



Digital Discourse on "Politainment" Tiktok #Joetgemoy From the Perspective of Digital Heterotopia

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Abstract

This study explores the phenomenon of #JoetGemoy on TikTok as a form of politainment, where political campaigns are transformed into entertaining and emotionally engaging performances, particularly targeting Gen Z voters in Indonesia's 2024 presidential election. Utilizing Norman Fairclough's Critical Discourse Analysis (CDA) combined with Roland Barthes' semiotic framework, this research examines how texts, visuals, and hashtags in TikTok videos contribute to reshaping Prabowo Subianto's political image through affective and playful representations. The concept of digital heterotopia is employed to explain TikTok as an alternative public sphere in which contradictory social orders coexist, thereby normalizing a populist yet entertaining political discourse. The findings reveal that pleasure-driven visual and musical elements in #JoetGemoy content foster collective identity and reinforce positive perceptions of the candidate while obscuring policy narratives and critical debate. This politainment practice reflects a shift in political communication strategies, transforming politics from rational debate to a spectacle of pleasure and viral engagement. The study highlights how algorithmic culture, audience participation, and intertextual memes collaboratively produce an affective space of political discourse, which may have profound implications for the quality of democracy and civic engagement in Indonesia.

Keywords: Politainment, TikTok, Digital Heterotopia, Critical Discourse Analysis, Gen Z

Paper type: Research paper

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Received: 07/07/2025; Received in Revised From 02/08/2025; Accepted: 05/10/2025; Available Online: 28/04/2026

Cite this document: Wahyudi, Agus, Igak Satrya Wibawa, and Diah Ariani Arimbi. 2025. "Digital Discourse on 'Politainment' Tiktok #Joetgemoy From the Perspective of Digital Heterotopia." Nahdlatul Ulama University of Surabaya, Surabaya, Indonesia. Pp. 1–35.



INTRODUCTION

The development of digital technology and social media has significantly transformed the political communication landscape. In the contemporary era, political practice is no longer limited to formal discourse and substantial debate but has instead transformed into a form of visual and affective entertainment known as politainment, a combination of politics and entertainment (Democratization et al. 2005). This phenomenon was clearly visible in Prabowo Subianto's digital campaign through the viral hashtag #JogetGemoy on the TikTok platform during the 2024 Presidential Election.

The selection of TikTok as the focus of this research is relevant because this platform now occupies a dominant position in the political communication ecosystem of Indonesia's younger generation. TikTok functions not only as an entertainment space but also as a new political arena where public opinion, candidate images, and narratives of friendship are shaped through short, visual, and emotional content. Data from We Are Social and Meltwater (2024) shows that active TikTok users in Indonesia have reached over 126 million, placing Indonesia as the second-largest TikTok user country in the world after the United States. Of these, more than 60% of users are in the 16–34 age group, a group of first-time and young voters who are the primary target in electoral political contests.

TikTok's dominance in the Indonesian political landscape was evident during the 2024 elections, when various candidates utilized the platform to build their political brands through lighthearted, entertaining, and easily disseminated formats. The #JogetGemoy phenomenon is the most obvious example of the shift in political communication toward politainment—politics packaged as entertainment—which combines physical performance, viral music, and humor to create a friendly, "close," and enjoyable political image for young voters. BBC Indonesia (2023) and CNN Indonesia (2023) similarly noted that Prabowo Subianto's success in building a new, more "gemoy" image on TikTok significantly contributed to his increasing favorability among Gen Z and millennials.

Socially, this phenomenon marks a significant shift in the political participation patterns of the younger generation. Politics is no longer solely present in formal spaces such as debates, political parties, or mainstream media, but also in the form of scrollable content that relies on aesthetic appeal and affect. TikTok functions as a digital heterotopia (Foucault 1986)—another space where the rigid formal political order is replaced by casual interactions, humor, and collective enjoyment. In this space, politics becomes a performative spectacle consumed as

part of popular culture, not solely as policy discourse. Therefore, choosing TikTok as a research focus not only follows technological trends but also serves as an epistemological step to understand how digital culture, algorithms, and public affection collectively shape contemporary Indonesian political discourse. TikTok functions dually: as a means of political expression for the younger generation, and as an ideological machine that can refine power relations through pleasure and virality.

International studies reinforce the finding that TikTok is not simply an entertainment space, but a political arena capable of transforming campaign communication and public participation. The Peruvian case and cross-national comparative studies show that political actors quickly adapted TikTok's affordances (short videos, remixes, hashtags) to build their image and attract young voters (Cervi, Tejedor, and García Blesa 2023). Large-scale analyses also reveal a common pattern: engagement metrics (views, likes, shares) and algorithmic logic drive the spread of affective and easily replicated content, so that political content that is entertaining—rather than substantive—tends to go viral (Cheng et al. 2025). Brazil's experience in the 2022 elections confirms that candidates and campaigns leverage TikTok for personal branding and emotional mobilization, while in France, studies of public media highlight the tension between the informative and promotional functions calibrated for the platform (de Oliveira et al., 2023; Maroto-González et al., 2024).

Research on Gen Z and politics in the US confirms that TikTok increases the political visibility of young people but often replaces policy-based deliberation with pleasure- and identity-based participation (Karimi 2023). Furthermore, studies on echo chambers and polarization on TikTok demonstrate the potential fragmentation of public discourse due to algorithmic recommendations that amplify affective and homophilic content (Li 2025). The Romanian case highlights serious implications for electoral integrity: viral strategies on TikTok can be used to accelerate the popularity of new candidates or spread coordinated influence, thus triggering regulatory intervention and the attention of the European Parliament (Stănescu 2024; AP reporting 2024). Comparatively, this cross-national literature confirms that the dynamics of politainment on TikTok are cross-cultural—catalyzed by platform affordability and a young audience—but their specific political effects are influenced by national contexts (media regulation, digital literacy levels, political culture). Therefore, Indonesian case studies (e.g., #JogetGemoy) need to be placed within this global map to identify both general patterns and local specificities.

As a senior military figure long involved in national political contestation, Prabowo rebuilt his image through lighthearted and fun visual approaches, such as dancing, memes, and gemoy-style videos, a popular slang term meaning "funny and adorable." This image transformation marked a shift in campaign strategy that not only targeted rational voters but also mobilized the emotions and pleasure of audiences, particularly Gen Z. Roland Barthes (1975) referred to this kind of pleasure as *plaisir*, the pleasure derived from texts that do not disturb the reader's comfort (Permana et al. 2024).

The #JogetGemoy phenomenon created a new discursive space that demonstrates how political representation is shaped through popular culture, algorithms, and audience engagement within the social media ecosystem. This practice reflects the alternative space Michel Foucault (1986) referred to as *heterotopia*—a space that accommodates various contradictory social orders. TikTok, as a digital heterotopia, becomes a platform where politics is presented in a lighthearted, humorous, and accessible manner. Politics, in this context, is no longer presented in a cognitive, deliberative manner, but rather as enjoyable, imitable viral content. In the context of digital politics in Indonesia, the application of the theories of *Heterotopia* (Michel Foucault), *Pleasure of the Text* (Roland Barthes), and *Critical Discourse Analysis* (CDA) (Norman Fairclough) is crucial for understanding the dynamics of politainment developing on social media platforms like TikTok. These three theories synergistically explain how digital space reshapes political practices into entertainment laden with ideological meaning, while also representing a shift in political culture toward the affective and performative realm.

