

Kinetic Typography and Visual Grammar: Analysing On-Screen Text in the Ejen Ali: The Movie 2 Teaser Trailer

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DOI: <https://doi.org/10.47772/IJRISS.2026.102100160>

Received: 06 September 2026; Accepted: 11 September 2026; Published: 03 October 2026

ABSTRACT

Movie-goers frequently rely on teaser trailers to grasp the narrative essence of an upcoming film. These narratives are constructed through a complex interplay of visual and linguistic resources. Among these, on-screen text has become increasingly prominent in contemporary audiovisual media, yet its role in visual meaning-making within Malaysian animated trailers remains underexplored. This study aims to investigate how on-screen text functions as a narrative and communicative resource in the Ejen Ali: The Movie 2 teaser trailer. The present paper adopts Kress and van Leeuwen's (2006) Visual Grammar and van Leeuwen's (2021) framework of kinetic typography. The research analyses the teaser trailer of Ejen Ali: The Movie 2 which contains prominent audiovisual elements in the short duration of 64 seconds. The findings reveal three primary functions of on-screen text: acting as an active narrative actor, establishing technological authority, and acting as a device to create engagement and suspense in the storyline. This study contributes to contemporary understandings of visual communication and digital typography within the Malaysian animation industry.

Keywords: animation, trailer, on-screen text, Visual Grammar, kinetic typography

INTRODUCTION

The Malaysian animation industry has experienced significant growth in production over the last decade. These productions are well-received both domestically and internationally (Bernama, 2024; S. Navalan, 2025). One of the most successful animated franchises to date is Ejen Ali, which has expanded its offerings beyond the animated series to include movies, merchandise, comic strips, and more (Mohd Hasri & Md Syed, 2025). The franchise has gained popularity among Malaysian and international audiences through a unique narrative style, quality animation, and multilingualism. As Malaysia positions itself in the global creative industry, the trailer of local animation films is an essential element in portraying the interplay between local cultural identity and global communication strategies.

According to Archer-Brow et al. (2017), teaser trailers are short promotional videos (under 2 minutes 30 seconds) designed to excite patrons about upcoming full-length films. Promotional teaser trailers have become an important marketing and communication tool within the film and animation industry (Bhati, 2025). These advertisements are carefully crafted to introduce a film, establish its visual identity, and stimulate audience curiosity within a limited duration (ElMansy and Hassan, 2025). As an initial point of contact between a production and its potential viewers, teaser trailers rely on controlled placement, movement, and emphasis of visual information; they can create suspense, direct viewer attention, and build anticipation for the forthcoming production (Maier, 2009). Every visual element is strategically organised to portray selected aspects of the storyline without revealing the entire film, creating a cognitive tension that the viewer can only resolve by

watching the full movie. From a Visual Grammar perspective, these visual choices are not merely aesthetic features but resources through which meaning is represented, viewer relationships are established, and information is organised within the frame

Among the various visual grammar resources employed in contemporary teaser trailers, on-screen text has become an increasingly prominent communicative element. Beyond displaying titles or credits, words frequently appear as system commands, interface notifications, coding sequences, security alerts, and technological displays that contribute directly to the unfolding narrative. These textual elements do more than transmit linguistic information; their movement, placement, colour, and visual prominence guide viewers' attention, establish narrative progression, reinforce genre conventions, and create suspense. In technology-oriented productions such as *Ejen Ali: The Movie 2*, on-screen text forms part of the digital interface through which viewers experience surveillance, intelligence operations, and system-based interactions. Consequently, on-screen textual elements also serve as a visual semiotic resource that actively contributes to meaning-making within the promotional narrative. An example of on-screen text is portrayed in Figure 1, where the screen of a computer displays text that conveys a message.

