

**PROPAGANDA MESSAGE CONSTRUCTIONS IN *THE  
GREAT HACK* MOVIE: A MULTIMODAL DISCOURSE  
ANALYSIS**

**THESIS**

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**DEPARTMENT OF ENGLISH LITERATURE  
FACULTY OF HUMANITIES  
UNIVERSITAS ISLAM NEGERI MAULANA MALIK  
IBRAHIM MALANG  
2021**

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**THESIS**

Presented to  
Universitas Islam Negeri Maulana Malik Ibrahim Malang  
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2021**

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I state that the thesis entitled “**Propaganda Message Constructions in *The Great Hack Movie: A Multimodal Discourse Analysis***” is my original work. I do not include any materials previously written or published by another person, except those ones that are cited as references and written in the bibliography. Hereby, if there is an objection or claim, I am the only person who responsible for that.

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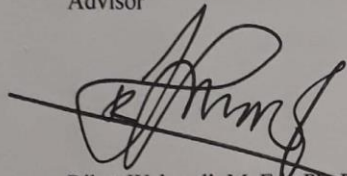
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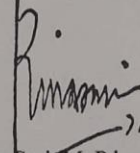
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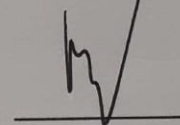
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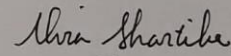
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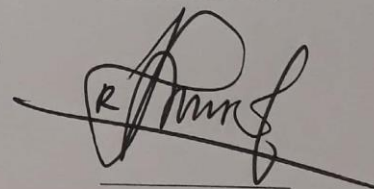
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## **MOTTO**

The most complete gift of God is a life based on knowledge.

(Ali ibn Abi Talib)

## **DEDICATION**

I dedicated my thesis to my beloved parents,  
*Abi* Arif Rohman Hakim and *Ibu* Irma Suryani  
and my siblings,  
M. Ghulam Nuruzzaman and M. Fahmi Nuril Haq

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## ABSTRACT

Nashiroh, T. S. 2021. *Propaganda Message Constructions in The Great Hack Movie: Multimodal Discourse Analysis*. Undergraduate Thesis (*Skripsi*), Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor : Ribut Wahyudi, M. Ed., Ph. D.

Keywords : US Presidential Election, Propaganda, Metafunctions, Multimodal Discourse Analysis (MDA)

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The 2016 US Presidential election is an interesting topic to be discussed. The issue of exploiting personal data voters in Donald Trump's campaign was produced in *The Great Hack* movie that contains propaganda messages; discredit the third party, Cambridge Analytica (CA). Several previous studies have been discussed the topics related to propaganda in political campaigns, representation of identity and ideology in movies also, meaning construction in multimodal texts. However, based on the previous studies, none of investigations has examined the construction of propaganda messages in the movie as multimodal discourse coupled with how the metafunctional components in verbal and non-verbal construct propaganda messages. Therefore, this research is significant to be conducted.

The study aimed to answer the following questions: 1) What are the verbal and visual elements which construct propaganda messages related to Cambridge Analytica (CA) and Donald Trump's campaign in *The Great Hack*? 2) How do these two elements interplay to construct the propaganda message? In order to answer those questions, the researcher applied the theoretical framework from Halliday and Matthiessen (2004) on the language of metafunctions and Kress and van Leeuwen's (2006) theory on visual representation and interaction. Jowett and O'Donnell's (2012) perspective on Propaganda was adopted to reveal propaganda messages. Furthermore, this study applied the analysis of inter-mode relations from Van Leeuwen (2005) to obtain a detailed description of the relationship between verbal and visual elements in constructing propaganda messages.

The results showed that the segmented verbal elements in the form of clauses met four categories; (1) material processes, (2) mental processes, (3) relational processes, and (4) verbal processes. In sequence, each process was used for expressing the physical activities or actions that CA and Donald Trump have taken in initialing personal data and afterward pursuing certain content to the potential voters, representing the participants' cognitive, desires, perceptions, and emotions upon the issue, assessing the actions of CA and Donald Trump into cheating, as well as justifying the opponent party. Both visual and verbal elements arrange *elaboration* and *extension* relations. Through the visual representation and interaction analysis, particular images are operated to comprise the more specific verbal elements, and others are used to extend the information which is not portrayed in verbal elements.

## ABSTRAK

Nashiroh, T. S. 2021. *Konstruksi Pesan Propaganda dalam Film The Great Hack: Analisis Wacana Multimodal*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.

Advisor : Ribut Wahyudi, M. Ed., Ph. D.

Kata kunci : Pemilu Presiden Amerika Serikat, Propaganda, Metafungsi, Analisis Wacana Multimodal

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Pemilihan umum Presiden Amerika Serikat tahun 2016 sangat menarik untuk didiskusikan. Isu eksploitasi data pribadi pemilih dalam kampanye Donald Trump kemudian diangkat ke sebuah film *The Great Hack* dengan membawa pesan propaganda; mendiskreditkan pihak ketiga, Cambridge Analytica (CA). Beberapa kajian terdahulu telah mendiskusikan beberapa topik terkait propaganda dalam kampanye politik, representasi identitas dan ideologi dalam film, serta konstruksi makna dalam teks multimodal. Akan tetapi, dari semua kajian di atas, tidak ada yang meneliti konstruksi pesan propaganda dalam film sebagai teks multimodal dan bagaimana komponen metafungsi dalam verbal dan non-verbal mengkonstruksi pesan propaganda. Oleh karena itu, penelitian ini menjadi penting untuk dilakukan.

Penelitian ini bertujuan untuk menjawab permasalahan: 1) Apa saja elemen verbal dan visual yang mengkonstruksi pesan propaganda terkait Cambridge Analytica dan kampanye Donald Trump di film *The Great Hack*? 2) Bagaimana kedua elemen tersebut saling berkaitan untuk mengkonstruksi pesan propaganda? Untuk menjawab permasalahan tersebut, peneliti mengaplikasikan kerangka teori dari Halliday dan Matthiessen (2004) tentang metafungsi bahasa dan teori Kress dan van Leeuwen (2006) tentang representasi dan interaksi visual. Perspektif Jowett and O'Donnell (2012) digunakan untuk mengungkap pesan propaganda. Selanjutnya, penelitian ini menerapkan analisis relasi antar-mode dari Van Leeuwen (2005) untuk mendapatkan deskripsi detail tentang keterkaitan antara elemen verbal dan visual dalam membangun pesan propaganda.

Hasil penelitian menunjukkan bahwa elemen verbal yang disegmentasikan dalam bentuk klausa memenuhi empat kategori; (1) proses material, (2), proses mental, (3) proses relasional, dan (4) proses verbal. Secara berurutan, masing-masing proses tersebut digunakan untuk menyatakan aktifitas atau tindakan fisik yang telah dilakukan CA dan Donald Trump dalam mempersonalisasikan data pribadi kemudian menargetkan konten khusus kepada calon pemilih, merepresentasikan kognitif, keinginan, persepsi, dan emosi partisipan terhadap isu tersebut, menilai tindakan CA dan Donald Trump sebagai kecurangan, serta menjustifikasi partai oposisi. Elemen visual dan verbal memiliki relasi *elaboration* dan *extension*. Melalui penjabaran analisis representasi dan interaksi visual, beberapa visual digunakan untuk membuat elemen verbal menjadi lebih spesifik, dan lainnya digunakan untuk menambah informasi yang mana tidak tercantum dalam elemen verbal.

## مستخلص البحث

ناصره. ت.س. 2021. *بناء الرسائل الدعائية في الفلم The Great Hack: تحليل الخطاب متعدد الوسائط*. بحث جامعي. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرف : الدكتور ريبوت وحيودي، الماجستير. الكلمات المفتاحية: انتخاب الرئيس الجمهورية الولايات الأمريكية المتحدة ، الدعائية، Metafunction، تحليل الخطاب متعدد الوسائط

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كان انتخاب رئيس جمهورية الولايات المتحدة عام ٢٠١٦ ممتعا في التناقش. أثارت القضية عن استغلال البيانات الشخصية للناخبين في حملة دونالد ترامب إلى فيلم The Great Hack بحمل الرسالة الدعائية فيه؛ تشويه سمعة الطرف الثالث، كامبريدج أناليتيكا (CA). ناقشت الدراسات السابقة العديد من الموضوعات المتعلقة بالدعائية في الحملات السياسية تمثيل الهوية والأيدولوجية في الأفلام، أيضا بناء المعنى في النص التعدد الوسائط ولكن، من جميع الدراسات المذكورة ، لم يفحص أي منها بناء الرسائل الدعائية في الأفلام كنصوص متعددة الوسائط وكيف كانت المكونات الوظيفية في الرسائل الدعائية اللفظية وغير اللفظية تبني الرسائل الدعائية. لهذا السبب، أصبح هذا البحث مهم للقيام بالبحث عنه.

يهدف هذا البحث إلى إجابة المشاكل التالية: (1) ما هي العناصر اللفظية والمرئية التي تبني الرسائل الدعائية المتعلقة بحملة كامبريدج أناليتيكا ودونالد ترامب في الفيلم The Great Hack ؟ (2) كيف يترابطا هذان العنصران ببعضهما البعض لبناء الرسالة الدعائية؟ للإجابة على تلك المشكلة، طبقت الباحثة الإطار النظري من هالدي ومتيسين (2004) عن الوظائف اللغوية ونظرية كريس وفان لووين (2006) عن التمثيل والتفاعل البصري. وجهة النظر جويت و دونيلس (2012) للكشف عن الرسالة الدعائية بعد ذلك، تطبق هذه الدراسة تحليل العلاقات البينية من فان لووين (2005) للحصول على الوصف التفصيلي للعلاقة بين العناصر اللفظية والمرئية في بناء الرسائل الدعائية.

أظهرت النتائج أن العناصر اللفظية المجزأة في شكل الفقرات تملأ أربع أصناف؛ (1) العمليات المادية، (2) العمليات العقلية، (3) العمليات العلائقية، (4) العمليات اللفظية. بالتتابع، يتم استخدام كل العمليات لتوضيح الأنشطة البدنية أو الإجراءات التي اتخذتها CA ودونالد ترامب في تخصيص البيانات الشخصية ثم استهداف محتوى معين للناخبين المحتملين، لتمثيل الإدراك والرغبات

والتصورات والعواطف لدى المشاركين عن تلك القضية، تقييم الإجراءات CA ودونالد ترامب كعمل الغش، وكذلك تبريران لحزب المعارضة. العناصر المرئية واللفظية لها علاقات تطوير وإرشاد. من خلال تحليل التمثيل المرئي وتحليل التفاعل، تستخدم بعض العناصر المرئية لجعل العناصر اللفظية أكثر تحديدًا، ويتم استخدام البعض الآخر لإضافة المعلومات غير مكتوبة في العنصر اللفظي.

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## ABBREVIATION AND ACRONYM

|        |  |
|--------|--|
| BREXIT | British Exit                           |
| CA     | Cambridge Analytica                    |
| CDA    | Critical Discourse Analysis            |
| DHA    | Discourse Historical Approach          |
| MCDA   | Multimodal Critical Discourse Analysis |
| MDA    | Multimodal Discourse Analysis          |
| MFA    | Multi-Factor Authentication            |
| PM     | Propaganda Model                       |
| PsyOps | Psychological Operations               |
| SCL    | Strategic Communication Laboratories   |
| SFL    | Systemic Functional Linguistics        |
| US     | United States                          |
| DCMS   | Digital, Culture, Media and Sport      |
| ICO    | Information Commissioner's Office      |

## **CHAPTER I INTRODUCTION**

This chapter contains background of the study explaining the reasons in conducting this research, research questions to be answered through the analysis, objectives of the study, significances of the study, scopes and limitations, previous studies, and the research methods used. This chapter is expected to give a general description of this research as briefly and clearly as possible.

### **A. Background of the Study**

A particular party intentionally exercises propaganda practices through various symbols, representations, or messages that are deployed strategically to influence a community, whether in perception or action (Giles, 2002). According to Haste (1995), propaganda is the task of creating and leading public opinion. In practice, propaganda emphasizes the use of multimodal representation. It can take the form of spoken, written, images, or music (Lasswell, 2013). This propaganda message is usually conveyed through various media; one of them is a movie.

One of the movies which carry propaganda message is *The Great Hack*. The primary consideration why the researcher choose this movie to be analyzed in this research because the issues conveyed about the Cambridge Analytica (CA) corporate scandal that allegedly played a significant role in the political campaign of Donald Trump in the United States (US) was obviously represented through the linguistic and visual elements. Several symbols, politicians, images of evidence suspected to be the Cambridge Analytica scandalous were also displayed. This idea brings a sense of fear for the public to use social media that is alleged to have



involvement with that issue. *The Great Hack* movie also provides an overview of how the political scandal and its potential impact on social media platforms users are only shown from one perspective.

As the movie is a kind of multimodal text which consists of more than one mode, the researcher uses Multimodal Analysis proposed by Kress and van Leeuwen (2006). It is not the only theory that existed. Several scholars have studied Multimodality in different concepts and objects, such as Bednarek and Martin (2010) also Jewitt (2006). However, the Multimodality framework, which Kress and van Leeuwen propose, is more compatible to be applied because Bednarek and Martin's concept of Multimodality is more suitable for exploring multimodal text in the form of news discourse such as online newspaper and online website. In addition, the concept of Jewitt is mostly applied in educational research.

This research framework will be utilized since it explored images and visual design. Besides, Kress and van Leeuwen also adopt a contextual approach to derive the general principle of visual design, which is illustrated in text analysis, including particular orientation to ideology (O'Halloran, 2011). However, this research will only focus on two elements, which are linguistic and visual elements. Linguistic elements are the dialogues among actors. Moreover, the visual elements are some shots that are indicated as the images of political propaganda dealing with Cambridge Analytica, campaign and social media platform related to the 2016 US Presidential Election.

Furthermore, this research will be conducted to reveal the propaganda message in linguistic elements using Systemic Functional Linguistics (SFL) (Halliday & Matthiessen, 2014). According to O'Halloran (2011), there are three fundamental principles of approaches to Multimodal Discourse Analysis. They are the *Tri-stratal conceptualization of meaning*, *Metafunctional Theory*, and *Instantiation*. All of them proposed a slightly different concept. *Tri-stratal conceptualization of meaning* links between low-level features in the texts, such as images and sound to semantics through sets of inter-related lexicogrammatical systems, eventually to the social context of situation and culture. While *Instantiation* exhibits the relation of actual choices in a text to the systemic potential, with intermediate sub-potentials and registers as patterns of choice in text types, such as debate and scientific paper. Last, *Metafunctional Theory* models the meaning potential of multimodal texts.

Nevertheless, the purpose of this research leads the researcher to merely applies one of these three approaches; the Metafunctional Theory. This research aims to reveal the potential propaganda message represented by the linguistic and visual elements. Revealing the message potential of linguistic elements, including in the movie, requires the researcher to pay attention to the actor's ideas, who the participants, how are the relationship between participants, and how the actors uttered the ideas (Halliday, 2004). Considering these three factors is needed to be conducted since it can be a medium for the filmmaker to convey messages to the audiences. It is compatible with the Metafunctional Theory proposed by Halliday and Matthiessen (2014).

According to Halliday and Matthiessen (2014), there are three metafunctions of language as resources for making meaning. They are *ideational meaning*, *interpersonal meaning*, and *textual meaning*. Ideational meaning proposes the language as a conveyor of ideas related to what is being talked about. The uttered language always has the main ideas. Then, the main focus on interpersonal meaning is the social relations of the participant of the discourse. Language is used as a tool to link the relationship between people. The interpersonal meaning concept possibly the researcher analyzes the relationship among actors. Lastly, the textual metafunction deals with how the messages are conveyed. In other words, it focuses on the organization of the meaning conveyed in the oral and written medium. Utilizing these three metafunctions (ideational, interpersonal, and textual) proposed by Halliday and Matthiessen (2014), the researcher will analyze the critical messages conveyed in the movie, given that the conversations in the movie indeed have been organized. Hence, the researcher decided to apply this Metafunctional Theory to determine what linguistic elements in *The Great Hack* movie are available and how their propaganda meaning potentials are constructed.

Some studies (e.g., Zaidi et al., 2018; Piazza, 2010; Maier, 2011; Dash et al., 2016; Cheng & Liu, 2014; Bo, 2018; Abdullahi-Idiagbon, 2013; Li, 2016; Piazza, 2017; Shahid & Qadir, 2018) were conducted to analyze multimodal text using both theories, but they were not going further on revealing propaganda message. Therefore, this research will analyze the multimodal text focusing on the meaning of linguistic and visual elements and the potential propaganda message.

Thus, this research is essential since movies always have a message to be uttered implicitly or explicitly, such as propaganda messages. In other words, the movie will never be neutral (Branigan, 1985). Furthermore, this research will also determine the relations between linguistic and visual elements by applying the intermode-relations theory proposed by Van Leeuwen (2005), as several previous studies separately analyzed the linguistic and visual elements in a movie (such as Zaidi et al., 2018; Piazza, 2010; Maier, 2011; Dash et al., 2016; Cheng & Liu, 2014). This intermode-relation analysis is needed to explicate how linguistic and visual elements interplay to construct the message in the movie.

To reveal a propaganda message, the researcher uses the theory proposed by Jowett and O'Donnell (2012). According to them, propaganda is a form of communication that deliberately attempts to disseminate particular ideas by maintaining the level of truth. They framed the definition of propaganda practice in several keywords distinctly. They stated that “propaganda is the *deliberate, systematic attempt to shape perception, manipulate cognitions, and direct behaviour to achieve a response that furthers the desired intent of propagandist*” (p.7). Moreover, in this age of instantaneous information transmission, it is possibly practiced through technological devices as a media. Accordingly, examining the qualities of the sender, context, message, intent, audience, channel, and response is needed to be done.

Some scholars (Ellul, 1965; Herman & Chomsky, 1988; Giles, 2002; Klaehn, 2009; Jowett & O'Donnell, 2012) have grappled with the definition of propaganda. Firstly, propaganda was assumed as a sociological phenomenon and

psychological manipulation by Ellul (1965). In other words, it is not always something made or produced by people's intention. Nevertheless, propaganda is still needed to participate in important events such as elections, memorials, and celebrations. He viewed propaganda as a more complex and sophisticated technique. For him, there would be no propaganda without modern sociology and psychology (Ellul, 1965). Similar to Jowett' and O'Donnell' perspective (2012), he also regarded levels of truth such as truth, half-truth, and limited truth because he did not separate propaganda from moral issues. Giles (2002), who analyzed propaganda production of Cold War operation, defined propaganda as messages that are strategically conceptualized and disseminated to masses of people by an institution to generate action. She indicated that propaganda is about a "war of words" from ideological construction.

Both Ellul (1965) and Giles (2002) have contributed essential ideas to the study of propaganda even though they have slight differences. Besides, Giles (2002) conveyed that propaganda can be delivered by taking advantage of images, symbols, or even messages. These three instances (image, symbol, and message) could be tools to identify propaganda practice in the medium of propaganda itself. According to Ellul (1965), those instances only fulfill external characteristics, that is, the way of organization presents propaganda. The organization can be a party organization or a government.

Ellul (1965) agreed that propaganda is not valid if it solely manipulates symbols and an abstract influence on opinions. Nevertheless, it must bring together physical action such as party movement. Then, propaganda can be

recognized from its external and internal characteristics. The external characteristics cover the continuity, duration, combination of different media, and organization (Ellul, 1965). Furthermore, the internal characteristics involve the propagandist's knowledge of psychological terrain, expression of fundamental current in society, timeliness, and its relationship with the truth. Both Ellul and Giles have defined the character of propaganda; however, the forms and kinds of propaganda have not been disclosed in more specific.

Subsequently, Klaehn (2009), who reviewed and redefined Herman's and Chomsky's Propaganda Model (PM), suggested five filter elements by modifying the fifth element. These five elements are the primary theoretical and methodological considerations. Conceptually, Herman and Chomsky's PM deal with how ideological and communicative power relates to political, social, and economic power, and explores the consequent effects upon media output. The five filters elements of Herman and Chomsky are; 1) the ownership, size, and profit will determine media behaviour, 2) media discourses tend to reflect the interest of advertiser and market, 3) news discourses are socially constructed, 4) dominant institutions have the social-political power that is needed to exert media performance, 5) 'anti-communism' (Herman and Chomsky, 1988). According to Klaehn (2009), the fifth element may be related to any number of case studies, including power and powerless, so that he broadened it to refer to dominant ideological elements.

When Klaehn's (2009) perspective on propaganda is compared to Jowett and O'Donnell (2012), both have a similarity in that propaganda is practiced

intentionally to disseminate particular ideas and ideology. However, these five filter elements are basically concerned to engage with propaganda practiced in news and media discourse. Besides, it did not explicate the form of propaganda, whether in news, media discourse, or even others such as movies or film. In contrast with that, Jowett and O'Donnell (2012) have studied the propaganda in the movies. They examined that movies can be a powerful potential medium to gain people's attentions.

Then, they (Jowett and O'Donnell, 2012) proposed three forms of propaganda in relationship with acknowledging its source and its accuracy of information. They are white, grey, and black propaganda. According to them, *white propaganda* originates from a recognized source, and the information in the message is disposed to be accurate. Even though what audiences hear is reasonably close to the truth, it is introduced in a way, which attempts to convince the audiences that the sender is "a good guy" with the best thoughts and political ideology (2012, p. 16). *Grey propaganda* comes from the source that may or may not be correctly identified and the accuracy of the information in the message is uncertain (2012, p. 20). Furthermore, they define *black propaganda* as a "big lie", the source is hidden or attributable to false authority and spread lies, deceptions, and fabrications, as well as every type of inventive deceit (2012, p. 17).

To reveal propaganda messages in *The Great Hack* movie, the researcher needs a definition as well as its characteristics and forms. Later, this will make exploring and identifying propaganda message potential clearer and aid the researcher in comprehending the propaganda in the movie easier. Thus, the

researcher adopts Jowett and O'Donnell's (2012) theory to reveal the propaganda message in *The Great Hack* movie as a theoretical and methodological consideration.

When studying the messages of the movie, the essential aspect that needs to be concerned is the context of the movie. Chomsky, in his recorded interview, argued that the movie is manipulative by its nature (Global Event News, 2016). The filmmaker or director proposed an assembly of carefully selected segments about what the director or filmmaker thinks. Thus, the voice uttered by the actors is actually coming from the filmmaker or director. In other words, the context becomes more important than the content.

For that reason, the researcher also pays attention to some possible movie contexts, including the social and political context. The context can help the researcher grasps the propaganda messages conveyed by the movie. Moreover, the explanation of the core excerpts from Cambridge Analytica issues on the 2016 United States election related to Donald Trump, the filmmaker, and the distributor institution will be explained, including the social and political contexts that may underlie the practice of propaganda.

## **1. The Great Hack Movie**

In sum, *The Great Hack* movie is a documentary movie that tells and depicts Cambridge Analytica (CA) roles in political contestation for several countries, including Brexit, Ted Cruz, Barrack Obama, and Donald Trump 2016 United States presidential election. However, the main focus is how Donald



Trump's triumph in that presidential election which at that time, he was the opponent of Hillary Clinton.

Some graphs were shown in the film. One of them shows that Hillary Clinton (from the Democratic Party) gained more votes than Trump from the Republic Party. This assumption is also reinforced by showing several screenshots about the various lousy news of Hillary's reputation, which is displayed on an advertising platform, especially Facebook. In this case, the cooperation between Trump and CA is strongly considered as the one who has to take responsibility.

Cambridge Analytica (CA) is a subsidiary of SCL Group (formerly Strategic Communication Laboratories), a British strategic research and communication company. It is specializing in studying and influencing the behavior of the masses. Specifically, CA was formed to run its business in the 2012 United States election. In practice, this company is suspected of having expertise in Psychological Operations (PsyOps) that is used to help its clients. For example, by collecting and linking social media users' data (big data), CA targets several users by displaying some relatable advertisements with them, such as advertisements and political news.

In 2015, CA began working on Ted Cruz's campaign to win the Republican Party nomination in 2016. For this case, Facebook was claimed to have been used as a suffrage surveillance platform by collecting data points on its users. Afterward, the data were utilized as materials for establishing a massive campaign strategy and targeting users personally. After Ted Cruz left this political contestation, CA used the same strategy to assist Donald Trump in the 2016

United States presidential election. This idea is considered illegal practice because it extracts data of users without their consent. The movie also represents how an independent investigation of Cambridge Analytica issues. The practices were revealed by some people who had been involved in it, especially the successful team of Barrack Obama's campaign and former staff of Cambridge Analytica, Brittany Kaiser and Christopher Wylie. The movie provided a brief conclusion that the social media scandal could have a significant influence in the 2016 US political elections.