Foucault's (1986) concept of *heterotopia* explains how social spaces can transform into "other spaces" that accommodate various contradictory orders and values. In this context, TikTok can be understood as a digital heterotopia—an alternative space that blurs the boundaries between formal politics and popular culture. While traditional political spaces such as public debates, official campaigns, or policy forums demand rationality and hierarchy, TikTok presents politics in a fluid, visual, and emotional form. The #JogetGemoy phenomenon, for example, demonstrates how political figures who typically appear serious in formal settings are re-presented in a lighthearted, humorous, and intimate manner. Politics, once the domain of institutions, is now presented as popular cultural performances that are easily enjoyed, replicated, and disseminated across social classes. Thus, TikTok's heterotopia functions as a counter-space that challenges conventional political logic while also normalizing power through collective pleasure.

Barthes's (1975) theory of the Pleasure of the Text explains how digital texts—including TikTok videos—generate pleasure rooted in affective experiences. In the context of politainment, this form of pleasure is *plaisir*, reinforcing ideological comfort without disrupting existing social structures. Content such as *joget gemoy* (dance dances), campaign jingles, or political memes invite laughter and familiarity, but simultaneously suspend critical reflection. The pleasure offered is harmonious and calming, not subversive (*jouissance*). Thus, politics is no longer understood as a space for debating ideas, but rather as a sensory experience experienced through musical rhythms, bodily gestures, and pleasurable visuals.

Meanwhile, Critical Discourse Analysis (CDA), developed by Fairclough (1995), provides a methodological framework for analyzing how language, symbols, and communication practices on TikTok reproduce ideology and power relations. An analysis of the texts and discursive practices within the #JogetGemoy hashtag shows that colloquial language, a relaxed communication style, and the use of slang such as "ok gas" or "gemoy banget" work to construct the image of politicians as figures close to and "for the common people." However, behind this egalitarian impression lies a process of symbolic hegemony in which power is represented through the aesthetics of entertainment. CDA helps uncover how visual and narrative representations on TikTok operate within a broader social structure—shifting public attention from the substance of policies toward the symbolic consumption of political figures.

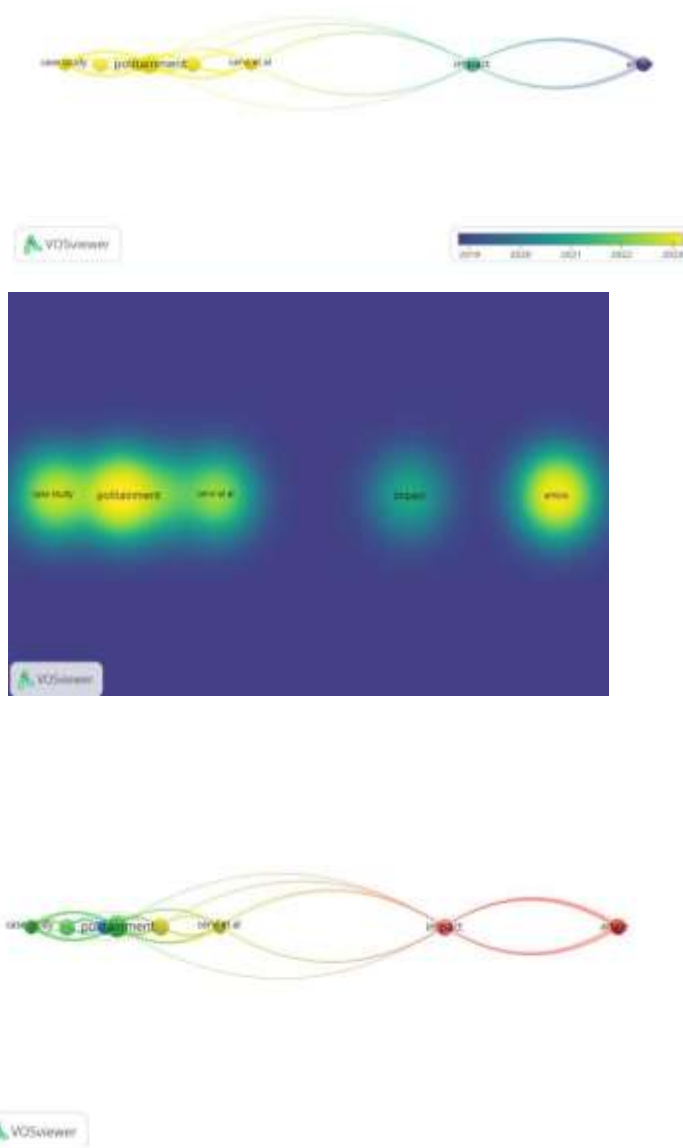
Through the integration of these three theories, the phenomenon of politainment in Indonesia can be understood as a manifestation of affective digital heterotopia—a new social space where politics, entertainment, and identity intermingle without clear boundaries. In this space, politics appears not as a rational, deliberative arena, but as a performative spectacle consumed through visual and affective pleasure. This understanding is crucial for explaining how TikTok plays a role in shaping the political culture of Indonesia's younger generation: not through ideology, but through affective, algorithmic, and aesthetic experiences that shape new political meanings in the digital era.

Using Norman Fairclough's Critical Discourse Analysis (CDA) approach, we can analyze how the texts, visuals, and symbols in #JogetGemoy reproduce power relations, shape public opinion, and conceal policy narratives behind affective expressions. By interpreting this phenomenon through the theories of heterotopia (Foucault), pleasure (Barthes), and CDA (Fairclough), this research offers a new perspective on understanding politainment as a

hegemonic discourse operating in the digital space. The novelty of this research lies in integrating these three theoretical approaches to uncover how affect-based visual politics shapes the political culture of Indonesia's young generation (Komariah and Kartini 2019).

Another novelty in this research is its focus on the issues of pleasure and the politics of popularism, using Norman Fairclough's critical discourse analysis method. One important aspect of this study is the revelation of hidden facts behind #Jogetgemoy within the TikTok social media ecosystem during the 2024 Indonesian presidential election. These hidden facts, such as myths, ideologies, and power relations, are hidden behind this discourse battle.

Picture 1.



Visualization of bibliometric search results using VOSviewer (Accessed December 20 2024)

The image above is a bibliometric visualization created with VOSviewer, which maps relationships among keywords across scholarly publications on politainment and digital heterotopia. In this visualization, each circle or node represents a keyword, with the size of the circle indicating the frequency of occurrence of that keyword in the academic literature. The word "politainment" appears as the largest and most central node, indicating that this term is the most frequently discussed primary concept and a focal point in the related research network.

The colors that differentiate groups of nodes represent clusters or themes that are conceptually interconnected (Wisnawa 2024). For example, the green cluster shows the relationship between politainment and concepts such as heterotopia, digital, and CDA, illustrating that entertainment politics is closely related to Gen Z's involvement in audience representation on digital platforms, commonly known as social media. Meanwhile, the purple cluster shows relationships with keywords such as digital heterotopia, digital culture, and discourse, indicating that transformational politics is also related to the context of digitalization and the development of digital culture.

The lines connecting the nodes represent the strength of the relationship or coexistence between concepts in the literature. Thicker lines indicate stronger associations between the keywords. Closely spaced nodes indicate that the words frequently appear together in a single scientific article or within the same research theme (Judijanto and Juniansyah 2025). Thus, this figure provides a comprehensive overview of the research landscape surrounding politainment and digital heterotopia, emphasizing that these two themes closely intersect with contemporary issues that remain largely unexplored.

