

REPRESENTATION OF #WARGABANTUWARGA DIGITAL ACTIVISM DURING THE 2025 SUMATRA FLOOD CRISIS: A CRITICAL DISCOURSE ANALYSIS STUDY

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Abstract. This study analyses the representation of digital activism in Ferry Irwandi's #WargaBantuWarga campaign on Instagram by applying Ruth Wodak's Critical Discourse Analysis, particularly the Discourse-Historical Approach, to examine the relationship among text, historical context, power relations, and intertextuality. The study employs a qualitative method using posts, captions, comments, follow-up podcasts, and cross-platform digital conversations related to the hashtag, supported by sentiment and emotion tracing. The analysis covers the identification of social problems, contextual analysis, discursive and linguistic strategies, and critical interpretation, with validity strengthened through expert triangulation. The findings show that Ferry Irwandi's two videos function not only as representations of humanitarian assistance, but also as sites for the production of moral legitimacy, citizen solidarity, criticism of institutional responses, and the shifting of public trust from the state to citizen networks. This study contributes to disaster communication research by showing that digital activism should be understood not merely as aid communication, but as a discursive arena in which solidarity, legitimacy, and social authority are actively negotiated.

Keywords: Floods, Sumatra, Digital Activism, Critical Discourse Analysis,

I. INTRODUCTION

The emergence of the hashtag #WargaBantuWarga during the Sumatra floods reflects a social dynamic shaped by a crisis that demanded rapid and adaptive responses. Logistical limitations, restricted access to affected areas, and uneven aid distribution created conditions that encouraged collective awareness of the importance of mutual assistance as part of survival and recovery. Within this situation, social media functioned as a shared space for exchanging information, communicating urgent needs, and coordinating support across a wide network [1]. The intensity of these digital interactions indicates that #WargaBantuWarga developed not only as a marker of solidarity, but also as a narrative of togetherness reinforced by social trust and collective interpretations of disaster.

The mobilisation of the hashtag #WargaBantuWarga presents an important discursive pattern because it functions not only as a marker of solidarity, but also as a space where empathy, criticism, and action converge in the same communicative flow. The hashtag brings together victims' experiences, volunteers' testimonies, and public disappointment over the state's slow response, thereby shaping a dynamic and layered public discourse. In this context, social media shifts communication from one-way information delivery to participatory dialogue [2], allowing citizens not only to receive disaster-related information,

but also to shape agendas, identify urgent needs, and legitimise actors considered credible. This dynamic makes #WargaBantuWarga a strategic site for examining power relations, digital solidarity, and the transformation of collective emotion into concrete action in disaster communication.

The ecological disaster in the form of floods and landslides that struck the regions of Aceh, North Sumatra, and West Sumatra in 2025 demonstrated highly significant humanitarian impacts and infrastructure damage. According to the National Disaster Management Agency (BNPB) through the Indonesian Disaster Data Geoportal as of 4 December 2025, a total of 776 people were reported dead, 564 were declared missing, and around 2,600 suffered injuries. The highest number of casualties was recorded in North Sumatra with 299 deaths, followed by Aceh with 277 deaths, and West Sumatra with 200 deaths. This disaster affected 51 regencies and cities across the island of Sumatra and caused extensive damage to 10.4 thousand houses, as well as hundreds of public facilities, health facilities, educational facilities, places of worship, government offices, and bridges. The process of data verification and validation has continued to be carried out by BNPB to ensure the accuracy of the reports, while search, rescue, and emergency response efforts have remained focused on the main affected areas, particularly Aceh. Conditions on the ground, further worsened by infrastructure damage and unstable weather, indicate that this

disaster was not only a humanitarian crisis, but also posed serious challenges in disaster management and the socio-economic recovery of affected communities.[3].

The projected economic losses from the Sumatra floods, estimated at Rp 6.28 trillion, with the largest impacts recorded in Aceh, North Sumatra, and West Sumatra, indicate that this disaster cannot be understood merely as a natural event, but as the result of deeper structural problems in environmental governance and extractive economic practices. CELIOS estimates show that damaged homes, destroyed bridges, disrupted household incomes, ruined roads, and lost agricultural production created a chain of losses that exceeded the response capacity of both local and central governments. The fact that Aceh alone experienced losses of Rp 2.04 trillion, exceeding the province's revenue from mining and palm oil, further highlights the imbalance between ecological destruction and the economic logic used to justify resource exploitation. In this sense, the flood crisis reflects the cumulative effects of policies that prioritised short-term economic growth over environmental sustainability, while in the context of communication research, these figures also shape a broader discursive field in which the public, experts, and influencers articulate criticism of the state and extractive industries as part of a collective narrative of ecological and political injustice. [4].

The donation mobilisation led by Ferry Irwandi, which raised more than Rp 10.3 billion from 87,692 donors within 24 hours, demonstrates how influencers have become key actors in a disaster response ecosystem shaped by public participation. The scale of contributions, far exceeding the initial Rp 1 billion target, signals a shift in moral authority and public trust from state institutions to digital actors perceived as more responsive, transparent, and attentive to the real-time needs of affected communities. Ferry's appeal through the KitaBisa platform and Instagram functioned not only as the delivery of information, but also as a performative act that constructed a collective imagination of citizen solidarity capable of overcoming geographical isolation and bureaucratic delays. From a communication perspective, this phenomenon shows that digital space has become an arena for producing new forms of legitimacy, in which influencers operate as brokers of empathy, mediators of field information, and organisers of aid distribution, roles that were previously associated more closely with the state. This development suggests that influencer-driven digital activism should be understood not merely as charitable action, but as a symbolic response to the state's weakened capacity to manage narratives, authority, and crisis intervention. [5].

Praz Teguh's direct involvement in fundraising and aid distribution for the Sumatra floods, which succeeded in collecting more than Rp 1.3 billion within only a matter of days, further confirms the shifting role of influencers from mere entertainment figures into humanitarian actors with strong mobilisation capacity, moral legitimacy, and emotional proximity to the public. Praz's decision to go directly to the disaster area, ranging from coordinating with volunteers to using helicopters to reach isolated regions, constructed a new image of the influencer as an

alternative first responder who filled the gap left by the state's slow response. His rapid response, real-time communication on Instagram, and the narrative of sincerity that he built generated a resonance of solidarity that strengthened public perceptions that the presence of influencers was more tangible than government intervention. From a communication perspective, this phenomenon shows that digital space now functions as a medium for legitimising humanitarian action, in which the performativity of solidarity, including his joking remarks about the helicopter, actually reinforced the authenticity of the message and encouraged public participation. Praz's role therefore represents how digital actors are able to redefine the boundaries between activism, moral authority, and crisis communication, while at the same time affirming the shift in the locus of public trust towards non-state figures in disaster situations [6].

