



JUPIIS: Jurnal Pendidikan Ilmu-ilmu Sosial

Available online <http://jurnal.unimed.ac.id/2012/index.php/jUPIIS>

CONTEMPORARY PERCEPTIONS OF GENDER DUE TO ONLINE GENDER-BASED VIOLENCE (OGBV) IN THE DIGITAL SOCIETY

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Accepted: December, 17th 2024

Published: December, 29th 2024

Abstract

The increase in Online Gender-Based Violence (OGBV) has become a pressing issue, with cases rising annually. This trend has sparked widespread public discussions, particularly about contemporary gender perceptions in the digital realm. This study investigates these perceptions using social media platform Instagram, Twitter (X), and TikTok as case studies. Using a qualitative approach with Norman Fairclough's Critical Discourse Analysis (CDA), the research explores the text, discourse practices, and sociocultural dynamics in the responses to OGBV. Data was collected from comments on three specific OGBV cases, receiving between 100 and 1,000 responses across the platforms. The findings reveal that social media serves a dual purpose: it acts as a platform for solidarity and advocacy, enabling digital communities to support victims and raise awareness about women's rights and empowerment. However, it also perpetuates victim-blaming and reinforces traditional gender stereotypes, thereby upholding patriarchal structures. This reflects a contradictory role that social media plays in shaping public views on gender and violence. While digital spaces provide opportunities for empowerment and social change, they also mirror and amplify regressive societal attitudes, presenting challenges to efforts aimed at achieving gender equality. The study highlights the complex interplay between progressive and regressive attitudes in the digital community's reactions to gender violence. It emphasizes the need to address the contradictory nature of social media's influence on public perceptions of OGBV. By offering critical insights into the sociocultural tensions at play, the research helps us understand the role of digital platforms in shaping gender discourse in the digital age.

Keywords: *Online Gender-Based Violence, critical discourse analysis, social media, gender, digital society.*

How to Cite : Amaliya. R., Wilodati., Komariah. S. (2024). Contemporary Perceptions of Gender Due to Online Gender-Based Violence (OGBV) in The Digital Society. JUPIIS: Jurnal Pendidikan Ilmu-ilmu Sosial (230-)

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ISSN 2085-482X (Print)
ISSN 2407-7429 (Online)

INTRODUCTION

Human life is seen as a dynamic existence, continuously undergoing changes and updates for the sake of ease and comfort. The digital era has become one of the tangible forms of this progress, marked by technology and social media that are now commonly used among the public. Society in this era is often referred to as the digital society, characterized by the use of technology in almost all of its activities (Levin & Mamlok, 2021). The utilization of this technology, whether directly or indirectly, has the potential to significantly impact human behavior and interaction patterns. This statement is relevant to data showing that social media usage in Indonesia is very high, with an average time spent accessing the internet reaching 8 hours and 36 minutes per day (Kasih, 2022). Additionally, the number of internet users in Indonesia in January 2024 reached 185 million people, or about 66.5% of the total population (Annur, 2024).

The high usage of social media among the public actually shows a massive adaptation to current technology. This is due to the ease of access, the high demand for the digital world, entertainment means, and other consideration aspects. In addition to the considerations and positive impacts that occur, it cannot be denied that negative consequences also become a reality due to the unwise use of social media. One of the detrimental realities that has occurred and has drawn public attention is the prevalence of Online Gender-Based Violence. Relevant to the data according to the 2023 Annual Report of the National Commission on Violence Against Women (Komnas Perempuan), there were 821 cases of Online Gender-Based Violence (OGBV) in personal contexts throughout 2022, with 549 cases committed by ex-boyfriends and 230 cases by current boyfriends ("Catatan Tahunan Komnas Perempuan Tahun 2023 Kekerasan," 2023). Meanwhile, SAFEnet reported a significant increase in 2023 of 33.65% or a total of 1,052 OGBV complaint cases (Daeng, 2024). This is in line with several recent studies that examine

the occurrence of GBV on social media (Fidella Azhar Julian & Wa Ode Asmawati, 2024; Lismini, 2023; Putri et al., 2023).

