

**Multimodal Discourse Analysis on Black Panther:
Wakanda Forever Movie Poster**

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Communication strategies in the modern period have become progressively multimodal with technological advancement. Multimodal communication involves forming a meaning through several modes than just language. This includes verbal and non-verbal communication, such as movie poster. Movie poster is one of the most effective promotional techniques to introduce the movie to potential audiences. Movie posters feature verbal and visual language as communication modes that can be interpreted to a certain meaning, including the movie's theme, plot, and message. The visual grammar theory by Kress and van Leeuwen (2006) propose metafunctions to analyze image, including representational meaning. In representational meaning, communication modes must be able to represent elements and their relations in a world outside of their representational system as perceived by people. This paper demonstrates how various modes in "Black Panther: Wakanda Forever" movie poster

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are integrated to represent meaning and symbolism in the movie through representational meaning.

INTRODUCTION

One of the advertisement strategies that can be done for a movie to reach its potential audiences before being released is using a poster. Movie posters are one of the long-standing advertising techniques which have been utilized since the early days of the movie industry and have found a position in newspaper advertisements and movie theaters to introduce future movies to prospective audiences (Forrett, 2007). Movie posters can serve as visual media to deliver information and interesting points about the movie. In its design, a poster has to be visually appealing and easy to comprehend so that the viewers can grasp the meaning conveyed in the poster. Thus, a movie poster can generate interest for the viewers of the poster, which could persuade them to watch the movie.

In movie advertising materials, movie posters typically combine a variety of graphic elements such as images, colors, and texts that can be considered as the visual and verbal components of communicative language. Verbal language is in the form of written or spoken words, and visual language is in the form of visual displays such as pictures, graphs, and photos. These components can also be considered semiotics because they have the potential to be interpreted to a certain meaning. This makes it possible for a movie poster to be studied using multimodal discourse analysis to find the movie's meaning. The method of multimodal discourse holds that various semiotic forms, such as images, sounds, and languages, are integrated to expand the meaning of multimodal texts or communicative events (Li, 2016).

Jones (2012) defined multimodal discourse analysis as an approach that examines how meaning is created through multiple modes of communication, not just language. According to Van Leeuwen (2005, as cited in Geenen et al., 2015), modes are dynamic and flexible systems closely linked to the communicative

purpose and social context. Geenen et al. (2015) emphasized that social interaction influences the variable meaning possibilities of modes. Multimodal discourse analysis is related to Systemic Functional Linguistics, which identifies three metafunctions (ideational, interpersonal, and textual meanings) for analyzing verbal language (Halliday, 1985). Kress and Van Leeuwen (2006) extended these metafunctions to analyze images, using representational, interactive, and compositional meanings. The interactive meaning of an image involves represented and interactive participants and their relationships, including contact, social distance, and perspective (Kress & Van Leeuwen, 2006). Compositional meaning is created through the arrangement of interactive and representational elements and is related to information value, salience, and framing (Kress & Van Leeuwen, 2006). Syntagmatic and paradigmatic analyses are essential for understanding the structural relationships in textual structures, with syntagms representing sequential combinations and paradigms representing interchangeable units (Chandler, 2017). These analyses are interconnected and necessary for comprehending a semiotic system.

“Black Panther: Wakanda Forever” (2022), directed by Ryan Coogler, is the long-awaited sequel to the movie “Black Panther” (2018) by the fans of Marvel Studios’ works. The movie has gained positive feedback from its audiences as well. Not only does the sequel provide clarity to plot of the movie after the late Chadwick Boseman, the actor of T’Challa who was also the Black Panther passed away, but it also introduces an eagerly anticipated antagonist by the fans to make his debut in Marvel Cinematic Universe, Namor. This Ruler of Talokan's appearance complements the movie's plot and the future of Marvel Cinematic Universe as the character plays a significant role in the fate of Wakanda. Therefore, the writer decides to use the poster of Marvel Studios’ “Black Panther: Wakanda Forever” (2022) as the data source of the study and analyze it with multimodal discourse analysis. The analysis will use the visual grammar theory proposed by Gunther R. Kress and Theo van Leeuwen in 2006.

