

Visual Dramatization of Political Campaigns on Instagram: Multimodal Analysis in 2024 Election

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ABSTRACT :

The 2024 elections in Indonesia have become a key political contest, with candidates campaigning both in person and through social media, especially Instagram. This study explores the visual dramatization of political campaigns on Instagram by three presidential candidates: Anies Baswedan, Prabowo Subianto, and Ganjar Pranowo. Using a qualitative approach, this study employs Systemic Functional Linguistics (SFL) and multimodal analysis to examine the visual content posted by the candidates. The analysis focuses on how various semiotic resources combine to convey meaning. The findings reveal that Instagram is used by candidates to build their public image, enhance political communication, and employ visual rhetoric to influence voters. This research provides insights into the visual strategies used to shape political messages, aiming to enhance understanding of the role of social media in modern political campaigns.

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INTRODUCTION

General elections will, of course, be held every period. This process is carried out directly and as a concrete manifestation of the abstraction of popular sovereignty and its provisions in the 1945 Constitution of the Republic of Indonesia and a concrete manifestation of procedural democracy. The means for the nation and state to carry out democracy is realized in elections (Effendi, 2017). As a country based on law with a democratic government, Indonesia recognizes elections as an important pillar of democracy that must be conducted fairly (Surahman et al., 2023). (Surahman et al., 2023). As a key component of the democratic process, this is undoubtedly an important event. Approaching the 2024 elections, presidential candidates are increasingly campaigning in the community. One of the campaign processes at this time can be done through social media such as Instagram.

In 2024 will be an important moment for Indonesia because there will be a new presidential election after Jokowi has served for two terms. With six new parties entering, 24 parties will participate in the 2024 elections (Sanjaya & Nasvian, 2024). Indonesia, the world's third largest democracy, will hold the world's largest general election in 2024. 74% of Indonesian voters are first-time voters. The Constitutional and Administrative Law Society (CALS), which consists of many constitutional and administrative law students and activists, criticized President Joko Widodo (Jokowi) for allowing the president and ministers to campaign and support political parties (News, 2024). CALS also stated that the article that allows the president to campaign has many weaknesses (News, 2024).

In the context of political dramatics in the 2024 elections in Indonesia, Susilowati et al. (2024) described two main actors, Ganjar Pranowo and Anies Baswedan, who used the Instagram platform as a stage to play their political roles in the campaign towards the 2024 Presidential Election. Anies Baswedan appears as a more proactive and interactive figure with his followers, while Ganjar Pranowo tends to choose a simpler approach with a focus on background stories. Anies uses Instagram to build a strong campaign narrative with various types of images, especially those related to political campaigns, which can influence public opinion and strengthen his political message. In contrast, Ganjar focuses more on his personal story, portraying himself as a figure close to the people, despite the limitations of his political activities as the current Governor of Central Java.

Five elements of the 'Pentad' analysis, including the following. The Act element is based on two reasons, namely sourced from character and thought. Act is a form of manifestation of human character and thought itself. In dramatism, act is not only related to an action, behavior, or deed. It is specifically linked to motivation—driven by either rational goals or emotional desires. The Agent element focuses on the study of character and thought. Agents are humans in general. The Scene element is what covers the concept of setting or setting in various situations where agents perform their actions. Scene can cover a wide range of things, such as location, situation, circumstances, setting, context, common ground, place, environment, ultimate ground, nature, episode, and history. The Agency element is a tool or instrument that people can use to achieve their goals. Tools in this case are not only related to technology, but other things that humans have such as strategies in placing an instrument or tool. The Purpose element can be interpreted as a goal. In every action and instrument used by humans, there is a goal to be achieved. Purpose can move towards the goal of self-formation. Another function is to show the function of desire, the function of hope (expectation) (Suparno, 2022).

