



Youth Digital Activism on the “Pesta Babi” Documentary: Comparative Analysis of TikTok and X

Fajar Maulana^{1*} and Nur’annafi Farni Syam Macla²

^{1,2} Universitas Dr. Soetomo, Jl. Semolowaru No.84, Kota Surabaya, Jawa Timur, Indonesia 60118

fajarmaulanaaaa22@gmail.com, nurannafi@unitomo.ac.id

Abstract. The release of the documentary film “Pesta Babi” triggered a wave of digital activism among young people, particularly regarding the crucial issues of food estates and the rights of Indigenous communities in Papua. This study examines how young people use social media platforms such as TikTok and X to express their concerns about these issues and focuses on the differences in participation patterns across the two platforms. Using a qualitative approach based on the theories of Henry Jenkins and Manuel Castells, this research explores how hashtags, videos, and threads can form a collective movement. The findings show that young people use TikTok and X in different ways. On TikTok, they utilize powerful visuals to evoke emotions and raise public awareness. On X, they engage in discussions, share data, and organize real-world actions. Ultimately, this study finds that although algorithms can help an issue go viral, they also control how the issue is perceived by the public. For activism to be effective, young people need to understand how digital platforms work and how these platforms curate their messages, as this will help them create a greater impact.

Keywords: Youth Digital Activism; Participatory Culture; Algorithmic Media; TikTok; X/Twitter.

1 Introduction

1.1 A Subsection Sample

The landscape of the contemporary public sphere has undergone a massive shift as social interaction increasingly migrates into digital ecosystems. Social media is no longer merely an alternative communication tool; it has transformed into core infrastructure for shaping public opinion and organizing social movements. Within the context of the network society, the dissemination of information and critical issues is driven by a digital network logic capable of transcending both geographical boundaries and physical censorship. However, the dynamism of this new public sphere is highly contingent on the medium itself; contemporary social media platforms are entirely governed by algorithmic systems that filter, curate, and determine the visibility of narratives on users' timelines. Consequently, every social issue that circulates in digital space is inextricably entangled with the technical characteristics of the platform and

with how the movement is sustained once the initial noise or virality of the trend subsides [6]. Section presents a comprehensive overview of the issue or theme that serves as the central focus of the article. It includes a clear problem statement, supported by a background analysis and a relevant literature review that outlines the evolution of ideas and highlights current developments related to the topic. If the research involves a preliminary assumption or hypothesis to be tested, it should also be stated within this section as an integral part of the narrative, rather than as a separate subsection.

Within this algorithmically mediated media architecture, young people have emerged as the most progressive actors in adopting digital space to voice their concerns. Through participatory culture, youth no longer position themselves as passive consumers of information but as prosumers who actively produce, remix, and distribute advocacy content [8]. Youth digital activism is frequently triggered by powerful visual stimuli, wherein digital platforms are leveraged to translate complex policy or environmental issues into forms of collective expression that resonate more closely with young people's everyday lives [2]. This phenomenon suggests that digital participatory space affords young people the freedom to independently construct social awareness, apart from the dominant narratives constructed by mainstream media.

This condition is vividly reflected in the wave of digital response triggered by the release of the documentary *Pesta Babi* (2026). The documentary highlights issues critical to the nation's future, ranging from the impacts of the food estate project and the pace of forest deforestation to threats against the rights of Indigenous communities in Papua. When physical discussion spaces concerning the documentary faced restrictions at several academic institutions, the discourse instead erupted massively in digital space. This physical prohibition produced a Streisand effect, whereby youth leveraged social media as a network of symbolic resistance to redistribute film clips, produce reaction videos, and amplify the very issue that authorities sought to suppress [6;8]. *Pesta Babi* thus transformed into an object of digital discourse that catalyzed active political engagement among young people across various regions.