METHODS

This study uses a descriptive-interpretive qualitative approach with the Critical Discourse Analysis (CDA) method as developed by Norman Fairclough (1995). This approach was chosen to understand the construction of politainment discourse in the hashtags #JogetGemoy, #JogetGemoyPrabowo, and #GemoyPrabowo and to uncover the ideological meanings and practices of power that work behind the visual and textual representations on the TikTok platform. The data collection technique was carried out using a purposive sampling technique, namely the deliberate selection of content based on relevance to the research focus.

The main data were TikTok videos that displayed political activities, campaigns, or representations of presidential candidate figures through the gemoy style and visual entertainment elements. Content selection was carried out by considering four main criteria: Content uploaded by public accounts that can be accessed openly. Content has a high level of engagement (at least 10,000 views or 1,000 likes) as an indicator of public resonance. Videos or captions contain verbal and visual elements that reflect political messages, both explicitly (slogans, calls to vote) and implicitly (body gestures, campaign jingles, party attributes). The content is accompanied by user interactions such as comments, duets, or remixes, which can be analyzed to understand the process of meaning reproduction.

These criteria were applied to ensure that the analyzed data truly represent politainment practices that involve active audience participation. Furthermore, researchers considered the distribution and frequency of hashtag appearances as a basis for selecting primary content, focusing on the hashtags most dominant in shaping public perceptions of the candidates' political image. Data were collected between September 2023 and February 2024. This period was chosen for both methodological reasons and the political context. September 2023 marked the early phase of the open campaign for the 2024 Presidential Election, when political activity in the digital space began to increase significantly. February 2024, meanwhile, coincided with the peak of the campaign period leading up to Election Day. Thus, this period allowed researchers to observe the development of digital political discourse longitudinally—from the initial image formation to the peak virality of the Joget Gemoy content.

This timeframe also takes into account TikTok's algorithmic dynamics, which tend to amplify certain trends leading up to key political moments. By analyzing content over six months, researchers can capture patterns of discourse change, interaction intensity, and shifts in representational strategies employed by both official accounts and regular users. This temporal approach is crucial for understanding how affective politics is continuously constructed and reproduced through the logic of virality and algorithms.

The analysis procedure was carried out following Fairclough's three dimensions of CDA, namely: Text analysis, which highlights the linguistic, visual, and symbolic aspects of videos, captions, and user comments; Discursive practice analysis, which examines how content is produced, distributed, and consumed through TikTok features such as hashtags, duets, and remixes; and Social practice analysis, which links the findings to the political context and popular culture in Indonesia. This approach is also combined with Roland Barthes' semiotic analysis to read the denotative, connotative, and mythological meanings contained in political

visual representations, as well as with Foucault's Heterotopia theory to explain how TikTok functions as an "other" space where formal politics is re-presented through digital pleasure and entertainment.

RESULTS AND DISCUSSION

The #JoetGemoy phenomenon on TikTok represents the intersection of popular culture, political campaign strategies, and affect-laden digital communication practices. In the context of contemporary Indonesian politics, TikTok serves not only as a medium for disseminating information but also as an arena for the production of meaning, where political identities, candidate images, and citizen participation are negotiated through the aesthetics of entertainment. This platform marks a shift in how society, particularly the younger generation, interacts with politics—from rational discussion to participatory and performative forms of emotional expression. Through short video formats, viral music, and the use of hashtags, politics is presented as lighthearted, entertaining, and easily consumed, thus shaping a political experience based on pleasure and spectacle.

In this context, content like #JoetGemoy cannot be viewed solely as digital entertainment, but also as an ideological discourse that operates through visibility and affect. Based on Fairclough's Critical Discourse Analysis approach and Roland Barthes's semiotics, the research findings show that texts, images, and symbols circulating on TikTok construct a particular narrative about the "closeness," "populism," and "humor" of political candidates, which serves to erase the distance between elites and the people. Meanwhile, Foucault's concept of digital heterotopia explains how TikTok functions as an alternative space—or counterspace—that enables the emergence of new forms of populist politics packaged in the aesthetics of pleasure.

Furthermore, observations of several videos, comments, and user interactions demonstrate that audience engagement on TikTok is not merely as passive consumers, but as producers of discourse that contributes to the virality and legitimacy of certain political platforms. Through the duet, remix, and stitch features, users participate in the reproduction of meaning that expands the reach of campaign messages. These patterns demonstrate how TikTok's algorithmic logic plays a crucial role in shaping affective publics—emotional communities bound not by ideology but by a sense of pleasure and engagement..

Table 1.

Main Theme	Sub-theme / Element	Description / Context
1. Wacana Politainment	- Politics + Entertainment (Politainment) - Funny and light political visualization	Politics is packaged as entertainment, not rational discourse, shifting substance to visual performance.
2. Pleasure and Affection	- Barthes: <i>pleasure of the text</i> - Gemoy = funny, adorable, entertaining	Political discourse is wrapped in affection and pleasure; the public is invited to “enjoy” politics, not criticize it.
3. Digital Heterotopia	- TikTok = 'other' space (Foucault) - Alternative campaign space	- TikTok = 'other' space (Foucault) - Alternative campaign space
4. Visuality and Representation	- TikTok = 'other' space (Foucault) - Alternative campaign space	- TikTok = 'other' space (Foucault) - Alternative campaign space
5. Algorithm dan Participation	- TikTok = 'other' space (Foucault) - Alternative campaign space	- TikTok = 'other' space (Foucault) - Alternative campaign space
6. Politik Kelas Menengah Bawah	- TikTok = 'other' space (Foucault) - Alternative campaign space	- TikTok = 'other' space (Foucault) - Alternative campaign space.
7. Digital Populism	- Prabowo's relationship as a 'TikTok friend' - The blurring between the elite and the people	- Prabowo's relationship as a 'TikTok friend' - The blurring between the elite and the people
8. Critique of Ideology and Power	- Prabowo's relationship as a 'TikTok friend' - The blurring	Obscuring policy issues with humor and entertainment,

	between the elite and the people	criticizing the “decline of democracy.”
9. Gender/Affection Representation	- Gemoy masculine - Affective political collective emotion (Papacharissi)	Prabowo's masculinity pattern is reshaped through affection and visual tenderness.
10. Symbolic and Narrative Space	- Symbolic and Narrative Space	Social media as a participatory space for the production of narratives, ideologies and affections.

Clustering Tematic

In analyzing the political entertainment discourse on TikTok, particularly in the context of the #Jogetgemoy phenomenon, we can use the text analysis approach developed by Norman Fairclough. This approach focuses on three main dimensions: text, discursive practices, and social practices (Sari et al. 2025).

The text dimension is a description that encompasses the analysis of content posted on TikTok. In the context of #jogetgemoy, uploaded videos often combine entertainment elements with political messages. For example, politicians might use dances or viral defenses to attract a young audience. This content serves not only to convey political information but also to build a self-image that is more relatable to voters. In this case, the use of music and dance movements becomes a tool to create an emotional connection with the audience.