Dedi Kurnia Syah [7] positions digital space as a new arena in which state legitimacy is tested through competition over meaning with non-state actors who possess stronger emotional proximity and higher public trust. Drawing on his analytical framework regarding the dynamics of state citizen relations within the modern communication ecosystem, the #WargaBantuWarga phenomenon can be understood as a manifestation of public resistance to the state's inability to provide credible information and an adequate response during crisis. At the moment when formal authority failed to control the flow of communication, influencer figures emerged as alternative sources regarded as more authentic, responsive, and representative of conditions on the ground. Through this shift, digital space functioned not only as a medium for disseminating information, but also as a site for producing counter-narratives that challenged the dominance of government discourse. Dedi's perspective confirms that legitimacy in crisis communication is now fluid; it moves into the hands of actors who are able to present substantive presence to the public, rather than merely relying on the symbolic authority of the state. The contestation between influencers and the government during the Sumatra flood disaster therefore serves as empirical evidence that the structure of communication authority in Indonesia is undergoing recalibration, driven by digital mediation and a crisis of trust.

The urgency of this study stems from the need to understand the dynamics of public communication that emerged during the 2025 Sumatra flood crisis, particularly in the context of how social media was utilised by society. In emergency situations, digital space provided a platform for citizens to share information, express concern, and coordinate aid spontaneously. It was within this context that the hashtag #WargaBantuWarga began to be used as a shared marker in various posts related to flood conditions, calls for assistance, and documentation of humanitarian activities, thereby functioning as a unifying element of collective communication in digital space. The emergence of this hashtag is relevant to examine because the language, symbols, and representations accompanying it constructed particular discourses of solidarity and social participation. This study is therefore important to undertake through the lens of Critical Discourse Analysis in order to investigate how the

discourse of digital activism is constructed, circulated, and interpreted in times of crisis, as well as how discursive practices on social media reflect the ways in which society understands and responds to disaster..

Ruth Wodak's Discourse-Historical Approach (DHA) [8] Through the Discourse-Historical Approach, digital activism is examined as a discursive practice shaped by the interconnection between language, historical context, crisis situations, and power relations. This framework views the hashtag #WargaBantuWarga not merely as an expression of solidarity on social media, but as an arena for the production of meaning that represents citizens' suffering, moral demands, criticism of the state's response, and the construction of the role of civil society in disaster communication. The analysis is directed towards the representation of social problems, the historical and situational context of disaster, discursive strategies and linguistic choices, as well as critical interpretation in order to reveal the ideologies and interests operating behind digital activism, so that #WargaBantuWarga can be read as a counter-discourse that constructs meaning, legitimacy, and the social position of citizens amid the 2025 Sumatra flood crisis..

Digital Activism Theory complements this reading by explaining that citizen activism in the digital era operates through fluid, participatory communication networks connected by social media, rather than relying solely on conventional forms of mobilisation [9]. This perspective helps to understand #WargaBantuWarga as a form of connective action built upon personal narratives, public emotions, direct experience, and digital solidarity without having to depend on formal organisational structures. In the context of the 2025 Sumatra flood crisis, this hashtag functioned not only as a tool for coordinating aid, but also as a medium for the production of meaning that represented public concern, criticism of the weaknesses of state communication, and moral demands for a more responsive disaster management process.

The literature review was then developed with the assistance of VOSviewer to map the main themes, interconceptual relationships, and research trends concerning digital activism, crisis communication, citizen solidarity, and social media, so that the position of the study within the academic landscape could be understood more systematically. The mapping results served as the basis for selecting the most relevant previous studies in order to strengthen the conceptual foundation of the research, while also facilitating the identification of dominant themes and their connections to the focus of the study. This process ensured that the literature review moved beyond a merely descriptive account towards a more analytical discussion, thereby providing a stronger basis for explaining the relevance of the research in relation to previous scholarship.

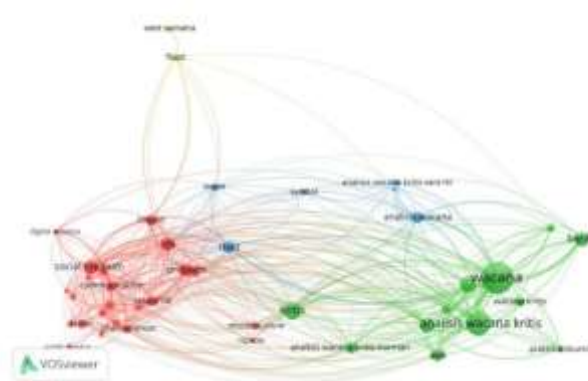
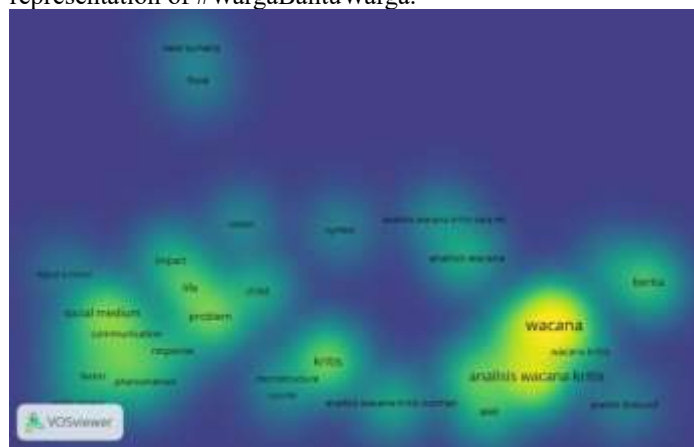


Figure 1. Network Visualization
 Source: VosViewer (2021-2025)

The VOSviewer visualisation shows that the research landscape on floods, communication, and critical discourse analysis is organised into several interconnected clusters. The green cluster is the most dominant, highlighting keywords such as discourse, critical discourse analysis, news, and discursive practice, which indicates the central role of critical approaches in interpreting texts, media, and meaning production. The red cluster reflects communication and social response through terms such as social media, communication, digital activism, response, and impact, showing the importance of digital communication in crisis studies. The blue cluster emphasises humanitarian and symbolic aspects through keywords such as victim, child, life, symbol, and flood, while the smaller yellow cluster points to more specific geographical contexts such as West Sumatra. The interconnection among these clusters confirms that flood-related issues are studied not only as disasters, but also as arenas of communication, digital activism, and critical discursive production, thereby reinforcing the relevance of research on the representation of #WargaBantuWarga.