Some previous writers have studied movie posters as an advertising strategy and they offer valuable insights into their analysis. For example, Rosydin (2018) employed the visual grammar theory proposed by Kress and van Leeuwen (2006) as the primary framework for interpretation. The focus of Rosydin's analysis was the representational meaning metafunction, encompassing narrative and conceptual processes. Rosydin (2018) examined the colors on the posters, employing color theory to explore their significance in relation to society. The findings of the study revealed that the posters effectively represented the theme of bullying portrayed in the series through pictures and taglines. Moreover, the posters conveyed a positive message by promoting mental health awareness and emphasizing that suicide can be prevented.

Moreover, Rondon and Heberle (2022) analyzed the visual elements of the movie poster for "Captain America: Civil War" using the visual grammar theory by Kress and van Leeuwen. The analysis aimed to interpret the poster's meaning by considering the representational, interactive, and compositional metafunctions. The research findings highlighted the effective communication of the movie's plot through the utilization of these metafunctions. Notably, the compositional meaning, which accentuated the separation of the Avengers through visual elements, emerged as the most prominent feature of the poster.

Considering the result of Rosydin's study, the study is valuable in enhancing the writer's understanding of representational meaning in the visual grammar theory by Kress and van Leeuwen (2006). Additionally, the writer recognizes the significance of Rondon's and Heberle's study, as both posters analyzed in the writer's research feature two opposing sides, such as Captain America's team versus Iron Man's team in "Captain America: Civil War" and the kingdom of Wakanda versus Talokan in "Black Panther: Wakanda Forever."

Building upon these studies, the writer's research expands the scope to include all aspects of representational meaning in the visual grammar theory by Kress and van Leeuwen (2006) for the analysis of "Black Panther: Wakanda Forever" poster. While Rosydin's study provides a valuable understanding of

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representational meaning, the writer acknowledges the significance of Rondon and Heberle's study, as both posters analysed in their research feature two opposing sides. This recognition contributes to the exploration of meaning in the "Black Panther: Wakanda Forever" poster.

The article focuses on analysing the poster of Marvel Studios' "Black Panther: Wakanda Forever" (2022) using multimodal discourse analysis, particularly the representational meaning. This paper intends to uncover their meanings and contribution to the overall communication of the film. In addition, it also examines how the poster's multimodal features interact to construct meaning, including the representation of characters, themes, and narrative. By doing so, the article provides insights into the visual language and strategies employed to engage audiences and convey complex messages. This analysis aims to enhance our understanding of movie posters as advertising tools and their ability to communicate through visual and textual elements that can persuade potential audiences.

METHOD

This study applies the descriptive qualitative method as the study design. In qualitative studies, the researchers gather information by observing documents, analysing behaviour, or interviewing respondents (Creswell, 2014). Since this study observed a type of document or content, Ary et al. (2012) supported this with their statement that content analysis is applied to identify particular aspects of the content in visual or written sources. Furthermore, the qualitative method is suitable for this study because qualitative researches aim to comprehend a topic as a whole and to obtain a depth of understanding and a comprehensive view instead of using variables and obtaining data's numeric analysis (Ary et al., 2012). This study gathers information by observing the elements in "Black Panther: Wakanda Forever" (2022) movie poster and interpreting the poster's meaning to understand better how the poster's elements can represent the movie.

The steps to gather the data in conducting this study is by identifying the verbal and visual elements contained in the poster and also rewatching the movie to help find how the movie is represented through the identified verbal and visual elements in the poster. There are several steps to analyze and interpret the gathered data in this study. The first step is to analyze the identified elements of the movie poster. The researchers employ the visual grammar theory by Kress and van Leeuwen (2006) as a framework for this analysis. The visual grammar theory provides a systematic approach to examining how visual elements such as images, colors, typography, and composition contribute to the overall meaning and representation of the movie. By applying this theory, the researchers can gain insights into how these elements convey specific messages, themes, or emotions related to the movie. Through the analysis, the researchers delve into the elements' meaning and representation in terms of the representational meaning. This aspect focuses on how the visual elements symbolically represent or depict certain concepts, characters, or narrative elements of the movie. By deciphering the underlying meanings and symbolic associations embedded in the elements, the researchers can uncover the intended messages and artistic choices made in the movie poster's design.

