

## SOCIAL LISTENING ANALYSIS OF JUMBO MOVIE ON SOCIAL MEDIA: REPRESENTATIONS OF SUPERNATURAL ELEMENTS AND POWER RELATIONS

Yudi Krisno Wicaksono<sup>1</sup>, Ilham Mustofa<sup>2</sup>, Rizqi Bachtiar<sup>3</sup>, Ima Frafika Sari<sup>4</sup>, Saefudin Zuhri<sup>5</sup>

<sup>1</sup>Faculty of Tarbiyah and Teacher Training, UIN Sayyid Ali Rahmatullah Tulungagung, Indonesia, 66221

<sup>2</sup>Public Administration Program, Pamulang University Banten, Indonesia, 15417

<sup>3</sup>School of Politics and International Studies, University of Leeds, United Kingdom, LS2 9JT

<sup>4</sup>Faculty of Social Sciences & Humanities, Universiti Kebangsaan Malaysia, Malaysia, 43600

<sup>5</sup>Public Administration Study Program, Krisnadwipayana University, Indonesia 13077

E-mail: yudi.krisno@uinsatu.ac.id; dosen10021@unpam.ac.id; ptrb@leeds.ac.uk; p145443@siswa.ukm.edu.my; saefudinzuhry@unkris.ac.id

### ABSTRACT

Public reception of the Indonesian animated film Jumbo was analyzed through social listening to explore supernatural elements and socio-political power relations. This study aimed to examine audience perceptions of supernatural motifs, identify interpretations of power dynamics, and generate insights into digital film reception using a mixed-methods sequential explanatory design. Primary data consisted of publicly available organic conversations from 2,700 unique authors across X (Twitter), TikTok, Instagram, YouTube, Facebook, and blogs. Data were collected via Talkwalker using Boolean queries that combined the keyword “Jumbo Movie” with terms related to supernatural elements and power relations. The data collection period spanned from 28 April to 5 May 2025, resulting in a dataset of 201,000 mentions and 309,500 engagements. Quantitative analysis generated sentiment polarity, emotion distribution, and topic clusters. These results were subsequently interpreted qualitatively using Barthesian semiotics and Foucault–Gramsci power theory, and validated through cross-platform triangulation and a 10 percent manual review. The findings indicate that discussions were predominantly neutral (69.1%), followed by positive (27.4%) and negative (3.6%) sentiments. The character Meri is interpreted as a local cultural symbol and an agent of change embodying alternative spiritual power. This study concludes that social listening effectively bridges computational patterns with critical cultural analysis, positioning Jumbo as a cultural text that articulates identity and resistance in digital Indonesia. Comparative applications of this analytical protocol are recommended for other Indonesian films.

**Key words:** social listening; supernatural film; power relations; social media; Indonesian cinema

### ANALISIS *SOCIAL LISTENING* FILM JUMBO DI MEDIA SOSIAL: REPRESENTASI UNSUR SUPERNATURAL DAN RELASI KUASA

#### ABSTRAK

Penerimaan publik terhadap film animasi Indonesia Jumbo dianalisis melalui *social listening* untuk mengeksplorasi unsur supernatural dan relasi kuasa sosio-politik. Studi ini bertujuan untuk mengkaji persepsi publik terhadap motif supernatural, mengidentifikasi interpretasi terhadap dinamika kekuasaan, serta menghasilkan wawasan mengenai resepsi film digital menggunakan desain sekuensial eksplanatori metode campuran. Data primer terdiri dari percakapan organik yang tersedia secara publik dari 2.700 netizen unik di X (Twitter), TikTok, Instagram, YouTube, Facebook, dan blog. Data dikumpulkan melalui Talkwalker menggunakan kueri Boolean yang menggabungkan kata kunci “Film Jumbo” dengan istilah terkait unsur supernatural dan relasi kuasa. Periode pengumpulan data berlangsung dari 28 April hingga 5 Mei 2025, menghasilkan dataset sebanyak 201.000 penyebutan dan 309.500 keterlibatan. Analisis kuantitatif menghasilkan polaritas sentimen, distribusi emosi, dan klaster topik. Hasil tersebut kemudian diinterpretasikan secara kualitatif menggunakan semiotika Barthesian dan teori kekuasaan Foucault–Gramsci, serta divalidasi melalui triangulasi lintas platform dan tinjauan manual sebesar 10 persen. Temuan menunjukkan bahwa diskusi didominasi oleh sentimen netral (69,1%), diikuti sentimen positif (27,4%) dan negatif (3,6%). Karakter Meri diinterpretasikan sebagai simbol budaya lokal dan agen perubahan yang merepresentasikan kekuatan spiritual alternatif. Studi ini menyimpulkan bahwa *social listening* secara efektif menjembatani pola komputasional dengan analisis budaya kritis yang memosisikan Jumbo sebagai teks budaya yang mengartikulasikan identitas dan perlawanan di dunia maya Indonesia. Penerapan komparatif protokol analitis ini direkomendasikan untuk film-film Indonesia lainnya.

**Kata kunci:** *social listening*; film supernatural; relasi kuasa; media sosial; sinema Indonesia

## INTRODUCTION

Contemporary Indonesian cinema has undergone a significant transformation since the post-Reformasi era (after 1998), with a marked acceleration in the integration of supernatural elements and socio-political critique beginning around 2017–2018. According to the Indonesian Film Board (BPI) (2025), domestic film production rose from 152 titles in 2024 to projected figures nearing 200 by 2028, of which horror and supernatural genres accounted for 60% of the 258 productions released in 2024 and captured 70% of total admissions (54.6 million tickets), while local productions secured 65–78% of total box-office share and drove cinema revenue growth at a CAGR of 9.9% (AFP, 2025; PwC, 2025; Variety, 2025). The *Jumbo Movie* is explicitly categorized as a mainstream commercial animated film with national impact — not a festival or independent production — as evidenced by its status as Southeast Asia’s highest-grossing animated film (over 9.4 million admissions) and its release through major distributor Visinema Pictures (Variety, 2025). This film is scientifically significant because it represents the first Indonesian animated feature that successfully merges local supernatural folklore with explicit socio-political critique of class inequality and institutional failure, achieving both massive commercial success and unprecedented digital discourse. Studying *Jumbo* is therefore urgent: it captures the precise moment when Indonesian animation transitions from niche to mainstream while functioning as a cultural text that generates collective meaning-making on power relations in the digital era.