Source: VosViewer (2021-2025)

The density view visualisation produced by VOSviewer shows that the highest concentration is centred on the keywords

discourse and critical discourse analysis, confirming that discourse studies form the main axis in the research landscape on floods, media, and communication. Keywords surrounding this centre, such as critical, CDA, Norman Fairclough's critical discourse analysis, and discursive practice, reflect the dominance of critical discourse analysis as both a theoretical and methodological framework. Terms such as social media, communication, digital activism, response, and phenomenon further indicate strong scholarly attention to new media and digital activism in times of crisis. Keywords such as life, child, victim, impact, and problem appear at a medium density, showing that humanitarian dimensions remain important, although they are mostly discussed in relation to communication and discourse. This pattern confirms that flood-related studies are strongly oriented towards discourse, communication, and digital activism, while also reinforcing the relevance of research on the representation of #WargaBantuWarga within this developing academic field.

study Rahma Nur Latifah, Meyvia Kiara Mahirsah, Destia Ajeng Putri Pranata, dan Hanifullah Syukri [10] entitled *Representasi Kekuasaan dalam Teks Supersemar* Ruth Wodak's Critical Discourse Analysis study examines the Supersemar text as a political-historical document in order to reveal how language was used to construct, legitimise, and transmit political authority during the transition of power from Soekarno to Soeharto, with particular focus on power relations, discursive strategies, framing, and intertextuality within the socio-political context of 1966. In contrast, this study focuses on the representation of digital activism through #WargaBantuWarga during the 2025 Sumatra flood crisis, meaning that its object of analysis is not a formal and historical state document, but rather videos, captions, audience comments, and digital conversations that are dynamic and participatory in nature. Another difference lies in the context and analytical orientation, since the study by Latifah et al. situates power within the framework of state politics and the legitimacy of formal authority, whereas this study positions discourse within the context of crisis communication, citizen solidarity, the moral legitimacy of civil actors, criticism of the state, and the contestation of meaning in social media space. At this point, while the study by Latifah et al. reads how power is constructed from above through official political texts, this study examines how solidarity, public trust, and counter-discourse are constructed from below through the practices of citizens' digital activism. Study Uluk E [11]. in *KNOWLEDGE: The Journal of Innovation in Research and Development Outcomes* emphasizes that Ruth Wodak's approach is able to reveal relations of power and ideology within socio-political discourse. In contrast, this study places greater emphasis on the construction of digital solidarity as a collective practice, so that discourse is understood not only as reproducing power, but also as a space of social resistance. Study Anam A., K. Rasyid, dan Y. Anwar [12] It examines power relations in the naming of Bekasi City through Ruth Wodak's critical discourse analysis, with a focus on the historical and political context of space. In contrast, this study highlights power relations in digital space through the practice of solidarity

embodied in #WargaBantuWarga during the 2025 Sumatra flood crisis. Both studies employ critical discourse analysis, but they differ in their objects of inquiry: Anam et al. focus on toponymy as a historical phenomenon, whereas this study focuses on digital activism as a contemporary phenomenon.

II. RESEARCH METHODS

This study employs a qualitative approach to understand representation, meaning, and the process of discourse formation within digital activism practices during the 2025 Sumatra flood crisis. [13]. This approach views social reality as a construction of meaning shaped through language, symbols, and social interaction. The use of the hashtag #WargaBantuWarga is understood as a communicative practice that expresses solidarity, criticism, and citizens' concern in response to the crisis. The study does not focus on the frequency of hashtag use, but rather on the ways in which the discourse frames the flood crisis as a form of public participation and digital activism within the public communication sphere.

The data sources in this study consist of primary and secondary data [14]. The primary data were obtained from social media content featuring the hashtag #WargaBantuWarga during the 2025 Sumatra flood crisis, including text posts, images, narratives, and digital conversations produced by citizens, volunteers, and influencers. Two Ferry Irwandi videos were selected as the main focus of the study because they had the highest number of views and comments, making them the most representative for examining the construction of meaning, audience responses, and discursive dynamics in digital space. These primary data were further strengthened through the use of Brand24 to trace public conversations, sentiment, emotions, reach, and the dynamics of mentions related to the #WargaBantuWarga campaign across various digital platforms. Secondary data were drawn from disaster reports, online news coverage, scholarly publications, and literature on disaster communication, digital activism, and critical discourse analysis in order to strengthen the analytical context.

Data were collected through digital observation and documentation. Observation was carried out by examining posts, comments, interactions, and patterns of information circulation related to the hashtag #WargaBantuWarga on social media. The observation focused on narrative structure, language choices, actor representation, and symbols expressing solidarity or social criticism. Documentation was conducted by taking screenshots, saving links, and archiving posts related to aid narratives, public mobilization, and representations of the flood situation. These data became the main corpus for understanding the construction of meaning in digital activism practices.

Data analysis employed the Critical Discourse Analysis approach through the Discourse-Historical Approach developed by Ruth Wodak (Wodak 2010). The analysis was conducted through four stages. The first stage involved identifying the social problems constructed within public discourse. The second stage

focused on analysing the historical and situational contexts underlying the emergence of the discourse. The third stage examined discursive and linguistic strategies, such as the naming of actors, the attribution of meaning, patterns of argumentation, and the intensity of language. The fourth stage consisted of a critical interpretation that connected the findings to power relations, ideology, and the social implications of those discursive practices.

Data validity in this study was established through expert triangulation involving Maulana Andinata Dalimunthe as a specialist in media and cultural discourse. His involvement was intended to assess the accuracy of the researcher's interpretation in examining the representation of digital activism, the construction of meaning, power relations, and the dynamics of media culture emerging in Ferry Irwandi's videos and in public conversations surrounding the hashtag #WargaBantuWarga. The triangulation process was carried out by discussing the results of the analysis, the categorisation of findings, and the interpretation of the discourse context with the expert, and then comparing the researcher's reading with the critical perspective provided. Through this process, data validity was strengthened not only by the correspondence between the data and the interpretation, but also by verification from a relevant scholarly perspective, thereby enhancing the credibility, depth of meaning, and analytical precision of the research findings.

Analysis of Ruth Wodak's Critical Discourse in the Video of the Ferry Irwandi Flood Crisis

This subsection examines two Ferry Irwandi videos within the #WargaBantuWarga campaign as discursive practices that produce social meaning amid the 2025 Sumatra flood crisis. Ruth Wodak's approach is employed because it allows for a reading that does not stop at the linguistic elements of the text, but also situates utterances, captions, and audience comments within broader historical, situational, and power-related contexts. Through this approach, the videos are understood not merely as documentation of aid distribution, but as arenas for the construction of representations of victims, volunteers, civic solidarity, and the presence or absence of the state in a disaster situation.

Table 1. Ruth Wodak's CDA Analysis in Video 1

Analysis Aspect	Description
Identify social problems	The first video represents a social problem in the form of delays in the distribution of aid to flood-affected areas, especially Sekerak District, Aceh Tamiang, which has not received assistance from outside for about 10 days due to closed access. This problem is not only presented as a logistical problem, but also as a humanitarian problem and the inequality of response in crisis situations.
Historical and situational context analysis	The video appears in the context of the 2025 Sumatra floods when affected residents face isolation and limited assistance. Ferry Irwandi and a team of volunteers were present to bring the results of public donations that were collected quickly through digital movements. This situation forms the context of the discourse that civil society is moving to fill the space for assistance that is perceived to have not been fully reached quickly by formal actors. Captions and comments reinforce the emotional atmosphere, national solidarity, and concern for the condition of the victims.
Discursive and	Linguistically, Ferry uses simple, affective, and inclusive language

Analysis Aspect	Description
linguistic strategic analysis	through the greeting "Ladies and Gentlemen" and the acknowledgment "maybe not perfect, maybe not enough". The nomination strategy appears in the mention of "Indonesian people", "volunteer teams", and "Fathers and Mothers" as victims who are personally humanized. The predication strategy establishes Ferry as an empathetic and humble figure, while the donor public is positioned as caring and compact. The argumentation strategy rests on the topoi of solidarity and urgency through the mention of a donation of Rp10 billion and the fact of the delay of assistance for 10 days. The intensification strategy can be seen in the use of large numbers, national coverage, and crying expressions that strengthen the emotional power of the discourse.
Critical interpretation and reflection	This video builds a representation that citizen solidarity is a moral response that is present in real life when a crisis situation shows a lack or delay in aid. The discourse that is formed not only glorifies humanitarian action, but also triggers a critical reading of the audience towards the state and officials. Comments such as "This is the people, the government?" show that video texts have developed into a space for evaluating institutional legitimacy. Thus, the first video serves as a humanitarian discourse as well as a subtle social critique of crisis governance.