The hashtag "gemoy" is an intervention that transforms individual, discrete content into a public asset. Illustrating the fifth principle of heterotopia, the hashtag transcends space and time within content, creating a new, unique public space: the search results page (Permana et al. 2024). The hashtag #jogetgemoy also strongly illustrates the power of "searchability" (Bernard 2023). Many important social events have spread and become digital movements due to the existence of specially created hashtags, in this case, #jogetgemoy (Figure 1) and #gemoyprabowo (Figure 2). Such hashtags have successfully helped audiences form alliances between opponents and supporters and crossed boundaries such as age, gender, and group. Therefore, hashtags also symbolize "scalability" (Bernard 2023 and Boyd 2019).

Picture 2.



Search results on the TikTok platform using #jogetgemoy

Picture 3.



Search results on the TikTok platform using #gemoyprabowo (accessed December 23 2023)

Some time ago, many people started using the word "gemoy" on social media, and now it's a familiar word, heard both in real life and online, making it a popular term. Linguistically, "gemoy" doesn't actually exist in the Big Indonesian Dictionary (KBBI); it's a pun on the word "gemas," used to describe something cute or adorable. It's a slang term often used by people, especially young people today.

The word "gemoy" became popular in 2021 thanks to a TikTok account known for its remix of a song, the now-defunct @bayulinho, which parodied the phrase "gemoy" (falling in class). In the parody, a friend is seen helping someone while massaging their sprained leg. This is how the word "gemoy" began to gain popularity. Although it made it onto TikTok's For Your

Page (FYP), the electro music genre gradually faded into obscurity. In February 2021, a TikTok user known for his "Culametan Met Met" style captured the attention of netizens, reclaiming the term, which had been fading away. To this day, the word "gemoy" seems to have stuck in the public mind and is often incorporated into news reports in the mass media.

Discussion

Referring to Norman Fairclough's Critical Discourse Analysis (CDA) approach and Roland Barthes' semiotic analysis, Fairclough divides critical discourse analysis into three dimensions (Saraswati and Sartini 2017):

Text (Textual Analysis)

Word choice indicates an expression of emotion and distrust.

"Mau dibawa ke mana Indonesia pak?????" (Just where do you think you're taking Indonesia, sir?): The use of rhetorical questioning, emphasized by multiple question marks, reflects deep unease

"Malah jadi penghibur" (How did he become an entertainer of all things?): This wording conveys the impression that the candidate is unserious, more akin to a celebrity than a state leader

"Gasalah ini calon presiden" (is he really the presidential candidate?): A sarcastic remark that appears supportive but actually conveys criticism

Discursive Practice

This comment emerged in a digital context, likely on social media, where public interaction and politicization occur quickly and informally. The intertextuality of this discourse is reminiscent of memes, satirical narratives, and online criticism of political figures deemed unfit or incompetent.

Social Practice

This reflects a crisis of public trust in political institutions. The public is showing resistance to the emergence of figures who may be popular in the media but whose capabilities are questionable. The emergence of comments like this demonstrates the tension between representative democracy and media populism.

Roland Barthes' Semiotic Analysis

Barthes distinguishes two levels of meaning: denotation and connotation, as follows (Mulyaden 2021):

Denotation

Words used literally convey doubt, sarcasm, and disappointment.

Connotation

“Mau dibawa ke mana Indonesia pak?” → Connotations of collapse, loss of direction, and despair

“Malah jadi penghibur” → It carries the connotation that the candidate is more suited to being an entertainer than a leader

“Gasalah ini calon presiden” → A cynical connotation, a critique disguised as a neutral statement or support.

Myth

The myth debunked is that anyone can become a leader as long as they are popular. This commentary challenges the myth of populist politics that tends to elect based on image, not competence. Through both Fairclough's and Barthes's lenses, these three comments demonstrate a discourse of resistance to presidential candidates deemed inadequate in terms of capability. On the one hand, this is an expression of public freedom in a democracy; on the other, it demonstrates public anxiety about the political situation and the future of the nation.

Picture 4.



Screenshot 1

With 1.1M likes, 18213 comments, and 52,800K shares with DJ remix music background like a discotheque, making the campaign lively in Sidoarjo on December 10, 2023, with the sound background.....ok gas.....ok gas.....prabowo advances for Golden Indonesia. In the capture, one of the K-Men viewers tweeted that sane people choose Anis. From this text, it shows that the group of people who chose the Prabowo-Gibran candidate are insane people, not using common sense because they only saw the performance on stage during the campaign by just dancing without providing an explanation that provides insight for the audience to listen to what agenda the Prabowo-Gibran candidate will do if elected. *"dengan background suara.....ok gas.....ok gas.....prabowo maju untuk Indonesia Emas"*

By combining Fairclough's Critical Discourse Analysis (CDA) and Roland Barthes' semiotics approaches, Fairclough proposes three dimensions in critical discourse analysis:

a. Text Analysis

The phrase "ok gas" is a popular, informal expression, derived from youth slang, indicating enthusiasm, support, and encouragement for action. "Prabowo advances for a Golden Indonesia" is a political statement that promotes a narrative of nationalism and a vision for the future. Repetition: "ok gas" is repeated to build rhythm and euphoria. The language style is simple, direct, and persuasive.

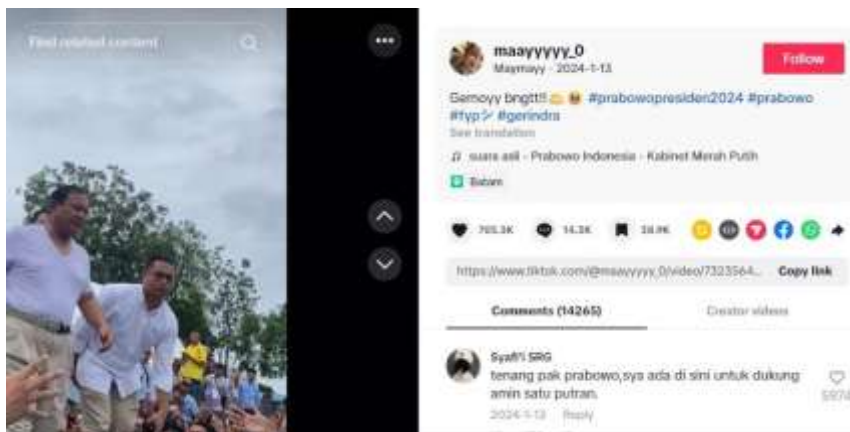
b. Discursive Practice

This phrase has the potential to be used in political campaigns, on TikTok, YouTube, or other social media platforms to shape Prabowo's image as an energetic figure, relevant to young people, and a long-term visionary (Golden Indonesia). "Ok gas" functions as an intertextuality strategy: taking youth language and incorporating it into political discourse.

c. Social Practice

In Indonesia's socio-political context, this reflects the political elite's efforts to adapt to the preferences of the younger generation. It indicates the naturalization of power through popular culture: making politics something cool, relaxed, and easily accepted.

Picture 5.



Screenshot 2

TikTok account maayyyy_0 with nudge Gemoyy bngtt! #prabowopresiden2024 #prabowo #fyp #gerindra With 705.3K likes, 14.3K comments, and 38.9K saves. Wearing a thin white undershirt and light brown soft jeans, he appears to be an energetic former military man about to enter the stage to greet the audience on the outdoor stage, jogging, and performing the "gemoy" dance. Audience comments appear in Syafi'I SRG's screenshot: "Calm down, Mr. Prabowo, I'm here to support you, Amen, for one round..." Instead of supporting Prabowo, he supports another candidate, unlike the screenshot below on the same TikTok link.