Dramatism is used as a tool to understand how political messages are presented and understood in tense situations (Hull, 2020). The correlation between contemporary group social science debates and debates over philosophical concepts such as pragmatism and idealism as well as Marxism and aesthetics suggests that political communication reflects broader philosophical debates in society (Weiser, 2009). Much work and analysis remains to be done on Burke's concept of dramatism, demonstrating its importance in understanding political communication (Thames, 2007).

This difference in approach creates interesting political dramatics, with Anies attempting to maintain strong campaign momentum, while Ganjar struggles to remain relevant and politically engaged despite his limited position. Through their digital storytelling strategies, both seek to build personal connections with their followers, creating political narratives that motivate participation and support in the 2024 Presidential Election (Susilowati et al., 2024). The growth of Instagram users in Indonesia is utilized by officials for political branding. The three Indonesian presidential candidates create their political image through Instagram. Their posts contain political symbols and meanings (Fikri, 2023).

The uniqueness of Instagram social media is certainly utilized by elite politicians as the main means of conveying information, political views, and marketing promotions. In addition, Instagram can be used as a visual communication strategy to make it easier to build an image or personal branding, manage political images, media for self-framing and self-presentation, facilitate two-way communication, and conduct political communication (Chun, 2018; Rahmah, 2021; Ulucay & Melek, 2021; Reviyanti, 2023). Over the past ten years, politicians have used social media to introduce their personalities and ideas to the public with the purpose of increasing their popularity and electability. It is interesting to note that politicians are now changing their trends by using Instagram, because it is different from the two previous social media platforms. As a result, the politician gains popularity among social media users in the general public. Young people, who naturally always want to live by exhibiting visuals of themselves or are interested in seeing other people's pictures published on their own accounts, are the target audience for Instagram right now (Subekti et al., 2024)

Audience engagement was generally boosted by various self-personalization tactics in visual media, such as photos that showed politicians in nonpolitical and private settings, showed faces, and displayed emotions (Peng, 2021). Nonetheless, the majority of politicians' Instagram photos still fall under the category of "politics as usual," which depicts events and places that are appropriate for a professional setting. This investigation demonstrates how various self-presentation techniques impact audience engagement on a widely used but little-researched social media platform, as well as how self-personalization is embodied in certain visual renderings.

Visual symbols in the campaigns of political parties and politicians can function as broadcasting, mobilization, image management (personalization and privatization) and hybridization (reference to other campaign instruments) (Russmann et al., 2019). Images are very influential in influencing the public and providing political effects due to the delivery of content rich in visual power in the era of mass media (R. Chun, 2023). The presence of social media today has changed the method of political campaigning. The utilization of social media can reduce significant campaign costs compared to the use of conventional media. According to Amsalem & Zoizner (2023), citizens are increasingly turning to social media to get their political information.

The ability to plan and act is the ability of humans to use symbols to activate motives and pursue certain goals (Griffin et al., 2019). The basis of communication is symbols and the selection of symbols for expression is based on motives (Burke, 1969). The symbolic action

then inspired Burke to create the term dramatism which is an approach to analyzing language as a form of action (Burke, 1985). This aims to carry out personal branding and political communication, which are becoming increasingly important in the internet era, especially on social media such as Instagram.

Seeing the benefits, advantages and uniqueness of Instagram, it provides an interesting opportunity to explore the visual political communication strategies of political elites, especially presidential candidates. The visual political communication strategies built by each presidential candidate Anies Baswedan, Prabowo Subianto and Ganjar Pranowo will be seen as a form of visual rhetoric that is considered persuasive. Dramatism is not an approach that can automatically solve the motivational paradox of an action, but rather a symbolic action used to show various forms of substance towards certain objects that synergize dialectically and integrate each other. Dramatism theory explains that humans have their own capacity to communicate which can be seen from the ability to create, use, and misuse symbols. Understanding humans as "symbol using animals" provides a conceptual basis for understanding the practices of persuasion, argumentation, and contestation (Suparno, 2022).