The first video constructs its discursive force through emotion, proximity, and acknowledgement of the victims' suffering. Ferry Irwandi's utterances are not directed toward displaying the superiority of the aid giver, but rather toward affirming human limitation in the face of the scale of the disaster. The expression "perhaps not yet perfect, perhaps not yet enough" carries an important function in Ruth Wodak's reading because it demonstrates a mitigation strategy that in fact strengthens the speaker's moral legitimacy. Ferry does not appear as a hero who resolves the problem, but as an actor who is present with humility amid the suffering of citizens. This position makes the discourse he constructs feel authentic and close to the audience.

The historical and situational context of the video reinforces that message. The statement that Sekerak District had not received outside assistance for around 10 days turns the video into more than merely a display of logistical distribution; it becomes an indication of a gap in emergency response. In Wodak's approach, such context is important because the meaning of a text never stands alone, but is always connected to the social conditions that produce it. The video therefore appears as a discursive intervention that fills public space with an alternative narrative, namely that civil society is capable of moving quickly, in an organised manner, and with empathy when formal aid channels have not fully reached the victims.

At the level of discursive strategy, nomination and predication operate very strongly. The victims are not referred to as statistical objects, but as "all fathers and mothers," a form of address that preserves dignity and social closeness. The phrase "the entire Indonesian public" presents donors as a broad moral community, while Ferry and the volunteer team are represented as mediators between national concern and local needs. This configuration places solidarity not as an individual act, but as collective work across distance. The predication attached to Ferry is sincere, caring, and directly present, while the predication attached to the public is united and compassionate. Such discourse constructs a very strong moral image.

The argumentative strategy of the first video rests on two main foundations, namely urgency and solidarity. The mention of

Rp10 billion in donations within a single day serves as concrete evidence that the public responded quickly to the tragedy. The mention of a 10-day delay in assistance functions as moral justification that citizens' intervention was not merely an ordinary voluntary action, but an urgent necessity. The combination of the two makes the video speak not only about aid, but also about the ethical justification of the citizen-helping-citizen movement. At this point, humanitarian discourse simultaneously transforms into a discourse of social responsibility and citizens' capacity to act when crisis occurs.

A critical interpretation of this video is clearly visible in audience responses. Instagram comments do not stop at expressions of emotion, prayers, or support, but also move toward political and institutional evaluation. Ferry Irwandi is positioned as a figure perceived to be faster, more tangible, and more trustworthy than officials or the government. Meanings such as these are not entirely stated directly by the video, but are reproduced by the audience in the comment space. Within Wodak's framework, this shows that digital texts are dialogic and capable of generating new interdiscursivity. The first video therefore functions in a dual manner, namely as a representation of humanitarian solidarity and as a trigger for social criticism of institutional responses during the flood crisis.

Intertextuality in Ferry Irwandi's podcast with Deddy Corbuzier shows that the meaning of the #WargaBantuWarga video does not stand alone, but continues to be negotiated through subsequent texts that function to reorder the ideological impact of the initial video. The first video had previously opened public readings regarding the delay in state response and the moral superiority of citizens, whereas the podcast appears to manage that resonance so that it does not develop into an overly sharp political opposition. Its intertextual traces are visible in the incorporation of various external voices into the conversation, ranging from accusations of image-building, hidden agendas, and political ambition, to media outlets considered defamatory, officials' statements concerning donation permits, and government claims regarding disaster management. All of these voices are not presented as equal positions, but as fragments of discourse that are then selected, reframed, and negated by Ferry in a format that is safer for his reputation. This position shows that the podcast works as a space of interpretive control, that is, a space for restoring image, renegotiating the meaning of Ferry's presence, and simultaneously shifting public readings from structural criticism of the state toward narratives of accountability, professionalism, and moral composure.

The depth of intertextuality is also visible in the strong clash between discourses, namely humanitarian discourse, activist discourse, state bureaucratic discourse, and the discourse of the digital public figure. Ferry repeatedly rejects the identity of activist and prefers the identity of volunteer, yet that rejection is itself a political discursive act because it shifts the centre of the issue from criticism of state governance to the ethics of solution-oriented work in the field. Statements that conditions in the field and on social media are 180 degrees different, that all parties on the ground are united, and that energy should not be spent on

conflict, form a counter-discourse to the digital current that had previously sharpened the dichotomy between citizens and the government. This rearticulation makes the podcast not merely a complement to the first video, but a corrective text that tames the antagonistic potential of the earlier discourse. Within Ruth Wodak's framework, this condition demonstrates that intertextuality here operates as a highly strategic arena of contestation over meaning, because Ferry is not only explaining what happened in the field, but is restructuring his own position, reducing the radicalism of public interpretation, and shifting crisis discourse from a field of institutional criticism into a field of moral legitimacy centred on the figure of the volunteer who appears neutral, even though symbolically he is highly powerful.

The second video reveals another dimension of the #WargaBantuWarga campaign, namely the phase of mobilisation and aid delivery to Sumatra. Whereas the first video highlights the emotional moment when volunteers meet the victims, the second video focuses more on action, preparedness, and logistical movement as concrete forms of citizen solidarity. Ruth Wodak's analysis of this video is directed toward reading how brief language, departure visuals, captions, and public comments produce discourse concerning the effectiveness of citizen movements, the legitimacy of collective action, and the construction of public trust in volunteers in disaster situations.

Table 2. Ruth Wodak's CDA Analysis in Video 2

Analysis Aspect	Description
Identify social problems	The second video represents social problems in the form of the urgent need for the distribution of aid to flood-affected areas and the importance of speed of mobilization in crisis situations. The problem raised is no longer just the delay in access, but the need for digital solidarity to really turn into organized field action.
Historical and situational context analysis	The video appeared in the early stages of the aid delivery when Ferry Irwandi and a team of volunteers left for Sumatra with 2.6 tons of aid. This context shows that digital campaigns have been successfully materialized into real logistics. The caption adds a symbolic dimension through the phrase "on behalf of Indonesian citizens" and mentions the support of the Directorate of Police, so that the video situation is in the space of collaboration between the citizens' movement and certain institutional facilitations.
Discursive and linguistic strategic analysis	Linguistically, the videos use short, energetic, and affirmative language, such as "the volunteer team is really cool" and "the initial stage, more to follow". The nomination strategy is seen in the mention of "volunteer team", "Indonesian citizens", and "Ditpoludara". The prediction strategy formed volunteers as alert, enthusiastic, and effective. The argumentation strategy relies on material evidence in the form of "2.6 tons of aid" and a narrative of sustainability through the phrases "early stage" and "follow up again". Intensification strategies emerge through affirmative words, the amount of assistance, and the visual of departure that build the impression of quick movement and readiness.
Critical interpretation and reflection	This video builds a representation that the citizen movement does not stop at digital sympathy, but is capable of becoming measurable and sustainable real action. The audience's comments expand that meaning

Analysis Aspect	Description
	to an affirmation of people power, people's joint ventures, and aid that is considered more sincere because it does not carry a formal political symbol. At the same time, this discourse also produces symbolic opposition to the government and the political elite, so that humanitarian solidarity is read as well as a critique of imagery practices and weak public trust in formal institutions.

