

Language of Propaganda in The Great Hack Movie

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Abstract

The mass media opposed Donald Trump for his victory as president in the 2016 U.S election because he was considered involved in exploiting voters' personal data. This issue was narrated in "The Great Hack" movie. This study attempted to scrutinize propaganda message potential through linguistic and non-linguistic (visual) components in that movie and investigate how both types of components interplayed to create the intended message. The analysis was presented across two axes. First, by using Halliday and Matthiessen's Systemic Functional Linguistics (SFL), the study primarily focused on the propaganda messages constructed through words, phrases, and clauses. The visual components were analyzed in the second step as complementary analysis. The study found that "The Great Hack" movie wants to construct realities that Donald Trump unfairly gained a victory for the election with Hillary Clinton as a deliberately weakened candidate. In addition, the linguistic and visual components have relations to reinforce and elaborate the intended messages.

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INTRODUCTION

The role of Cambridge Analytica in Donald Trump's political campaign is mainly discussed in the documentary film *The Great Hack*; it was purportedly a contributing factor to the presidential candidate's 2016 campaign's success. The topic was presented in various ways, including symbols, visual representations of the facts, and politicians, just like in the film. *The Great Hack* tried to provide a broad picture of the potential effects that political scandals might have on social media sites. However, in this instance, one viewpoint helped the idea. Eventually, this notion instills a sense of dread in public—especially Americans—about using social media platforms since it is thought they would be abused and profited from for

political goals. According to propaganda principles, a documentary film serves as a "social representation" inserted by a specific party to sway the opinions or deeds of the community (Giles, 2002; Nichols, 2001).

Kress and Van Leeuwen (2006) defines a movie as a multimodal text that combines multiple modes. The recognition implied that to comprehend meaning, one must analyze the language used in the text and additional semiotic elements like images, sounds, gestures, etc. (Matthiessen, 2007). Thus, the study examined both the language and the visual modes to disclose the potential of the propagandist message. The text's context and language use were both examined in the linguistic analysis. For this purpose, the Systemic Functional Linguistics

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(SFL) theory put out by (M. A. K Halliday & Matthiessen, 2004) is helpful (Guijarro & Sanz, 2008; Richardson & Colombo, 2013). The transitivity system is investigated using the methodological framework of triple language metafunctions – those are ideational, interpersonal, and textual metafunctions. In addition, the study considered the text's social function when employing the Systemic Functional Linguistic (SFL) theory to construct the metafunctional process (Wahyudi, 2017).

This study also utilized Kress & Van Leeuwen's (2006) perspective on Multimodal Discourse Analysis (MDA) to analyze the text's visual components. It was commonly acknowledged that in specific settings, both linguistic and non-linguistic components (such as pictures, gestures, sounds, etc.) promote meaning making (Bednarek & Martin, 2010; Jewitt, 2009; Kress & Van Leeuwen, 2006). In the context of understanding the representation and the interaction, the multimodal approach in Kress and van Leeuwen's perspective is more applicable given, as it emphasizes the dynamism of interactions between participants in a multimodal text. Textual metafunction is the name given to this link. Using a multimodal method, the images for each edge are shown and analyzed. In addition, the movie's relationships and continuity between frames were examined in light of the overall narrative framework.

The study also used Van Leeuwen's (2005) intermode-relations theory to analyze the connections between language and visual components. It is an essential step in understanding how the linguistic and visual elements work together to convey the message to moviegoers. Several previous studies separated a movie's linguistic and visual components to be analyzed (Cheng & Liu, 2014; Dash et al., 2016; Maier, 2011; Piazza, 2010; Zaidi et al., 2018). Zaidi et al. (2018) on their research that focused on the visual representation of social actors, found there is a categorization of classes (such as lower class & middle class) in Pakistani ads to propagate the purchase of unwanted items. Maier (2011) considered verbal and visual/images modes to find

out the representation of social actors in CNN's greenwashing videos. The study started the investigation by looking at the representations built in the verbal mode, then in the visual mode. The identical framework also conducted by Piazza (2010) and Cheng & Liu (2014). Both studies described the meaning built on the linguistic and visual/images sequentially and in separate discussions, thus it did not meet the aim to find a relationship between the two modes. In some cases, linguistic and visual modes represent different representation of social actors. These previous studies inspired this study to take an intermode-relations approach to examine how both linguistic and visual components are interrelated to one another in meaning-making. Finally, Jowett and O'Donnell's (2012) perspective was used as a methodological consideration to investigate the propaganda message potential and determine the type of propaganda.