The construction of political narratives and images can be linked to Kenneth Burke's 1969 rhetorical concept, dramatism. The concept of dramatism that originated from Burke's (1969) assessment of a politician's choice of words and language during a speech can lead to motives. For Kenneth Burke, words are first and foremost actions that reflect symbolic actions, i.e. where there is action, there is drama (Griffin et al., 2019). Griffin et al. (2019) recounted that Burke's dramatism seeks to examine the relationship between the symbols speakers use and their motives for speaking and even sees the motives in a critique as the language used to understand the hidden messages and motives. According to Kress and Leeuwen (2006), visual meaning is limitless, described as a 'floating chain of signs.

This research seeks to apply Burke's dramatism theoretical framework through the Pentad element which is different from direct speech as it was originally created. The massive use of social media today is one part of the rhetoric and political communication strategy of the campaign by political elites. Therefore, this study examines the concept of dramatism in the context of political campaigns during the 2024 elections. It focuses on the Instagram accounts of the three presidential candidates, analyzing subtle rhetorical motives and dramatic elements.

The political campaign of the three presidential candidates in the 2024 General Election became an event that was studied on Instagram accounts as a political communication tool for each candidate. This research aims to see and compare persuasive visual rhetoric motifs in Burke's pentad dramatism analysis which consists of 5 (five) elements, namely agent, act, scene, agency, and purpose.

RESEARCH METHOD

The research method used is a multimodality analysis method and uses a Systemic Functional Linguistics (SFL) qualitative approach with an interpretive paradigm. The method aims to understand and describe the function of different semiotic resources as meaning

systems and analyze the meanings that emerge when semiotic choices are combined in multimodal phenomena in space and time (Jewitt et al., 2016). Jewitt et al. (2016) explain that the notion of semiotic resources is central to multimodal studies based on SFL. The semiotic resources used in this study are artifacts and archives from the popular social media Instagram.

Burke (1969) formulated a technique of analyzing human actions and the motives behind them with five key elements of a drama known as 'Pentad' which consists of action (Act), scene or setting (Scene), agent or actor (Agent), agency (Agency), and purpose (Purpose). The pentad analysis consisting of agent, action, scene, agency, and purpose reflects the interrogative basis of journalistic stories such as who, what, where, how, and why so that it is expected to answer these questions helping researchers determine the motives involved in communicative actions (Chun, 2018). Findings from Chun (2023) suggested that a collection of images using Burke's pentadic approach creates a unified organizational communication act that classifies the symbolic interactions in each image.

The application of the concept of visual dramatization comes from Kenneth Burke's 1969 theory of dramatic rhetoric which guides the theoretical framework for exploring political campaign motives and visual rhetoric. The SFL approach is then associated with Burke's (1969) five pentad elements of agent, act, scene, agency, and purpose to categorize individual visual elements in each photo on the Instagram of the three presidential candidates. This research will compare the uploaded image content on the three presidential candidates' Instagram accounts and examine how the visual dramatization of political campaigns built by each presidential candidate. The object of this research is the image uploads of the three Indonesian Presidential candidates in 2024, namely Presidential candidate number 1 Anies Baswedan, Presidential candidate number 2 Prabowo Subianto, and Presidential candidate number 3 Ganjar Pranowo, on their respective Instagram accounts during the campaign period from November 28, 2023 to February 10, 2024.

This research focuses on the Instagram photo archives of each presidential candidate during the campaign period. The photo archive is the focus of this research because it is part of the artifacts available for reading. All kinds of artifacts, including printed and digital texts, videos, and three-dimensional objects and sites, are available in popular media such as social media (Jewitt et al., 2016). This research categorizes emerging concepts into several tags and analyzes images uploaded between November 28, 2023, and February 10, 2024, during the campaign period. Three photos were selected, each taken and uploaded during grand campaign events by the candidates at different locations, times, and conditions. The five tags applied in this research are: 1) Agent, representing the main subject performing the action; 2) Act, the central action forming the storyline; 3) Agency, the means or method used to perform the action; 4) Scene, the context or setting of the action; and 5) Purpose, the motive behind the action.

