

Tiktok, Instagram and Presidential Election: A Study to Understand How Politainment in Indonesian Political Campaigns 2024

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Abstract

The development of technology has brought about various transformations in the lines of people's lives, one of which is in political contestation. A political contestation in Indonesia has just passed namely the 2024 General Election. The Indonesian people elected 4 Legislative Members and 1 Pair of Presidential and Vice Presidential Candidates in that election. There were three candidate pairs in the 2024 presidential election. Candidate Pair Prabowo-Gibran, Candidate Pair Anies-Muhaimin and Candidate Pair Ganjar-Mahfud. In the campaign process, something was interesting, namely that the discourse battle had shifted to a non-discourse battle. One is politainment, which the candidate pairs presents to the public on social media. Politainment itself refers to the equivalent of the words politics and entertainment. This is interesting because political contestation is very close to the battle of ideas and discourse in the campaign process. However, in the 2024 presidential election, this has shifted. Therefore, this is interesting to examine further. This study uses a qualitative approach to dig deeper into politainment in the 2024 Presidential Election political campaign. The data will be selected using purposive sampling techniques, and then the data that has been obtained will be analyzed using qualitative thematic analysis techniques. This study found that politainment is used by presidential and vice presidential candidate pairs to wrap messages in political campaigns.

Keywords: *Politainment, Political Campaign, Social Media, Digital Political Communication, Presidential Election*

INTRODUCTION

The biggest democratic party in Indonesian history has passed some time ago. In the 2024 general election, the Indonesian people at one time elected 4 of their representatives in the legislature and 1 leader of the Indonesian people for the next 5 years. The difference in how campaigning in the 2024 presidential election was visible; the legislative candidates and their respective presidential and vice presidential candidate teams routinely used media, especially social media, to convey messages. Social media is a platform that plays an important role in various aspects of life, especially in the context of political campaigns (Russman, 2022). This aligns with Moekahar et al. (in Fahrudi & Fahrudin, 2023) that social media can reach a wide audience, interact directly with voters, and provide creative and interesting campaign content. Campaigning is an important process in a political contest and is supported by capital through cyberspace.

According to Venus in Ardha (2014), a campaign delivers messages from the sender to the audience. These messages can be delivered in various forms, from posters, banners, billboards, speeches, discussion advertisements, and flyers. The campaign process certainly uses communication as its main tool. So, in politics, communication plays an important role because communication is not only a means of conveying messages but

is more than that. Communication has a role in politics to change people's mindsets so that they can act according to the wishes of the message giver. Communication itself is an exchange, a change in the flow of thinking that expects each individual to be able to control the area around them through activities to create relationships between individuals by transmitting messages to strengthen the views and behaviour of other individuals and trying to replace those views and behaviours (Cangara, 2011).

In the past political contestation; campaigns were more often directed at the use of social media platforms and voters from Generation Z. The power of social media to influence society is based on aspects of community interaction and participation (Ardha, 2014) The use of social media allows candidates to interact with the people more easily and affordably (Ardha, 2014). The use of social media by politicians to attract Generation Z is an effort to portray themselves as people who are close to Generation Z. The effort to create an image will produce a political image. As Walter Lipman explained in Rusmulyadi and Hafiar (2018), political image is a picture in the mind, a "picture in our head". Departing from this definition, it can be concluded that image plays a role in a person's perception. Therefore, politicians use social media so that the built image can produce the perception that politicians are close to Generation Z.

Social media as a campaign tool is inseparable from the reason that today's youth are the campaign's main target. Today's youth's lives are closely related to mobile phones, computers, personal electronic entertainment, and the latest in social media (Hartman & McCambridge, 2011), so it is not surprising why this year's campaign focuses on social media platforms. Especially in the current era of democracy, people are given a lot of freedom, especially in expressing opinions, criticizing, and others, namely worship. Social media, in addition to facilitating the communication system, makes getting information anywhere and anytime easier. "Technology has also become a media power" (Ibrahim & Akhmad, 2014). However, the phenomenon that is rife in this digital era is that technology is used as a political tool to set aside ideas and prioritize political gimmicks. One form of this gimmick is the phenomenon of politainment. Politainment is a phenomenon where politics is wrapped in entertainment (Nieland, 2008). This is interesting because politics generally talks about the ideas and concepts of certain politicians. But in politainment, politicians tend to prioritize entertainment over existing ideas and concepts. Based on the pre-research exploration conducted by the researcher, it is seen that politicians more often use politainment as their campaign method.

