

Digital Literacy for Mitigation of Information Disorder on Social Media

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Abstract

Social media facilitates the rapid, unverified distribution of information, fueling the rise of information disorder, which encompasses misinformation, disinformation, and propaganda. This study investigates these phenomena within the content of @lambe_turah, a prominent Indonesian entertainment Instagram account with significant influence over public perception. The research addresses the critical need to understand how entertainment-driven content shapes social meaning, triggers cognitive bias, and misleads audiences within a vulnerable digital ecosystem. Adopting a qualitative constructivist paradigm, the study utilizes the Information Disorder framework by Wardle S Derakhshan and virtual ethnography, focusing specifically on the message level. Data were gathered through non-participant observation of @lambe_turah's posts from 8–13 August 2025, supported by documentation and relevant literature. Analysis was conducted via Krippendorff's qualitative content analysis, involving systematic coding, categorization, and inference. The findings reveal that @lambe_turah's content frequently exhibits elements of information disorder, characterized by provocative headlines, ambiguous visuals, and framing that prioritizes emotional engagement over accuracy. The results identify misinformation through unverified claims, disinformation via clickbait and manipulated contexts, and misinformation where truthful information is weaponized to cause harm. These patterns are driven by algorithmic structures, a fast-paced information culture, and digital economic motives. This study underscores the urgent necessity for enhanced digital literacy, rigorous verification practices, and improved platform-level governance to maintain the integrity of the digital public sphere.

Keywords: information disorder, disinformation, virtual ethnography, social media, digital literacy.

Introduction

Social media has become a crucial platform for people to consume and disseminate information quickly and widely. Platforms like Instagram, TikTok, Facebook, and X allow information to circulate without the constraints of time and space, without the verification processes of traditional media. While this accelerates the flow of information, it also increases the likelihood of the spread of false, misleading, or proprietary information. This phenomenon is known as information noise or information disorder.

The relationship between the sender of the message (*agent*), the message, and recipients causes information noise, according to Wardle and Derakhshan

(2017). Concise and sensational messages on social media tend to elicit emotional responses from audiences, increasing the likelihood of misinterpretation. The Instagram account @lambe_turah, for example, has over 12 million followers and actively posts content about celebrities, social issues, and politics. This account has a large audience base and high engagement, allowing it to function as an alternative media actor that can influence public opinion.

Figure 1. Social Media Account @lambe_turah



Source: Social Media Instagram, 2025

The @lambe_turah account has been around since 2015, actively spreading celebrity issues and now spreading social and political issues, including content in the form of *endorsements*. The term "*lambe turah*" comes from Javanese and means excessive lips or, synonymously, chatty or full of mouths (Wikipedia contributors, 2024).

This study focuses on popular entertainment accounts, unlike previous research that typically focuses on political, health, or mainstream media hoaxes. By examining the content of @lambe_turah's posts without considering the account manager's reasons or audience responses, this study focuses on the message aspect within the framework of information disorder. This method aligns with virtual ethnography, where the primary level of analysis is text or message (Nasrullah, 2018). Therefore, the purpose of this study is to identify the types of information disorder in social media entertainment content. It also emphasizes that digital literacy and the ability to verify information are crucial for maintaining the quality of the digital public sphere.

THEORETICAL FRAMEWORK

Information disorder

Information noise, proposed by Wardle and Derakhshan (2017), is the subject of this study. Information noise comprises three main components, as described in this framework: the agent (the party who creates and disseminates the message and their motivations); the message (the form, format, and characteristics of the message); and the interpreter (the party who interprets and responds to the message). The information noise process consists of three stages: the creation, production, and dissemination of



information to the public.

Misinformation is the unintentional spread of incorrect information. This error generally arises from a lack of verification before information is disseminated. The impact of misinformation can be minimized through digital literacy, such as the ability to perform simple fact-checking and a critical attitude toward online information (Wardle S Derakhshan, 2017).

Disinformation is the deliberate spread of false or misleading information for a specific purpose, such as influencing public opinion or triggering emotional reactions. Meanwhile, misinformation is the dissemination of factually correct information, but used with the intent to harm, embarrass, or endanger individuals or groups. Forms of misinformation include personal data leaks, the dissemination of private conversations, and the presentation of policy facts without adequate context. The risks of misinformation include privacy violations, psychological distress, mass bullying, and a decline in public trust in official information. Addressing it requires a multidimensional approach through legal regulation, digital journalism ethics, privacy literacy, and platform moderation (Wardle S Derakhshan, 2017).