1. Analysis with Norman Fairclough – Critical Discourse Analysis (CDA)

Fairclough's CDA divides discourse analysis into three dimensions:

a. Text (Description)

The words "Gemoyy bngtt!" are an informal, cute expression, and carry a positive emotional charge. Hashtags such as #prabowopresiden2024 and #gerindra indicate that this text functions as a political campaign tool. The writing style is typically hyperbolic, expressive, and personal, typically used by teenagers/Gen Z.

b. Discursive Practice (Interpretation)

This TikTok video is not only entertainment, but also the dissemination of ideology: it uses "gemoy" or humorous imagery to shape public perception of a political figure (Prabowo).

This demonstrates a political communication strategy that blends popular culture with political propaganda. The massive distribution (705.3K likes, 14.3K comments, 38.9K saves) indicates the success of "viral intertextuality" on social media.

c. Social Practice (Explanation)

This video reflects the changing nature of political campaigns in the digital era—more emotional, shorter, and utilizing meme aesthetics. There is a process of normalizing political figures through entertainment aesthetics. Politics is becoming part of pop culture. In the Indonesian context, this demonstrates a shift in the form of political participation among young people: from ideological discussions to expressions of identity and affection.

2. Roland Barthes' Semiotic Analysis

Barthes divides signs into two levels:

Denotation (literal meaning)

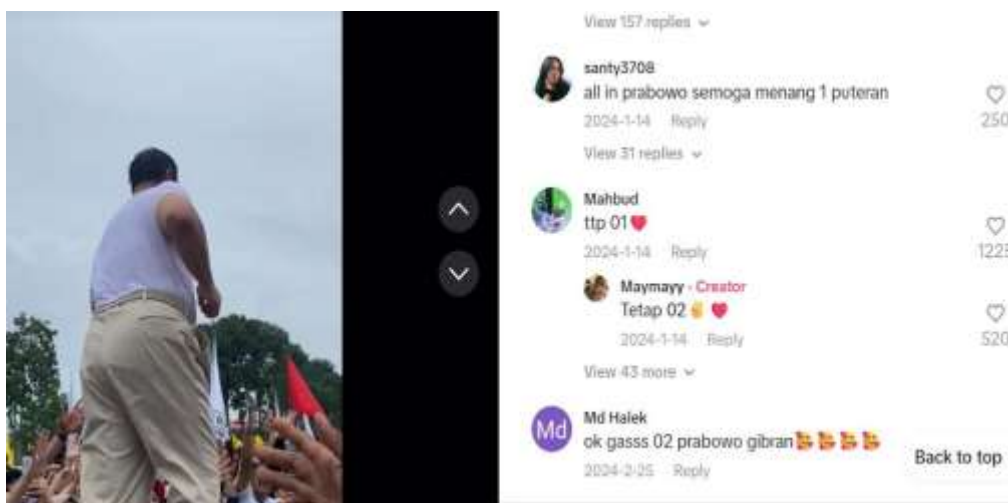
“Gemoyy bngtt!” indicates admiration or attraction to a particular figure (in this context: Prabowo). The face, expression, and style of the video support the narrative that this figure is “adorable” or emotionally appealing.

Connotation (cultural/symbolic meaning)

The word “gemoy” associates power with gentleness or personal charm, rather than authority or assertiveness—a contrast to Prabowo's past militaristic image. Hidden meaning: the normalization of authoritarian figures through “cute” symbols and pop culture.

Barthes calls this “myth,” which is how signs are used to create new myths. In this case: Prabowo = cute = worthy of being elected.

Picture 6.



Screenshot 3

Comment by santy3708: "All in, Prabowo, hopefully he wins in the first round."

Mahbub remains 01, responded by Maymayy, a content creator, with "Remains 02." Md Halek also responded: "Okay, let's go, 02, Prabowo, Gibran."

To analyze comments like: "*all in Prabowo semoga menang 1 putaran*" (santy3708)

"Mahbub ttp 01" → ditanggapi Maymayy dengan "Tetap 02"

"ok gasss 02 prabowo Gibran" (Md Halek)

Using the approaches of Norman Fairclough (Critical Discourse Analysis / CDA) and Roland Barthes (semiotics), we can break it down as follows:

1. Norman Fairclough's Analysis – Critical Discourse Analysis (CDA)

Fairclough divides CDA into three dimensions:

a. Textual Analysis

Comments such as "all in Prabowo," "hopefully they win in the first round," "Stay 02," and "okay, let's go, 02" are concise and confident expressions of political opinion.

Informal and emotive language ("go, go," "all in") demonstrates emotional involvement and group solidarity. The numbers "01" and "02" are used as shorthand for candidate pairs, demonstrating how political identity is framed symbolically and simply.

b. Discursive Practice

These comments occur on social media platforms that enable widespread public participation in political discourse. Maymayy, as a "content creator," participates in shaping opinion and becomes part of the circulation and production of political discourse. Intertextuality is evident here: comments respond to each other, forming a kind of open, albeit limited, social dialogue.

c. Social Practice

This discourse reflects political polarization in Indonesian society, especially leading up to and during election campaigns. The use of numbers ("01," "02") demonstrates how society has become accustomed to identifying candidate pairs with numerical labels as part of the construction of political identity. This discourse reinforces the dominant narrative created by elites and the media, but also demonstrates the public's direct political participation through digital platforms.

2. Roland Barthes' Analysis – Semiotics

Barthes distinguishes between two levels of meaning: denotation and connotation.

a. Denotation

"01" and "02" literally represent the candidate pairs' serial numbers.

"Gasss," "all in," "tetap" (staying still) are slang expressions that convey enthusiasm, certainty, and commitment.

b. Connotations

"All in" → carries connotations similar to those in poker: risking everything. This means that Prabowo supporters demonstrate total commitment and loyalty.

"Stay 02" → signifies steadfastness, resistance to persuasion or influence from others.

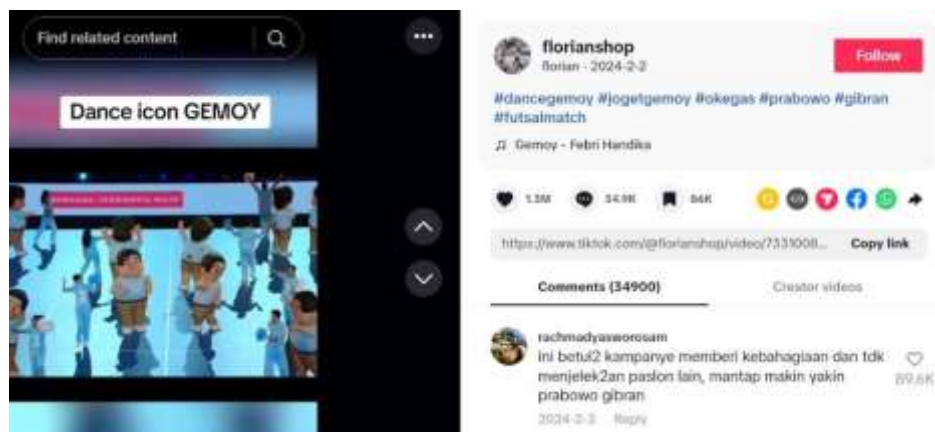
"Go 02" → connotes a call to action, collective energy, and political euphoria.

Number symbols such as "01" and "02" have been mythologized (in Barthes's terms), meaning they are not merely numbers, but symbols of identity, loyalty, and even specific ideologies.