Building on this industrial and cultural background, supernatural elements in Indonesian cinema have deep historical roots. Supernatural elements in Indonesian cinema have deep historical roots, serving not only as entertainment but also as a reflection of cultural tensions and collective societal trauma. Previous research has shown that supernatural narratives in Southeast Asian films often reflect the social fears and political instability experienced by postcolonial societies (Anphanlam, 2025). In the Indonesian context, the use of ghosts, supernatural creatures, and mystical phenomena in cinema is inseparable from efforts to critique existing power structures, both at the micro and macro levels of society (Bräunlein, 2016). *Jumbo*, through its supernatural narrative,

presents a discussion of complex power relations, where supernatural elements serve as a metaphor for exploring class inequality and conflicts of authority in contemporary Indonesian society.

However, the rapid proliferation of digital platforms has fundamentally altered how these cinematic narratives are consumed and interpreted. The development of digital technology and the proliferation of social media have fundamentally changed the landscape of cinematic content consumption and discussion (Herdiansah & Sumadinata, 2019). Platforms such as X (formerly Twitter), TikTok, Instagram, YouTube, Facebook, and blogs have become primary arenas where audiences actively express opinions, interpret symbolism, and negotiate the socio-political meanings of the films they (Kiss et al., 2024). This phenomenon creates a unique research opportunity to understand public reception of cinematic narratives through big data analysis and social listening, moving beyond traditional textual approaches (Westermann & Forthmann, 2020). Social listening technology allows researchers to capture and analyze digital conversations on a large scale, providing in-depth insights into how audiences interpret supernatural elements and power relations within the context of Indonesian culture (Turner, 2020). Consequently, this methodology offers a powerful lens for examining the hybrid modernity of contemporary Indonesian cinema, where local mystical traditions intersect with global digital discourse (Lamara et al., 2020).

Despite these developments, the state of the art reveals a critical gap in existing scholarship. Research on the supernatural in cinema has undergone significant development, with the focus expanding from traditional textual analysis to approaches that integrate public responses and cultural context (Anphanlam, 2025; Bräunlein, 2016; Turner, 2020). Tzvetan Todorov’s narratological theory of the fantastic provides a foundation for understanding how supernatural elements create ambiguities that allow audiences to explore the tension between reality and fantasy (Banner, 2021). Meanwhile, Roland Barthes’s semiotics offers analytical tools for identifying hidden meanings in supernatural symbols that emerge in social media discussions (Chandran & Jagadisan, 2024). These theoretical approaches become relevant when applied to the analysis of digital conversations, where audiences actively construct meaning

through symbolic interpretation (Westermann & Forthmann, 2020). Indonesia's rich cultural context of supernatural traditions and local beliefs creates complex layers of interpretation when these elements are presented in contemporary cinema (Adhyanggono, 2019; Isro'iyah, 2025). Public discussions on social media about the Jumbo Movie not only reflect the reception of the cinematic narrative but also reveal how Indonesians negotiate their cultural identity in the era of globalization (Herdiansah & Sumadinata, 2019). Social listening analysis allows researchers to capture these cultural nuances and understand how supernatural elements function as a medium for expressing social concerns and political aspirations (Lamara et al., 2020; Schmälzle & Huskey, 2023).

To address the identified gap, this study therefore aims to examine public reception of Jumbo Movie through a social listening approach. This study adopts a mixed-method sequential explanatory design (Creswell & Clark, 2017) that integrates digital discourse analysis with computational sentiment and emotion detection to examine public reception of supernatural and power-related themes in Jumbo Movie. Social listening was selected as the core methodological approach because it enables systematic capture of organic, large-scale conversations across platforms in real time, which traditional textual film analysis or manual scraping cannot achieve at this volume and speed (Timotin et al., 2023; Westermann & Forthmann, 2020).

Specifically, the study seeks to answer the following research questions and achieve the corresponding objectives:

1. How does the public perceive the supernatural elements in Jumbo Movie on social media, and what meanings do they construct regarding these supernatural representations?
2. How does the public understand and discuss the social and political power relations manifested in the film through discourse on social media?
3. How can the public's reception patterns of Jumbo Movie be understood through a social listening approach using the Talkwalker platform?

In line with the established research problem formulation, this study aims to:

1. Analyze public perception on social media regarding supernatural elements in

the Jumbo Movie, by identifying and interpreting patterns of discussion, symbolic meanings, and cultural significance that emerge in digital conversations about the film.

2. Identify public understanding of social and political power relations manifested in the Jumbo Movie through social media discourse, with particular focus on how audiences discuss issues of class inequality, authority conflicts, and alternative power constructions.
3. Develop insights into public reception of the Jumbo Movie using a social listening approach via Talkwalker, including the formulation of a replicable methodology for film reception studies and a comprehensive understanding of contemporary Indonesian cinematic content in the digital era.

This research makes significant contributions in several academic and practical dimensions. Theoretically, this research develops an analytical framework that integrates cinema theory with social listening methodology, providing a new perspective in the study of film reception. Methodological contributions include the development of a social listening analysis protocol specific to cinema research, which can be applied to other Indonesian films. Practically, the findings of this research can provide insights for the Indonesian film industry in understanding public preferences and interpretations of supernatural content and socio-political issues. For cultural policymakers, this research offers empirical data on how Indonesians interpret contemporary cultural production through digital platforms. Although there are several studies on Indonesian cinema and the use of social media in film studies, significant gaps remain in the academic literature. First, no research has specifically analyzed public reception of supernatural elements in Indonesian films through a social listening approach. Second, the integration of Foucault's and Gramsci's power theories with social media analysis in the context of Indonesian cinema is still limited. Third, the use of Talkwalker as an analytical tool for Indonesian film research has not been widely explored in the academic literature. Fourth, a comprehensive analysis of how the Indonesian public discusses power relations through the interpretation of supernatural elements in cinema remains an underexplored area.