This study assumed that multimodal discourse or text employs multiple semiotic modes. In other words, it is a mode of communication that employs multiple semiotic resources, including linguistic (both spoken and written) and non-linguistic modes such as images, gaze, gesture, and camera angle (O'Halloran et al., 2009). This interpretation is appropriate for analysing and construing propaganda message in a documentary movie. The interaction between any text (verbal or visual) as well as the social and political contexts need to be considered in its creation (Kress & Van Leeuwen, 2006; Lirola, 2006; O'Toole, 1994).

Systemic Functional Linguistics

Three types of text structure are related to a clause's functions as a message, exchange, and representation (Halliday & Matthiessen, 2004). These functions are known as Systemic Functional Linguistics (SFL), which emphasizes language functions as social semiotic system rather than structures. This analysis' theoretical foundation is taken from SFL as a social semiotic process (Halliday, 1978). Halliday (1994) promoted a metafunction theory that emphasized the formation of meaning in trichotomic

metafunctions: ideational, interpersonal, and textual.

Halliday and Matthiessen (2004) explains that ideational metafunction concerns with clause as a representation of participants' experiences and construction realized by the process (verb), participants involved (people, things, or abstract entities), and circumstances (place, time, manner, and so on). It aided in revealing the meaning of the clause, how it represents experience, and the level of experience (external experience, personal experience, and awareness). The discussion of determining the process of each clause was also expanded upon in this study. The process of the clause is divided into six categories: mental, material, verbal, relational, behavioral and existential. The focus of interpersonal metafunction is the meaning of the clause as a form of action. It is made possible by the modality system and the use of three syntactic moods (declarative, interrogative, and imperative). Finally, textual metafunction refers to the linearity of clauses shaping the creation of operationally relevant and coherent texts, as materialized by theme and rheme.

Thus, SFL primarily investigates linguistic elements in specific contexts. Kress and Van Leeuwen (2006) explains that a documentary movie contains other semiotic resources such as visual elements manifested in the forms of representational, compositional, and interactive meanings. Using the above frameworks, this study then examines visual elements as a critical component in exploring the propaganda message potential in the documentary film, *The Great Hack*.

Multimodal Discourse Analysis

The role of Cambridge Analytica (CA) and Donald Trump in the 2016 US Presidential election is the key topic of "The Great Hack". It was then presented visually, using symbols, politicians, images of evidence, and so on, all of which play important roles in conveying messages to viewers. The elements' presence emphasizes the significance of the sociopolitical contexts in formation and interpretation of the documentary

film. In some cases, the multimodal text is used to provide critical commentary on the government (Prendergast, 2019) and to influence human thoughts and feelings for political purposes (Abousnoug & Machin, 2011). In contrast to this premise, this study used Kress and Van Leeuwen's (2006) perspective on representation and interaction to reveal how participants, angles, and interaction were represented and interacted and to investigate how these attributes represent propaganda message potential. This theory of Multimodal Discourse Analysis (MDA) is based on (Halliday, 1994) SFL work.

Visual structure and processes are linked to participant roles in some cases. As a result, the analysis of intersemiotic links between linguistic and visual modes in terms of representation is required. In a multimodal text, there are two categories of participants: depicted and interactive. Participants represented (hereafter RP) are people or characters depicted in the narrative, whereas interactive participants interact with other characters in the text or with the audience. Motion vectors and eye lines demonstrate its interaction (Kress & Van Leeuwen, 2006).