This politainment was also chosen by the 2024 Indonesian Presidential and Vice Presidential Candidate Pair. As is known, the 2024 Presidential Election was contested by three candidate pairs. Candidate pair one, Anies Baswedan-Muhaimin Iskandar, and candidate pair three, Ganjar Pranowo-Mahfud MD. In addition to these candidates, a candidate pair is most highlighted in this Presidential Election. The candidate pair is the Prabowo Subianto-Gibran Rakabuming Raka candidate pair. Gibran is the eldest son of President Joko Widodo with serial number two. The three candidate pairs are inseparable from the politainment strategy always presented in the public space.

Some of the politainment shown by the candidate pairs are the Amin candidate pair who once went viral by playing *slepet sarung*. As is known, *slepet sarung* is often played by Islamic boarding school students. Muhaimin Iskandar comes from Islamic boarding school circles, where he popularized the *slepet* in the 2024 Presidential Election contest. In the vice presidential debate, Muhaimin often used this diction to express his ideas. He mentioned the sarung as a symbol of equality and justice and that the sarung has a soft nature, but in the hands of the right person, it can become a *slepet* against injustice and fraud (Amw, 2023). This is associated with the lack of courage in creating fair and people-friendly rules in Indonesia. Amin (in amw, 2023) also explained that *slepetnomics* is an economic idea tested by experts based on inner experience and emotional experience.

Next, similar things were found in the Prabowo-Gibran candidate pair. In the vice presidential debate, Gibran wore clothes like the Naruto anime; the clothes were wrapped in the typical colour of the second candidate pair, namely blue. The Uzumaki logo is an orange spiral circle logo on the right chest. As is known among Indonesian netizens, Indonesian diction is often replaced with "Konoha" when they convey political satire on social media. As reported from the Cnbcindonesia.com website, on the back of the jacket is written the word "Samsul", which once went viral on the internet. The virality was the audience's response to Gibran's wrong action, namely calling folic acid sulfuric acid. So, samsul became an abbreviation of the diction of sulfuric acid. This was read correctly by the second candidate pair, so the candidate pair seemed to agree and ride the issue with the clothes worn by Gibran.

In the third candidate pair, on several occasions, Ganjar and Mahfud often wear Bomber jackets as their chosen outfit. One of them is a bomber jacket in army green, which is famously referred to as a representation

of the Top Gun film. The jacket's atmosphere is thick, with the nuances of the past, symbolising the hegemonic power of the United States. Not only the colour and shape of the jacket but also various accessories are presented, which show several of Ganjar-Mahfud's flagship programs in the fields of defence and geopolitics. This is stated in the patches representing programs such as modernising the SAKTI defence of prosperous soldiers, progressive geopolitics, and the 5.0 defence system (Luxiana, 2014). Still on jackets, Ganjar and Mahfud wore varsity jackets that are closely associated with students on another occasion. Like bomber jackets, varsity jackets are also closely associated with various patches containing Ganjar-Mahfud's programs regarding the future of human resources in Indonesia (Ramadhan & Khairina, 2024).

Likewise, in the debate arena. They consistently bring this. Various attributes with the discourse surrounding them are also displayed as gimmicks in political activities. As stated above, the three candidate pairs were found to use politainment in their campaigns. Politainment has a crucial role in the campaign activities of each candidate pair, which leads to quantitative votes in the general election process. So, this study is interested in seeing how much politainment is used in the campaign, not only focusing on the debate arena. But wider than that, namely on social media. As stated above, social media has a wide penetration in Indonesian society.

This study fills the gap in research on contemporary issues in Indonesia, especially the 2024 general election period which is intertwined with politainment and the media. This is also supported by the research locus on the discourse presented by the candidate pairs and displayed through social media. This research will present new topics that intersect the realm of communication and politics. So it is hoped that this research will provide color in the trend of communication science research with the main issue of politainment.

LITERATURE REVIEW

a. Digital Political Communication

Before discussing digital political communication further, we must first understand the basic concept of political communication itself. Political communication consists of two concepts, namely communication and politics. Communication itself is a transaction, a symbolic process that requires people to regulate their environment by building relationships between people through the exchange of information to strengthen the attitudes and behaviour of others and try to change those attitudes and behaviours (Cangara, 2011). At the same time, politics is all kinds of activities in a political ecosystem that are attached to the procedures to ensure that the goals of the ecosystem are achieved and carry out those goals (Budiardjo, 2008).

