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DIGITAL PLATFORMS LANGUAGE OF INDONESIAN GOVERNMENTS AND INDONESIAN INFLUENCERS

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Abstract

Using various digital platforms has created a new phenomenon today. Communication using digital platforms is evolving rapidly, and digital identities can be shaped according to the 'will of the account owner.' It has created a stage for government officials and influencers to show their existence. This study aims to explore how influential figures in Indonesia, namely government officials and influencers, use the Internet to present their identities when using multiple platforms. This research shows and describes motives used by multi-platform users in building digital identities. Halliday's theory was used to explain ideational, interpersonal, and textual meanings. This research also used Kress and Leeuwen's multimodality approach through images, symbols, and videos. The results found that government officials and influencers demonstrate a friendly and equal identity through an eye-level perspective. The desired distance to be displayed to the netizen is the close personal distance, indicating the intimacy between the netizen and the account owner. The frame size is a big uncertainty, and there is a wish to inform the netizen about the activities. The difference lies in the caption. Government officials show a caption that aligns with what is in the post. Meanwhile, influencers use captions with a little variety. One of them is using non-standard language, such as captions that contain humor, as a promotional event and sometimes unrelated to the image. Based on the researcher's knowledge, multimodality analysis used across digital platforms of officials and influencers has never existed.

Keywords

Platforms, digital, identity, government, influencers

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Introduction

In recent years, the rapid development of technology has forced us to recognize many social media platforms. These social media platforms have various motives according to their perspectives and goals. Either to support careers, find entertainment, information, or even platforms that support mobility and buying and selling (Muhammad and Anwary, 2019).

Digital platforms, especially social media, have become a stage for people with interests. We often find that people want to play the funny role by sharing memes, the wise role by giving advice, or by using sad words to play melancholy or feel the most hurt. With the freedom offered by the platform, people can imagine the role they want (Jeewa and Wade, 2015), allowing any user to experiment with their other side (Maymi et al., 2018). Therefore, everyone has an equal opportunity to discover the diversity of other people's expressions and the freedom to express themselves (Zahra and Hidayat, 2022).

With the option of various digital spaces, the account holder of a digital platform often creates a new identity. The looser rules, ease, and comfort of being "oneself" in accessing the platform are reasons for the rapid growth of virtual society (Bytiak et al., 2021). It creates new opportunities for everyone, especially government officials and influencers, to show their existence on social media. Forms of political communication through social media platforms are rapidly growing. Government officials can still communicate with the public. In contrast, influencers are interested in influencing others; they emphasize their public identity. With different backgrounds and motives, social media platforms are utilized differently.

In displaying identity, a person can be analyzed through the meaning of their language. The meaning of language itself, according to Halliday, is divided into three parts: ideational meaning, interpersonal meaning, and textual meaning (Halliday, 1979). Ideational meaning shows how language expresses human experiences related to people, objects, places, and activities that embody the human physical and psychological environment. Interpersonal meaning describes how to display the primary function of language in shaping meaning between participants. The last meaning is text, which focuses on what is emphasized in conveying information from an utterance (Adenan, 2000). This analysis technique will be more effective when combined with multimodal. Multimodal is a communication practice that simultaneously uses language and visuals or other media (Supadno et al., 2022). It is under the use of digital platforms that utilize text and media such as images, videos, and sound. The theory of Kress and Leeuwen (2006) is very relevant to understanding a person's digital identity because the theory helps describe the visual grammar of people, places, and objects combined in a visual statement (Kress & Leeuwen, 2006). These building blocks include the participants involved, eye gaze, setting, action, frame size, social distance, power, and the narrative created.

Government officials and influencers rely heavily on the image they present on social media platforms to influence others. The public scrutinizes their actions and must be careful when using the platforms. The public will easily judge their identity from the posts they use. This study explores how influential figures in Indonesia, namely government officials and influencers, use the internet to present their identity when using multiple platforms and what factors and motives influence this.