The novelty of this research lies in its methodological and theoretical integration rather than absolute primacy. This study contributes one of the earliest applications of a mixed-method sequential explanatory design in Indonesian film reception studies by first generating quantitative outputs through Talkwalker (sentiment scores, emotion distribution, and thematic clusters) and subsequently interpreting those outputs through qualitative lenses of Barthesian semiotics and Foucault-Gramsci power theory (Creswell & Clark, 2017). The integration is operationalized as follows: Talkwalker's sentiment and topic data serve as the entry point for identifying dominant discursive patterns, which are then subjected to semiotic decoding (signifier-signified relations in Meri's character) and power analysis (hegemony vs. subaltern resistance), thereby bridging computational frequency patterns with interpretative depth without theoretical stacking. The case of *Jumbo* was deliberately selected because it is Southeast Asia's highest-grossing animated film (over 9.4 million admissions) released through a major commercial distributor (Visinema), representing mainstream commercial animation that uniquely fuses local supernatural folklore with explicit socio-political critique of class inequality and institutional failure—a combination rarely achieved in either festival or independent Indonesian productions (Variety, 2025). This focus enables the development of a replicable big-data protocol that can be applied to other Indonesian films while addressing the epistemological gap between quantitative social listening and qualitative cultural theory.

## METHOD

**Design:** This study utilized a mixed-method sequential explanatory design (Creswell & Clark, 2017), beginning with a quantitative phase that generated descriptive patterns such as sentiment polarity, emotion distribution, and topic clusters from social listening data, followed by a qualitative phase that provided deeper interpretation through Barthesian semiotics and Foucault-Gramsci power theory. **Participants/Object:** The object of analysis consisted of publicly available, organic digital conversations—including posts, comments, videos, and images—related to the *Jumbo* Movie, drawn from anonymous users across various social media platforms and blogs, with

no direct human participants recruited. **Measures:** Primary data were collected via the Talkwalker social listening platform, which measured sentiment polarity (positive, neutral, negative) with 85–92% reported accuracy in multilingual social media contexts (Kufile et al., 2022), emotion distribution across categories of Joy, Love, Anger, Sadness, Fear, and Surprise, as well as topic clusters, keyword frequency, hashtag trends, influencer engagement, total conversation volume, and demographic/geographic segmentation. The platform's multilingual NLP engine was specifically optimized for Bahasa Indonesia, including code-switching and local slang, and covered content from X/Twitter, TikTok, Instagram, YouTube, Facebook, and blogs. **Procedures:** Data collection occurred within the three-month window following the film's release, using Boolean queries that combined the core keyword “*Jumbo* Movie” with additional terms related to supernatural elements and power relations to capture real-time, unprompted public interactions (Ahmed et al., 2021). To ensure data quality, validation was conducted through cross-platform source triangulation and manual qualitative review of a random 10% sample of the dataset, addressing potential algorithmic limitations in recognizing sarcasm, cultural nuances, and Indonesian-specific idioms (Schmälzle & Huskey, 2023). **Analysis:** Analysis was carried out in three integrated stages. First, computational discourse mapping identified dominant themes, symbolic clusters, and high-frequency keywords. Second, quantitative sentiment and emotion analysis was performed using Talkwalker's NLP engine to compute polarity percentages and affective distributions (Kufile et al., 2022). Third, qualitative interpretation applied Barthesian semiotics to decode key signifiers—such as frequently mentioned terms and visual representations of the character Meri as symbols of supernatural resistance—and employed Foucault-Gramsci power theory to examine embedded relations of power, particularly the emergence of alternative, spirituality-based authority in contrast to failing formal institutions (Westermann & Forthmann, 2020). This sequential approach effectively bridged quantitative patterns with qualitative interpretive depth, maintaining epistemological coherence throughout the study (Creswell & Clark, 2017).

## RESULTS AND DISCUSSION

The application of the research procedure began with systematic data collection using the Talkwalker social listening platform. The monitoring was deliberately limited to the six most active platforms for film-related discussions in Indonesia — X/Twitter, TikTok, Instagram, YouTube, Facebook, and blogs — because these channels demonstrated the highest potential for organic conversations about Jumbo Movie during its release period. Data were collected within a precise five-day window from 28 April 2025 at 00:00:00 to 5 May 2025 at 00:00:00, using the core Boolean keyword “*Film Jumbo*” (translated as “Jumbo Movie”) combined with supplementary terms related to supernatural elements and power relations. This setting successfully generated a dataset of 20,100 total results, 309,500 engagement interactions, and contributions from 2,700 unique authors. To maintain data quality, validation was conducted through cross-platform source triangulation and manual qualitative review of a random 10% sample, addressing potential algorithmic limitations in recognizing sarcasm, cultural nuances, and Indonesian-specific idioms (Ahmed et al., 2021; Schmälzle & Huskey, 2023).

### *Public Perception of Supernatural Elements in the Jumbo Movie*

#### *Supernatural Themes and Local Cultural Representations*

Based on the results of monitoring the keyword “Jumbo Movie,” occult and supernatural elements emerged as the dominant topics in public discussions on social media. Several quotes implied that the presence of the ghost character Meri was considered “part of local pop culture,” indicating collective acceptance of local myths. Meri’s symbolism is interpreted as a reflection of collective fears of unseen forces that are part of everyday social life. These discussions demonstrate that the supernatural in Jumbo is not merely a visual effect, but a symbolic construction of an uncontrollable yet familiar force that resonates deeply with Indonesian audiences.

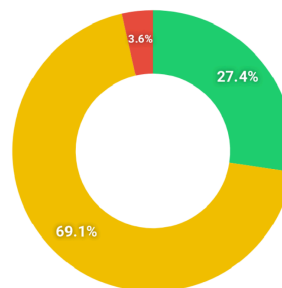
*“Kritik kenapa harus ada unsur klenik/horror di film Jumbo itu maksa. Itu tuh udah jadi khas di pop culture lokal kita.*

*Lore manusia dibantu ‘mahluk astral’ has always been in our pop culture classics...” – @SahabatPlastik*  
*(“Criticism of why there must be supernatural/horror elements in the film Jumbo is forced. That’s already a hallmark of our local pop culture. The lore of humans assisted by ‘astral beings’ has always been in our pop culture classics...” – @SahabatPlastik)*

This collective acceptance aligns with broader findings in Southeast Asian ghost cinema, where supernatural figures are not treated as external threats but are deeply integrated into everyday cultural life and social practices (Bräunlein, 2016). Similar patterns appear in contemporary Indonesian and regional horror films, in which mystical beings often serve as familiar agents that help communities navigate real-world anxieties rather than merely frighten audiences (Anphanlam, 2025). In the case of Jumbo, this cultural integration explains why Meri is embraced as a relatable symbol of resistance instead of an alien horror trope, further strengthening the film’s resonance with local audiences.