The second video has a different discursive rhythm from the first. Its linguistic structure is shorter, firmer, and more action-oriented. Statements such as “the volunteer team is really amazing” and “this is the initial stage, more will follow” are not merely expressions of encouragement, but markers that the accumulated solidarity is being transformed into measurable action. Within Wodak’s framework, linguistic choices like these are important because they reveal a shift from an emotional register to a mobilisation register. The discourse no longer merely invites the audience to feel the victims’ suffering, but also encourages them to understand that assistance is moving in a concrete and sustainable way.

The historical and situational context of the second video reinforces the legitimacy of the movement. The delivery of 2.6 tonnes of aid shows that the digital campaign has moved beyond the symbolic stage and entered the operational stage. The phrase “on behalf of the people of Indonesia” expands the subject of the movement from the volunteer team into a moral representation of the nation at the citizen level. At the same time, the mention of Ditpoludara’s role indicates that the citizen movement is not entirely antagonistic toward the state, since there are institutional elements that also facilitate it. This nuance is important so that the analysis does not become trapped in a simple dichotomy between citizens and the state. The discourse that emerges instead reveals a more complex negotiation between civil initiative and certain forms of institutional support.

The strategies of nomination and predication in the second video produce an image of volunteers as young actors who are alert, agile, and credible. The naming of “the volunteer team” and “the people of Indonesia” constructs a strong collective identity, while predications such as “really amazing” and enthusiastic calls reinforce both the moral and performative image of the action. Instagram comments further expand this image through expressions such as “the real joint contribution among the people”, “people power”, and “this is what happens when young people move”. At this point, Ferry Irwandi is positioned not merely as a content creator or donation mobiliser, but as a figure who successfully bridges digital emotion and field action. This is a very strong form of discursive legitimacy in the digital public sphere.

The argumentative strategy of the second video rests on material evidence and continuity. The statement “2.6 tonnes of aid” functions as concrete data that gives weight to the narrative of solidarity. The phrases “initial stage” and “more will follow” construct the logic that this movement is not a one-off action, but an ongoing process. This kind of argumentation is important because it affirms that #WargaBantuWarga is not merely a viral

slogan, but a mechanism of action that has continuity. The audience then reads this material evidence as a reason to trust the volunteers. Public trust is not built through abstract claims, but through numbers, movement, and visible updates of action.

Critical interpretation shows that the second video also produces meanings that extend beyond the mere delivery of aid. Many comments place this action in symbolic opposition to government assistance or political elites, for example through the emphasis that the aid arrives without banners, without stickers, and not in the name of any party or ministry. Here, citizen solidarity is read as a form of moral authenticity, while formal institutions are placed in a position where they must continuously prove their credibility. In Ruth Wodak’s reading, this demonstrates how digital texts facilitate the production of ideological meaning. The second video does not merely document the departure of aid, but also consolidates a narrative about citizen effectiveness, the crisis of public trust, and the strong legitimising power of humanitarian action based on digital solidarity.

Intertextuality in the second video shows that the meaning of the departure of 2.6 tonnes of aid cannot be read as a self-contained text, but rather as a continuation that strategically rearticulates the first video, the caption of the post, audience comments, and the public discourse that had already been formed. Whereas the first video generated an explosion of affect through the victims’ suffering and the delay in assistance, the second video transforms that affect into operational proof that digital solidarity can be materialised into moving logistics. This intertextual relation is important because the second video actually works as an answer to the implicit demands emerging from earlier texts, namely that sympathy must be proven, donations must be accounted for, and the citizen movement must demonstrate tangible results. The phrase “on behalf of the people of Indonesia” connects this video with the narrative of mutual cooperation already circulating in comments and social media, while the mention of Ditpoludara introduces the institutional language of the state into citizen discourse. This intersection shows that the second video does not merely celebrate citizen action, but is instead constructing a more complex legitimacy by combining the moral authority of civil society movements with fragments of institutional logistical authority so that the action appears valid, effective, and indisputable. Within Ruth Wodak’s framework, this situation demonstrates a process of recontextualisation, in which the discourse of solidarity, initially fluid and emotional, is shifted into a register that is more technical, more measurable, and more prepared to face public scrutiny.

The depth of intertextuality in the second video is also evident in its clash with other texts that are not always explicitly present, but are highly influential in shaping its meaning, such as discourses on image-building through aid, aid marked with political stickers, weak state distribution, and suspicion toward the motives of public figures in digital space. Comments such as “people power”, “the real joint contribution among the people”, or aid without party symbols do not actually originate from the

video itself, but from a broader discursive trace of public distrust toward political elites and fatigue with aid performances perceived as laden with interests. The second video then absorbs all of these traces and turns them into symbolic capital for Ferry and the #WargaBantuWarga movement. This position makes the video non-neutral, because the departure of aid is read not only as a humanitarian act, but also as a counter-text to a model of state presence perceived as slow, bureaucratic, and lacking authenticity. Intertextuality here works ideologically because the second video reinforces a quiet opposition between citizen aid considered sincere and institutional aid that must continuously prove itself. In Ruth Wodak's CDA reading, this condition shows that digital texts do not merely reflect the reality of crisis, but actively construct a new moral hierarchy in the public sphere, one in which citizens gain higher symbolic authority than formal institutions precisely through the repetition, linkage, and sharpening of meanings from the various texts circulating around them.

Digital Activism After Ferry Irwandi's Campaign: #WargaBantuWarga in the 2025 Sumatra Flood Crisis

This subsection discusses the development of Ferry Irwandi's campaign from humanitarian aid communication into a form of digital activism that shapes solidarity, public trust, social criticism, and contestation over meaning in digital space [15]. Within this framework, digital activism is understood not merely as the dissemination of information through social media, but as a process in which narrative, affect, participation, and collective action become interconnected and generate broader social impact. Instagram comment data and Brand24 findings show that Ferry Irwandi's two videos do not remain merely documentary content about the 2025 Sumatra flood, but develop into triggers for cross-platform conversations that construct a moral figure, strengthen the imagination of citizen mutual cooperation, and simultaneously create a space of debate concerning the relationship between civil society, the state, and the politics of aid..