RESULTS AND DISCUSSION

Political Communication in Indonesia

The Constitutional and Administrative Law Society (CALs), which consists of many constitutional and administrative law students and activists, criticized President Joko Widodo (Jokowi) for allowing the president and ministers to campaign and support political parties (News, 2024). CALs also stated that the article that allows the president to campaign has many weaknesses (News, 2024). Identity politics often influences a person's campaign, as in campaigns conducted in person or through mass media and social media that reach many people. This can damage Indonesia's democracy and lead to polarization that disrupts national integration. Therefore, people who have power over policies must conduct mapping and immediately take strategic steps to reduce the practice of identity politics and prevent polarization and identity politics in the 2024 elections (Lemhanas RI, 2022). Political communication is the sending of messages. It occurs alongside six other functions of the political system: political socialization and recruitment, interest articulation, interest aggregation, rule-making, rule implementation, and rule enforcement. This suggests that political communication naturally occurs in every function of the political system (Wahid, 2016).

Methods such as identity politics can cause divisions in the nation and hinder the development of existing democracy (Heliana, 2022). "In fact, the impact of this does not only affect the lack of ideas and ideas that should be ideas and ideas carried out in election campaigns and contestations. The impact of identity politics can cause worse things than that, namely dividing the nation and can make delays in the development of democracy in Indonesia today," said Kombes Pol. H. Muhammad Sabilul Alif, S.H., S.I.K., M.Si as the chairman of the committee organizing the seminar of the Regular Education Program Batch 63 in Lemhannas RI. All three candidates in the 2024 Indonesian presidential election maintain a social media presence through several channels, including Instagram. These strategies are effective when the presidential candidates mainly target young voters as young voters are usually active online. According to the Handbook of Political Communication Research, young voters are the largest group who report frequent internet access (Basuki, 2017). The utilization of social media can reduce significant campaign costs compared to the use of conventional media. Citizens are increasingly turning to social media to get their political information (Amsalem & Zoizner, 2023)

Political communication has broad implications for the history and political development of a country (Hull, 2020). Chun (2023) in his research revealed the dramatics that occurred in the White House, that the WH became the main stage that set the power drama between President Biden and Vice President Harris. Harris was given an active and powerful role in government, as well as access to White House resources and personnel. The Biden administration used ritualistic symbolism to reinforce the position of Harris and other minority groups in collective memory, which changed the national narrative to reflect a more inclusive society. In contrast, President Biden's individual persona is minimized to highlight the power of the institution.

Visual Dramatization on Instagram Social Media

Visual symbols in campaigns of political parties and politicians can function as broadcasting, mobilization, image management (personalization and privatization) and hybridization (reference to other campaign instruments) (Russmann et al., 2019). Images are highly influential in influencing the public and providing political effects due to the delivery of content rich in visual power in the era of mass media (Chun, 2023). Visuals are considered an important channel for storytelling, persuasion and image building (Nurwahid & Putri, 2023). The role of visual communication is considered effective for political parties and politicians to support the trend of personalization in political communication at a personal and private level as a way to convey emotional and personal impressions to seem authentic and create closeness with the public (Russmann et al., 2019).

The rise of visual platforms like Instagram and the growing use of images on social media highlight the need to study visual aspects in political communication (Russmann et al., 2019). From the point of view of communication practitioners, Instagram can serve as a medium of self-promotion for politicians and is a communication and propaganda tool with the advantage of attracting young voters (Pineda et al., 2022). Research from Nurwahid & Putri (2023) shows that political branding can evoke the image of a politician through the selection and presentation of each photo on Instagram.