Literature Reviews

1.1. Language Usage in Digital Platform

The use of language on digital platforms is crucial to be observed. The technological and information advances, especially in the platform's language, create challenges for account owners because every language mistake will leave a trail for netizens. Owners cannot erase our digital footprints if they have posted them. The language used in digital platforms relates to branding, navigation, and interaction objectives. Indirect interaction requires that the message conveyed be appropriate to avoid misinterpretation using emojis and graphic symbols. However, this does not mean these signs do not cause ambiguity or misunderstanding (Nababan et al., 2024).

The use of language in digital platforms is growing, so account holders have many language options and are not limited to textual language alone. The social media platforms we know today allow for voice and video and, of course, still can show textual language. Someone can post a picture of a sunset, but using a caption with sad words or an emoji of a facial expression can lead to misinterpretation. It shows that although digital language has the advantage of being attached to visual objects, its use still requires foresight in interpreting what is contained (Margareth, 2022). We can only express ideas through words or sentences and symbols, colors, and images (Dewi et al., 2022). Riley (2019) added that the human ability to develop language references distinguishes humans from all forms of life in the world.

1.2. Digital Identity of Officials and Influencers

Various platforms create multi-identities that encourage people to show their existence. It impacts the idea that one is not limited to one identity and can embody different personas depending on the context of the platform they are using. In addition, the multi-identity trend can empower individuals who want to explore different aspects of their personality and engage with diverse communities online. This digital platform can be used, especially for government officials and influencers, including officials and influencers in Indonesia (Zahra, 2022).

The digital identity used impacts how their branding is in front of the public, which is crucial for public officials and influencers. Branding aims to make public officials better known, understood, and attractive to the public (Zahra, 2022). Likewise, influencers consciously build personal branding, plan content, and think about the impact they will have from content. It aims to maintain the number of followers because it is essential for their job opportunities (Vasconcelos and Lima, 2021).

1.3. Platform Usage by Government Officials and Influencers in Indonesia

The potential of digital platforms is a new way of finding information on the internet. Easy access, cheap, and accessible at any time is one of the advantages of digital platforms over other media. Politicians utilize this to disseminate their activities as government officials (Sembada & Sadjjo, 2020). This platform allows government officials to communicate with different styles and interactions regarding their performance and administration in attracting public interest. The use of platforms by government officials is an effective political communication. It can happen because of the ability to create a discussion space between government officials and the public so that it easily attracts the younger generation's attention. The success of using digital platforms as a means for officials in politics is evidenced by the increasing level of public participation and the response of people who claim to seek political information from social platforms (Dwiyanti et al., 2020).

Platforms and Influencers are two things that cannot be separated. Influencers grow from online dynamics because of their ability to influence, opinions that have the power to move,

consistent content creation related to a subject, and everything they are interested in, making others interested in it, too (Bryman & Bell, 2005). In daily conversations, speakers only have a little time to think because it is real-time (Meylana et al., 2022), which is different from creating content that is done carefully. After all, the nature of using digital platforms is not spontaneous but instead goes through a long thought process so that what is visible is the perfect side of the account owner (Allcott & Gentzkow, 2017; Anasari, 2015; Claypoole & Theodore, 2014). The content contains propaganda; politicians use it to gain votes (Sharnan et al., 2023), and influencers use it to attract the attention of their followers.

The birth of the digital era caused political officials and influencers to flock to utilize digital platforms, which are inseparable from the high interest of Indonesians who use them. The latest data shows that the favorite platforms for internet users aged 16 to 64 are WhatsApp 34.8%, Instagram 19.6%, TikTok 17.7%, Facebook 11.6%, and Twitter 6.9%. With an average time spent based on the July-September 2023 survey, TikTok 38 hours, Whatsapp 26 hours, Instagram 16 hours, and Facebook 12 hours.