The political ecosystem referred to by Budiardjo (2008) is not only practical politics, but politics is more than that. Noer (1988) stated that politics also talks about changes in the structure of society. As stated in the introduction, movements such as the Arab Spring 2010 and the Black Lives Matter movement are processes of social change in the digital era. Furthermore, contemporary studies on communication show that politics also talks about power relations and the processes within them (Barisione and Michailidou, 2017). On this basis, politics can occur in the smallest environment, such as the family.

According to Plano in Mulyana (2022), political communication can be defined as the process of spreading meaning or messages related to the function of a political system (Mulyana, 2022). If we conclude several expert opinions above, political communication can be defined as a symbolic and interactional process in the political ecosystem. Digital political communication can be defined as a symbolic and interactional process that exists in the political ecosystem using digital platforms as its channels.

The relationship between political communication and digital platforms is well conveyed by Perloff (2021), who stated that political communication will develop following technological developments. In addition, Perloff stated that political communication is closely related to democratic practices. Because it cannot be separated, politics will be very involved with power. Power in many countries today uses democracy to achieve this. In the era of digital political communication, the emphasis will be on socialization, agenda setting and development, framing, political contestation, political persuasion and political advertising or campaigns.

The concept of digital political communication is utilized as a theory to analyze forms of political participation in the virtual space in this research. This is relevant to the research subject, which focuses on various politainment content regarding the presidential candidates Prabowo-Gibran. This content represents a form of political participation from the public aimed at increasing attention, voter turnout, and even addressing more trivial matters. Digital political communication will assist researchers in examining the adaptation, application, and development of political participation within the digital realm, particularly in new media.

b. Politainment

The concept of politainment initially developed in Television, a combination of politics and entertainment. Both of these refer to the involvement of political actors, certain topics, and the process of making entertainment (Nieland, 2008). Doner (2001) stated that politainment utilizes the media's potential to attract a wide audience and create new celebrities. Politainment has a political function because it brings political actors and issues to the attention of the wider audience and apolitical groups. With politainment, it can stimulate political participation and contribute to the political process of the apolitical group (Gil-Ramírez, de Travesedo-Rojas, and Almansa-Martínez, 2019). Nieland (2008) also added that politainment could stimulate interpersonal communication, provide emotional access to the world of politics, and facilitate interactions on the internet, thus strengthening existing political values. Based on what was conveyed above, Nieland (2008) has predicted that this politainment will develop in digital media, especially the internet. The evidence is that contemporary studies show that politainment is widely applied in digital media owned by political actors.

One of the contemporary studies that looks at politainment in digital media is a study conducted by Gil-Ramírez, de Travesedo-Rojas and Almansa-Martínez (2019). This study focuses on looking at politainment on YouTube. The article reveals that the politainment phenomenon that occurred in Spain uses a lot of audiovisual appeal in its content. Another finding is that political actors who often use politainment to attract the attention of the audience are political parties. Based on the results of the study conducted by Gil-Ramírez, de Travesedo-Rojas and Almansa-Martínez (2019), it can be seen that political actors are not only individuals but can also be carried out by groups of people, in this case, political parties.

In Indonesia, a study conducted by looking at the practice of politainment in digital media was conducted by Rosyidin and Akbar (2020). This study analyzes the politainment discourse of President Joko Widodo's (Jokowi) working visit to Sukabumi, West Java on April 8, 2018 on Twitter supporters of Jokowi and Prabowo. The high level of public discussion on social media about President Jokowi's style during his visit to Sukabumi is a reference for describing the concept of politainment. This study shows that there is a shift in debate in political discourse due to politainment. Rosyidin and Akbar (2020) stated that non-substantial discussions are a characteristic of politainment. When associated with current conditions, politainment is increasingly popular to attract the attention of a wider audience, especially generation Z. This is because generation Z is classified as an apolitical generation. However, as Nieland (2008) stated above, politainment is deliberately used to attract this group into politics. The author assumes that politainment is a new way of political communication that is currently developing, especially among Generation Z.

