A MULTIMODAL DISCOURSE ANALYSIS OF *DISNEYPLUS HOTSTAR INDONESIA TV ADVERTISEMENT*

Intan Azkiyah; Didin Nuruddin Hidayat; Alek; Ratna Sari Dewi  
UIN Syarif Hidayatullah Jakarta  
intan_azkiyah19@mhs.uinjkt.ac.id; didin.nuruddin@uinjkt.ac.id; alek@uinjkt.ac.id; ratna@uinjkt.ac.id

Abstract

This research aims to explore the multimodal analysis of the *DisneyPlus Hotstar* Indonesia TV Advertisement. This research uses descriptive qualitative methods. This research data are text, symbols, images, sounds, and gestures used in *DisneyPlus Hotstar* Indonesia TV advertisements. The data were obtained from the *DisneyPlus Hotstar* Indonesia TV advertisement. Besides, the famous tagline from this advertisement is “Pilih Semaumu, Untuk Semua” (Choose all you want, for all). The results show that *DisneyPlus Hotstar* Indonesia TV advertisement has a multimodal semiotic system consisting of linguistic, visual, audio, gestural, and spatial elements. Each multimodal semiotic system is closely related to constructing advertising meaning. The message is understandable for the audience. Moreover, this research is expected to contribute to developing the discourse analysis discipline, especially multimodal analysis.

**Keywords:** multimodal discourse analysis, TV advertisement, DisneyPlus Hotstar

INTRODUCTION

On this day, entertainment is easy to access. To watch the latest films, people do not need to go to the cinema anymore. With the streaming film application on gadget, people can watch films usually shown in cinemas. Thus, film streaming applications must design innovative advertising products to communicate a message or meaning to the public by using appropriate language for relevant images or images or using symbolic music to convince people to use the application. Informing someone by drawing attention or notifying something is the meaning of advertising (Dyer, 1982). Besides, O’Guinn et al. (2003) explain that advertising is "an intermediary who pays the media to convince". The strategy of transferring the meaning of systematic advertising consists of perception, cognition, emotion, persuasion, brand as product conversion, production and action, which are all images (visual signs) and collaborative language (Wells, W. D., Moriarty, S., & Burnett, 2006). As Helland (2018) suggested to advertise basic objectives with more explicit information, advertising aims to attract audiences with products. Therefore, at this time, there are many advertisements on TV that present characteristic and pleasing audio, imaginative and persuasive visual images. A good advertisement is an advertisement that conveys the connotation precisely. It is evidenced by the advertisement’s multimodal features and the use of semiotic resources; language, image, sound, and colour (Liu, 2019).
In the perspective of discourse analysis, verbal and visual elements are used in analyzing advertisements using a multimodal approach (Lubis, et al., 2014). Advertisement as an example of discourse can generally be separated into three broad groups: print advertisements (magazines, newspapers, and the other print advertisements), audio (radio), and audio-visual (TV and internet sites) advertisements (Srikandiati & Luluk, 2015). According to Kress and Van Leeuwen (2006) multimodal discourse analysis quickly develops new research areas. It was developed in the early 1990s. It is even commonly applied in various fields of study from literature, art, classroom teaching, and the other fields of study. The term multimodality grasps communication and representation as more than just language. It pays more attention to other communication modes such as visual modes of images, gestures, gaze, posture, colour, typography, or composition. Multimodality as "Understand how semiotic sources verbal and visual can be used for realizing types and levels of dialogic engagement, engagement dialogic (Researcher’s italics) in a textbook" (Chen, 2010).