Notably, the expression of youth digital activism in response to this documentary was not uniform, but rather polarized according to the characteristics and affordances of the platforms used, particularly TikTok and X. The distinct technical characteristics and algorithms of these two platforms produced contrasting landscapes of public engagement. TikTok, with its visually and affectively driven For You Page (FYP) algorithm, tends to facilitate young people's emotional engagement through short, dramatic video clips that cultivate public awareness rapidly and broadly [4].

Conversely, X, with its text-based, threaded, and chronological structure, serves as a space for more argumentative-analytical discourse, in which young users engage in structured debate, the circulation of counter-data, and the mobilization of concrete offline action such as group screenings [2;4]. This divergence indicates that the form youth activism takes is dictated not only by the substance of the issue itself, but also by the architecture of the platform through which it is expressed.

Although comparative studies of social media platforms have been extensively conducted, prior research has predominantly focused on political polarization within formal electoral contexts or on social movements of global scale. A research gap remains regarding how a sensitive local environmental documentary is negotiated by youth across two divergent algorithmic ecosystems in Indonesia. This study therefore aims to analyze the forms of youth digital activism in response to the documentary

Pesta Babi, while comparing the patterns of digital participation that emerge on TikTok and X. Through a qualitative descriptive approach, this study is expected to offer a theoretical contribution regarding the role of algorithmic media in constructing a resilient digital public sphere, as well as practical insight into how platform affordances shape the sustainability of social advocacy going forward.

2 Literature review

2.1 Youth Digital Activism and the Paradigm Shift in Political Participation

Young people's political engagement within the contemporary public sphere has undergone a fundamental redefinition alongside the emergence of cyber infrastructure. Patterns of civic engagement are no longer confined to the boundaries of formal political institutions or conventional territorial action. Assert that social media has created a new paradigm through which young people can independently construct political agency [8]. Through the architecture of digital networks, the bureaucratic barriers to voicing social concerns have been significantly reduced. This low barrier to expression has driven a transformation in youth positioning from passive consumers of information to active prosumers who produce, remix, and amplify their own advocacy narratives.

When physical discussion spaces or academic freedom in the offline realm face repression and contraction, cyber media functions as a safety valve for social movements. This phenomenon of resistance relocating from physical to digital space is frequently triggered by a strong visual stimulus or discursive object closely tied to young people's everyday lives, such as a socio-political documentary film. For instance, in an international-scale study of the "School Strike 4 Climate" movement, Boulianne, Lalancette, and Ilkiw found that social media networks functioned effectively as a catalyst for youth mass mobilization by translating rigid policy crises into fluid, emotionally resonant collective expression. Thus, digital activism for young people is not merely an alternative communication channel, but an essential instrument for circumventing the territorial control of particular authorities in the offline world.

2.2 Technical Architecture and Comparative Social Media Affordances

The characteristics of digital social movements are shaped not only by the substance of the issue or the ideology of their actors, but are also tightly conditioned by the technical architecture of the platforms employed. Technological affordance theory posits that each social media platform possesses specific structural features that direct, constrain, and shape the communicative behavior of its users. Within the context of comparative social media analysis, Maier highlights both the methodological challenges and opportunities in observing how the same social issue undergoes contrasting framing as it circulates across two digital ecosystems with differing algorithmic characteristics [7].

Thematically, the polarization in the form of movements is most evident in the comparison between text-based and short-video-based platforms. A comparative study by Su and Xiao found that text-based platforms such as Twitter (X) tend to facilitate

discourse that is intellectual, analytical, ideologically polarized, and focused on policy debate or intertextual references to macro-level data [9]. In contrast, short-video-based platforms such as TikTok rely on a visual-affective logic (affective bonding), in which political messages are constructed instantaneously through the manipulation of audio, text overlays, and emotional stimulation.

This is further substantiated by Zulli and Zulli, who examined the evolution of digital culture across both platforms; they found that whereas Twitter (X) relies on the rhetorical power of short text to test arguments horizontally, TikTok operates through a logic of cultural replication such as the use of sound-sharing, stitch, and duet features which enables protest narratives to spread massively across the boundaries of filter bubbles [10].