Using politainment to attract attention has been proven effective through studies conducted by Gonzalo, Medina and Rebolledo de la Calle (2021) and Zamora-Medina (2021). Both studies looked at how practical politics wrapped in politainment can attract the wider community's attention. The context of these two studies is indeed only on Twitter. Still, at least based on these findings, it can provide an overview of the effectiveness of politainment in attracting the attention of a wider audience.

The politainment concept is employed in this study to dissect the intertwined political and entertainment phenomena. This framework serves as an analytical tool to assess the extent of politainment's presence in Indonesia in the context of the 2024 elections, which is closely linked to the widespread use of social media as a manifestation of political participation. Utilizing this concept will facilitate discussions on content that showcases political messages wrapped in entertainment as a means to attract public attention and support.

METHOD

This study uses a qualitative approach, which is an empirical study that collects information expressed in words (Walliman, 2021). A qualitative approach is used because it is based on interpretations related to understanding people's behaviour from what the community sees. According to Denzin and Lincoln (2019), qualitative research designs include narrative research, phenomenology, grounded theory, ethnography, case studies, and action research.

Data will be collected using qualitative data analysis techniques. Qualitative content analysis allows collecting text data in words, meanings, symbols, ideas, themes, and other communication messages (Neuman, 2014). The text referred to in qualitative content analysis allows the content contained in the communication media to be recorded and analyzed further (Neuman, 2014). This data collection technique was chosen because it allows data on social media as a communication medium to be collected and analyzed.

Data will be collected using a purposive sampling technique. According to Daniel (2011), purposive sampling is a data collection technique considering certain requirements or criteria. This technique is appropriate for this study because the researcher selected samples from each subject and object of research by considering each subject's and object's criteria. After the data is processed, it will be further analyzed using thematic analysis techniques. According to Boyatzis (1998), thematic analysis identifies patterned themes in a phenomenon; these themes are obtained, identified, and coded inductively from raw qualitative data or deductively based on theory or previous research results. A theme is a phrase or statement of an idea/concept representing a trend in the data as the most reasonable explanation of the phenomenon being studied (Boyatzis, 1988). Thematic analysis aims to find patterns of meaning in the data that are the answers to research problems (Guest, 2012). This study also analyzes its findings based on the framework processed by Cervi, Tajedor and Blesa (2023).

RESULTS AND DISCUSSION

In the observation process that has been carried out on the content distributed during the 2024 presidential election campaign period, it was found that the presidential and vice-presidential candidate pairs used politainment to convey their campaign messages. It was found that the politainment content came from the candidate pair's accounts, candidate pair supporter accounts, and fans of Japanese popular culture. The content selected was also based on the content of the politainment aspect. It considered the analysis categories developed by Cervi, Tajedor and Blesa (2023), which explored political communication on TikTok. This article uses not only TikTok as its platform but also Instagram. This is because Instagram social media users are still high namely according to Napoleoncat data (in Julius, 2024), as of August 2024, 31.6% of the population in Indonesia. In addition, Instagram and TikTok social media have unique characteristics in terms of their modes. Both platforms can become a space for the audience to participate in politics.

Cyberspace has become a fertile ground for political parties, candidates, and the media to implement communication strategies that aim to strongly impact users (ZamorayMedina & Rebolledo, 2021). The virtual mode in the form of video features on Instagram and TikTok strengthens the politainment discourse and colours political contestation where politainment (BerrocallyGonzalo et al., 2014) introduces an era of political communication that relies on spectacle. Where the search for engagement requires adaptation to platform capabilities (Bucher & Helmond, 2018) to adopting entertainment strategies in the form of gamification (Gomez-Garzia et al., 2022) and emotional appeal (Metz et al., 2020). Using audio, visuals, and narratives, politainment videos can strengthen the image of the 2024 presidential and vice-presidential candidate pairs.

In the context of the candidate pairs Anis-Muhaimin Prabowo-Gibran and Ganjar-Mahfud, both try to combine politics with entertainment. During the 2024 presidential election campaign, the Anis-Muhaimin pair were famous for their slogan "slepet" which Muhaimin Iskandar popularised.