Social Media

A digital platform that allows people to interact, share information, and build social networks without time and space limitations, and has produced various cross-generational platforms, such as Facebook, Twitter, Instagram, TikTok, and YouTube. Social media not only functions as a communication platform, but also as a place for individual self-expression, entertainment, education, and economic activity. Setiadi (2016) defines several types of social media, including social networks, blogs, microblogging, sharing media, social bookmarking, and wikis. The characteristics that distinguish social media from conventional media are visual dominance, user engagement, and speed of distribution.

However, these characteristics also make social media vulnerable to information disruption. The lack of a rigorous verification process, coupled with algorithmic logic that prioritizes sensational and viral content, encourages the spread of misinformation, disinformation, and disinformation (Wardle S Derakhshan, 2017). Multimodal content—such as images, short videos, memes, and snippets of text—amplifies the emotional appeal of messages, but also makes it difficult for audiences to assess the veracity of information (Giachanou et al., 2022).

Research methods

Researchers conducted data analysis techniques based on content

analysis of @lambe_turah. Content analysis is considered a research method used to generate repeatable and valid inferences from texts in relation to their context (Krippendorff, 2004). This method allows researchers to understand the messages within the content comprehensively and contextually. Through content analysis, researchers also aim to systematically draw conclusions, which are divided into three stages according to Krippendorff (2004). First, data codification, where ten uploaded contents from the @lambe_turah account were examined from August 8 to 13, 2024. At this stage, researchers identified each content based on text elements (headline dan caption) and visual elements (images and videos) to identify potential.

The object of this research is the social media account @lambe_turah, which actively provides information on social, political, and entertainment issues. This account consistently provides information through uploaded content on Instagram, in the form of *grid* or *carousel*. The narrative style that is characteristic of the @lambe_turah account is to provide a title or headline with provocative language to invite the audience to read, such as: "Viral", "Wow!", "Get ready."

Information disruption such as disinformation, misinformation, and misinformation (Wardle S Derakhshan, 2017). To carry out this process, each content was labeled or given an initial code. This was done so that message presentation patterns, such as the use of provocative diction, visual arrangement, and relevance of content to facts, could be properly mapped. This code was used as the basis for building analytical categories that show the message tendencies in @lambe_turah content.

Second, the data presentation stage demonstrates how each piece of content forms a unique information presentation pattern. The codification results are presented descriptively and thematically. Data are categorized into several themes, such as provocative, ambiguous, or potentially misinterpretable material. Through this process, researchers can interpret messages comprehensively. Results are evaluated based on their digital context, considering links, visuals, and supporting narratives.

Finally, researchers reach conclusions or verify and suggest ways to address information disruption. This verification stage is conducted to determine the digital sources and their contextual relevance. The principles of qualitative content analysis (Krippendorff, 2004) serve as the basis for this process, reinforced by the use of a virtual ethnography approach. This approach views digital content as a representation of communication and cultural practices existing in cyberspace.

This content analysis is carried out systematically so that each content can be read not only as text, but also as part of the digital social and cultural context in which it was produced. This content analysis technique refers to the stages

mentioned (Krippendorff, 2004).

This research also uses virtual ethnography methods to provide an understanding of digital content as a representation of cyberculture. Digital culture can be viewed more broadly and deeply, not just as a dating activity but as an ecosystem of meanings formed, disseminated, and exchanged through social media (Krippendorff, 2004; Nasrullah, 2018). This method also explains that there are four levels of media, namely the level that includes messages or text, actions, interactions, and context. The focus of this research is the text or message level (*message*), because the content of the @lambe_turah account is formed through text, visuals, and presentation structure, so that it can cause information disruption.

The message level is the surface representation of digital culture that users perceive. Elements such as captions, headlines, and visuals can shape public perceptions. By focusing on this level, the research views content as a product of digital communication culture, which is how information is packaged, disseminated, and understood online. In other words, the research does not assess the uploader's intentions or audience response.