Once the analysis of the elements is conducted, the researchers proceed to interpret the findings. This step involves synthesizing the insights gained from the visual grammar analysis and connecting them to the broader context of the movie. The researchers consider how the analyzed elements contribute to the overall understanding of the movie's themes, storytelling, or promotional strategies. By interpreting the data in a holistic manner, the researchers aim to gain a comprehensive understanding of how the movie poster communicates its intended message to the audience.

Lastly, the researchers summarize the analysis results to draw the study's conclusion. This step involves synthesizing the key findings and insights obtained from the data analysis and interpretation. The conclusion should provide a concise summary of the main points discovered through the analysis of the movie poster's

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elements. It may also involve discussing the implications of the findings, potential connections to existing theories or literature, and suggestions for future research directions.

FINDINGS AND DISCUSSIONS

Narrative structure, non-transactional action process

Kress and van Leeuwen (2006) claimed that vector is the hallmark of narrative structure. Vector distinguishes between narrative and conceptual structure, as it is always present in narrative structure but never in conceptual structure. Vector is the element that visually represents the words in a language that falls under the category of action verbs. Kress and van Leeuwen (2006) further elaborated that vectors are composed of represented elements that signify directionality and shape an oblique line. The participant that contains a vector in part or entirely and from which the vector emerges is referred to as the actor. In contrast, the participant that is the aim of the action where the vector is directed is referred to as a goal. The aspects of the analyses are highlighted in yellow to contrast against the poster for easier viewing.

On the poster, it can be noticed that all the characters from Wakanda are staring directly outside the poster. Each of the characters is considered as one actor because each of them is a represented participant from which a vector emerges. Since there is nothing the vectors are aimed to or no participant as the goal, the action process indicates a non-transactional process. A non-transactional process is defined as when an action process only involves one participant, or in this case one actor, and the participant as the goal are nonexistent as there is nothing the vector is aimed to (Kress & Leeuwen, 2006).



Figure 1: Narrative structure, non-transactional action process

The bottom half of the poster also depicts a non-transactional action process. For easier viewing, the bottom half of the poster is flipped vertically. There are two characters as actors who perform a non-transactional action process on the bottom half, Attuma and Namor. The vectors emerge from them because they also stare directly outside the poster, but there is nothing the vectors aim at. As a result, the action process in the bottom half is similar to the upper half, which is non-transactional action process.



Figure 2: Narrative structure, transactional action process

Aside from the non-transactional process, there is also a transactional process depicted in the poster. According to Kress and van Leeuwen (2006), a transactional process is when an action process involves two participants as the actor and the goal. In the poster, Namora can be seen as an actor because she forms a vector by looking at Namor. Here, Namor acts as the goal because he is where the vector is directed. The participant that is the aim of the action where the vector is directed is referred to as the goal (Kress & Leeuwen, 2006). This makes Namor both an actor in non-transactional process and a goal in the transactional process.

Narrative structure, non-transactional reactional process

The actors in the non-transactional action process also show a non-transactional reactional process. Instead of actors, they are referred as reactors in reactional process. Kress and van Leeuwen (2006) affirmed that a reactor has to be a human or animal that resembles a human being who is capable to show facial expression and have visible eyes with distinct pupils. Hence, all the actors fulfill the criteria to be referred as reactors. The reactors' gaze is directed to their front which signifies that they are reacting to unknown object outside the poster. Similar to the action process, this makes the reactional process non-transactional because there is no phenomenon that the vector is aimed at, as the object the reactors are reacting to is unknown.



Figure 3: Narrative structure, non-transactional reactional process

Despite being unknown, it can be speculated that the objects the reactors are reacting to would most likely be the viewers of the poster considering the purpose of the poster to advertise the movie to potential audiences. The gaze from the reactors can be perceived in a way that has an effect on the viewers. From Wakanda's side as the protagonist in the movie, the reactors' eyeline create an inviting sense so that the viewers would choose their side and fight alongside them. From Talokan's side as the antagonist in the movie, the sense the reactors' eyeline creates leans toward to a threatening one instead of an inviting one. Still, the viewers of the poster cannot be fully considered as the certain objects the reactors are reacting to because any object can possibly be in front of the poster, it is never

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certain what the object may be. This makes it possible for the reactors to be reacting to any object.