2. Research Method

This research uses a qualitative approach, which is the proper method to describe the findings. The method used in this research is document study. The document study method has the advantage of an in-depth understanding of an event. The object of this research is a digital identity created by cross-platform users with backgrounds such as government officials and influencers. Then, the factors that influence the creation of these digital identities are also examined. The digital identity is in the form of photos, videos, and text from the digital platforms of government officials and influencers with different backgrounds. This research is limited to Instagram, Facebook, TikTok, and Twitter posts. These platforms were chosen because they are the most popular platforms from the perspective of government officials, influencers, and the public in Indonesia. This study uses Kress and Leeuwen's multimodality, which analyzes uploads conveyed through images, symbols, and videos and interprets them into meanings.

Result and Discussion

1. The Use of Digital Language by Government Officials in Indonesia in Building Digital Identity Using Multiplatforms

After analyzing government officials' Instagram, Facebook, Twitter, and TikTok accounts, the following are the results and discussions found in the research related to the identity of government figures using multiple platforms.

Figure 1



Each government figure's multiplatform use has its strategies for using digital language and its personas.

President of Indonesia Mr. Joko Widodo

Mr. President Joko Widodo is always visible in every upload. Each upload always shows a characteristic of a low angle, which places the object above the audience. It can be interpreted as his wanting to show greater power than the audience. Using long shot angles shows a desire to tell the relationship between Mr. President Joko Widodo as a participant and the objects around him in the form of objects and human objects. It is used to show the narrative to the audience regarding his performance and policies. Most settings and objects seen are people, government buildings, and markets. President Joko Widodo shows a far social distance that shows the audience that they have a relationship but still shows that account owners have differences in status and character. The use of captions uses formal language and functions to explain what is in the upload in the picture. President Joko Widodo's uploads have similarities on Instagram, Facebook, TikTok, and Twitter.

Governor of Central Java, Mr. Ganjar Pranowo

Mr. Ganjar Pranowo's Instagram posts show his involvement in all posts. Other participants always accompany all of his posts. It aims that Mr. Ganjar Pranowo wants to show a transaction in the form of reactional and phenomenon by showing other people. The settings are sidewalks, flooded roads, hotel swimming pools, and a cleric's house. The activities are chatting, resting while eating on the sidewalk, and relaxing in the swimming pool. The image

gaze given in all photos is an image gaze facing the other participants so that the interaction between the participants and the audience is to offer what is in the picture. In contrast, most shooting angles are at eye level to show equality with the audience. The shooting uses a long shot and medium so that the offering clarifies what is in the picture, and the medium is used to clarify the gestures used. The distance used is a close personal distance to show closeness.

Mr. Ganjar Pranowo is always visible in TikTok posts. All posts are in video form and involve other participants. The settings shown are on the street, on the sidewalk, in public transportation, and in the park. The activities shown are exercising, eating, sitting, and buying something. The formed image gaze faces the audience and other objects so that the transactions shown ask and offer. The angle is all eye level, meaning it wants to show equality. The shooting uses a long shot so that the offering clarifies what is in the picture. The distance shown is close personal distance. The message conveyed in the caption explains the activities carried out in the picture.

On Twitter, Mr. Ganjar posted three pictures of himself, and the other two were religious holiday greetings in the form of posters that did not show him. Mr. Ganjar is always accompanied by other participants for pictures to show him. The settings shown are in the village, restaurant, and field. The image gaze is not directed at the audience, showing an offering transaction. The shooting angles are high angle and eye level. The shot uses a long shot and medium so that the offer clarifies what is in the picture, and the medium is used to clarify the gestures used. The distance shown is close to personal distance. In the two images in the form of posters, there are always images of paintings of human and non-human objects with high-angle and low-angle perspectives. The poster describes what is being celebrated. The overall picture and caption show the related information.

Governor of West Jawa Mr. Ridwan Kamil

All of Mr. Ridwan Kamil's Instagram posts show him as a participant. Two out of three posts show him as the only participant. The settings shown are restaurants, cafes, mosques, and museums. The activities performed are sitting, making coffee, and eating. The image gaze shown is four out of five facing the audience, which shows a desire to ask. The shooting angles are two low angles, meaning they show greater participant power and three eye levels, so most images show equality. The shooting uses a long shot and medium to clarify what is in the picture and the medium to clarify the gestures used. The distance used is far social distance, which shows the difference in status and character between the participants and the audience. The caption is used to explain the activity in the photo. There is harmony between the image and the caption.

