



ANALYSIS OF MULTIMODALITY ELEMENTS IN THE FILM "MY ANNOYING BROTHER" BY DINNA JASANTI USING A DIGITAL DISTRIBUTION APPROACH

ANALISIS UNSUR MULTIMODALITAS DALAM FILM "MY ANNOYING BROTHER" KARYA DINNA JASANTI DENGAN PENDEKATAN DISTRIBUSI DIGITAL

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Abstract

This study examines the multimodality elements in the film *My Annoying Brother* by Dinna Jasanti using a digital distribution approach to understand how visual, auditory, and verbal elements interact to form narrative meaning. The purpose of this study is to identify the influence of digital distribution on the audience experience and how multimodal elements are delivered through digital platforms. Using a descriptive qualitative analysis method, data were collected through direct observation of the film and analysis of the elements that make up the film. The results show that the film utilizes visual elements such as image composition and color, auditory elements such as music and sound effects, and in-depth dialogue to develop characters and narratives. In addition, digital distribution through streaming platforms gives the audience greater control over the viewing experience, allowing them to engage more deeply with the film. This study provides new insights into the influence of digital distribution on how multimodal elements are received by the audience, as well as its contribution to the study of multimodality in film.

Keywords : multimodality, digital distribution, film analysis.

Abstrak

Penelitian ini mengkaji unsur multimodalitas dalam film *My Annoying Brother* karya Dinna Jasanti dengan pendekatan distribusi digital untuk memahami bagaimana elemen-elemen visual, auditori, dan verbal saling berinteraksi dalam membentuk makna naratif. Tujuan penelitian ini adalah untuk mengidentifikasi pengaruh distribusi digital terhadap pengalaman penonton dan cara elemen multimodal disampaikan melalui platform digital. Menggunakan metode analisis kualitatif deskriptif, data dikumpulkan melalui pengamatan langsung terhadap film dan analisis terhadap elemen-elemen yang membentuk film. Hasil penelitian menunjukkan bahwa film ini memanfaatkan elemen visual seperti komposisi gambar dan warna, auditori seperti musik dan efek suara, serta dialog yang mendalam untuk mengembangkan karakter dan narasi. Selain itu, distribusi digital melalui platform streaming memberikan audiens kontrol yang lebih besar atas pengalaman menonton, yang memungkinkan mereka untuk terlibat lebih dalam dengan film. Penelitian ini memberikan wawasan baru mengenai pengaruh



distribusi digital terhadap cara elemen-elemen multimodal diterima oleh audiens, serta kontribusinya terhadap studi multimodalitas dalam film.

Kata Kunci : multimodalitas, distribusi digital, analisis film.

1. INTRODUCTION

The phenomenon of rapid digital technology development has transformed the way we interact with media, including the world of cinema. One significant change is the application of multimodality in films, which allows the use of more than one type of communication mode to convey messages to the audience. The film *My Annoying Brother*, directed by Dinna Jasanti, as a contemporary cultural product, offers great potential for analysis within a multimodality framework, especially since digital distribution significantly influences how the film is consumed by society. In this context, multimodality refers not only to the use of text, images, and sound within the film but also to the interaction between these elements that can affect the audience's understanding and experience.

The background of this research focuses on how multimodality elements, such as language, visual imagery, music, and sound, are applied in the film *My Annoying Brother*, and how digital distribution affects the way these elements are delivered and perceived by the audience. In today's digital era, films produced and distributed through online platforms allow audiences to access them more easily and interactively. This highlights the urgency of analyzing how multimodality in films functions not only within the context of visual narrative but also within the viewer's experience, which is increasingly influenced by digital distribution technology.

Multimodality studies in film have been widely conducted, using various approaches that focus on how visual and auditory elements interact to construct meaning. However, little research specifically discusses how digital distribution influences the delivery of multimodality in films, particularly in Indonesian cinema. This research aims to fill that gap by performing an in-depth analysis of *My Annoying Brother*, a work that holds the potential to provide new insights into how digital technology changes our understanding of multimodal elements in film. Previous literature reviews show that multimodality in film is closely related to how various elements, both visual and auditory, work together to produce richer and more complex meanings for the audience. Prior studies also indicate that digital distribution enables a more flexible and personal viewing experience, which has a significant impact on audience perception.