Fairclough's approach reveals how language reflects and influences social structures, while Barthes explains how symbols (numbers and expressions) carry meaning within a

cultural context. These two theories help us see that simple comments on social media are actually manifestations of complex dynamics of power, identity, and ideology.

Picture 7.



Screenshot 4

The lyrics that accompany the background link to the content

*Oke gas oke gas
Prabowo Gibran paling pas
Berjaung tanpa batas
Indonesia makin emas
Prabowo Gibran 02 makin gas
Mari kita wujudkan
Mari kita putuskan
Karena masa depan yang kita harapkan
Prabowo Gibran paling pas*

The accompanying text in this content, within the context of Plaisir (Pleasure), a conventional and enjoyable enjoyment, is clearly designed to produce light and harmonious enjoyment for TikTok audiences. The lyrics are simple, rhyming, memorable, and combined with a cheerful rhythm and "gemoy" dance choreography. This aligns with Barthes' concept of plaisir: the pleasure readers (or viewers) derive when a text affirms values they already believe in. Phrases like "Prabowo Gibran is most fitting" and "Indonesia is increasingly golden" imply a belief in collective hope, which provides emotional and psychological comfort for their supporters.

There is no ambiguity, no criticism, only affirmation. This is political consumption in the form of entertainment: joyful politainment. In the absence of Jouissance (Bliss), unlike texts that are shocking or subversive, these lyrics do not shake any ideological structures. They operate within the corridors of promotional language, like product jingles. There is no room

for critical reflection—only affirmative repetitions that reinforce slogans. Barthes noted that such texts are designed to lull, not awaken. That's why it's enjoyable, but not *jouissance*.

Within the framework of CDA, Fairclough invites us to read texts not only for what they say, but also for how and in what context of power they are produced and consumed (Asiska Riviyastuti, 2010). In the context of whose representation is being discussed, the profile of "Prabowo-Gibran" is presented as ideal figures for the nation's future, with the attributes of "fighting without limits" and "the most fitting." The concept of "Indonesia increasingly golden" frames the future as a utopia directly tied to the choice of a particular partner—a construction that simplifies the complexity of national development into a matter of choosing a figure.

In the context of the relationship—who speaks to whom?—these lyrics do not invite dialogue, but rather construct a top-down hegemonic relationship (Altiria, 2023): the campaign presents an affirmative message that seems certain to be true, and the audience is assumed to simply “decide” (see: “Let’s decide”) to follow. Phrases like “Let’s make it happen” give the impression of inclusivity and participation, while in practice they actually reinforce the structure of symbolic domination (that Prabowo-Gibran is the only logical choice). In the context of identity formation, the text shapes citizens’ identities as active and patriotic subjects, but only within the framework of following a particular figure. There is no room for doubt, criticism, or alternative narratives. This is a form of affective standardization: if you want a bright future, then “Prabowo-Gibran is the best fit.”

Table 2.

Aspek	Barthes-Pleasure of The Text	Fairclough-CDA
Form	Light, fun, repetitive	Hegemonic Structural
Content	Affective, Affirmative, Simple	Symbolic, Ideological
Impact to audiens	Pleasure without reflection	Interpellation of Political Identity
Function	Politics <i>(Politainment)</i>	Entertainment Means of production of symbolic domination

The Prabowo-Gibran "Joget Gemoy" campaign text is a political text packaged as light entertainment, providing pleasure to the public through visual, musical, and sloganeering enjoyment. In Barthes's view, it provides a sense of comfort but suspends critical thinking. In Fairclough's view, it reproduces identity and power relations through a seemingly neutral hegemonic narrative. Joget Gemoy is not just a funny movement; it is a text that works ideologically while remaining enjoyable.

In Rachmadyasworosam's comment: "This campaign truly brings joy and doesn't denigrate other candidates, making Prabowo Gibran even more confident." This comment reflects the pleasure of *plaisir*, a pleasure that is comfortable, harmonious, and does not disrupt dominant values or the reader's (audience's) expectations. In this case, TikTok users feel satisfied and calm because the Prabowo-Gibran campaign is presented in a positive, joyful, and non-confrontational manner, thus strengthening their political affection. Barthes emphasized that *plaisir* arises when a text (in this context, a campaign video) confirms the audience's emotional and moral expectations, rather than challenging them. The campaign, which features dancing and upbeat music, is received not as a political argument but as a pleasant sensory experience, thus creating a "convincing" effect through pleasure, rather than critical analysis. In other words, the audience not only enjoys the form (dancing, music) but also feels ideological comfort because the campaign appears "peaceful and enjoyable," a politainment strategy that produces the pleasure of *plaisir*.

Yatk's comment: "It's suitable to entertain rather than become a leader." This comment raises the ambiguity between *plaisir* and *jouissance*. On the one hand, this comment contains satire, rejecting the dominant narrative that dancing in campaigns is something positive. Barthes explains that *jouissance* arises when a text creates tension, disrupts expectations, or even causes pain. @Yatk's comment serves as a disruption to the collective enjoyment taking place in the TikTok comment section.

While most audiences enjoy political performances as entertainment, this commentary presents a kind of ironic resistance to the politicization of entertainment: it implies that too much "entertainment" actually weakens the leader's image. However, this commentary also offers a unique pleasure, especially for audiences who may not agree with the Prabowo-Gibran narrative.

Barthes noted that *jouissance* sometimes arises when a text allows for a "double play of meanings," where something can be both entertaining and subversive. This commentary

does just that: it utilizes form (jokes, sarcasm) to convey criticism. Both comments represent two poles of pleasure in consuming political texts as entertainment (politainment) ((Akun, 2010). @rachmadyasworosam's comment shows a form of plaisir pleasure that is comfortable, harmonious, and strengthens political positions through affective experiences (happy, positive). @Yatk's comment presents an ambivalent pleasure, between pleasure as entertainment and jouissance as criticism offering a disruption to the dominant pleasure while still playing in the format of popular culture. In other words, in the universe of "Joget Gemoy", political texts operate like visual drama: some audiences enjoy it as a form of emotional confirmation, while others disrupt that meaning through irony and mockery, both still participating in Barthes's "pleasure of reading."

2. Norman Fairclough – *Critical Discourse Analysis (CDA)*

In the context of CDA, this commentary reflects how social media has become a production space for elitist populist ideology that softens structural inequalities with captivating language (Rahayu, n.d.). Barthes: This commentary offers pleasure, a satisfaction that reinforces popular expectations without shaking the status quo. Fairclough: The language used indicates an elitist-populist ideology that does not question power structures but instead glorifies symbols of wealth and lifestyle.

This theory emphasizes that social reality is shaped through interaction and communication between individuals, where meaning is constructed collectively in the context of everyday life. Digital heteropia refers to alternative spaces created by digital technology, where various forms of social and cultural interaction can occur. In this context, Joget Gemoy symbolizes how Generation Z uses social media to express themselves and participate in political discourse. By utilizing digital platforms, the younger generation is able to create new narratives that are not only entertaining but also contain strong political messages. Berger and Luckmann (1966) explain that reality is shaped through social experiences and interactions. In this regard, Joget Gemoy is not only an entertainment phenomenon but also a tool for conveying social and political criticism. Generation Z, having grown up in the digital era, has the ability to utilize technology to disseminate information quickly, making them effective agents of change.