In the TikTok post, the account owner uploaded a video showing the account owner as a participant. The settings are inside the British embassy building, in a stadium, in a museum, and on stage. The activities performed were shaking hands, looking at paintings, and giving speeches. The image gaze is balanced, namely looking at the audience and other objects, so there is a transaction of offering and asking. The shooting angle uses three angles: eye level, low angle, and high angle. The shooting uses a long shot and medium so that the offering clarifies what is in the picture, and the medium is used to clarify the gestures used. The distance that wants to be shown is far social distance, which means there are differences in status and character between participants and audiences. The caption always explains the activity being carried out so that it supports what is in the picture.

In the Twitter post, the account owner uploaded a video in which the account owner was a participant. The settings shown are a dam, a building, and a school. The activities shown

are speaking, explaining, and giving speeches. The image gaze looks at the audience and other participants or objects, so there is an offer and request transaction. The angle shown is high so that the audience looks to have more power and eye level to have equality with the participants. The shooting uses a long shot and medium so that the offering clarifies what is in the picture, and the medium is used to clarify the gestures used. The distance to be shown is far social distance, which means there is a difference in status and character between the participants and the audience. The caption always explains the activity being carried out so that it supports what is in the picture.

Mr. Ridwan Kamil's Facebook post is the same as on Instagram.

Semarang Mayor Mrs. Hevearita Gunaryanti Rahayu

Ms. Hevearita Gunaryanti Rahayu's Instagram posts show that the entire post shows her. One of the five posts uploaded shows the account owner as a participant. The settings are inside a building, market, garden, and Semarang City. The activities shown are discussing, shopping, and farming. The image gaze is mainly offered because it does not face the audience. The angle of shooting is eye level, which shows equality. The shooting uses a long shot and medium so that the offering clarifies what is in the picture, and the medium is used to clarify the gestures used. The distance used is close personal distance, which shows the desire to look closely at the audience. The caption explains the activity in the photo so that the caption and image are linear.

The Facebook post shows the account owner as the only participant. The settings are in front of the building, in the market, and inside. The activity performed is posing. The image gaze that is applied is looking at the audience so that it shows a transaction request. The angle shown is eye level, which shows equality between the audience and the participant. The shooting uses a long shot and medium to clarify what is in the picture, and the medium is used to clarify the gestures used. The distance used is close personal distance, which shows the desire to look closely at the audience. The caption explains the activity in the photo so that the caption and image are linear.

The TikTok posts all feature the account owner as a participant, and other participants accompany them. The settings shown are rice fields, gardens, and buildings. Activities shown include planting, explaining, and giving speeches. The image gaze shown includes facing the audience and facing other participants and objects so that there is a transaction of asking and offering. The point of view shown consists of eye level and high angle so that there is a desire to look equal and the audience has power. The shooting uses a long shot and medium so that the offering clarifies what is in the picture, and the medium is used to clarify the gestures used. The distance used is close personal distance, which shows the desire to look closely at the audience. The caption explains the activity in the photo so that the caption and image are linear.

All Twitter posts show the presence of an account owner. All posts show that the account owner is not the only participant. The settings shown are inside a building and at school. The activities shown are explaining something and giving a speech. The image gaze performed by the majority faces the object and other participants so that there is a desire to offer. The angle of view shown by the majority is low, so there is a desire to show greater power. The frame size is medium, mainly to emphasize the emotions and gestures to be conveyed. The distance to be shown is far social distance, which means there is a difference in status and character between the participants and the audience. The caption does not explain what is in the picture.

Kendal Regency, Mr. Dico Ganinduto

Mr. Dico's Instagram posts show the account owner as a participant, not the only participant. The settings shown are in cafes, fields, and markets. The activities shown are talking, shopping, and explaining. The image gaze shown includes facing the audience and facing other participants and objects so that there is a transaction of asking and offering. The angle of view shown is eye level, so there is a desire to look equal. The shooting uses a long shot and medium so that the offering clarifies what is in the picture, and the medium is used to clarify the gestures used. The distance to be shown is close personal distance, which shows the desire to look closely at the audience. The caption does not explain what is happening in the image posted.