The continuous and significant increase in cases actually highlights a critical issue that should be a concern for all parties. Given the significant increase in KBGO cases, it is not surprising that social media or other news platforms also produce cases (issues) regarding KBGO. These discourses continue to be produced with various motives such as campaigns to criticize KBGO perpetrators, disseminate information, and draw public attention to current urgent issues. Relevant to this, public attention to the issue of KBGO has actually been evident in various responses expressed through discourse (reporting) of cases on various social media platforms. Thus, social media as the main space of the digital society not only functions as a communication tool but also as a space for discussion, negotiation, or a platform for observing the dynamics of gender identity perception in the contemporary digital society.

The high public attention to KBGO cases on social media aligns with several studies on KBGO and its relationship with social media. However, previous research has been limited to exploring the direct impact of KBGO on victims on social media (Arawinda, 2021; Fidella Azhar Julian & Wa Ode Asmawati, 2024; Hayati, 2021; Ihsani, 2021). As for research that reveals contemporary digital society's perceptions of gender regarding the discourse of KBGO displayed on social media, it has not yet been conducted. This particularly highlights the interactions and discussions as public responses to the discourse. The specific aim of this research is to explore contemporary gender perceptions resulting from KBGO in the digital society, particularly on platforms like Instagram, Twitter (X), and TikTok. This study seeks to investigate contemporary perceptions of gender in the digital world, especially the reinforcement of an individual's understanding of gender identity, as well as how the normalization of violence and traditional

gender stereotypes, which are still maintained in the digital space, can influence an individual's self-perception. Thus, this research aims to fill the research gap in the discussion of gender and online gender-based violence (GBV).

METHODOLOGY

A qualitative approach using the Critical Discourse Analysis (CDA) method developed by Norman Fairclough is employed in this research. CDA, commonly known as Critical Discourse Analysis, is used to analyze texts in social, political, and cultural contexts. Additionally, CDA is used to understand how language shapes and challenges power, dominance, and inequality in society, particularly in cases of Online Gender-Based Violence (OGBV) on social media. The data sources in this study are comments in discourse and posts on the Instagram, TikTok, and Twitter (X) platforms regarding OGBV reporting. The purposive sampling method is used to select 100 to over 1000 comments on three specific OGBV cases on each platform (Instagram, X, TikTok) to ensure in-depth and relevant data.

Data collection began by identifying cases of GBV that received high attention and response on Twitter (X), TikTok, and Instagram. The original posts describing the KBGO incidents and all relevant comments were documented using digital search and archiving techniques. Data is analyzed through three stages of CDA according to Norman Fairclough. First, the text analysis stage, which analyzes posts and public responses (comments) through narratives and language regarding KBGO. Second, the discourse practice stage, which analyzes the production and consumption of texts and the interconnections between one text and another to identify changes in public understanding as a response to KBGO. Third, the sociocultural practice stage, which connects the findings with broader social aspects, including gender norms, power structures, and observing the process of

individuals presenting themselves and forming networks of defense against KBGO.

RESULT AND DISCUSSION

1. Description of Research Findings

Here is the news about KBGO that was posted on social media platforms Instagram, Twitter (X), and TikTok, which received attention with 100 to 1,000 comments or more.

Table 1. News Data on Instagram, Twitter (X), and Tik Tok Related to KBGO

No.	Date	Platform	News Title	Number of Comments
1.	September 8, 2024	Instagram	In Indonesian: "Kisah Gisele Pelicot: Tahun Dibi & Diperko Puluhan Lelaki" In English: "The Story of Gisele Pelicot: 10 Years Drugged & Raped by Dozens of Men"	1.315
2.	September 26, 2024	Twitter (X)	In Indonesian: "Video Mesumny a Viral, Guru dan Murid di Gorontalo Akui Keduanya Sama-Sama Suka" In English: "Viral Scandal Video, Teacher and Student in Gorontalo Admit They Both Like Each Other"	2.000
3.	September 26, 2024	TikTok	In Indonesian: "Bernadya	438

Mengaku
Sedih Jadi
Sasaran
Komenta
Bernada
Pelecehan
”

In English
:
"Bernadya
Admits
She Feels
Sad Being
Targeted
by
Harassme
nt
Comments
”

(Processed by the Researcher (2024))

The first data was taken from the social media platform Instagram with the news title "The Story of Gisele Pelicot: 10 Years Drugged & Raped by Dozens of Men" published on September 8, 2024. The news highlighted the case of Gisele Pelicot, a 70-year-old woman from the city of Avignon, France, who became a victim of sexual violence involving dozens of men. Over a period of ten years, Gisele's husband, 71-year-old Dominique Pelicot, exploited his wife by offering Gisele to be raped by around 72 men. Gisele, who is also a survivor, openly decided to speak about her experience to the public as part of her efforts to raise public awareness about sexual crimes involving drugging.