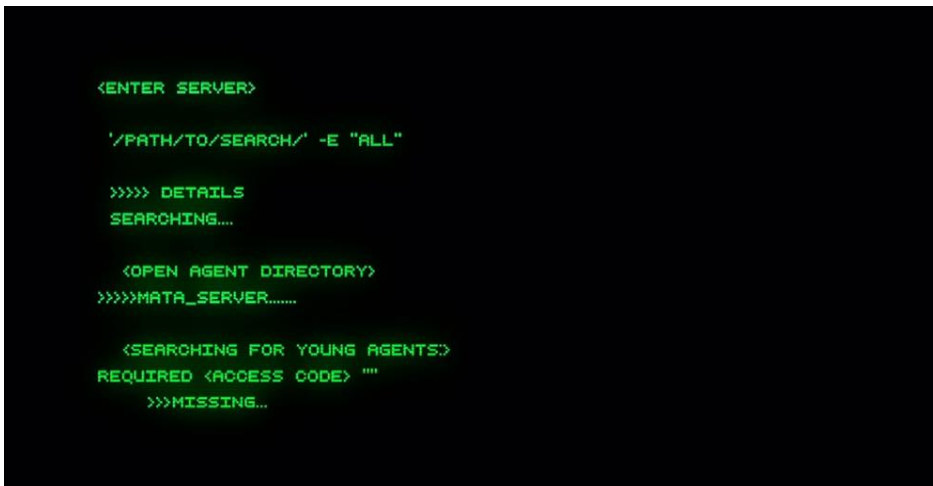


Figure 1 A sample on-screen text taken from the teaser trailer of *Ejen Ali: The Movie 2* (EjenAli, 2024)

Previous studies have shown that such multimodal layering contributes to narrative engagement, emotional appeal, and cultural positioning, particularly in still images such as the official posters of the animations (Zhang, 2023; Xing, 2022; Deng, 2023). However, little is known about how on-screen textual elements function as visual resources within moving-image texts, particularly in Malaysian animation. To address this gap, the present study adopts Kress and van Leeuwen's (2006) Visual Grammar as the principal analytical framework to examine how on-screen text constructs representational, interactive, and compositional meanings. Given that the selected data comprise animated textual elements rather than static images, the analysis is further informed by van Leeuwen's (2021) discussion of kinetic typography to account for the communicative significance of text movement, timing, and animation.

Hence, this study aims to investigate how on-screen text functions as a narrative and communicative resource in the *Ejen Ali: The Movie 2* teaser trailer. By applying Visual Grammar and kinetic typography, the study examines how textual elements generate meanings, thereby contributing to contemporary understandings of visual communication in Malaysian animated media. In particular, the study addresses the following research questions:

1. What are the visual and kinetic characteristics of on-screen textual elements in the teaser trailer of *Ejen Ali: The Movie 2* from the perspective of Visual Grammar?
2. How do on-screen textual elements contribute to meaning-making in the teaser trailer?

LITERATURE REVIEW

Previous Studies on Animation

Animation research has increasingly acknowledged the significance of visual and multimodal resources in creating meaning. Previous studies have explored how visual representation, character design, narrative structure, and cultural symbolism communicate values and ideologies. For instance, Jimenez (2022) analysed Disney animated films to demonstrate how language and visual resources systematically encode gender, morality, identity, and societal values. Similarly, Abdullah et al. (2020) highlighted how visual and linguistic modes interact to convey narrative messages. Collectively, these inquiries reinforce the foundational principle that meaning in animation emerges from the synthesis of multiple semiotic resources rather than spoken discourse alone.

Furthermore, animation has also been studied as a cultural and communication medium in Malaysia. Existing research has examined Malaysian identity, cultural representation, and the integration of local values into modern animation through productions like Upin & Ipin, BoBoiBoy, Ejen Ali and many other animated movies (Mohd Hasri & Md Syed, 2024; Syed Abdul Hamid, 2023; Khalis et al., 2016). For example, Malaysian animation has been placed in a wider transmedia framework by more recent studies. According to Hasri and Syed (2024), Malaysian animation has evolved from children-oriented productions to more inclusive and intergenerational narratives while preserving regional cultural aspects. Moreover, Syed Abdul Hamid (2023) analysed two Malaysian independent animations and saw significant growth in portrayals of independent women. In addition, Khalis et al. (2016) show how ordinary items, settings, and character design may serve as visual identifiers of Malaysian identity. Generally, these studies demonstrate that visual elements in Malaysian animation play an important role in communicating cultural identity, values, and social meanings. Taken together, these studies indicate that Malaysian animation research has largely examined visual resources in relation to cultural and representational meanings, leaving other visual resources, such as dynamic on-screen text, less explored.