*The Great Hack* movie was released on Netflix in July 2019. Previously, this movie had premiered at the Sundance Film Festival. Karim Amer and Jehane Noujaim directed the movie. Both are Egyptian-American film producers and directors. Before producing *The Great Hack* movie, Amer and Noujaim produced a documentary movie that also won Academy Awards nominations such as, *The Square* and *Control Room*. In sequence, both movies are about the Egyptian crisis, which was begun by the Egyptian Revolution of 2011, and the relation between Al Jazeera and US Central Command. Besides, they also work in filming *Sony Picture Hack* and TV series aimed at challenging perceptions of the Arab world as portrayed by such shows as *Homeland* and *Tyrant*.

Netflix is an American media services provider and production company, which in this case, Netflix is a distributor institution of the movie. The main business of the service is a streaming subscription in the form of several movies, television programs, and special programs created by Netflix itself. From its founding in August 1997, Netflix has more than 130 million customers worldwide

(Netflix Wikipedia accessed April 2020). The area of operation is worldwide except mainland China, Syria, North Korea, and Crimea. In other words, *The Great Hack* movie is accessible to anyone.

## **B. Research Questions**

Based on the rationale above, this research aims to answer the following questions:

1. What are the linguistic and visual elements represented in *The Great Hack* movie?
2. How do linguistic and visual elements interplay to construct the message of propaganda in *The Great Hack* movie?

## **C. Objectives of the Study**

According to the research questions above, this research has two objectives:

1. To reveal the linguistic and visual elements which are depicted in *The Great Hack* movie.
2. To explicate how linguistic and visual elements construct the message of propaganda in *The Great Hack* movie.

## **D. Significances of the Study**

This research can have a positive contribution to enrich understanding about interpreting the meaning of the multimodal text using the theory of multimodal discourse analysis proposed by Kress and van Leeuwen (2006). Besides, this research is also valuable for the viewers of *The Great Hack* movie in understanding the message beyond the representation of linguistic and visual

elements displayed. Lastly, this research finding is expected to enrich the previous studies for further potential research.

#### **E. Scopes and Limitations of the Study**

This research focuses on analyzing multimodal text, *The Great Hack* movie, mainly to grasp the representation of propaganda message based on Jowett and O'Donnell's perspective (2012) through linguistic elements and visual elements on multimodal discourse employing Kress and van Leeuwen's theory (2006). Besides, Halliday's ideas on Systemic Functional Linguistic will be applied to scrutinize linguistic elements, while in analyzing the visual elements, Kress and van Leeuwen's ideas on Systemic Functional Visual Element will be used. The researcher limits the data and only focuses on two elements of multimodal text; linguistics and visual elements. This research will not discuss other elements of multimodal text such as sounds, music, and action.

Linguistic elements are the utterances of actors in the movie, which indicated as a political issue of Cambridge Analytica and Donald Trump in the 2016 US Presidential Election. The selected visual elements are the images which also indicated as containing political issues of Cambridge Analytica such as, symbol and the image of evidence of events. The researcher also restricts the numbers of data because the source is a documentary film that exclusively documented that issue. The researcher assumes that redundant data will inhibit the completion of this research. However, sufficient data will be analyzed to fulfill the answers to research questions in a detailed and critical description.

#### **F. Definition of Key Terms**

To avoid misunderstanding, the key terms are defined below:

1. Propaganda : A political practice which is intentionally exercised by the particular party using symbols, representations or messages to influence community whether in perception or action.
2. Multimodal Discourse : A text that has multiple modes or resources such as language, visual imagery, gesture, movement, color, music, and sounds.
3. The Great Hack movie : A 2019 documentary film about Cambridge Analytica data scandal having relation with Donald Trump's political issue.
4. Language Metafunctions : The three functions of language (ideational, interpersonal, and textual) underlying the linguistic structures.

## **G. Previous Studies**

So far, several studies have applied Multimodal Discourse Analysis (MDA) in analyzing the multimodal phenomenon. Those studies were interested in objects which in the form of posters (Ademilokun & Olateju, 2016; Richardson & Colombo, 2013), movie or video (Zaidi et al., 2018; Piazza, 2010; Maier, 2011;

Dash et al., 2016; Cheng & Liu, 2014; Bo, 2018; Abdullahi-Idiagbon, 2013; Li, 2016; Piazza, 2017; Shahid & Qadir, 2018), and website (Gibson et al., 2015; Wang & Zhang, 2017; Tan et al., 2018). Multimodal analysis can be compatible with studying various topics such as social and political issues, advertising, even health issues. Thus, the researcher selects several previous studies which are relevant to this research in terms of the theory and elements analyzed.

Zaidi et al. (2018) and Dash et al. (2016) discussed the representation of social context in several advertisements in the form of video. Both studies took visual and linguistic elements. However, their difference is in applying the framework of van Leeuwen's theory of visual grammar and image. By paying attention to the context of culture and three frameworks of MDA; (a) framing, (b) salience, (c) information value, Dash et al. (2016) revealed that the advertisements could represent glocalization with the maximum cultural appeal, maximum local cultural appeal, and with near-balance of local cultural appeal by the melody of song, language, voice, and the performance of actors. Zaidi et al. (2018) focused on social context, particularly the social representation of distance, relation, and interaction. It makes advertisements contain not only persuasive messages but also have symbolic representations about social class. The lower or middle class is generally marginalized in that Pakistani advertisement.

The other analyses of advertisements are conducted by Li (2016) and Abdullahi-Idiagbon (2013). Both have different ways of exploring Multimodality in discourse construction. Abdullahi-Idiagbon (2013) investigated a political campaign using Critical Discourse Analysis (CDA) and Multimodal Analysis to

reveal meaning conception and perception. As advertising discourse is made to persuade the audience, Li (2016) is going to depart from analyzing the interpersonal meaning of image, movement, and speech. Notably, the researcher attempted to see how various semiotics or modes work together to create and gain interpersonal meaning using Systemic Functional Linguistics. The researcher concluded that the interactive meaning of the advertisement, which establishes an imaginary relationship between the producer and the viewers was represented by the systemic choices from the multiple modes. On the other hand, Abdullahi-Idiagbon (2013) argued that some pieces of information in the advertisement are recast by manipulating words and other modes in a multimodal discourse to suit the objectives and make it more pleasant and accepted.

The other relevant study is analyzing visual propaganda of posters from the political campaign (Richardson & Colombo, 2013). The study found that visual and linguistic elements are used as part of its argumentative strategies. The posters show racism towards foreigners in tone and practice. Further, it also analyzed visual propaganda more deeply since Discourse Historical Approach (DHA) was adopted to contextualize text and talk about other discourse, social and institutional reference points, or socio-political and historical contexts and events. Still related to that political issue, Ademilokum and Olateju (2015) argue that the visual dimension in political rally discourse is needed to be more noted because it can inscribe plans, ideologies, and vision in the minds. Moreover, the linguistic element is a proponent.

Afterward, Maier (2011) and Gibson et al. (2015) argued that message and

knowledge could be transmitted or even constructed in multimodal text. Both are also focusing on the visual and linguistic elements. By applying four critical concepts of Multimodal Critical Discourse Analysis (MCDA), Gibson, Lee, and Crabb (2015) found that the meaning of ‘breast cancer’ is constructed not as an illness but as an opportunity to achieve health and to live well but implicitly reinforcing consumerist notions of health as a commodity. Maier (2011) concluded that knowledge to be conveyed is unbalanced because of the lack of verbal elements, but visual presence can be strengthened and make its meaning easily remember by viewers.

The other relevant studies are a Multimodal Discourse Analysis of the movie or film using Kress and van Leeuwen theory (2006) (Bo, 2018; Cheng & Liu, 2014; Piazza, 2010). Analyzing movies or films as multimodal texts need to pay attention to the contexts. Using the context of culture, the context of the situation, and the meaning of the image, Bo (2018) found that movie successfully publicizes mainstream ideology through particular context, language, and images. Cheng and Liu (2014) concluded that under linguistic and non-linguistic analysis, the researcher could find the relation among actors, including humans and animals, and how various modalities interact in meaning-making. The linguistic element is not always in the form of conversation among actors but also a voice-over. The voice-over and visual element also can represent identity-related to self-narrative and context of society.

Similarly, Piazza (2017) and Shahid & Qadir (2018) supposed that film conveys specific ideology explicitly or implicitly. Both kinds of research



integrated CDA and multimodal analysis. Piazza (2017) explored how the minority community of travelers and gypsies are represented in three documentary films. The researcher focused on the lexical analysis of the voice-over and some visuals of the films. Based on the analysis, the films are not neutral. The topic is framed in a particular way and given categorization of the social actor involved. Shahid & Qadir (2018) found out representational strategies in the gender identity construction process, which produce sophisticated visual and verbal language features along with dominant ideologies and epistemic hierarchies in the documentary film. The research shows that language and ideology are intertwined in the film. The film gives more space to women and shows the impact of globalization on Pakistani gender representation.

Above all, applying multimodal analysis and how the researcher focuses on the object affect the research results. For examples, several studies aforementioned were conducted multimodal analysis but did not reveal propaganda message by deliberating specific contexts such as socio-political context. In addition, several previous studies (such as Zaidi et al., 2018; Piazza, 2010; Maier, 2011; Dash et al., 2016; Cheng & Liu, 2014) have conducted the analysis of linguistic elements with Systemic Functional Linguistics by Halliday and Matthiessen (2014) and visual analysis by Kress and van Leeuwen's theory (2006) in a movie separately. In other words, they were not going further investigating the inter-mode relations between linguistic and visual elements presented in the multimodal texts. Hence the researcher attempts to study the propaganda message of the movie by also exploring socio-political context and

the inter-mode relations between linguistic and visual elements to address the research gap.

## **H. Research Methods**

### **1. Research Design**

This research applies qualitative approach since linguistics and visual elements will be interpreted as propaganda message potential (Creswell, 2014), specifically implementing Critical Discourse Analysis by Fairclough (1995). Also, according to Creswell (2014), a descriptive qualitative approach is suitable for conducting this research because it attempts to explore and understand the phenomena or human problems in the form of ideographic data such as clauses, texts, and images. Therefore, ideographic interpretation is utilized, which means attention is paid to particulars, and data is interpreted regarding the particular case study rather than generalizations. Besides, using the qualitative approach is that the researcher will be able to elaborate on the meaning of linguistic and visual elements dealing with propaganda message in detailed description (Denscombe, 2007). Thus, this research is expected to provide depth understanding of analyzing the propaganda message conveyed by The Great Hack movie's linguistic and visual elements.

### **2. Research Instrument**

This research instrument is the researcher herself as the researcher will select, analyze, and interpret the data by herself (Lincoln & Guba, 1985). Also, the researcher does not include any participant in conducting this research. Thus, the researcher is the one who will select, analyze and interpret the data in order to

explicate the linguistic elements, visual elements, and propaganda message within.

### **3. Data and Data Sources**

The primary data source of this research is *The Great Hack* movie produced and directed by Jehane Noujaim and Karim Amer, also released by Netflix on January 26, 2019, which is previously obtained and watched on the rebahin.net website (accessed on February 17, 2020). Its duration is about 100 minutes. The movie is a medium that consists of multi-modes such as verbal, visual, audio, etc. (O'Halloran, 2011). However, due to this research's scope and space limitations, the researcher exclusively focuses on two kinds of elements as the data; verbal elements and visual elements. The linguistic element involves the clause of dialogue characters or actors in the movie, while the visual element includes the images of participants, distance, angle, and modality. Furthermore, both kinds of data, verbal and visual elements, were selected based on the issues of Cambridge Analytica and the 2016 US Presidential Election deliberately.

### **4. Data Collection**

To collect the data in linguistic and visual elements, the researcher will carry out several steps. Due to two kinds of elements that will be obtained, the researcher initially focuses and accomplishes the linguistic element to its conclusion, as it is the main focus of this research. Then, the researcher collects and selects the visual element. Later, these data will also be analyzed in identical order.

As the initial step of collecting the data, the researcher searches for and downloads subtitles of *The Great Hack* movie on a subdl.com website. Then, the transcription is made by utilizing the existing subtitle as a reference including the context situation of the text. In this case, it is needed to examine the relationship between text and society regarding the links between the context of situation and text, which will help the researcher characterize the metafunctions in multimodal text analysis and transcription (Baldry & Thibault, 2006).

Several linguistic elements are not written in its transcription since the researcher will identify and select information-rich phenomena for the most effective use of limited resources (Patton, 2002). The movie is carefully viewed in its entirety to select some meaningful scenes, which comprise several linguistic and visual elements, or only one of these two kinds of elements, based on the presence of the issue of Cambridge Analytica and the 2016 US Presidential Election.

Multimodal Analysis has been often applied to still image such as poster (Ademilokun & Olateju, 2016; Richardson & Colombo, 2013), website (Gibson et al., 2015; Wang & Zhang, 2017; Tan et al., 2018), magazine advertisement (Machin & Thornborrow, 2003), and others. Kress and van Leeuwen (2006) remark on the moving image as an area of study that still requires further development. However, they (Kress and van Leeuwen) suggest that an analytical tool they define can be broadened to multimodal texts with moving images such as movie and television. In analyzing moving images, Kress and van Leeuwen (2006) argue that the research needs to draw attention to the ‘dynamisms’ between

scenes and also between movements performed by the characters or actors in the movie including angle from the camera, distance, gaze and modality.

Besides, movie texts tend to have a narrative structure. As a result, drawing attention to how shots are connected to each other is also needed (Kress and van Leeuwen, 2006, p.259). According to Iedema (2001), the frame of the movie is a still or immovable representation of shots. For this reason, the movie will also be broken up into several frames that represent relevant scenes to be analyzed. Then, the visual elements are collected by screen-capture method. Screen capture results a series of frames that document moment by-moment on-screen phenomena (Park & Kinginger, 2010; Mroz, 2014). When the movie is in frames, later multimodal analysis can be applied to each frame one by one, despite that as Kress and van Leeuwen (2006) discuss, the frames must be considered to each other.

## **5. Data Analysis**

In analyzing linguistic elements and visual elements, the researcher employs three theoretical guidelines as the basis for the use of analysis element in this research. They are Systemic Functional Linguistics (SFL), visual analysis tool of Multimodal Discourse Analysis (MDA), and inter-mode relations. These three guidelines will be applied to describe and analyze whether in verbal and visual entirely, also relations between visual and verbal element, eventually to observe the propaganda messages potential in *The Great Hack* movie.

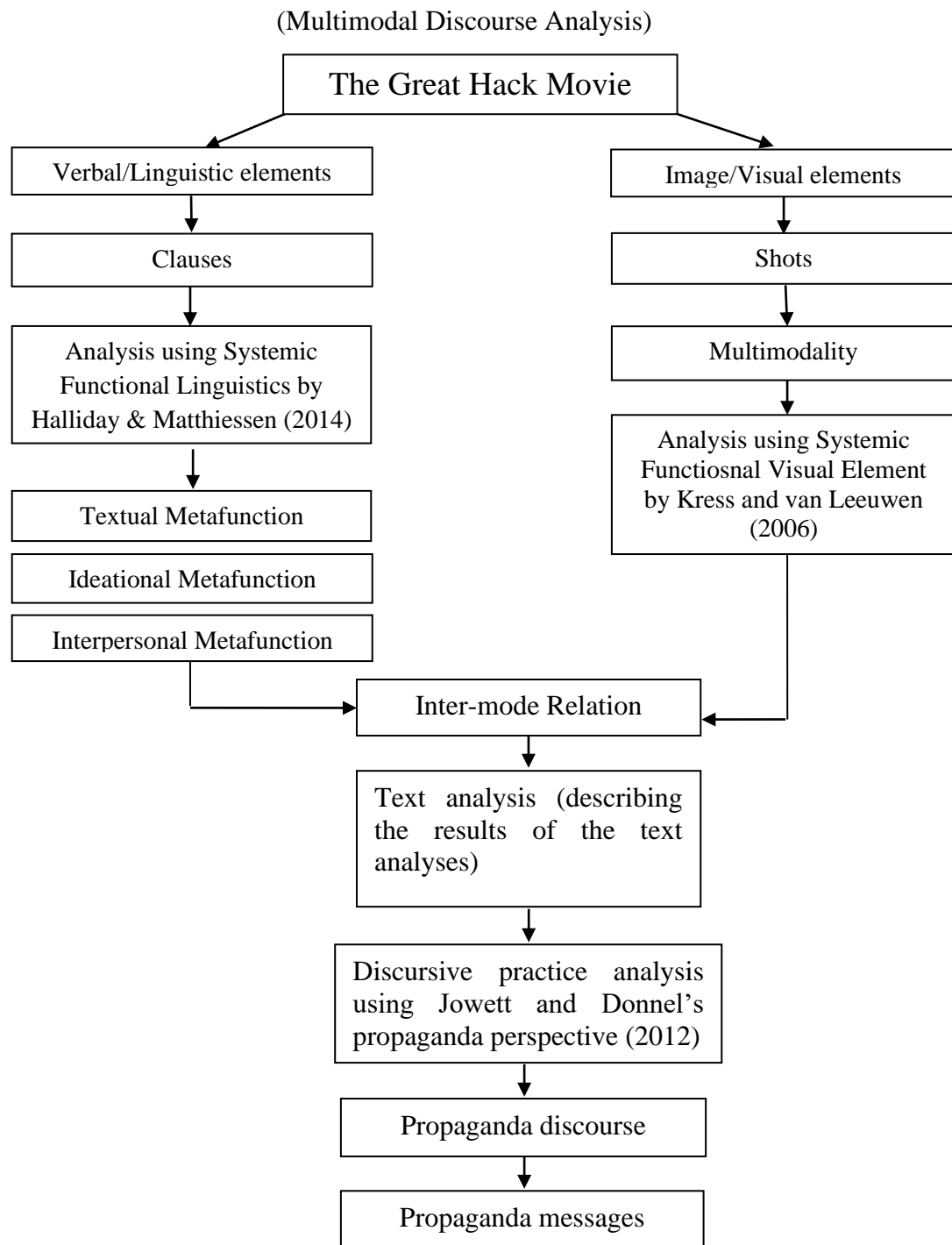
Systemic Functional Linguistics (SFL) is an outline of analysis based on Halliday's theory to examine metafunctions which is then broken down into three processes; 1) Textual, 2) Ideational, and 3) Interpersonal. Further, considering the

social function of the text (linguistic elements) is needed to construe the metafunctional process in applying SFL theory (Wahyudi, 2017). Multimodal Analysis of Kress and Leeuwen (2006) underlines the dynamics of relations between participants or characters in the multimodal text, which in this case are movie characters or participants. This relation or cohesion is called *textual metafunction*. The visuals for each frame will be described and analyzed with a multimodal approach. The relations and continuity between frames are also examined by considering the overall structure of the narrative. Besides, the analysis is also conducted by considering verbal (dialogue and narration) and visual elements simultaneously to understand the meaning and propaganda message of the text in more depth.

Practically, the researcher follows the flow of analysis in sequence; firstly, after the data collected and processed, the researcher watches the movie. After that, it will be determined which utterances and images related to the political issues of Cambridge Analytica and the 2016 US Presidential Election. Thirdly, the researcher puts the selected clauses on the table to be analyzed by using Systemic Functional Linguistic, according to Halliday (2004) to explicate the textual, ideational, and interpersonal metafunctions. Fourthly, the images obtained from screen-capture method also will be identified and analyzed based on Kress and van Leeuwen's (2006) theory on the systemic functional visual element for identifying its participants, distance, angle, gaze, framing, and modality in a detailed description. After the linguistic and visual elements are analyzed one by one, the inter-mode relations are elaborated. Lastly, the researcher will investigate

discursive practice analysis using Jowett and O'Donnell's (2012) perspective about propaganda, the theoretical and methodological consideration for interpreting propaganda that is constructed by both kinds of elements.

In order to see how all theories work, the research design was made, and it can be drawn as follows:





## **CHAPTER II**

### **LITERATURE REVIEW**

This chapter discusses three major theories used in conducting this research; they are Systemic Functional Linguistics (SFL), Multimodal Discourse Analysis (MDA), and Intermode-relations. Jowett and O'Donnel's perspective of propaganda is also discussed to underlie the propaganda messages.

#### **A. Documentary Movie and Propaganda Relationship**

Every movie is a documentary, whether it is documentary of wish-fulfillment (commonly known fiction) or documentary of social representation (typically called non-fiction) (Nichols, 2001). Relating to Nichols' definition of documentary, *The Great Hack* movie refers to the documentary of social representation because it gives tangible representation to aspects of the world people already inhabit and share. In other words, this movie attempts to give the 'real' social representation to the viewers. Documentary movie has power as social representation.

#### **B. Critical Discourse Analysis (CDA) and Multimodality**

Previously, it was elaborated that the movie message was conveyed through the language and symbol system produced (O'Halloran, 2011). Working with symbols and signs means working with a semiotic system, however, in this research the researcher not only examine how language (linguistic and visual element) work to represent a message but also attempt to look at the discourse construction in more detail. Fairclough CDA (1995) sees discourse as social

practice. Furthermore, he realizes text whether it is spoken or written, critically with its relation to the socio-cultural context and deals with how text is used to extend dominance. In sum, it is the study which deals with issues of power, dominance, and may also inequality which is practices through text.

In the analysis of critical discourse, the practice of discourse may display an ideological effect, such as producing an unequal power relationship, wherein the difference or discontinuity is represented in a particular position displayed. This research uses the framework of Critical Discourse Analysis (CDA) proposed by Fairclough which sees discourse through three dimensions; those are description, interpretation, and explanation. Based on these three dimensions, the text analyses are carried out which focus on the text consumption, on the way the text is interpreted and consumed. The last was socio-cultural (including political) analysis which focused on the way discourse produces and is produced through socio-cultural (also political) context. This research combined two theories; MDA and CDA, in which Fairclough's theory as the basis theoretical analysis (1995). Multimodal Discourse Analysis (MDA) was described further in the next sub-chapter (see page 33).

Critical Discourse Analysis (CDA) is frequently done to examine discourse in written text, but in other cases, texts may have other essential elements such as gestures and body language expression, which are visual language. Fairclough (1989) also recognizes that the social significance of visual language is increasing, given that movies, which referred to as modern kind of discourse that is growing fast and highly disseminating messages, apply many visuals in their

communication (Fairclough, 1989, p.28). As mentioned in the previous chapter, the movie has several modes of the text such as verbal, visual, and audio, however, this research only consider two modes; verbal and visual. Moreover, since the visuals in movies are moving images, not static, the continuity between one scene and another is also important.

In scrutinizing movie as a complex semiotic system, the theory of Multimodality assists this research to have a detailed analysis not only by analyzing the utterances but also the visual features presented in the movie. Multimodality, according to Kress (2010), is defined as the way people communicate through the form of writing, image, colour, etc. These forms have different kinds of semiotic signification that may be interpreted differently. Writing is usually used to give a detailed and in-depth explanation which cannot be figured through other modes. Image is used to give a visualization of what is going on, while colour delivered some particular meanings which depend on each colour used. Thus, Multimodality can be beneficial to reveal the hidden messages from the movie not only by the dialogues said by the actors but also by the images showed.

### **C. Systemic Functional Linguistics (SFL)**

The value of documentary movie lies on how it provides audible and visual representation to the topic, which a concept given is delivered through spoken and written language for the viewers (Nichols, 2001). Nichols (2001) pointed out that the concept is not overtly visible. This is why so many documentaries rely on a spoken commentary (spoken language) that Nichols stated as “to guide the viewer

to the “correct” interpretation of the images that illustrate what’s said” (p.65) in movie maker’s view. In so doing, this research underlines the spoken language and images represented in documentary movie, *The Great Hack*, that is organized in such a way.

Relating to the function of clause by Halliday and Matthiessen (2004), the text structure may stand for three functions of the clause. They are clause as a message, clause as exchange, and clause as representations, which then termed as Systemic Functional Linguistics (SFL). The researcher adopts the Systemic Functional Linguistics (SFL) theory to analyze linguistic element from the data. In addition, this SFL theory is applied to interpret the social context and function of the text (Wahyudi, 2017). The Systemic Functional Linguistics (SFL) itself is known as a system which points out language function rather than its structure and considers it as the social semiotic system (Halliday and Matthiesen, 2004, pp. 4-5). This theory was used to analyze the linguistic aspects since it focused on clauses, before analyzing a text, it should be assured that the sentences have been broken down into clauses. There are three metafunctions used to analyze a text. They are *Textual*, *Ideational*, and *Interpersonal*.

### **1. Textual Metafunction**

Textual metafunction exposes the linearity of clauses with other clauses. It has two constituents; Theme (point of departure) and Rheme (tail of clauses) (Halliday, 2004). The theme is divided into three types: textual, topical, and interpersonal. Each type of themes has its functions. Textual is used to connect to the previous clauses, and it can be in the form of conjunction. Meanwhile, topical

is used to develop the topic of discourse. The last, interpersonal is used to interact and transact in everyday talks (Butt et al, 2000).

|                         |  |
|-------------------------|--|
| Ethan                   | visited the long-left warehouse last week. |
| Theme: Topical unmarked | Rheme                                      |

Table 2.9: The Example of Textual Analysis

## 2. Ideational Metafunction

Ideational metafunction is a system to construe meaning based on experiences which are realized through the processes chosen (Halliday & Matthiesen, 2004). Three components are analyzed here. Ideational metafunction covers the dimension of the texts to identify a process (verbal group), participants (nominal group), circumstances (functioned as an adverb in a clause: nominal group or preposition phrase). These three aspects (process, participants, and circumstances) are employed to reveal ‘meanings’ of the clause, how the clause represent experience, and its level (external experience, personal experience, and awareness). Furthermore, the process itself can be divided into six types: material, mental, verbal, behavioural, and relational.