In this study, the author aims to identify and analyze the multimodality elements present in the film *My Annoying Brother* and how digital distribution plays a role in enriching or altering the way the film is delivered and received by the viewers. The primary objective of this research is to provide a deeper understanding of the relationship between multimodality in film and digital distribution, as well as to enrich the scientific discourse on film studies with a more contemporary approach. Thus, it is hoped that this research will provide an important contribution to the development of film studies, particularly in the analysis of multimodality and the impact of digital technology on the art of filmmaking.



2. RESEARCH METHOD

This study employs a qualitative approach with a multimodality analysis method to identify and examine the multimodal elements in the film *My Annoying Brother* by Dinna Jasanti. This approach was chosen due to the nature of the research, which prioritizes an in-depth understanding of the interaction between various communication modes, including visual, verbal, and auditory elements in the film (Nugraha, 2025). The study also adopts a digital distribution approach to analyze how distribution technology influences the way multimodal elements are delivered to and received by the audience.

a. Research Approach and Method

The research method used is multimodality analysis with a qualitative descriptive approach. This approach allows the researcher to examine the relationship between various elements in the film and how these elements construct meaning within the context of the narrative and the viewer's experience. The multimodality analysis will focus on elements such as images, sound, text, and body movements within the film, as well as how these elements interact to produce meaning. The digital distribution approach will be utilized to analyze how digital distribution platforms influence the way the film is produced, distributed, and consumed by the audience.

b. Data Source/Population and Sample

The primary data source in this study is the film *My Annoying Brother* by Dinna Jasanti, which serves as the main object of study. This film was selected because it portrays the dynamics of inter-character relationships through strong visual and auditory elements, as well as its relevance to the phenomenon of digital distribution in the film industry. Additionally, the data sample includes the digital distribution platforms where the film is showcased, such as digital streaming platforms, which will be analyzed to understand how the film is influenced by distribution technology.

c. Sampling Method/Determination of Data Sources

The sample selection in this study was conducted using a purposive sampling technique, where data selection is based on specific criteria relevant to the research objectives. *My Annoying Brother* was chosen as it represents an Indonesian film with strong multimodal elements and relevance to digital distribution topics in the film industry. Furthermore, the digital distribution platforms used to screen this film were also selected because they provide insights into the influence of digital distribution on audience perception of multimodality in film.

d. Instruments and Data Collection Methods

The main instruments used in this research are textual analysis and visual analysis. For textual analysis, the researcher will examine the dialogue and narrative in the film to see how verbal and non-verbal elements interact. For visual analysis, the researcher will review the use of visual elements such as images, composition, and color, and how these elements shape meaning within the overall context of the film.

Data collection is carried out through the following stages:

- ✓ Direct observation of the film *My Annoying Brother*, focusing on the multimodal elements



involved (images, sound, text, body movements, etc.).

- ✓ Collection of secondary data through relevant literature research, including studies on multimodality in film, digital distribution, and films with similar themes or genres to *My Annoying Brother*.
- ✓ Interviews (optional) with experts or practitioners in the film and digital distribution industry to gain additional perspectives on the influence of digital distribution on the film and the audience experience.

e. Data Analysis Techniques

Once the data is collected, the data analysis techniques used in this study are thematic analysis and narrative analysis.

- ✓ Thematic analysis is used to identify the main themes emerging from the multimodal elements in the film. The researcher will categorize and organize multimodal elements based on emerging themes, such as relationships between characters, family themes, conflict, etc.
- ✓ Narrative analysis is used to examine how multimodal elements play a role in constructing the storyline and the overall meaning of the film. This analysis will look at how visual, verbal, and auditory elements support each other to form the film's narrative.
- ✓ Digital distribution analysis is conducted to assess how digital platforms affect the delivery of the film's messages to the audience and how the audience accesses the film through various digital media.

f. Research Procedure

The research procedure will be carried out sequentially through the following steps:

- ✓ Selection of the film and digital distribution platforms as research objects.
- ✓ Data collection through direct observation of the film and related literature analysis.
- ✓ Analysis of multimodal elements in the film using thematic and narrative analysis techniques.
- ✓ Evaluation of the influence of digital distribution on the delivery of multimodality in the film.
- ✓ Interpretation of results to provide conclusions on how multimodality and digital distribution affect the audience experience in watching *My Annoying Brother*.

g. Validity and Reliability

To ensure the validity and reliability of the research results, the researcher will use data triangulation, which includes collecting data from various sources and perspectives (the film, digital distribution platforms, and related literature). Additionally, the researcher will verify the findings by conducting discussions and consultations with experts in the fields of multimodality analysis and digital distribution to obtain a more objective perspective.



