



Multimodal analysis of Instagram content: The involvement of candidates' wives in the 2024 Indonesian election campaign

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ABSTRACT

Although candidate's wives have increasingly appeared in digital campaign spaces, limited research has examined how their roles are multimodally constructed and strategically represented within social media campaign narratives, particularly in the context of Indonesia's 2024 Election. The participation of candidate wives in political campaigns is not just a companion, but an important strategy in gaining voter support in the 2024 Election. Campaigning is a political strategy to gain public support to achieve political victory. In the 2024 Election process in Indonesia, several candidate wives were actively involved in political campaign events. This study analyzes how political candidates' wives construct and represent their roles and involvement in the campaign process through social media. Using Kress and Van Leeuwen's multimodal discourse analysis framework with a qualitative approach, the study examines specific analytic categories, including representational meaning (narrative vs. conceptual processes, actor roles), interactive meaning (gaze, social distance, and point of view), and compositional meaning (information value, salience, and framing). The data consist of videos and photographs documenting campaign activities by Fery Farhati, the wife of Anies Baswedan, and Siti Atikoh, the wife of Ganjar Pranowo, which are analyzed using qualitative descriptive techniques. The findings indicate that, at the representational level, the candidates' wives are constructed as active actors in campaign-related social activities. At the interactive level, the use of direct gaze and medium shots creates a sense of closeness and relatability with the audience. At the compositional level, central placement and visual salience emphasize their prominence and strategic role within the campaign narrative. In conclusion, the study shows that the candidates' wives are visually and discursively constructed as active and socially engaged figures within campaign content. Through specific representational, interactive, and compositional strategies, their presence contributes to shaping a particular portrayal of the candidates within the campaign narrative.

Keywords: *Campaigns, Elections, Multimodality, Political Candidates Wives*

INTRODUCTION

General elections (Pemilu) in Indonesia are essential in a democracy that determines the country's leader for the next five-year term. Each candidate pair tries to distinguish themselves from other candidates in this process. This is also said by Aryadillah & Fitriansyah (2022), the democratic party carried out an election process in 2024 that is considered an interesting competition, where each presidential and vice-presidential candidate pair develops different strategies to attract voters' sympathy. One of the political strategies used to gain voters' sympathy is through political campaigns (Newman, 1994). Political campaigns are considered an essential element in political communication, to strengthen the relationship between prospective leaders and the community, and make it easier for the community to get to know prospective leaders (Fatimah, 2018; Wahid, 2016). One effective strategy is to

go directly into the community to understand the conditions faced by the people, and listen to various complaints and aspirations directly (Kustiawan et al., 2022). Direct interaction with the community allows candidates to build closer relationships and understand the community's actual needs. In recent elections, campaign strategies have increasingly incorporated digital platforms, particularly Instagram, as spaces for image construction and voter engagement (Assaefi et al., 2024). Within this context, the involvement of candidates' wives has become part of Instagram-based campaign communication, where their activities, public appearances, and interactions are mediated through visual and textual content to shape public perception and extend the campaign narrative.

Political campaigns have undergone a significant shift along with the development of technology. Currently, social media is a tool in implementing political strategies, where social media provides speed, effectiveness, and broader reach in spreading political messages (Widhiasthini et al., 2022). Social media is considered to have an important role in building the image of political candidates, in addition to functioning as a means of disseminating information, media also helps the public to know more about the background of prospective leaders (Yuniar, 2019). Thus, the public can understand the candidates' character and personality, especially in their social lives, which will later affect their leadership of the country. Instagram provides a free space for its users to represent their ideas and views, but almost all politicians who use Instagram as a campaign medium have similar content patterns ahead of the election (Fernando et al., 2022; Maella et al., 2019). The content they share generally contains political activities and efforts to build an image or personal branding. Because Instagram has high effectiveness in reaching the audience (Putri, 2022). In addition, this platform also provides convenience for its users to reach a wider audience, making it a strategic tool in spreading political messages massively (Rahmawati et al., 2024).

In the election of a presidential candidate, certain preferences are inherent in the people's minds. The involvement of a "third person" such as a family or a candidate's wife can be an "added value" in the election of a candidate for leader (Imam & Purwaningsih, 2022; Larasati & Fernando, 2023; Yuniar, 2019). In the world of politics, women are no longer considered passive subjects, but rather become active and creative subjects in efforts to gain voter support (Kabullah & Fajri, 2021). As discussed in *Women, Politics, and Power: A Global Perspective*, women's political participation has expanded globally, not only in formal institutions but also in campaign activities, representation, and public engagement, women are increasingly recognized as political actors who contribute to shaping political communication and voter mobilization, rather than merely serving as complementary figures (Paxton et al., 2014). So that the role of a candidate's wife is not only limited to accompanying but also actively involved in the campaign, even replacing her partner in attending political events. The involvement of wives in political campaigns has provided a deeper understanding of the various aspects involved, considering the importance of a wife's role in building an image, supporting campaign messages, and as a strategy to attract certain voter segments (Kadriyanti, 2015).