Results and Discussion

The analysis was carried out in several stages starting with *unitizing*, namely determining the data units that are the focus of the research, *sampling*, namely selecting relevant content purposively, *recording*, namely grouping information based on categories of information disorder (misinformation, disinformation, and misinformation), *reducing*, namely simplifying and extracting patterns from coded data, *inferring*, namely taking meaning from the appropriate social context; and sampling, namely selecting Relevant content.

1. *Unitizing*

Headlines, captions, key visuals, and event context are the four main elements used to analyze each unit. To ensure a systematic analysis process, these four elements are used simultaneously throughout the data. For example, in the content regarding "PBB tax increases in Pati Regency," the analysis unit includes a headline highlighting residents' emotional reactions, a visual in the form of a video of residents cheering officials, and a short, sarcastic caption.

2. *Sampling*

The sampling stage was carried out purposively on all uploads of the @lambe_turah account during the period of August 8–13, 2025. From all uploads during that period, the researcher determined 10 contents as research samples because they met the criteria for information disruption.

These ten pieces of content cover several issue categories: public policy (4 pieces), social and religious issues (3 pieces), national entertainment and films (2 pieces), and celebrity promotions or endorsements (1 piece). This division demonstrates that information disruption does not occur solely on one specific issue. In this article, not all ten pieces of content are described in detail. However, all content is analyzed, while only 2–4 pieces are presented as representative examples in each section of the analysis.

3. *Recording*

The recording results show that all content used sensational headlines, both through emotional word choice and punctuation, such as question marks and capital letters. Of the ten pieces of content, eight were accompanied by sarcastic or speculative captions, while the other two used short captions with minimal context. For example, in the content titled *"After Accounts, Will PPATK Also Block E-Wallets?"* "Researchers recorded titles that were in the form of questions, visuals in the form of screenshots of news articles, and captions that did not detail the limitations of PPATK policies. This data was recorded as is as raw material before moving on to further analysis.

4. *Reducing*

The primary focus of the analysis was not on other aspects not directly related to the possibility of information disruption. The data reduction results showed that 8 out of 10 content pieces featured potentially misleading title framing, particularly by emphasizing the audience's emotional reactions or the worst-case scenario of a policy. This can be seen as an example of data processing titled "Animators from the Film Merah Putih One for All Say They Used Cheap Animation Assets, Only Around IDR 1 million."

On August 12, 2025, the Instagram account @lambe_ uploaded carousel content which consists of a photo of the layer capture from content store by quoting the title "Animator of the Film Merah Putih One for All Says He Used Cheap Animation Assets Only Around IDR 1 million" with the caption "Laaah, that's a different story again. 🤔🤔"

Figure 2. Instagram post @lambe_turah



Source: Instagram @lambe_turah, 2025

This content post featured screenshots of a conversation that claimed the film received minimal funding and no professional support. Furthermore, the account featured visual clips lacking context in subsequent slides, suggesting the film was made haphazardly and using cheap resources. The sensationalist presentation, along with lighthearted and sarcastic captions, further fueled public disapproval of the national film production.

Figure 3. Instagram post by @lambe_turah



Source: Instagram @lambe_turah,2025

Based on other sources, it turns out that the results of this verification are not accurate because in the news and official statement from Endiarto as director of the program *Detikpagi*. He said that the nominal "Rp. 1,000,000" is not a production cost but a small form of appreciation for *voice character* or film voice actor (Syaifullah Asep, 2025). In addition, Endiarto explained that the film *Merah Putih: One for All* was made by filmmakers with the assistance of Perfiki Kreasindo, an independent organization established under the auspices of the H. Usmar Ismail Film Center Foundation, not by a government agency or state-owned enterprise. Therefore, the allegation that the film was made for "Rp1,000,000" and received government funding is false.

Within the framework of information disruption, the content of this post falls under misinformative theory, which is the spread of false information that can mislead the public by altering or cutting the context (Wardle S Derakhshan, 2017). In this case, the screenshots of the conversation were uploaded without providing full clarification distorted the meaning, led to misunderstandings, and led audiences to perceive it in a negative light. As a result, the public became suspicious of local film industry players and supported the false belief that national films were not authentic or credible.