Narrative structure, transactional reactional process



Figure 4: Narrative structure, transactional reactional process

In reactional process, there is also transactional process depicted by Namora as the reactor. The reactor forms an eyeline by looking at a phenomena or the participant as the goal. The phenomena here is Namor because he is the participant where the eyeline is directed to. The vector emerging from the reactor to the phenomena makes the reactional process transactional. As stated by Kress and van Leeuwen (2006), reactional process can also be transactional just like action process, and transactional process contains both reactor and phenomena.

Being the only one to perform a transactional reactional process among the other participants from the poster's bottom half, Namora's transactional reactional process to Namor can signify her character towards Namor in the movie. Namora's eyeline can be interpreted that she really respects and looks up to Namor, willing to fight alongside him and for their kingdom at all times. This is shown in the movie where Namora is trusted by Namor to lead the troops for the kingdom's affairs. The eyeline can also signifies Namora's disappointment towards Namor. By the end of the movie, Namora expresses her disappointment in Namor due to his decision to declare a truce and form an alliance with Wakanda in their final battle. Namora strongly believes that Talokan is a strong underwater kingdom that should be in opposition with land countries that have wronged them in the past. This also

demonstrates that Namora as a character has a serious nature and her own moral compass.

Narrative structure, circumstances

The poster presents locative circumstances. Locative circumstance is the circumstance that connect participants to the setting (Kress & Leeuwen, 2006). The participants here are the characters in the foreground and the settings are their respective kingdoms in the background, Wakanda and Talokan, which signify the location settings of the movie. Both Wakanda and Talokan are presented in the poster not only to represent the settings, but also the two main opposing sides who are having the conflict in the movie plot. The process in locative circumstances involves background and foreground contrast that can be achieved in several techniques (Kress & Leeuwen, 2006).



Figure 5: Narrative structure, circumstances

In the poster, the locative circumstances are achieved through the following techniques. First, the foreground participants overlap and block out the setting partly. The participants from Wakanda, along with the Black Panther helmet, can be seen obstructing a portion of the setting behind them. Comparable with the participants from Talokan, they also cover a portion of the background. Second, the

settings' colors are desaturated and have a less detailed presentation. The color intensity of Wakanda and Talokan are desaturated, making them not as vibrant as the participants in the front of them. Additionally, Wakanda and Talokan are also less detailed compared to the participants. The last technique achieved is overexposure of setting. The purpose of the overexposure is to make the setting either lighter or darker compared to the foreground. Both desaturation and overexposure are applied so that there would be a contrast to distinguish between the visual elements that can serve as the settings and the others who are not. The buildings in Wakanda are overexposed lighter, while the pyramids in Talokan are overexposed darker. The coloring difference is also to emphasize which side is the protagonist and which side is the antagonist with their respective settings.

Conceptual structure, classificational process, overt taxonomies

The participants in each half of the poster represent a hierarchical structure. The hierarchical structure is overt taxonomy, a kind of taxonomy in the classificational process. As stated by Kress and van Leeuwen (2006), overt taxonomy is usually presented as a hierarchy or tree structure containing levels, and participants in the same level have equal degree. Further, participants related to each other regarding a taxonomy act as superordinate and subordinate. On the upper half, Shuri being positioned in the center of the hierarchy and having the largest size compared to the others signifies that she is a superordinate. The subordinates to Shuri, from left to right, consist of M'Baku, Nakia, and Queen Ramonda. Okoye serves as an interordinate. Interordinate is a term coined by Kress and van Leeuwen (2006) to describe a participant who is both a superordinate and a subordinate to other participants. In this case, Okoye is a subordinate to Shuri and a superordinate to the Dora Milaje, the women army that protects Wakanda's royal family. The hierarchical structure conveys the closeness between the superordinate and the subordinates and their importance to the movie's plot. The taxonomy is multi-leveled overt taxonomy because the hierarchy has more than two levels that connect the superordinate to the other participants.



Figure 6: Conceptual structure, classificational process, overt taxonomies

The bottom half of the poster also presents an overt taxonomy. Here, Namor acts as the superordinate since he occupies the highest level in the taxonomy. This is also because Namor is similar to Shuri in being positioned in the center of the hierarchy and having the largest size compared to the other participants. For Attuma and Namora, they are similar to Okoye because they act as interordinates. Attuma and Namora have Namor as their superordinate and the Talokan Army as their subordinate. The hierarchical structure describes the structure of the Talokan kingdom, starting from the king that occupies the highest throne position in the kingdom, followed by his advisors and confidants, and the kingdom army at the bottom. Like the previous taxonomy, the bottom half is a multi-level overt taxonomy as the taxonomy involves two levels connecting the participants.