Previous research discussed the 2012 US election, Michelle Obama and Ann Romney managed to maintain their popularity so that there was a change in public views and expectations regarding the role of the wife of political candidates in a polarized political environment (Elder & Frederick, 2019). This international case highlights how candidates' spouses can function as strategic actors in campaign communication. Building on this perspective, the present study examines how the wives of presidential candidates in the 2024 Indonesian election are similarly represented and positioned within Instagram-based campaign content. In addition, research Pratiwi et al. (2020) shows that the victory of the Head of Sidomukti Village was influenced by the active participation of his three wives in the campaign. This indicates that the role of the wife of a political candidate is not only as a companion, but also as an important element in building an image and supporting the success of the campaign. While the study examines a local electoral context, it demonstrates that candidates' spouses can function as strategic actors in shaping public perception and mobilizing voter support. This finding is relevant to the present study, as it underscores how spousal involvement may extend beyond symbolic roles and contribute to campaign image construction, including in broader electoral contexts such as the 2024 Indonesian presidential election. Furthermore, previous research explained that there were strategies carried out by the wives of political candidates in the campaign process. Strategy in the campaign process is needed to increase electability and popularity, as well as to determine voter segmentation (Fatimah, 2018; Imam & Purwaningsih, 2022; Nur, 2019). Although previous studies have examined the role of candidates' wives in supporting campaign strategies, limited attention has been given to how they are multimodally represented in digital campaign content. In particular, there is a lack of research analyzing how visual elements on social media construct the public image, positioning, and involvement of candidates' wives within the campaign narrative. Given that political actors increasingly utilize social media as a campaign tool (Widhiasthini et al., 2022), it is important to examine how candidates' wives are represented through multimodal strategies on platforms such as Instagram.

According to Yufada (2023), political spouse is a political partner, either husband or wife. Therefore, political spouses can be said to be people who are often involved in their partner's political career. However, Wahyudi (2018) in a patriarchal culture where men dominate positions of power in politics, while women have roles in the domestic sphere. Mandziuk said that political spouses use their power by taking advantage of their marital status (Yufada, 2023).

Political spouses, especially women, play a role as a companion to their husbands (Kabullah & Fajri, 2021; Yuniar, 2019). However, Kadriyanti (2015) saying that a wife has a role in building an image, supporting campaign messages, and sometimes as a strategy to attract certain voter segments. In the context of social media campaign communication, this role becomes more visible and strategic. Through platforms such as Instagram, Facebook, and other digital media, the candidate's wife can actively participate in constructing a positive personal brand, reinforcing key campaign narratives, and presenting relatable family-oriented content. By sharing everyday moments, community engagements, and supportive messages, candidate's wife helps humanize the candidate and emotionally connect with voters (Pertwi et al., 2024). Therefore, the involvement of a candidate's wife is not only symbolic but also

instrumental in strengthening digital campaign communication and enhancing overall campaign effectiveness.

Multimodal analysis is an analysis that uses semiotic modes in an event, where all aspects of materiality and modes used in multimodal objects/phenomena/texts play a role in the construction of meaning (Budiawan et al., 2018; Kress & Leeuwen, 2001; Y. A. Putri, 2023). The analysis expands the scope of its sources, such as images, actions, and audio, which are then combined with language in multimodal texts (documents, videos, and hypermedia texts), objects (artworks, clothing, architecture), and events (performances, debates, etc.) (Djonov & Zhao, 2014).

Three metafunctions in multimodal analysis are: First, representational metafunction is a dimension of representing information about the world or a certain reality. This dimension includes images, text, sound, and other elements that represent objects/events/concepts in real terms; Second, interpersonal metafunction, this dimension observes where messages or representations build and convey relationships between message creators, message recipients, and the subjects displayed; Third, compositional metafunction, this dimension refers to the elements in a message arranged or arranged to find out the message to be conveyed to achieve a certain communicative effect (Sari, 2017).

The focus of multimodality analysis is on sentences and their grammatical parts to understand their communicative value (Orelus, 2017). Kress and Hodge say that modality grammar reduces credibility and influences others to identify someone with a 'good' character and avoid a 'bad' character (Hart & Cap, 2014). In essence, every political group will choose its way of communicating to achieve its goals (Hartinah & Kindi, 2020).

This study aims to analyze the multimodality of Instagram content that displays the involvement of political candidate wives in the 2024 election campaign in Indonesia. This study focuses on three main aspects in multimodality analysis, namely how are representational, interpersonal, and compositional? This study aims to understand the visuals, texts, and other elements that represent the role of candidate wives in political campaigns, including those constructed as public figures and supporters of their partners. From the interpersonal side, this study wants to see various modes of communication in Instagram content, such as building relationships between candidate wives and audiences through social distance, gestures, or persuasive communication strategies applied through eye contact. And compositionally, this study aims to explore various multimodal elements in Instagram content organized to create cohesion and coherence in conveying political messages, as well as visual structures that support each other in the form of campaign narratives.

METHOD

A qualitative approach is used to explore in-depth understanding of the phenomena related to the involvement of political candidate wives in political campaigns in Indonesia in 2024. As stated Leavy & Patricia, a qualitative approach is used to explore, study social phenomena, and reveal the meaning of an activity, situation, or event, so that the main purpose of qualitative research is to explore, describe, or explain certain aspects of social life (Leavy & Patricia, 2017).