Research by Chun (2023) and Chun (2018) also found that a pentadic reading of image content from visual media can make audiences understand the visual rhetoric of politics as well as the prioritization of messaging and agenda-setting of government communication and White House political communication more than a candidate debate on television or a campaign advertisement. This research uses the SFL method, where according to Martin (2016), communication that involves various forms other than language, such as images, can be analyzed as a semiotic system to understand how meaning is formed in a social context. Kress & Leeuwen, (2006) propose that images not only convey messages, but also have their own "grammar" that can be learned and understood. In addition, images have semiotic visual elements that can be interpreted as signs with specific meanings. Kress & Leeuwen, (2006) identify these visual elements as 1) modality or the level of reality represented in the image, 2) salience or the clarity and distinctness of elements in the image, 3) framing or the way in which subjects in the image are organized, and 4) vector or the direction of gaze induced by elements in the image.

The concept of vector refers to directing our interpretation of an image (Kress & Leeuwen, 2006). This concept can influence how we interpret an image, for example, the direction of a character's gaze can indicate something important or interesting in the image, while vertical or horizontal lines can give a sense of stability or motion to the image. The vectors in Anies Baswedan's photo can be seen from the direction of view and the position of Anies' body pointing towards his wife, creating an impression of warmth and a close relationship in accordance with the concept of The Ideal Candidate. Similarly, in the photo of Prabowo Subianto, the vector can be seen from the position of Prabowo standing in the center of the stage with the audience around him, creating a strong impression of a leader who is

close to the people, in accordance with the concept of The Populist Campaigner. Whereas in the photos of Ganjar Pranowo and Mahfud MD, the vector can be seen from their expressions and the clothes they are wearing, creating the impression that they are ordinary people who can be approached by the public, in accordance with the concept of Ordinarity. Thus, the concept of vector helps in understanding how these images direct our interpretation of these candidates in the context of political campaigns.

Focus on visual images can have social functions such as constructing individual or group identity and influencing public opinion (Kress & Leeuwen, 2006). This suggests that visual images have the ability to convey messages and can be better analyzed. Visual rhetoric motifs highlight the use of symbols, colors, and visual styles to amplify political messages and influence audience perception. This study aims to identify and analyze the use of Instagram by the three presidential candidates as a political communication tool and the impact of visual dramatization in their campaigns.

Systemic Functional Linguistics Analysis

The election of the Indonesian Presidential Candidates in 2024 was colored by various kinds of political campaigns carried out by each presidential candidate. One way of political campaigning carried out by the three presidential candidates is by uploading campaign photos on social media, namely Instagram. There are three candidates for President of the Republic of Indonesia in 2024, namely Presidential candidate number 1 Anies Baswedan, Presidential candidate number 2 Prabowo Subianto, and Presidential candidate number 3 Ganjar Pranowo. On each Instagram account, one photo was selected that created a dramatic impression during the campaign period from November 28, 2023 to February 10, 2024. This study examines political dramatics on Instagram through a multimodal analysis of each selected photo.



Source: (Instagram post @aniesbaswedan, 2024)

Figure 1 Visuals of Feed Posts on @aniesbaswedan's Instagram Account on February 10, 2024

The first upload was uploaded by Presidential Candidate number 1, Anies Baswedan, which was uploaded on February 10, 2024 and managed to get 237,310 likes showing how enthusiastic Instagram users were when they saw this upload. The selfie, taken with his supporters and his wife during the campaign, shows how Anies Baswedan is very close to hundreds of his supporters. Further analysis can be seen in Table 1.