### g. Material Process

The material process is the process of doing and happening (Halliday & Matthiessen, 2004, 179). The potential participants are Actor (the doer), Goal (the participant affected by the process), Scope (the participant unaffected by the process), and Attribute (specifying the process of the Goal) (p. 190). Based on the outcome produced, there are two types of material process. Those are creative-material clause and transformative-material clause. The outcome of the creative material clause is the coming into existence of the Actor (if it is intransitive) or the

Goal (if it is transitive) (p. 184). In contrast with that, the outcome of the transformative material clause is the change of some aspect of an already existing Actor (intransitive) or Goal (transitive) (p. 185).

|           |                   |                |
|-----------|-------------------|----------------|
| My mother | Cooks             | fried chicken. |
| Actor     | Process: Material | Goal           |

Table 2.1 The Example of Material Process

#### h. Mental Process

The mental process is a process of sensing, that concerns with the experience of the inner world or consciousness of perception, cognition, desideration and emotion (Halliday & Matthiessen, 2014, p. 197). As it is closely related to the manifestation of inner working (consciousness), the nature of the first participant (Senser) in this process is conscious noun, whether it is a human being, a product of human consciousness (the film), a human collective (the British public, the world, the whole house), or part of a person (the brain) (p. 202). In contrast to the Senser, the phenomenon (the second participant) of mental process is element which is felt, thought, wanted, or perceived (p. 203). It may be not only a noun (person, creature, substance or abstraction) but also an act (macro-thing) or a fact (meta-thing) (p. 204), for example:

*This movie **reminds** me of her struggle* (Text 1)

***I don't want** [[him to come back home]]* (Text 2)

***I know** [[this country isn't enforcing a lockdown]]* (Text 3)

The bold words are the mental processes and the words underlined are the phenomenon. The specific property of mental clause are can project a thing (Text 1), another clause or the combination of clauses in an act (Text 2) or a fact (Text

3) as a representation of content of thinking, believing, presuming, and so on” (p. 206). This sensing mechanism can be interpreted as either flowing from the Senser’s consciousness (like in Text 2 & 3) or impinging on a Senser’s consciousness (Text 1).

#### **i. Verbal Process**

The verbal process is the process of saying and the participants are Sayer (the doer), Receiver (the addressee), Verbiage (the topic), and Target (the object) (Butt et al., 2000, p. 56).

|       |                 |                       |
|-------|-----------------|-----------------------|
| She   | Said            | [she had had enough]. |
| Sayer | Process: Verbal | Verbiage              |

Table 2.3: The Example of Verbal Process

#### **j. Behavioural Process**

Behavioural process construes psychological behaviour, and the main participant is Behaver as the doer (Butt et al., 2000, p. 54, Halliday & Matthiessen, 2004, p. 254).

|         |                      |                           |
|---------|----------------------|---------------------------|
| She     | studies              | the structure of the film |
| Behaver | Process: Behavioural | Range                     |

Table 2.4: The Example of Behavioural Process

#### **k. Relational Process**

The relational process is the process to relate the participants to its attribute or identity so that this process is divided into two: Relational Attributive and Relational Identifying (Butt et al., 2000, p. 58; Halliday & Matthiessen, 2004, p. 246).

|         |                     |             |
|---------|---------------------|-------------|
| He      | has                 | a car.      |
| Carrier | Process: Relational | Attributive |

Table 2.5: The Example of Relational Attributive Process

|       |                     |             |
|-------|---------------------|-------------|
| He    | is                  | the artist. |
| Token | Process: Relational | Value       |

Table 2.6: The Example of Relational Identifying Process

### 3. Interpersonal Metafunction

Interpersonal metafunction is also known as mood and modality system where the meaning of proposal and proposition of clauses can be found (Halliday and Matthiessen, 2004, pp. 110-111). It consists of two constituents, mood and residue, while mood consists of Subject + Finite Verb, residue possesses the rest of the clause (Halliday and Matthiessen, 2004, p. 111).

|         |        |             |
|---------|--------|-------------|
| He      | Plays  | basketball. |
| Subject | Finite | Residue     |

Table 2.8: The Example of Mood and Modality Analysis

There are three lines of meaning in the clause (Halliday & Matthiessen, 2014). As mentioned in the previous sub chapter, they are clause of the message, clause of exchange, and clause as representations. Each of the theme, subject, and actor are in a different functional structure. Theme functions in the structure of clause as a message, where a clause has meaning as a message or in other words, this is a quantum of information. “Theme is the point of departure for the message. It is the element the speaker selects for foregrounding what he is going on to say” (2014, p.58). In addition, subject functions in the structure of clause as exchange. It means that it is the element the speaker makes responsible for the validity of what he is saying. The actor is in the function of structure of clause as representations. It implies that a clause has a meaning as a representation of some process in ongoing human experience, and the actor is the active participant in



that process. “It is the element the speaker portrays as the one that does the deed” (Halliday & Matthiessen, 2004, p.59).

Halliday’s SFL theory is a linguistic theory that is more implemented in written texts such as novel and script. When it is implemented on film, not all elements of analysis will be operational, because spoken and written texts in movies do not always follow the structure of formal language order such as books, novels, and scripts, especially if the written texts are as complementary to the visual text. In such a situation, some linguistic elements of Systemic Functional Linguistics (SFL) may not be all needed since some ‘meanings’ is obtained through visual interpretation. Furthermore, in seeing the text, the researcher also needs to observe the social function of the text (Wahyudi, 2017), so it helps the researcher to determine the metafunctional process and apprehend the propaganda message clearly.

#### **D. Multimodal Discourse Analysis (MDA)**

As explicated above, this research did not only focus on linguistic elements but also visual elements, and this theory was used to analyze the visual elements of the data. In analyzing multi-modes systematically, Kress and Leeuwen (2006) proposed the theoretical notion of metafunction, which they adopted from Halliday’s work. This adopted several features on Representation and Interaction proposed by Kress and van Leeuwen (2006).

##### **1. Participants**

As explained by Kress and van Leeuwen (2006), there are two types of participants involved in a text. They are *represented participants* and *interactive*

*participants* (p.114). *Represented participants* are the people or characters which are depicted in a text. While, *Interactive participants* can be divided of two types: represented participants are interacting with each other inside the text, or represented participants interacting with the consumer of the text (Kress and van Leeuwen, 2006, p.114). Interacting with each participant inside the text here means that the interaction strictly on the text itself, such as interaction between participants in the movie. Meanwhile, the second one, represented participants interacting with consumer of the context means the participants in the text (movie) are also in contact with the viewers. It can be indicated by its gaze (Kress and van Leeuwen (2006).

## **2. Distance**

The distance points out about how close or far away a participant is from the viewer. According to Kress and van Leeuwen (2006), a participants' distance proposes a level of intimacy with the viewer. Participants that are far away are less engaged with the viewer, and if they are more closely, they enter a space wherein we typically find our friends. Growing closer still, participants enter our personal space, creating a more intimate relationship with the viewer. It could be the visual equivalent of Fairclough's (1989) synthetic personalization, an 'artificial relationship' with the viewer that is constructed through a movie.

## **3. Angle**

In term of the angle, Kress and van Leeuwen (2006) explicate that the angle of interaction in the text is at which the viewer interacts with the participants in an image. There are two types of interaction: 1) Those which occur on the horizontal

plane; angle axis runs from left to right (p.135), and 2) Those which occur on the vertical plane; angle axis runs from above to below (p.140). An oblique angle on the horizontal plane shows a sense of objectivity of the participant from the viewer, and a straight-on view involves the viewer into the image. A top-down angle on the vertical plane shows a sense of superiority on the part of the viewer, subordinating the participant of the image (p.135), whereas a bottom-up angle shows a sense of inferiority on the part of the viewer, empowering the participant of the image (p.140). Besides, a neutral level angle of interaction implies that the participant and the viewer are equals. Along with the distance, an angle has the meaning potential to suggest a certain level of intimacy. A level angle of interaction, by a close distance, makes ‘artificial relationship’ between viewers and the participants.

#### **4. Gaze**

Kress and van Leeuwen (2006) identify two kinds of gaze: *demand* and *offer*. *Demand* represents that the participants look directly at the viewer (demands something of the viewer) (p.118), and *offer* represents participants look away from the viewer (offer something to the viewer) (p.119). The interpretation of gaze, specifically, the direct gaze is also mediated by facial expression (Kress and van Leeuwen, 2006, p.118). Gaze engages the viewer in some way and this is part of the interpersonal metafunction.

#### **5. Modality**

Modality, as an element of analysis, is used to see whether a visual construction is imaged in a movie. Modality here is different from the term

multimodal. The term multimodal in Multimodal Discourse Analysis (MDA) refers to the number of mode in text discourse that is more than one. At the same time, modality is a semiotic social approach to the question of truth relating to the issue of representation in the texts (van Leeuwen, 2005, p.160). Thus, the modality is not used to find the real truth, but how real a concept is represented in the texts or media producing a message, including a propaganda message.

According to Kress and van Leeuwen (2006), the visualization depicted in the movie can be measured by its modality. There are three levels of the modality; *low*, *neutral*, and *high to hyper-real*. For instance, if visualization in a movie is depicted in an illustration or cartoon style, the modality can be categorized as lower if it is compared to a more realistic photography execution. Besides, if the visualization seems realistic, but it uses overly effects, it will make the visualization appear to exceed the standard or hyper-real reality. Generally, hyper-real visualization can be categorized into low modality because it is too excessive. Modality becomes an interesting and beneficial element to see to what extent a media content, such as movie, has the power to construct certain discourses in the minds of the viewer or audience.

#### **E. Inter-mode Relations**

When the linguistic elements and visual elements were analyzed one by one separately, the message obtained may also not be comprehensive or fragmented since the movie is moving images. In relation to that, van Leeuwen (2005) provides a framework through which the verbal and visual elements can be cross analyzed (p.230). There are two kinds of relationships between text and image.

They are *elaboration* and *extension*. *Elaboration* is the repetition or statement of information for the purpose of clarification (p.222), and *extension* is the addition of new information which links to existing information in a certain way (p.222).

Besides, each of these kinds of relations can be further subdivided. *Elaboration* is broken up into two; *specification* and *explanation* (van Leeuwen, 2005, p.230). The *Specification* refers to the images that make the text more specific, and conversely, *explanation* refers to the text that makes the image more specific. Besides, the extension is divided into three; *similarity*, *contrast*, and *complement* (van Leeuwen, 2005, p.230). *Similarity* means the context of the text is similar to the image. Then, *Contrast* indicates that the context of the text contrasts with the image. Last, *complement* means the context of the image adds further information to the text and vice versa. It is important to use this aspect since it helps this research to have broad concept of how images can be used to exercise propaganda message through its inter-relation with linguistic elements.

#### **F. Possible Socio-Political Contexts Related to *The Great Hack* Movie**

Overall, *The Great Hack* movie presents two main issues that occurred around 2016 before the US Presidential election until the release of the movie in 2019. The issues are social and political issues. Initially, *The Great Hack* movie begins with a questions, is the data that people store on sophisticated devices such as Android, really safe? Including dozens of passwords, browsing traces, photos, as well as what people like and dislike based in likes on their social media are really kept save? These kinds of questions have arisen in the movie. It seems to mean that social media is like the personal diary of people, which are entrusted

with content and other designation to the third party - that provides and develops the platform. The movie has also answered those questions. In brief, it explained how the virtual world works through interconnected data. This data is used to influence the behavior of service users on the internet through entities called advertisements. The way advertisement works basically manipulates awareness and blurs the line between wants and needs (Florence, 1994).

Furthermore, *The Great Hack* movie, through the participant named David Carroll – an associate professor of media design and former Director of the MFA (Multi-Factor Authentication) Design and Technology, asserted that “the Project Alamo spends \$ 1 million per day on Facebook ads for Trump’s 2016 victory” (Handley, 2017). Project Alamo is a database of voter information for Trump’s 2016 presidential campaign and political advertising operation on social media platform (Green and Issenberg, 2016). Depart from Carroll’s statements, the movie then leads to an allegation that, who is the person behind Trump’s victory and how Trump won the 2016 presidential election.

As the directors, Karim Amer and Jehane Noujaim have arranged the relationship between the actors in the Cambridge Analytica (CA) case which shocked the world of global politics. Two major events took place and beyond all political analysis’ expectations that Trump won in 2016, and so did Brexit (submitted 2016, officially out 2020). As what Fukuyama (2018) has noted, political scientist sees these two phenomena as indications of the rise of conservative politics by bringing identity political issues such as anti-immigrants,

majority supremacy, the hope of repeating past glories such as Trump's slogan "Make America Great Again".

In approximately 1 hour 54 minutes, this movie shows the case of CA as a digital team for Brexit and Trump with identical strategy. CA processed the collective data of social media users, then classified and used it to create content according to allotment or "order". Harari (2018) called this as a digital authoritarianism, which means a way to control citizens through technology, specifically, it is as a state-led mass surveillance with Big Data and new form of credit scoring to influence the citizens' behavior.

When viewed from the platform that promoted the movie, it may make sense that The Great Hack movie features content issues about how Donald Trump won the 2016 presidential election against Hillary Clinton. Barack Obama and Michelle Obama have signed Netflix production deal on May, 2018 (Holloway, 2018). They have entered into a multi-year agreement to produce films and series with Netflix. This agreement allow Obama (from the Democratic Party), which is confronted with Trump (from the Republic Party), to produce a variety of content for the video streamer, possibly including scripted series, documentaries and features.

#### **G. The Concept of Propaganda in Jowett and O'Donnell's Perspective**

In the most neutral sense, propaganda means to spread or promote particular ideas whether in overt or hidden way through various potential mediums. Jowett and O'Donnell (2012) in their book "Propaganda and Persuasion" specifically defined propaganda as below:

“Propaganda is the deliberate, systematic attempt to shape perceptions, manipulate cognitions, and direct behavior to achieve a response that furthers the desired intent of the propagandist.” (Jowett & O’Donnell, 2012, p. 7)

They (Jowett & O’Donnell, 2012) further examined several words of their definition in logical simplification to grasp what is precisely meant. The word *deliberate* signifies “a sense of careful consideration of all possibilities” (p. 7). Before the propaganda is promoted to public, there must be carefully thought out ahead about other detail things including the strategy. *Systematic* means “precise and methodical, carrying out something with organized regularly” (p. 7). More extent, *systematic* harmonizes with *deliberate* to regularly maintain advantageous position of propagandist. The word *attempt* implies a goal of propaganda as a try to make a certain circumstance in a certain audience (Jowett & O’Donnell, 2012).

As Hayward (1997) stated that people perceive world based on what is obtained from the outside world or experiences which ultimately form a complex thought pattern, Jowett and O’Donnell (2012) explain that *shaping perceptions* could be attempted through language (Kepel, 2004) and images (Clark, 1997). After perceptions were shaped, the cognition may be manipulated and it is certainly based on one’s perception (Jowett & O’Donnell, 2012). The word *direct behavior* refers to the specific intents of propaganda that are beliefs, attitudes, and behaviors, also to create a message, campaign, or both. To complete with the definition, they (Jowett & O’Donnell) conclude that *achieve a response* is the key words of propaganda definition. The desired response is from audience for propagandist’s benefit. However, “the propagandist’s motives are not necessarily negative, and judgment depends on which ideology one supports” (p. 13).



There are three forms of propaganda, they are white, black and grey (Jowett & O' Donnell, 2012). White propaganda is delivered by correctly identified sources. Its characteristics are the information in the message tends to be accurate and reasonably close to the truth, attempt to convince the audience that the propagandist is a good guy with the best idea and political ideology. For example, a government attempt through its television station, which continuously proclaim the positivity of its policies or the achievement of the citizen in the international world to foster a sense of pride and even chauvinism.

In contrast with the white, the source of black propaganda is “concealed or credited to a false authority” (Jowett & O'Donnell, 2012, p. 17). The information in the message is a lie or disinformation. For instance, “The New English Broadcasting Station”, which ran by discontented British subject. It opened the program with “Loch Lomond” and closing with “God Save the King.” The station's programming made up of “war news.” It was actually a German undercover operation determined to reduce the morale of the British people throughout the Battle of Britain (p. 18).

These two models can describe the processes of disinformation of propaganda communication. The most common model is the first (see Figure 2.1 and 2.2) (Jowett and O'Donnell, 2012):

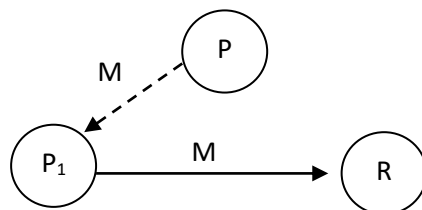


Figure 2.1

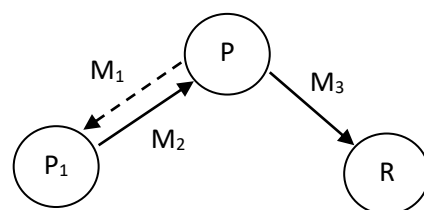


Figure 2.2

In Figure 2.1, the propagandist (P) creates a *deflective source* (P<sub>1</sub>), which becomes the visible source of the message (M). The receiver (R) discerns the information as coming directly from P<sub>1</sub> and does not connect it with the original propagandist (P). In Figure 2.2, the propagandist (P) secretly places the original message (M<sub>1</sub>) in a *legitimizing source* (P<sub>2</sub>). Then, the message (M<sub>2</sub>) as interpreted by P<sub>2</sub>, is then picked up by the propagandist (P) and communicated to the receiver (R) in the form of M<sub>3</sub>, as having come from P<sub>2</sub>. It legitimizes the message and at the same time disconnects the propagandist (P) from its origination. So, the propagandist is a man behind The New English Broadcasting Station as (P) which used The New English Broadcasting program and a discontented British subject as deflective sources (P<sub>1</sub>). The audiences will see the message of propaganda directly coming from The New English Broadcasting, not a man behind it. The point is to hide the real propagandist.

Grey propaganda is in between white and black propaganda. “The source may or may not be correctly identified, and the accuracy of the information is uncertain” (Jowett & O’Donnell, 2012, p. 20). They also expand the definition that the source could be non-hostile and not limited to government, the aim is to embarrass an enemy or competitor. As examples, “companies that distort statistics on annual reports, advertising that suggests a product will achieve results that it cannot, films that are made solely for product placement” (p. 23).

Analyzing propaganda, in Jowett and O’Donnell’s (2012) perspective, means comprehensively scrutinize its deliberate and systematic propaganda that requires an undertaking of examination of propaganda messages and media,

sensitivity to audience responses, critical scrutiny of the entire propaganda process, also the historical research. To put it simply, they technically draw up a 10-step plan to be carried out. This 10-step plan functions to examine 10 divisions; (1) the ideology and purpose of the propaganda campaign, (2) the context in which the propaganda occurs, (3) identification of the propagandist, (4) the structure of the propaganda organization, (5) the target audience, (6) media utilization techniques, (7) special techniques to maximize effect, (8) audience reaction to various techniques, (9) counterpropaganda, and (10) effect and evaluation (pp. 289-290).

*Firstly*, the deliberateness of ideology and purpose is the essence of propaganda campaign (Jowett and O'Donnell, 2012). Ideology is defined by Cooper (1989) as “a world view that determines how arguments will be received and interpreted. The common sense of the world view provides the basis for determining what is good, bad, right, wrong, and so forth” (p.162). In pinpointing the ideology, Jowett and O'Donnell (2012) assert that the researcher needs to seek “a set of beliefs, values, attitudes, and behaviors, as well as for ways of perceiving and thinking” in any forms of propaganda (p.291). Furthermore, propaganda may hold a variety of purposes, for instances; to influence people to accept specific attitudes and beliefs, to take part in certain pattern of act such as demonstrate for a cause or contribute for an organization, to maintain the position and interest, and to galvanize people to take part in or support a cause which is termed as agitation propaganda. In this research, the ideology and purpose of propaganda are sought from verbal and visual representation. Both verbal and visual representation may

be indicate preexisting struggles, past situation, future goals and objectives of propaganda (Jowett and O'Donnell, 2012).

*Secondly*, Jowett and O'Donnell (2012) pointed out that propaganda is closely related to the current mood of the times. Therefore, they propose that the propaganda analyst needs to be aware of the context in which propaganda occurred, also take the interpretation of the events that propagandist have made into consideration. More or less, the researcher is in need of answering several questions such as “what specific issues are identifiable? How widely are the issues felt? Is there a struggle over power? What parties are involved and what is at stake?” (p. 292). *Thirdly*, in term of identification of propagandist, Jowett and O'Donnell (2012) categorized the identity of propagandist into two, whether it is completely uncovered or concealed. Besides, the propagandist could be a person, organization, or even institution. Identifying the propagandist also implies to fulfill their question, “who or what has the most gain from this?” (p. 293).

*Fourthly*, the successfulness of propaganda tends to be influenced by a strong, centralized organizational structure so as to create consistent messages. Above all, it is started from the leadership of its organization as the decision-making authority (Jowett and O'Donnell, 2012). They (Jowett and O'Donnell) argue that “the apparent leader may not be the actual leader, but the apparent leader espouses the ideology of actual leader” (2012, p. 293). For further extent, other structures are also contributed to build propaganda organization, for instances, the articulation of goals and objectives, the selection of media used, the membership, the apparent culture, values, and ritual within. Nevertheless, for

propaganda analyst, digging these kinds of data necessary is quite problematic since the analyst should have access to sources that penetrate the organization. Thus, several propaganda analysts have investigated by using assistants to feign conversion or been members of the organization (Altheide & Johnson, 1980; Conway & Siegelman, 1982).

*Fifth*, propagandist determined the target audience based on its potential effectiveness, and the message is addressed to the mass or specific audience, that is probably profitable for propagandist (Jowett and O'Donnell, 2012). *Sixth*, in modern propaganda, all kinds of existing media such as film, internet, television, radio, bill-boards, speeches, books, music, and so forth, can be utilized. If it is so, it may not seem difficult to determine what media are used. However, they suggest that the main focus is not what media are used but, how these media are used. Therefore, the researcher is required to see any possibilities, for example, the way of controlling information flow between media, several factors of selecting the medias, tone, sound, visual images, and verbal innovations in medias.

*Seventh*, Jowett and O'Donnell (2012) discussed several techniques to maximize propaganda effect. These techniques are predispositions of the audience in creating resonance, source credibility, opinion leaders, face to face contact, group norms, reward and punishment, monopoly of communication source, visual symbols of power, language usage, music as propaganda, and arousal of emotions. Yet, they (Jowett and O'Donnell) also argued that the techniques can't be limited to a short list since it is too complex. In this research, due to the limitations, the

researcher merely focuses on two points; visual symbols of power and language usage. In term of visual symbol of power, the researcher should look at the visual symbolization of power that may have an iconographic denotation of power. Language usage refers to the verbal symbolization that can create a sense of power, including using language that tends to deify a cause and satanize opponents, language associated with authority figures, exaggeration, also innuendo.

*Eighth*, the next division that needs to be investigated is the audience reaction. As explained by Jowett and O'Donnell (2012), the propaganda analyst should seek the target audience's respond to propaganda. They define that the 'real' target audience can be seen from several forms of act such as sending "letters to the editor, joining organizations, making contributions, purchasing the propagandist's merchandise, forming local groups that are suborganizations for the main institution, acting in crowds, rallies, or blogs on the internet" (p. 305), instead of journalists' critical reaction in the media.

The *ninth* division is counterpropaganda. The analyst, in Jowett and O'Donnell's (2012) perspective, needs to attempt to determine if it is obvious to the public that there is counterpropaganda to confront propaganda. They postulate that there are various forms of counterpropaganda, and it "may take as many media forms as the propaganda itself (p. 305)". In other words, the more media that propaganda uses, the more form of media are used to counter the propaganda itself. Some common forms of counterpropaganda are video, film, website, and theater. *Lastly*, investigating the effect and evaluation of propaganda means

determining whether its purposes have been fulfilled or not, it may not be all achieved, but only some of it (Jowett & O'Donnell, 2012, p. 306).

If all these ten categories can be answered, then a comprehensive picture and understanding of propaganda may emerge (Jowett & O'Donnell, 2012). However, it is not always possible. Plaisance (2009) used this 10 step “plan of analysis” to examine which features of the video campaign might be considered propagandistic. He noted that “not every factor is essential or applicable in every case” (p. 259). Several divisions listed are either irrelevant to an understanding of the nature of the message such as *structure of the propaganda organization*, or are not possible to fully explore due to lack of information such as *audience reaction to various techniques* and *counterpropaganda* (Plaisance, 2009).