Building on this approach, this study employed a qualitative research design using a multimodal analysis framework, which involves tracing various modes of communication, including text, images, sound, and gestures (Maharani, 2023). The study focused on Instagram posts that were directly related to the campaign activities of political candidates' wives during the 2024 Indonesian presidential election. Campaign-related content was operationally defined as photos, videos, and accompanying captions that showed the wives participating in campaign events, promoting candidate messages, or engaging with the electorate. Personal posts unrelated to campaign activities were excluded. Data were obtained from the Instagram accounts @fery.farhati (Fery Farhati, wife of Anies Baswedan) and @atikoh.s (Siti Atikoh, wife of Ganjar Pranowo), covering posts published between 28 November 2023 and 10 February 2024, which corresponded to the official campaign period. The unit of analysis included both textual and visual elements of the Instagram posts, such as captions, images, videos, and layout components. Data were analyzed using Kress and Van Leeuwen's multimodal analytical framework, which examines representational, interpersonal, and compositional meanings. This framework allowed the study to investigate how visual and textual elements construct the roles of candidates' wives. Therefore, the unit of analysis in this study is text. The following is the analytical framework in this study:

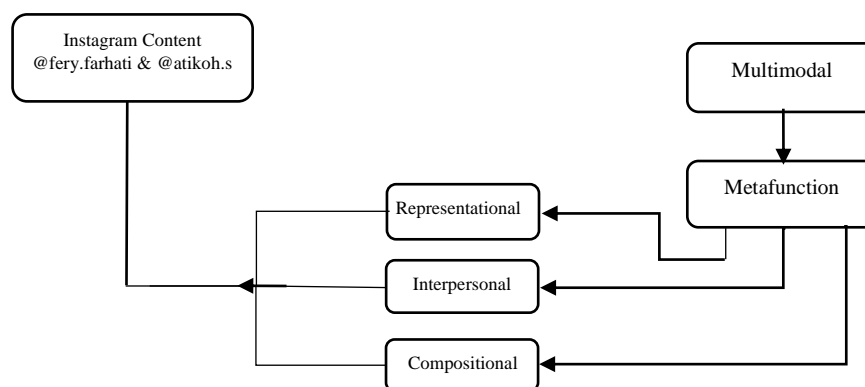


Figure 1. Research Analysis Framework
Source: Researcher Processing (2025)

This analysis aims to understand the Instagram content of political spouses @fery.farhati and @atikoh.s, which is constructed to convey meaning to the audience. The researcher selected some of their content that showed them campaigning, then analyzed it through the three metafunctions, representational, interpersonal, and compositional. In the first stage, a representational analysis was carried out, where the selected content was then analyzed to see the representation of processes or circumstances in visual elements. This is done by paying attention to represented participants consisting of actors, vectors, and goals; The second stage, conducting interpersonal analysis through three aspects, namely social distance (analysis of shooting techniques that represent social distance), contact (analysis of visual relationships built between subjects in the image), and subjectivity (analyzing the point of view used in the image to understand how it affects meaning); In the third stage, conducting compositional analysis, used to see the visual elements in the

content create an integration of meaning. Compositional analysis includes information value, salience, and framing.

RESULTS AND DISCUSSION

During the official campaign period (November 28, 2023 – February 10, 2024), Instagram posts shared through the verified accounts @fery.farhati and @sitiatikoh.s consistently portray the candidates' wives as figures whose roles extend beyond symbolic accompaniment. Across campaign-related content, Fery Farhati and Siti Atikoh are shown actively participating in public dialogues, community gatherings, women-oriented initiatives, and regional visits. In many of these posts, they are positioned as central figures within campaign events, occupying prominent visual space and engaging directly with participants. This pattern is closely aligned with the broader campaign strategies of the respective candidate pairs. In the campaign of candidate pair 01, Anies-Muhaimin, Fery Farhati was introduced into public campaign spaces and actively involved in outreach activities as part of the campaign narrative. Similarly, within the Ganjar-Mahfud campaign, Siti Atikoh frequently appeared in various campaign events, supporting and at times representing her husband in engagements with local communities. Through these consistent representations, both figures emerge not merely as companions, but as strategic actors integrated into the communication framework of their respective campaign teams.

Fery Farhati's Involvement in the 2024 Election Campaign Process

Fery Farhati, the wife of candidate pair 01, Anies Baswedan, has been involved several times in the campaign process of candidate pair 01, Anies-Muhaimin. Fery Farhati's involvement as the candidate's wife in the 2024 political campaign is shown on her personal Instagram account @fery.farhati, in the form of photos and short videos. Fery Farhati also campaigned for the Anies-Muhaimin pair to "emak-emak" (Basyari & Salam, 2023). In Indonesia, "emak-emak" represent the "strongest race in the world" because they have great strength in life (Agung et al., 2025). Then Fery Farhati also campaigned for the "health for all" program of the Anies-Muhaimin pair (Wiryono & Setuningsih, 2023). So, it can be said that Fery Farhati not only accompanied Anies Baswedan but also contributed to voicing the campaign messages and political agenda carried by the Anies-Muhaimin pair.

Table 1. Multimodal Analysis of Fery Farhati's Short Video of the Campaign in Cirebon

REPRESENTATIONAL ANALYSIS	
Processes	<p>This image shows the activities carried out by the represented participants, where the wife of a political candidate, Fery Farhati, is seen doing gymnastics on stage. It can be seen from the stage's background that says "<i>Senam Perubahan</i>." Fery Farhati is wearing a white shirt combined with an orange hijab.</p> <p>This image is an example of an image with a process form, because it shows the activity carried out by Fery Farhati. This process form is agentive because it shows the actor, Fery Farhati, and two other people behind him, with the gymnastics activity as the target. The process in this image is depicted as an action because of the vector formed from</p>



Figure 1. Fery Farhati
 “Senam Perubahan”
 Source: Instagram
 @fery.farhati

the hand movements carried out by Fery Farhati and the two people behind him.