Another aspect to consider while dealing with interpersonal characteristics is gaze. According to Kress and Van Leeuwen (2006), the presence of gaze in the multimodal text can be demanding (the participants look directly at the viewer) or offering (the participants look away from the viewer). Facial expressions and gestures can also identify commands and give information, goods, or services (Royce, 2007). Furthermore, the camera angle might encode the level of connection between the image-producer and the audience, which in this instance is the movie creator. Two types of interactions may occur during the contact (either vertical or horizontal). The vertical angle conveys superiority, whereas the horizontal angle conveys objectivity.

Inter-mode Relations

The study used Van Leeuwen's (2005) viewpoint on the image means to determine the links between the language and visual aspects given in *The Great Hack* film. Elaboration and

extension are two types of interactions in which language and visual features can be studied. The elaboration kind includes the repeated statement of facts for clarification. On the other hand, the extension type covers extra or extended information that connects to the former information in specific ways (Van Leeuwen, 2005: 222). Furthermore, each type of interaction can be further segmented to be more specific about its attributes. In the Elaboration type, Specification and Explanation have opposing features. Specification focuses on the language, whereas Explanation focuses on the images (Van Leeuwen, 2005: 203). Furthermore, the extension type can be divided into three categories: similarity, contrast, and complement. It discusses the link between linguistic and visual aspects in context.

Propaganda Concept

Several scholars such as Ellul (1965); Herman and Chomsky (1988); Giles (2002); (Klaehn, 2009); Jowett and O'Donnell (2012) provide a rich literature study detailing the definition of propaganda and methodological considerations for approaching propaganda texts. However, Jowett and O'Donnell's (2012) propaganda concept is useful in propaganda message analysis in the *The Great Hack* because it aims to integrate and disclose social-political contexts through the form of several modes, linguistic and visual, where a text is purposefully constructed.

Jowett and O'Donnell (2012) describe that propaganda as the deliberate and systematic attempt to influence perception, alter cognitions, and direct behavior in order to elicit an intended response from the audience (s). These scholars propose that there are three levels of propaganda in practice: white propaganda, grey propaganda, and black propaganda (Jowett & O'Donnell, 2012). White propaganda often conveys information that is accurate and close to the truth. The goal of the writing is to persuade the audience that they have the best ideas and political points of view. It was possible to identify the sources of white propaganda information. Grey propaganda is a hybrid of black and white propaganda. It provides

untrustworthy information, and the source of the information may or may not be properly identified. In some circumstances, the goal is to embarrass an adversary or competitor (Barnouw, 1978; Pavlik, 2006). Third, black propaganda has an unknown source and is attributed to a fictitious authority. The data comprises both lies and misinformation. It is a method of concealing the true propagandist. Jowett and O'Donnell (2012) defined *black propaganda* as an enormous lie with inventive deceptions in multiple scenarios.

Analyzing propaganda entails critically evaluating all propaganda messages and media, as well as the historical research contained within the text. Jowett and O'Donnell (2012) give 10-step strategies to evaluate ten divisions to achieve the goals. (1) ideology and objective or propaganda campaigns, (2) context of propaganda, (3) identification of propagandist, (4) organizational structure, (5) targeted audience, (6) media utilization techniques, (7) specific techniques for maximizing effect, (8) audience reaction, (9) counterpropaganda, and (10) effect and evaluation. However, some are irrelevant to understanding the nature of messages (points 4 and 6), and others are difficult to meet due to a lack of information and time (points 8 and 9) (Plaisance, 2009). As a result, this study provided a debate on the language and visual image usage, context, and identity to get propagandist messages advocated by the documentary movie *The Great Hack*.

METHODS

The study collected several utterances as verbal component and images to focus on the core topic of Cambridge Analytica and Donald Trump's campaign in the 2016 United States Presidential election. Furthermore, because it is meant to be an exclusive conversation, the study limited the discussion to this significant issue. Although various actors' arguments were supported in their visual modes, the selected language elements cover incomplete records of news reporters and the actors' views or statements on the problem. The utterances were then fragmented and placed on the tables to be examined using Halliday and

Matthiessen's (2004) Systemic Functional Linguistics (SFL) on three metafunctions: ideational, interpersonal, and textual. The visual materials for the study were gathered through the screen-capture approach. However, the utterances are the main data of this study.