In place of communication purposes, multimodality refers to a combination of writing, speaking, visualization, sound, music and more (Kristina, 2018). According to Halliday (2004) Systemic Functional Linguistics theory is the basis of multimodal research, mainly focusing on conceptual meaning. Halliday uses the term; each social semiotic justifies both a conceptual function, a function of demonstrating the world around and within us, and an interpersonal function, a function of social communication as social relatives. In the multimodal analysis, it is identified that a text is known as multimodal if the text is formed from a combination of two or other semiotic systems. There are five types of multimodal semiotic systems in a text according to (Bull & Anstey, 2010); (1) Linguistics; vocabulary, grammar, and generic structure of written and spoken language, (2) Visuals; vectors, colours, and points of view in still and moving images, (3) Audio; tone, volume, and rhythm of music and sound effects, (4) Gestural; movement, speed, and silence in facial expressions and body language and also (5) Spatial; proximity, direction, layout position, and object organization in space.

Research on multimodal analysis is very interesting. Recently, there are several studies on multimodal which are related to the study that had been conducted. First, Ansori and Taopan (2019) the main focus of their research aimed to explore the conceptual and symbolic meaning of a promotional video Wonderful Indonesia by applying the Systemic Functional Linguistics and Visual Grammar framework proposed by Kress and Van Leeuwen in 2006. Meanwhile, this paper explored multimodal and focused on Kress and Van Leeuwen’s theory and Bull, G., & Anstey in 2010. Second, Hidayat et al., (2019) discuss a multimodal discourse analysis of YOU C1000 on Indonesian television advertisements that focus on interpersonal meaning. Meanwhile, this paper analyzed multimodal that focus on semiotic systems by using Bull & Anstey theory and van Leeuwen’s theory and systemic functional linguistic theory by Halliday.

Third, Srikandiati and Luluk (2015) analyzed four video advertisements. Their analysis used multimodality in "Axe" TV advertisements to communicate masculinity. Meanwhile, this paper only analyzed one video advertisement to analyze a semiotic system. Fourth, Savitri and Rosa (2019) analyzed multimodal in Samsung Galaxy S9 audiovisual advertisement. Then, Hassanien et al. (2020) analyzed the different verbal and non-verbal meaning-making resources manifested in the speeches of Akron, Ohio,
and Phoenix, Arizona delivered by Donald Trump during his presidential campaign in 2016. Meanwhile, multimodality is used to analyze the advertisement in this research. And the last, Guo and Feng (2017) analyzed World Cup advertisements from the symbolic meaning perspective, interactive meaning, and compositional meaning. The research also focused on visual grammar but did not analyze the generic structure of the advertisement. Meanwhile, this paper analyzed multimodal focus on semiotic systems (linguistic, audio, visual image, gesture, and location) using Kress and van Leeuwen's multimodal theory, Halliday's systemic functional linguistic, and Bull & Anstey's theory.

This study aimed to determine the mode of multimodality on DisneyPlus Hotstar Indonesia TV advertisements 2020 version. In Indonesia, DisneyPlus Hotstar is a streaming film application that officially operates in September 2020 and intensively advertising its products on TV or YouTube channels. Therefore, the writer is interested in conducting discourse analysis studies because of the possibility of multimodality structuring. Above all, this research will explore the conceptual meaning in linguistic mode and its meaning in the visual mode constructed from TV advertisements. The writer provides several questions to answer the multimodality of DisneyPlus Hotstar advertisements. The research questions are as follows; (1) Is there a multimodal semiotic system in DisneyPlus Hotstar Indonesia TV advertisements?, (2) Is each multimodal semiotic system closely interconnected to generate advertising meaning?, (3) Is the message comprehensive and easy to understand by the audience?

METHOD

This research describes the multimodal elements in advertisements, especially products related to movement, music, speech, and images. It aims to reveal how the elements of multimodal semiotic systems are created in the DisneyPlus Hotstar Indonesia TV advertisement. The writer used a qualitative descriptive-analytic procedure to obtain more explicit findings. DisneyPlus Hotstar Indonesia TV advertisement was chosen as a case study in this research. This study’s data were in the form of images, text, symbols, sounds, and gestures used in DisneyPlus Hotstar Indonesia TV advertisement. In this case, DisneyPlus Hotstar was an advertising product.