Table 3. Digital Activism #WargaBantuWarga Ferry Irwandi's Post-Campaign (Source: Brand24, 2026)

No.	Theme	Accounts and Media	Live Tweets	The Meaning of Digital Activism
1	Ferry Irwandi's moral legitimacy	Jual komikmurah (X); PakKarti (X); Sky (X)	"Ferry Irwandi is more useful than the whole government"; "... What Ferry Irwandi did is very real"; "At least there is trust in those who are present and speak honestly. Ferry Irwandi..."	Civilian figures gain moral legitimacy through direct presence, tangible actions, and communication that is considered honest.
2	Citizen solidarity and digital mutual cooperation	oxd1818 (X); viralpekanbaru (Instagram/X quote from Brand24); (Instagram/X quote from Brand24)	"Ferry's donation has reached the location, the victim said thank you..." "Come on people!" Alhamdulillah, the residents help the residents"; "The Real Partnership of the People"	Digital activism is constructed as horizontal solidarity between citizens who are able to move quickly and measurably.
3	Digital activism as a real action	gempaalla (X); fferandaip (X); refreshxing (X)	"Social media is awareness, 24/7 work is real action. Respect!"; "... crisis management master class..."; "I hope	The digital space is understood to stop at virality, but it is valuable when it is able to turn into field

No.	Theme	Accounts and Media	Live Tweets	The Meaning of Digital Activism
			that the many donations they raise can build systems and infrastructure as well as ferry irwandi..."	action and even trigger expectations of structural change.
4	Ferry as a symbol and standard of social action	NotMrx (X); kirarance (X); musaKSQ (X)	"Budi the next Ferry Irwandi"; "... Why is Ferry Irwandi so well heard...; "In addition to needing volunteers for Ferry Irwandi, cs also needs people like Pandji"	Ferry's name changed to a moral symbol and a public reference to assess the effectiveness of social action in the digital space.
5	Criticism of the government and political elite	siregar_najeges (X); rizalsuryo (X); Commonal33 (X)	"Which political party is the richest? Lost the donation to Ferry Irwandi's donation"; "The proof is that yesterday Ferry Irwandi donated up to 10 M...; "... The domino effect can add to the strength of the opposition..."	Digital activism is a medium for public evaluation of the capacity, speed, and legitimacy of formal elites in responding to crises.
6	Politicization of humanitarian aid	yournr_bigboy (X); grok (X); saltvinee (X)	"You know it's the government's buzzer2 plot that attacked the Irwandi ferry..."; "... Member of Commission I of the House of Representatives of the Republic of Indonesia... satirizing Ferry Irwandi's donation..."; "Is the government's criticism obliged to shine on Ferry Irwandi?"	The issue of aid shifted from humanitarian solidarity to a battle of political interpretations, buzzer accusations, and conflict of representation.
7	Counter-narrative and defense of state institutions	brokxoli (X); Negative (X)	"Ferry Irwandi... affirming that the state works and is present"; "The government is not chasing virality, but real work even if it is silent without news..."	Digital activism also gives rise to a counter-narrative that seeks to balance the glorification of civic figures with recognition of the work of formal institutions.
8	Symbolic attacks and reputational struggles	MR_Allnotfine (X); LiterallyJstJay (X); yournr_bigboy (X)	"... passed the Ferry Irwandi report..."; "... buzzer influencers...; "... Attack on Ferry Irwandi..."	The digital space shows that the success of activism is also followed by the risk of delegitimization, personal attacks, and reputational battles.

Digital activism following Ferry Irwandi's campaign shows that digital space is capable of generating social legitimacy very rapidly when a humanitarian message is matched by concrete evidence of action. In the conversations captured by Brand24, Ferry is not discussed merely as a popular figure, but as a civic actor who gains public trust because he is directly present at the disaster site, communicates the situation clearly, and demonstrates tangible results in aid distribution. This legitimacy emerges from the consistency between narrative and action. Such a position shifts Ferry from being a content creator to becoming an alternative moral authority in a time of crisis.

A second strength of this digital activism lies in its ability to construct citizen solidarity as a collective identity. Phrases such as citizens helping citizens, collective contributions among the people, and people's mutual cooperation indicate that the public does not remain mere spectators, but positions itself as part of the movement. In this context, social media functions as a space for articulating togetherness, where citizens imagine themselves as connected to victims, volunteers, and other donors within a shared moral network. This meaning strengthens the idea

that digital activism gains vitality when it successfully transforms digital interaction into a sense of ownership over a social movement.

Digital conversations also show that the public no longer draws a rigid distinction between communication and action. Several posts explicitly emphasise that social media creates awareness, while field action provides proof. Such statements are important because they reveal a new standard in digital culture, namely that virality is only considered meaningful when followed by real work. Ferry Irwandi's campaign fulfils this logic because the two circulating videos do not stop at expressions of empathy, but continue into the departure of aid, the distribution of logistics, and victims' acknowledgement that assistance has arrived. In this case, digital activism gains credibility precisely because it is able to materialise an online narrative into measurable humanitarian action.

A further development appears in the transformation of Ferry's name into a symbol. When expressions such as "the next Ferry Irwandi" emerge, his personal name no longer refers merely to an individual, but becomes a normative reference for how a public figure should act in a situation of crisis. This shift shows that digital activism has strong symbolic capacity. A particular figure can come to represent values of speed, care, and sincerity, and then be used by the public as a comparative standard for evaluating other actors. At this point, the digital movement does not merely produce aid, but also produces a model of social exemplarity.

This digital activism also affects a shift in the centre of public legitimacy. A number of conversations compare Ferry's donation efforts with the capacities of political parties, public officials, or state institutions. Such comparisons indicate that digital space has become an arena of public evaluation regarding who is truly present and working when crisis occurs. In this landscape, formal authority is not automatically more trusted simply because of its institutional position. Trust instead shifts toward actors who are able to demonstrate evidence, emotional proximity, and language that is easily accessible to the public. This phenomenon shows that digital activism contributes to a redistribution of symbolic authority in the contemporary public sphere.

Even so, the success of this movement does not unfold in a neutral space. Brand24 data show that the issue of humanitarian aid subsequently entered the territory of politicisation. Ferry became associated with the opposition, pro-government buzzers, elite criticism, and debates over why criticism of the state seemed always to become intertwined with his name. This shift demonstrates that digital activism carries political force even when its initial point of departure is humanitarian. The greater the resonance of the movement, the greater the possibility that it will be drawn into broader struggles over interpretation.

This condition gives rise to a complex contestation of narratives. There are groups who glorify Ferry as a civic figure who surpasses public officials. There are groups who attempt to reduce that glorification by insisting that the state is still working.

There are also parties who attack him symbolically and personally. This diversity shows that digital activism is not a space of consensus, but a discursive arena that is continually negotiated. The core values of the movement are never accepted automatically, but are always tested, contested, and reframed by social media users with different interests, emotions, and political horizons.

In a broader reading, digital activism following Ferry Irwandi's campaign demonstrates a transformation from spontaneous solidarity into a more established infrastructure of meaning. The movement does not only generate donations and aid distribution, but also produces a shared language of citizenship, mutual cooperation, sincerity, and tangible presence. This shared language becomes symbolic capital that strengthens the endurance of the movement in digital space. For that reason, the most important impact of this campaign lies not only in the quantity of aid successfully delivered, but also in its success in shaping public awareness that civil society can become a primary driver of humanitarian response when crisis strikes.