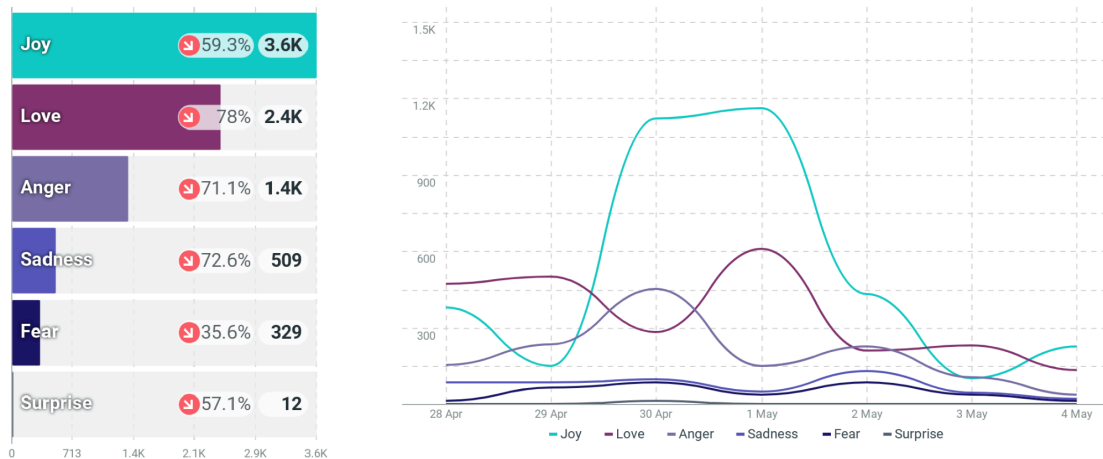
### *Sentiment Towards Jumbo Movie*

Consistent with the quantitative phase of the mixed-method sequential explanatory design, the social listening data revealed a predominantly non-negative discourse. Furthermore, Figure 1 illustrates the overall sentiment distribution from Talkwalker. As shown, neutral sentiments predominate (69.1%), indicating broad cultural tolerance rather than strong polarization or rejection. This pattern suggests that Indonesian audiences approach supernatural themes with familiarity rather than skepticism.



**Figure 1. Sentiment Analysis Results Diagram using Talkwalker**

Source: Data results from Talkwalker (2025)



**Figure 2. Share of Emotion**

Source: Data results from Talkwalker (2025)

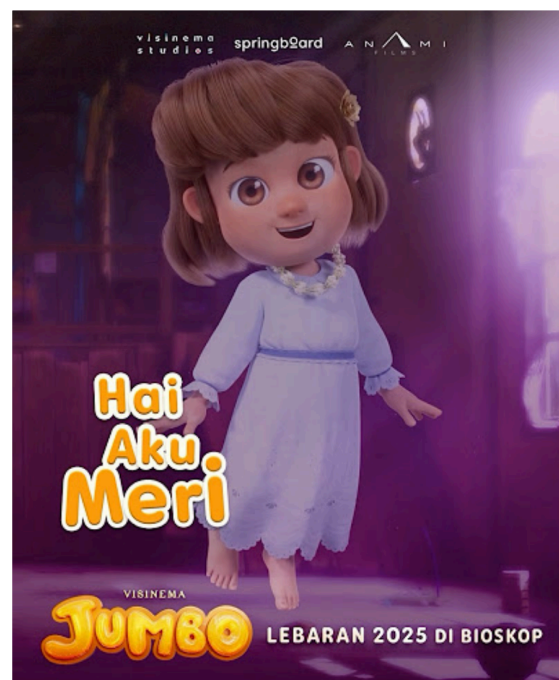
Similarly, Figure 2 presents both the share of emotions and their temporal evolution across the release period. The dominance of Joy (3.6k) and Love (2.4k) as the leading affective responses reflects strong positive engagement with the supernatural elements, aligning with research on enjoyment and emotional resonance in horror narratives (Kiss et al., 2024). This affective pattern underscores the hybrid modernity of Indonesian audiences, who integrate traditional mystical values into contemporary media consumption without perceiving them as a threat to rationality (Dal Yong, 2023; Westermann & Forthmann, 2020).

### *The Popularity of Supernatural Visuals*

Videos and images of the character Meri became the most-shared content on YouTube and Twitter, sparking widespread discussion about supernatural aesthetics in Indonesian animation. Furthermore, Figure 3 depicts Meri as an iconic visual symbol. The results of the social listening analysis revealed that the occult elements and Meri's character are not perceived as foreign but as an integral part of local Indonesian popular culture. This phenomenon aligns with the concept of cultural proximity in contemporary media studies, where audiences are more receptive to content that resonates with their social context (Kiss et al., 2024).

The interpretation of Meri as an “agent of change” who appears when formal systems fail reflects a lived socio-cultural reality in Indonesia, where communities frequently turn to alternative, spiritually grounded leadership during institutional crises. This finding differs

markedly from Western horror cinema, where supernatural figures usually symbolize threat rather than empowerment (Banner, 2021; Turner, 2020). The popularity of Meri's visual character, which transcended the original medium to become a cultural icon, further demonstrates how supernatural elements can function as tools for expressing social concerns and political aspirations in the digital era (Herdiansah & Sumadinata, 2019; Schmäzle & Huskey, 2023).



**Figure 3. Meri's Character as a Symbol of the Supernatural**

Source: Jumbo Movie Official (2025)

## ***Public Discourse on Social and Political Power Relations in Film***

### *Issues of Social Class and Authority*

Public discussions revealed a sophisticated public understanding of the film as a reflection of class inequality and power dynamics. This understanding was particularly evident in comments alluding to the representation of marginalized communities “assisted” by supernatural powers to resist systemic domination. Comments such as “we believe again in hard work and the importance of film school” demonstrate a narrative of resistance to the dominance of the creative elite, as well as a recognition of the collective work of lower-middle-class creative communities.