Instagram accounts with large reach, like @lambe_turah, must apply the principle "*verify before share*" to avoid similar problems. This means ensuring the context, source, and time of information before posting. Furthermore, it is crucial to update or provide further clarification when new data is discovered to prevent audiences from continuing to receive misinformation. This recommendation aligns with efforts to improve digital literacy and ethical responsibility on social media to prevent the spread of disinformation in the public sphere. Digital literacy is a person's ability to understand, use, evaluate, and create information effectively, ethically, and responsibly using digital technology (Diantini, 2025a; Syaifullah Asep, 2025).

No.	Information Disorder Category	Content	Evidence Validation
1	Misinformation	"Previously Said to be Skinny and Ugly, Now Umami is Glow-Up" https://www.instagram.com/p/DNICQEKx0u0/?img_index=1&igsh=M3V5Ymdxc25ybjZk	✓
<p>According to Wardle and Derakhshan (2017), misinformation, disinformation, and misinformation are the three main categories of information disruption. The analysis of the content above indicates that the post contains misinformation. The term misinformation refers to information presented without complete context, which can lead to misinterpretation by recipients. Often, this type of content arises because the source was not verified or re-edited before being disseminated, which can distort the message's intended meaning. To prevent and resolve this issue, public accounts like @lambe_turah must provide clarification or updates after information emerges from official sources, preventing the public from being continuously exposed to misinformation. Furthermore, improving the public's digital literacy is crucial so audiences can assess the context and veracity of content before believing or re-sharing it.</p>			
2	Disinformation	The Regent of Pati was cheered by residents during the Anniversary Parade. Impact of the 250 Percent Increase in Property Taxes https://www.instagram.com/p/DNFfrCgx6o1/?igsh=MWt2M2ZxMjj5d2ZyZg==	✓
		The viral film "Red and White: One For All" is allegedly worth 6.7 billion rupiah and has been flooded with criticism. https://www.instagram.com/p/DNKng0Cx1kA/?igsh=MXc1dWNveTA2ZGN5eA==	✓
		The viral character from the animated film Merah Putih One For All is said to resemble a 3D model on the Content Store platform, and there's a price, too. https://www.instagram.com/p/DNMiKDwzvGo/?igsh=MTd2anZ0eW05eGj2NA==	✓
		Animators from the film Merah Putih One For All said they used cheap animation assets, costing only around IDR 1 million. https://www.instagram.com/p/DNPI'TPkRv0F/?igsh=MWU1azd5N3NscjFmbA==	✓
		Minister of ATR/BPN Nusron Wahid said all land belongs to the state, and the people only manage it. https://www.instagram.com/p/DNJ_5sKT_r0/?igsh=MW83bDNlajV5emllcQ==	✓
		Creating Controversy, the Minister of ATR BPN Provides Clarification Regarding All State-Owned Land https://www.instagram.com/p/DNPr1W8R2NT/?img_index=1&igsh=YzVzdWpjbDF0aXlr	✓
		Shocking! 10 Years of Harmony Without Gossip, This is What Caused Gina's Kinos to Start Bickering https://www.instagram.com/p/DNSiA5oR6Rh/?igsh=ODBiaDA4cXM5am1u	✓
		Residents stormed the Umi Cinta house of worship in Bekasi, followers paid Rp. 1 million for heaven https://www.instagram.com/p/DNSXXY9RHm8/?igsh=aWd6eWQ3cmZkODN2	✓
<p>According to Wardle S Derakhshan's (2017) classification, the overall content studied shows that the @lambe_turah account frequently posts information that falls into the category of disinformation. False information is intentionally disseminated to have a specific effect, such as increasing public attention, audience emotional engagement, or increasing digital interaction (engagement).</p> <p>The disinformation on the @lambe_turah account stems from a content production pattern that emphasizes sensationalism and speed over fact-checking, rather than targeting specific individuals or groups. This news is often portrayed provocatively and contextually, such as issues related to the United Nations' rise in Pati, the alleged Rp 6.7</p>			

billion (approximately US\$400,000) funding for the film Merah Putih: One For All, and the claim that citizens deposit Rp 1 million (approximately US\$100,000) for heaven. These practices fall into the categories of "false context" and "misleading content." Both categories involve combining facts or pieces of true information with misleading narratives to make them appear emotionally compelling.