Previous Studies on On-Screen Text

On-screen text has received increasing attention in research on audiovisual and digital media, particularly as written language becomes an integral part of contemporary screen communication. Text can be included in fictional settings as signs, interface displays, system messages, notifications, and other types of narrative text, in addition to appearing as captions and subtitles. These textual components may serve promotional and narrative purposes in movie (teaser) trailers, going beyond standard production details like credits to assist in defining genre and mould viewer expectations (Krebs, 2026). As a result, on-screen text may support an audiovisual text's visual and narrative development in addition to providing linguistic information.

The visual presentation of text is also significant in shaping meaning. Studies of typography demonstrate that features such as typeface, size, colour, and spatial arrangement influence how written language is interpreted within visual compositions. For instance, Yudhanto (2024) shows that typography can function as an important semiotic resource that anchors and extends the meaning of accompanying visual elements. Similar findings were made by This suggests that textual meaning on screen is not determined solely by the words themselves, but also by how those words are visually presented and positioned in relation to other elements.

In dynamic audiovisual media, this visual dimension is further extended through movement. Kinetic typography conceptualises written text as a time-based visual form in which movement itself can carry communicative meaning (van Leeuwen, 2025). The direction, velocity, force, rhythm, and transformation of moving text can influence how information is perceived and can contribute to emotional and conceptual interpretation (van Leeuwen, 2021). Similarly, Brandão (2015) argues that moving text can attract and direct visual attention while providing structural functions that would otherwise be conveyed through punctuation, pauses, or syntactic

organisation. These characteristics make kinetic typography particularly relevant to animated media, where textual elements may enter, exit, transform, or move across the screen as part of the narrative and visual composition.

Kinetic typography is an essential and active visual tool that delivers key information and builds audience curiosity in animated promotional media. According to Xing (2022), written texts in the animated film trailer, *Up* demonstrated how static written titles, such as promotional map captions and release date announcements, use large font sizes and strategic placement to highlight key details and shape viewer expectations. Meanwhile, Odedeyi and Ajayi (2023) analysed a series of animated social media advertisements and found that kinetic typography, such as pop-up alerts, speech bubbles, and text banners, interacts dynamically with moving animated characters. They find that animated text overlays and colour contrasts capture attention, guide the viewer's gaze, and deliver complex messages quickly and clearly (Odedeyi & Ajayi, 2023). Essentially, these studies prove that on-screen typography plays a vital functional role in structuring information and driving viewer engagement across animated promotional contexts.

In conclusion, these investigations demonstrate that on-screen text is a multimodal resource that functions concurrently across linguistic, visual, spatial, and temporal dimensions. This perspective offers a glimpse into how the textual components in animated media might contribute to meaning-making, especially when their movement and visual qualities are taken into account, in addition to their linguistic content.

RESEARCH FRAMEWORK

One of the most influential frameworks for analysing multimodal communication is Kress and van Leeuwen's theory of visual grammar (2006). This framework adapts Halliday's (1994) systemic functional linguistics into the visual mode, proposing that images, like language, can be systematically read as communicative texts. Visual Grammar has been widely applied in multimodal and media analysis due to its systematic approach to interpreting how visual elements construct meaning (Pan, 2025). This approach shifts attention away from treating language as the sole vehicle of meaning and instead views communication as an orchestration of semiotic choices. In animated films and teaser trailers, such as *Ejen Ali*, visual elements play a particularly important role because viewers rely not only on dialogue but also on visual cues and character actions to interpret narrative developments.

The representational metafunction is concerned with the portrayal of 'participants' and the 'processes' that link them (Kress & van Leeuwen, 2006). In the context of textual displays, these processes are typically narrative, using vectors to depict action. While traditional analysis focuses on character-driven vectors, the present study extends the framework to include typographic participants such as system alerts and location identifiers. These active elements portray movement, direction and action. Although originally developed for images containing people and objects, representational meaning can also be applied to textual participants when text performs visual actions within digital interfaces. Accordingly, this study examines how on-screen textual elements function as narrative and conceptual participants.