The second data was taken from a Twitter (X) tweet by the account @tanyakanrl, which posted a news headline from BAPERANews. This tweet was posted on September 26, 2024, and received 2,000 comments from X users. The KBGO case mentioned in this tweet is a KBGO case involving a teacher and a student in Gorontalo that went viral due to an explicit video spreading on social media.

The third data was taken from a discourse post featuring a video of Bernadya (the singer who experienced KBGO) from the account @kumparanplay. This post was uploaded on September 26, 2024, and received

438 comments from TikTok users. The KBGO case featured in this post is an expression of disappointment from a singer named Bernadya due to receiving sexist comments that amounted to sexual harassment on her personal post.

2. Critical Discourse Analysis of KBGO Discourse

Based on the research findings on the comments that appeared on Instagram from the discourse published by Narasi.news titled "The Story of Gisele Pelicot: 10 Years Drugged & Raped by Dozens of Men," it is briefly summarized in the categorization in the table below:

Table 2. Summary of Contemporary Findings on Gender Perceptions on Instagram

Contemporary Perception	Brief Description of Findings
Support for victims and empowerment of survivors	Empathetic support and appreciation for the victim's courage in opening the case.
Statement against sexual crimes	A firm rejection of sexual violence and demands for harsher penalties.
Gender representation in the media	Criticism of the media that focuses on the victims and barely discusses the perpetrators.

(Processed by the Researcher (2024))

Below, the findings will be described as follows.

a. Support for victims and empowerment of survivors

Text Dimension (Textual Analysis)

Text analysis of categorized comments shows strong support from the digital community for the victim (Giselle). Public response on Instagram shows linguistic expressions that reflect empathy, anger towards the perpetrator, and sympathetic support from the digital community for the

victim's brave decision to bring the case into the public domain. As this conclusion can be seen from phrases such as "*Ms. Giselle is so strong, "A woman with a truly big heart, strong and great for her decision to open her trial to the public...."*. These comments show solidarity and empowerment towards the victim. On the other hand, the text findings show continuous criticism of sexual offenders, as reflected in comments such as "*... He is a monster no need to glorify sh*t about him.*" Sociologically, these responses highlight a shift in power dynamics. Traditionally, in cases of gender violence, the perpetrator especially when male held higher social status, and the victim's voice was often silenced. The empowered discourse on social media, however, undermines these traditional power relations. The collective anger expressed in the comments represents a challenge to patriarchal authority, where the perpetrator's dominance is directly contested. Gendered power imbalances often operate within intimate relationships, with men occupying higher status (Connell, 1987). Yet, the digital community's disruptive discourse marks a move toward gender equality, where victims like Giselle are publicly supported and empowered to speak out.

Empirically, the digital society's engagement reveals that these social interactions are not merely reactions to a single case but part of a broader social movement (Li et al., 2020). Public criticism of the perpetrator and expressions of solidarity for the victim represent a significant departure from traditional views of gender and violence. By amplifying the victim's voice and questioning the perpetrator's actions, social media facilitates a redefinition of gender relations that challenges long-standing stereotypes and power structures.

Dimension of Discourse Practice

The analysis of discourse practice in this study highlights the central role social media platforms, especially Instagram, play in the production and reproduction of discourse

surrounding Online Gender-Based Violence (OGBV). The comments on Giselle's post reflect the digital society's engagement with the issue of gender-based violence, showing a shift in how such issues are publicly addressed and discussed.

In this context, self-disclosure by Giselle becomes a tool for empowerment, both for her and other victims. Giselle's decision to publicly share her traumatic experience is not simply an individual act of courage but a collective one. Hashtags like *#TeamGiselle* and expressions such as "*Justice for Giselle!*" emerge as markers of solidarity and support. These comments indicate a collective effort by the digital community, particularly among women and survivors of sexual violence, to create a network of resistance against the victimization and silencing of women in patriarchal societies. The use of these hashtags exemplifies how social media is not just a space for individual stories but a platform for collective empowerment, where victims, allies, and advocates come together to challenge and reject the dominant culture of silence and victim-blaming (Giannoulakis & Tsapatsoulis, 2016; Ta'amneh & Al-Ghazo, 2021).