In Twitter posts, the account owner is always visible. The settings shown are markets, mosques, and sidewalks. The activities shown include driving, greeting, shaking hands, and posing. The image gaze faces the audience, other participants, and objects, so there is a transaction of asking and offering. The angle of view shown is eye level, so there is a desire to look equal. The shooting uses long and medium shots so that the offering clarifies what is in the picture. The distance shown is close personal distance, which shows the desire to look closely at the audience. The caption does not explain what is happening in the posted image. The post on Facebook is the same as what is on Instagram.

2. The Use of Digital Language by Influencers in Indonesia in Building Digital Identity Using multiplatform

Figure 2



Influencer Nanang Syarifudin

Instagram influencer Nanang Syarifudin tends to display photos of himself, with two focusing on the setting. The transaction posts show a gaze image that means asking. While most shooting angles are at a low angle, showing greater power from the audience, the distance used is public so that the audience knows it is not as a close person. The photo shows the

presented participant as the center of the post. Instagram is sharing personal activities. Captions are pretty random but often not related to the picture.

In Facebook posts, presented participants always show activities and settings. Most of them face the audience, so there is a transaction request. The low angle means the participant wants to show more power than the audience. With a medium-sized frame, the expression given is more emphasized. In the post, the participant owner acts as the center. Facebook is sharing activities without being given a caption explanation.

In the influencer's posts on Twitter, all five posts did not show the account owner. Four of the five posts are commenting on other people's posts. At the same time, one post is from his post. The comments were related to soccer, cars, shoes, and fish. The overall post shows the account owner as an information provider, with the prominence shown in other people's posts.

Participants had TikTok but did not use it to post anything.

Influencer Fadil Jaidi

Four of the five photos on Fadil Jaidi's Instagram always feature more than one participant. With one out of five featuring a single participant, the process of the activities carried out varies. Among them are three photos posed in front of the camera, one singing, and one photo chatting, with four photos set at home and one at a wedding venue. Four of the five posts represented participants who always faced the audience, thus showing a desire to ask for attention. With the gesture of throwing a smile, most photos show medium frames. Four of the five photos also always show an eye-level perspective, showing equality. All photos do not give too much space to the setting. The message conveyed in the caption is always humorous and combined with photos of smiling and pleasant expressions so that the photos and captions are still in harmony. There is only one photo that shows a serious expression and caption.

Fadil Jaidi's five photos in the Facebook posts always show the participants. Four photos show the participant with other participants, while one photo is of the participant alone. The background used in the four photos is a restaurant called Warung Pak Muh; one is a room in the house. The process shown is one photo of eating and four other photos posing in front of the camera. All five posts face the audience, giving the impression of asking. With all gestures showing happy expressions, eye level frame levels, and social distance classified as close personal distance, the impression used is closeness to the audience. All photos always feature a background setting. Four photos have similarities in the form of settings in front of food stalls. Of the five photos, only one displays a caption. With a pleasant expression and posing in front of a food stall, the atmosphere displayed is harmonious for promotion and does not conflict.

In Fadil Jaidi's TikTok posts, four videos always feature more than one participant. The process of the activities performed is different. Among them are two singing activities, one cooking, one crawling, and one walking while posing. The overall setting shows that the activity is inside the house. From the five posts, the interaction is limited to facing the audience and the phenomenon. So, one post has two gaze angles so that there is an interaction between asking for attention and offering. With the overall gesture of throwing a smile, most videos show medium frames and sometimes long shots. The five videos also always show eye-level viewpoints, which shows equality. All videos give space to the setting. However, the focus is on the participants. The message is always humorous and combines videos with smiling and pleasant expressions.

Influencer 2 has Twitter, but it is used privately so that no one other than close relatives can access the account.