Technology plays a crucial role in shaping how Generation Z interacts with politics. Social media enables the widespread and rapid dissemination of information, but also brings challenges in the form of disinformation. According to the WHO, the "infodemic" phenomenon

demonstrates how an abundance of information can confuse the public, especially when digital literacy levels are low (Purwanto et al., 2021). Generation Z must be able to distinguish between valid and invalid information. In this context, Grice's communication theory on the cooperative principle becomes relevant. These principles—quantity, quality, relationships, and method—can help individuals communicate effectively in the digital space. For example, when participating in political discussions through Joget Gemoy, it is crucial for them to convey accurate and relevant information so that their message is well received by the audience.

The discourse of "politainment" on social media platforms like TikTok, particularly through the #jogetgemoy phenomenon, creates a unique interaction space between entertainment and politics. This concept refers to the way in which entertainment content can convey political or social messages, often in a lighthearted and entertaining manner. In this context, digital heterotopia refers to alternative spaces created by digital media, where social and political norms can be explored and questioned. One concrete example of political discussion on TikTok is the use of dance and challenges (#jogetgemoy) to convey criticism of social or political issues. For example, TikTok users might create videos dancing while wearing certain attributes related to election issues or government policies. Through cheerful dance moves, they can draw the attention of young audiences to serious issues without losing the entertainment element.

Interpreting the text in the context of #jogetgemoy involves analyzing how the visual elements (dance), audio (music), and narrative (caption) interact to shape the message. For example, if a video shows a well-known influencer dancing to a song with lyrics critical of the government, there are two layers to the message: first, the entertainment itself; second, the social critique conveyed through the medium. Digital heterotopia allows users to create alternative spaces where they can explore their identities and engage with social issues more freely than in traditional public spaces. In this regard, TikTok becomes an arena for individuals to express their political views in a format that is more engaging and easily digestible for the younger generation.

In many cases, these videos are also accompanied by captions or narration explaining the political context of the dance. This creates an additional layer of meaning beyond mere entertainment. Thus, viewers are not only entertained but also encouraged to think critically about the issues being discussed. Public responses to political discourse on TikTok have varied widely. Some users have responded positively, feeling that the content makes important issues more accessible and understandable. They view #jogetgemoy as an innovative way to raise

awareness of social issues. However, there are also criticisms of this phenomenon. Some skeptics argue that combining entertainment with politics can reduce complex issues to mere spectacle. They worry that viewers may not take any real action after being exposed to such content because they feel that simply watching and enjoying it is enough.

To discuss showbiz politics and its influence in Indonesia using theory, we can begin by considering relevant theories on social structure, mass communication, and social construction. Social construction theory, as proposed by Peter L. Berger and Thomas Luckmann, helps understand how social reality is created through social interaction. In the context of showbiz, social construction can be explained as the process of shaping the identity and social status of celebrities through mass media. Celebrities' social realities are created through the reflection of mass media. Furthermore, interactions between celebrities and their fans also play a significant role in the formation of their identities. Celebrities' social status is often positioned higher than that of ordinary people, reflected in their behavior and lifestyles portrayed in mass media. This makes it easier for people to compare themselves to the standards set by celebrities.

Mass communication theory, as developed by Marshall McLuhan, helps understand how mass media influence public opinion and behavior (Berger, P.L., & Luckmann, T. (1966). Mass media such as television, radio, and the internet have a tremendous influence on shaping public opinion and preferences. In the context of showbiz, mass media are used to promote and control the image of celebrities, thus influencing how the public views and evaluates them. Celebrities employ effective communication strategies to promote their image.

These strategies involve manipulating public opinion through discourse provided by the mass media, so they can meet public expectations and maintain their popularity. Some celebrities are active in politics, either through supporting electoral campaigns or directly participating in legislative bodies. This activism is often carried out to increase their visibility and credibility in the eyes of the public, as well as to influence government policy. Celebrities also serve as international cultural ambassadors, bringing the image of their home country to the international stage. This can influence public perception of the country and its potential for trade, investment, and diplomacy. Furthermore, the phenomenon of the spread of disinformation and misinformation is also worth considering in this context. Showbiz.

The phenomenon of celebrity involvement in politics and the spread of disinformation in the realm of showbiz is not unique to Indonesia but has also become a global phenomenon.

Street (2004) explains that celebrity politics in the UK has created a new form of political representation, where popularity and media image have become the primary assets, replacing ideological capacity (*Celebrity Politicians: Popular Culture and Political Representation*). A similar finding is affirmed by West and Orman (2003), who found that entertainment media in the United States has bridged the boundary between politics and popular culture, turning campaigns into performances (*Celebrity Politics: Real Politics in a Postmodern Democracy*).

In the European context, Van Zoonen (2005) demonstrated that television and digital media play a crucial role in building emotional connections between voters and public figures through the convergence of politics and popular culture (*Entertaining the Citizen: When Politics and Popular Culture Converge*). Meanwhile, Campus (2010) highlighted how figures like Silvio Berlusconi in Italy leveraged the logic of entertainment media to strengthen his political dominance (*Mediatization and Personalization of Politics in Italy: From Party Government to Personal Parties*). In Brazil, Samuels and Zucco (2015) observed that media populism plays a significant role in shaping political loyalty through candidate personification on television and social media (*The Power of Partisanship in Brazil*).

Furthermore, Enli and Rosenberg (2018) found that social media allows politicians to appear more “authentic” by adopting the personal style of influencers or celebrities, ultimately enhancing their populist appeal (*Trust in the Age of Social Media: Populist Politicians Seem More Authentic*). These findings demonstrate that the intersection of showbiz, media, and politics creates a new space for the production of entertainment-based discourses of power and personal image.

Therefore, comparing the Indonesian context with similar phenomena in other countries is crucial for understanding how media and politics intertwine in the global digital ecosystem. This comparative approach allows us to observe general patterns of affective politics—where emotional appeals and pleasure supersede ideological rationality—and to recognize the specifics of Indonesian digital politics, which emphasize public participation and virality, as seen in the #JogetGemoy phenomenon on TikTok.

False information intentionally spread to mislead, such as hoaxes often involving celebrities. For example, false rumors about celebrities' personal lives can damage their reputations if not handled properly. Misinformation that is untrue but believed by the person spreading it, such as false news about a celebrity's professional career, can influence public opinion and lead people to believe the misinformation (Berger, P.L., & Luckmann, T. 1966).

Showbiz politics in Indonesia is influenced by a combination of social construction theory, mass communication, and modern political dynamics (Malihah, E. (2020). Celebrities not only play a role as entertainment, but also as social agents that influence public opinion and behavior. Thus, studies on showbiz politics must consider the complexity of the interaction between mass media, public image, and the ever-changing political dynamics. Showbiz politics in Indonesia refers to the phenomenon where celebrities, including artists and influencers, are involved in the world of politics by supporting certain candidates or parties. This phenomenon is increasing along with the development of social media which allows celebrities to reach a wider audience and influence public opinion. In the context of general elections, support from celebrities can play an important role in shaping voter attitudes, especially among the younger generation.

Implications of Politainment for the Quality and Future of Democracy

Politainment phenomena such as #JogetGemoy on TikTok represent a fundamental shift in how citizens interact with politics in the digital age. In the short term, politainment can increase the visibility of political issues and broaden participation, especially among younger generations previously apathetic toward formal politics. TikTok has become an alternative space (digital heterotopia) that provides access for anyone to express support, parody, or participate in other creative ways. This space encourages emotional and participatory engagement, marking a shift from "institutional politics" to "affective politics." However, in the long term, this form of participation has the potential to create an illusion of engagement, where political action is reduced to symbolic expression—likes, shares, or duets—without substantial involvement in deliberative processes and public policy.