At the same time, these data show that digital activism always has two faces. The first face is the strengthening of solidarity, trust, and collective mobilisation. The second face is the risk of politicisation, reputational attacks, and struggles over meaning that can obscure the humanitarian focus. This tension precisely confirms that #WargaBantuWarga is not an ordinary communication phenomenon, but a living and dynamic field of digital activism with profound socio-political implications. Ferry Irwandi's campaign can therefore be understood as an example of how social media works not only to disseminate aid-related messages, but also to shape a new landscape of civic participation in responding to disaster.

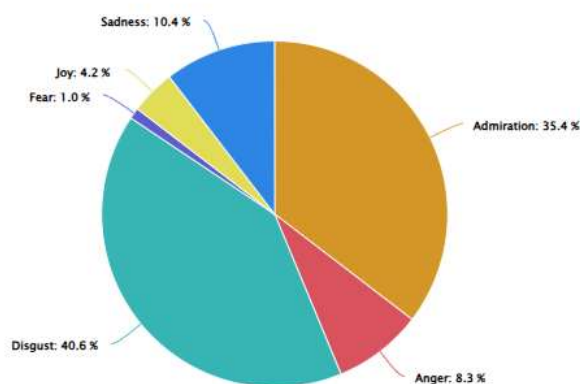


Figure 3. Emotional Image Analysis (Source: Brand24, 2026)

The emotion visualisation shows that public responses to Ferry Irwandi's digital activism were dominated by disgust at 40.6 per cent and admiration at 35.4 per cent, indicating that two main affective currents were moving simultaneously. Admiration was directed at Ferry's actions and the #WargaBantuWarga movement, which were perceived as real, swift, and meaningful,

while disgust tended to be directed at the slow response, political practices considered opportunistic, or parties seen as attacking the humanitarian movement. At the same time, sadness at 10.4 per cent confirms that the humanitarian dimension remained a strong emotional core, because the public responded not only to Ferry as a figure, but also to the suffering of the victims, the isolation of the affected areas, and the emotional atmosphere presented in the videos.

Other emotional layers, namely anger at 8.3 per cent, joy at 4.2 per cent, and fear at 1.0 per cent, show that this digital conversation was driven more strongly by moral evaluation and participatory impulses than by a sense of threat. Anger became the energy of protest against conditions considered inadequate, joy conveyed pride and hope when aid was mobilised, while the low level of fear indicates that public responses were mobilising rather than defensive. This emotional map confirms that the success of Ferry Irwandi's campaign relied not only on information, but also on the circulation of complex affects, in which admiration built legitimacy, sadness strengthened empathy, and anger and disgust encouraged criticism of symbolic opponents perceived as failing or problematic.

Digital activism following Ferry Irwandi's campaign shows that #WargaBantuWarga was represented as a form of humanitarian communication that developed into a social, moral, and political force in digital space. Public conversations recorded through social media comments and Brand24 reveal that the movement's legitimacy emerged from the alignment between narratives of empathy and concrete action, so that Ferry Irwandi was positioned not merely as a content creator, but as a symbol of alternative moral authority trusted by the public in times of crisis. This representation became stronger because social media successfully transformed spontaneous solidarity into a collective civic identity, in which people felt connected through mutual cooperation, collective contributions, and measurable aid actions. This discussion also shows that digital activism did not stop at mobilisation, but developed into an arena of competing legitimacy, because public support for the citizen movement at the same time generated criticism of the government, the politicisation of aid, institutional counter-narratives, and reputational attacks against its driving figure. The emotional map, dominated by admiration and disgust, confirms that the movement's resonance was built through a combination of admiration for humanitarian action and rejection of actors perceived as failing, slow, or opportunistic in responding to the disaster. These findings confirm that the representation of digital activism in the case of #WargaBantuWarga was not merely the dissemination of aid-related messages, but a discursive process that shaped citizen solidarity, mobilised collective participation, produced symbols of social exemplarity, and opened up a space of contestation over who was most present, most trusted, and most legitimate during the 2025 Sumatra flood crisis.

The findings of this study show that the representation of digital activism in #WargaBantuWarga during the 2025 Sumatra flood crisis was shaped through the combination of affective language, evidence of concrete action, and intertextual

relations among digital texts that reinforced one another. Ferry Irwandi's two videos did not merely represent humanitarian solidarity, but also built the moral legitimacy of citizens, generated criticism of institutional responses, and shifted public trust toward civic actors considered faster, more sincere, and more effective. In Ruth Wodak's reading, this meaning emerged not from the videos alone, but from their connection with captions, comments, podcasts, and public conversations that continually negotiated the position of Ferry, citizens, and the state in crisis communication. These findings confirm that #WargaBantuWarga functioned as a counter-discourse that made digital activism not merely a matter of aid dissemination, but an arena for the production of legitimacy, social criticism, and symbolic power in the digital public sphere.

The results of this study demonstrate that digital activism following Ferry Irwandi's campaign through the hashtag #WargaBantuWarga developed from humanitarian aid communication into a discursive practice that produced solidarity, moral legitimacy, social criticism, and contestation over meaning in digital space. Public conversations recorded through social media comments and Brand24 analysis show that the strength of this movement relied not only on narratives of empathy, but also on the consistency between humanitarian messages and real action in the form of donation mobilisation, logistical distribution, and direct presence in the affected areas. This condition encouraged the formation of Ferry Irwandi's image as a civic figure who was trusted and even represented as a symbol of social exemplarity and alternative moral authority amid low trust in institutional responses. This dynamic confirms that social media functions not merely as a medium for disseminating information, but as an arena for the formation of collective civic identity, where digital mutual cooperation is articulated, interpreted, and transformed into measurable action. At the same time, the emergence of criticism of the government, the politicisation of aid, institutional counter-narratives, and reputational attacks shows that digital activism does not move within a neutral space, but within a discursive field shaped by struggles over legitimacy. The dominance of admiration and disgust further confirms that the movement's resonance was built through a combination of admiration for humanitarian action and rejection of actors perceived as slow, opportunistic, or lacking authenticity. These findings confirm that the representation of #WargaBantuWarga in the case of the 2025 Sumatra flood was not merely a form of digital participation, but a social process showing how citizen solidarity, public affect, and symbolic power became intertwined in shaping digital activism as a social and political force during crisis.

The findings of this study reinforce the relevance of Ruth Wodak's Critical Discourse Analysis because the representation of digital activism in #WargaBantuWarga was clearly shaped through the interconnection between text, the historical context of the flood, the social conditions of disaster, and the surrounding power relations. Within the framework of the Discourse-Historical Approach, Ferry Irwandi's two videos did not simply present the language of solidarity, but represented the

2025 Sumatra flood as a social problem involving citizens' suffering, delayed responses, urgent needs for assistance, and the emergence of citizens as alternative moral actors. Strategies of nomination, predication, argumentation, and intensification were clearly visible when victims were humanised through personal forms of address, Ferry was constructed as an empathetic and credible figure, donor publics were positioned as a moral community, and figures relating to donations and logistics were used as ethical justification for the citizen-helping-citizen movement. The connection with Wodak's theory became even more apparent through the intertextuality among videos, captions, audience comments, podcasts, and cross-platform conversations, which showed that the meaning of digital activism was continually negotiated, sharpened, and even contested in public space. These findings confirm that #WargaBantuWarga functioned as a counter-discourse that not only produced humanitarian solidarity, but also exposed low trust in formal institutions, shifted the centre of legitimacy toward citizen networks, and demonstrated how ideology, symbolic power, and contestation over meaning operated concretely in crisis communication.