Furthermore, exaggerated headlines, clickbait, and the use of informal language to attract attention, such as "*loh maseh terus...*" or "*affa iyaa?*" are characteristic of this account's disinformation content. This strategy makes people believe the posts are lighthearted and neutral. However, the messages created can influence public opinion. This account amplifies the disinformation's effect by ignoring official clarifications, as seen in statements by the Minister of ATR/BPN or the producers of the film Merah Putih. This occurs through repetition, meaning repeating the issue, and biased framing, meaning emphasizing certain aspects of the facts. Digital literacy-based mitigation strategies are needed to address this type of disinformation. These strategies include encouraging the public to always verify primary sources, encouraging platforms like Instagram to mark "content has been clarified," and encouraging entertainment accounts to take responsibility for their digital storytelling. Therefore, the digital space can be healthier without sacrificing entertainment and freedom of expression.

3	Malignancy	Will PPATK Block e-Wallets After Accounts? https://www.instagram.com/p/DNH7ayzR73/?igsh=cGU4aGxrMGp4ZzZ0	✓
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The research results show that the above content falls into the category of misinformation because it is based on real facts but presented without proper context. Although the Financial Transaction Reports and Analysis Center (PPATK) only blocks accounts suspected of illegal activity, the provocative title and caption suggest that all e-wallet accounts will be blocked. Therefore, even though this content does not contain lies, it can cause misunderstanding and public concern due to incorrect or incomplete context. To mitigate this problem, media platforms and public accounts like @lambe_turah must adhere to the principles of verified journalism by including official sources and thoroughly explaining the context of the policy. Furthermore, the public must be educated on digital literacy so that audiences can distinguish between contextual information and fake stories. These steps are crucial to preventing misinterpretations and building a healthier information ecosystem in the digital world.

5. *Inferring*

Inferencing was performed by linking the reduced data with an information disorder framework. Of the ten pieces of content analyzed, eight were categorized as disinformation, one as misinformation, and one as misinformation.

Disinformation most often appears in the form of false context and misleading content, particularly in public policy content. Misinformation was found in celebrity promotional content that simplified cause-and-effect relationships, while misinformation emerged in factual policy content packaged provocatively, causing public anxiety.

6. *Narrating*

As a result of the narration, this study confirms that the dominance of disinformation (8 out of 10 pieces of content) indicates a tendency for the @lambe_turah account to use sensational framing as a content presentation strategy. Examples of content are presented selectively to strengthen the narrative, while all ten pieces of content remain the basis for concluding.

Discussion

After conducting research related to "Analysis of Social Media Information Disorder @lambe_turah" using content analysis techniques on ten contents uploaded from August 8 to 13, 2025, it was shown that the pattern of information dissemination on this social media tends to be dominated by information disorder, categorized as disinformation. Of the ten contents analyzed, eight were identified as disinformation, and one was categorized as misinformation. According to the researcher's findings, the dominance of disinformation indicates that creating content with a focus on virality and visual appeal often sacrifices accuracy, completeness of data, and factual context. According to the theory of information disorder, this pattern occurs when real information is placed in the wrong context (*misleading context*), delivered with misleading framing (*framing context*), or conveyed through provocative stories that do not reflect the facts. Much content features screenshots of articles, video clips, or public comments that are indeed based on real events; however, the headlines, titles, and visual cuts create new meanings that can mislead readers.

Information Disruption can occur not only through factual errors. However, the process of message production and packaging can also play a role. This research focuses not on the motivations of content creators or audience responses, but rather on how messages are structured through titles, captions, visuals, and the narrative structure of posts. Therefore, the categories of disinformation identified in this study stem from inappropriate message presentation and inappropriate context. This does not assume any manipulative intent.

False context and misleading content. This is the most common type of disinformation. It occurs when information derived from real facts is placed in the wrong context or presented without important explanatory information. Some content also exhibits false connections, such as sensational and provocative headlines that don't align with the actual content. These patterns demonstrate how seemingly informative content can mislead people. These characteristics align with social media's tendency to emphasize engaging visuals, dramatization, and virality. In the content, a combination of brief text, screenshots, and short videos reinforces a particular story, but is insufficient to fully verify its meaning.

Not only disinformation, but also content categorized as misinformation, where posts display partially correct information but lack sufficient context, causing the audience to misunderstand cause-and-effect relationships. The result is simple, visual content, without additional information or explanation. Rushed information production, lack of verification, or the omission of context are the main causes of misinformation

(Wardle S Derakhshan, 2017). On social media, the short format of content allows for the spread of misinformation, especially in cases where content authors rely on persuasive stories without sufficient data.