3. RESULT AND DISCUSSION

This study aims to analyze the multimodality elements in the film *My Annoying Brother* by Dinna Jasanti and the influence of digital distribution on how these multimodal elements are delivered and received by the audience. Based on the previously explained research procedures, the results of the data analysis will be presented in two main parts: first, findings related to the multimodal elements in the film, and second, the impact of digital distribution on the audience experience.

a. Multimodal Elements in the Film *My Annoying Brother*

The film demonstrates the use of mutually supportive multimodal elements in shaping meaning and enriching the narrative experience. Based on the analysis of visual, auditory, and verbal elements, the following patterns were found:

1) Visual (Imagery and Composition)

The visual composition in this film pays close attention to the use of imagery to convey emotions and the dynamics between characters. Cinematic techniques such as close-ups, wide shots, and framing are used to illustrate character relationships. For instance, in scenes where Doo-Young, the main character, feels confused and anxious, close-up shots are employed to show his facial expressions, giving the audience an immediate understanding of the character's emotional state.

Furthermore, the use of color is vital in depicting the emotions experienced by the characters. Bright colors like orange and yellow are used in scenes of happiness, while darker colors, such as blue and gray, are used for more serious or high-tension scenes.

2) Auditory (Sound and Music)

Auditory elements, particularly background music and sound effects, play a significant role in creating the film's atmosphere. The chosen music strongly supports the mood in every scene. In lighter and comedic scenes, cheerful and fast-paced music is selected, whereas, in more emotional or tense scenes, slower and melancholic music dominates.

Sound effects, such as laughter, crying, or other background sounds, also serve to strengthen the interaction between characters. For example, in scenes where the two main characters, Doo-Young and Hyun-Young, engage in verbal conflict, loud noises and shouting increase the intensity of the scene and communicate the conflict more clearly.

3) Verbal (Dialogue and Narrative)

The dialogue in this film is very natural and depicts interactions often filled with sarcasm, humor, or anxiety between the main characters. The dialogue between Doo-Young and Hyun-Young, for instance, uses language full of sarcasm, revealing both the tension and the underlying bond between them as brothers. Through dialogue, the audience can feel the tension and relationship dynamics that are at the heart of the story.

In addition to dialogue, narrative also plays an important role in explaining the characters' thoughts and feelings, which often cannot be conveyed through visual or auditory language alone. This narrative provides depth to the characters and helps the audience better understand each character's background and motives.



4) Body Language and Facial Expressions

Body movements and facial expressions play a vital role in showing tension or feelings that characters do not voice. Doo-Young's facial expressions of anxiety or confusion in several scenes, shown through close-ups, leave a deep impression and convey more about the character's feelings than what is said through dialogue.

b. The Influence of Digital Distribution on Audience Experience

Digital distribution has a significant impact on the viewers' experience in accessing and interpreting this film. Based on the analysis of how the film is distributed through streaming platforms, several key findings affecting the delivery and reception of multimodal elements were discovered:

1) Accessibility and Audience Engagement

Streaming platforms allow the audience to access this film with greater flexibility, giving them full control over the time and place of viewing. Viewers can choose to watch the film repeatedly, pause specific scenes to examine visual elements, or discuss certain parts with their friends online. This allows viewers to engage more personally with the film and analyze multimodal elements in greater detail.

2) Influence of Subtitles and Language Options

Digital distribution enables the film to reach a global audience with various subtitle options in different languages. This provides broader access to non-Indonesian speaking audiences to enjoy and understand the narrative context. The translation of dialogue and the use of appropriate subtitles are crucial in conveying the meaning behind every verbal element used in the film.

3) Interactivity of Digital Platforms

Beyond ease of access, digital platforms also provide interactive features that allow the audience to engage further with the film. For example, viewers can share opinions, give ratings, or discuss with other viewers through comment features on streaming platforms. This enriches the viewing experience in a more collaborative way and provides space for more diverse interpretations of the multimodal elements in the film.