2.3 Theoretical Framework: Network Society and Participatory Culture

To dissect the dynamics of youth cyber movements in response to socio-political documentaries, this study is anchored in the dialectic between two principal theoretical frameworks: Manuel Castells' Network Society theory and Henry Jenkins' Participatory Culture theory.

Castells argues that modern social structure is driven by digital networks operating under the logic of the space of flows and timeless time. Within this ecosystem, power is no longer centralized but is instead dispersed throughout the network [3]. Castells distinguishes between two conflicting forms of digital identity construction: resistance identity (identity built by actors marginalized by dominant structures) and legitimizing identity (identity produced by dominant authorities to extend and rationalize their dominance). Through this lens, cyberspace is positioned as a battlefield of discourse in which youth resistance identity seeks to dismantle the hegemonic claims of the state constructed through bureaucratic legitimizing identity.

Henry Jenkins, on the other hand, provides an analytical lens for examining how individuals within such networks organize themselves culturally [5]. Through the concept of participatory culture, Jenkins emphasizes the existence of an inclusive space characterized by low barriers to artistic expression and civic engagement, strong support for creating and sharing one's creations, and a form of informal mentorship. One of its derivative concepts is spreadable media, which refers to audiences' capacity to actively shape, recontextualize, and circulate media content in service of collective interests.

When combined with the concept of collective intelligence, this participatory culture not only drives young people to act as mere amplifiers of an issue toward virality, but also evolves their role into that of a digital ethical watchdog one capable of critically evaluating the moral validity, methodology, and social impact of a movement's narrative.

3 Method

This study employs a qualitative descriptive approach using comparative content analysis. This approach is applied to contrast how visual narratives and patterns of

youth digital expression were negotiated within the differing characteristics of the TikTok and X platforms. According to Maier, comparative content analysis of social media is highly effective for dissecting how differences in platform technical architecture shape patterns of message dissemination and the construction of public discourse [7]. Data collection was conducted through digital documentation based on online timeline observation of video uploads, text threads, dominant hashtags, and netizen comments that proliferated in response to the prohibition on discussing the documentary *Pesta Babi* (2026). Content sampling was carried out purposively across both platforms during the peak period of discourse in order to obtain relevant and representative data.

The data analysis technique in this study adopts a qualitative analytical model that prioritizes depth of interpretation of both text and media context. Drawing on Belotto, qualitative data analysis in social media studies requires a rigorous coding approach to distinguish messages according to theoretical themes and medium-specific characteristics [1]. Technically, the process begins with data reduction to separate content that is visual-affective (TikTok) from content that is argumentative-analytical (X). This is followed by comparative data display to map how each platform's affordances shape the resulting form of movement. The final stage involves conclusion drawing and verification, in which patterns of digital resistance are recontextualized against the theories of participatory culture and network society to produce robust findings.

4 Result and Discussion

4.1 Result Finding

Affordance Characteristics and Affective Expression among Youth on TikTok.

TikTok's digital ecosystem provided space for young people to respond to the prohibition on discussing the documentary and to the broader polemics surrounding *Pesta Babi* (2026) through political articulation grounded in affective dimensions and short visual narratives. Unlike purely text-based platforms, TikTok's technical architecture or what is referred to as platform affordance enabled users to construct resistance and skepticism through a combination of audio, text overlays, and instantaneous emotional expression.

This phenomenon is strongly documented in the public response to the forced dispersal of a group screening (*nobar*) of *Pesta Babi* by Babinsa personnel without an official order at Universitas Khairun (Unkhair), Ternate, on 11 May 2026. Through a video uploaded by the digital media account @Republika which achieved massive amplification, garnering over 582,000 likes and 40,000 shares young people leveraged the comment section as an arena of cultural resistance.

When physical space on campus was subjected to repression, TikTok's affordances relocated the discourse into an affective digital space (shared affective space). Young netizens' comments were characterized by satire, humor, and the logical challenges typical of digital culture, as seen in the comment from the account Seo Min jiae ("explain what the basis is for not being allowed to watch the film"), which garnered 134,000 likes, as well as an anonymous account that critically linked this repression to

a historical pattern of suppressing expression ("fear of books, fear of songs, now fear of film. Strange").