Conceptual structure, analytical process

The participants in analytical process are related concerning part-whole structure, where the participants representing the whole are referred as carrier and the part as possessive attributes (Kress & Leeuwen, 2006). This means that the analysis of how the verbal and visual elements in a multimodal text are interconnected, that the elements in the poster contribute to the overall meaning of the discourse. In the poster, the title “Black Panther: Wakanda Forever” can be seen as the carrier because the title represents the movie as a whole. The term “Wakanda Forever” in the title is a reference to how the movie focuses on Wakanda’s legacy that will continue forever. It is depicted in the movie that despite the loss of the previous Black Panther, Wakanda will not fall and will always thrive with Shuri’s ascension to the role of Black Panther and the people uniting and fighting together

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for their kingdom. To support its representation, there are parts of the movie in the poster as possessive attributes. These possessive attributes include the important characters and Wakanda and Talokan kingdoms as the settings. This is because the movie centers on the Wakandans' attempt to defend their kingdom from Talokan who can be either an ally or a threat to the future of Wakanda.



Figure 7: Conceptual structure, analytical process

Conceptual structure, symbolic attributive process

The elements in the poster reflect various symbolic values, just as the movie itself represents two main culture. They are African culture and Latin American culture. The symbolic values are analyzed through symbolic process, where the participants are carrier and symbolic attribute. The carrier is the participant whose meaning is represented, and the symbolic attribute is the one that represents the meaning (Kress & Leeuwen, 2006). The symbolic processes in the poster are symbolic attributive process. It is the attribute process that involves two participants as carrier and symbolic attribute instead of just carrier.



Figure 8: Conceptual structure, symbolic attributive process

Symbolic Attributes in the Black Panther: Exploring the Meaning behind the Elements in the Movie Poster

Black Panther suit representing authority, power, and strength

The Black Panther suit as seen behind Shuri can be considered a carrier that carries three symbolic attributes: position, size, and color. Being positioned in the upper center part of the poster and having the largest size among the others symbolizes that the Black Panther is very significant and a key aspect of the movie. Regarding color, the Black Panther suit is composed of two colors, predominantly black with gold accents. The suit symbolizes authority, power, and strength due to its black color. Its presence is regarded as dramatic, exquisite, and dominating (Fagerholm, 2009). The suit represents the Black Panther as the strongest figure in Wakanda due to its superhuman abilities, which also explains why the people of Wakanda view the Black Panther as their leader and protector. Being a secretive kingdom, the Black Panther acts as Wakanda's representative to the outside world when it comes to world affairs, representing the Black Panther's authority. Aside from positive meanings, the color black also has negative meanings. Black is the color that represents death and grief (Fagerholm, 2009). In the current movie, this is represented by how the original Black Panther from the first movie is shown deceased since the actor passed away. The loss of their protector causes the people of Wakanda to mourn, including Shuri, the sister of the original Black Panther and her mother Queen Ramonda who burn white funeral garments as a mourning ritual in their culture. For the accent color, gold, it suggests luxury, quality, and prestige.

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Further, gold can also suggest even greater luxury and elegance when it is combined with black. The Black Panther's luxury and elegance are associated with the Black Panther being a member of Wakanda's royal family and their reign over the prosperous kingdom due to the rare metal on earth, vibranium. Shuri possesses prestigious status by being a member of the royal family and also a brilliant scientist. Her prestigious status is enhanced when she continues the legacy of the Black Panther by becoming the new one.



Figure 9: Shuri's and Queen Ramonda's mourning ritual (0:25:53)

The Black Panther is placed behind Shuri in the poster as if the Black Panther is looking at her. This shows a symbolic attributive process, where Shuri is the carrier and the Black Panther is the symbolic attribute. One of the main plot points in the movie is about Shuri attempting to take the Black Panther mantle after the previous Black Panther, her brother T'Challa passed away. Since the Black Panther is Wakanda's protector, the Black Panther and Shuri in the poster symbolize that Shuri would be the next Wakanda's protector in the movie. The Black Panther itself is based on the ancient Egyptian deity, Bastet. Bastet is a cat goddess who is renowned as the god of protection as one of her primary characteristics is her caring nature (Jackson, 2018). This symbolism is in line with the Black Panther's role as Wakanda's protector. In the movie, Bastet is comparable with Bast, the panther goddess that bestows power to the Black Panther as both of them are deities of feline animals.