In the analysis of research data, the authors analyzed the multimodal film streaming application advertisement "DisneyPlus Hotstar Indonesia" using Halliday's systemic functional linguistic theory, Kress and van Leeuwen's multimodal theory, and Anstey and Bull’s multimodal semiotic system theory. First, the writer watched a DisneyPlus Hotstar Indonesia TV advertisement in the analysis of research data. It can be seen from the relationship between objects or participants represented in an image with other objects outside the image. Second, the authors identify the data by watching advertisements again and classify them into spoken and written language, pictures, and music. This section looks at how images are structured and presented.
RESULTS AND DISCUSSION

Results

Linguistic Analysis

It is important to understand the purpose of speech in advertisements to know the advertisement's information and meaning. DisneyPlus Hotstar Indonesia TV advertisement uses a combination of spoken and written language. The message in the advertisement is conveyed in a musical form:

Beli, beli buat siapa Bapak?
(Buy, buy for whom sir?) - Mother
Beli kok buat sendiri aja
Just buy it for yourself (Mother, Daughter, and Son)
Hayooo... - All
Ini, ini buat siapa lagi
(Who else is this for) - All
Emangnya kita semua suka
(Do we all like it) – All
Buat aku
(For me) - Father
Tapi buat kita semua juga
(But also for us) – Father

The process that occurs in musicals as the main message of advertising is satire and questioning the use of applications that someone is using. Both the satire and questioning process has an imperative mode. The product emblem supports this mode. The product emblem is an invitation to use a film streaming application, namely DisneyPlus Hotstar.

Visual Analysis

The appearance (visual) in the DisneyPlus Hotstar Indonesia TV advertisement is realized in three visual stages. These three visuals lasted 00:30 seconds. The following table contains the results of the writer's visual analysis in the DisneyPlus Hotstar Indonesia TV advertisement.
Table 1. The Result of Visual Analysis

| No | Picture | Description |
|----|---------|-------------|
| 1  | ![Family Visual](image1.png) (time: 00:20) | Visuals shown by a family who wants to watch films from the application. |
| 2  | ![Visual Product](image2.png) (time: 00:26) | DisneyPlus Hotstar Indonesia product visuals. |
| 3  | ![Visual Emblem](image3.png) (time: 00:28) | The picture of visual emblems. |

Furthermore, the combination of family visuals and product visuals in DisneyPlus Hotstar advertisements creates interpersonal meanings between participants and
audiences. This situation indicates that the participant want to use the application. The next process is the interpretation of the application offered by participants through oral verbal texts that explain the attractiveness of the applications offered.

**Audial Analysis**

Additional audio that accompanies the musical drama is information in this advertisement. The spoken information is used in this advertisement to complement the musical drama and to provide information about *DisneyPlus Hotstar* products. This audio is an affirmation of the preeminence of the product is the use of spoken verbal:

*Semua yang kamu mau, dan keluargamu mau ada di sini.*

*DisneyPlus Hotstar.*

*Pilih Semaamu, Untuk Semua.*

*(Everything you and your family want is here.)*

*(DisneyPlus Hotstar).*

*(Choose all you want for all.)*

**Gestural Analysis**

The facial expressions, movement, and body speed are the advertisement’s gestures. This advertisement’s gesture can be seen from the advertisement stars’ activities (one family) in a living room. The following table contains the results of the writer’s gestural analysis in the *DisneyPlus Hotstar* Indonesia TV advertisement.

| No | Picture | Description |
|----|---------|-------------|
| 1 | ![](Image) | Picture 1 shows someone who is using the *DisneyPlus Hotstar* application via Mobile. |
|   | Picture 1: The Use of Application (time: 00:09) | |
| 2 | | Picture 2 shows son, grandparents, mother, and daughter who want to watch films when their father is watching a film alone. |
Spatial Analysis

Each image has its specific connotation, and each connotation of an image can support the meaning of another image. The following table contains the findings of the writer’s spatial analysis in the DisneyPlus Hotstar Indonesia TV advertisement.