Table 1 Visual Analysis of Anies Baswedan's Feed

IDEATIONAL ANALYSIS	
A. Participants	This post features Anies Baswedan and his wife standing on a stage with hundreds of supporters in the background, taking a group selfie.
B. Narrative	Anies Baswedan took a selfie together with the angle of being in the middle of his supporters showing that mass support has been given to Anies Baswedan who has a close relationship with his supporters.
INTERPERSONAL ANALYSIS	
A. Social Distance	This post was taken in a <i>long shot</i> , showing the unfamiliar relationship between Anies Baswedan and his supporters (G. R. Kress & Van Leeuwen, 2006). There is a visible social distance between Anies Baswedan and his supporters. Despite being in the same place, Anies Baswedan occupies a more foreground and focused position, while his supporters are in the background, which creates a visual hierarchy and shows the dominant position of the candidate pair.
B. Contact	Contact was made between the candidates and their supporters through taking selfies together. This reflects Anies Baswedan's efforts to interact directly with his supporters, demonstrating personal closeness and engagement.
C. Point of View	The shooting emphasized the main subject, Anies Baswedan, who took a selfie with his supporters. The point of view is placed outside, giving an invitation to viewers to participate with Anies Baswedan's supporters.
TEXTUAL ANALYSIS	
A. Information Value	This post conveys informational value about the mass support received by Anies Baswedan. The visual composition that features Anies Baswedan in the center and his supporters in the background communicates a message of widespread popularity and support. This creates a narrative of unity and political power possessed by Anies Baswedan.

The second photo that can be seen in Figure 2 was uploaded on Prabowo's Instagram account on February 10, 2024. Figure 2 shows Prabowo standing on the stage during a grand campaign. Thousands of Prabowo's supporters can be seen in the background of the photo. There are more than 1.9 million people who like this upload. The response of netizens in the

comments column of the upload is also very interesting to analyze. The feed analysis on this upload is:



Source: (Instagram post @prabowo, 2024)

Figure 2 Visual of Feed Upload in @prabowo Instagram Account on February 10, 2024

Table 2 Visual Analysis of Prabowo's Feed

IDEATIONAL ANALYSIS	
A. Participants	The participant in this photo shows the figure of Prabowo with thousands of his supporters in the background of the photo.
B. Narrative	The photo creates a narrative about Prabowo's political power and popularity as a leader. By dominating the campaign stage, Prabowo portrays himself as a figure who is loved and respected by many. The presence of thousands of supporters standing around the stage shows the mass support Prabowo receives, while the flags of the coalition parties flying in the background emphasize the solidarity between Prabowo and his supporting parties. This gave the image of a strong political force supported by various parties, reinforcing his popularity and authority among voters.
INTERPERSONAL ANALYSIS	
A. Social Distance	The photo was taken in a long shot that shows the entire setup and provides a comprehensive view to visualize the results (Grossir et al., 2020). The serious look on Prabowo's face shows his firmness as a potential leader of Indonesia. The photo also shows the physical closeness between Prabowo and his supporters who are only separated by the height of the stage. This relatively close physical distance creates the impression of an intimate and close relationship between a leader and his supporters.

B. Contact In the context of this photo, Prabowo is seen as a dominating figure. His flat expression and sunglasses blocking his facial expressions make him seem unapproachable. However, the presence of thousands of supporters standing around the stage suggests that Prabowo has the ability to build a strong connection with the masses, albeit perhaps with a more formal and authoritarian approach.

C. Point of View The point of view in this photo is centered on Prabowo as the main figure of the political campaign. The camera takes a point of view that highlights Prabowo's presence and political power against the backdrop of thousands of supporters and the fluttering flags of coalition parties. This photo is focused on the public view and narrative of Prabowo as a leader who is respected and supported by many people and political parties.

TEXTUAL ANALYSIS

A. Information Value This post conveys the informational value of Prabowo's political power and popularity through the visualization of thousands of supporters and coalition party symbols. The long shot shows the large scale of support, while Prabowo's serious expression and physical attributes portray his firmness and authority. The physical proximity to supporters, despite the hierarchical distance, emphasizes a familiar yet authoritarian relationship. The point of view centered on Prabowo reinforces his image as the dominant figure in the campaign, supported by the masses and political parties, thus creating a positive and influential perception.