Shuri representing the crossed arms gesture

Shuri is the carrier of the crossed arms gesture she does in the poster as the symbolic attribute. The gesture is inspired by Egyptian pharaohs' burial customs,

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West African sculptures, and American Sign Language for "hug" and "love." It symbolizes loss of body control in death and emphasizes Wakandan culture's emphasis on love and family. Related to Egyptian pharaohs, the gesture is associated with the deity Osiris who is depicted with crossed arms in Egyptian art. Osiris was executed and dismembered by his brother Seth, conveying the belief that the gesture symbolize loss of body control in death (Oppenheim et al., 2015). This is depicted in the movie where to become the Black Panther, one must drink the "heart-shaped herb" for a "temporary death" to enter the ancestral plane and gain power from Bast. Related to the culture's emphasis on love and family, the gesture is a salute given as a greeting or an expression of pride and patriotism for their kingdom. This is because when the Wakandans do this gesture, they also usually proclaim "Wakanda Forever!" which implies that they will always be loyal to their kingdom.

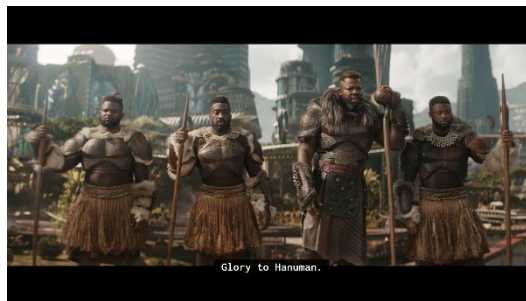


Figure 10: M'Baku praising the god he worships (1:30:03)

M'Baku representing the worshipper of Hanuman

Other participants in the poster possess symbolic attributive process as well. M'Baku carries the symbolic attributes of the weapon he wields called the knobkerrie and his gorilla-shaped wooden armor. These attributes represent his tribe, the Jabari Tribe as one of the many tribes in Wakanda. The Jabari tribe worships the white gorilla god, in this case it is the Hanuman as confirmed by M'Baku himself. The reference to Hanuman, a popular monkey deity in India known as a protector adds to the symbolism. Hanuman is well known as a protector from the Ramayana epic for his actions in aiding king Rama rescuing his wife, Sinta

(Duncan, 2007). The top of M'Baku's knobkerrie resembles what seems to be a gorilla hand with white fur, which can be a reference to Hanuman.

Queen Ramonda representing the diversity of Zulu culture

The next participant to show symbolic attribute process is Queen Ramonda. . She is the carrier of "isicholo", the distinct headpiece she is wearing as the symbolic attribute. "Isicholo" is a headpiece worn by married women in Zulu culture from South Africa and it is made of cotton weaved into grass blades (Braswell Iii, 2021). The headpiece symbolizes the marriage status of women in Zulu culture. Queen Ramonda can be seen wearing her headpiece in various colors and diameters throughout the movie, including the prequel. This is a reflection that in Zulu culture, there are many different tribes with different appearances of "isicholo".

Okoye representing exclusivity, leadership, and Ndebele tribe culture

Okoye shows symbolic attributive process through herself as a carrier and her neck rings as a symbolic attribute. Okoye's neck rings, known as "iidzila," are a cultural reference to the brass and copper neck rings worn by the women of the Ndebele tribe (van Vuuren, 2012). In the movie, the rings are worn by the Dora Milaje on their neck and arms. Okoye's rings are noticeably different from the rest of the soldiers as her rings are gold, while the others' are silver. Her gold rings distinguish her as the leader of the Dora Milaje, representing exclusivity and leadership.