Figure 1. Politainment of Anis-Muhaimin

In figure 1 is the content uploaded by Muhaimin via his Tiktok account, it can be seen that he and Anis are playing "*slepset sarung*". The idiom *slepset* is a word that refers to the activity of whipping something using a sarung (Anne, 2023). This activity is well-known among Islamic boarding schools, so it often makes a special impression on students. In the picture above, it can also be seen where Muhaimin uses the diction "Love Language"; love language is a way to express love/affection for someone (Gusria, 2024). Love language is very popular with young people, especially Gen-Z and millennials (Azzahra et al., 2023). Using this diction, it can be said that Muhaimin is trying to get close to new voters, especially Gen-Z. In the picture above, it can also be seen that Muhaimin uses certain effects that add an entertaining impression to his campaign content.

Anis-Muhaimin, in the 2024 campaign process, often used the diction *slepset* to describe their commitment to eradicating corruption. This can be seen in the vice-presidential candidate debate on December 22, 2023.

".... I witnessed and became part of the existence of a government that has absolute authority. Especially the highest leader who can present justice and prosperity for the people. This is called *slepset*, which is part of the authority for justice and prosperity for the people. *Slepset* is like the sarong I carry, among the students, it can wake up the sleeping, move the weak and remind the negligent...."

"Don't be mistaken, *slepset* is distribution. Distribution is the beginning of change..." (Muhaimin Iskandar, Youtube KPU, Minutes 38.55 to 42.55)

In his speech at the vice-presidential debate, Muhaimin mixed his campaign message by using the term *slepset* several times. *Slepset* describes the movement that will be carried out in the Indonesian change movement. If examined further, new voters tend not to think about the substance of political campaign messages (Wijaya, 2023). Therefore, many politicians mix their campaign messages with language that is familiar to the public. In this context, Muhaimin tried to use the term *slepset* to attract new voters from Islamic boarding schools. Because the terms in law enforcement could be foreign to new voters from Islamic boarding schools (*Pesantren*). In addition, the very large niche of votes from NU circles (Safutra, 2023) is also the target of the use of this message.

In the Ganjar-Mahfud candidate pair, politainment was also found to convey their political message. The entertainment aspect mixed with the political campaign message is the "three-finger" gesture, like the Hunger Games Film.

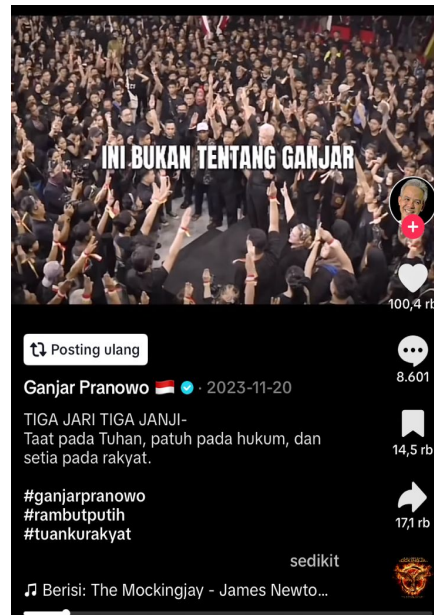


Figure 2. Politainment Of Ganjar-Mahfud

The video uploaded by Ganjar via his personal Tiktok account shows Ganjar standing in the middle of his supporters, who are also wearing black clothes. Ganjar and his supporters pose with three fingers. In the narrative conveyed in the video, Ganjar conveys three promises and uses the background music of the music "The Mockingjay", entitled The Hanging Tree by James Newton Howard. Certain background music will strengthen the message conveyed (Wulandari, 2024).

Through the upload, Ganjar conveys, "This is not about Ganjar; this is not about power, this is about Indonesia". Suppose examined further by paying attention to the colour of the clothes, background music, narrative and the context that is happening. Referring to the Hunger Games film, the three-finger gesture is a movement of resistance against the tyranny in power. So, it can be concluded that Ganjar is trying to convey a message of resistance against something. Unfortunately, this movement did not attract much attention from the public, and Ganjar-Mahfud and his team should have been able to maintain this movement consistently by offering a movement of resistance. If Ganjar-Mahfud can properly maintain this resistance movement, this movement can become a resistance movement. Where the resistance movement can become digital activism (Kulau, Aini, Akalili, 2023), if the movement has transformed into digital activism, then its niche is no longer only supporters of Ganjar-Mahfud but can be wider.