*“Aku berdoa semoga Jumbo jadi film terlaris. Kita kembali percaya pada kerja keras, proses panjang, konsistensi. .. Juga membuka mata pemerintah pentingnya sekolah-sekolah film (dalam hal ini animasi).” – @fajarnugros*

(“I pray that Jumbo becomes the highest-grossing film. We're once again believing in hard work, the long process, and con-

sistency... It's also opened the government's eyes to the importance of film schools (in this case, animation).” – @fajarnugros)

These expressions of collective identity align with previous studies on creative industry hegemony in Indonesia, where lower-middle-class filmmakers challenge dominant structures through alternative narratives (Fortuna Jr, 2018; Herdiansah & Sumadinata, 2019). In line with the qualitative interpretation phase of the mixed-method sequential explanatory design, such discourse was decoded as a form of subaltern resistance that echoes gendered power dynamics observed in rural West Java (Sita & Herawati, 2017).

### *Discourse Topic Mapping*

Through Talkwalker’s computational discourse mapping, emerging topics related to power relations were systematically identified and clustered. The analysis revealed three dominant themes that reflect public awareness of structural barriers in the Indonesian creative industry.

**Table 1. Topics in the Discussion of Power Relations**

Hashtags	Results	Positive	Negative	Engagement	Potential Reach	Authors
#JUMBO	154	126	1	11.8K	93M	154
#JumboUntukSemua	136	121	0	8.9K	2.9M	136
#FilmJumbo	108	99	0	10.6K	9.5M	108
#FilmJUMBO	43	21	1	731	1.6M	43
#Jumbo	36	12	0	1.8K	4.3M	36
#FilmAnimasi	29	29	0	6.5K	238.9K	29
#jumbo	22	4	1	3.1K	387.4K	22
#filmjumbo	19	5	0	323	374.7K	19
#NontonJUMBOLagi	19	19	0	1.1K	34.6K	19
#film	16	2	1	651	64.5K	16

Source: Data results from Talkwalker (2025)

As shown in Table 1, inequality in access to production technology (including comparisons with AI) ranked highest, followed by criticism of formal educational institutions and the dominance of Western narratives in animated films

versus local narratives. These findings are consistent with earlier research on digital counterpublics, where marginalized groups use social media to contest hegemonic cultural production (Edingo, 2021; Westermann & Forthmann,

2020). The quantitative patterns generated by Talkwalker thus served as empirical entry points for deeper semiotic and power analysis, ensuring methodological coherence between computational outputs and qualitative interpretation (Creswell & Clark, 2017; Schmälzle & Huskey, 2023).

### *Symbolism of Power in Narrative*

Based on semiotic analysis, Meri is not only a mystical entity but also associated with an “agent of change” who appears when the formal system fails to help. This demonstrates an alternative construction of power—based on spirituality—associated with protecting the vulnerable. Public discourse analysis reveals a sophisticated public understanding of the socio-political dimensions of the Jumbo Movie. The discussions that emerged indicate that the public consumes the film not only as entertainment, but also as a cultural text that reflects the dynamics of power in contemporary Indonesian society.

The narrative of “marginalized communities aided by supernatural powers to fight systemic domination” indicates that the public understands the film as an allegory of resistance to structural inequality (Fortuna Jr, 2018). The emergence of topics such as unequal access to production technology, criticism of formal educational institutions, and the dominance of Western narratives in animation demonstrates that the public is able to identify hegemonic issues in the creative industry. The symbolism of alternative power based on spirituality in the film’s narrative is reflected in public discussions as a form of resistance to the instrumental rationality that dominates modern social struc-

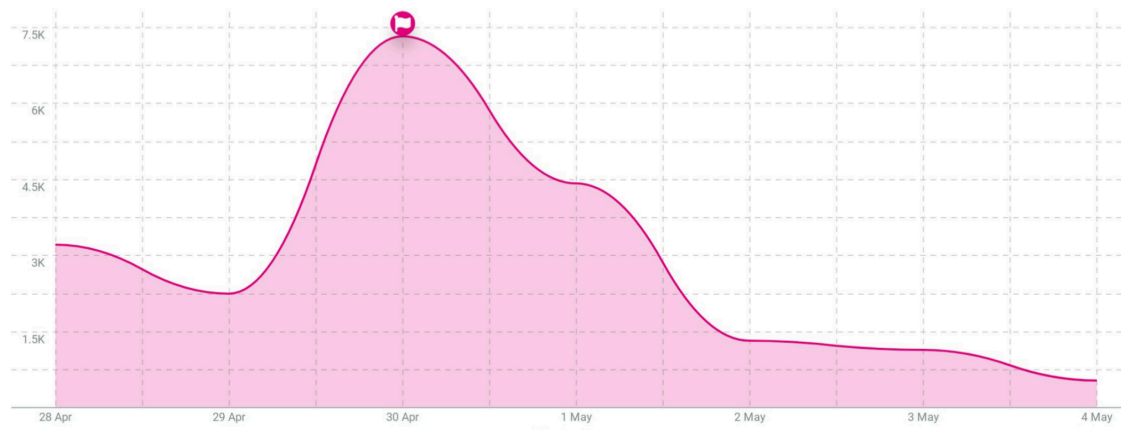
tures, similar to gendered power dynamics in West Java where women workers navigate labor divisions through culturally embedded roles that challenge dominant hierarchies (Sita & Herawati, 2017). This phenomenon aligns with the subaltern counterpublic theory, which explains how marginalized groups use alternative spaces to express views that differ from the dominant discourse (Edingo, 2021). Public comments alluding to the importance of “hard work and film school” reflect the construction of a collective identity by Indonesian filmmakers as those who must fight against the dominance of the global industry, while also demonstrating how the Jumbo Movie functioned as a symbol of creative resistance (Herdiansah & Sumadinata, 2019; McIntyre-Mills et al., 2019; McIntyre-Mills et al., 2017).

### *Public Reception of the Jumbo Movie through Social Listening*

#### *Volume and Pattern of Discussion*

Talkwalker recorded a significant spike in conversation volume from April 28 to May 5, 2025. The peak of discussion occurred on April 30, coinciding with the Jumbo Movie reaching its commercial milestone as the highest-grossing animated film of all time in Southeast Asia. This temporal pattern reflects the rapid diffusion of public interest immediately after theatrical release.