Figure 11: Namor revealing his name (0:27:43)



Figure 12: M'Baku explaining what K'uk'ulkan means to Wakandans (2:00:36)
Namor representing the protector and the feather serpent god

On Talokan side, each of the participants also possess symbolic attributive process. Starting with Namor as a carrier, Namor's symbolic attribute is the distinct headpiece adorning his head. His headpiece that consists of a snake head with feathers behind it is related to his identity among his people. Namor acknowledged that while his enemy call him Namor, his people call him K'uk'ulkan. M'Baku further explains about what the name K'uk'ulkan means, which is the feather serpent god. The headpiece is a reference to the Mesoamerican deity, particularly the Mayan deity with the same name and form. K'uk'ulkan is an intricate deity known for his symbolism as the powerful creating force, the bringer of rain or life, and the natural entity of whirlwind, leading him as a key representation of civilization, royalty, and divine power (Jansen, 2010). This symbolism is suitable with Namor in the movie, in which he is the strongest being in Talokan with powers that no other Talokanil has. Since he is also perceived as a god, Namor is the rightful king of Talokan that cares for his people and protects them from surface threats.

Attuma and Namora representing the army leader and Mesoamerican warriors

The next participants as carrier are Attuma and Namora with their respective headpieces as their symbolic attributes. Attuma's headpiece resembling a hammerhead shark skull and Namora's striking headdress with orange and white stripes resembling a lionfish's spines and fins represent their affiliation with animals or apex predators. Mesoamerican warriors were known to be affiliated with animals or apex predators, particularly warriors with high ranks and warriors who are royal

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elites (Hull & Fergus, 2009). They were known to be clad in animal's gear. Not only that the gears create intimidating impression, but also indicate that Attuma and Namora are two of Talokanil army's leaders, two Talokan's strongest warriors who are also advisors to Namor. They are often seen leading the Talokanil army in various battles throughout the movie with their fierce fighting style.

CONCLUSIONS

The poster for "Black Panther: Wakanda Forever" employs a combination of non-transactional and transactional action processes to construct its narrative structure. Starting with the characters from Wakanda, they are depicted gazing directly outside the poster. This indicates a non-transactional process where there is no specific goal the participants are aimed to. On the other hand, Namor serves as the goal in a transactional process, as evident from Namora's eyeline directed towards him. Both non-transactional and transactional reactional processes are also present in the poster. The actors or reactors in the non-transactional reactional process are shown reacting to an unknown object outside the poster. However, Namora's eyeline towards Namor signifies a transactional reactional process as there is an object that she is reacting to. The poster employs locative circumstances to create foreground and background contrast. This is achieved through several techniques such as overlapping and blocking out of the setting, desaturated colors, and lighter or darker overexposure. This is applied to emphasize which side is the protagonist and which side is the antagonist with their respective settings.

The poster also employs classificational, analytical, and symbolic attributive processes to construct its conceptual structure. For classificational process, the participants depicted in the poster represent hierarchical structures, particularly overt taxonomies. The taxonomy is multi-leveled overt taxonomy because the hierarchy has more than two levels that connect the superordinate to the other participants. In the upper half, Shuri assumes the role of a superordinate, with M'Baku, Nakia, and Queen Ramonda as subordinates. Okoye, on the other hand, serves as an interordinate. Similarly, in the bottom half, Namor assumes the position of a superordinate, with Attuma and Namora as interordinates.

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In analytical process, the title "Black Panther: Wakanda Forever" acts as the carrier representing the entire movie, while the characters and kingdoms portrayed act as possessive attributes to support the carrier's representation. Last but not least, the symbolic attributive processes play a significant role in the poster. The Black Panther suit symbolizes authority, power, and strength through its positioning, size, and color. Shuri's crossed arms gesture conveys pride and patriotism for Wakanda. M'Baku's knobkerrie and gorilla-shaped armor represent his tribe's reverence for the white gorilla god. Queen Ramonda's "isicholo" headpiece signifies the diversity of Zulu culture. Okoye's neck rings symbolize exclusivity and leadership. Namor references the Mayan deity K'uk'ulkan, the feather serpent god associated with power, rain, life, and divine power. Attuma and Namora represent Mesomaerican warriors which are known to be affiliated with animals or apex predators, which are hammerhead shark for Attuma and lionfish for Namora.

In conclusion, the findings suggest that the poster for "Black Panther: Wakanda Forever" utilizes a variety of narrative and conceptual structures to convey meaning and symbolism. It incorporates non-transactional and transactional processes, locative circumstances, hierarchical structures, analytical and classificational processes, and symbolic attributive processes in representational meaning to represent the characters, kingdoms, and themes of the movie.

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