Bima Backpacker Influencer

In the Instagram posts by influencer Bima Backpacker, all posts are videos. One post features the account owner, while four posts show the activity. The use of verbal sentences is filled with sentences providing information. The activities performed were walking, looking, running, and one post shows dancing. In the posts, the account owner is always featured. In the five posts, participants always use images and gaze to face the audience and other objects. So, there is a give-and-take interaction. The angle of view of the shooting is that the five posts are at eye level, with the size of the frame, namely four medium angle posts and one post, which is a long shot. A friendly impression is generated through smiling facial expressions in each post. The distance used is close personal distance. Despite showing the participants, the entire post also shows the setting in the video. The portion for setting is always more than the participants themselves. In the video, the narration talks about the beauty of a place, and then the video shows the place in question so that the verbal and visual support each other.

The use of posts and TikTok is the same. Everything posted on Instagram is the same as what is on TikTok. Occasionally, posts on both platforms show information related to the price of a hotel or inn using promotional language. Influencers have Facebook and Twitter accounts, but they are private for privacy purposes.

Influencer Maudy Ayunda

In the post on Maudy Ayunda's Instagram, all five participants' photo posts show a product. In the posts, participants always pose so that it is easy for the audience to see the items they are wearing. In three of the five posts, participants always use a gaze that faces the audience. It shows a desire to ask, while the other two show offerings. Four of the five photos show an eye-level shooting angle, while one of the five pictures uses a low-angle shooting angle. In the pictures, two posts use the size of the frame close up, two medium, and one long shot. A friendly impression is generated through smiling facial expressions in each post. The distance used from the four photos is close personal distance. One photo is classified as being within public distance. Although it shows the participants, the entire post also shows the supporting elements mentioned in the caption, such as jewelry, drinks, etc. The focus is also on these items without excluding the participant, considering that these items are attached to the participant's body.

Four of the five photos of Maudy Ayunda on Facebook show a promotional message. At the same time, one photo shows a personal message. Four photos show the participant posing, while one post shows the participant doing an activity using makeup. Three of the five photos of participants always use a gaze that faces the audience, while the other two do not. Taking pictures comprises three pictures showing eye-level viewpoints: one low-angle picture and one high-angle picture. The photo's size consists of two close-ups and three mediums. The distance used in all five photos is close personal distance. Although all photos show participants, four photos are inserted with products clarified with written captions. Even the prominent image is not the participant but the product. Both as the center of the image, the selection of contrasting colors, and the foreground.

In TikTok posts, all posts feature a video with the participant at the center of the video. Four of the five posts had only one participant, the account owner, while one post was with another participant. All showed daily activities. All five posts show a facial gaze facing the

audience. The shots have two compositions showing a low angle, while three are at eye level. The frame size consists of one long shot and four close-ups. The distance used from the five photos is close personal distance. All videos show the participants and their activities. Each activity is explained by the account owner in a voice and supported by text showing each activity's essence. So that the sound, video, and writing on the video support each other. The center of the video is the account owner.

The use of Instagram and Facebook is the same. Both in the form of images and captions, with the majority being to inform a product or as a promotional event. The shooting angle also differs according to the product and impression she wants to display. Meanwhile, she does not use Twitter.

Influencer Jerome Polin

Four of Jerome Polin's five Instagram postings are pictures, and one is a video. He appears in every post. Four posts are about traveling abroad, and one is about a birthday celebration. The settings differed, although the most places are in abroad such as Tokyo, New Zealand, and Paris. Captions used in the pictures are relevant because it contains information about where the picture has been taken. There are no other participants shown in any of the posts. Three postings have the gaze directed at the viewers, one does not, and one video has the gaze directed both toward and away from the viewers. Only one of the shots is taken from a low perspective. The frame size is four long shots and one medium. The distance is a close personal distance. All posts feature individuals performing the activity described in the caption. With the traveling theme, he always include a location in the captions. One post as a video also includes a voice that describes his activities, ensuring that postings, captions, and voices all work together to provide a harmonious meaning.