The analysis was based on at least three theoretical guidelines (described below): SFL (Halliday & Matthiessen, 2004), the visual analysis tool of MDA (Kress & Van Leeuwen, 2006), and intermode relations between verbal and visual elements (Van Leeuwen, 2005). These principles were applied to describe and analyze the potential propaganda messages through verbal and visual components. The study employed the concept of inter-mode relations and relied on Jowett and O'Donnell (2012) approach to propaganda to identify how both aspects interacted to build the propaganda message.

RESULTS AND DISCUSSION




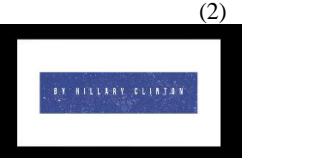

The Great Hack creates a realistic universe of social representation by combining together six actors who were involved in the Cambridge Analytica scandal and the 2016 US Presidential election. David Carroll, Julian Wheatland, Carole Cadwalladr, Christopher Wylie, and Brittany Kaiser are the six actors expressing their perspectives on the topics. Based on these actors,

this study eventually split the examination of verbal and visual components into different scenes. Furthermore, the news scene is included in the study because of the numerous cuts from various news sources.

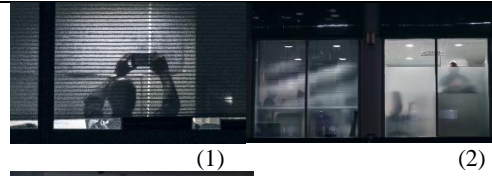
News

This analysis discovered twenty-four sentences said by unknown activists, Donald Trump during his campaign, and news reporters about the roles of CA and Facebook during the election. Among the twenty-four clauses are fourteen material clauses, five relational clauses, three verbal clauses, and two mental clauses. Each sentence defined a distinct function in a variety of attributes. The material clause covers the majority of the Actor's external world (Halliday & Matthiessen, 2004). It depicts the Actor's external experience that has already been performed in the given circumstances (as in clause 4). As the Actor, this documentary film conveys the exterior experience of news reporters. However, news reporters' thoughts or beliefs expressed on the news channel should not be regarded as his/her personal experience. This study implies that mainstream ideas or experiences are generalized by the news channel; for example in, sentence 2; *did not go public until three days ago.*

Table 1.
The Verbal and Visual Analysis in News Scene

<p><i>"Crooked Hillary tells lots of lies"</i></p>	 <p>(1)</p>	 <p>(2)</p>
	 <p>(3)</p>	 <p>(4)</p>
	 <p>(5)</p>	

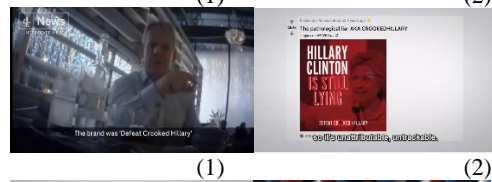
"Facebook knew about that data collection over years ago but did not go public until three days ago"



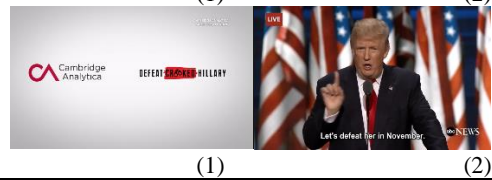
"The brand was defeat Hillary crooked, you will remember this of course"



"We made creative hundreds of different kinds of creative and we put it online"



"Let's defeat her in November"



The verbal process in the news scene depicts Sayer's process phrase uttered by demonstrators in this scene. "Hillary tells a lot of lies," as stated in clause 1, was frequently yelled out by an unknown demonstrator. This repeated clause became the demonstrators' rallying cry. Teo (2000) defines repetitive phrase presentation as an attempt to embed a perception. Furthermore, the paragraph gave the impression of over-persuasion and signaled that something was improper or that the demonstrators' ideology was highly contradictory to the movie's ideology. The film uses relational clauses to express its opinions on the problem in numerous sections. Relational processes are commonly used to share object definitions or identification (Halliday & Matthiessen, 2004). As stated in clause 3, "The brand was to defeat Hillary crooked," this film identifies the attributive *defeat of Hillary crooked* as a brand purposefully produced by people for political purposes. Furthermore, mental clauses 2 and 3 deal with the people's consciousness,

perception, cognition, and emotion (Halliday & Matthiessen, 2004).