Table 3. The Result of Spatial Analysis

| No | Picture | Description |
|----|---------|-------------|
| 1  | ![Picture 1: Locus of Attention](time: 00:27) | Picture 1 is a lead in advertising or Locus of Attention (LoA). |

DISCUSSION

One family’s main character dominates this advertisement; Grandfather, Grandmother, Father, Mother, Son, and Daughter living in one house. In this commercial scene, it is represented by a Father who is watching a film alone, and suddenly the Mother, Son, and Daughter come to the Father, followed by the Grandparents that also want to
watch a film from a film streaming application. This advertisement is intended to convey the message that the application can be used for all ages. These scenes are then analyzed in the form of modalities (linguistic, visual, audio, gestural, and spatial elements).

**Linguistic Analysis**

In linguistic analysis, this advertisement uses a combination of spoken and written language. The spoken message in the *DisneyPlus Hotstar* advertisement is conveyed in the form of a musical drama that a family sings which explains that the most important aspect is interpersonal among other messages in the text. The process that occurs in musical drama is an illustration of the use of advertising products.

Both processes of delivering the use of these products have an imperative mode with commodity goods. This mode is a realization of the product Emblem, an invitation to use a film streaming application, namely *DisneyPlus Hotstar*. This advertisement also has an imperative mode. This mode is a realization of the product emblem. The emblem product is an invitation to use the film streaming application, namely *DisneyPlus Hotstar*. Besides, Juliana and Arafah (2018) show that the emphasis on the meaning of the type of spoken language advertisement is strengthened and emphasized by the variety of writing in the form of visuals which are demonstrated through product emblems and trademarks. It means the product emblem can be represented through spoken and written. Besides, linguistic analysis can also be represented by visualized non-verbal clauses in a scene (Pratiwy & Wulan, 2018).

**Visual Analysis**

The appearance (visual) in the *DisneyPlus Hotstar* Indonesia TV advertisement is realized in three visible stages; a) the visual of the advertisement star demonstrated by one family, b) *DisneyPlus Hotstar* visuals, and c) visual emblems. In general, the background of this advertisement is blue which the characteristic of *DisneyPlus Hotstar* advertisement is. In addition, the combination of advertising visuals and product visuals in *DisneyPlus Hotstar* Indonesia TV advertisements builds the meaning that the advertisement star uses the advertised product. Visual elements in the text provide information to the audience that everyone can enjoy the product. These two things are realized and can be found on visual emblems. It is similar to Apriliyanti (2017) that the study is manifested in three visual stages; visual advertisement stars, a combination of visuals and product visuals of advertisement stars appear in the advertisement and can be found on the display and emblem.

In addition, Juliana and Arafah (2018) stated that advertisements’ visual analysis is manifested in three visual stages; visuals from commercials, Visual Products, and trademarks. Both of these elements are visible and can be found on the Display and Emblem. The situation is very different in print advertising, where social and equality is manifested in calls and visit information. It is similar to Arlini (2020) stating that print advertisements represent visual demands that indicate advertisement stars. Demanding viewers to follow commercials to use the product and viewers to be placed on social affinity for a relationship means that advertisements star and viewers have the same thing: products.
**Audial Analysis**

The acapella music’s sound is accompanied by lyrics telling spoken language about a father who is watching a film. Then the figure of the mother teases the father because he is only watching the film by himself. After that, the children came to the father, and they also wanted to watch a film. This illustration is a statement of the product’s preeminence and strengthens the use of the tagline “Pilih Semaumu, Untuk Semua” (Choose all you want, for all), and convey to the audience that this application can be used for all ages. Other research also states that in analyzing the audio, the music used is the typical advertisement used in different products. This music’s sound is accompanied by lyrics written in the form of spoken language, which tells the essential ingredients of making the product and its benefits (Rosa, 2014). Presentation of verbal messages follows non-verbal messages that make readers or consumers interested in reading or seeing advertisements. The relationship between verbal and non-verbal signs will help readers understand the message information, and meanings carried out by the product advertisement (Ketut et al., 2017).