INTERPERSONAL ANALYSIS

Social Distancing **Impersonal distance (long shot)**
 This image is taken from a distance (long shot), emphasizing impersonal distance. This is likely done to highlight the activity taking place further.

Contact **Demand (viewer's gaze)**
 The image shows the form of demand (asking) seen from the represented participant's eyes, which look towards the audience. Fery Farhati, the represented participant, wants to invite viewers to get involved.

Gesture **Subjective:**
- Involvement (Frontal Angel)
- Equality (Eye-level angle)
 The image chooses a form of involvement because it is taken from the front. The image maker places the viewer in the same position (balanced) as an eye-level angle, thus giving the impression of asking viewers to participate or get involved.

COMPOSITIONAL ANALYSIS

Information value **Polarization: Given-new**
 Fery Farhati and the two people behind her are given-new positions. This picture shows a candidate's wife doing gymnastics, which is typical. However, a candidate's wife leading the gymnastics in front is new.

Salience **Maximum protrusion**
 Fery Farhati, who wears a white shirt and an orange hijab and occupies the front center position, looks more prominent than the other elements.

Framing **Maximum connection**
 The image emphasizes maximum connection. The elements contained in the image tend to blend.

REPRESENTATIONAL ANALYSIS

Processes
 This image shows the activities carried out by the represented participants. The wife of a political candidate, Fery Farhati, is seen speaking on stage. The image has a narrative, “I’m going back home” which shows that the agentive form of the image is projective.

INTERPERSONAL ANALYSIS

Social Distancing **Impersonal distance (long shot)**
 This image was taken from a distance (long shot), emphasizing the impersonal distance. This was done to highlight the crowd of mothers who participated in the change exercise event. The image also shows Fery Farhati higher than the audience, so it is interpreted that the audience represents the viewers.

Contact **Demand (viewer's gaze)**
 The image shows a form of demand (asking), as seen from Fery Farhati's gaze directed towards the audience. Fery Farhati, as the represented participant, seems to want to invite viewers to interact.

Gesture **Subjective:**
- Involvement (Frontal Angel)
- Equality (Low angle)
 The image chooses a form of involvement because it is taken from the front, thus giving the impression of inviting viewers to participate. The image maker takes photos from below so Fery Farhati looks more assertive and dominant.

COMPOSITIONAL ANALYSIS

Information value **Centering: Center-Periphery**
 In this image, Fery Farhati is the main focus in the center, while the mothers who participated in the campaign are



Figure 2. Fery Farhati
 Narrating
 Source: Instagram
 @fery.farhati

	seen on the edge of the image. Therefore, this image shows a center-margin composition represented by participants.
Salience	Maximum protrusion Fery Farhati, standing on stage and wearing a white shirt and orange hijab, looked more prominent than the other elements.
Framing	Maximum connection The image emphasizes maximum connection. The elements contained in the image tend to blend.
REPRESENTATIONAL ANALYSIS	
Circumstances	This image emphasizes the situation or condition in which Fery Farhati takes a group photo to end the campaign activity with mothers in Cirebon. It shows represented participants posing with their index fingers, which means candidate pair 01. This is done to direct the viewers' view.
INTERPERSONAL ANALYSIS	
Social Distancing	Impersonal distance (long shot) This image is taken from a distance (long shot), emphasizing impersonal distance. It highlights the crowd of mothers participating in the change exercise event.
Contact	Demand (viewer's gaze) The image shows an image of choosing the form of demand (asking) seen from the represented participants' eyes looking towards the audience, it can be seen that Fery Farhati, as the image's creator, seems to want to invite viewers to get involved.
Gesture	Subjective: - Involvement (Frontal Angel) - Equality (Eye-level angle) The image chooses a form of involvement because it is taken from the front, giving the impression of inviting viewers to participate. The image maker places the audience in the same position (balanced) with an eye-level angle.
COMPOSITIONAL ANALYSIS	
Information value	Centering: center-periphery In this image, Fery Farhati is the main focus in the center, while the mothers who participated in the campaign are seen on the edge of the image. Therefore, this image shows a center-margin composition represented by participants.
Salience	Maximum protrusion Fery Farhati, who wears a white shirt and an orange hijab and occupies the front center position, looks more prominent than the other elements.
Framing	Maximum Connection The image emphasizes maximum connection because the elements contained in the image tend to blend.



Figure 3. Group Photo
 Source: Instagram
 @fery.farhati

Source: Research data (2025)

In several video clips in Table 1, the enthusiasm emanating from the crowd of mothers waiting for Fery Farhati's arrival can be seen. Their presence, which looks enthusiastic, shows that the surrounding community received Fery Farhati's arrival well. In the clip, Fery Farhati also participated in joint exercise activities with residents, with the background of the writing "senam perubahan". The word "perubahan" in the writing illustrates an invitation to the community to participate in the vision of change carried by candidate pair 01. In addition, the exercise activities also became a symbol of Fery Farhati's campaign to convey the health program carried out by Anies-Muhaimin, namely "kesehatan untuk semua".

Furthermore, at the event, Fery Farhati had the chance to say, "I'm going back home." This statement has a deep meaning. The word "returning home" emphasizes his emotional closeness to the people of Cirebon and shows his cultural and traditional ties with the area. This further strengthens his image as familiar and close to the residents.