This is why then the researcher considered several complexities in Jowett and Donnell's 10 steps that cannot be met in this limited research for instance, what audience reaction to various technique, the counterpropaganda, how the role of music in a propaganda movie, and the detailed organization structure in that propaganda. The discussion will not enter on these spaces. However, it also does not mean that this research is going to be too restricted. The researcher would attempt to provide comprehensive discussion in the space of language usage, visual images, the purpose, the context, and identification to understand the messages of propaganda promoted by *The Great Hack* movie.

### CHAPTER III

#### FINDINGS AND DISCUSSIONS

This chapter discusses the findings of the data analysis and interprets the finding based on the theories proposed in Chapter II. The findings provide text analysis of linguistic and visual elements that were subdivided into several scenes. Moreover, the findings of the study will be discussed by reflecting the previous studies used.

#### A. Findings

##### 1. Text Analysis: Linguistic and Visual Elements

###### a. News Scene

More than fifty percent of this movie contains cuts of various news sources, whether in online newspapers, news channels, and social media, such as Facebook, Twitter, and video documentation belonging to institutions. The researcher noted that there are at least about thirty news sources clearly mentioned in the movie, while others are not. Since it is a news snippet, the content displayed is **not exclusive** news. This news scene concerned CA (Cambridge Analytica), Facebook, and the 2016 US election, which are related to one another. Then, it was segmented into **twenty-four** clauses. The clauses are uttered by several participants, such as unknown demonstrators (Table 3.1), Donald Trump, and news reporters.

After the twenty-four clauses were analyzed through the functional process, it was found that there are **fourteen** material clauses, **five** relational clauses, **three**



verbal clauses, and **two** mental clauses. Each clause construes a specific function in different properties. The ideational and interpersonal metafunction analyses of the clauses are specifically discussed below:

Table 3.1 The analysis of clause 1 in news scene

|                   |                 |              |
|-------------------|-----------------|--------------|
| Crooked Hillary   | tells           | lots of lies |
| Subject           | Finite          | Predicator   |
| Sayer             | Process: Verbal | Verbiage     |
| Mood: Declarative | Residue         |              |



Figure 3.1 Shot of News Scene

The first clause, *crooked Hillary tells lots of lies*, was repeatedly shouted out by unknown demonstrators as their slogan. Ideationally, it is a verbal process, which means a process of saying (Halliday & Matthiessen, 2004, p.252), while its verbiage *lots of lies* is the content of what is said by Sayer (Hillary) as a participant. Basically, the Sayer is a participant responsible for the verbal process. Thus, their slogan implies that Hillary whom they called **crooked**, must be responsible for what she said because it consisted of a lot of lies for them. There are at least **fifteen** times this clause shown both in visual images and verbal utterances. When a specific or semi-synonymous term is repeated or redundant woven into discourse, it is categorized as overlexicalization (Teo, 2000).

According to Teo (2000), by repeatedly presenting such a slogan, a producer may attempt to embed a perception. Then, it gives an impression of over-persuasion and shows that its clause is problematic or the ideology brought by the demonstrators is quite conflicting with the movie.

The figures above are the shots of Hillary Clinton. This shot was presented along with the slogan verbally uttered by demonstrations. The figures above, from (1) to (5) have the same information with the linguistic elements; saying that Hillary did lie. These figures meet *elaboration* type of inter-mode relation as it provides identical information to be more specific (Van Leeuwen, 2005).

Table 3.2 the analysis of clause 2 in news scene

|                   |                                 |                 |  |
|-------------------|---------------------------------|-----------------|--|
| Our movement      | is                              | about replacing | a failed and corrupt political establishment |
| Subject           | Finite                          | Predicator      | Complement                                   |
| Carrier           | Process: Relational Attributive | Attribute       | Circumstance                                 |
| Mood: Declarative |                                 | Residue         |  |





Figure 3.2 Shot of News Scene

Donald Trump expressed this clause (Table 3.2) in his campaign speech. Ideationally, the clause above is a relational attributive process since it functions to relate a participant, *our movement*, to its general characteristic or description (Halliday & Matthiesen, 2004). In other words, it describes that Trump's and the team's movement is to *replace a failed and corrupt political establishment*, which this circumstance may refer to Barack Obama (from the Democratic Party) as the previous president. However, the visual elements displayed do not seem in line

with that assumption. Along with these words uttered, some images and videos of Hillary's political activities were shown filling the screen. In that way, the audiences may perceive different meaning(s), for instances; the audience may perceive that the words *a failed and political corrupt* refers to Hillary Clinton, or another meaning is it defines Obama's regime as *a failed and political corrupt*. As for interpersonal meaning, it shows Donald Trump is offering information because it is in declarative mood.

Table 3.3 the analysis of clause 3 in news scene

|                   |                 |                   |  |              |
|-------------------|-----------------|-------------------|--|--------------|
| A stunning upset  | as Donald Trump | triumphs over     | Hillary Clinton defying the polls, the pundits, and the political class once again |              |
| Complement        | Subject         | Finite            | Predicator   | Complement   |
| Attribute         | Actor           | Process: Material |  | Circumstance |
| Mood: Declarative |                 | Residue           |  |              |

(1)
(2)

Figure 3.3 Shot of News Scene

The clause 3 above is part of NBC News. Some political analysts widely predicted Hillary Clinton's victory in the 2016 US presidential election. They believe that Hillary Clinton's position is safe and deserves to win. After Donald Trump's poll gained more than the Democratic Party, the public was busy discussing and questioning it. Those conditions are shown in news snippets by reporters and several video interviews of American political analysts. The clause above was stated by the reporter of NBC News channel a few seconds after the evidence for Hillary Clinton's prediction of victory is presented.

Furthermore, clause 3 (Table 3.3) is a material clause presented external world of the participants; people with great disappointment as in Attribute and Donald Trump as an Actor. A *stunning upset* is the Attribute of this clause specifying the resultant state of the Actor, Donald Trump, after the process of *triumphs over Hillary Clinton* has been completed (Halliday & Matthiessen, 2004, p. 195). However, the outcome of this intransitive clause is not the people's disappointment but the participant itself, which means the triumph's of Donald Trump, since the outcome of creative clause is merely on the change of the Actor (p. 184). Therefore, the interpretation of this clause might not extend to other foci but the changes occurred on Donald Trump from his appraised defeat to his triumph against Hillary Clinton defying the pools, the pundits, and the political class.

Table 3.4 the analysis of clause 4 & 5 in news scene

|                   |                 |                            |            |                   |           |                      |
|-------------------|-----------------|----------------------------|------------|-------------------|-----------|----------------------|
| Facebook          | knew            | about that data over years | But        | did not           | go public | until three days ago |
| Subject           | F P             | Comp.                      | Adjunct    | Finite            | P         | Adjunct              |
| Senser            | Process: Mental | Phenomenon                 | Circ. Time | Process: Material |           | Circ.                |
| Mood: Declarative | Residue         |                            |            |                   |           |                      |

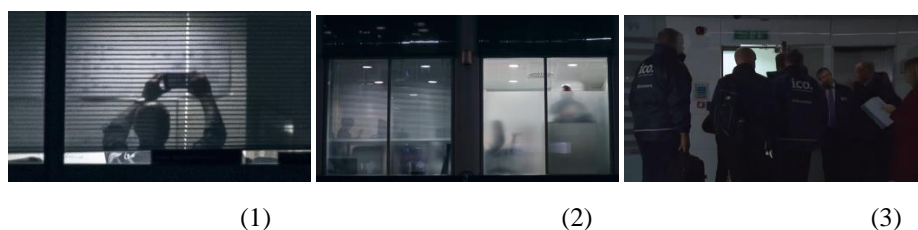


Figure 3.4 Shot of News Scene

The clause above is a news report by unknown news channel. The reporter said that Facebook actually knew about the practice of collecting personalized data for years but did not reveal details about that concern to the public. The

clause above contains two kinds of processes; mental processes *Facebook knew about that data collection over years ago* (clause 4) and material processes *But did not go public until three days ago* (clause 5). Both clauses are all the same in that the participant is Facebook, and wherein Facebook is the Senser of the mental clause, and as the Actor of the material clause.

Senser, according to Halliday & Matthiessen (2004) considered as a human or human-like that is endowed with consciousness. However, the Senser can refer to the human collective or the product of human consciousness that is considered to have consciousness to feel, think, want or perceive (p. 201). Here, Facebook may refer to the product of human consciousness or even human collective that consciously have cognition since *knew* is a mental clause of cognition. As an idea or content of thinking, the phenomenon *about the data collection* has an effect to emanate Facebook, instead of impinging (p. 198). In other words, this process of sensing may be construed as flowing from Facebook's consciousness and could be the advantage of Facebook in having cognition and knowledge about the practice of collecting the personalized data. Furthermore, the clause *Facebook knew about that data collection over years ago* also has an effect towards the reporter to call out again his or 'mainstream' knowledge and perception about Facebook issues, in Donald Trump campaign, which assists Cambridge Analytica to provide personalized data of American voter.

The following clause is material process since *did not go public* represents process of doing or happening to *Facebook*. It has a different effect from the previous one (mental process), moreover, it discloses specifically the outer

manifestation of inner working (mental process). The clause *but did not go public until three days ago* seems to be the response to the internal world of the participant, *Facebook*.

The images above (Figure 3.4) presented the raids of the London offices of Cambridge Analytica. Several enforcement officers from ICOs (Information Commissioner's Office) team entered the Cambridge Analytica headquarters in London's West End to search the premises amid allegations they may have illegally acquired data. These figures met the function of *extension* as it serves additional information that is not uttered in the linguistic elements (van Leeuwen, 2005).

Table 3.5 the analysis of clause 6 & 7 in news scene

|                   |  |                 |                                   |             |                 |
|-------------------|--|-----------------|-----------------------------------|-------------|-----------------|
| Really            | you  | Forgot          | to mention that 50 million people |             |                 |
| Facebook,         |  |                 | had their private data breached   |             |                 |
|                   | Subject  | Finite          | Predicator                        | Complement  |                 |
|                   | Senser   | Process: Mental |                                   | Phenomenon  |                 |
| Mood: Declarative |  |                 | Residue                           |             |                 |
| But               | every times is my uncle's, friend's, sister's, I |                 |                                   | Got         | a notification? |
|                   | dog's birthday                                   |                 |                                   |             |                 |
|                   | Adjunct  |                 | Subject                           | Finite      | Comp.           |
|                   | Circ. Time                                       |                 | Recipient                         | P: Material | Goal            |
| Mood: Declarative |  |                 |                                   |             | Residue         |



Figure 3.5 Shot of News Scene

A reporter uttered the clause above (Table 3.5) in an unknown news channel. The reporter questioned to Facebook for deliberately using the user's privacy data for political purposes in Cambridge Analytica case without the

permission of the data owner. He also mentioned how the intensity of Facebook in informing the user other small things, such as uncle's, friend's, sister's, and dog's birthday. There are two kinds of processes in that clause; mental process and material process. In the mental clause, *You* is the Senser which refers to Facebook. Like the previous clause in Table 3.4, Facebook is considered a conscious being, whether it is a human collective or the product of human consciousness (Halliday & Matthiessen, 2004). Here, Facebook is considered to have a cognitive sense of the propositional idea. It is involved in the mental clause because *forgot* is a mental cognition in which the direction emanates the Senser, not impinging on it (p. 198).

In some cases, a mental clause projects another clause or combination of clauses as a representation of ideas or the content of thinking (Halliday & Matthiessen, 2004, p. 206). Therefore, the mental process, *forgot*, projects to the macrophenomenal phenomenon *to mention that 50 million people had their private data breached*, since it is as an *act*. An *act* is a process configuration that can be seen or perceived by people (p. 204). A reporter's statement seems to be a satire or innuendo for the Facebook cognition process, in which Facebook (administrator) has a consciousness of that case. Moreover, the clause *Really Facebook, you forgot to mention that 50 million people had their private data breached* affects the reporter to recall his or 'mainstream' knowledge, that Facebook did not inform that 50 million people (American Facebook users) had their personal data compromised by Cambridge Analytica for Donald Trump's win.

The following clause, but *I got a notification*, is a material clause. The reporter mentioned the detail of time; *every time is my uncle's, friend's, sister's, dog's birthday*, in a relational attributive clause, which functions to serve characterization and identification (Halliday & Matthiessen, 2004) of the frequency of Facebook sending information in the notification. The participant is *I* refers to the reporter, as a **Recipient** – the one to whom the process is said to take place. The Recipient existence denotes a transfer of the possession of *a notification*, while the Goal represents *a notification* being transferred to *I*, as Facebook users representative. In this receptive clause, the Actor as the one responsible for the process (Facebook) is omitted, thus the outcome is registered on *a notification* and its impact on Facebook users (p. 180), which according to the reporter it means pointless.

Relating to visual element, what the reporter's verbally said does not seem in line with the visual represented. Both verbal and visual have a different theme, while the reporter concerning on Facebook cognition, the visual represents Donald Trump's power which identified by the existence of Donald Trump photo is front and larger than the text "Facebook". Therefore, the visual element here functions as *extension* as it provides additional information in contrast type (Van Leeuwen, 2005). When the users start to register on Facebook, they will be given long description about what kinds of data will be collected and how its data will be utilized by Facebook. Based on the description given by Facebook page, the use of data users are restricted for some purposes, including political interest and criminalization. However, the news channel hierarchy may imply that a reporter



may not bring his own ideas but rather the ideas of the news channel he work for. Besides, the reporter's utterance could be a representation of his or her news channel's ideology.

Table 3.6 the analysis of clause 8 in news scene

|                   |                               |                                   |
|-------------------|-------------------------------|-----------------------------------|
| Tonight,          | an undercover interview Shows | Cambridge executive including CEO |
|                   | by Channel4 News in           | Alexander Nix boasting about the  |
|                   | London                        | company's role in Trump's win     |
| Adjunct           | Subject                       | F P Complement                    |
| Circ. Time        | Sayer                         | Process: verbal Verbiage          |
| Mood: Declarative |                               | Residue                           |

Table 3.7 the analysis of clause 9 in news scene

|                                       |                                       |
|---------------------------------------|---------------------------------------|
| This series of undercover also caught | Nix on tape talking about potential   |
| interviews by Channel4 News           | bribery and entrapment                |
| Subject                               | F P Comp. Complement                  |
| Actor                                 | Process: Material Goal Circ. Verbiage |
| Mood: Declarative                     | Residue                               |

As evidence of Cambridge Analytica intervening in the 2016 US election, the movie also provided an undercover video interview of several executives involved behind it. The video was uploaded by Channel4 News and showed CEO of CA, Alexander Nix, and other executives. They were interviewed on hidden camera. This video then became a major evidence for the public to know the strategic plan created by executives to beat Hillary Clinton and win Donald Trump. The researcher found there are **seven** material clauses, **four** relational attributive clauses, and **one** mental clause.

Clause 9 (Table 3.7) is uttered by unknown news channel. It is material clause construed what the Actor, *This series of undercover interviews by Channel4 News*, did to the Goal, *Alexander Nix*. This transitive transformative clause elaborates the process of operation (Halliday & Matthiessen, 2004, p. 188) that is specifying by the prepositional phrase *on tape talking about potential bribery and*

*entrapment*. In other words, the function and the outcomes of this material clause meet **elaboration** type in representing the external experience of Actor, undercover interview, particularly Alexander Nix as the Goal that was caught by Channel4 News.

Table 3.8 the analysis of clause 10 & 11 in news scene

|                   |                                 |                  |             |                 |             |         |           |
|-------------------|---------------------------------|------------------|-------------|-----------------|-------------|---------|-----------|
| The brand         | was                             | “Defeat Hillary” | crooked you | will            | remember    | this    | of course |
| S                 | Finite                          | Comp.            | S           | F               | Predicator  | Comp.   | Adjunct   |
| Carrier           | Process: Relational Attributive | Attribute        | Senser      | Process: Mental | Phenome non |         |           |
| Mood: Declarative |                                 | Residue          |             | Mood            |             | Residue |           |

The clause 10 (in Table 3.8) is relational attributive clause functions to identify the carrier *the brand* (Halliday & Matthiessen, 2004). Clause 11 is mental clause uttered by Cambridge Analytica’s executive (interviewee). He firmly believed that the Senser, *You*, which may refer to the interviewer or Channel4 News’s reporter consciously *remember* the brand that he created “Defeat crooked Hillary”. Ideationally, this mental process, *remember*, represents the cognitive process of the Senser (Halliday & Matthiessen, 2004, p. 210). The phenomenon remembered is construed as impinging on the Senser’s consciousness (p. 198). Furthermore, this mental process may have influence on the Senser to call back again his/her memory about the phenomenon *the brand* “*Defeat Crooked Hillary*” created and widely spread by the executives.

Table 3.9 the analysis of clause 12& 13 in news scene

|                                  |                                 |                      |           |                                 |            |
|----------------------------------|---------------------------------|----------------------|-----------|---------------------------------|------------|
| Crooked zeros, the OO of crooked | Hillary and the were            | a pair of hand-cuffs | and she   | belongs                         | behind bar |
| Subject                          | Finite                          | Comp.                | S         | F                               | P          |
| Carrier                          | Process: Relational Attributive | Attribute            | Attribute | Process: relational attributive | Carrier    |
| Mood: Declarative                |                                 | Residue              |           | Mood                            | Residue    |

Table 3.10 the analysis of clause 14 in news scene

|     |                     |                   |            |            |
|-----|---------------------|-------------------|------------|------------|
| And | you                 | have              | created    | this?      |
|     | Subject             | Finite            | Predicator | Complement |
|     | Actor               | Process: Material |            | Goal       |
|     | Mood: interrogative |                   | Residue    |            |

The clauses 12 and 13 above (in Table 3.9) have the same process; relational attributive clause (Halliday & Matthiessen, 2004). However, both serve different functions. The clause 12 is used to define the carrier *Crooked Hillary and the zero...* in more specific, whereas, the next clause represents the possession. Above all, both clauses projects the same ideas, that is the disrepute of Hillary that is deliberately created in such imagery.

While this material clause (clause 14 in Table 3.10) was uttered by the interviewer to confirm that the Actor, *you*, that refers to the CA executive created the brand “Defeat Crooked Hillary”. The material process *have created* is transitive creative clause (Halliday & Matthiessen, 2004, p. 187), accordingly the outcome of the clause is the coming into existence of the Goal, *this*, that refers to the brand that the Actor created. However, as it is an interrogative clause that confirming the Actor, it would be different in the outcome and focus. In this clause, the confirmed Actor is the outcome and the focus. By uttering such question, the interviewer attempted to re-emphasized the person who have deliberately created the brand for a specific purpose.

Table 3.11 the analysis of clause 15 &amp; 16 in news scene

|       |          |                                  |            |          |         |        |               |
|-------|----------|----------------------------------|------------|----------|---------|--------|---------------|
| We    | Made     | creative hundreds of differedand | we         | put      | it      | online |               |
| S     | F        | P                                | Complement | S        | F       | P      | Comp. Adjunct |
| Actor | Process: | Goal                             | Actor      | Process: | Goal    | Attrib | ute           |
|       | Material |                                  |            | Material |         |        |               |
| Mood  |          | Residue                          | Mood       |          | Residue |        |               |

Table 3.12 the analysis of clause 17 &amp; 18 in news scene

|                   |         |          |             |                         |          |          |         |      |
|-------------------|---------|----------|-------------|-------------------------|----------|----------|---------|------|
| We                | just    | put      | information | into the bloodstream to | and then | watch    | it grow |      |
| S                 | Adjunct | F        | P           | Comp.                   | Adjunct  | F        | P       | Comp |
| Actor             |         | Process: | Goal        | Attribute               |          | Process: | Goal    |      |
|                   |         | Material |             |                         |          | Material |         |      |
| Mood: Declarative |         |          | Residue     |                         |          | Mood     | Residue |      |

Clause 15, 16, and 17 (in Table 3.11) are the responses for the previous question. The CA executive confirmed that they made the brand “Defeat Crooked Hillary” in hundreds different kinds and put it all online. Both clauses are the same in the Actor and the Goal; they are CA executives and the brand “Defeat crooked Hillary”. However, both have difference in the outcome. The outcome of the creative-transitive material process *made*, is the coming into existence of the Goal (Halliday & Matthiessen, 2004, p. 184). *creative hundreds of differed kinds of creative* is the product of the process. In contrast with that, the Attribute *online* and *into the bloodstream to the internet* are the outcomes of transformative-transitive clause *put*. The outcomes refer to the change of the existing Goal (p. 185) to be made exist in the internet.

He (the Actor) then elaborated more about the Goal, *the brand grow* (Clause 18 in Table 3.12). This transitive-transformative clause construes the outcome of the Goal (Halliday & Matthiessen, 2004, p. 185), which is the change or resultant state of putting the brand “Defeat Crooked Hillary” in the internet. Besides, the thing went as what CA executive expected. After the brand grew well in the internet, it *infiltrated* and *expanded* in the online community (Clause 19 & 20 in Table 3.13). Both material process in clause 19 and 20 imply the enhancing of place (Halliday & Matthiessen, 2004, p. 189); *infiltrates* and *expands*.

Accordingly, the outcome is the change of the brand reach in the online community.

Table 3.13 the analysis of clause 19, 20 & 21 in news scene

|            |                   |                                  |                      |         |                             |
|------------|-------------------|----------------------------------|----------------------|---------|-----------------------------|
| this stuff | infiltrates       | the online and community expands | but with no branding | It is   | Unattributable, untrackable |
| Subject    | F P               | Comp.                            | F P                  | Comp.   | S Finite                    |
| Actor      | Process: material | Goal                             | Process: material    | Circ.   | Ca Process: Relational      |
| Mood       |                   | Residue                          | Mood                 | Residue | Mood                        |
|            |                   |                                  |                      |         | Residue                     |

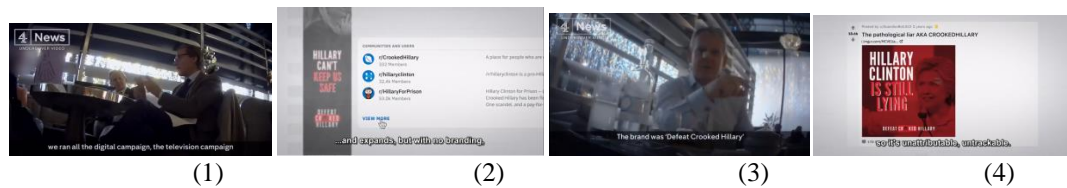


Figure 3.6 Shot of News Scene

Table 3.14 the analysis of clause 22 in news scene

|                   |                   |            |             |
|-------------------|-------------------|------------|-------------|
| Let's             | defeat            | her        | in November |
| Subject           | Finite            | Predicator | Complement  |
| Process:          | Process: Material | Goal       | Circ. Time  |
| Mood: Declarative |                   | Residue    |             |

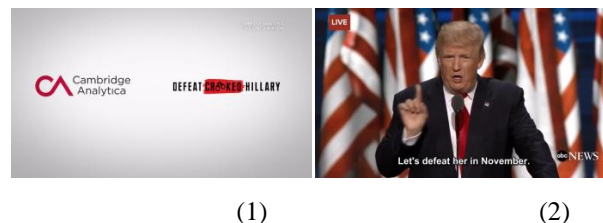


Figure 3.7 Shot of News Scene

Clause 21 (in Table 3.13) is a relational attributive process that serves to define the slogan or created by CA executives. This type of process is denoted by to be *is* (Halliday & Matthiessen, 2004). Moreover, this clause represents to define the power of content created by them. This further implies that they highly believe such made-up content would successfully reach their target. Clause 22 (in Table 3.14) was uttered by Donald Trump in his campaign. It was presented exactly

after the undercover interview of Channel4 News that talked about the source of the brand “Defeat Crooked Hillary”. He intended to invite *us* which may refers to his supporter and American voter in general. The transitive-transformative material process, *defeat*, serves to elaborate that the Actor *Donald Trump* wanted to make a change to the Goal Hillary in term of state (Halliday & Matthiessen, 2004, p. 187). The terms used by Donald Trump *defeat her* are identical with the brand created by CA executives. Besides, he specified further the time of processes would take place denoting by prepositional clause *in November* (p. 193).

The figures 3.6 above (1 & 3) were presented the evidence of hidden interview’s record. Meanwhile the shots (2 & 4) are the visualization of how ‘targeted content’ is made. However, these 4 shots proposed the identical kind of information, that is gives evidences as extension because it adds further information that is not available in the linguistic elements (van Leeuwen, 2005). Furthermore, the figures 3.7 above presented Donald Trump facial expression and the logo of Cambridge Analytica in a sequence order. The first shot (1), it can be implied that Donald Trump act had a relation with Cambridge Analytica in ‘processing personal data users’. The gaze of the second shot (2) is directed to the audience of his speech, including the viewer of the movie. With the declarative mood, the gaze met function as offer information that is defeat Hillary Clinton in political contestation in November (van leeuwen, 2005). Moreover, this representation may function as the *extention* since these figures provided additional information to the linguistic elements (van Leeuwen, 2005).

