

**ANALISIS INTERAKSI MULTIMODAL DALAM MENGONSTRUKSI  
EMOSI TAKUT PADA SEBUAH FILM DRAMA INDONESIA**

**DISERTASI**

diajukan untuk memenuhi sebagian syarat untuk memperoleh gelar Doktor (Dr.)  
pada Program Studi Linguistik

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2025**

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**ANALISIS INTERAKSI MULTIMODAL DALAM MENGONSTRUKSI  
EMOSI TAKUT PADA SEBUAH FILM DRAMA INDONESIA**

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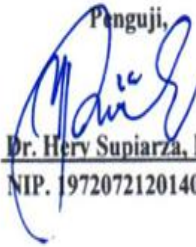
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## ABSTRAK

Pada kajian linguistik, elemen verbal dan nonverbal, termasuk bahasa tubuh yang kaku dan gerakan gelisah, serta aspek sinematik seperti pencahayaan redup dan musik rendah, berkolaborasi untuk membentuk emosi takut dalam film. Penelitian ini bertujuan untuk: (1) mengungkap bagaimana fitur multimodal mengonstruksi emosi takut dalam sebuah film drama Indonesia, dan (2) menggali interaksi multimodal yang berperan dalam menciptakan emosi tersebut. Melalui pendekatan deskriptif kualitatif, penelitian ini menganalisis film *Bebas*, sebuah drama kehidupan sehari-hari yang populer dalam lima tahun terakhir. Analisis fitur multimodal mengacu pada teori Baldry & Thibault (2006), sementara interaksi multimodal menggunakan teori Norris (2004), berfokus pada kombinasi elemen visual, verbal, nonverbal, dan naratif yang menciptakan emosi takut. Hasil penelitian menunjukkan bahwa sebuah film drama Indonesia memanfaatkan berbagai fitur multimodal ialah (1) *visual image* yang terdiri dari: *panning* (bergerak), *stationary* (tetap), tempo *kinesic action* yakni medium, *horizontal perspektif* terdiri dari *frontal*, dan *medium close shot* (pengambilan objek dari bahu ke atas), (2) ekspresi wajah yakni mulut terbuka dan (3) gestur ialah tangan memegang sesuatu, (4) *soundtrack* dengan tempo cepat dan diringi oleh solois pria. Interaksi multimodal yang teridentifikasi, seperti konteks yang terjadi di luar ruangan, kepadatan moda menggunakan moda visual, latar depan ialah tokoh utama dan latar belakang yakni lingkungan sekolah serta *means* yakni moda nonverbal untuk menyampaikan ketakutan dan keterkejutan. Implikasi penelitian ini menunjukkan bahwa pemahaman tentang interaksi fitur multimodal dalam film dapat diaplikasikan secara teoritis dan praktik. Secara teoretis, kajian ini didasarkan pada konfirmasi teori multimodal, pentingnya peran konteks, dan dinamika interaksi. Sementara itu, secara praktis, kajian ini menerapkan pengembangan model analisis multimodal, mengembangkan metrik-metrik baru, pemanfaatan teknologi pembelajaran, pengembangan keterampilan literasi media.

**Kata Kunci:** emosi takut, film drama Indonesia, multimodal interaksi, verbal dan non-verbal.

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## **ABSTRACT**

*In linguistic studies, verbal and nonverbal elements, including rigid body language and agitated movements, as well as cinematic aspects such as dim lighting and low music, collaborate to form the emotion of fear in film. This research aims to: (1) reveal how multimodal features construct fear emotions in an Indonesian drama film, and (2) explore the multimodal interactions that play a role in creating these emotions. Through a qualitative descriptive approach, this study analyzes the film *Bebas*, a popular daily life drama in the last five years. Multimodal feature analysis refers to the theory of Baldry & Thibault (2006), while multimodal interaction uses the theory of Norris (2004), focusing on a combination of visual, verbal, nonverbal, and narrative elements that create the emotion of fear. The research results indicate that an Indonesian drama film utilizes various multimodal features, namely (1) visual images consisting of: panning (moving), stationary (still), medium kinesics action tempo, horizontal perspective consisting of frontal, and medium close shot (object framing from the shoulders up), (2) facial expressions, namely open mouth, and (3) gestures, namely hands holding something, (4) soundtrack with a fast tempo and accompanied by a male soloist. The identified multimodal interactions include the context taking place outdoors, the density of modes using visual modes, the foreground being the main character and the background being the school environment, and the means being nonverbal modes to convey fear and surprise. The implications of this research indicate that understanding the interaction of multimodal features in film can be applied theoretically and practically. Theoretically, this study is based on the confirmation of multimodal theory, the importance of the role of context, and the dynamics of interaction. Meanwhile, practically, this study implements the development of a multimodal analysis model, develops new metrics, utilizes learning technology, and develops media literacy skills.*

**Keywords:** *Indonesian drama film, fear emotion, multimodal interaction, verbal and non-verbal, Indonesian film.*

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