**Gestural Analysis**

Picture 1 and picture 2 on the analysis gesture states an interest in using the product. Picture 1, the movement to use the application, indicates that someone is interested in the application and wants to use the DisneyPlus Hotstar application via Mobile Phone. However, in picture 2, other family members who also want to watch films indicate that all ages can use this product. Their gestures behind the TV show that the application is attracting them to use it. In the same direction (Savitri and Rosa, 2019) state the gestures in this advertisement can be seen from movement, speed of the participants’ bodies, and facial expressions. These gesture advertisements are realized from the activities of the participants in their way using the products.

**Spatial Analysis**

Each image has its meaning, but each purpose of the image mutually supports other images’ meaning. As illustrated in the Table 3 above, five films are currently booming. The reason why the advertisers show those five films as a Locus of Attention (LoA) is not only because the film is booming, but it can be represented like film 1, “Iron Man”. Boys or adults usually watch Iron Man films. Film 2, namely “Benyamin Si Biang Kerok”, adults generally watch this film. Film 3, Frozen. Girls or adults usually watch Frozen Film. Film 4, Star Wars, which is usually watched by children or adults. And finally, “Warkop DKI Film”. Usually, this film is watched by adults. From the five films, it represents that the DisneyPlus Hotstar film streaming application offers a wide variety of films that can be watched by all ages. And also supported by the tagline “Pilih Semaumu, Untuk Semua” (Choose all you want, for all) which further strengthens that this application can be used for all types of ages.

Another research also states that the distance between one image with another image already shows the cohesiveness of this ad’s meaning. Each image indeed has its importance, but each of the purposes of the image mutually supports other images’ meaning. Depicting the spirit of activity participants, product advantages, and the ease with which the product is shown with the active participant image distance and
processing the product as well as depicting the Lead at the end of the image the advertisement (Suprakisno, 2010).

CONCLUSION

Based on the results of the multimodal analysis on DisneyPlus Hotstar Indonesia TV advertisement, it can be concluded as follows:

1. There is a multimodal semiotic system in DisneyPlus Hotstar Indonesia TV advertisements.
2. Each multimodal semiotic system is closely interconnected generates advertising meaning. This advertisement covers five aspects of a multimodal semiotic system: linguistic, visual, audio, gestural, and spatial aspects. These five aspects are integrated to convey the message's core, DisneyPlus Hotstar film streaming application.
3. The message is comprehensive and easy to understand by audiences. DisneyPlus Hotstar advertisements display understandable information, from the appearance, usage, and choice of films. Messages in the form of language carried out through spoken language and written language make the audience understand what is being advertised. The advertisement's duration is only 30 seconds but contains all the important messages. It makes this advertisement a remarkable impression on the audience.

The results of this research are still in the general analysis. The writer suggests the next researchers develop a multimodal study by using this study as a reference. For further research, the authors provide suggestions for taking different advertisements, such as print advertisements and other advertisements. The implication of this research in language teaching is that it is essential to investigate this context to enhance discussions on multimodal analysis, especially in discourse analysis.