Table 3.15 the analysis of clause 23 in news scene

|                   |         |                 |                   |            |            |
|-------------------|---------|-----------------|-------------------|------------|------------|
| And               | they    | refused         | to give it to him |            |            |
|                   | Subject | Finite          | Predicator        | Complement | Complement |
|                   | Senser  | Process: Mental |                   | Phenomenon |            |
| Mood: Declarative |         |                 | Residue           |            |            |

David Carroll directly asked Cambridge Analytica for his personal data as the state began to lead the evidences that Cambridge Analytica was the mastermind behind these issues. In the same ways, several images such as in Figures 3.4, 3.5, and 3.6, are construed to strengthen the idea that CA's people are the real masterminds processing personal data especially American's Facebook data to target them political contents. Clause 24 above (in Table 3.15) was uttered by a news reporter of unknown news channel. He reported that CA team *refused to give back* David's data. According to Halliday and Matthiessen (2004, p. 210), this clause is a mental clause, while the verb *refused* serves as a desiderative process.

It means the Senser, *they* which refers to CA team, have consciousness to choose either give David's data back or refuse to give it back to him. Furthermore, this clause leads up to the macrophenomenal mental clause, where the phenomenon *to give it to him* is realized by a non-finite clause denoting a fact (Halliday & Matthiessen, 2004, p. 204). By the mean of sensing process, the phenomenon flows from the Senser consciousness, not impinging on them (p. 197). Refusing to give David's personal data back to him could be interpreted that there is a problem with the transparency in data processing in Cambridge Analytica, while to a greater extent, the audiences may apprehend that they break data rights.

### b. David Carroll scene

This scene represents the acts of David Carroll, an Associate Professor of Parsons School of Design. He was teaching digital media and developing applications. In *The Great Hack* movie, he has an important role in firstly questioning how people's personal data were managed and used by the third party or social media, such as Facebook. He further attempted to take on Cambridge Analytica in courts. The linguistic elements are spoken dialogue and speech of David Carroll. Based on the analyses below, there are **eighteen** clauses which consist of **nine** relational attributive clauses, **seven** mental clauses, **two** material clauses. The participants are David Carroll, Paul Olivier Dahaye - a mathematician and the founder of a non-profit platform that helps individuals regain control over their personal data, and a former of Donald Trump's digital team campaign. The ideational and interpersonal metafunction analyses of the clauses are comprehensively discussed below.

Table 3.16 the analysis of clause 1 in David Carroll scene

|         |                 |            |                 |  |
|---------|-----------------|------------|-----------------|--|
| I       | have been       | concerned  | for a long time | about how the misuse of our data and information could affect my children's future |
| Subject | Finite          | Predicator | Adjunct         | Complement   |
| Senser  | Process: Mental |            | Circ. Time      | Phenomenon   |
| Mood    | Residue         |            |                 |  |

The clause above (Table 3.16) is uttered by David when the film investigator interviewed him to pick up his daughter. The Senser is I, which refers to David. As a Senser, David is a human endowed with consciousness (Halliday & Matthiessen, 2004, p. 201) so he consciously *concerned* on phenomenon, *about how the misuse of our data and information could affect my children's future*.



Here, his cognition tends to shade into perception since *have been concerned*, which serve as a process, following by metaphenomenal phenomenon as a fact (p. 207). The status of fact is signaled by a finite clause denoting a fact. This phenomenon is construed as impinging on David's consciousness as with *affect*. Thus, his statement here represents his mental cognition that considered *personal data and information* as an essential thing, and then he provides perception, from the fact impinging on him, that *personal data and information* can affect someone's future life.

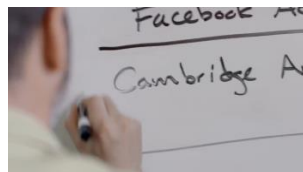
Furthermore, this clause may affect David's inner world. By uttering his cognition, he called out again his knowledge, abstraction, and facts about the misuse of personal data and information. Relating with visual element, both verbal and visual have the same theme; David's concern. The visual shows David explained his concern with hand movements and gave a worried face.

Table 3.17 the analysis of clause 2 in David Carroll scene

|                   |         |                    |                                      |
|-------------------|---------|--------------------|--------------------------------------|
| that              | I       | realized           | it had already happened on our watch |
|                   | Subject | F                  | P                                    |
|                   | Senser  | Process:<br>Mental | Phenomenon                           |
| Mood: Declarative | Residue |                    |                                      |

Table 3.18 the analysis of clause 3 in David Carroll scene

|                   |                     |                  |                             |
|-------------------|---------------------|------------------|-----------------------------|
| It                | was                 | really like a    | the worst-case scenario has |
|                   |                     | feeling of, like | happened with technology    |
| Subject           | Finite              | Adjunct          | Complement                  |
| Carrier           | Process: Relational | Circ. Manner     | Attribute                   |
| Mood: Declarative | Residue             |                  |                             |



(1)



(2)



(3)

Figure 3.8 Shot of David Carroll Scene

Table 3.19 the analysis of clause 4 in David Carroll scene

|                   |                     |             |  |
|-------------------|---------------------|-------------|--|
| We                | had                 |             | the Facebook, and Youtube, and Google people |
| Subject           | Finite              | Predicator  | Complement                                   |
| Carrier           | Process: Relational | Attributive | Attribute                                    |
| Mood: Declarative |                     | Residue     |  |

Table 3.20 the analysis of clause 5 in David Carroll scene

|                   |                 |            |   |
|-------------------|-----------------|------------|---|
| I                 | mean            |            | they were basically our hands-on partners |
| Subject           | Finite          | Predicator | Complement                                |
| Senser            | Process: Mental |            | Phenomenon                                |
| Mood: Declarative |                 | Residue    |   |



Figure 3.9 Shot of David Carroll Scene

The clauses above (3) are relational attributive clauses that is used to define David's feeling to the phenomena he faced, and it is realized by *to be was* (Halliday & Matthiessen, 2004). The clause *We had the Facebook and Youtube, and Google people* (Table 3.19), and *I mean they were basically our hands-on partners* (Table 3.20) are uttered by a former Donald Trump's digital team campaign when The Great Hack movie's investigator interviewed her. She explained Cambridge Analytica's partners in collecting personal data; they are Facebook, Youtube, and Google. Her explanation here was presented in a video recording that David Carroll saw to draw Cambridge Analytica's work connections.

Clause *I mean they were basically our hands-on partners* is a mental clause of cognition which *I* is a Senser, refers to a former of Donald Trump's digital

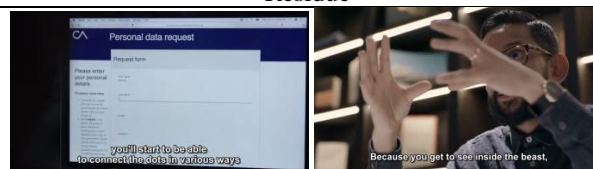
team. The Subject is the speaker *I*, which means it serves to construe the speaker's consciousness process (Halliday & Matthiessen, 2004, p. 198). Following Halliday & Matthiessen's idea (2004, p. 201) on the nature of *Senser*, the *Senser* is a human that is endowed with a conscious being. Accordingly, she had consciousness to specifically intend to indicate that Facebook, Youtube, and Google people have a significant role in Donald Trump's digital team campaign as the hands-on partners. *I mean* is a cognitive type of sensing used to introduce the following narrative descriptions (p. 198) - *they were basically our hands-on partners*, since it is a relational attributive clause. The mental clause here projects to a representation of the content of thinking in term of meta-thing (fact) (p. 201) - *they were basically our hands-on partners*, typically indicated by finite clause. In such a clause, the phenomenon meant is construed as flowing from her consciousness (p. 198) and affect her to call out again her previous experience as the Donald Trump's digital team.

The visual element showed the screenshot of the eldest son of Donald Trump, Donald Trump Jr. He shared a picture of the digital team campaign including Facebook, Youtube, and Google people (Figure 1). Then, it is zoomed and refocused to her (Figure 2) to (Figure 3). Relating to the linguistic and visual elements, both the linguistic elements (Table 3.24 & Table 3.25) and the visual elements (Figure 1, 2, & 3) have the same topical theme: the digital team campaign. However, the movement from Figure (1) to (3) tends to focus on the mental clause participant rather than the content of talking (Facebook, Youtube, and Google people). In such an angle of movement, the visual elements may

emphasize her position in Donald Trump's team campaign for consciously bringing in narrative description based on her previous experience. In other words, these visual elements function as the extension of the linguistic elements, so the audiences perceive more information about the Senser (van Leeuwen, 2005, p. 230).

Table 3.21 the analysis of clause 6 in David Carroll scene

|                              |         |                       |            |   |
|------------------------------|---------|-----------------------|------------|---|
| If David finds out you       |         | will start to be able |            | To connect the dots in various ways with Facebook and CA and Trump and Brexit |
| the data beneath his profile |         |                       |            |   |
| Adjunct                      | Subject | Finite                | Predicator | Complement  |
| Circ.                        | Sensor  | Process: Mental       |            | Phenomenon  |
| Mood: Declarative            |         | Residue               |            |   |



(1)

(2)

Figure 3.10 Shot of David Carroll Scene

The clause above (in Table 3.23) was uttered by Paul Olivier Dahaye. He is a mathematician and data protection expert. He provided several suggestions to David dealing with David's struggle to ask his data back, however, in this case, he gave his views on David's and Cambridge Analytica issue, as well as its correlation with Facebook, Trump's campaign even Brexit. This clause (8) is a mental clause in desiderative type of sensing (Halliday & Matthiessen, 2004, p. 210). The Sense *you* refers to the movie's investigator, and can also be implied the audiences. As asserted by Halliday & Matthiessen (2004), the Senser of mental process has consciousness to think and perceive phenomenon, while in this clause the Senser is expected to consciously can *connect the dots in various ways with*

*Facebook and CA and Trump and Brexit* only if David finds out the data beneath his profile.

The mental process *start to be able* projects another clause (phenomenon) as a representation of the content of perception (Halliday & Matthiessen, 2004, p. 208). The phenomenon is a macrophenomenal clause which is realized by a non-finite clause denoting an act (p. 204). This clause, however, implies that there is a confidential relation between Cambridge Analytica and Facebook with Trump's and Brexit's political interest, then the public when realized this issue only if David (also investigators) can reveal the data beneath Facebook's profile account. Thus, the mental process *starts to be able* flows from the Senser consciousness to scrutinize the phenomenon behind Facebook, Cambridge Analytica, Trump, and Brexit. This is supported by the Figures 3.11 as the elaboration to make the linguistic element more specific (van Leeuwen, 2005).

Table 3.22 the analysis of clause 7 in David Carroll scene

|                   |                 |            |                                |
|-------------------|-----------------|------------|--------------------------------|
| People            | don't           | Want       | to admit that propaganda works |
| Subject           | Finite          | Predicator | Complement                     |
| Senser            | Process: Mental |            | Phenomenon                     |
| Mood: Declarative |                 | Residue    |                                |

Table 3.23 the analysis of clause 8 in David Carroll scene

|                   |             |                                 |         |  |
|-------------------|-------------|---------------------------------|---------|--|
| Because           | To admit it | means                           |         | confronting our own susceptibilities, horrific lack of privacy, and hopeless dependency on tech platforms ruining our democracies on various attack surfaces |
| Adjunct           | Subject     | F                               | P       | Complement   |
|                   | Carrier     | Process: Relational Attributive |         | Attribute  |
| Mood: Declarative |             |                                 | Residue |  |

Table 3.24 the analysis of clause 9 in David Carroll scene

|           |        |              |                           |
|-----------|--------|--------------|---------------------------|
| [you]     | Join   | the struggle | to help get our data back |
| [Subject] | Finite | Complement   | Predicator Comp.          |

| [Actor]          | Process: Material | Goal    | Attribute |
|------------------|-------------------|---------|-----------|
| Mood: Imperative |                   | Residue |           |



Figure 3.11 Shot of David Carroll Scene

Clause 7, 8 and 9 above are pieces of David Carroll's speech at the unknown conference. The speech displayed in the movie was not complete but in pieces of speech that are textually connected and coherent. Based on the speech displayed, he informed audience about the importance of data privacy and the big thing behind personalizing social media user data for political purposes, particularly on Cambridge Analytica in the 2016 US election. Practically he then invited audiences to join his struggle to request back personal data that has been stored on their social media accounts.

In the opening speech, he conveyed an act *to admit that propaganda works* in the form of a macro-phenomenal phenomenon that comes from his perception. He uttered that generally, *people*, which are considered a human with consciousness (Halliday & Matthiessen, 2004, p. 201), *don't want to admit* the phenomenon that *propaganda works*. This mental clause (Table 3.30) serves as a desiderative process of *people* (p. 210) to perceive phenomenon admitting the work of propaganda behind the practice of personalizing social media users' data. Here, the mental clause *people don't want* projects another macrophenomenal clause *to admit that propaganda works* as the content of perception or feeling

since feeling may cover desideration (p. 208). A non-finite clause typically denotes the macro-phenomenal phenomenon or act.

Furthermore, it can be construed that the phenomenon admitting the work of propaganda in personalizing data users flows from *people's* consciousness, not impinging on them (Halliday & Matthiessen, 2004, p. 200). Uttering such a clause also represents that David Carroll and “people” may have different desideration in perceiving the phenomenon due to their previous experience and interest. He subsequently explained the causality to make sense of this phenomenon by identifying the causes why people do not want to admit that propaganda works in the 2016 US election practiced by Cambridge Analytica for Donald Trump’s team (Table 3.23).

The subject of this relational attributive clause (Table 3.23) is the phenomenon of the mental clause (Table 3.22). He identified that what common people think (not admitting propaganda work on Donald trump campaign issues) reflects the absence of data rights in the US. This clause is included in type of identification (Halliday & Matthiessen, 2004, p. 219).

David’s speech is one of the essential scenes in this movie. Besides providing general understanding about his aim and the things happened behind personal data use and the 2016 US election (clause 7 & 8), it also presented the further move that David (also movie’s investigators) would take and the audiences’ responses to it. This clause is a material clause in a transformative type (Halliday & Matthiessen, 2004, p. 186), and the verb *join* serves to extend about accompaniment (p.188). According to Halliday and Matthiessen (2004), the

outcome of transformative-material clause is the change of an already existing Actor (you) in fundamental ways (p. 185), in this case, either the participant *you* is being affected to join or deny.

David through this speaking invited people to join his struggle to get the data back from Cambridge Analytica, so in that way, the potential uses of data targeting American voters can be brought to an end. The Actor *you* refers to the audiences in the movie taken, and may further means the audiences of the movie in general, whereas, the Goal of this clause is *the struggle* as the participant that is affected by the process (Halliday & Matthiessen, 2014, p.192). *The struggle* is further specified by the Attribute in the form of prepositional phrase. Here, the Attribute serves as elaborating outcome and specifying the expected resultant state of the Goal after the process has been completed (2014, p. 195), that is *get our data back*.

The Figure 3.12 (1, 2, & 3) portrayed the circumstances in the private speech delivered by David. The first shot (1) is when David explained about what happened behind the use of people's data in social media, particularly Facebook. He then expressed his confronting towards this issue, and termed this issue as the work of propaganda. It also clearly showed that David used such media presentation with him in the right angle. The next shot (2) depicted audiences enthusiasm to the explanation. All were keeping an eye from the left angle to the right angle in horizontal plane. According to Kress and van Leeuwen (2006, p. 135), this type of angle shows the participant sense of objectivity from the viewers, and such neutral level angle of interaction implies that the participants in



the movie and the viewers are equals. Therefore, the viewers of the movie are also expected to join David's struggle.

In the last shot (3), the camera zoomed out the audiences, the shot then fully portrayed the numbers of audiences clapped their hands on David's closing statement. Zooming out serves to depict wider participant (Kress and van Leeuwen, 2006). In other words, it shows the number of mass that promote the idea brought by David and the movie maker. The overall conception and ideology can be found by connecting these shots in a sequence, which use technical features such as zooming, camera angle and focus of shots (Bateman and Schmidt, 2012, p. 7). These three shots eventually represented David and the movie maker's ideology in the data rights, including the transparency of the data processing. Furthermore, following Kress and van Leeuwen in inter-modes relation between linguistic and visual element (2006), the Figure 3.12 is as the extension in complement type because it provides different yet additional information linking to the linguistic element (2006, p. 222).

Table 3.25 the analysis of clause 10 & 11 in David Carroll scene

|                   |          |   |            |                   |                           |                      |
|-------------------|----------|---|------------|-------------------|---------------------------|----------------------|
| We                | think    | it is probably illegal and<br>according to UK law | that       | is                | what                      | we're<br>challenging |
| Subject           | F        | P   | Complement | Subject           | Finite                    | Complement           |
| Sensor            | Process: | Phenomenon  |            | Carrier           | Process:                  | Attribute            |
|                   | Mental   |   |            |                   | Relational<br>Attributive |                      |
| Mood: Declarative |          | Residue   |            | Mood: Declarative |                           | Residue              |

Since David Carroll went public with desire to take the Cambridge Analytica issue to court, the public questioned whether what has been done by Cambridge Analytica is illegal under the law. One of them was in an interview on the skyNEWS channel. To answer the reporter's question *Do you think what was*

*done was illegal?*, David Carroll expressed his view in mental clause *We think it is probably illegal according to UK law* as the product of his cognition. The *Senser we* refers to David Carroll and his team that are considered having a consciousness (Halliday & Matthiessen, 2014, p. 201) to *think* and introduce a meta-thing *it is probably illegal according to UK law*, which in Halliday & Matthiessen's theory (2014, p. 205) is called a fact and usually indicated by a finite clause.

The phenomenon in this mental clause is the idea or the representation of the content of thinking (Halliday & Matthiessen, 2014, p. 206). It is also uses modalization; probability – *probably* that defines the fact is likely to be true related to something he perceived in his inner working. It can be thus interpreted that the phenomenon *it is probably illegal according to UK law* emanates from David Carroll's consciousness (2014, p. 197) and has an effect on his cognition to assess the legality of what Cambridge Analytica has done that in fact he and his team were not one hundred percent sure that it was illegal under the law at that time.

Table 2.26 the analysis of clause 12 in David Carroll scene

|                   |         |                                 |            |                   |
|-------------------|---------|---------------------------------|------------|-------------------|
| So now            | this    | is                              | becoming   | a criminal matter |
| Adjunct           | Subject | Finite                          | Predicator | Complement        |
| Circ.             | Carrier | Process: Relational Attributive |            | Attribute         |
| Mood: Declarative |         |                                 | Residue    |                   |

Table 2.27 the analysis of clause 13 in David Carroll scene

|     |                   |                   |                |  |
|-----|-------------------|-------------------|----------------|--|
| And | I                 | will              | continue to it | because their model has the potential to affect a population |
|     | Subject           | Finite            | Predicator     | Complement   |
|     | Actor             | Process: Material |                | Goal   |
|     | Mood: Declarative |                   | Residue        | Circ. Cause  |

David strongly confronted Donald Trump and Cambridge Analytica as he define what they did as a criminal matter (clause 12). He stated his definition in the relational attributive clause, that is denoted by *is becoming* (Halliday & Matthiessen, 2014). The clause 13 above is another David's answer to the movie investigator's questions, however the researcher will not explained further about the questions as it was not clearly stated in the movie. Through this answer, David openly asserted his position against Cambridge Analytica in the 2016 US election issues. According to Halliday & Matthiessen's theory (2014), the clause above is a creative-material clause with general description (2014, p. 189). The Actor *I* refers to David, while the Goal *it* refers to the data processing conducted by Cambridge Analytica to target the potential American voters in the 2016 US election. The outcome of this intransitive creative clause is thus the participant itself (2014, p. 184), which in this case, the Actor persists *to pursue*. Moreover, it can be construed David's decision for remaining in specific state of belief. He further uttered the reason of why he has strong intention to remain in that state in the future, he believes that CA's model of data processing and targeting has the potential power to affect the population.

Table 3.28 the analysis of clause 14 in David Carroll scene

|                   |         |                      |                                     |  |
|-------------------|---------|----------------------|-------------------------------------|--|
| Even if           | It      | is                   | just a tiny slice of the population | because in the United States, only about 70,000 voters in three states decided the election. |
| Adjunct           | Subject | Finite               | Comp.                               | Adjunct  |
|                   | Carrier | Process: Attributive | Relational Attribute                | Circ. Cause  |
| Mood: Declarative |         |                      | Residue                             |  |

Table 3.29 the analysis of clause 15 in David Carroll scene

|     |                                   |    |                         |                                |
|-----|-----------------------------------|----|-------------------------|--------------------------------|
| And | what you don't seem to understand | is | this is bigger than you | and it's bigger than any of us |
|-----|-----------------------------------|----|-------------------------|--------------------------------|

|                   |                         |            |            |
|-------------------|-------------------------|------------|------------|
| Subject           | Finite                  | Complement | Complement |
| Carrier           | Process:<br>Attributive | Relational | Attribute  |
| Mood: Declarative |                         | Residue    |            |

Table 3.30 the analysis of clause 16 in David Carroll scene

|                   |                         |            |  |
|-------------------|-------------------------|------------|--|
| And               | it                      | is not     | about the left or right, or leave or remain, or Trump or not |
| Subject           | Finite                  |            | Complement   |
| Carrier           | Process:<br>Attributive | Relational | Attribute  |
| Mood: Declarative |                         | Residue    |  |

Table 3.31 the analysis of clause 17 in David Carroll scene

|                   |                     |             |   |
|-------------------|---------------------|-------------|---|
| It                | is                  |             | about whether it is actually possible to have a free and fair election ever again |
| Subject           | Finite              |             | Complement  |
| Carrier           | Process: Relational | Attributive | Attribute   |
| Mood: Declarative |                     | Residue     |   |



Figure 3.12 Shot of David Carroll Scene

Table 3.32 the analysis of clause 18 in David Carroll scene

|                   |                         |            |  |
|-------------------|-------------------------|------------|--|
| And               | my question is          |            | is this what you want? Is this how you want history to remember you? As the handmaidens to authoritarianism? |
| so                | to you                  |            |  |
| Subject           | Finite                  |            | Complement   |
| Carrier           | Process:<br>Attributive | Relational | Attribute  |
| Mood: Declarative |                         | Residue    |  |

The clauses above (14, 15, 16, 17 & 18) is a relational attributive clause which serve to define the Carole's assessment to what Cambridge Analytica and Trump have did in the 2016 US election. It leads to identification type of relational process (Halliday & Matthiessen, 2004, p. 219). By uttering such clauses, it can be construed that Carole has knowledge sourced from her

experience to define the issues. Besides, these clauses represent Carole's ideology to support data rights. The Figure 3.13 is construed as *extention* to the linguistic elements as it provide additional information (van Leeuwen, 2005). The shot (1) represent direct gaze, in which Carole offer information to the audience inside the movie (including the viewers), the second shot (2) shows David from the right angle giving information to the audiences. The next angle shows from the left angle as the response of David and Carole's information. The wider angle shows the numbers of people pay attention to the information given by them. This could be interpreted as they got mass for supporting their ideas.

### c. Julian Wheatland Scene

This scene shows the acts of Julian Wheatland in *The Great Hack* movie. He is a former COO (Chief Operating Officer)/ CFO (Chief Financial Officer) of Cambridge Analytica/ SCL. In *The Great Hack* movie, Julian has a crucial role in making the issue of using data to target American voters with specific political contents in social media clearer. He revealed relevant ideas or facts from Cambridge Analytica's perspective, for instances; CA's track record in the previous America's election, that is in Obama campaign (clause 1 in Table 3.37), the things happened in the 2016 election (clause 2 & 3) and how CA put to use people's data (clause 4, 5, 6, and 7). The researcher found at least six clauses in the Julian Wheatland scene which may construct the message of propaganda through linguistic elements. There are **five** material clauses and **two** relational attributive clauses. The ideational and interpersonal metafunction analyses of the clauses, including visual elements are specifically discussed as follow:

Table 3.33 the analysis of clause 1 in Julian Wheatland scene

|                    |                   |          |  |  |
|--------------------|-------------------|----------|--|--|
| the Obama campaign | very successfully | used     | data and digital communication, which created a market opportunity to provide a service to Republican politics in the US |  |
| Subject            | Adjunct           | F P      | Complement   |  |
| Actor              | Circ. Manner      | Process: | Goal   |  |
|                    |                   | Material |  |  |
| Mood: Declarative  |                   |          | Residue  |  |

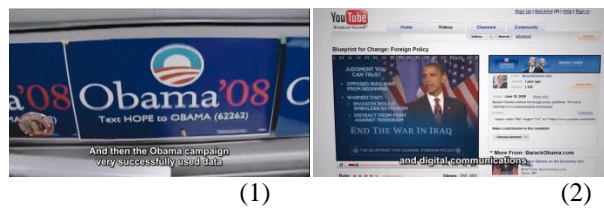


Figure 3.13 Shot of Julian Wheatland Scene

Based on Julian Wheatland's clarification, Cambridge Analytica also involved in Obama campaign. They assisted Obama campaign in an identical way that is using data and digital communication, however, he did not further explicate the way they processed the data and targeted the potential voters. Julian Wheatland through this clause (in Table 3.37) stated the success of Obama campaign, and obviously his team though (Cambridge Analytica) using the data and digital campaign to open for business. Clause 1 above is the transformative material clause to elaborate the operation things (Halliday & Matthiessen, 2014, p. 187). In the transformative transitive clause, the Goal exists prior to the onset of the unfolding of the process, thus the outcome of this process is the change of the Goal, that is the data and digital communications were successfully used in creating big opportunities to provide services to Republican politics in the US. The dependent clause *which created a market ... in the US* is a resultative Attribute which specifies the resultant state of the Goal after the process has been done (Halliday & Matthiessen, 2014).