The interactive metafunction examines the socio-semiotic relationship established between the image and the viewer (Kress & van Leeuwen, 2006). While traditional analysis focuses on the gaze of human characters, this study applies these variables to typography to determine power dynamics. On-screen text concerns high salience and central placement, effectively commanding the viewer's attention. Furthermore, social distance is categorised by the size of the typography; large, screen-filling words create an 'intimate' distance intended to elicit high narrative involvement. Simultaneously, the vertical angle of the typography signals the level of authority the technology holds over the viewer and the characters within the narrative; this is where the text is viewed from a high or low point of view. Hence, the present study investigates how on-screen textual elements establish relationships between the promotional trailer and its viewers.

The compositional metafunction framework explains how a frame's spatial layout constructs a coherent message (Kress & van Leeuwen, 2006). Central to this is the Information Value model, which maps meaning onto a composition's horizontal and vertical axes. Horizontally, elements on the left are framed as familiar "Given" information, while those on the right are "New" focal points. Vertically, the upper frame signifies the aspirational "Ideal," whereas the lower frame anchors the text in factual, practical "Real" details. This spatial design operates alongside visual salience to establish a hierarchy according to the viewers' eye. By treating communication as an orchestration of semiotic choices rather than relying exclusively on language, this approach reveals how visual cues, character actions, and music simultaneously synthesise to convey plot developments and thematic lessons in children's animated media.

Kinetic typography refers to the use of movement and animation to communicate meaning through written text. Unlike static text, moving text can acquire additional meaning through changes in direction, speed, timing, scale, position and visual form (van Leeuwen, 2021). These features allow textual elements to attract attention, signal emphasis, convey emotion, and contribute to narrative progression (Brandão, 2015). In the present study, kinetic typography is considered alongside Visual Grammar to account for the temporal and movement-based textual elements of on-screen text in the teaser trailer.

METHODOLOGY

This study adopts a qualitative multimodal visual analysis to scrutinise the official teaser trailer for Ejen Ali: The Movie 2. The primary data source is the 64-second trailer published on the animated franchise's official YouTube channel on 13 December 2025 (EjenAli, 2024). The teaser trailer of Ejen Ali: The Movie 2 depicts a suspenseful opening where a computer-generated text types out a search on the M.A.T.A. database. The search was for Ali Ghazali, a young agent of M.A.T.A. At first, the search was denied twice; as a consequence of the failed attempts, the mysterious cyber hacker, Neonimus, unleashed widespread digital attacks and coordinated sabotage across the screen. Finally, access was granted after several hacking attempts through the database. The teaser trailer ends abruptly after the display of sabotage across the screen. The teaser trailer can be accessed on Ejen Ali's official YouTube page.

The study analysed the teaser trailer with particular attention to the on-screen text presented throughout the video. This specific audiovisual text was selected through purposive sampling due to its high information density and its extensive use of textual interfaces, animated typography, and system-based visuals that foreground technological discourse. At the time of writing, the trailer had accumulated approximately 2.3 million views on the official platform, a figure that shows its wide circulation and significant cultural relevance amongst the Malaysian animation field.

This selection ensured that the study remained strictly concentrated on the semiotic interaction between language and image. Still images were used to evaluate the framework of Visual Grammar, enabling a micro-analysis of typographic texture, weight, and colour across semiotic layers.

To ensure the detailed elements are scrutinised, relevant frames were paused at high-definition resolution (1080p), selecting moments with minimal motion blur and the typographic modality at its most salient. Conversely, the complete teaser trailer was viewed multiple times to scrutinise kinetic properties. These elements are often transient in high-speed audiovisual media.