Unlike Ganjar-Mahfud, Prabowo-Gibran can consistently maintain and narrate their political entertainment message. This resulted in Prabowo-Gibran coming out as the winner in the 2024 Presidential Election contest. The campaign message always inserts entertainment aspects more easily accepted by the audience on social media than political narratives that tend to be elitist. This is proven by the reason Gen Z (new voters) chose Prabowo-Gibran because they were "*gemoy*".

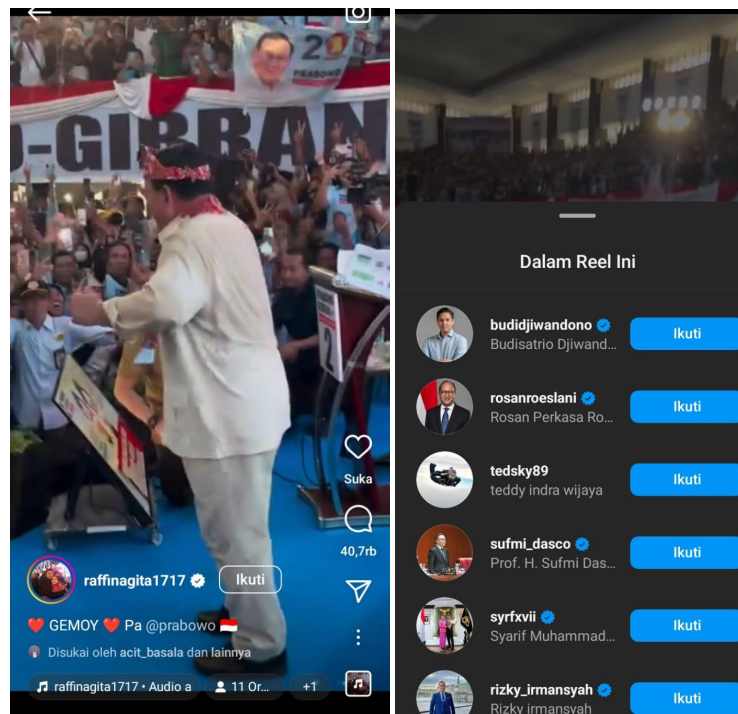


Figure 3. Raffi Ahmad and Nagita Slavina Post Prabowo Gemoy

The figure 3 above is a video uploaded by the account Raffi Ahmad and Nagita Slavina @raffinagita1717. Raffi Ahmad and Nagita Slavina are public figures who show their political positions in the 2024 presidential election. The video shows Prabowo doing the joget gemoy in front of supporters of candidate pair number 2. This phenomenon is interesting because "gemoy" has become attached to Prabowo's identity. This condition could present a relaxed atmosphere in the campaign wrapped in entertainment, namely the *joget gemoy*. The audience judges and assumes that the *joget gemoy* is funny and rarely done by a presidential candidate. So that the *joget gemoy* performed by Prabowo attracts the attention of the audience and can attract votes from the entertainment aspect, this is by Carascoy-Villanueva and Sanchezy-Mejia (2020) and Salzman (2019) that social media has a fundamental role in activism and social movements. This condition can increase political participation through humour and protest, especially among young people (Castro Perez, 2019; de la Garza Montemayor et al., 2021).

The Politainment seen in the video is also confirmed by the identity of Raffi Ahmad and Nagita Slavina as top artists in Indonesia. The content they upload can influence the perception and fans' choice. The artist's partisanship towards a particular political party and candidate pair is also not free from the impact of the fans' partisanship. In addition, the Instagram account @raffinagita1717 tagged several politician accounts. This activity shows that the upload is strongly related to political preferences and seems to introduce a "community" of supporters of the candidate pair they adore. The dynamics on Instagram are also by the conditions in TikTok that the emergence of social media cannot be separated from the transformation of political discussion and participation (Eriksson & Akerlund, 2002; Medinay Serrano et al., 2020).



Figure 4. Gerindra Party Post

In figure 3 is the video reels uploaded by the official Gerindra Party account @gerindra contain topics related to *gemoy*. This video highlights how *gemoy* is glorified by the audience and Prabowo strengthens it in offline campaigns. This can be seen from the inclusion of the context when *gemoy* became a trending topic on Twitter in the form of "Gemoy Muda Bersatu". Followed by the presence of comments from netizens who were very enthusiastic about the *gemoy* diction, such as "Is it permissible to be this *gemoy*?", "with a cute leader towards a *gemoy* Indonesia", "oh my god, sir wowo my *gemoy*", and so on". One word, *gemoy*, can attract extraordinary attention and is considered funny, entertaining, and enjoyable. This aspect cannot be separated from how entertainment is oriented to attract votes from the public.