The findings of this study show that Digital Activism theory is highly relevant for explaining the representation of #WargaBantuWarga as a form of digital activism that moved from expressions of empathy to concrete collective action during the 2025 Sumatra flood crisis. Within this framework, Ferry Irwandi's two videos and the audience responses on social media demonstrate that digital space functions as an arena for the production of meaning, the mobilisation of solidarity, and the formation of public legitimacy no longer dependent on formal organisational structures, but on the connectivity of individuals through personal narratives, emotions, and networked participation. The concept of connective action is strongly evident when the public became involved not because of institutional command, but because of affective and moral impulses linked through hashtags, comments, donations, and the circulation of content, allowing #WargaBantuWarga to develop into a living collective identity in digital space. Findings concerning Ferry's moral legitimacy, citizen mutual cooperation, the transformation of virality into field action, and the change in Ferry's figure into a symbol of social exemplarity confirm that digital activism in this case did not stop at communication, but worked as a mechanism of social participation capable of transforming public attention into measurable humanitarian action. The dimensions of criticism of the government, the politicisation of aid, institutional counter-narratives, and reputational attacks also show that digital activism always operates within an arena of contestation over meaning, where solidarity, power, and legitimacy are continually negotiated. The dominance of admiration and disgust further strengthens the reading that the success of this movement was built through the circulation of affects that encouraged the public both to support citizen action and to reject actors perceived as failing or opportunistic. This discussion confirms that, according to Digital Activism theory, #WargaBantuWarga constitutes a participatory, emotional, symbolic, and transformative form of

digital activism because it was able to turn social media into a space for organising solidarity, shaping collective awareness, and shifting moral authority from formal institutions toward citizen networks that moved quickly and were trusted by the public.

Maulana Andinata Dalimunthe's view reinforces that the use of Critical Discourse Analysis in this study is appropriate because the analysis of Ferry Irwandi's two videos shows that the discourse of #WargaBantuWarga cannot be read merely as an expression of humanitarian solidarity, but must also be understood as an arena for the production of ideology, legitimacy, and visibility in digital space. The findings show that affective language, images of suffering, donation figures, logistical mobilisation, and audience comments did indeed construct Ferry as an empathetic, credible figure who was tangibly present during the crisis, but at the same time all of these elements also operated within platform logic, in which public attention, engagement, and symbolic resonance become important commodities. This perspective aligns with Maulana Andinata Dalimunthe's view that disasters on social media can become moments of visibility, because the findings reveal that solidarity, criticism of the state, the construction of a moral figure, and accusations of image-making all appeared simultaneously as part of a struggle over meaning. The relevance of Critical Discourse Analysis becomes even stronger because this approach enables the researcher to uncover how texts, comments, follow-up podcasts, and public conversations are interconnected in producing not only narratives of aid, but also possibilities of moral performativity, contests over legitimacy, and the use of crisis as momentum within the digital ecosystem.

Maulana Andinata Dalimunthe's view also strengthens the findings of this study that the identification of social problems in Ferry Irwandi's campaign accurately reflected the main issues that developed in public discourse concerning the 2025 Sumatra flood crisis, namely the scale of the disaster, the urgent need for assistance, the weakness of government response, and the emergence of the citizen-helping-citizen movement as an alternative form of action. This perspective is relevant because the findings show that the humanitarian message constructed by Ferry did not stop at the level of information delivery, but successfully reached an effective decoding stage in the minds of the audience and produced concrete social feedback. The scale of donations, the spread of cross-platform conversations, the formation of horizontal solidarity, and the emergence of moral legitimacy for Ferry as a trusted civic figure all demonstrate that the messages delivered were not merely understood, but were responded to in real terms. This reading is consistent with the Brand24 analysis, which shows that the public did not simply become aware of the flood, but transformed that awareness into participation, support, criticism of formal institutions, and the strengthening of collective civic identity. This position confirms that the success of digital activism in #WargaBantuWarga lay in its ability to transform messages about crisis into measurable social action, so that the effectiveness of Ferry Irwandi's communication is evident not only in the virality of the message,

but also in its power to generate real aid, public trust, and moral resonance in digital space.

The novelty of this study lies in its ability to offer a deeper reading of disaster-related digital activism through the application of Ruth Wodak's Critical Discourse Analysis to a multimodal and intertextual object, namely Ferry Irwandi's two videos, captions, audience comments, follow-up podcasts, cross-platform conversations, and digital emotion analysis. This position expands the use of Wodak's approach, which has so far been more dominantly applied to formal political texts, media reporting, or institutional documents, into a reading of crisis communication practices that are living, participatory, and saturated with affect in digital space. Another original contribution appears in the finding that #WargaBantuWarga did not merely represent citizen solidarity and the mobilisation of aid, but also produced new moral legitimacy for civic actors, shifted the centre of public trust from formal institutions to citizen networks, and demonstrated how ideology, moral performativity, digital visibility, and contestation over meaning worked simultaneously within a single discursive arena. This novelty confirms that digital activism in disaster situations must be understood not merely as aid communication, but as a discursive field in which solidarity, symbolic power, social criticism, and the attention economy are intertwined in shaping contemporary public responses..

IV. CONCLUSION

The conclusion of this study shows that the representation of digital activism in #WargaBantuWarga during the 2025 Sumatra flood crisis was shaped through a complex discursive process, in which affective language, humanitarian visuals, material evidence of aid, audience comments, follow-up podcasts, and cross-platform conversations became interconnected in producing social meanings that extended beyond mere aid communication. Ruth Wodak's Critical Discourse Analysis confirms that Ferry Irwandi's two videos not only represented the suffering of victims and citizen solidarity, but also constructed moral legitimacy for civic actors, generated criticism of weak institutional responses, and shifted public trust from the state to citizen networks perceived as faster, more sincere, and more effective. The intertextuality among digital texts further shows that #WargaBantuWarga emerged as a counter-discourse that combined humanitarian solidarity, symbolic power, moral performativity, and contestation over legitimacy in the digital public sphere.

The limitation of this study lies in its continued focus on Ferry Irwandi's two main videos and their derived discursive traces, so that the analysis is stronger in capturing the construction of meaning surrounding a particular figure and digital resonance than in encompassing the broader ecosystem of disaster communication. The data foundation, which relies on captions, comments, podcasts, and digital conversations, also makes the study more dominant in reading representational and symbolic dimensions, while the reception among victims, other volunteers,

state institutions, and the long-term impact on aid governance has not yet been explored in depth. Future research needs to expand the data corpus, actors, platforms, and phases of crisis, while also combining Critical Discourse Analysis with in-depth interviews, digital ethnography, or comparative studies so that the relations among solidarity, the attention economy, moral performativity, aid effectiveness, and shifts in social legitimacy can be examined more sharply and comprehensively.

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