The first image shot textually bears the same topic as the linguistic elements. The use of visuals appears to enhance and visualize the words *Hillary tells lots of lies*. Because the visual offered identical information with the clause "Hillary tells a lot of lies," the visuals from (1) to (5) met the elaboration type of intermode interactions, but they were more specific (Van Leeuwen, 2005). The second image from (1) to (3) depicted Facebook office raids by ICOs on CA officers in London. These visuals served as supplementary information to clause (2), which was not stated in the language elements. As a result, these photos had an extension relationship (Van Leeuwen, 2005). The third and fourth frames from (1) to (4) showed an undercover film of a CA executive discussing their strategy for defeating Hillary Clinton. The presence of images provided proof and presented the same information to the language elements in clauses (3) and (4). (4). As a result, it met the extension kind of relationship because it added additional

information that was not included in both clauses. Finally, the existence of Donald Trump's facial expression alongside the CA emblem suggests that Donald Trump had a relationship with the CA and the clause related to the processing of personal data users. However, this type of image fulfilled the role of extension relation.




David Carroll

David Carroll is crucial in justifying his desire to reclaim his data. He goes against Cambridge Analytica and all the methods that customize voter data for political goals. The investigation discovered nine relational attributive clauses, seven mental clauses, and two

material clauses in this situation. Each clause's specialized function is carried out by process (verb). The dominating clause is the relational attributive clause, which identifies or defines a specific object (Halliday & Matthiessen, 2004). As in clauses 1 and 3, David Carroll constructs *Cambridge Analytica's actions* during the US Presidential race as a terrible thing (even the worst) and a criminal problem.

The movie depicts his facial expressions and activity in drawing the Cambridge Analytica network, in addition to the verbal portion. His expression expresses disappointment on purpose. Thus, the provided linguistic and visual materials shared a common theme and collaborated in an elaboration relationship.

Table 2.
The verbal and visual analysis in David Carroll Scene

<p><i>"It was really like a feeling of like the worst-case scenario has happened with technology"</i></p>	 <p>(1) (2) (3)</p>
<p><i>"People don't want to admit that propaganda works"</i></p>	 <p>(1) (2) (3)</p>
<p><i>"So now this is becoming a criminal matter"</i></p> <p><i>"It is about whether it is actually possible to have a free fair election ever again"</i></p>	 <p>(1) (2) (3)</p>

David intentionally transmitted his desire to observe the phenomenon through a mental clause *do not want to admit it* in clause 2 (Halliday & Matthiessen, 2004). This line also implies that David Carroll and "people," who allude to viewers, may have had opposing motives in acknowledging that Cambridge Analytica works propaganda. The second image depicts David's address at an undisclosed conference. Furthermore, shots 2 and 3 depict the interaction in the text between the interactive participant and the spectator. He represents that he was providing information to the viewers through his vertical angle and stare (Van Leeuwen, 2005). Shots 2 and 3 have the same type of inter-mode relationship: an elaboration.

Julian Wheatland

Julian Wheatland was Cambridge Analytica's former Chief Operating Officer (COO). He revealed relevant thoughts and information from CA's standpoint, such as how CA used people's data. According to the findings of this study, there are five material clauses and two relational attributive clauses. He detailed Cambridge Analytica's actions in customizing voter data and using it to target voters. As a result, the material clause dominates because it deals with the Actor's external experience (Halliday & Matthiessen, 2004). The Actor refers to the clause's subject and has nothing to do with the clause's Sayer. Julian Wheatland conveyed the acts done by Cambridge Analytica, stating what Cambridge

Analytica did with the personal data of voters, as in clauses 1, 2, and 4. We are talking about him (Julian Wheatland) and the CA team. Because the source of information is near to reality, this study assumes that the clauses below will substantially impact the viewers. The sentence (3) that follows is a relational attributive clause identified by the subject, which relates to the thing that causes behavior.