References

Ansori, M., & Taopan, L. L. (2019). A multimodal discourse of promotional video Wonderful Indonesia. Elite Journal, 6(1), 1–18.
Apriliyanti. (2017). Multimodal semiotic system analysis on advertising Azan Sholat (Malaysia Version). 86. MELT Journal, 2(2), 86–95.
Arlini, L. D. (2020). Multimodality in Smartfren printing advertisement (Atta Halilintar version). 424(lcollite 2019), 36–40. https://doi.org/10.2991/assehr.k.200325.049
Bull, G., & Anstey, M. (2010). Helping teachers to explore multimodal texts. Curriculum Leadership Journal, 8(16), 1–4.
Chen, Y. (2010). Exploring dialogic engagement with readers in multimodal EFL textbooks in China. Visual Communication, 9(4), 485–506. https://doi.org/10.1177/1470357210382186
Dyer, G. (1982). Advertising as communication. Clays Ltd.
Guo, F., & Feng, X. (2017). Multimodal Discourse Analysis of advertisements based on visual Grammar. Journal of Art and Humanities, 6(3), 59–69.
Halliday, M. A. . (2004). An introduction to Functional Grammar. Oxford University Press.
Hassanien, M., Ghany, A., & Elsanhoury, H. (2020). A Multimodal Discourse Analysis of
political speeches: The case of Donald Trump’s 2016 election speeches. *Journal of Language and Literature, 20*(2), 169–180.

Helland, K. I. (2018). Mona AKA Sad Girl: A multilingual multimodal critical discourse analysis of music videos of a Japanese Chicana rap artist. In *Discourse, Context and Media* (Vol. 23). https://doi.org/10.1016/j.dcm.2017.09.004

Hidayat, D. N., Abrizal, A., & Alek, A. (2018). A Multimodal Discourse Analysis of the interpersonal meaning of a television advertisement in Indonesia. *IJEE (Indonesian Journal of English Education), 5*(2), 119–126. https://doi.org/10.15408/ijee.v5i2.11188

Juliana, J., & Arafah, S. (2018). The multimodal analysis of advertising tagline “Tolak Angin Sidomuncul” through Systemic Functional Linguistics Approach. *MELT Journal, 3*(2), 127–137.

Ketut, N., Agustini, S., Netra, I. M., & Rajeg, I. M. (2017). Semiotic analysis in Maybelline Lipstick advertisement. *Jurnal Humanis, 20*(1), 35–41.

Kress, G. & Van Leeuwen, T. (2006). *Reading Images: The Grammar of Visual Design*. Routledge.

Kristina, D. (2018). *Multimodal branding of Indonesian online promotional discourse in hospitality industries*. 166(Prasasti), 19–24. https://doi.org/10.2991/prasasti-18.2018.4

Liu, S. (2019). A Multimodal Discourse Analysis of the interactive meaning in public service advertisement. *Journal of Advances in Linguistics, 10*, 1523–1534. https://doi.org/10.24297/jal.v10i0.8196

Lubis, D. S., Sinar, S., & Silvana, T. (2014). The structure of selected print advertisement: A Multimodal Analysis. *Journal of Chemical Information and Modeling, 11*(1), 161–177.

O’Guinn, T. A., Semenik, C., & Richard, J. (2003). *Advertising and integrated brand promotion* (3rd ed.). College Publishing.

Pratiwy, D., & Wulan, S. (2018). Multimodal Discourse Analysis in Dettol Tv advertisement. *KnE Social Sciences, 3*(4), 207–217. https://doi.org/10.18502/kss.v3i4.1932

Rosa, R. N. (2014). Analisis multimodal pada iklan Sunsilk Nutrien Sampo Ginseng. *Kajian Linguistik, 12*(2), 136–148.

Savitri, M. T., & Rosa, R. N. (2019). A study of multimodal analysis in smartphone advertisement. *Journal of English Language And Literature, 8*(3), 231–240.

Srikandiati, N. M., & Luluk, V. (2015). The Use of Multimodality in “Axe” Tv Commercials To Communicate Masculinity. *Magister Scientiae, 38*, 151–164.

Suprakisno, S. (2010). Analisis multimodal iklan “Indomie.” *Jurnal BAHAS, 26*(1), 1–10.

Wells, W. D., Moriarty, S., & Burnett, J. (2006). *Advertising principles and practice* (7th ed.). Pearson Prentice Hall.