This digital affordance even triggered a tactical awareness among young people to bypass physical censorship. This is reflected in a comment from the account *jasjustfriend* ("well then, just watch it from your own phone/laptop at home while snacking "), which illustrates how mobile technology decentralizes movements and frees individuals from the territorial control of authorities. Notably, this resistance also permeated the domestic level through the irony of security-force families, as shown by the account *br siregar*, who deliberately sent the group-screening video to their own family group chat with a TNI/Polri background.

Furthermore, as cyber restrictions intensified through the takedown of the *Pesta Babi* documentary from YouTube, the character of youth resistance on TikTok transformed into a space of guerrilla digital archiving (digital commons archiving). Through alternative review accounts such as *@bahasfilmbarengaffan*, the issue of the National Strategic Project (PSN) in Papua was reproduced through short-form videos with a provocative text overlay: "UNCOVERING THE DARK SIDE OF THE NATIONAL STRATEGIC PROJECT IN PAPUA THROUGH 'PESTA BABI.'" Before the main video was removed, a collective sense of what may be termed digital anxiety emerged, captured in a popular comment from the account *~tzh* ("watch it, guys, before it gets taken down "), which received 30,500 likes. This comment serves as empirical evidence that young netizens had anticipated structural censorship, prompting them to consume and share short clips on TikTok in an effort to extend the lifespan of the information so that it would not vanish from public memory.

Nevertheless, the qualitative public space formed on TikTok was not homogeneous. The platform's affordances also provided equal space for the emergence of counter-narratives that challenged the film's objectivity in return. Through the use of the green-screen feature by the account *@BuyungUpik*, the discourse shifted toward an ethical debate over the positioning of Indigenous communities. This content foregrounded the testimony of Papuan Indigenous figure Yasinta Moiwend, who felt she had been deceived and involved without clear informed consent, marked by the critical caption: "The public has the right to ask whether this is a humanitarian struggle or a framing operation..."

The emergence of this third data point fragmented the instant empathic momentum among netizens into something more divided. Some young people began to question the moral validity underlying the making of the documentary itself. The dialectic among the content produced by *@Republika*, *@bahasfilmbarengaffan*, and *@BuyungUpik* demonstrates that TikTok successfully transformed young people's emotional anger over state repression into a dynamic space of cognitive debate, in which state censorship, digital anxiety, and challenges to journalistic ethics collided within a single, shared timeline algorithm.

Discursive Characteristics and Youth Political Articulation on Platform X (Twitter)

Whereas protest narratives on TikTok were dominated by fluid, audiovisual affective expression, youth political articulation on platform X exhibited characteristics that were

more textual, ideologically fragmented, and reflective of contested nationalism. X's architecture which prioritizes the rapid dissemination of personal opinion through text-based, real-time commentary enabled young netizens to engage in radical discursive deconstruction. In responding to the polemic surrounding the documentary *Pesta Babi* (2026), the X timeline functioned as a site of contestation in which claims of humanitarian concern, accusations of separatism, the escalation of formal legal action, and a metaphorical war of bureaucratic rhetoric all converged.

This phenomenon was initially triggered by the circulation of the documentary's most emotionally charged fragments by influential accounts, one of which was @ommi_siregar. This upload foregrounded direct statements from local Papuan residents, including "it turns out the red-and-white flag does not protect us" and "sir, this 17th of August, I will not be raising the red-and-white flag." The response to this narrative of geopolitical grief quickly split young people on X into three colliding typologies of political articulation:

Typology 1: Discourse of Political Alienation and Barriers to Digital Access. The first group of netizens reflected profound grief coupled with sharp criticism of the state's presence in Papua. Accounts such as @HowayYetty stated candidly, "We love THIS COUNTRY, it's just that THIS COUNTRY does NOT love us," indicating a crisis of national identity and acute political alienation among cyber-native youth when confronted with the reality of exploitation of their living space. This political articulation was intertwined with anxiety over digital access resulting from the takedown of the main video from YouTube and the repression of physical space in several regions. Accounts such as @realmadridindo1 and @de_ataraxia lamented the loss of independent access ("Where can I even watch the full version on my own, I really want to watch it"). This condition of "information blackout" altered the character of interaction on X; the timeline no longer functioned solely as a space for substantive debate but shifted into a space for guerrilla-style coordination to locate alternative viewing access.