Clause 1: [We] had collected a huge amount of voter data and research which were able to hand over to the Trump team

Clause 2: By having hundreds and hundreds of thousands of American, we can use to predict the personality of every adult in the US

Clause 3: It is personality behavior that drives behavior and that behavior obviously influence how you vote

Clause 4: We could then start to target people with highly-targeted digital video content

Carole Cadwalladr

Carole Cadwalladr is an investigative reporter. Carole highlighted various analytical descriptions of CA and Donald Trump's roles in the 2016 US Presidential election in her documentary film. This investigation discovered nine (9) relational attributive clauses and one (1) material clause. Her statements primarily identify or define the issues, as shown in the sentences below.

Clause 1: We literally can't have a free and fair election in this country

Clause 2: They are all using these politics of hate and fear on Facebook

Clause 3: These platforms which were created to connect us have now been weaponized

Clauses (1) and (2) are relational attributive clauses that indicate possession and identity through the usage of To be *are* and modality *can*. The first clause described her evaluation of Cambridge Analytica and Donald Trump and her opinion of what they did to run the campaign. As a result, the first phrase corresponds to the identification kind of relational process (Halliday

& Matthiessen, 2004). The second clause employs a different relational attributive process; it is used to service the possession type. However, both have the same goal of demonstrating her conflict with Cambridge Analytica. Finally, the third phrase said is a crucial clause. She determined that social media sites, including Facebook, were modified as a weapon by CA to ensure Donald Trump's success.

Christopher Wylie

Christopher Wylie was a data scientist who also contributed to the formation of CA. In this documentary film, he expressed his viewpoint as a former employee. According to the findings of this study, Wylie's utterances are dominated by the relational attributive process. It can be deduced that he meant to say that what CA did was wrong and that it should not have been done in order for Donald Trump to win the election. According to the data presented below, this study discovered seven (7) relational attributive processes, two (2) mental processes, and two (2) material processes. He told CA about his altercation on purpose.

"It's incorrect to call Cambridge Analytica a purely sort of data science company or an algorithm, you know, it is a full service propagand machine."

"If we allow cheating in our democratic process, what about next time? What about the time after that? Right? You shouldn't win by cheating."

"Cambridge Analytica became responsible for pretty much everything that was wrong in the world. They knowingly misrepresent the truth. I was there."

The clauses *it's incorrect... it is a full service propagand... what about next...? Cambridge Analytica became responsible... I was there...* are relational attributive process that were indicated by the usage of to be in attributive type (Halliday & Matthiessen, 2004). He described what CA had done so far, including exploitation of personal data voters on their social media and feeding them certain content as a full-service propaganda factory. In addition, to strengthen his argument, he attributed himself to being there when it happened. This attributive process significantly make his statement sounds guaranteed. The material process as in *you shouldn't win by cheating... they knowingly misrepresent the truth*

were represented the things CA has done in helping Donald Trump for his triumph. The material processes are accompanied by the use of actors *they* and *you*. They actor *they* refers to the CA team and the actor *you* refers to all audiences. *You should not win...* and *you know...* are mental processes, which are encoded by the use of cognitive Predicator. Through these two clauses, Wylie shared his assumption (Halliday & Matthiessen, 2004). He assumed that the Trump campaign cheated the democratic process. In the same way, it implies that he rejects Donald Trump's victory in the 2016 US Presidential election.

Brittany Kaiser

Brittany Kaiser worked for Cambridge Analytica as a Director of Business Development. Before discussing her experience and thoughts on CA, she noted that she previously interned with the Obama campaign in 2007. There are at least seven (7) relational clauses and six (6) material clauses for establishing her position (see below in Clauses 1, 2, and 3). Furthermore, she discussed and illustrated how Cambridge Analytica operated for personalizing data of potential voters and projecting specific information and people's perspectives on Donald Trump's campaign (as in Clause 4). Brittany Kaiser wields considerable influence in convincing viewers of the veracity of what she says. As a result, the presence of Brittany Kaiser and her arguments aids the filmmaker in presenting their beliefs or worldview.