To ensure analytical transparency and procedural reliability, a four-level analysis matrix was developed. Each frame was systematically coded across four distinct semiotic layers derived from the integrated theoretical framework:

Table 1 Visual Grammar Analysis Framework for On-Screen Text

Semiotic Layer	Feature examined	Elements observed	Framework Reference
Representational	• Narrative process • Conceptual process	• Text moves/acts • Text classified as technology	Kress & van Leeuwen (2006)
Interactive	• Offer/demand • Position/distance	• Viewer observes • Viewer relationship	Kress & van Leeuwen (2006)
Compositional	• Information value • Salience • Framing	• Given/New • Colour/size/motion • Isolation/boundaries	Kress & van Leeuwen (2006)
Kinetic Properties	• Movement/timing	• Typing/blinking/zoom	van Leeuwen (2021)

The complete teaser trailer was examined systematically to identify instances of on-screen text and their integration with the visual and narrative development of the video. The identified textual sequences were analysed according to their linguistic content, visual presentation, spatial organisation, and movement. The data were organised into a coding matrix using Microsoft Excel and examined through four analytical layers adopted from the integrated framework of Visual Grammar (Kress & van Leeuwen, 2006) and kinetic typography (van Leeuwen, 2021), as presented in Table 1. The first analytical layer examined representational meaning, focusing on narrative processes and conceptual attributes. The second layer analysed interactive meaning through offer and demand as well as positioning and distance of the elements in the frames, to determine how textual elements positioned viewers in relation to the represented technological environment. The third layer examined compositional meaning through information value, salience and framing of the textual elements. Finally, kinetic typography analysis investigated movement-related properties, including typing speed, direction, timing, and overall dynamisation of the text, to understand how animated texts contributed to the construction of technological identity. Emerging patterns identified across the analysis were grouped.

FINDINGS AND DISCUSSION

This section presents the empirical findings and discussion of the visual social semiotic analysis of the Ejen Ali: The Movie 2 teaser trailer. By integrating Kress and van Leeuwen's (2006) Visual Grammar with van Leeuwen's (2021) kinetic typography features, the analysis shows how on-screen text evolves from a static linguistic aid into an active narrative participant. Three themes emerged from the analysis: on-screen text as an active narrative participant, a marker of technological authority, and a device for audience engagement and suspense.

On-Screen Text Acts as an Active Narrative Actor

One of the most noticeable themes from the findings is that on-screen text functions as an active narrative participant and as a visual aid that provides supplementary information. Across the selected scenes, textual elements contribute to narrative progression through movement, sequencing, timing, and visual transformation. This is particularly evident when no human participant is visible. From the perspective of Visual Grammar, these movements create vectors that allow the text to assume the role of an Actor, performing or representing processes such as searching, locating, identifying, and accessing. Thus, the interface of the computer screen becomes part of the narrative action rather than simply a means of displaying information.

Specifically, at 0:01 – 0:08, terminal commands appear letter by letter in a typing animation. The text presents a narrative in which the system accesses a server, searches the M.A.T.A. agent directory, and then searches for young agents, ultimately yielding no matching information. The commands appear letter by letter, moving from left to right and from top to bottom. The directional movement creates horizontal and vertical vectors, visually representing an ongoing system operation. The agency in the scene is shifted to the textual interface because no visible human actor is initiating the process. The movement of the words therefore communicates more than their lexical meaning, which creates the impression that the system is actively carrying out the action.

Furthermore, the active quality of the text becomes more apparent through the use of timing and rhythmic movement from 0:21 until 0:26. The blinking ellipsis following the text “LOCATING AGENT” at 0:21 – 0:24 signals that the search is still in progress, while the subsequent zoom towards “ALI GHAZALI” at 0:24 – 0:26 directs attention towards the identified target. These movements construct a sense of real-time system activity and progression. The scene intensifies at 0:27 – 0:31, where the search process is expanded with a green-tinted screen, a 3D topographical map of an island and an active radar sweep graphic. This screen then shows a sudden appearance of “NO MATCH” in red font at 0:32, which appears instantaneously, giving the message greater visual force and presenting the system as actively evaluating information. The text therefore functions not only as a report of the result but also as a visual representation of the system’s decision-making process.