Typology 2: Challenges to Communication Ethics and Informed Consent. A distinctive characteristic that sets platform X apart from other social media is the emergence of critical awareness among young intellectual groups regarding the ethics of documentation methodology. When news broke of Yasinta Moiwend's (Mama Sinta) objection—claiming she had not granted permission for the film's release, which culminated in a formal report to the Jakarta Metropolitan Police (Polda Metro Jaya), as circulated by the account @N... X netizens actively scrutinized the moral legitimacy of the filmmakers. The account @Arziky28067 offered a robust academic argument: "Informed consent is not merely a formality on paper, but the highest form of respect for the dignity of a source. When Mama Sinta asserts that no permission was ever requested, the entire narrative within the film loses its ethical legitimacy." This critique was further deepened by the account @vita_AVP, who asserted that "the camera may record Papua's wounds, but it should never become a blade that deepens the pain." This phenomenon demonstrates that youth on X acted as digital ethical watchdogs; they flatly rejected any romanticization of activism if it perpetuated new forms of exploitation against research subjects.

Typology 3: Defensive Nationalism and the Metaphorical War over Bureaucratic Terminology Opposing the critical camp, an articulation emerged from a defensive-nationalist group that engaged in technocratic rationalization of the National Strategic

Project (PSN) for food security. Accounts such as @rieyu_s and @oborpolo1 simplified the discourse by framing the film's criticisms as part of a separatist agenda or foreign intervention ("you all want Papua to be independent so it can be taken over by foreigners, right?"). Pro-government narratives from accounts such as @ahkamulz and @gus_benz sought to validate the state program as a solution to Papua's logistical dependency on Java. This sentiment of state defense reached its linguistic peak through the adoption of an official counter-term from the Ministry of Agriculture, "Pesta Panen" ("Harvest Feast"), deployed to counter the phrase "Pesta Babi." The account @abah4ang rejected the politicization of the self-sufficiency program ("Don't politicize the food program. If South Sumatra and Central Kalimantan are fine, why is Merauke being made an issue?"), while the account @BeGustiyan pushed for repressive legal action against the filmmakers. This battle of terminology was subsequently deconstructed by netizens through political satire, as seen in posts from @PangeranSangits and @MaungWelang. This dialectic was closed sarcastically yet substantively by the account @Pangersahadi through a counter-metaphor: "Harvesting three times a year is fine, but let's not let the hearts of Indigenous communities 'fail to harvest' from being ignored."

Overall, the discursive characteristics on platform X reveal a level of political literacy that is more intertextual and multidimensional. Youth on this platform did not merely use cyberspace to respond to the film's visual text, but actively confronted formal legal dimensions, the methodology of social movements, and even state public relations releases. X has thus emerged as a contemporary agora—a public space in which the elasticity of young people's digital nationalism is laid bare and tested against the complexity of agrarian and humanitarian conflict in Papua.

4.2 Discussion

Comparative Analysis of Social Media Affordance Characteristics in Youth Digital Activism

The divergence in youth political articulation in response to the documentary Pesta Babi (2026) on TikTok and X (Twitter) did not occur in a vacuum, but was rigorously conditioned by the technological affordances of each respective platform. Drawing on Manuel Castells' Network Society framework and Henry Jenkins' Participatory Culture framework, this section dissects how the technical architecture of social media dictates the form, depth, and trajectory of the cyber movements adopted by young people [3,5].