From the perspective of Critical Discourse Analysis (Fairclough), politainment gives rise to a new form of ideological hegemony that operates through pleasure and visibility. Political representation packaged as entertainment not only obscures power relations but also shifts the orientation of public discourse from rationality to affect. Rather than encouraging policy discussion or critical reflection on development agendas, viral content like Joget Gemoy creates a "fast politics" oriented toward image and sensation. As a result, citizen participation becomes increasingly shallow—affectively engaged but disconnected from the ideological context and substance of policy. In the long term, this situation has the potential to diminish the quality of democratic deliberation, as public discourse is filled with emotional expressions that emphasize symbolic loyalty rather than rational debate.

The interaction between politainment and Indonesia's socio-political factors reinforces this phenomenon. Hierarchical social structures, low digital literacy, and a strong culture of political patronage make social media like TikTok an effective means for the reproduction of symbolic power. Political figures with substantial resources can easily utilize algorithms and buzzers to create a dominant political image in the digital space. This interaction, coupled with Indonesian popular culture's tendency to value humor, entertainment, and emotional intimacy, strengthens politainment's appeal as a subtle hegemonic strategy. In this context, politainment is not simply a communication practice, but rather a mechanism of depoliticization, as it diverts public attention from policy debates toward the affective consumption of figures.

Culturally, this phenomenon signals a shift toward an aesthetic political society—one that values politics more by style, performance, and visual narrative than by its ideological content. Barthes's concept of the pleasure of the text explains how digital pleasure operates as a new form of legitimization of power: the public is satisfied with enjoyable political performances, while substantive discourse remains marginalized. In the long term, this could undermine the quality of substantive democracy in Indonesia, as citizen political engagement is directed more toward viral sensations than critical reflection on the direction of state policy.

However, on the other hand, politainment also opens up opportunities for the emergence of new, more horizontal and creative forms of political participation. Younger generations are using TikTok not only to support specific candidates, but also to voice social issues, express criticism through humor, or develop more fluid forms of digital activism. This is where the paradox of digital heterotopia comes into play: TikTok becomes a space that is both liberating and restrictive. It provides a new arena for people's political expression, but at the same time normalizes power structures through pleasure and algorithms.

Thus, politainment on TikTok has two-pronged consequences for the future of Indonesian democracy. On the one hand, it can expand political inclusivity and strengthen the digital identity of the younger generation. However, on the other hand, without increased digital literacy, political education, and a healthy deliberative space, politainment risks deepening a shallow and transactional political culture. The challenge for academics and policymakers going forward is how to direct this digital heterotopia into an arena for critical political learning—not simply a stage for entertainment that reinforces symbolic domination.

CONCLUSION

The digital heterotopia formed by the #jogetgemoy content creates an alternative space for self-expression and social interaction, challenging traditional norms in Indonesian society. The ideology of popularism is reflected in the #jogetgemoy content, where simple dance becomes a means of building collective identity and conveying political messages in an entertaining manner. TikTok, as a new showbiz arena, provides an "other space" adopting Foucault's heterotopia perspective for content creators to play an active role in influencing public opinion and shaping political narratives, making this platform crucial in the context of contemporary socio-political dynamics in Indonesia in particular and globally in general.

Heterotopia, in the context of this research, works to obscure the past history of a prospective leader with a poor track record for audiences living in his time. In this case, pro-reform activists in 1998 would be more familiar with the real world. Foucault's dystopia, the profile of Prabowo, closely associated with the ruling family of the New Order regime at the time, and his involvement in the kidnapping and shooting of student activists that year. Rather than obscuring this past history, Foucault's heterotopia framework appears to be a "Whitening Brand Politics" for Prabowo, presented digitally. In this study, TikTok depicts the humanist figure of the former Kostrad commander, as shown in how Prabowo treats his cat, Bobby. Several related content pieces are dominated by the discourse of "gemoy," representing a leadership candidate who is far from the "haunted" view of former military personnel in general.

The politainment phenomenon, through the #JogetGemoy campaign on TikTok, demonstrates a fundamental shift in Indonesia's political communication landscape. Politics is no longer a rational and deliberative arena, but has become part of a popular culture based on affection, visuality, and entertainment. Within the context of digital heterotopia, TikTok functions as an alternative space that blurs the lines between formal politics and casual public expression, presenting the image of a leader who is "close," "adorable," and easily accepted by the younger generation. However, behind the visual pleasure and emotional closeness it offers, politainment also contains a paradox: it expands participation, but at the same time has the potential to reduce the quality of public discourse and weaken critical reflection on policy.

Theoretically, the integration of the concepts of Heterotopia (Foucault), Pleasure of the Text (Barthes), and Critical Discourse Analysis (Fairclough) shows that politainment practices on TikTok constitute a hegemonic discourse that operates through pleasure and algorithms. Politics is presented not as a space for debating ideas, but as text that pleases, confirms expectations, and pacifies audiences. This process creates a new, more subtle form of symbolic power: politics becomes something to be consumed, not debated. In this context, the quality of democracy in Indonesia faces serious challenges—when public discourse is more often directed at performance and emotion than at rationality and substantive policy.

However, the politainment phenomenon also opens up new space for designing wiser, more educationally oriented political communication strategies and social media policies. First, for prospective politicians and political parties, it is crucial to utilize social media not merely as an arena for image building, but as a platform for political edutainment—that is, entertainment accompanied by substantive messages about ideas, visions, and policy solutions. Creative formats such as short videos, memes, or jingles can still be used, but they need to be directed towards fostering political literacy and strengthening public awareness of strategic issues. Humanistic and communicative politics does not have to sacrifice substance; it can actually serve as a bridge to more critical dialogue if developed with ethical responsibility and reflective rhetoric.

Second, for policymakers and digital media regulators, concrete steps are needed to strengthen the ethical governance of political social media. The government and platforms like TikTok can collaborate on creating transparent labeling policies for paid political content, strengthening fact-checking, and providing media literacy features that encourage users to recognize the difference between propaganda, humor, and public information. Such regulations are not intended to restrict freedom of expression, but rather to ensure that the digital space remains a healthy and responsible democratic arena.

Third, for civil society and educational institutions, this phenomenon presents an opportunity to strengthen critical digital and political literacy education. Digital literacy is not simply about teaching how to use social media, but also about the ability to read discourse, recognize bias, and understand the ideological constructions behind political entertainment content. In this way, citizens can participate not merely as spectators or political enthusiasts, but as active subjects capable of interpreting, assessing, and critiquing political messages with reflective awareness.

In the long term, the direction of Indonesia's digital democracy development depends heavily on the ability of all actors—politicians, digital platforms, media, and the public—to balance the attractiveness of entertainment with political integrity. Politainment, such as Joget Gemoy, can be an opportunity to expand political participation if developed with values of transparency, education, and responsibility. However, without ethical oversight and increased critical awareness, it risks plunging democracy into a shallow and easily manipulated "pleasure politics." Therefore, the main challenge going forward is not to reject entertainment in politics, but to ensure that pleasure does not override wisdom in Indonesia's digital public sphere.

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