Brittany Kaiser used a relational attributive phrase to identify herself as possessing power for evidence of Donald Trump's campaign that was deemed criminal behavior. The relational attributive process *have* denotes possession (Halliday & Matthiessen, 2004). In the following paragraph, she defined Trump's campaign through symbolism, implying that what Donald Trump did in public is akin to a TV show that has been tweaked to create a positive perception in society. The relational attributive process is realized by the use of to be "is", which specifies a definition (Halliday & Matthiessen, 2004). Brittany Kaiser defined her perspective using a relational attributive clause, contrasting with Donald Trump's party. Finally, clause 4 fulfilled the function of the relational attributive process, which means identifying the majority viewpoint of people surrounding Brittany Kaiser when confronted by

Donald Trump and Ted Cruz from the Republican Party.

Clause 1: I have evidence that the Trump campaign could've been conducted illegally

Clause 2: The Trump campaign HQ is a reality TV set

Clause 3: I was part of the team running Obama's Facebook

Clause 4: Many people so angry I continued to work for a company that supported people like Ted Cruz and Donald Trump

Based on the linguistic and visual features examined, a documentary film meets the criteria for white propaganda. The movie tries to portray itself as a good person or a 'white' party with the most exemplary ideas by providing the sources of information, which tends to be correct (Jowett & O'Donnell, 2012). The film's information sources include news stations, former Cambridge Analytica employees, and a journalist. These three sources of information are thought to be quite close to the issue that occurred during Donald Trump's campaign. Furthermore, this film may promote the importance and knowledge of data rights, particularly on social media platforms. The film tried to counter Donald Trump's campaign's approach to personalizing data through actors' perspectives. However, these notions appear to be explicitly aimed at convincing American voters that Cambridge Analytica and Donald Trump's actions are illegal. According to the study, The Great Hack used distinct tactics to impact people's perceptions. To summarize, a documentary film is not, by definition, unbiased, as it chose the people, language, and pictures exhibited for its creation.

This study concluded that the film employs particular tactics in communicating the propagandist message potential. All of the sentences were presented methodically to promote their concepts. According to this study, the film The Great Hack conveyed similar and powerful meanings in language forms. Using material and mental clauses, each participant meticulously summarizes the experience and their position of belief or concern. Participants (David Carole, Julian Wheatland, Christopher Wylie, and

Brittany Kaiser) described their strong positions in order. Then, using relational attributive and material processes, they proclaimed their identification and appraisal of Cambridge Analytica and Donald Trump in the 2016 US Presidential election. Following Jowett and O'Donnell's (2012) approach, this systematic technique demonstrated the characteristics of propaganda in how the message was presented.

In this context, linguistic and visual aspects might be used as specific arguing methods in political campaigns (Ademilokun & Olateju, 2016; Richardson & Colombo, 2013). Furthermore, the two parts effectively communicated the film's message through symbols, slogans, and politicians (Bo, 2018). Using the SFL theory (Halliday & Matthiessen, 2004), this study discovered that The Great Hack movie delivered a comparable message in both the content and setting of ideas offered in each participant's scenario. Along with the image of Hillary's failure, the participant verbally repeated the term "Crooked Hillary" as their slogan (see News Channel Scene). It could be a specific understanding of how the ideology of the participants (could include the film producer) is represented. The film presents the addressed thoughts in numerous scenes, including the News Scene, so the audience might understand the problems (Teo, 2000).