This shift of agency continues in 0:57 – 1:04, where “ACCESS GRANTED” and “< LET'S PLAY! >” appear without a visible human initiator. At 0:57, the system-generated message implies that an access decision has taken place. The font was then removed from the screen, and a momentary pause was inserted in the scene before the phrase “< LET'S PLAY! >” was presented at 1:00 as the initiation of a new narrative event. Its left-to-right movement also corresponds with the transition from Given to New information, suggesting movement toward an event that has yet to be revealed. The combination of kinetic typography elements such as movement, timing, and spatial direction consequently transforms on-screen text into a narrative device that performs actions, shifts agency toward the technological system and builds anticipation.

As a result, the findings imply that the narrative function of on-screen text is not just determined by the words shown on the screen, but also by how they move and appear on the screen. The teaser uses kinetic and visual elements to depict technology as an active force in the narrative while concealing the human source of these activities. This creates suspense and may encourage viewers to seek further information about the film. In this regard, the text immediately helps the promotional objective by transforming information into narrative action and audience anticipation.

On-Screen Text Establishes Technological Authority

The visual design and spatial organisation of on-screen text construct the technological system as a structured and authoritative institution. Throughout the teaser trailer, the narrator is portrayed in a uniform monospaced font, neon green colour, and command-like syntax, creating a highly ordered visual environment associated with digital systems and administrative control. From the perspective of Visual Grammar, these elements contribute to a classificatory representation by grouping the text within a recognisable technological domain. Rather than resembling ordinary human communication, the text presents information in a formal and system-controlled manner, establishing the interface as an authoritative source of information.

This authority is further reinforced through the representation of “ALI GHAZALI” in 0:21 to 0:26. The name is processed as digital information within the M.A.T.A. interface, shifting attention from Ali as a spy name to Ali as a searchable young boy identity. The scene portrayed at 0:26 strengthens this representation through the combination of Ali’s picture as an ordinary boy, biometric visuals, and data grids. These elements form an analytical structure in which the individual is presented as information to be examined and evaluated by the system. The visual arrangement therefore places technological processing above personal identity, reinforcing the institutional character of the interface.

Spatial organisation further supports this hierarchy. Across the scenes from the start of the trailer to 0:40, general commands, status information, and profile details are positioned within established areas of the interface, while significant outcomes such as “NO MATCH” and “ACCESS DENIED” receive greater visual prominence through central positioning, scale, and colour contrast. Within the Information Value framework, this arrangement directs attention towards newly emerging system outcomes and allows the interface to control the order in which information is revealed. Interestingly, a frame of the trailer at 0:48 portrays a pop-up notification in dismissive slang (sure and idk) onto a binary matrix grid that parodies standard CAPTCHA authentication protocols, thereby signalling that M.A.T.A.'s resilient technological database has been infiltrated and compromised by the narrator. The visual hierarchy consequently supports the impression that the system possesses control over both information and narrative progression.

The strongest expression of visual authority occurs at 0:49 – 0:51, where the title of the movie “Ejen Ali 2” appears centrally against an otherwise empty dark background. The removal of surrounding interface information allows the title to occupy the viewer’s attention almost entirely. Its increased scale and strong visual presence give it high salience, transforming the text from an informational element into a prominent symbolic font of the film itself. This shift is significant because the same visual language previously associated with technological control is redirected towards the identity of the film. Furthermore, the next frame at 0:52 – 0:56 presents the organisations supporting the animated film against a similar dark background, highlighting key supporters such as Tenaga Nasional and MDEC. Meanwhile, Primeworks Studios, WAU Animation, and Komet Productions serve as the primary creative and production forces behind the successful Malaysian animated franchise Ejen Ali.

All in all, the findings suggest that on-screen text constructs technological authority through classification, spatial hierarchy, and visual prominence. At the same time, the representation of Ali as searchable data introduces a contrast between human identity and institutional processing, while the final title card transfers this visual authority to the film's identity.

On-screen Text Acts as a Device to Create Audience Engagement and Suspense

The analysis shows that on-screen text contributes to viewer engagement by controlling how information is presented and when important information is revealed. Rather than directly addressing the viewer, the trailer primarily positions the audience as observers of an unfolding system process. This relationship is gradually intensified through changes in colour, visual salience, and movement, which regulate the pace of information and build suspense.