Source: (Instagram post @Ganjar Pranowo, 2024)

Figure 3 Visual Upload in @ganjar_pranowo Instagram Account on February 10, 2024

Table 3 Visual Analysis of Ganjar Pranowo's Feed

IDEATIONAL ANALYSIS	
A. Participants	In this photo, the participants involved are the figures of Presidential Candidate Ganjar Pranowo and Vice Presidential Candidate Mahfud MD standing on the podium and can also be seen many supporters of the candidates present to enliven the pair they support at the grand campaign.
B. Narrative	Ganjar and Mahfud stood on the podium wearing their jacket attributes as one of their characteristics in campaigning. It can also be seen how Ganjar's friendly smiling expression and Mahfud MD's enthusiasm in greeting his supporters were followed by the three-finger symbol which is also a characteristic of the candidate pair which shows confidence and determination as a presidential and vice presidential candidate pair. Behind Ganjar and Mahfud MD stood an old man and an old woman in a wheelchair. The mother also followed the three-finger greeting as a hallmark of the campaign as well as her supporters who were in front of them who also gave the three-finger symbol to reply to the couple's greeting.
INTERPERSONAL ANALYSIS	
A. Social Distance	The photo was taken with a Medium Shot. Citation should be incorporated with the text: based on the theory explained by G.Kress & Van Leeuwen (2001) the medium shot makes the represented participant like giving a wider view to the viewers or readers. It can be seen clearly the distance between Ganjar and Mahfud with their supporters standing next to the stage and there are also supporters sitting on the podium seats who participate in giving the three-finger symbol.
B. Contact	In this photo, participants provide direct contact to their supporters by walking and greeting the audience at the opening of the grand campaign event.
C. Point of View	This photo shows a point of view where the audience is outside and around the participants. The angle of the shot can be seen from the front by showing an invitation to the audience to participate with Ganjar and also Mahfud MD so that the enthusiasm of the audience can be seen from the three-finger greeting symbol that they also display in the photo.
TEXTUAL ANALYSIS	
A. Information Value	In this photo, which is seen based on the layout composition, there are several participants where of course the main

participant / central element is in the center followed by the presence of an old man who stands right in the middle between Ganjar and Mahfud MD and an old mother who is also right behind them. Ganjar and Mahfud MD are also wearing the same jacket model as a symbol of the candidate pair. It can also be seen that the expressions that attracted them were followed by the enthusiastic audience behind and also around the grand campaign stage.

Based on Tables 1, 2 and 3 above, overall, Anies Baswedan, Prabowo Subianto and Ganjar Pranowo have various semiotic sources from their Instagram posts, including text, photos and how followers are involved in each of the three 2024 Presidential Candidates' Instagram accounts. The three 2024 Presidential Candidates convey political messages, build self-image, and support their presidential campaigns in a political context, such as selfies with their supporters, standing in the middle of their supporters, and raising 3 fingers at the podium. These posts have symbolic meaning because they want to show the political closeness of each candidate to the Indonesian people.

Visual Dramatization Analysis

The visual dramatization analysis used Kenneth Burke's five pentad elements in each of the three presidential candidates' posts. The analysis can be seen in the campaign rhetoric displayed by Anies Baswedan, Prabowo Subianto, and Ganjar Pranowo on Instagram in order to be accepted by the public can be seen in Table 4.

Table 4 Analysis of Visual Dramatization with Kenneth Burke's Pentad Elements on the Posts of the Three Presidential Candidates on Instagram

Element Pentad	Upload	Upload	Upload
	Anies Baswedan	Prabowo Subianto	Ganjar Pranowo
Act	Anies took a selfie with his wife and hundreds of supporters.	Prabowo wore sunglasses and took photos with thousands of his supporters.	Ganjar and Mahfud MD invited their supporters to greet three fingers together on stage.
Agent	Anies and his wife with their supporters.	Prabowo with thousands of his supporters.	Ganjar and Mahfud MD.
Agency	Anies used the role of presidential candidate number 01.	Prabowo used his role as presidential candidate number 02.	Ganjar used the role of presidential candidate number 03.