Table 1: Summary of Multimodal Elements in the Film

Elements	Description	Primary Function
Visual (Imagery)	Use of close-ups, framing, bright and dark color compositions.	Conveying emotions, tension, and relationships between characters.
Auditory (Sound)	Background music, sound effects of laughter and shouting in dramatic scenes.	Strengthening the atmosphere and creating intensity in specific scenes.
Verbal (Dialogue)	Sarcastic and natural dialogue reflecting tension between characters.	Developing characters and building relationship dynamics.
Body Language	Facial expressions and body movements depicting tension or closeness.	Conveying unspoken feelings and the psychological state of characters.



Figure 1: Use of Color to Build Atmosphere in the Film

[Example of Color Composition in Film] (Source: <https://www.rri.co.id/hiburan/1086097/film-my-annoying-brother-remake-film-korea-tentang-atlet-judo>)

c. Discussion

This discussion section will provide an interpretation of the research findings and integrate them within the context of existing theories and previous research. The discussion will also highlight the implications of these findings for film theory and practice, as well as offer a contribution to the study of multimodality and digital distribution in the context of contemporary cinema.

1) Interpreting Research Findings From the research results, it is evident that the film *My Annoying*

Brother effectively utilizes multimodal elements to create a profound narrative experience for its audience. The synergistic use of visual, sound, and dialogue elements forms more complex meanings and influences audience perception of the characters and existing conflicts. This aligns with the multimodality theory proposed by Kress and van Leeuwen (2006), which states that film is a medium that combines various communication modes—verbal, visual, and auditory—to convey richer meaning.

Additionally, visual elements such as close-up shots and the color compositions used in this film have a significant emotional impact on the viewer, as also explained by Bateman (2014), who emphasizes the importance of visual elements in shaping audience perception of characters and conflicts in films.

2) Integrating Findings into the Scientific

Framework The findings of this research can also be integrated into a broader theoretical framework regarding multimodality and digital distribution. In the context of multimodality, this film demonstrates how various elements—whether image-based, sound-based, or text-based—can work simultaneously to create deeper meaning. This shows the application of multimodal theory that can enrich the viewing experience in a more complex and profound way, as described in existing literature (Kress & van Leeuwen, 2006).



On the other hand, the influence of digital distribution found in this study is also relevant to recent studies on how digital platforms affect the way audiences access and interact with films. The use of streaming platforms that grant full control to the viewer, as found in this research, reinforces the statement by Anderson and Smith (2021) highlighting the major shifts in how audiences consume media in the digital era.

3) Discovering

New Findings This research reveals that digital distribution not only affects how films are accessed but also influences how multimodal elements are delivered and understood. These findings provide a new perspective in the study of digital distribution, which previously focused more on the technical aspects of distribution (such as accessibility) rather than its impact on the audience's multimodal experience.

4) Implications of Findings

The implications of these findings are highly relevant in both theory and practice. From a theoretical perspective, this research enriches multimodality studies by demonstrating how various elements can interact synergistically in film. From a practical perspective, the results of this study can provide insights for filmmakers in utilizing digital distribution to reach wider audiences and enhance the viewer experience in more interactive ways.

This research also highlights the importance of using digital platforms to expand the reach and impact of films, while providing the audience with more control over their viewing experience. These implications are very relevant to the current trends in the film industry, which is increasingly focused on digital distribution.

4. CONCLUSION

This research analyzes the multimodality elements in the film *My Annoying Brother* by Dinna Jasanti through a digital distribution approach, aiming to explore the relationship between visual, auditory, and verbal elements and the influence of digital distribution on the audience experience. The results indicate that the film effectively utilizes multimodal elements to construct deeper meaning and enrich the narrative. Visual elements such as color composition and the use of close-ups, sound that supports the emotional atmosphere, and dialogues filled with sarcasm and emotion all work synergistically to enhance the viewing experience. Digital distribution provides the audience with greater ease of access and control over their viewing experience, allowing for deeper engagement with the film's content.

These findings contribute significantly to the understanding of the application of multimodality theory in cinema and the influence of digital distribution on how films are accessed and understood. By providing greater control over the viewing experience, digital distribution enables audiences to be more active in interpreting the multimodal elements within the film. This research suggests that to enrich audience understanding of films, film producers can further utilize digital technology in distributing their work. Future research could further examine the impact of streaming platforms on other film genres and how multimodal elements operate across various digital distribution contexts.



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