Posting on Instagram and Facebook is the same. Both images and captions inform a product or a promotional event. The shooting angle also All five Facebook posts are pictures showcasing his activities, all of which involve eating Japanese food. Every post includes a link to his YouTube channel, and other participants accompany him. A food picture is provided for each background. In the five posts, he faces the viewers, while the other differ. He directs his attention toward the viewers while others do not. The shooting has three angles: one at eye level and two high angles. The frame size is classified as medium. The distance is close personal distance. All posts show his activities as described in the caption. By carrying out the food theme, he provides pictures of food. There is information related to the food being eaten. The message conveyed between the pictures, captions, and writings supports each other.

Posting on Twitter, all posts show his traveling activities. He appears in all posts, four posts show he is not alone. In the posts, a diversity of viewpoints is shown. Among them, they look at to the viewers. The shooting shows at three eye-level angles and two high angles. The frame size is long shot and medium shot. The distances used are three close personal distances, and two are public. All posts always show him with the activities described in the caption. With the theme of travel, he always provides pictures of himself and does not cover the background of the place. In the caption, there is a description of the place visited. So that posts and captions inform the viewer of where the place is located.

Conclusion

Mr. Ganjar Pranowo, Mr. Ridwan Kamil, Ms. Hevearita Gunaryati Rahayu, and Mr. Dico Ganinduto use a strategy different from that of Mr. Jokowi. They show equality through eye-level shots on Instagram, Facebook, Twitter, and TikTok. However, there are similarities in

shooting; namely, the majority use long shots so that they can tell what they are doing. All government figures narrate events using other participants. Mr. Jokowi and Mr. Ridwan Kamil use distance in the form of far social distance, which shows that the audience and they have a relationship but still shows that the account owner has different status and character differences.

In contrast, Mr. Ganjar Pranowo, Mrs. Hevearita Gunaryati Rahayu, and Mr. Dico Ganinduto show close personal distance, showing the desire to look close. All captions explain what is in the picture with standard language. The dominant activities are explaining and speaking. Posts shared by government figures are always related to government work programs by always showing their faces as the main spotlight.

The multiplatform use from each influencer tends to be account owners who show transactions by asking. Most shooting angles are at eye level, which shows the desire for equality with the audience. The difference is the size of the frame by the influencers. Nanang, Fadhil Jaidi, Jerome Polin, and Bima Backpacker show the majority of long shots because they show activities related to the setting. The majority of their activities are telling their daily lives and joking around.

Meanwhile, Maudy Ayunda is more dominant in showing close-up images. However, the majority show a low angle. The caption shown is always in line with the focus of the image, which is showing the item being promoted. Bima Backpacker also describes the beauty of a place, and the caption shows hotel promotions. While Fadhil Jaidi only uses Facebook as a means of promotion, Instagram and TikTok are used to share activities, Twitter is a private domain, and Nanang uses Instagram as one of the promotional media. All influencers' overall distance is a close personal distance to give the impression of closeness. In addition to posts that lead to promotional tools, captions that do not contain promotional elements contain humor with non-standard language.

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This is an automatic email to inform you that your abstract/article entitled Digital Platforms Language of Indonesian Governments and Indonesian Influencers is now under review.

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ID	Title	Review	Status	Preference	Submit Date		Action
362	Digital Platforms Language of Indonesian Governments and Indonesian Influencers	<p>1. This paper explores how influential figures in Indonesia, namely government officials and influencers, use the internet to present their identity when using multiple platforms. The topic is very interesting and relevant. However, the clarity and effectiveness of the article could be significantly enhanced through improvements in the quality of the writing. Strengthening the use of English would not only refine the articulation of ideas but also ensure a clearer transmission of the central message. While the journal encourages contributions from non-native English speakers, it is</p>	Under Review		August 7, 2024 9:12 pm	2	View(? task=view_abstract&id=362)

ID	Title	Review	Status	Preference	Submit Date		Action
		<p>important to provide the best possible version of English, especially given that this article concerns language and is being published in a journal dedicated to the subject.</p> <p>Other observations: The research method is not very clear. What was the criteria for the selection of the sample? What was the temporal frame? A crucial verb seems to be missing in this sentence: <i>“The object of this research is a digital identity created by cross-platform users with backgrounds such as government officials and influencers”.</i> (maybe the object of this research is to explore-to understand-to analyze the</p>					