This study sought to disclose a broader understanding of the 'other' meaning and functions conveyed through linguistic and visual features as its power. This study supported the findings of Cheng and Liu (2014) and Piazza (2010), who concluded that linguistic aspects might convey the identity of the participants, which in turn determined the film's identity in general. Even though both studies used the same theories (Halliday & Matthiessen, 2004; Kress & Van Leeuwen, 2006), they did not disclose anything new about the propaganda message in the film but rather the practice of gender equality. Piazza (2010) also determined that the film is not objective. Several terms utilized tend to influence people's perspectives, which is consistent with the findings of studies conducted by Li (2016) and Abdullahi - Idiagbon (2013). In the same way, this

study arrived at the same conclusion since the film employed specific tactics to define Donald Trump and CA behaviors. Several participants used symbolism to infer that CA and Donald Trump committed illicit or illegal acts. These investigations eventually inspired this study to go into greater detail about how diverse semiotics work together to produce meaning in the film through ideational, interpersonal, and textual meaning.

The film used four types of processes to analyze segmented clauses, based on Halliday and Matthiessen's (2004) theory of Language Metafunctions: (1) Material process, (2) Mental process, (3) Relational Attributive process, and (4) Verbal process. Each clause process served a particular purpose. This study discovered that participants reflected their exterior experiences in material process based on linguistic analysis. Outer experience includes what their responsibilities and Donald Trump and Cambridge Analytica did for the 2016 US Presidential election victory. In addition, participants reflected on their inner experiences of perceiving and thinking about Donald Trump's campaign, and Cambridge Analytica used mental processes. This approach, however, leads to participants' feelings on how they perceive the issues. Participants used relational attributive phrases to define the topics of Donald Trump and Cambridge Analytica. On other occasions, participants evaluated Trump and CA's actions based on their beliefs or the ideology they sought to convey to the viewers. Finally, various clauses were pronounced to claim the definition of the concerns utilizing verbal process; nonetheless, the investigation discovered that verbal process was infrequently used in the film.

A detailed examination of the visual mode revealed that visuals are an effective tool for reinforcing the information provided by the linguistic mode. In several cases, the visual modes supplemented the linguistic elements, which took the form of clauses. The study discovered that visual features fulfilled unique purposes using Kress & Van Leeuwen's (2006) perspective on representation and interaction. The gaze displayed either offering or demanding messages among the

movie's players and watchers. Camera movement and angle were used to emphasize the message. Both features emphasized the main points of the messages provided by the images. The study analyzed the participant aspects to understand the connection and relationship between the participants and the viewers. It was discovered that by connecting the presence of verbal and visual aspects, both elements meet the elaboration and extension kinds.

This study used Jowett and O'Donnell (2012) perspective to reveal the propaganda message further. When looking into the sources of information, The Great Hack movie refers to white propaganda since it meets at least two qualities of white propaganda. For starters, the film conveyed its arguments through facts such as news clips, former CA employees, and others. The film also supplied spectators with visualizations that were quite near to reality. Second, the film established itself as a good party that gives the best answer to the problems. As a result, this study discovered various aspects of investigating propaganda messaging. This study revealed that the movie's ideology and goals are to support data rights by inviting and expecting people to legitimize the data rights of social media sites. As it happened in the United States, the intended audience is American voters. The entire linguistic aspect also claimed that Donald Trump and CA had hurt and controlled American voters using their fabricated information. Finally, The Great Hack film used explicit methods to increase the impact of propaganda, such as displaying several images as social representation (Bo, 2018; Richardson & Colombo, 2013), the actual participants involved in the issue, and linguistic elements that determined Donald Trump and Cambridge Analytica issues.

CONCLUSION

This study concluded that the linguistic and visual modes in The Great Hack play important roles in conveying messages. The linguistic mode satisfies four types of processes for its specialized functions, according to Halliday and Matthiessen

(2014) on language metafunctions (transitivity system): material process, mental process, relational process, and verbal process. Furthermore, visual modalities like gaze, camera angle and movement, participation, and distance helped Cambridge Analytica and Donald Trump manipulate social media users for specific purposes like politics, economics, and social interest. White propaganda's prospective message has been constructed using both language and visual techniques.

Linguistic and visual modes are offered for specific reasons in a multimodal text; hence text is not neutral. To undertake a comprehensive multimodal analysis, however, a deep context and appropriate modalities of the element are required. Finally, the researchers propose prospective future studies that may tackle the topic of studies in a broader perspective and various potential investigation modalities.

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