Figure 4. Fery Farhati in a Photo with Ibu Hamil & Perempuan Kepala Keluarga
 Source: Instagram @fery.farhat

Table 2. Multimodal Analysis of Fery Farhati's Content with Bumil & Perempuan Kepala Keluarga

REPRESENTATIONAL ANALYSIS	
Circumstances	This photo shows Fery Farhati's visit to the "Bumil & Perempuan Kepala Keluarga" event. This image shows represented participants posing, showing their index fingers, and showing the number 1 (one) symbol, meaning candidate pair 01. This is done to direct the viewer's view. However, this image does not show any activities carried out by Fery Farhati as a represented participant, where this image emphasizes the situation or condition where Fery Farhati is taking a group photo.
INTERPERSONAL ANALYSIS	
Social Distancing	Impersonal distance (medium long shot) The image is more impersonal. It was taken using a medium-long shot because the photographer probably wanted to emphasize the closeness of the pregnant woman and the female head of the family.
Contact	Demand (viewer's gaze) The image shows a form of demand (asking) from the eyes of the represented participants looking towards the audience. Fery Farhati, the represented participant, seems to want to invite viewers to get involved and become part of them.
Gesture	Subjective: - Involvement (Frontal Angel) - Equality (Eye-level angle) The image chooses a form of involvement because it is taken from the front, giving the impression of inviting viewers to participate or get involved. The image maker places the audience in the same position (balanced) with an eye-level angle.
COMPOSITIONAL ANALYSIS	
Information value	Centering: center-periphery In this image, Fery Farhati is the main focus in the center, while the mothers who participated in the event are seen on the edge of the image. Therefore, this image shows a center-margin composition represented by participants.
Salience	Maximum protrusion Fery Farhati, depicted on the banner as a speaker and occupying the center position, looks more prominent than the other elements.
Framing	Maximum connection The image emphasizes maximum connection. The elements contained in the image tend to blend.


Figure 4 shows the wife of candidate pair 01, Fery Farhati, and Rustini Muhaimin attending a meeting with pregnant women and female heads of families in Surabaya. Fery Farhati uploaded a photo of her presence at the event on her Instagram account @fery.farhati. In the image uploaded by Fery Farhati, a banner that says "Bumil & Perempuan Kepala Keluarga" means that this event is focused on pregnant women and women. So, this event is a campaign commitment of candidate pair 01 to promote policy ideas towards women.

The message "closer to pregnant women & female heads of families" highlights the issue of family welfare. This campaign implies that the Anies-Muhaimin pair prioritizes improving family welfare by paying attention to women. In the context of "pregnant women," it reflects the commitment of candidate pair 01 to their concern for pregnant women in Indonesia.

Siti Atikoh's Involvement in the 2024 Election Campaign Process

The wife of candidate pair 03 Ganjar-Mahfud, Siti Atikoh, was also involved in the campaign process. Siti Atikoh's involvement in the campaign process of candidate pair 03 was deliberately done so that the public would get to know the leader and his family (Rahmadhani, 2023). In addition, Siti Atikoh's involvement is a strategy of candidate pair 03 to absorb the aspirations of the community (Betalia, 2023). Siti Atikoh also campaigned for the superior programs of candidate pair 03, which showed their commitment to the community (Santoso & Isdiansyah, 2024).

Table 3. Multimodal Analysis of Siti Atikoh's Short Video Campaign in South Tangerang

REPRESENTATIONAL ANALYSIS	
	<p>Processes In this picture, the represented participant shows three fingers on his chest, symbolizing the Ganjar-Mahfud pair's serial number. However, this picture does not show any activities carried out by Siti Atikoh as a represented participant, emphasizing the situation or condition in which Siti Atikoh is greeting people participating in the campaign.</p>
INTERPERSONAL ANALYSIS	
Social Distancing	<p>Social Distance (medium shot) This image emphasizes a medium shot, meaning the audience is socially distant. This shows that Siti Atikoh wants to show enough distance from the audience, not too close but not too far.</p>
Contact	<p>Offer (Absence of gaze at the viewer) In this image, the presented participants are not facing the audience. It can be seen that Siti Atikoh, as the represented participant, seems to want to invite the audience there to interact and show the audience the symbol on her hand.</p>
Gesture	<p>Subjective: - Involvement (Frontal Angel) - Equality (Eye-level angle) The image chooses a form of involvement because it is taken from the front, giving the impression of inviting viewers to get involved. The image maker</p>

places the audience in the same position (balanced) with an eye-level angle.

COMPOSITIONAL ANALYSIS

Information value	Centering: Center-Periphery In this image, Siti Atikoh is the main focus, while the mothers who participated in the campaign are seen on the edge of the image. Therefore, this image shows a center-margin composition represented by participants.
Salience	Maximum protrusion Siti Atikoh wears a purple hijab and looks more prominent than the others.
Framing	Maximum connection The image emphasizes maximum connection. The elements contained in the image tend to blend.

REPRESENTATIONAL ANALYSIS

Processes	This image shows the activities carried out by Siti Atikoh and a woman who participated in the campaign event. They are seen dancing together. A woman who is Siti Atikoh's dance partner is smiling in the image, while Siti Atikoh is the instigator of the movement. Therefore, it can be said that Siti Atikoh is the actor, and her target is her dance partner.
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INTERPERSONAL ANALYSIS

Social Distancing	Impersonal distance (long shot) This image was taken from a distance (long shot), thus emphasizing impersonal distance. It was probably done further to emphasize Siti Atikoh's closeness to the community.
Contact	Offer (Absence of gaze at the viewer) In this image, participants are not directed to the audience. Instead, this image shows the audience what Siti Atikoh did with the mothers involved in the campaign.
Gesture	Subjective: - Involvement (Frontal Angel) - Equality (Eye-level angle) The image chooses a form of involvement because it is taken from the front, giving the impression of inviting viewers to get involved. It also places the audience in the same position (balanced) with an eye-level angle.