ID	Title	Review	Status	Preference	Submit Date		Action
		<p>digital identity?) When analysing the influencers social media, some sentences are not very clear. For example, when it comes to Influencer Nanang Syarifudin: 2 pictures focusing on the setting? 2 pictures of how many? What does it mean that <i>“the gaze image means asking”</i>? What are they asking for? When describing social media of influencers, wouldn't it be useful to add how many followers they have? Since this seems to be a central criteria to define an <i>“influencer”</i>. Wouldn't it be interesting to add the analyzed pictures of each influencer under their names to</p>					

ID	Title	Review	Status	Preference	Submit Date		Action
		<p>illustrate the point made by the authors? (observing the adequate ethical considerations). In other cases, wording should be improved to avoid redundancy (the repetition of the same words), for example; <i>"Influencers have Facebook and Twitter accounts, but they are private for privacy purposes", "Instagram posts show that the entire post shows her", "Influencers grow from online dynamics because of their ability to influence"...etc</i> When analyzing the social media presence of influencers, the article does not clarify their specific focus (fashion, sports, cooking, travel, or other niches). There is no mention of</p>					

ID	Title	Review	Status	Preference	Submit Date		Action
		<p>the products they aim to promote to their audience, which is a central aspect of influencer activity, often referred to as 'product placement' or 'influencer partnerships.' I think this omission is relevant, as the products they endorse play a key role in shaping their digital image and online identity. Finally, the conclusion just repeats once again what we were told in the discussion, without adding any theoretical proposition about the use of social media. This section could use further elaboration, building on the "results-discussion" observations.</p>					

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Resubmission Manuscript

Fahrur Rozi <frozi@mail.unnes.ac.id>
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Mon, Oct 28, 2024 at 3:09 PM

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Thanks for replying to my email. I sent the revised manuscript here (ID:362). Please attach the manuscript.

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Fahrur Rozi <frozi@mail.unnes.ac.id>

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Thu, Oct 31, 2024 at 2:39 PM

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Thank you. Revisions were well-received.

Editors

LDS

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6. Bukti Konfirmasi Artikel Diterima Revisi
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Final proof of your article - please respond by 18th of November to be included in December's issue

journal@language-and-society.org <journal@language-and-society.org>
To: frozi@mail.unnes.ac.id

Wed, Nov 13, 2024 at 3:27 PM

Dear Professor,

I am pleased to inform you that your article will be published in December's issue.

I send you a copy after the type-setting. Please let me know if you accept this version or suggest the last final corrections if you see any typing errors.

After your final approval, we can generate and add the DOI number. After that, no changes will be possible.


Please send your approval back by Monday, the 18th of November.

With regards,

Anna Odrowaz-Coates

Editor

LDS

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Wed, Nov 13, 2024 at 10:12 PM

Dear Professor Anna Odrowaz-Coates,

Thank you so much for informing me that our article will be published in December's issue.
I have the last final corrections because of typing errors:

- 1). In The fourth line of the first paragraph, in the conclusion, I typed double words: SHOT SHOTS. Please delete the first SHOT word.
- 2). I would like to change the name of the department. The new one is Universitas Negeri Semarang Indonesia, Economics Education, E-mail: frozi@mail.unnes.ac.id, ORCID: <https://orcid.org/0000-0002-8009-6318>

Thank you once more for your help in this matter.

Best Regards,
Fahrur Rozi
Universitas Negeri Semarang, Indonesia

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Mon, Nov 18, 2024 at 1:13 PM

Dear Authors,

Thank you so much for your prompt reply and for finding time to go through the text. We will apply your modifications and notify you when the issue is uploaded to our website, which will be in December.

With best wishes,

Anna Odrowaz-Coates

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Wed, Dec 18, 2024 at 8:07 PM

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With best regards,

Editors

LDS

PS.

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Happy New Year to All!