Table 1. Comparative Matrix of Platform Affordances and Youth Digital Activism on TikTok and X.

Analytical Dimension	Tiktok Platform	X (Twitter) Platform
Primary Affordance	For You Page (FYP) algorithm, short-video audiovisual format, sound sharing, stitch/duet features	Threaded text-based comments, real-time search, embedding of external links

Discursive Characteristics	Affective-Visceral: Fluid, emotional, driven by visual aesthetics and music trends	Textual-Intertextual: Ideologically fragmented, analytical, debating ethics and law
Network Logic (Castells)	Networked Affect: Rapid mass mobilization through uniform digital emotional resonance	Space of Flows: A horizontal space of contestation bringing resistance identity into confrontation with legitimizing identity.
Participatory Culture (Jenkins)	Spreadable Media: Mass content re-creation through lowered barriers to audiovisual expression	Collective Intelligence / Watchdog: Critical evaluation of methodology, research ethics, and state public-relations narratives

Comparison of Discursive Characteristics: Affective Expression vs. Textual Dialectics

On TikTok, youth activism operates through the logic of participatory affect. The affordances of short-form video and audio manipulation enable young people to express political protest without needing to produce elaborate textual arguments. Viewers are mobilized through a communal outpouring of emotion (visceral reaction), triggered by dramatic visual fragments depicting Papua's Indigenous communities.

Field data confirm that barriers to expression were deliberately minimized by TikTok's architecture, allowing young people to contribute simply by reusing the same audio track or reposting viral content such as that from @Republika and @bahasfilmbarengaffan. Activism here becomes highly fluid and massive in scale, yet remains vulnerable to being trapped at the level of surface-level emotion alone.

By contrast, platform X compels a deeper textual dialectic. The limitation of a primary visual format instead forces its users to rely on the strength of narrative, intertextual reference, and logical argumentation. Youth on X did not merely display sympathy but dissected the anatomy of the conflict in a multidimensional manner. Ideological polarization on X appears far more pronounced, as the affordance of threaded tweets facilitates direct horizontal confrontation among users holding opposing ideological positions.

The Construction of Network Identity through the Lens of Manuel Castells

Viewed through Castells' Network Society framework, the dynamics on both platforms reveal two distinct ways in which cyber networks construct political identity: TikTok as a Space of Mass Self-Communication: TikTok's FYP algorithm succeeded in distributing protest narratives randomly beyond traditional filter bubbles, generating what Castells terms networked sentiment [3]. When a protest video entered the FYP (such as the video of the forced dispersal of the group screening at Unkhair Ternate), it triggered a chain reaction that united young people from various regions within a shared frequency of grief over the marginalization of Papua's Indigenous communities—even prompting a bypass of physical censorship through the guerrilla-style independent-viewing instructions issued by the account jasjustfriend.

X as a Battlefield of Resistance versus Legitimizing Identity: On platform X, this agrarian conflict transformed into an overt clash of cyber identities (space of flows).

The critical group constructed a resistance identity by defending Papua's living space and foregrounding the geopolitical wounds of local residents (as reflected in the account @HowayYetty). This identity, however, was immediately and aggressively confronted by a legitimizing identity group (defensive nationalism) represented by accounts such as @rieyu_s, @ahkamulz, and @abah4ang who deployed bureaucratic food-security arguments ("Pesta Panen") to validate state policy while securitizing the issue through accusations of separatism.

Movement Ethics and Henry Jenkins' Participatory Culture

The most radical divergence lies in how netizens on each platform positioned themselves within the movement's ecosystem. On TikTok, Jenkins' concept of spreadable media manifested in the mass dissemination of content aimed at sustaining public awareness and keeping the issue viral [5]. Youth on TikTok acted as amplifiers.

On platform X, meanwhile, youth participatory culture evolved into the role of digital ethical watchdog. X's affordance for tracing digital footprints and referencing external news sources enabled netizens on this platform to act as internal critics of the social movement itself. This was evident when the controversy surrounding Mama Sinta's claim of an absence of informed consent escalated into legal territory through a news upload from the account @N....