COMPOSITIONAL ANALYSIS

Information value	Centering: Center-Periphery In this picture, Siti Atikoh with a woman who is her dance partner is the main focus, other mothers who participated in the event are seen on the edge of the picture. Therefore, this picture shows a center-margin composition represented by participants.
Salience	Maximum protrusion Siti Atikoh wears a purple hijab and looks more prominent than the others.
Framing	Maximum connection The image emphasizes maximum connection. The elements contained in the image tend to blend.



Figure 6. Siti Atikoh Dancing with the Community
 Source: Instagram @atikoh.s

The screenshot in Table 3 documents the campaign process by Siti Atikoh in South Tangerang, which was then uploaded to her Instagram account @atikoh.s as short video reels. In the content, the wife of Ganjar Pranowo is seen posing with three fingers placed on her left chest. This pose has a political meaning, where the number 'three' symbolizes the serial number of the Ganjar-Mahfud pair. The gesture is part of a political communication strategy to increase public awareness of candidate pair 03, while Siti Atikoh strengthens their campaign identity among the public.

In addition to introducing the serial number of the candidate pair she supports, Siti Atikoh also shows her closeness to the people of South Tangerang through various activities. In the video, Siti Atikoh is seen dancing with the local community and doing gymnastics in the same line as them. Her presence amid the community, not on stage, strengthens her image as a figure who blends in and is close to the people. This is in line with the campaign goal of showing candidate pair 03's commitment to the community (Santoso & Isdiansyah, 2024). This way, Siti Atikoh conveys a political message and builds a closer emotional relationship with her supporters.



Figure 7. Ganjar's family singing at a people's celebration campaign
 Source: Instagram @atikoh.s

Table 4. Multimodal Analysis of Ganjar Pranowo's Togetherness Photos at the People's Celebration

REPRESENTATIONAL ANALYSIS	
Processes	This picture portrays Siti Atikoh, Ganjar Pranowo, and Alam Ganjar singing together, with Alam Ganjar playing the guitar while Siti Atikoh and Ganjar Pranowo sing beside him. All three act as actors who actively construct the scene, while the audience becomes the target of their message. The embracing gesture symbolizes family closeness and unity, and the shirt worn by Siti Atikoh reading "Join us. We fight for a clean government" reinforces a clear political invitation for the audience to support the vision of a clean government.
INTERPERSONAL ANALYSIS	
Social Distancing	Impersonal distance (long shot) This image was taken from a distance (long shot), emphasizing the impersonal distance. It was also done to emphasize the closeness of Ganjar Pranowo's family.
Contact	Offer (Absence of gaze at the viewer) In this picture, the participants are not facing the audience. Siti Atikoh, the represented participant, seems to want to show the viewers the togetherness of their family during the campaign.
Gesture	Subjective: - Involvement (Frontal Angel) - Equality (Low Angle) The image chooses the form of involvement because it is taken from the front

	to give the impression of inviting viewers to get involved. Taking the picture from below the object is used so that Siti Atikoh, Ganjar, and her child look more dominant.
COMPOSITIONAL ANALYSIS	
Information value	Centering: center-periphery Siti Atikoh, Ganjar Pranowo, and Alam Ganjar are the main focus in this image, while the committee is on the image's edge. Therefore, this image shows a center-margin composition represented by participants.
Salience	Maximum protrusion Siti Atikoh, wearing a white shirt and a red hijab, holds a microphone and looks more prominent than the others.
Framing	Maximum connection The image emphasizes maximum connection. The elements contained in the image tend to blend.

Figure 7 shows one of the moments of the 03 candidate's people's celebration campaign uploaded by Siti Atikoh on her Instagram account. The uploaded photo shows Siti Atikoh and Ganjar singing together, and her child holding a guitar, which accompanies Siti Atikoh and Ganjar's singing. The image has a meaning, showing solidarity in the Ganjar Pranowo family. By showing Ganjar and Siti Atikoh singing together and her child accompanying her with a guitar, this photo creates a picture of a harmonious and united family to support Ganjar's political struggle. As stated, Banurea & Maulina (2022), family posts on social media can add value to society by conveying harmonious values that can potentially influence the decision to choose a candidate. Therefore, posting family photos can attract sympathy and support from the community, which is oriented towards family values.

Overview of the Involvement of Political Candidates' Wives in the Campaign Process on Social Media

Political campaigns in the digital era have transformed by involving various actors, including political candidate couples or what is known as political spouses. They act as strategic tools in building the image and electability of candidates (Amalia, 2019). In the 2024 election, Fery Farhati, the wife of Anies Baswedan and Siti Atikoh, the wife of Ganjar Pranowo, were involved in their husbands' campaign processes. The wives of these political candidates use their Instagram social media to post their campaign activities. Realizing the speed and effectiveness of social media in reaching the public, Instagram is indeed the right place to build public opinion, improve the image of political candidates, and popularity (Banurea & Maulina, 2022; Ikhwan, 2023; Maella et al., 2019). Women tend to show more vigorous enthusiasm and dedication than men in campaign activities on social media (Mahyuddin et al., 2019). Therefore, the Instagram of the wives of these political candidates is used as a means of campaigning. By posting campaign activities, they can show the public that as wives, they are involved in their partner's political struggle. Indirectly, the wives of these political candidates are only used as tools to attract voters. As Amalia (2019) states, women are used as campaign tools to gain support from female voters.