On the other hand, this condition is related to forming the identity of political actors. Edelman (1988) explained that actors have ideological motivations to create policies through dramatic public "spectacles". The content uploaded by the Instagram account @gerindra was also highlighted when Prabowo said "What is *gemoy*?" and accompanied by trending remix music popular with gen z to gen alpha. Music used in the content also aligns with audience preferences and context. In the context of Instagram, the audio mode is in line with what is on TikTok, and music plays an important role (Tucker, 2019).

This action is inseparable from the aim of supporting virality and creating a feeling of "mutuality" with the audience. Music can attract attention; otherwise, people ignore political messages (Way, 2019). In addition, music is also a political expression (VizcainoVerdu & Abidin, 2021) because it embodies political values and experiences to the point of being able to regulate politics through action (Garratt, 2019). Politainment through the video is reinforced by the caption "Pak Prabowo asks, what is *Gemoy*?" further emphasizes the diction *gemoy* itself. On the other hand, hashtags #prabowo, #prabowosubianto, and #presiden also colour the content that can support the emergence of content on the audience's social media accounts and obtain massive engagement.



Figure 5. Non-politician Post

In figure 5, a politainment video is uploaded by a Japanese anime fan account or wibu in the form of @_winbu. @_winbu's account is not from a political circle. But during the campaign period, he also posted Gibran wrapped in Boruto as his entertainment. This is positive for the development of digital political communication in Indonesia, where political campaigns are not only carried out by candidates or supporters but also by the wider community who are not affiliated with certain groups. This can make the climate of digital political communication in Indonesia more inclusive and not elitist.

The uploaded video contains highlights of the relationship between several Japanese anime characters with candidate pair number 2 to state officials in Indonesia. This video is inseparable from the context of Gibran wearing Naruto anime-themed clothing during the debate agenda. This phenomenon can also be interpreted as politics becoming pop politics (Berrocal-Gonzalo et al., 2022), which has become an extreme mediation by demanding politicians to imitate celebrities in pop shows (Mazzoleni & Sfardini, 2009). In the video is a question "Gibran is Boruto?" and the statement "if Indonesia is Konoha!". In addition, several anime figures are visualised in the video, especially Naruto, who is attached to Gibran.

This condition shows the existence of virality, which results from a collaboration of style, world show narratives, and entertainment that are united through a communicative repertoire (Cervi & Marin-LLado, 2021). In the politainment video, the use of the Japanese language in the form of Ikuzo is also seen, which means encouragement to do something. The language used is also familiar to fans of Japanese popular culture. This video is closely related to the Japanese popular culture factor, which is also the identity of the Instagram account @_winbu. So that the politainment presented also influences the awareness and attention of the audience who claim to be wibu. Meanwhile, the popularity of wibu in Indonesia is massive, and this condition has the potential to gain votes. This is explained by Waisbord and Amando (2017), which is that politicians use social media to reach the public without having to face questions or attack their critics

CONCLUSION

The use of politainment in the 2024 presidential election political campaign was carried out massively on social media. The actors who spread it are diverse, ranging from contestants, campaign teams, and public figures to accounts not affiliated with a particular candidate pair. This has animated the Indonesian social media world, where politicians narrate political messages and reach groups outside of that. This is good for developing the digital political communication climate in Indonesia. On the other hand, it was also found that politainment can

lead Prabowo-Gibran as the winner of the 2024 presidential election with the slogans "Gemoy" and "Oke Gas". The spread content also considers not only the visual aspect but also the musical background, which supports the virality of the content. It is hoped that further research can examine this phenomenon in a macro way and also see the role of public figures in contemporary political campaigns.

This study is limited to politainment content disseminated by presidential candidates and analyzed using a qualitative approach. Therefore, it is very contextual and cannot be generalized. Further research can examine politainment using a different approach to see broader data. In addition, further study of politainment content on other social media platforms, such as X or TikTok with its FYP feature, can provide deeper insights. Further research can refine the criteria or indicators for content analysis based on certain features or modes on the social media platforms studied. This study uses the concept of politainment and digital political communication, allowing further researchers to expand the theory, including aspects of persona in virtual space.

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