As illustrated in Figure 4, the sharp rise and gradual decline demonstrate how social listening effectively captures critical moments of audience engagement in the digital ecosystem. The total number of conversations across platforms exceeded 309,500 interactions, with X/



**Figure 4. Daily Conversation Trend Graph About the Movie Jumbo**

Source: Data results from Talkwalker (2025)

Twitter emerging as the most active channel followed by YouTube and Instagram. This distribution aligns with previous studies on digital film reception, where Twitter serves as the primary space for real-time socio-political discourse while visual platforms amplify emotional resonance (Herdiansah & Sumadinata, 2019; Huang et al., 2023).

### *Dominant Hashtags and Influencers*

The discourse surrounding Jumbo was significantly shaped by a cluster of dominant hashtags that functioned as digital anchors consolidating public attention and thematic resonance. Through computational discourse mapping in the quantitative phase, these hashtags were

identified as key markers that reinforced the film's identity as both a supernatural spectacle and a milestone in local animation.

As shown in Table 2, key influencers such as @satanskitty (viral production critique) and @jumbofilm\_id (official updates) generated the highest engagement levels. This influencer-driven amplification is consistent with research on opinion leadership in social media film ecosystems, where individuals with high cultural capital accelerate the spread of alternative narratives (Edingo, 2021; Rashid et al., 2023). The role of these actors further validates the sequential explanatory design by transforming raw engagement metrics into qualitative evidence of collective identity construction among Indonesian filmmakers.

**Table 2. Top Influencers Based on Engagement**

Influencer	Network	Posts	Reach	Reach per mention	Engagement	Engagement per mention
@satanskitty	X	2	1.4K	699	115.6K	57.8K
Karen Lorenza	YouTube	1	2.8M	2.8M	54.8K	54.8K
@jumbofilm_id	X	28	148.3K	5.3K	11.3K	403.5
@HabisNontonFilm	X	3	1.4M	467.2K	5.3K	1.8K
Visinema Pictures	YouTube	2	207.3K	103.7K	5.1K	2.6K
@vngnc	X	1	103.3K	103.3K	2.5K	2.5K
Zigi128Art	YouTube	1	292.8K	292.8K	2.2K	2.2K
@VisinemaID	X	11	162.7K	14.8K	2.2K	203.2
@jodowi	X	2	1.1K	573	1.7K	859
@hysnasiart	X	1	6.5K	6.5K	1.6K	1.6K

Source: Data results from Talkwalker (2025)

### *Public Segmentation*

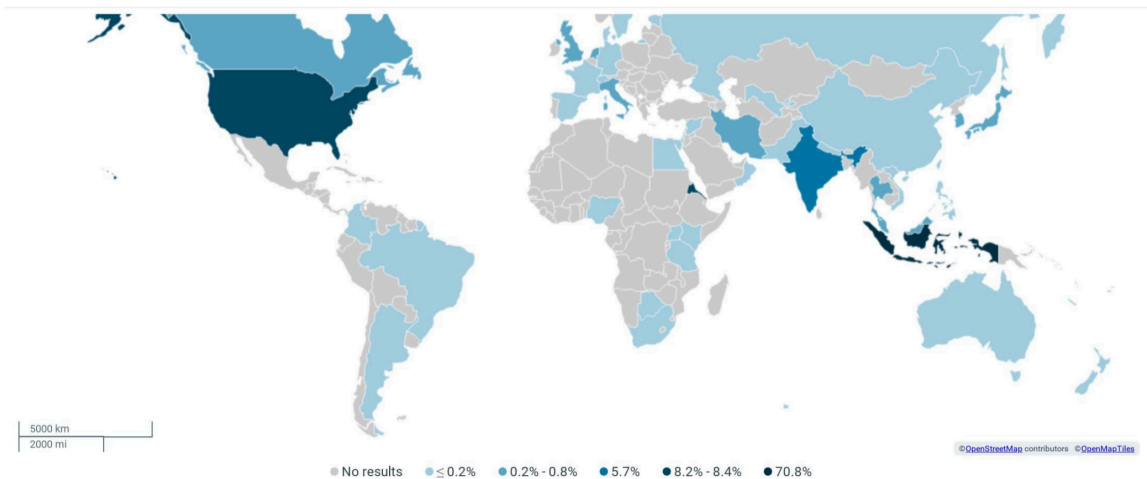
Public demographics revealed a clear predominance of users in the 18–34 age group who demonstrated strong interest in local animation and experimental cinema. Geographic distribution indicated that the majority of interactions originated from urban centers in Indonesia, with peak activity concentrated in Jakarta, Bandung, and Surabaya.

As depicted in Figure 5, this urban-centric pattern correlates with higher levels of technological access and media literacy among younger audiences. The segmentation findings align with broader studies on digital film con-

sumption in emerging markets, where urban youth act as primary drivers of cultural discourse (Akello et al., 2024; Erwin et al., 2023). This demographic profile strengthens the methodological coherence by linking quantitative platform data directly to qualitative insights on generational cultural negotiation in contemporary Indonesia.

### *General Emotional Polarity Towards Jumbo Movie*

The overall sentiment distribution showed a predominantly non-negative reception across global platforms. Indonesian users contributed



**Figure 5. Map of Public Distribution of Jumbo Movie Discussions**

Source: Data results from Talkwalker (2025)

the strongest positive signals, driven by appreciation for the film's visuals, folklore elements, and social message.

**Table 3. World Map Sentiment**

Country/Region	Positive	Negative	Share of Countries/Regions
Indonesia	89.1 %	10.9 %	14.2K
United States	64.4 %	35.6 %	1.7K
Eritrea	94.6 %	5.4%	1.6K
India	87.5 %	12.5 %	1.1K
South Korea	100 %	0%	160
Palestine	100 %	0%	141
Japan	100 %	0%	100
United Kingdom	98%	2%	91
Netherlands	100 %	0%	81
Other	88%	12%	835

Source: Data results from Talkwalker (2025)

As illustrated in Table 3, negative comments remained minimal and focused primarily on technical aspects such as pacing and supernatural effects. This global-local contrast is consis-

tent with research on transnational media reception, where local audiences exhibit higher cultural proximity and tolerance toward hybrid supernatural narratives (Dal Yong, 2023; Kiss et al., 2024). The affective architecture captured here further demonstrates how social listening bridges computational polarity metrics with deeper interpretative analysis of power and identity formation (Schmälzle & Huskey, 2023; Westermann & Forthmann, 2020).