X netizens swiftly shifted the focus of discourse away from the romanticism of "defending Papua" activism toward a challenge of the filmmakers' extractive methodology. Here, youth on X (such as the accounts @Arziky28067 and @vita_AVP) demonstrated that their participatory culture had reached a high level of critical literacy: they refused to perpetuate the exploitation of local subjects in the name of humanitarian-movement aesthetics, producing a horizontal deconstruction not found to the same depth on TikTok, which tends to rely on macro-level visual simplification.

The comparative analysis of this study's findings affirms that social media is not neutral in shaping youth activism. TikTok succeeded in mobilizing large-scale cyber masses through the dissemination of visual affect that transcends geographical boundaries, while X provided a contemporary agora for youth to test the elasticity of nationalism, debate communication ethics, and dismantle the state's hegemonic claims through a war of textual metaphor.

Ultimately, the two platforms do not stand apart but rather function as complementary dialectics, revealing the anatomy of modern youth cyber movements as they move dynamically between the wave of digital mass emotion on TikTok and the sharpness of textual political literacy on X.

5 Conclusion

This study concludes that the divergence in youth political articulation in response to the polemic surrounding the documentary *Pesta Babi* (2026) is directly shaped by the technical affordance characteristics of each respective social media platform. TikTok was used by young netizens as a space for affective, audiovisual-based expression (networked affect) to counter physical repression on the ground and to perform a function of guerrilla digital archiving in anticipation of platform censorship. Platform X, meanwhile, facilitated a textual and intertextual dialectic that produced

sharp ideological polarization between resistance identity (the critical group and those experiencing political alienation) and legitimizing identity (the defensive-nationalist group, articulated through the counter-narrative of "Pesta Panen"). In addition, X's affordances also drove young people to assume the role of digital ethical watchdog, critically evaluating the research methodology and the fulfillment of informed consent in the film's production.

Acknowledgments. The authors express their gratitude to the academic community and the respondents who provided access to the digital tracking data and social media insights regarding the "Pesta Babi" (2026) documentary controversy. Special thanks are also extended to the institutional facilities that supported the completion of this research.

Disclosure of Interests. The authors declare no conflict of interest.

References

1. Belotto, M. J. (2021). Data analysis methods for qualitative research: Managing the challenges of coding, interrater reliability, and thematic analysis. *The Qualitative Report*, 26(8), 2622–2633.
2. Boulianne, S., Lalancette, M., & Ilkiw, D. (2020). “School Strike 4 Climate”: Social media and the international youth protest on climate change. *Media and Communication*, 8(2), 208–218.
3. Castells, M. (2012). *Networks of outrage and hope: Social movements in the Internet age*. Polity Press.
4. Guo, M., Kwon, M., Hwang, M., & Zhou, Y. (2023). Eye perception and preference difference between different emotional content on TikTok and Twitter platforms. *Journal of Multimedia Information System*, 10(2), 153–162.
5. Jenkins, H. (2006). *Convergence culture: Where old and new media collide*. New York University Press.
6. Kaun, A., & Uldam, J. (2022). Digital activism: After the hype. *Frontiers in Communication*, 7, Article 996163, 1–10.
7. Maier, D. (2023). Comparative content analysis on social media platforms: Methodological challenges and opportunities. *Journal of Digital Social Research*, 5(1), 45–63.
8. Pathak, S., & Upadhyay, P. (2022). Youth and digital activism: A changing paradigm of civic engagement. *Social Sciences*, 11(11), Article 512, 1–12.
9. Su, Y., & Xiao, X. (2022). Interaction and information diffusion across social media platforms: A comparative study of Twitter and video-sharing platforms. *Journal of Computer-Mediated Communication*, 27(4), 1–14.
10. Zulli, D., & Zulli, D. J. (2022). Extending the Internet meme: Conceptualizing technological mimesis and imitation publics on the TikTok platform. *New Media & Society*, 24(8), 1872–1890.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