Scene	A grand campaign ahead of the 2024 General Election around the Jakarta International Stadium (JIS).	A grand campaign ahead of the 2024 General Election at Gelora Bung Karno Main Stadium (GBK).	A grand campaign ahead of the 2024 General Election at Solo City Square.
Purpose	It shows the closeness of Anies and his wife that can lead to victory in the Presidential Election.	Showing Prabowo's closeness to thousands of his supporters and eventually winning the Presidential Election.	For Ganjar Pranowo and Mahfud MD to win the Presidential and Vice Presidential Elections.

The results of the analysis in Table 4 show that there is a connection between the elements of scene, purpose and act where the grand campaign aims to make the supporters of each presidential candidate confident in choosing their choice before the quiet period of the 2024 General Election. In addition, Anies Baswedan's and Prabowo Subianto's uploads had hundreds or even thousands of supporters in the background, showing the closeness between them. The characteristic that Anies Baswedan wanted to display was a character who was friendly with his supporters by taking selfies together and as a husband who was close to his wife. In Prabowo Subianto's upload, the characteristics he wanted to display were that of an authoritative figure wearing sunglasses and a cap and being close to thousands of his supporters. Meanwhile, Ganjar Pranowo wanted to display his slang and enthusiastic characteristics by wearing his signature jacket along with Mahfud MD in greeting the supporters.

Message delivery that shows that each presidential candidate has its own characteristics in conducting political communication campaigns is found in the act and agent elements. Anies Baswedan wearing a white shirt signaled goodwill and simplicity and was accompanied by his wife at political activities. Prabowo is authoritative with a militant background that looks serious but tries to be relaxed and close to the people. Meanwhile, Ganjar Pranowo, who is always smiling, greets his supporters with his casual style following the latest youth trends. For the scene element, all candidates took a place that could be the center of public attention and the source of each candidate's strength. Anies Baswedan took place at JIS, which showed his work during his tenure as Governor of DKI Jakarta for the 2017-2022 period. Prabowo Subianto, who wanted to capture the attention of a large crowd, held a grand campaign at GBK. Meanwhile, Ganjar Pranowo took place in Solo and Semarang in Central Java to recall the center of party cadres supporting the Indonesian Democratic Party of Struggle.

The long shot angle in Anies Baswedan and Prabowo Subianto's upload shows them as figures who like to mingle and socialize. The angle also shows the surrounding atmosphere where they are surrounded by people, which illustrates that Anies and Prabowo attracted the attention of many people so that many supporters participated in the grand campaign. The

angle of the photo featuring Ganjar Pranowo and Mahfud MD is a medium-long shot, emphasizing their three-finger greeting gesture. Their direct gaze towards the supporters highlights their active interaction with the crowd. This is related to the agency element that describes the way the three presidential candidates play their roles and characters in the grand campaign. The five elements of Kenneth Burke's pentad are reflected in the three presidential candidates' uploads that are in line with their purpose, which is to be elected President of Indonesia for the period 2024-2029.

CONCLUSION

The research concludes that visual dramatization is a strategic tool for conveying political messages and garnering attention during the 2024 Indonesian presidential election campaign on Instagram. The candidates Anies Baswedan, Prabowo Subianto, and Ganjar Pranowo employed distinct visual styles to emphasize their readiness and appeal. Anies projected simplicity by taking selfies with his wife and supporters, Prabowo exhibited a serious yet relaxed demeanor in casual attire, and Ganjar combined a youthful, casual style with enthusiasm. Despite limitations in interpreting contextual insights and artifact complexity, the findings provide valuable insights for communication strategies. Further research should examine audience responses to enhance understanding of social media campaign effectiveness.

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