### Synthesis

#### Social Listening Results and Public Sentiment

The implementation of social listening using the Talkwalker platform successfully identified complex patterns in public reception of the Jumbo Movie. The conversation volume reached over 309,500 interactions with a peak on April 30, indicating that public enthusiasm for Southeast Asia's most successful animated film triggered massive digital discourse. This phenomenon is consistent with the emergence of social media as the new arena for political and cultural expression in Indonesia. X/Twitter's dominance as the most active platform, followed by YouTube and Instagram, reflects the demographic characteristics of the public, who are predominantly aged 18–34 with a high interest in local animation and experimental cinema. The geographic distribution concentrated in urban areas (Jakarta, Bandung, Surabaya) indicates that the positive reception of Jumbo correlates with high levels of technological access and media literacy. Dominant hashtags like #JumboMovie, #HorrorJumbo,

and #FilmAnimasiIndonesia functioned not only as tagging systems but also as discursive markers that shaped the identity of the Indonesian animated film audience community. The role of influencers such as @satanskty, @HabisNontonFilm, and @fajarnugros in shaping public narratives demonstrates the dynamics of opinion leadership in the contemporary social media ecosystem, where individuals with high cultural capital can influence collective perceptions of a cultural work (Edingo, 2021; Rashid et al., 2023).

Integrating emotion data into theoretical frameworks such as cultural proximity and subaltern counterpublics opens new dimensions in film reception analysis. Joy and Love acted as affective catalysts that accelerated the dissemination of local narratives, while Anger and Sadness served as critical triggers for sustained discourse without disrupting the overall positive consensus. The low levels of Fear and Surprise indicate that Jumbo successfully created an emotionally safe zone for the public to reflect on heavy issues such as inequality and cultural dominance without feeling threatened. This approach affirms that social listening is not merely a sentiment measurement tool but an instrument capable of mapping the affective architecture of public discourse, providing richer insights into how films as cultural texts mobilize collective emotions to shape social and political consciousness in the post-digital era (Schmälzle & Huskey, 2023; Westermann & Forthmann, 2020).

#### *Insights from Social Listening Results*

Talkwalker's analysis successfully compiled comprehensive insights regarding public reception of the Jumbo Movie. Supernatural elements were accepted as a form of local representation deeply rooted in Indonesian popular culture. Socio-political power relations were reconstructed by the public as a form of critique of the system and appreciation of the community's creative work. The predominantly non-negative reception further validates social listening as an effective methodology for studying film reception in the digital age, bridging quantitative patterns with qualitative cultural interpretation (Creswell & Clark, 2017; Westermann & Forthmann, 2020).

## CONCLUSION

This study reveals the complexity of public reception of contemporary Indonesian films through a comprehensive social listening approach grounded in a mixed-method sequential explanatory design. The findings demonstrate that audiences on social media exhibit diverse perceptions of supernatural elements, with most embracing these motifs as integral to local cultural symbolism while a minority offering critical reflections on narrative conventions. Discussions surrounding power relations further highlight the public's acute sensitivity to socio-political dimensions, particularly issues of class inequality, systemic domination, and creative resistance among marginalized communities. By first generating quantitative patterns through social listening and subsequently transforming them into qualitative interpretations via Barthesian semiotics and Foucault-Gramsci power theory, the methodology successfully uncovered layered meanings that position film as a medium for articulating cultural identity and social criticism.

The integration of findings illustrates that films function as cultural texts capable of generating public discourse beyond mere entertainment, reflecting broader social tensions and aspirations for change within Indonesian society. This sequential process—moving from computational outputs to interpretative depth—validates social listening as an effective methodological approach for media reception studies in the digital era. The study thus contributes to film scholarship by bridging large-scale digital data with critical cultural analysis, offering a replicable framework that enriches understanding of hybrid modernity where traditional values intersect with contemporary narratives. Consequently, the research affirms the value of combining quantitative scale with qualitative nuance to reveal discursive patterns invisible in conventional textual studies.

Further research is recommended to extend comparative analyses across other Indonesian cinematic works, thereby identifying both universal and context-specific patterns in audience reception. Scholars are encouraged to incorporate additional social media platforms and mixed-method strategies, such as pairing social listening with in-depth interviews or focus groups, to achieve even richer validation of quantitative patterns through qualitative insights. Film practitioners and cultural policy-

makers can draw upon these insights to develop more resonant supernatural narratives and explore power relations in layered ways that strengthen emotional and social engagement with audiences. Ultimately, this approach underscores the strategic potential of social listening as a tool for monitoring and shaping public discourse from pre-production through post-release phases in the evolving Indonesian film industry.