Viewed from a multimodality approach, the representational analysis of Instagram content showing the involvement of political candidates' wives in the 2024 Election campaign in Indonesia reveals consistent patterns across the two cases. The images construct their roles through various processes and circumstances. In line with Ananda et al. (2019), the process consists of three elements: actors, vectors, and

goals. Actors are the participants who carry out actions, while vectors connect these actions to their intended goals. In many posts, both Fery Farhati and Siti Atikoh are predominantly depicted as active social actors within agentive processes. They are positioned as the primary actors performing visible actions such as exercising, speaking, dancing, or singing, while vectors (such as body movements, gaze direction, and gestures) connect them to audiences or symbolic campaign elements. This pattern suggests that their roles are constructed not as passive companions but as visibly engaged participants in campaign activities. Both figures employ similar visual strategies that emphasize direct involvement and interaction with the public. However, while some images foreground dynamic campaign activities (e.g., gymnastics sessions or public speaking events), others emphasize circumstantial elements, such as group photos at the end of campaign events. In these latter images, the representational focus shifts from action to symbolic meaning, where gestures (such as hand signs representing candidate numbers) function as political symbols reinforcing campaign identity.

Based on the interpersonal analysis, in both cases, social distance, contact, and angle are strategically employed to construct a particular relationship with the audience. Regarding social distance, most images in both accounts use long shots, which, according to Kress & Leeuwen (2021), depict impersonal distance. This technique allows viewers to observe the full scope of campaign activities (such as gymnastics sessions, public speeches, and group interactions) positioning the candidates' wives within broader community engagement contexts. The consistent use of long shots across both figures suggests an emphasis on visibility and public participation rather than intimate personalization. However, both accounts also incorporate medium shots in more intimate settings, such as meetings with pregnant women or female heads of households. As noted by Agung et al. (2025), medium shots are used to highlight the prominence of the represented participants and create a sense of closeness. The recurring shift from long shots to medium shots across both cases indicates a patterned strategy, balancing public leadership with personal approachability. This pattern directly relates to the research question, as it demonstrates how multimodal interpersonal resources construct candidates' wives as both publicly engaged and socially attentive figures.

In terms of contact, similar strategies are evident. Kress & Leeuwen (2021) explain that gaze at the viewer represents a demand, while absence of gaze signifies an offer. In both accounts, gaze at the viewer is frequently used, with Fery Farhati and Siti Atikoh looking directly at the camera. This demand image invites audience engagement and symbolically calls for participation in the political movement they support. At the same time, some images employ absence of gaze, particularly during moments of active engagement in campaign activities. This creates a documentary effect, positioning viewers as observers of authentic events. The comparative pattern across the two figures shows a deliberate alternation between demand and offer structures, reinforcing both persuasive appeal and perceived authenticity.

Angle and gesture further strengthen this interpersonal construction. Frontal angles signal involvement, eye-level angles suggest equality, and low angles indicate power (Dallyono & Sukyadi, 2019; Kress & Leeuwen, 2021). In both cases, eye-level angles dominate, constructing an image of equality between the represented participants and viewers. This visual equality fosters inclusiveness and trust,

enhancing political appeal (Santoso et al., 2024). Nevertheless, low-angle shots are strategically used in moments of public speaking or staged appearances to emphasize authority and leadership. The recurrence of this pattern in both accounts highlights a multimodal strategy that combines approachability with symbolic power.

Based on the compositional analysis, information value, salience, and framing function as key visual resources in directing audience attention and reinforcing campaign messages (Kress & Leeuwen, 2021). Across the images, a consistent center-margin pattern appears, in which Fery Farhati and Siti Atikoh are positioned at the center of the frame, while campaign participants or community members occupy the margins. This central placement visually constructs them as focal figures within the campaign setting, emphasizing their prominence and reinforcing an image of leadership and visibility in public space. In several instances, the given-new structure is also evident. For example, in the image of Fery Farhati leading a gymnastics session, the group of mothers exercising represents the “given” element (an activity commonly associated with community gatherings) while her position as the leader functions as the “new” element, highlighting her active and directive role. Similar compositional arrangements in other posts foreground the candidates’ wives as key actors within otherwise familiar social contexts. Through this structure, routine community activities are reframed to underscore their political engagement.

Salience further strengthens this visual hierarchy. Both figures are consistently made prominent through contrasting clothing colors, central positioning, and elevated placement such as standing on a stage. These elements draw immediate visual attention and distinguish them from surrounding participants. By maximizing their prominence, the images guide viewers to interpret them as the primary carriers of meaning within each frame, thereby clarifying and reinforcing their roles in campaign activities.

From the framing perspective, the images generally exhibit maximum connection, where visual elements appear integrated without strong separation. The represented participants and the surrounding community are shown as unified within a cohesive visual space. This compositional unity conveys togetherness, solidarity, and collective participation in the political campaign. Through the interplay of center positioning, salience, and cohesive framing, multimodal resources work systematically to construct the candidates’ wives as central, visible, and integrated actors within the campaign narrative.