The researchers also found that this study aligns with previous literature on the rapid, multimodal, and viral-optimized production of digital content (Giachanou et al., 2022). Short video clips, memes, screenshots, and visual videos help spread problematic information quickly because audiences are more easily swayed by emotional stimuli than by self-verification. Previous research also argues that the practice of rapid uploading without verification accelerates the flow of information while increasing the risk of information disruption due to a lack of media literacy (Goldstein, 2020b).

The results of this study also show that digital literacy is crucial. Although not complex or technical, the disinformation that emerges typically includes misconceptions, provocative headlines, visual truncations, and refusals to clarify. This suggests that interventions in digital literacy require basic skills such as rereading official statements, understanding temporal context, comparing sources, and conducting advanced fact-checking (Goldstein, 2020b). Therefore, to encourage more responsible information presentation practices, mitigation strategies must be directed at both audiences and content producers.

Overall, this discussion suggests that information disorder in the analyzed content is the result of the interaction between digital culture, social media algorithms, and content curation practices that prioritize sensation. Another perspective is that information disorder is not solely the fault of individuals but rather the structure of social media content production. Therefore, this analysis makes a theoretical contribution by demonstrating that disinformation can dominate because platform incentives encourage production patterns that maximize engagement and minimize verification. The results suggest that digital literacy and information verification practices are crucial for building a healthier and more responsible digital environment.

Conclusion and Suggestions

Based on the formulation of the problem in the study which is "What types of information disorders (misinformation, disinformation, and misinformation) are found in the content on the social media account @Lambe_Turah?" which has started from August 8 to August 13, 2025 Researchers took samples with a total of 10 Instagram contents related to the type of information disorders (Wardle S Derakhshan, 2017) namely misinformation, disinformation and misinformation. Therefore, the results of the discussion and analysis using Klaus Krippendorff's content analysis theory can be concluded that: most of the content tends to contain disinformation in information disorders.

This is evident in the use of provocative titles and visuals, inaccurate presentation of messages, or the removal of messages from their original context, which can lead to misperceptions among audiences. Conversely, some content was found to fall into the category of misinformation, which is true information presented in a way that could harm others. Furthermore, other content was deemed misinformation because it lacked necessary clarification or supporting context.

Overall, the analyzed content indicates that message production patterns emphasize sensationalism, visual appeal, and the potential for virality over completeness and accuracy of data. The results indicate that information noise includes fake news and entertainment and informative content packaged in a popular style. This study cannot comprehensively describe the distribution patterns of social media messages due to the short analysis time and limited sample size. Furthermore, this study did not comprehensively examine how audiences perceive and comprehend the content of messages containing information noise. This can serve as a basis for further research.

Based on the results of the research that has been carried out, there are several suggestions from researchers that could be used as input, including:

1. The research results show that most of the analyzed content contains elements of disinformation. Therefore, an effective strategy is needed for the process of creating and distributing digital content to prevent exacerbating information disruption in the public sphere, especially in the content obtained. This phenomenon shows that a light and fun presentation style poses a significant danger when information is packaged without adequate context and verification. Through this analysis, as a key principle of journalistic practice that demands accuracy, balance, and ethical accountability, double verification of information sources and news context must be carried out to equalize the credibility of content exposed on social media.
2. To reduce disinformation on social media, which focuses on speed and visual appeal, providing additional context to each post can be done by *captioning* more informative content or including links to relevant news sources. In addition to improving the audience's understanding of the issue as a whole, this added context increases the credibility and public trust in the shared content. Considering that the account also has its own news article stream, engaging a *Call to Action* (CTA) to encourage the audience to read the entire article can be a form of editorial responsibility that is in line with the strategy, *branding and entertainment* that the account has.
3. Public communication ethics should be considered in production, especially when discussing potentially polarizing issues,

such as the personal lives, religion, or politics of public figures. To become not only a sensationalist channel but also an educational tool that encourages followers to read digitally, content managers need to balance entertainment value with social responsibility. Therefore, digital entertainment content must remain relevant and engaging while remaining authentic and contributing to a healthy information ecosystem in Indonesia's digital space.

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