## REFERENCES

- Adhyanggono, G. M. (2019). *Imagining Javanese-ness in Contemporary Indonesian Socio-Cultural Documentaries*. Lancaster University (United Kingdom).
- AFP. (2025). *Indonesia's horror movie industry rises from the grave*. <https://www.rfi.fr/en/international-news/20250413-indonesia-s-horror-movie-industry-rises-from-the-grave>.
- Ahmed, A., Martin, J., McKay, E., Towl, D., & Haussegger, Z. (2021). Social Media Analytics, Learning Analytics and Healthcare Industry: Risky Drinking. In *Manage Your Own Learning Analytics: Implement a Rasch Modelling Approach* (pp. 113–136). Springer.
- Akello, M., Gallagher, M., Nanyunja, S., Mulondo, A., Miranda, J.J., Cole, G., & Falisse, J.B. (2024). Minimal computing in refugee education in Uganda: Economies of digital use and non-use, and the right constraints. *Learning, Media and Technology*, 49(5), 811–826. <https://doi.org/10.1080/17439884.2024.2405128>
- Anphanlam, A. (2025). Hybrid Horror: Cultural-Religious Syncretism and Market Adaptation in Contemporary Southeast Asian Supernatural Cinema. *Journal of Cultural Analysis and Social Change*, 4668–4681. <https://doi.org/10.1080/17439884.2024.2405128>
- Banner, N. (2021). Do NOT read the Latin: Latin as satanic signifier in supernatural horror cinema. *Classical Receptions Journal*, 13(3), 399–415. <https://doi.org/10.1093/crj/claa033>
- Bräunlein, P. J. (2016). Introduction: 'Cinema-Spiritualism' in Southeast Asia and Beyond: Encounters with Ghosts in the 21st Century. In *Ghost Movies in Southeast Asia and Beyond* (pp. 1–39). Brill. [https://doi.org/10.1163/9789004323643\\_002](https://doi.org/10.1163/9789004323643_002)
- Chandran, V., & Jagadisan, S. (2024). Analysing the role of semiotics in films— from an architect's perspective. *Multidisciplinary Science Journal*, 6, e2024ss0326. <https://doi.org/https://10.31893/multiscience.2024ss0326>
- Creswell, J. W., & Clark, V. L. P. (2017). *Designing and conducting mixed methods research*. Sage publications.
- Dal Yong, J. (2023). Transnational Proximity of the Korean Wave in the Global Cultural Sphere. *International Journal of Communication (19328036)*, 17. <https://doi.org/1932-8036/20230005>
- Edingo, D. B. (2021). Social media, public sphere and counterpublics: An exploratory analysis of the networked use of Twitter during the protests against the Citizenship Amendment Act in India. *The Journal of Social Media in Society*, 10(2), 76–101. <https://doi.org/1-226-500-3299>
- Erwin, E., Saununu, S. J., & Rukmana, A. Y. (2023). The influence of social media influencers on generation Z consumer behavior in Indonesia. *West Science Interdisciplinary Studies*, 1(10), 1028–1038. <https://doi.org/10.58812/wsis.v1i07.121>
- Fortuna Jr, G. (2018). Narrative strategies in contemporary independent American horror movies. *Panoptikum*, (19), 121–130. <https://doi.org/10.26881/pan.2018.19.09>
- Herdiansah, A. G., & Sumadinata, W. S. (2019). Indonesia's political culture in the new digital age: A preliminary discussion Budaya politik Indonesia di era digital baru: Suatu diskusi pendahuluan. *Masyarakat, Kebudayaan Dan Politik*, 32(4), 378–389. <https://doi.org/10.20473/mkp.V34I22021.119-132>
- Huang, C., Lin, Z., & Zhou, Z. (2023). Research on the influence of social media on film industry marketing and coping strategies. *BCP Business & Management*, 38, 2564–2570. <https://doi.org/10.54691/bcpbm.v38i.4139>
- Isro'iyah, L. (2025). Culture and Modern Indonesian Women: Navigating Tradition and Change. *SIWAYANG Journal: Publikasi Ilmiah Bidang*

- Pariwisata, Kebudayaan, Dan Antropologi*, 4(1), 11–18. <https://doi.org/10.54443/siwayang.v4i1.2693>
- Jumbo Official. (2025). *Poster Meri*. [https://www.tiktok.com/@jumbofilm\\_id/video/7470135808628952325](https://www.tiktok.com/@jumbofilm_id/video/7470135808628952325).
- Kiss, B. L., Deak, A., Veszprémi, M. D., Blénessy, A., & Zsido, A. N. (2024). The role of excitement and enjoyment through subjective evaluation of horror film scenes. *Scientific Reports*, 14(1), 2987. <https://doi.org/10.1038/s41598-024-53533-y>
- Kufile, O. T., Otokiti, B. O., Onifade, A. Y., Ogunwale, B., & Harriet, C. (2022). A framework for integrating social listening data into brand sentiment analytics. *Journal of Frontiers in Multidisciplinary Research*, 3(1), 393–402. <https://doi.org/10.54660/JFMR.2020>
- Lamara, M., Canning, R., Bennett, P., & Kimber, G. (2020). *A Study of the Supernatural in Twenty-First Century Young Adult Gothic Literature*. University of Northampton.
- McIntyre-Mills, J., Corcoran-Nantes, Y., Widianingsih, I., & Wirawan, R. (2019). Alam Endah: Rural Camelot in West Java—a case study of empowerment and integrated rural development. In *Democracy and governance for resourcing the commons: Theory and practice on rural-urban balance* (pp. 181–194). Springer.
- McIntyre-Mills, J., Wirawan, R., Shergi Laksmono, B., Widianingsih, I., & Hardeani Sari, N. (2017). Pathways to wellbeing—Low carbon challenge to live virtuously and well: Participatory design and education on mitigation, adaptation, governance and accountability. In *Balancing individualism and collectivism: Social and environmental justice* (pp. 37–73). Springer.
- PwC. (2025). *PwC forecasts steady growth in Indonesia's entertainment & media industry – Global Entertainment & Media Outlook 2025–2029*. <https://www.pwc.com/id/en/media-centre/press-release/2025/english/pwc-forecasts-steady-growth-indonesia-entertainment-media-industry-global-outlook-2025-2029.html>.
- Rashid, S., Warraich, U. A., Peerjan, G., & Salman, F. (2023). Impact of social media opinion leaders influencers on individual consumption decisions of visually conspicuous products. *Market Forces*, 18(2), 139–162. <https://doi.org/10.51153/mf.v18i2.637>
- Schmälzle, R., & Huskey, R. (2023). Integrating media content analysis, reception analysis, and media effects studies. *Frontiers in Neuroscience*, 17, 1155750. <https://doi.org/10.3389/fnins.2023.1155750>
- Sita, K., & Herawati, E. (2017). Gender relation in tea plucking workers: A case study of gender division of labour and gender relation in Gambung Tea Plantation, West Java. *Sodality: Jurnal Sosiologi Pedesaan*, 5(1). <https://doi.org/10.22500/sodality.v5i1.16266>
- Timotin, A., Paladi, A., Mița, V., Chihai, V., & Lozan, O. (2023). Digital social listening in COVID-19 pandemic for informed interventions in the Republic of Moldova: integrated data. *One Health and Risk Management*, 56–63. <https://doi.org/10.38045/ohrm.2023.3.09>
- Turner, P. (2020). *Supernatural Folklore in the Blair Witch Films: New Project, New Proof*.
- Variety. (2025). *Indonesian cinema admissions increase and local market share*. <https://variety.com/2025/film/news/indonesia-cinema-hollywood-box-office-producers-sustainability-1236529759/>.
- Westermann, A., & Forthmann, J. (2020). Social listening: a potential game changer in reputation management How big data analysis can contribute to understanding stakeholders' views on organisations. *Corporate Communications: An International Journal*, 26(1), 2–22. <https://doi.org/10.1108/CCIJ-01-2020-0028>