Across the teaser trailer until 0:40, the absence of human figures and direct gaze creates an offer relationship, positioning viewers as observers rather than direct participants. The audience is invited to monitor system operations involving searches, identification, and access attempts without being given control over the process. Phrases such as “LOCATING AGENT,” “SEARCHING,” and “ACCESS DENIED” provide only partial information, encouraging viewers to follow the system's progress and anticipate its next outcome. The viewer therefore becomes a remote observer of information that appears restricted or confidential.

Viewer attention is further controlled through sudden changes in salience and kinetic behaviour. In the scene at 0:36, the transition from green to red in “NO MATCH” immediately distinguishes the result from the preceding system activity. The colour change signals a shift from routine processing to an unexpected outcome, making the message visually prominent. Similarly, 0:38 presents “ACCESS DENIED” through rapid blinking, disrupting the more regular visual rhythm established in the earlier scenes. The change in movement and visual intensity signals system instability and increases the urgency of the moment.

These strategies demonstrate that viewer engagement is created not simply through the information contained in the words, but through how the words are visually revealed. The trailer withholds complete information while using colour, timing, movement, and salience to direct attention towards key moments. On-screen text therefore

performs an important promotional function: it gives viewers enough information to understand that something significant is happening, while withholding enough information to entice curiosity about the movie.

In summary, the qualitative analysis of the Ejen Ali: The Movie 2 teaser trailer demonstrates that on-screen text operates as a sophisticated, multi-layered semiotic resource. By mapping visual choices across representational, interactive, compositional, and kinetic dimensions, the findings reveal that graphic typography does not merely convey static linguistic information. Instead, through the deliberate orchestration of actional vectors, systemic classifications, spatial salience, and kinetic withholding, the interface constructs technological agency, projects institutional authority, and heightens spectator suspense. Ultimately, the visual and dynamic manipulation of typography transforms on-screen text into both a primary narrative agent and a critical promotional tool. This synthesis sets the foundation for examining the broader theoretical, communicative, and cultural implications of kinetic typography within contemporary Malaysian animated media.

CONCLUSION

The present study investigates how on-screen English text in the Ejen Ali: The Movie 2 teaser trailer contributes to meaning-making through Kress and van Leeuwen's (2006) Visual Grammar and van Leeuwen's (2021) kinetic typography framework. The findings show that on-screen text functions beyond the transmission of linguistic information, contributing to narrative progression, technological authority, audience engagement, and suspense through representational, interactive, and compositional resources as well as movement, timing, direction, and visual transformation. By integrating kinetic typography with Visual Grammar, the study demonstrates how spatial and temporal properties can be examined together to account for meaning in dynamic on-screen text, thereby extending the application of Visual Grammar to audiovisual communication in which meaning unfolds across space and time.

From a media communication perspective, the findings highlight the potential of typography to function as part of narrative and promotional design rather than merely as supporting information. The movement and timing of textual elements can help communicate technological environments, regulate the disclosure of information, and build anticipation within a short promotional format. For practitioners in animation and trailer production, these findings suggest that typography can be deliberately integrated with visual and narrative design to support storytelling and genre communication. For educators, the trailer provides an accessible example of how linguistic, visual, spatial, and temporal resources interact in contemporary digital media, which may support the teaching of multimodal communication and visual literacy.

The findings also offer a perspective on Malaysian animation by illustrating how local and globally recognisable semiotic resources can coexist within a promotional text. The use of English technological terminology alongside Malaysian names and the visual conventions of the science-fiction and spy genres demonstrates how typographic design can participate in the presentation of a Malaysian animated production within a broader media context. However, this interpretation concerns the specific teaser examined and should not be generalised to Malaysian animation as a whole. Future research could apply the integrated framework to a wider range of animated films, trailers, or other dynamic media to examine whether similar patterns occur across different genres and production contexts. Audience reception studies could also complement social-semiotic analysis by investigating how viewers interpret and respond to different forms of kinetic typography.

ACKNOWLEDGEMENTS

The author would like to express appreciation to the creative people at WAU Animation, which produces inspiring animation with a touch of local identity. The author extends this gratitude to everyone who has been involved in making this article possible.

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