Table 3.34 the analysis of clause 2 in Julian Wheatland scene

|                                    |         |                     |                           |
|------------------------------------|---------|---------------------|---------------------------|
| When CA joined the Trump campaign, | we      | were                | an attractive proposition |
| Adjunct                            | Subject | Finite              | Complement                |
| Circ. Time                         | Carrier | Process: Relational | Attributive               |
| Mood: Declarative                  |         |                     | Residue                   |

Table 3.35 the analysis of clause 3 in Julian Wheatland scene

|                   |                   |            |   |
|-------------------|-------------------|------------|---|
| [we]              | Had               | collected  | a huge amount of voter data and research which were able to hand over to the Trump team |
| Subject           | Finite            | Predicator | Complement  |
| Actor             | Process: Material |            | Goal  |
| Mood: Declarative |                   | Residue    |   |

Table 3.36 the analysis of clause 4 in Julian Wheatland scene

|  |       |                   |         |   |           |
|--|-------|-------------------|---------|---|-----------|
| By having hundreds and hundreds of thousands of Americans, | we    | can               | use     | to the personality in the US of every adult |           |
| Adjunct  | S     | F                 | P       | Comp.                                       | Adjunct   |
| Circ.  | Actor | Process: Material |         | Circ.                                       | Attribute |
| Mood: Declarative  |       |                   | Residue |   |           |

Julian Wheatland subsequently described Cambridge Analytica position (Clause 2) and how they processed the data obtained from social media. Firstly, they collect voter data and research (clause 3 in Table 3.39) then, utilized it to predict the personality of every adult in the US (clause 4 in Table 3.40). Both clauses above are the material clause, where the clause 3 is a transformative material clause in **enhancement** type to serve the motion of place (Halliday & Matthiessen, 2004, 189), whereas the clause 4 is a creative material clause in transitive type to serve specific process. These two clauses have the same in the participant (Actor), that is *we* that refers to Cambridge Analytica, the one that bring about the change (Halliday & Matthiessen, 2014).

The outcome of the transformative material clause (3) is the change of an already existing Goal as it is transitive form (Halliday & Matthiessen, 2014, 185). Thus, *had collected a huge amount of voter data* is transitive since the outcome is

the voter data that being collected. The following dependent clause *which were able to hand over to the Trump team* is the circumstance to specify the Goal. Unlike the transformative one, the outcome of creative material clause is the coming into existence of the Goal itself as it is transitive verb (2014, p. 184). Accordingly, the outcome of clause 4 in Table 3.40 is hundreds of thousands of Americans was used, while the dependent clause *to predict the personality of every adult* is the circumstance that contributes additional information and it is realized by prepositional phrase and *in the US* is the Attribute that defines the place of the Goal (Halliday & Matthiessen, 2004). Therefore, in both cases, Cambridge Analytica is construed as bringing about the unfolding of the process – *collected* and *used* hundreds of thousands data of American voters, including imparted changes to it (2014, p. 179).

Table 3.37 the analysis of clause 5 & 6 in Julian Wheatland scene

|                   |                                       |                             |                       |        |                 |                      |                 |
|-------------------|---------------------------------------|-----------------------------|-----------------------|--------|-----------------|----------------------|-----------------|
| It                | is                                    | personality<br>behavior and | that<br>behavior that | drives | obviously       | Influences           | How you<br>vote |
| Subject           | Finite                                | Comp.                       | S                     |        | Adjunct         | F P                  | Comp.           |
| Carrier           | Process:<br>Relational<br>Attributive | Attribute                   |                       |        | Circ.<br>Manner | Process:<br>Material | Goal            |
| Mood: Declarative |                                       | Residue                     | Mood: Declarative     |        |                 | Residue              |                 |

The clause 5 above is a relational attributive clause that defines the carrier which refers to a matter that drives behavior. This process is realized by to be *is* (Halliday & Matthiessen, 2014). The clause 6 (in Table 3.37) above, *behavior obviously influences how you vote*, is a transformative material clause (Halliday & Matthiessen, 2014, p. 189). *Behavior* is the Actor that bringing about the change to the Goal by the process of influencing. The verb *influences* serves to enhance the motion of manner. The outcome of this transitive and transformative



clause is the change to an already existed Goal (2014, p. 185), means how people vote, especially expected to American voters. The expected outcome may be a change of voting that highly tends to choose Donald Trump in the 2016 US election. The word *you* in the Goal refers to the movie investigators and also the viewers of the movie.

Table 3.38 the analysis of clause 7 in Julian Wheatland scene

|                   |                   |            |                  |  |
|-------------------|-------------------|------------|------------------|--|
| We                | could             | then start | to target people | with highly-targeted digital video content |
| Subject           | Finite            | Predicator | Comp.            | Adjunct                                    |
| Actor             | Process: Material |            | Circ.            |  |
| Mood: Declarative |                   | Residue    |                  |  |

As the last step in processing the data, Julian Wheatland asserted the thing that has been done in the creative-material clause (clause 7 in the Table 3.38). Like in clause 2 and 3 (also in Julian Wheatland scene), the Actor *we* refers to the Cambridge Analytica team, including himself. The use of subject *we* obviously to refers that the speaker himself has role in the process taken place. This material clause generally to represent the process of doing (Butt, et. al., 2000, p. 52). Furthermore, according to Halliday and Matthiessen's (2014), the outcome of creative and intransitive material clause is the coming into the existence of the Actor, thus in this case, it is the Actor *we* that have started to do something. The focus is to construe that *we* (Cambridge Analytic, including Julian Wheatland) have started to target people with highly targeted digital video content. However, *to target people* leads to the circumstance that further explain the process of *start*.

#### d. Carole Cadwalladr Scene

This scene represents Carole Cadwalladr's perspective in defining Cambridge Analytica and Donald Trump issues. She is an investigative journalist

for the Guardian and Observer in the United Kingdom. As a journalist, her works received outstanding appreciations, including a Pork Award and the Orwell Prize for political journalism. Carole Cadwalladr has been investigating this issue since 2016, also has published series article called the “right-wing fake news ecosystem” (Barnett, 2017). Through this movie, she pinpointed several incisive descriptions of Cambridge Analytica and Donald Trump issues in the 2106 US election. The researcher found there are at least **ten** clauses, that consist of **nine** relational clauses and **one** material clause. The ideational and metafunctional analyses of these linguistic elements and visual element are discussed as follow:

Table 3.39 the analysis of clause 1 in Carole Cadwalladr scene

|                   |                                 |            |
|-------------------|---------------------------------|------------|
| This              | was                             | the weapon |
| Subject           | Finite                          | Complement |
| Carrier           | Process: Relational Attributive | Attribute  |
| Mood: Declarative |                                 | Residue    |

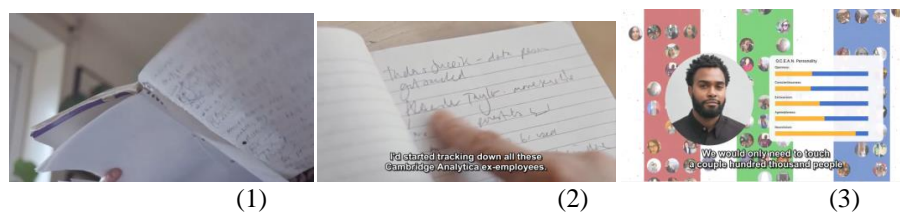


Figure 3.14 Shot of Carole Cadwalladr Scene

Table 3.40 the analysis of clause 2 and 3 in Carole Cadwalladr scene

|                       |                                 |  |               |
|-----------------------|---------------------------------|--|---------------|
| It                    | was                             | a grossly unethical experiment         |               |
| The real game changer | was                             | they started using information warfare | in elections. |
| Subject               | Finite                          | Complement                             | Adjunct       |
| Carrier               | Process: Relational Attributive | Attribute                              | Circ. Place   |
| Mood: Declarative     |                                 | Residue                                |               |

Table 3.41 the analysis of clause 4, 5 and 6 in Carole Cadwalladr scene

|         |                                 |                                      |
|---------|---------------------------------|--------------------------------------|
| This    | is not                          | a partisan issue                     |
| This    | is                              | about the integrity of our democracy |
| It      | Is                              | about our national sovereignty       |
| Subject | Finite                          | Complement                           |
| Carrier | Process: Relational Attributive | Attribute                            |

|                   |         |
|-------------------|---------|
| Mood: Declarative | Residue |
|-------------------|---------|

Table 3.42 the analysis of clause 7 in Carole Cadwalladr scene

|                   |           |                     |             |  |
|-------------------|-----------|---------------------|-------------|--|
| We                | literally | cannot              | have        | a free and fair election in this country |
| Subject           | Adjunct   | Finite              | Predicator  | Complement                               |
| Carrier           | Circ.     | Process: Relational | Attributive | Attribute                                |
| Mood: Declarative | Residue   |                     |             |  |

Table 3.43 the analysis of clause 8 in Carole Cadwalladr scene

|         |                      |            |           |   |
|---------|----------------------|------------|-----------|---|
| We      | can't                | have       | it        | because of Facebook, because of the tech giants who are still completely unaccountable. |
| Subject | F                    | P          | Comp.     | Adjunct   |
| Carrier | Process: Attributive | Relational | Attribute | Circ. Cause   |
| Mood    | Residue              |            |           |   |

Table 3.44 the analysis of clause 9 in Carole Cadwalladr scene

|                   |                     |   |             |
|-------------------|---------------------|---|-------------|
| They              | are                 | all using these politics of hate and fear | on Facebook |
| Subject           | Finite              | Complement                                | Adjunct     |
| Carrier           | Process: Relational | Attributive                               | Circ. Place |
| Mood: Declarative | Residue             |   |             |

Table 3.45 the analysis of clause 10 in Carole Cadwalladr scene

|  |                   |         |                 |
|--|-------------------|---------|-----------------|
| These platforms which were created to connect us | have              | now     | been weaponized |
| Subject  | Finite            | Adjunct | Predicator      |
| Goal   | Process: Material |         |                 |
| Mood: Declarative                                | Residue           |         |                 |

The clauses above (1, 2, 3, 4, 5, 6 & 9) are relational attributive clauses which serve to define the Carole's assessment to what Cambridge Analytica and Trump have did in the 2016 US election. It leads to identification type of relational process (Halliday & Matthiessen, 2004). By uttering such clauses, it can be construed that Carole has knowledge sourced from her experience to define the issues. Besides, these clauses represent Carole's ideology confronting the action of Cambridge Analytica. Meanwhile, the other clauses ((7 & 8) are also relational

attributive clauses too but in different type. It is a possession type of Relational attributive clause that implies her confronting.

At the last statement, Carole Cadwalladr drew a conclusion as stated in clause 10 (in Table 3.45). She assumed that social media platforms like Facebook adapted for use as a weapon by Cambridge Analytica for Donald Trump's success in the 2016 US election. She uttered her statement in the form of transformative-material clause, since the outcome of the process is the change of an already existing Goal, *these platforms which were created to connect us*. Thus it is construed serves to elaborate something deliberately **made-up** (Halliday & Matthiessen, 2014). The Goal refers to the social media platforms such as Facebook, Youtube, Twitter, and others. Meanwhile, the Actor (omitted) is obviously the Cambridge Analytica team. In sum, it can be interpreted that Cambridge Analytica exploits social media platforms for gaining advantage in the 2016 US political contestation, even through inflicting conflict such as demonstration (in clause 1 in the News scene). All were described further in the Figure 3.15, as an extension of the information in the linguistic elements (Halliday & Matthiessen, 2014).

#### e. Christopher Wylie Scene

Christopher Wylie is a data scientist that also helped set up Cambridge Analytica. The movie called him as a former of Cambridge Analytica employee and a whistleblower. He was interviewed in several scenes about what Cambridge Analytica was and what they did from his perspective as a former employee who had an important role in there. In this part, the researcher found **four** clauses

related to Wylie’s description of Cambridge Analytica and his own assessment of what Cambridge Analytica did in collecting social media users’ data for political purposes, particularly in the 2016 US election for Donald Trump team. After the five clauses were analyzed, there are **two** relational attributive clauses, **one** material clauses, and **one** mental clause. The ideational and metafunctional analyses of the five clauses are discussed below.

Table 3.46 the analysis of clause 1 & 2 Christopher Wylie scene

|                   |                                 |  |
|-------------------|---------------------------------|--|
| It                | is                              | incorrect to call CA a purely sort of data science company or an algorithm |
| It                | Is                              | A full service propaganda machine  |
| Subject           | Finite                          | Complement   |
| Carrier           | Process: Relational Attributive | Complement   |
| Mood: Declarative |                                 | Residue  |

Table 3.47 the analysis of clause 3 in Christopher Wylie scene

|  |         |                   |     |             |
|--|---------|-------------------|-----|-------------|
| What about next time? What about the time after that? Right? | you     | shouldn’t         | win | by cheating |
| Adjunct  | Subject | F                 | P   | Adjunct     |
| Circ.  | Actor   | Process: Material |     | Circ.       |
| Mood: Declarative  |         |                   |     | Residue     |

Christopher Wylie spoke in forceful response to the committee’s question about his assessment of the Donald Trump’s campaign. He was asked to provide evidence to the U.K Parliament DCMS (Department for Digital, Culture, Media & Sport) Fake News Inquiry. In his justification, he symbolized Trump’s issue as when someone is caught in the Olympics doping, there no a debate about how much illegal drug took. It thus can be interpreted that Christopher Wylie assumed the way of Donald Trump campaign cheated democratic process. In the same sense, clause 3 (in the Table 3.47) which is uttered by Christopher Wylie refused Donald Trump win. Clause 3 above is transformative-material clause, in which the phrase *shouldn’t win* serves as **enhancement** of the motion of place (Halliday &

Matthiessen, 2014, p. 189). Place here may not mean a particular position or point in space, but either a person's rank (status) or a position of in a contest, which in this context it is a political contestation.

The Actor is *you*, that refers to the all of candidate particularly Donald Trump. The circumstances *What about next time?* is the time specific of Christopher Wylie's expected idea. The outcome of intransitive and transformative material clause, according to Halliday and Matthiessen (2014) is the change of the existing Actor that is either candidate's win or defeat.

Table 3.48 the analysis of clause 4 in Christopher Wylie scene

|                   |              |                 |            |
|-------------------|--------------|-----------------|------------|
| They              | knowingly    | misinterpret    | the truth  |
| Subject           | Adjunct      | Finite          | Predicator |
| Senser            | Circ. Manner | Process: Mental | Phenomenon |
| Mood: Declarative |              |                 | Residue    |

When Wylie was asked *are you saying that Cambridge Analytica lies?* by the unknown reporter, he answered it with his perception of what Cambridge Analytica has done in the mental clause as uttered in Table 3.48 – *they knowingly misinterpret the truth*. The Senser *they* refers to Cambridge Analytica people as the Senser must be a conscious being (Halliday & Matthiessen, 2014, p. 201) that have a consciousness to interpret the phenomenon. *Knowingly misinterpret* is a mental process of desideration (2014, p.208), and the word *knowingly* here is may used to emphasize the consciousness and deliberate action to wrongly interpret the truth.

By uttering this clause, it can be construed that in Wylie's view, Cambridge Analytica and generally people may have the same interpretation of truth; that is personalizing social media users' data for targeting voters to choose certain

presidential candidate is lie or forbidden. But then they (CA people) deliberately mislead this thing bringing to business matters to help candidate target content to potential voters, and they concluded that at the end, the choice is still in the hands of the voters themselves. Thus, this phenomenon proceeds from Wylie's consciousness (Halliday & Matthiessen, 2004, p. 197) to determine Cambridge Analytica was lying to the public.

#### **f. Brittany Kaiser Scene**

This scene portrays several Brittany Kaiser's ideas regarding Cambridge Analytica and the 2016 US election. Kaiser is a former Director of Business Development for Cambridge Analytica. And long before that, through this movie, she clarified that she was also apprenticed in the Obama campaign in 2007. Brittany Kaiser has an essential role in *The Great Hack* movie, she was called as a whistleblower of the Cambridge Analytica misuse. In the majority cases, she bore witnesses about her involvement in the working of Cambridge Analytica before the UK parliament and in private before the Special Counsel investigation<sup>1</sup> (Lomas, 2019). The researcher found there are at least **thirteen** clauses delivered in defining her position, Cambridge Analytica, the way of personal data proceed, and people's perspective in Donald Trump campaign. These thirteen clauses consist of **six** material clauses and **seven** relational clauses. The ideational and metafunctional analyses, including the visual elements are comprehensively discussed below:

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<sup>1</sup> Special Counsel investigation was conducted by special prosecutor Robert Mueller (for United State Department of Justice) from May 2017 to March 2019, it was an investigation of Russian interference in the 2016 US election, of links between associates of Donald Trump and Russian officials, and of possible obstruction of justice by Trump and his associates.

Table 3.49 the analysis of clause 1 in Brittany Kaiser scene

|                   |                                 |  |
|-------------------|---------------------------------|--|
| I                 | am not                          | that interested in standing up for powerful white men anymore who obviously don't have everybody's best interest at heart. |
| Subject           | Finite                          | Complement   |
| Carrier           | Process: Relational Attributive | Attribute  |
| Mood: Declarative |                                 | Residue  |

Table 3.50 the analysis of clause 2 in Brittany Kaiser scene

|                   |                                 |  |            |
|-------------------|---------------------------------|--|------------|
| I                 | have                            | evidence that the Trump campaign could've been conducted illegally |            |
| Subject           | Finite                          | Predicator   | Complement |
| Carrier           | Process: Relational Attributive | Attribute  |            |
| Mood: Declarative |                                 | Residue  |            |

Table 3.51 the analysis of clause 3 and 4 in Brittany Kaiser scene

|                       |                                 |   |
|-----------------------|---------------------------------|---|
| The Trump campaign HQ | is                              | a reality TV set                          |
| I                     | was                             | part of the team running Obama's Facebook |
| Subject               | Finite                          | Complement                                |
| Carrier               | Process: Relational Attributive | Attribute                                 |
| Mood: Declarative     |                                 | Residue                                   |

Table 3.52 the analysis of clause 5 in Brittany Kaiser scene

|                   |                   |   |            |
|-------------------|-------------------|---|------------|
| We                | invented          | the way social media is used to communicate with voters |            |
| Subject           | Finite            | Predicator  | Complement |
| Actor             | Process: Material | Goal  |            |
| Mood: Declarative |                   | Residue   |            |

Clauses above (1, 2, 3 & 4) are relational attributive clauses that define the carrier (Halliday & Matthiessen, 2004). Clauses (1,2, & 4) defined Brittany position of her power and belief. She defined herself has power as evidence of Donald Trump campaign, since he assumed he did illegal matters. Further, he defined Donald Trump campaign in symbolization (clause 3). To the movie investigators, Brittany Kaiser clarified the way Cambridge Analytica exploit data of American voters from social media. The clause 5 above (in Table 3.52) is a creative material clause (Halliday & Matthiessen, 2004, p. 187). As it is creative



and transitive verb, the outcome is the change coming into the existence of the Goal itself as the participant being affected (p. 184). The Actor *we* refers to the Cambridge Analytica team (including Brittany Kaiser). The verb *invented* here serves to construe a specific process since it is included in **specific** type (p. 187). The Goal is *the way social media is used to communicate with voters*, while the outcome is thus finding ‘other’ way to use social media so that Cambridge Analytica and presidential candidate like Donald Trump can be in contact in voters.

Table 3.53 the analysis of clause 6 in Brittany Kaiser scene

|                   |                   |            |                              |
|-------------------|-------------------|------------|------------------------------|
| We                | didn't            | target     | every American voter equally |
| Subject           | Finite            | Predicator | Complement                   |
| Actor             | Process: Material |            | Goal                         |
| Mood: Declarative |                   | Residue    |                              |

In further explanation, Brittany Kaiser revealed the target of this ‘data processing’. The clause 6 (in Table 3.53) above is also a material process since the verb *target* concerns with people’s experience of the material world or the process of doing (Butt, et. al., 2000. p. 52). Meanwhile, according to Halliday & Matthiessen (2004), the transitive clause above is a transformative material clause that the verb *target* serves to elaborate the contact or interaction because the outcome represents the **elaboration** type (p. 188). Like the previous clause (5), the Actor *we* refers to Cambridge Analytica team (including Brittany Kaiser).

The Goal of this material clause is *every American voter*, and equally serves to specify the resultant result or added specification (Halliday & Matthiessen, 2004, p. 195). As it is transformative –material clause, the outcome covers much wider than the previous clause, which is creative-material clause. The outcome of

this transformative clause is the change or transformation of an already existing Goal that is more specific targeted American voters. Brittany Kaiser further defined the more specific targeted American voters as whose minds they thought they could change. In other words, they systematically designed the way and targeted voters, so prefer the potential ones.

Table 3.54 the analysis of clause 8 in Brittany Kaiser scene

|                   |                    |                      |                              |   |
|-------------------|--------------------|----------------------|------------------------------|---|
| Our creative team | designed           | personalized content | to trigger those individuals | until they saw the world we wanted them to vote for our candidates. |
| S                 | F                  | P                    | Comp.                        | Comp.   |
| Actor             | Process: Materials | Goal                 |                              | Adjunct   |
| Mood: Declarative |                    | Residue              |                              | Circumstance  |

The next step of data processing is *designed personalized content* (clause 8 in Table 3.54). The clause above is a creative-material clause that the verb *designed* serves a specific process (Halliday & Matthiessen, 2004, p. 187). The Actor *our creative design* refers to Cambridge Analytica team, and again shows that Brittany Kaiser involved in that process at that time. This transitive and creative clause delivers the change of an already existing Goal as the outcome (p. 185). Furthermore, she gives additional information of the process unfolded, that is *to trigger those individuals*. This phrase leads to be the target or goal of the process did, while the dependent clause *until they saw the world...* is a circumstance that specifies the time. Thus, the outcome may be construed as the content that has been personalized.

Table 3.55 the analysis of clause 9, 10, & 11 in Brittany Kaiser scene

|         |                     |                |       |                   |      |          |      |                   |      |          |
|---------|---------------------|----------------|-------|-------------------|------|----------|------|-------------------|------|----------|
| It      | is                  | like boomerang | a     | you               | send | your out | data | it                | gets | Analyzed |
| Subject | Finite              | Comp.          | S     | F                 | P    | Comp.    | S    | F                 | P    |          |
| Carrier | Process: Relational | Attribute      | Actor | Process: Material | Goal | Goal     | Goal | Process: material |      |          |

| Mood | Residue | Mood | Residue | Mood | Residue |
|------|---------|------|---------|------|---------|
|------|---------|------|---------|------|---------|

Clause 10 and 11 above (in Table 3.55) are transformative-material clauses, as the additional information of her imagery *like a boomerang*. The verb *send* works for enhancing the possession, from the data owner's hand to Cambridge Analytica, whereas the receptive verb *get analyzed* presents to elaborate the state of the Goal (Halliday & Matthiessen, 2004). As transitive and transformative material clause, according to Halliday and Matthiessen (2004), the outcome is the change of the existing Goal (p. 185). Thus when *you send your data out* is a transformative since the outcome is the transformation status of the data sent, particularly is denoted from the particle of the phrasal verb, *out*. Similarly, the outcome of the following *get analyzed* process is the transformation of the status has been analyzed.

Table 3.56 the analysis of clause 12 in Brittany Kaiser scene

|                   |                   |           |   |
|-------------------|-------------------|-----------|---|
| It                | comes back        | at you    | as targeted messaging to change your behavior |
| Subject           | F P               | Comp.     | Comp.   |
| Actor             | Process: Material | Attribute | Scope   |
| Mood: Declarative |                   | Residue   |   |

Precisely like what undercover video and Julian Wheatland said before (in the news scene and Julian Wheatland scene), Brittany put in use verbs *comes back* to assert that after the data were obtained and researched, it send *comes back* to the data owner, brought a certain content or targeted message to change behavior. The clause above (clause 12) is a transformative-material clause, where the verb *comes back* serves as **enhancement** of motion; place (Halliday & Matthiessen, 2004, p. 189). The Actor of this clause is *it*, refers to the people's personal data that were analyzed by Cambridge Analytica team. As it is intransitive and

transformative clause, the outcome does not turn to the change of an already existing Goal, but the Actor (p. 185).