The Role of Political Candidates' Wives' Involvement in the Campaign Process

Judging from the messages delivered during the campaign, there are differences in the campaign process carried out by Fery Farhati and Siti Atikoh. It is more specific that Fery Farhati focuses on Anies-Muhaimin's idea regarding women's welfare. Currently, women do have great power in the selection of votes (Cascio & Shenhav, 2020). It can be seen from the campaign program carried out in Cirebon with the theme "change exercise" with mothers to introduce the idea of "health for all", also in the campaign "closer to pregnant women & women heads of families" in Surabaya targeted at women. In certain areas, women are very militant in the campaign process, they want to be involved in campaign events held by political candidates, especially candidates who promise change, especially in economic conditions that are a problem for

mothers (Mahyuddin et al., 2019). Providing alternative solutions to existing problems, showing a futuristic point of view, and having wisdom in solving problems (Yuniar, 2019) The ideas of Anies-Muhaimin show that candidate pair 01 and their campaign team have a futuristic point of view.

The campaign conducted by Siti Atikoh, emphasized messages about togetherness, equality, and being popular. To strengthen this message, Siti Atikoh insisted on making the image popular through interaction with the community during the campaign. Interacting directly with the community is a strategy to attract and build relationships with the community, this is an effort to highlight the popular side of a person (Banurea & Maulina, 2022; Ikhwan, 2023). Through the campaign that Siti Atikoh conducted, she tried to communicate that her candidate pair, Ganjar and Mahfud, were close to the people. Where the Indonesian people have a greater interest in simple and popular leader candidates (Kustiawan et al., 2022). In addition, Siti Atikoh often emphasized family closeness which could attract voters' attention, especially voters who prioritize family values. Supported by research Banurea & Maulina (2022), harmonious family conditions can build voter perceptions of the quality of political candidates, influencing voter decisions. So, showing a solid family can also increase public trust in Ganjar Pranowo's integrity as a good leader.

The involvement of political candidates' wives in the 2024 Election campaign represents the ideas carried by each candidate pair, especially in empowering women and families that reflect harmony. In addition, their presence also strengthens closeness to the community through direct interaction that builds emotional relationships with voters. Interacting directly with the community shows the form of real action of an actor (Surdiasis & Eriyanto, 2018), this role is also a strategy for expanding the reach of support, especially from women's groups, who often consider family aspects and social concerns when choosing leaders. Their presence in various campaign activities is often used to form a positive image of the candidate pair, show a humanist side, and illustrate concern for social issues relevant to everyday life. By showing active involvement, they can attract public sympathy and strengthen the political message that the candidate pair they support wants to convey.

This study offers several theoretical implications for multimodal political communication research. First, it extends Kress and Van Leeuwen's multimodal discourse framework into the context of Indonesian electoral politics, demonstrating how representational, interactive, and compositional meanings operate strategically within digital campaign environments. The findings show that candidates' wives function not merely as supportive companions but as semiotic actors whose visual presence, positioning, gaze, and narrative framing are systematically designed to construct political identity and voter segmentation. This contributes to the literature on gender and political communication by illustrating how traditional gender roles are recontextualized in digital spaces, where political spouses become mediators of campaign messages, symbolic bridges between candidates and voters, and integral components of branding strategies. The study therefore enriches multimodal scholarship by situating Instagram campaigning as a site where. However, this study is subject to several methodological limitations. The analysis focuses exclusively on Instagram content from two political figures during a single electoral period, which limits the generalizability of the findings across other candidates, platforms, or elections. The qualitative multimodal approach prioritizes interpretative depth over



statistical measurement and does not assess audience reception, engagement metrics, or the direct impact of these representations on voter behavior. Future research could expand the scope by incorporating cross-platform comparisons or mixed-method approaches that include audience perception studies to better understand the broader implications of multimodal campaign strategies.

CONCLUSION

The political campaign process in the 2024 Indonesian election continues to involve political spouses as strategic actors in attracting voter support. This study aimed to analyze how the roles of candidates' wives are constructed through multimodal elements in Instagram campaign content. By applying Kress and Van Leeuwen's multimodal framework, the study examined representational, interpersonal, and compositional meanings embedded in posts shared by Fery Farhati and Siti Atikoh during the official campaign period. The findings demonstrate that Instagram functions not merely as a platform for displaying support, but as a strategic space where political spouses are visually and textually constructed as active public figures. Representationally, they are depicted as agentive actors engaged in community-centered activities, emphasizing closeness and social involvement. Interpersonally, gaze, angle, and social distance are carefully employed to balance approachability and authority, producing an image that is both inclusive and persuasive. Compositionally, central positioning, visual salience, and cohesive framing reinforce their prominence and integrate them symbolically within the campaign environment.

This study offers a novel contribution by showing how multimodal resources systematically construct the political identity of candidates' wives in Indonesia's digital campaign context. Rather than functioning solely as symbolic companions or passive campaign tools, their Instagram content reveals a structured visual strategy that positions them as mediators between candidates and voters. The findings highlight how multimodality enables the transformation of traditional spousal roles into digitally mediated political personas that combine gendered expectations, community engagement, and strategic branding. While both figures actively participated in campaign communication, their segmentation strategies differed. Fery Farhati's content tends to emphasize female-oriented engagement, whereas Siti Atikoh's posts highlight family-oriented and leadership-focused narratives. These differences indicate that political spouses' Instagram campaigning is not homogeneous but aligned with broader campaign positioning of their respective candidate pairs. This study provides new insight into how multimodal analysis can uncover the strategic visual construction of political spouses in Indonesia's digital political communication landscape. Future research may explore the effectiveness of these multimodal strategies in shaping voter perceptions and their long-term implications for gender representation in political campaigns.

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