of cultural diversity. Kebumen Regency was colonized. In order to expel the colonizers by scaring them, the inhabitants wore masks and costumes. It was supported by Preucel (2020) that some archeologists represent masks as intuitive and experiential knowledge (Elliott & Conneller, 2020). Thus, non-naturalistic images were depicted in the research objects and analyzed with Peirce's semiotic theory.

The next analysis consisted of the analysis of naturalistic images on the research objects. The analysis of the images presented in the research results demonstrated the strategic use of angles to convey specific messages and engage viewers. The image of the rock cliffs in datum 1, captured from a high angle, created an impression of unexplored territory, evoking a sense of curiosity and a desire to explore among viewers. This technique aligns with Kress & van Leeuwen's (2021) statement that high-angle shots can suggest unfamiliarity. In contrast, the image of the Cepetan dancers in datum 2 employed both eye-level and oblique angles, fostering a sense of equality between viewers and dancers while simultaneously introducing an element of mystery regarding the dancers' intentions. This dual perspective emphasized the cultural richness and individuality of both parties involved, thereby enhancing viewer engagement.

Furthermore, the images of natural landscapes, such as the beach in datum 3 and the forest in datum 5, employed high angles to evoke feelings of responsibility. The beach image not only

showcased the vastness of nature but also served as a reminder for viewers to treat the environment with care, highlighting its fragility. Similarly, the forest image depicted a broad view that diminished the significance of human structures within nature, encouraging viewers to connect with local communities dedicated to environmental stewardship. Overall, these visual strategies effectively communicated complex themes of exploration, equality, and environmental awareness, enriching the viewer's experience and understanding of the depicted subjects.

There were 4 naturalistic images depicted in the data. Each of them was analyzed according to the angle. The findings of angles were depicted in datum 1, 2, 3, and 5. They were high, eye-level, and oblique angles. High angles were depicted in datum 1, 3, and 5. Meanwhile, both eye-level angle and oblique angle were depicted in datum 2. Angle in all data happened to discover the relationship among the participants on the image and the viewers of the website.

The image of rock cliffs was only available in datum 1. Figure 11 depicted a huge landscape of several rock cliffs shrouded in mist. The darkest color of the cliffs and the mist indicated the humid circumstance of the spot. Furthermore, the image was taken at a high angle. According to Kress & van Leeuwen (2021), high angle images conveyed the view of the rock cliffs as unexplored things. The scenery of the rock cliffs became smaller at this angle. However, the writer led the desire to explore the cliffs into the viewers' minds.

The image of the Cepetan dancers in datum 2 has an eye-level angle & an oblique angle at once. It was taken from the middle-high perspective or eye-level angle to construct the opinion that both the viewers and the participant of the image were equal. They were inhabitants of somewhere with their own beliefs and cultures. Meanwhile, the oblique angle, the perspective of the image, was out of the participants' awareness. It was indicated by the dancers' arbitrariness of sight. Several dancers were looking in different directions, so on with the dancer in the middle of the image. The dancers used traditional masks, so nobody knew what they were looking for unless the viewers were the dancers.

The beach image in datum 3 used a high angle to build superiority toward the viewers. The wide scenery of a beach and the green landscape of the forest became smaller. This angle enabled the writer to provoke the viewers to visit the place. This angle also attracted the viewers to treat nature carefully. The writer reminded the viewers or potential tourists that nature was easy to destroy.

The last naturalistic image on the research data depicted an overview of a wide forest with a building in the middle of the picture. The image used a high angle. The wide scenery of a forest and all things in the image became smaller. It seems like someone took the image from the sky. The image was depicted in datum 5, which contained several invitations to the viewers for asking. This angle allowed the writer to engage viewers with particular communities who conserve nature.

In conclusion, the results of the analysis revealed the emergence of verbal and visual modes throughout the data. Verbal modes convey messages through textual forms. The modes

demonstrated how Geopark Kebumen's information was presented using persuasive language. Meanwhile, visual modes conveyed the same as well as additional messages through images and colors. Visual modes also provided information that was not included in the verbal modes, such as representations of meaning and the identities of the involved communities. The discussion shown verbal modes in the data predominantly depicted persuasion. Additionally, more information about aspects not represented in the verbal modes was highlighted. Thus, both verbal and visual modes existed in geoparkkebumen.id and played significant roles to emphasize and convey messages in an adequate role.

Conclusion

Verbal modes, a part of multimodal discourse analysis, uses figurative language analysis. According to some criteria, other figurative languages are depicted in particular data, such as analogy, colloquial language, hyperbole, repetition, and simile. The criteria refer to the characteristics of the information depicted. There is the distribution of abstaining from other figurative languages in all research data. Visual modes, a part of multimodal discourse analysis, consist of several naturalistic and non-naturalistic images. All research data contain non-naturalistic images. Meanwhile, naturalistic images are not depicted in all data. There are several types of angles in the research data, i.e., high angle, eye-level angle, and oblique angle. Otherwise, as a part of semiotic analysis, icon, index, and symbol are depicted in all of the research data. There were several images categorized as symbols automatically since they are the logo of the community. In order to enrich the studies of multimodal discourse analysis, the researcher suggests that future research should depict the multimodal discourse analysis of other modes and prioritize the meaning of signs according to the related norms or agreements of the community. Overall, in order to promote tourist destination, the depiction of related informative discourse becomes important, especially since it might enlarge the possibility of tourist' departure. Thus, the appearance of multimodal in tourism website is essential to engage the viewers' attention.

Statement

The researcher sends huge gratitude for lectures, the admin of Geopark Kebumen's website, and others for all valuable support during the making of this research. However, this article is far from perfect. As a result, the researcher is open for valuable suggestions from the reader.

Statement of Publication Ethics

This article made by following the author's guideline of Gajah Mada Journal Tourism Studies. The author declare that this article has no conflict of interest either financially or other supports. All involved and actual thought from related experts had been depicted properly to support this research.

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