Thus, it means “the Actor exists prior to the onset of the unfolding of the process” (Halliday & Matthiessen, 2004, p. 186). The Attribute *at you* functions in enhancing clause construing movement of the participant *it* through space, here a circumstance of place represents the destination of that movement and may be inherent in the process (p. 195). Besides, the Scope *as targeted messaging to change your behavior* meets the second type of Scope elaborated by Halliday and Matthiessen (2004). This Scope may be not an entity at all but rather another name for the process (p. 193). Finally it can be construed that this clause pinpointed the outcome that is the transformation happened to the Actor; people’s data were sent *back* or what she termed *comes back* at its owner. The outcome may be indicated by the particle, *back*, of a phrasal verb (p. 186).

Table 3.57 the analysis of clause 13 in Brittany Kaiser scene

|                   |                     |           |  |
|-------------------|---------------------|-----------|--|
| Many people       | were                | so angry  | I continued to work for a company that supported people like Ted Cruz and Donald Trump |
| Subject           | Finite              | Comp.     | Complement   |
| Carrier           | Process: Relational | Attribute | Circ.  |
| Mood: Declarative | Residue             |           |  |



Figure 3.15 Shot of Brittany Kaiser Scene

The clause 13 above (in Table 3.57) is a relational attributive clause that serves to identify the majority perspective of people around Brittany Kaiser confronting Donald Trump. This relational attributive clause is denoted from to be

were (Halliday and Matthiessen, 2004). Brittany Kaiser's facial expression above (Figure 3.16) is when she joined burning man ritual in Nevada while visualizing the questions from the DCMS (Digital, Culture, Media and Sport) Committee about her feeling and a man behind her. This ritual is conducted as a symbol to grant wish and avoid disaster by writing it in the wood statue. In the first shot (1) it shows she wrote the word "Cambridge Analytica" in the wood statue using her pen. It can be interpreted that she has a wish against Cambridge Analytica. Then, the camera angle moves to zoom in the word to be clearer (Kress & Leeuwen, 2006). This can be inferred that the shot wants to emphasize what she wrote was a wish. The last, the shots show that the wood statue was burning along with the words "Cambridge Analytica" there. She said nothing but smiled, denotes that it was disappeared and she was happy at the end. This shots may symbolized that her wish (may be including the movie maker) have a hope that in the future, such issues carried out by Cambridge Analytica and Donald Trump will not happen again for the US democracy.

## **B. Discussions**

By scrutinizing *The Great Hack* movie from both the perspective of Halliday and Matthiessen (2004) in Systemic Functional Linguistic and Kress and van Leeuwen (2006) in visual representation and interaction, this research eventually provided analyses on what are the linguistic and visual elements represented to deliver potential propaganda messages according to Jowett and O'Donnell's perspective in propaganda and persuasion (2012), also how these

linguistic and visual elements construct the potential message of propaganda to the viewer of the movie.

Through segmenting the scenes based on the participants in the movie, the researcher highlighted that this movie, proposed identical and forceful messages in the linguistic elements. In sequence each participant (David Carole, Julian Wheatland, Brittany Kaiser, Christopher Wylie) systematically defines their background, the position of belief, or concern typically in material and mental clauses. After describing it in strong state, the participants then shared their identification and assessment to the issues of Cambridge Analytica and Trump in the US politic through relational attributive and material clauses. At the last attempt, the participants then asserted their hope and solution that lead to empower data rights in the US for the future democracy. For instance, David Carole started by introducing his concern in the misuse of his personal data then claimed Donald Trump and Cambridge Analytica exercise illegal thing, and invite people to make a struggle for data rights (see **David Carole scene**). However, the visual elements contribute as elaborating and enhancing the messages bring through the linguistic elements. The shots can represent the more rich messages, yet those are restricted on the linguistic elements presented.

This research also provides more highlights on the description and identification of the issues of Cambridge Analytica and Donald Trump in the 2016 US election, which then lead the viewers' opinion towards these issues. Both linguistic and visual elements in *The Great Hack* movie promote data rights in the future US election. Relating to the Propaganda theory proposed by Jowett and

O'Donnell (2012) *The Great Hack Movie* represents the potential message of propaganda in overt way in deliberate, systematic attempt, shape perception, and even expect to further move of viewers, that is promote the idea of data rights. It meets the type of white propaganda, in which the information of the message is deliberately made tends to be accurate in several ways (p. 13), such as representing high modality (Kress and van Leeuwen, 2006) and the real participants when the issue take place, citing some resources of news. This attempt eventually has forceful power to shape viewers' perception regardless of several lacks of sources.

After analyzing each clause above using three types of metafunctional linguistics, the findings found several slight differences with the theory proposed by Halliday and Matthiessen (2004). Firstly, according to Halliday and Matthiessen (2004), textual metafunction is connecting language together make it cohesive and coherent which is indicated by the existence of conjunction. However, as the data is spoken language, it has different prototypes with the written language. Spoken language is spontaneous (Halliday, 1989). Unlike the written text, it sometimes contains many mistakes compared to grammatical structure of written text, in other words, it is more formless (Beattie, 1983; McRoberts, 1981). For example, the researcher found several hesitations, silences, and repetitions of words which is not needed and affected the meaning. Thus, the textual feature of metafunctions became more sufficient to be applied in analyzing written language. In sum, the researcher assumed that the textual metafunction

analysis is not too crucial to be used to reveal the cohesion and coherency of the text in this movie because movie is systematically scripted.

In seeing the propaganda text, the studies conducted by Richardson and Colombo (2013) and Ademilokum and Olteju (2015) argued that visual and linguistic elements can be used as part of special argumentative strategies. It is in accordance with the findings. Specifically, the researcher found that this movie presented the identical things both in content and sequence in each participant's scene. In News channel scene for example, the participants verbally uttered the repetitions of the slogan "crooked Hillary" along with the visual presenting Hillary's failure (see News Channel scene). This could be the specific details of how the participant of the movie's ideology (may be the movie maker) presented, that is presenting the confronted ideas to make audience perceive the problems (Teo, 2007). This can be seen not only in News scene but also other scenes as the whole. However, both studies (Richardson & Colombo, 2013; Ademilokum & Olateju, 2015) did not revealed broader to see the 'other' potential meaning uttered in the political campaign poster.

Moreover, this research strongly support Bo's idea (2018) in concluding that movie can successfully presented ideology through particular linguistic elements and also visual elements. It may have similar conclusion as both this research Bo (2018) applied the same theories to analyze linguistic and visual elements in the movie, those are Kress and van Leeuwen (2006) and SFL (Halliday & Matthiessen, 2004). However, Bo (2018) did not further provide the details of



how such linguistic and visual element can construct or promote the ideology presented, especially propaganda message.

Like what Cheng & Liu (2014) and Piazza (2010) concluded on their researches, this research also found that linguistic elements can represent the identity of the issue, including the participants in the movie. To find this conclusion, these researches used the same theories of Kress and van Leeuwen (2006) and Halliday & Matthiessen (2004). But, as the subject of movie is different these studies also did not reveal propaganda message in the practice gender equalities. Applying lexical analysis on voice-over in films, Piazza (2010) concluded that films are not neutral. Several words tend to use to lead people's perspective. The current research drew an identical conclusion since the researcher found specific strategic used to define Donald Trump and Cambridge Analytica acts. Some participants using symbolization to claim that Donald Trump and Cambridge Analytica did a criminal matter (see Brittany Kaiser and Christopher Wylie scene).

This research believes that the message is constructed both through linguistic and visual elements deliberately to influence people's perception. In some points, it has similar idea with Abdullah-idiagbon (2013) and Li (2016) that adopt the theory of Kress and van Leeuwen (2006) and Systemic Functional Linguistic (Halliday & Matthiessen, 2004). Both researched inspired this research to discuss how various semiotic works together to create meaning, not only on interpersonal meaning but ideational and textual meaning.

To sum-up, this research strongly attempted to reveal other possible meanings behind the linguistic and visual elements presented in *The Great Hack* movie through applying Kress and van Leeuwen (2006) and Halliday and Matthiessen (2004) theory. This research found that *The Great Hack* used specific linguistic processes; material process, relational clauses, verbal clauses, and mental clauses. Further, the researcher also digs up how these processes used in delivering messages to represent their position, the identification, the assessment, and the ideas against Cambridge Analytica and Donald Trump issues. The researcher also found that several repetitions or identical messages uttered by different participants may be used to embed a perception (Teo, 2000). The visual elements used in this movie, following Kress and van Leeuwen (2006) fulfill the use of gaze, angle, camera movement, and participant features to elaborate and enhance the message delivered through linguistic elements. Both linguistic and visual elements have inter-mode relations in (1) elaboration and (2) extension relations.

## CHAPTER IV

### CONCLUSIONS AND SUGGESTIONS

#### A. Conclusions

In conclusion, this research has already comprehensively answered the inclusive questions of the study regarding what are the linguistic and visual elements used in *The Great Hack* movie and how these elements construct the potential message of propaganda to the viewers. Based on Halliday and Matthiessen's theory (2004), the movie used four kinds of process in its clauses; (1) Material process, (2) Mental process, (3) Relational process, and (4) Verbal process. Each process was used in specific function. Here, the researcher found that Material process was used to assert participants' outer experiences that clearly explain what Cambridge Analytica and Donald Trump team has did in the 2016 US election. Mental process was used to express participants' inner experiences of perceiving and thinking about the phenomena Cambridge Analytica and Donald Trump campaign. At some cases, this process leads to participant's personal feeling seeing the issues. Besides, Relational process was used to define the issues of Cambridge Analytica and Donald Trump, also assess the things did by them based on their ideas of belief or ideology bring to the viewers. Last, Verbal process was used to claim the definition about the issues, however this kind of process infrequently used in this movie.

The research pinpointed several visual elements that have significant correlation with the issue of Cambridge Analytica and Donald Trump in

exploiting social media data users. Using the theory of Kress and van Leeuwen theory (2006), it was found that the images fulfilled several features such as gaze, camera angle and movement, participant, and distance. The researcher also found that gaze represented to either offer or demand messages between the participants inside the movie and the viewers. Camera angle and movement was used to emphasize the message and focus of the messages uttered through the shot. The participant feature was used in the images of participant used to mean the interaction and relation between the participants inside the movie and the viewers. The last is distance, the researcher found that images insignificantly used this feature to deliver messages, but in few cases, images use a short distance to represent more intimate space for delivering the message to the viewers. Furthermore, the images represented was also determined its stage of modality to reveal how real the social representation is presented in the movie. The researcher eventually found that *The Great Hack* movie contributed high modality, which mean it highly attempt to represent the 'reality' to the viewers (Kress and van Leeuwen, 2006).

The researcher further determined the inter-mode relations between the linguistic elements and visual elements in *The Great Hack* movie. This is an essential attempt to do cross-analyze (Kress and van Leeuwen, 2005), to know further about how visual elements may support or be mutually related with the linguistic elements to deliver propaganda messages to the viewers. It was found that the images met several relationships; (1) Elaboration and (2) Extension. At some cases, the researcher revealed the images are as elaboration, which gives

similar information with the linguistic elements uttered. Besides, the extension relationship was used to provide additional information that links to the linguistic elements. However, the researcher did not find any extensional element in *contrast* type.

By conducting the analyses as above, this research has already answered the second research question of the study. To find out how both elements construct and further deliver the potential message of propaganda, the researcher adopted Jowett and O'Donnell's theory (2012) as the basic principal consideration. The researcher draws a conclusion that *The Great Hack* movie may refers to white propaganda since it mostly deliver the information that tends to close to be accurate (p. 13). It was denoted by the participants involved in the movie, written sources, and its high state of modality. However, the researcher realizes that as it is a movie, at some points, it is deliberately and systematically manipulated to get the expected value (Nichols, 2001) and shaped based on one's perception (Jowett & O'Donnell, 2012), such as selecting the sources that lead to support the idea of data rights against Donald Trump and Cambridge Analytica in exploiting data in political campaign.

Based on Jowett and O'Donnell's theory (2012), the researcher revealed some points of their (Jowett and O'Donnell) step-plan to examine propaganda; (1) ideology and purpose, (2) the target audience, (3) media utilization technique, and (4) special technique to maximize effect. Firstly, the ideology and purpose of this movie is supporting data rights and invite people, even expect to legitimize the data rights of social media users in the US. However, the researcher blurry viewed

whether this idea comes from Republic or Democratic Party since it needs deeper investigation, not only on the linguistic and visual elements, but also major sources of the ideology of participants, each news channel used, movie maker, the funding, and others (Jowett and O'Donnell, 2012, p. 293). Secondly, the target audience of this message of propaganda is American voters. The whole linguistic elements attempted to say that American voters have been harmed and manipulated by CA and Donald Trump through their made-up contents, and this movie aimed to make them realize that. Thirdly, the media used here is a movie and several news channels that were mentioned in the **Findings and Discussions**. Last, in this case, the movie used specific way to maximize effect of propaganda, such as presenting some images as evidences, the 'real' participant involved in the issue, and linguistic elements that clearly defined CA and Donald Trump issues.

Thus, the researcher believed that the findings of this research have provided several significant additions to the previous studies concerned in investigating messages in the movie using Multimodal Discourse Analysis (MDA) and Systemic Functional Linguistics (SFL). Firstly, this research provided further studies and description of Bo (2018), Piazza (2017), Cheng and Liu (2014) in scrutinizing deeper of how the linguistic and visual elements inter-connected in the movie to construct meaning through cross-analysis. However, this research is in accordance with Richardson and Colombo (2013) that studied visual propaganda of poster from the political campaign. They argued that linguistic and visual elements can be used as part of specific strategies to influence audiences. In scrutinizing visual propaganda deeper, Richardson and Colombo (2013) and

Ademilokum and Olateju (2015) give attention to socio-political context to reveal messages in the linguistic and visual elements. Therefore, concerning on the context related with the text is essential especially when the text is deliberately constructed, for example in political campaign.

## **B. Suggestions**

By analyzing the linguistic and elements and how both elements construct the potential propaganda message in *The Great Hack* movie in the perspective of Jowett and O'Donnell (2012), Kress and Leeuwen (2006), and Systemic Functional Linguistic (SFL) (Halliday & Matthiesen, 2004), this research is expected to give a better understanding of social issues related to the 2016 US election and data exploiting conducted by Cambridge Analytica. Further, it is expected to enrich readers' awareness of the rationale behind the movie, and other texts in general, that text is not neutral, but constructed for certain interest. All linguistic and visual elements are presented in the movie for a reason, such as to support the idea and ideology of the movie, reveal certain issues, or influence audiences for political, economic, or social interests.

Besides, the researcher fully realizes that this research has some limitations. Propaganda messages, particularly in *The Great Hack* movie, may be not sufficient to be obtained in depth analyses using only the two modes; linguistic and visual elements, but it also requires others potential modes, such as music. The researcher needs to limit the discussion due to the limited time of conducting research for thesis. However, it does not mean that this research disregards

conducting comprehensive analysis. Finally, the researcher suggests for potential further studies may approach the problem of studies in broader context and mode, also more complex propaganda features of analysis using Multimodal Discourse Analysis to obtain more comprehensive findings and discussions.



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## **CURRICULUM VITAE**



Tsalits Syafa'atun Nashiroh was born in Jember on September 19, 1998. She graduated from MAN 3 Jember in 2016. Along her Senior High School, she was a student council president. She also actively participated in the English Olympiad and got several achievements. She started her Higher Education in 2016 at English Literature Department in UIN Maulana Malik Ibrahim Malang and finished her study in 2021. During her study at university, she had actively joined events' organization, such as Islamic and social activities in OASIS Malang, where she was a vice president and Festival Budaya (FESBUD) conducted by Student Council of Humanities Faculty of UIN Malang (as an event committee). These experiences developed her organizational skills. Besides, she did some voluntary acts such when she joined E-Buddy program as a tutor and the Sasing 16 Annual Charity as an event committee. Along her undergraduate degree, she also worked as an English tutor in Bimbingan Belajar Malang. While she wrote her thesis, she has also been working as freelance English-Indonesia translator in Lexicon Translation and digital marketer in 7enius agency.

## **APPENDICES**



## Appendix 1. The Analysis of Linguistic Elements

Table 3.1 The analysis of clause 1 in news scene

|                   |                 |              |
|-------------------|-----------------|--------------|
| Crooked Hillary   | tells           | lots of lies |
| Subject           | Finite          | Predicator   |
| Sayer             | Process: Verbal | Verbiage     |
| Mood: Declarative | Residue         |              |

Table 3.2 the analysis of clause 2 in news scene

|                   |                                 |                 |  |
|-------------------|---------------------------------|-----------------|--|
| Our movement      | is                              | about replacing | a failed and corrupt political establishment |
| Subject           | Finite                          | Predicator      | Complement                                   |
| Carrier           | Process: Relational Attributive | Attribute       | Circumstance                                 |
| Mood: Declarative | Residue                         |                 |  |

Table 3.3 the analysis of clause 3 in news scene

|                   |                 |                   |  |
|-------------------|-----------------|-------------------|--|
| A stunning upset  | as Donald Trump | triumphs over     | Hillary Clinton defying the polls, the pundits, and the political class once again |
| Complement        | Subject         | Finite            | Predicator   |
| Attribute         | Actor           | Process: Material | Circumstance   |
| Mood: Declarative | Residue         |                   |  |

Table 3.4 the analysis of clause 4 & 5 in news scene

|                   |                 |                            |                |                   |         |           |                      |
|-------------------|-----------------|----------------------------|----------------|-------------------|---------|-----------|----------------------|
| Facebook          | knew            | about that data collection | over years ago | But               | did not | go public | until three days ago |
| Subject           | F               | P                          | Comp.          | Adjunct           | Finite  | P         | Adjunct              |
| Senser            | Process: Mental | Phenomenon                 | Circ. Time     | Process: Material | Circ.   |           |                      |
| Mood: Declarative | Residue         |                            |                |                   |         |           |                      |

Table 3.5 the analysis of clause 6 & 7 in news scene

|                   |   |                 |   |
|-------------------|---|-----------------|---|
| Really Facebook,  | you   | Forgot          | to mention that 50 million people had their private data breached |
|                   | Subject   | Finite          | Predicator  |
|                   | Senser  | Process: Mental | Phenomenon  |
| Mood: Declarative | Residue   |                 |   |
| But               | every times is my uncle's, friend's, sister's, I dog's birthday | Got             | a notification?   |
|                   | Adjunct   | Subject         | Finite  |
|                   | Circ. Time  | Recipient       | P: Material   |
| Mood: Declarative | Residue   |                 |   |

Table 3.6 the analysis of clause 8 in news scene

|          |  |       |  |
|----------|--|-------|--|
| Tonight, | an undercover interview by Channel4 News in London | Shows | Cambridge executive including CEO Alexander Nix boasting about the company's role in Trump's win |
|----------|--|-------|--|

|                   |         |                 |   |            |
|-------------------|---------|-----------------|---|------------|
| Adjunct           | Subject | F               | P | Complement |
| Circ. Time        | Sayer   | Process: verbal |   | Verbiage   |
| Mood: Declarative |         | Residue         |   |            |

Table 3.7 the analysis of clause 9 in news scene

|                                       |  |                   |         |                                     |       |            |  |
|---------------------------------------|--|-------------------|---------|-------------------------------------|-------|------------|--|
| This series of undercover also caught |  |                   |         | Nix on tape talking about potential |       |            |  |
| interviews by Channel4 News           |  |                   |         | bribery and entrapment              |       |            |  |
| Subject                               |  | F                 | P       | Comp.                               |       | Complement |  |
| Actor                                 |  | Process: Material |         | Goal                                | Circ. | Verbiage   |  |
| Mood: Declarative                     |  |                   | Residue |                                     |       |            |  |

Table 3.8 the analysis of clause 10 & 11 in news scene

|                   |                                 |                  |             |                 |            |             |           |
|-------------------|---------------------------------|------------------|-------------|-----------------|------------|-------------|-----------|
| The brand         | was                             | “Defeat Hillary” | crooked you | will            | remember   | this        | of course |
| S                 | Finite                          | Comp.            | S           | F               | Predicator | Comp.       | Adjunct   |
| Carrier           | Process: Relational Attributive | Attribute        | Sensor      | Process: Mental |            | Phenome non |           |
| Mood: Declarative |                                 | Residue          | Mood        |                 | Residue    |             |           |

Table 3.9 the analysis of clause 12& 13 in news scene

|                              |  |                                 |           |           |                                 |
|------------------------------|--|---------------------------------|-----------|-----------|---------------------------------|
| Crooked Hillary and the were |  | a pair of and she               |           | belongs   | behind                          |
| zeros, the OO of crooked     |  | hand-cuffs                      |           |           | bar                             |
| Subject                      |  | Finite                          | Comp.     | S         | F P                             |
| Carrier                      |  | Process: Relational Attributive | Attribute | Attribute | Process: relational attributive |
| Mood: Declarative            |  | Residue                         |           | Mood      |                                 |
|                              |  |                                 |           | Residue   |                                 |

Table 3.10 the analysis of clause 14 in news scene

|                     |     |                   |            |            |
|---------------------|-----|-------------------|------------|------------|
| And                 | you | have              | created    | this?      |
| Subject             |     | Finite            | Predicator | Complement |
| Actor               |     | Process: Material |            | Goal       |
| Mood: interrogative |     |                   | Residue    |            |

Table 3.11 the analysis of clause 15 & 16 in news scene

|       |                   |                                  |    |       |                   |                |
|-------|-------------------|----------------------------------|----|-------|-------------------|----------------|
| We    | Made              | creative hundreds of differedand | we | put   | it                | online         |
|       |                   | kinds of creative                |    |       |                   |                |
| S     | F P               | Complement                       |    | S     | F P               | Comp. Adjunct  |
| Actor | Process: Material | Goal                             |    | Actor | Process: Material | Goal Attribute |
| Mood  |                   | Residue                          |    | Mood  |                   | Residue        |

Table 3.12 the analysis of clause 17 & 18 in news scene

|    |      |     |              |                                   |         |
|----|------|-----|--------------|-----------------------------------|---------|
| We | just | put | information  | into the bloodstream to and watch | it grow |
|    |      |     | the internet | then                              |         |

|                   |         |          |   |         |           |          |   |         |
|-------------------|---------|----------|---|---------|-----------|----------|---|---------|
| S                 | Adjunct | F        | P | Comp.   | Adjunct   | F        | P | Comp    |
| Actor             |         | Process: |   | Goal    | Attribute | Process: |   | Goal    |
|                   |         | Material |   |         |           | Material |   |         |
| Mood: Declarative |         |          |   | Residue |           | Mood     |   | Residue |

Table 3.13 the analysis of clause 19, 20 & 21 in news scene

|            |                   |               |                    |                      |         |                             |
|------------|-------------------|---------------|--------------------|----------------------|---------|-----------------------------|
| this stuff | infiltrates       | the community | online and expands | but with no branding | It is   | Unattributable, untrackable |
| Subject    | F                 | P             | Comp.              | F                    | P       | Comp.                       |
| Actor      | Process: material | Goal          |                    | Process: material    | Circ.   | Ca                          |
|            |                   |               |                    |                      |         | Process: Relational         |
| Mood       |                   | Residue       |                    | Mood                 | Residue | Mood                        |
|            |                   |               |                    |                      |         | Residue                     |

Table 3.14 the analysis of clause 22 in news scene

|                   |                   |            |             |
|-------------------|-------------------|------------|-------------|
| Let's             | defeat            | her        | in November |
| Subject           | Finite            | Predicator | Complement  |
| Process:          | Process: Material | Goal       | Circ. Time  |
| Mood: Declarative |                   | Residue    |             |

Table 3.15 the analysis of clause 23 in news scene

|                   |         |                 |                   |
|-------------------|---------|-----------------|-------------------|
| And               | they    | refused         | to give it to him |
|                   | Subject | Finite          | Predicator        |
|                   | Senser  | Process: Mental | Phenomenon        |
| Mood: Declarative |         | Residue         |                   |

Table 3.16 the analysis of clause 1 in David Carroll scene

|         |                 |            |                 |  |
|---------|-----------------|------------|-----------------|--|
| I       | have been       | concerned  | for a long time | about how the misuse of our data and information could affect my children's future |
| Subject | Finite          | Predicator | Adjunct         | Complement   |
| Senser  | Process: Mental |            | Circ. Time      | Phenomenon   |
| Mood    |                 | Residue    |                 |  |

Table 3.17 the analysis of clause 2 in David Carroll scene

|                   |         |                 |                                      |
|-------------------|---------|-----------------|--------------------------------------|
| that              | I       | realized        | it had already happened on our watch |
|                   | Subject | F               | P                                    |
|                   | Senser  | Process: Mental | Phenomenon                           |
| Mood: Declarative |         | Residue         |                                      |

Table 3.18 the analysis of clause 3 in David Carroll scene

|                   |                     |               |  |
|-------------------|---------------------|---------------|--|
| It                | was                 | really like a | the worst-case scenario has happened with technology |
| Subject           | Finite              | Adjunct       | Complement   |
| Carrier           | Process: Relational | Attributive   | Circ. Manner   |
| Mood: Declarative |                     | Residue       | Attribute  |

Table 3.19 the analysis of clause 4 in David Carroll scene

|                   |                     |             |  |
|-------------------|---------------------|-------------|--|
| We                | had                 |             | the Facebook, and Youtube, and Google people |
| Subject           | Finite              | Predicator  | Complement                                   |
| Carrier           | Process: Relational | Attributive | Attribute                                    |
| Mood: Declarative |                     | Residue     |  |

Table 3.20 the analysis of clause 5 in David Carroll scene

|                   |                 |            |   |
|-------------------|-----------------|------------|---|
| I                 | mean            |            | they were basically our hands-on partners |
| Subject           | Finite          | Predicator | Complement                                |
| Senser            | Process: Mental |            | Phenomenon                                |
| Mood: Declarative |                 | Residue    |   |

Table 3.21 the analysis of clause 6 in David Carroll scene

|                        |                       |   |            |            |
|------------------------|-----------------------|---|------------|------------|
| If David finds out you | will start to be able | To connect the dots in various ways with Facebook and CA and Trump and Brexit |            |            |
| Adjunct                | Subject               | Finite  | Predicator | Complement |
| Circ.                  | Sensor                | Process: Mental   |            | Phenomenon |
| Mood: Declarative      |                       |   | Residue    |            |

Table 3.22 the analysis of clause 7 in David Carroll scene

|                   |                 |            |                                |
|-------------------|-----------------|------------|--------------------------------|
| People            | don't           | Want       | to admit that propaganda works |
| Subject           | Finite          | Predicator | Complement                     |
| Senser            | Process: Mental |            | Phenomenon                     |
| Mood: Declarative |                 | Residue    |                                |

Table 3.23 the analysis of clause 8 in David Carroll scene

|                   |             |                     |  |            |
|-------------------|-------------|---------------------|--|------------|
| Because           | To admit it | means               | confronting our own susceptibilities, horrific lack of privacy, and hopeless dependency on tech platforms ruining our democracies on various attack surfaces |            |
| Adjunct           | Subject     | F                   | P  | Complement |
|                   | Carrier     | Process: Relational | Attribute  |            |
| Mood: Declarative |             |                     | Residue  |            |

Table 3.24 the analysis of clause 9 in David Carroll scene

|                  |                   |              |                           |
|------------------|-------------------|--------------|---------------------------|
| [you]            | Join              | the struggle | to help get our data back |
| [Subject]        | Finite            | Complement   | Predicator      Comp.     |
| [Actor]          | Process: Material | Goal         | Attribute                 |
| Mood: Imperative |                   | Residue      |                           |

Table 3.25 the analysis of clause 10 &amp; 11 in David Carroll scene

|                   |          |                            |            |                   |             |
|-------------------|----------|----------------------------|------------|-------------------|-------------|
| We                | think    | it is probably illegal and | that       | is                | what we're  |
|                   |          | according to UK law        |            |                   | challenging |
| Subject           | F        | P                          | Complement | Subject           | Finite      |
| Senser            | Process: | Phenomenon                 |            | Carrier           | Process:    |
|                   | Mental   |                            |            |                   | Relational  |
|                   |          |                            |            |                   | Attributive |
| Mood: Declarative |          | Residue                    |            | Mood: Declarative | Residue     |

Table 2.26 the analysis of clause 12 in David Carroll scene

|                   |         |                     |             |                   |
|-------------------|---------|---------------------|-------------|-------------------|
| So now            | this    | is                  | becoming    | a criminal matter |
| Adjunct           | Subject | Finite              | Predicator  | Complement        |
| Circ.             | Carrier | Process: Relational | Attributive | Attribute         |
| Mood: Declarative |         |                     | Residue     |                   |

Table 2.27 the analysis of clause 13 in David Carroll scene

|                   |         |                   |                |                                  |
|-------------------|---------|-------------------|----------------|----------------------------------|
| And               | I       | will              | continue to it | because their model has the      |
|                   |         |                   | pursue         | potential to affect a population |
|                   | Subject | Finite            | Predicator     | Complement                       |
|                   | Actor   | Process: Material | Goal           | Circ. Cause                      |
| Mood: Declarative |         |                   | Residue        |                                  |

Table 2.28 the analysis of clause 14 in David Carroll scene

|                   |         |                     |              |                                     |
|-------------------|---------|---------------------|--------------|-------------------------------------|
| Even if           | It      | is                  | just a tiny  | because in the United States, only  |
|                   |         |                     | slice of the | about 70,000 voters in three states |
|                   |         |                     | population   | decided the election.               |
| Adjunct           | Subject | Finite              | Comp.        | Adjunct                             |
|                   | Carrier | Process: Relational | Attributive  | Circ. Cause                         |
| Mood: Declarative |         |                     | Residue      |                                     |

Table 3.29 the analysis of clause 15 in David Carroll scene

|                   |                     |                     |                     |                 |
|-------------------|---------------------|---------------------|---------------------|-----------------|
| And               | what you don't seem | is                  | this is bigger than | and it's bigger |
|                   | to understand       |                     | you                 | than any of us  |
|                   | Subject             | Finite              | Complement          | Complement      |
|                   | Carrier             | Process: Relational | Attributive         | Attribute       |
| Mood: Declarative |                     |                     | Residue             |                 |

Table 3.30 the analysis of clause 16 in David Carroll scene

|                   |         |                     |   |
|-------------------|---------|---------------------|---|
| And               | it      | is not              | about the left or right, or leave or remain, or Trump |
|                   |         |                     | or not  |
|                   | Subject | Finite              | Complement  |
|                   | Carrier | Process: Relational | Attributive   |
| Mood: Declarative |         |                     | Residue   |

Table 3.31 the analysis of clause 17 in David Carroll scene

|                   |                                 |   |
|-------------------|---------------------------------|---|
| It                | is                              | about whether it is actually possible to have a free and fair election ever again |
| Subject           | Finite                          | Complement  |
| Carrier           | Process: Relational Attributive | Attribute   |
| Mood: Declarative |                                 | Residue   |

Table 3.32 the analysis of clause 18 in David Carroll scene

|                   |                                 |  |
|-------------------|---------------------------------|--|
| And so            | my question is to you           | is this what you want? Is this how you want history to remember you? As the handmaidens to authoritarianism? |
| Subject           | Finite                          | Complement   |
| Carrier           | Process: Relational Attributive | Attribute  |
| Mood: Declarative |                                 | Residue  |

Table 3.33 the analysis of clause 1 in Julian Wheatland scene

|                    |                   |                   |  |
|--------------------|-------------------|-------------------|--|
| the Obama campaign | very successfully | used              | data and digital communication, which created a market opportunity to provide a service to Republican politics in the US |
| Subject            | Adjunct           | F P               | Complement   |
| Actor              | Circ. Manner      | Process: Material | Goal   |
| Mood: Declarative  |                   |                   | Residue  |

Table 3.34 the analysis of clause 2 in Julian Wheatland scene

|                                    |         |                                 |                           |
|------------------------------------|---------|---------------------------------|---------------------------|
| When CA joined the Trump campaign, | we      | were                            | an attractive proposition |
| Adjunct                            | Subject | Finite                          | Complement                |
| Circ. Time                         | Carrier | Process: Relational Attributive | Attribute                 |
| Mood: Declarative                  |         |                                 | Residue                   |

Table 3.35 the analysis of clause 3 in Julian Wheatland scene

|                   |                   |            |   |
|-------------------|-------------------|------------|---|
| [we]              | Had               | collected  | a huge amount of voter data and research which were able to hand over to the Trump team |
| Subject           | Finite            | Predicator | Complement  |
| Actor             | Process: Material | Goal       |   |
| Mood: Declarative |                   | Residue    |   |

Table 3.36 the analysis of clause 4 in Julian Wheatland scene

|  |       |                   |       |   |
|--|-------|-------------------|-------|---|
| By having hundreds and hundreds of thousands of Americans, | we    | can               | use   | to the personality in the US of every adult |
| Adjunct  |       | S                 | F P   | Comp. Adjunct                               |
| Circ.  | Actor | Process: Material | Circ. | Attribute                                   |
| Mood: Declarative  |       |                   |       | Residue                                     |

Table 3.37 the analysis of clause 5 & 6 in Julian Wheatland scene

|                   |                                 |                                   |              |              |
|-------------------|---------------------------------|-----------------------------------|--------------|--------------|
| It                | is                              | personality that drives obviously | Influences   | How you vote |
| Subject           | Finite                          | Comp. S                           | Adjunct F P  | Comp.        |
| Carrier           | Process: Relational Attributive | Attribute                         | Circ. Manner | Goal         |
| Mood: Declarative | Residue                         | Mood: Declarative                 | Residue      |              |

Table 3.38 the analysis of clause 7 in Julian Wheatland scene

|                   |                   |            |                  |  |
|-------------------|-------------------|------------|------------------|--|
| We                | could             | then start | to target people | with highly-targeted digital video content |
| Subject           | Finite            | Predicator | Comp.            | Adjunct                                    |
| Actor             | Process: Material | Circ.      |                  |  |
| Mood: Declarative | Residue           |            |                  |  |

Table 3.39 the analysis of clause 1 in Carole Cadwalladr scene

|                   |                                 |            |
|-------------------|---------------------------------|------------|
| This              | was                             | the weapon |
| Subject           | Finite                          | Complement |
| Carrier           | Process: Relational Attributive | Attribute  |
| Mood: Declarative | Residue                         |            |

Table 3.40 the analysis of clause 2 and 3 in Carole Cadwalladr scene

|                       |                                 |  |               |  |
|-----------------------|---------------------------------|--|---------------|--|
| It                    | was                             | a grossly unethical experiment         |               |  |
| The real game changer | was                             | they started using information warfare | in elections. |  |
| Subject               | Finite                          | Complement                             | Adjunct       |  |
| Carrier               | Process: Relational Attributive | Attribute                              | Circ. Place   |  |
| Mood: Declarative     | Residue                         |  |               |  |

Table 3.41 the analysis of clause 4, 5 and 6 in Carole Cadwalladr scene

|                   |                                 |                                      |
|-------------------|---------------------------------|--------------------------------------|
| This              | is not                          | a partisan issue                     |
| This              | is                              | about the integrity of our democracy |
| It                | Is                              | about our national sovereignty       |
| Subject           | Finite                          | Complement                           |
| Carrier           | Process: Relational Attributive | Attribute                            |
| Mood: Declarative | Residue                         |                                      |

Table 3.42 the analysis of clause 7 in Carole Cadwalladr scene

|                   |           |                                 |            |  |
|-------------------|-----------|---------------------------------|------------|--|
| We                | literally | cannot                          | have       | a free and fair election in this country |
| Subject           | Adjunct   | Finite                          | Predicator | Complement                               |
| Carrier           | Circ.     | Process: Relational Attributive | Attribute  |  |
| Mood: Declarative | Residue   |                                 |            |  |

Table 3.43 the analysis of clause 8 in Carole Cadwalladr scene

|    |       |      |    |  |
|----|-------|------|----|--|
| We | can't | have | it | because of Facebook, because of the tech |
|----|-------|------|----|--|

|  |             |            |           |             |
|--|-------------|------------|-----------|-------------|
| giants who are still completely unaccountable. |             |            |           |             |
| Subject  | F           | P          | Comp.     | Adjunct     |
| Carrier  | Process:    | Relational | Attribute | Circ. Cause |
|  | Attributive |            |           |             |
| Mood   | Residue     |            |           |             |

Table 3.44 the analysis of clause 9 in Carole Cadwalladr scene

|                   |          |            |   |             |
|-------------------|----------|------------|---|-------------|
| They              | are      |            | all using these politics of hate and fear | on Facebook |
| Subject           | Finite   |            | Complement                                | Adjunct     |
| Carrier           | Process: | Relational | Attributive                               | Circ. Place |
| Mood: Declarative | Residue  |            |   |             |

Table 3.45 the analysis of clause 10 in Carole Cadwalladr scene

|  |                   |         |                 |
|--|-------------------|---------|-----------------|
| These platforms which were created to connect us | have              | now     | been weaponized |
| Subject  | Finite            | Adjunct | Predicator      |
| Goal   | Process: Material |         |                 |
| Mood: Declarative                                | Residue           |         |                 |

Table 3.46 the analysis of clause 1 & 2 Christopher Wylie scene

|                   |          |  |             |            |
|-------------------|----------|--|-------------|------------|
| It                | is       | incorrect to call CA a purely sort of data science company or an algorithm |             |            |
| It                | Is       | A full service propaganda machine  |             |            |
| Subject           | Finite   | Complement   |             |            |
| Carrier           | Process: | Relational   | Attributive | Complement |
| Mood: Declarative | Residue  |  |             |            |

Table 3.47 the analysis of clause 3 in Christopher Wylie scene

|  |         |         |                   |       |
|--|---------|---------|-------------------|-------|
| What about next time? What about the you shouldn't win by cheating time after that? Right? |         |         |                   |       |
| Adjunct  |         | Subject | F                 | P     |
| Circ.  |         | Actor   | Process: Material | Circ. |
| Mood: Declarative  | Residue |         |                   |       |

Table 3.48 the analysis of clause 4 in Christopher Wylie scene

|                   |              |                 |                       |
|-------------------|--------------|-----------------|-----------------------|
| They              | knowingly    | misinterpret    | the truth             |
| Subject           | Adjunct      | Finite          | Predicator Complement |
| Senser            | Circ. Manner | Process: Mental | Phenomenon            |
| Mood: Declarative | Residue      |                 |                       |

Table 3.49 the analysis of clause 1 in Brittany Kaiser scene

|         |          |  |             |           |
|---------|----------|--|-------------|-----------|
| I       | am not   | that interested in standing up for powerful white men anymore who obviously don't have everybody's best interest at heart. |             |           |
| Subject | Finite   | Complement   |             |           |
| Carrier | Process: | Relational   | Attributive | Attribute |



|                   |         |
|-------------------|---------|
| Mood: Declarative | Residue |
|-------------------|---------|

Table 3.50 the analysis of clause 2 in Brittany Kaiser scene

|                   |                                 |  |            |
|-------------------|---------------------------------|--|------------|
| I                 | have                            | evidence that the Trump campaign could've been conducted illegally |            |
| Subject           | Finite                          | Predicator   | Complement |
| Carrier           | Process: Relational Attributive |  | Attribute  |
| Mood: Declarative |                                 |  | Residue    |

Table 3.51 the analysis of clause 3 and 4 in Brittany Kaiser scene

|                       |                                       |   |
|-----------------------|---------------------------------------|---|
| The Trump campaign HQ | is                                    | a reality TV set                          |
| I                     | was                                   | part of the team running Obama's Facebook |
| Subject               | Finite                                | Complement                                |
| Carrier               | Process:<br>Relational<br>Attributive | Attribute                                 |
| Mood: Declarative     | Residue                               |   |

Table 3.52 the analysis of clause 5 in Brittany Kaiser scene

|                   |                   |   |            |
|-------------------|-------------------|---|------------|
| We                | invented          | the way social media is used to communicate with voters |            |
| Subject           | Finite            | Predicator  | Complement |
| Actor             | Process: Material | Goal  |            |
| Mood: Declarative | Residue           |   |            |

Table 3.53 the analysis of clause 6 in Brittany Kaiser scene

|                   |                   |            |                              |
|-------------------|-------------------|------------|------------------------------|
| We                | didn't            | target     | every American voter equally |
| Subject           | Finite            | Predicator | Complement                   |
| Actor             | Process: Material | Goal       |                              |
| Mood: Declarative | Residue           |            |                              |

Table 3.54 the analysis of clause 8 in Brittany Kaiser scene

|                   |                    |                      |                              |   |              |
|-------------------|--------------------|----------------------|------------------------------|---|--------------|
| Our creative team | designed           | personalized content | to trigger those individuals | until they saw the world the way we wanted them to until they voted for our candidates. |              |
| S                 | F                  | P                    | Comp.                        | Comp.   | Adjunct      |
| Actor             | Process: Materials |                      | Goal                         |   | Circumstance |
| Mood: Declarative |                    | Residue              |                              |   |              |

Table 3.55 the analysis of clause 9, 10, & 11 in Brittany Kaiser scene

|         |                     |                  |       |                   |           |         |                   |   |   |
|---------|---------------------|------------------|-------|-------------------|-----------|---------|-------------------|---|---|
| It      | is                  | like a boomerang | you   | send              | your data | it gets | Analyzed          |   |   |
| Subject | Finite              | Comp.            | S     | F                 | P         | Comp.   | S                 | F | P |
| Carrier | Process: Relational | Attribute        | Actor | Process: Material | Goal      | Goal    | Process: material |   |   |
| Mood    |                     | Residue          | Mood  |                   | Residue   | Mood    | Residue           |   |   |

Table 3.56 the analysis of clause 12 in Brittany Kaiser scene





|                   |                   |           |   |
|-------------------|-------------------|-----------|---|
| It                | comes back        | at you    | as targeted messaging to change your behavior |
| Subject           | F                 | P         | Comp.   |
| Actor             | Process: Material | Attribute | Scope   |
| Mood: Declarative | Residue           |           |   |








Table 3.57 the analysis of clause 13 in Brittany Kaiser scene

|                   |                     |           |  |
|-------------------|---------------------|-----------|--|
| Many people       | were                | so angry  | I continued to work for a company that supported people like Ted Cruz and Donald Trump |
| Subject           | Finite              | Comp.     | Complement   |
| Carrier           | Process: Relational | Attribute | Circ.  |
| Mood: Declarative | Residue             |           |  |

## Appendix 2. The Analysis of Visual Elements

Table of Figures in News Scene

| Inter-mode relation & Representation and Interaction Analysis  | Image   | Text   |
|--|---|--|
| Elaboration<br><br>Modality: Low   |  | Crooked Hillary tells lots of lie  |
| Elaboration<br><br>Modality: Low   |  |  |
| Elaboration<br>Represented Participant<br>Horizontal Plane<br>Gaze: Offering<br>Modality: High to hyper-real |  | Our movement is about replacing a failed and corrupt political establishment |
| Extension<br>Represented participant<br>Modality: high to hyper-real   |  |  |

|   |   |   |
|---|---|---|
|   |    |   |
| Elaboration<br>Represented Participant<br>Horizontal Plane<br>Gaze: Offering<br>Modality: neutral |    | A stunning upset as Donald Trump triumphs over Hillary Clinton defying the polls, the pundits, and the political class once again   |
| Extension<br>Interactive Participant<br>Horizontal Plane<br>Gaze: Demand<br>Modality: Neutral     |    |   |
| Extension<br>Represented Participant<br>Horizontal Plane<br>Modality: Neutral                     |   | Facebook knew about that data collection over years ago but did not go public until three days ago  |
|   |  |   |
|   |  |   |
| Extension<br>Interactive Participant<br>Horizontal Plane<br>Gaze: Demand<br>Modality: Neutral     |  | Really Facebook, you forgot to mention that 50 million people had their private data breached but every times is my uncle's, friend's, sister's, dog's birthday I got a notification? |
|   |  |   |
| Extension<br>Represented participant<br>Vertical Plane<br>Gaze: Offering                          |  | The brand was "Defeat crooked Hillary" you will remember this of course. Crooked Hillary and the  |


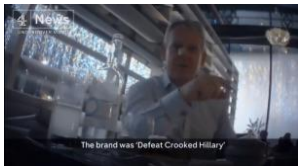



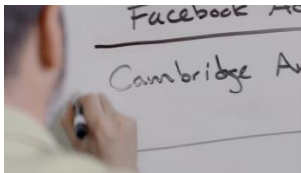

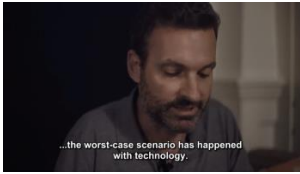



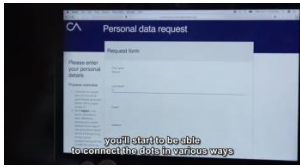


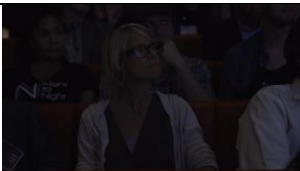
|  |   |  |
|--|---|--|
| Modality: High to hyper-real   |   | zeros, the OO of crooked were a pair of hand-cuffs and she belongs behind bar. And you have created this? We made creative hundreds of differed kinds of creative and we put it online. This stuff infiltrates the online community and expands but with no branding, it is unattributable, untrackable. |
| Extension<br>Modality: Low   |    |  |
| Extension<br>Interactive Participant<br>Vertical Plane<br>Gaze: Offering<br>Modality: High to hyper-real |    |  |
| Extension<br>Modality: Low   |   |  |
| Extension<br>Modality: Low   |  | Let's defeat her in November   |
| Extension<br>Interactive participant<br>Horizontal Plane<br>Gaze: Demand<br>Modality: Neutral            |  |  |

Table of Figures in David Carroll Scene

| Inter-mode relation & Representation and Interaction Analysis                               | Image   | Text   |
|---|---|--|
| Extension<br>Represented Participant<br>Vertical Plane<br>Gaze: Demand<br>Modality: Neutral |   | I have been concerned for a long time about how the misuse of our data and information could affect my children's future. I realized it had already happened on our watch. It was really like a feeling of like the worst-case |

|   |   |   |
|---|---|---|
|   |    | scenario has happened with technology   |
| Extension<br><br>Modality: Low  |    | We had the Facebook, and Youtube, and Google people. I mean they were basically our hands-on partners   |
| Elaboration<br>Represented Participant<br>Horizontal Plane<br>Gaze: Demand<br>Modality: Neutral |    |   |
| Extension<br>Interactive Participant<br>Horizontal Plane<br>Gaze: Offering<br>Modality: Neutral |   |   |
| Extension<br><br>Modality: Low  |  | If David finds out the data beneath his profile, you will start to be able to connect the dots in various ways with Facebook and CA and Trump and Brexit  |
| Elaboration<br>Interactive Participant<br>Vertical Plane<br>Gaze: Offering<br>Modality: Neutral |  |   |
| Extension<br>Interactive Participant<br>Horizontal Plane<br>Gaze: Offering<br>Modality: Neutral |  | People don't want to admit that propaganda works because to admit it means confronting our own susceptibilities, horrific lack of privacy, and hopeless dependency on tech platforms ruining our democracies on various |
| Extension<br>Represented Participant<br>Vertical Plane<br>Gaze: Offering                        |  |   |





|   |  |  |
|---|--|--|
| Modality: Neutral   |   | attack surfaces. Join the struggle to help get our data back!  |
| Extension<br>Interactive Participant<br>Horizontal Plane<br>Gaze: Offering<br>Modality: Neutral | <br> | <p>Even if it is just a tiny slice of the population because in the United States, only about 70,000 voters in three states decided the election.</p> <p>And what you don't seem to understand is this is bigger than you and it's bigger than any of us and it is not about the left of right, or leave or remain, or Trump or not.</p> |
| Extension<br>Represented Participant<br>Vertical Plane<br>Modality: Neutral                     |    |  |

Table of Figures in Julian Wheatland Scene



| Inter-mode relation & Representation and Interaction Analysis | Image   | Text   |
|---|---|--|
| Elaboration<br><br>Modality: Neutral                          |  | The Obama campaign very successfully used data and digital communication, which created a market opportunity to provide a service to Republican politics in the US |
| Elaboration<br><br>Modality: Low                              |  |  |

Table of Figures in Carole Cadwalladr Scene

| Inter-mode relation & Representation and Interaction Analysis | Image | Text |
|---|-------|------|
|   |       |      |



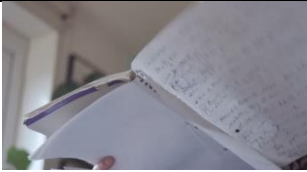
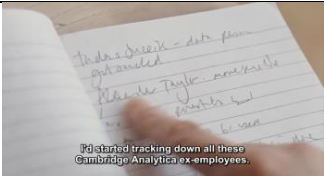





|   |  |   |
|---|--|---|
| Elaboration<br><br>Modality: Neutral          |   | This was the weapon. I'd started tracking down all these Cambridge Analytica ex-employees. We would only need to touch a couple hundred thousand people |
| Extension<br><br>Modality: Neutral            |   |   |
| Extension<br><br>Modality: High to hyper-real |  |   |

Table of Figures in Brittany Kaiser Scene

| Inter-mode relation & Representation and Interaction Analysis                                   | Image   | Text   |
|---|---|--|
| Extension<br>Represented Participant<br>Vertical Plane<br>Gaze: Offering<br>Modality: Neutral   |  | Mr. Kaiser, you seem to have traveled a long way from an idealistic intern in Barrack Obama's campaign to working for an organization that keeps pretty unsavory company. Didn't that make you uncomfortable at all? |
| Extension<br><br>Modality: Neutral  |  |  |
| Extension<br><br>Modality: Neutral  |  | Don't take a wrong way   |
| Extension<br>Represented Participant<br>Horizontal Plane<br>Gaze: Offering<br>Modality: Neutral |  |  |