Giselle's self-disclosure is also framed as an agent of change, positioning her as a symbol of resilience and a strong and brave figure. The digital community does not merely sympathize with her but actively participates in transforming her narrative from one of victimhood to one of empowerment. Comments such as "*She is so brave to speak out*" and "*This is an example for others to follow*" suggest that Giselle's actions are seen as inspirational. This marks a critical moment in shifting the public perception of victims like instead of seeing them as passive recipients of violence, the digital discourse recasts victims like Giselle as empowered subjects taking control of their narratives and demanding justice.

From a sociological perspective, this finding offers a direct challenge to the patriarchal culture that has historically

positioned women as subordinate and victimized. As Connell (2005) argues, patriarchy creates and sustains power imbalances that limit women's social roles and opportunities, especially in cases of sexual violence. Traditionally, in patriarchal societies, women who speak out about gender violence often face stigma and marginalization. They are portrayed as weak, vulnerable, and unable to control their own lives. Giselle's act of publicly disclosing her experience and the digital society's response to it disrupts this pattern by positioning her as a strong, brave agent of change, rather than as a passive victim (Connell, 2005).

Moreover, the use of solidarity hashtags such as *#TeamGiselle* and the demand for justice (e.g., *"Justice for Giselle!"*) speaks to the role of social media in fostering collective action and support networks that transcend the isolated experiences of individual victims. The creation of these digital support structures contributes to a broader social movement against gender-based violence, challenging the longstanding power dynamics that sustain such violence.

This this also highlights the power of discourse in shaping social reality. As Michel Foucault argues, language and discourse shape power relations and social realities (Phillips, 2023). The digital community's language, as observed in these comments, reframes the way gender violence and its victims are viewed. Through the reproduction of empowering narratives on social media, the community creates a new social reality where victims are empowered, not blamed, and perpetrators are held accountable.

Dimension of Sociocultural Practice

Furthermore, the analysis of sociocultural practices reveals that the discourse formed in this discussion is influenced by various broad social factors. Specifically, the sociocultural aspects related to media injustice in positioning certain gender identities, expectations towards victims, and

awareness of the continuously enduring patriarchal culture. Some comments highlight the injustice in the way the media and legal system treat victims and perpetrators, as seen in the sentence *"Why is the husband's photo blurred? The victim's photo is clear." Sometimes I wonder about cases like this. The victim is even shown while the suspect is being covered up?"* This comment essentially reflects a critique of a culture that often protects the perpetrators, especially if they are men or public figures. On the other hand, especially women, are often faced with stigma and social judgment. Analysis of this practice shows the development of social awareness among the community, demanding changes in the way the media produces and frames content to be more fair when published.

b. Statement Against Sexual Violence Text Dimension (*Textual Analysis*)

In the text dimension, comments in this category convey strong arguments against sexual violence and urge more decisive action from the government in regulating harmful content, such as pornography, which is often associated with rape and sexual violence. As found in the following comment, *"...The state has a responsibility to protect its citizens, including children, from violence in any form..."* This shows that users' responses demand an active role from the government in creating stricter regulations. There is the use of firm and emotional diction such as *"Don't be a hypocrite"* and *"Their barbarism is truly horrifying!"*, which shows the urgency and concern over the rampant sexual violence in society.

The use of straightforward language and challenging rhetoric in sentences like *"You often argue, 'Then what is the role of parents if the state intervenes?'"* indicates criticism of the opinion that rejects state involvement in family matters. This comment emphasizes that the protection of children and women cannot be solely entrusted to families, but requires government intervention.

Dimension of Discourse Practice

The discourse practice in this comment illustrates how social media platforms, particularly TikTok, have become important spaces for public critique of government policies and the lack of effective regulation concerning sexual violence and harmful content. The comment reflects the public's growing frustration with the government's slow response to issues like pornography and sexual violence, and highlights a desire for stricter regulations that would prevent the harmful influence such content can have on society, particularly on children and teenagers.

Comments such as "*Ms, things like this are difficult*" and "*For those who are 17 and older, it can be closed*" show the growing awareness among the public that government policies regarding these issues are insufficient or ineffective. The use of such language signals a belief that the government has failed to take decisive action in regulating content that contributes to the normalization of gender violence and rape culture. These phrases suggest that social media users have become more attuned to the gap between the government's response and the urgent need for regulatory measures to curb the spread of harmful material online.

The dissatisfaction with the government's efforts is evident in the discourse, where the public's call for more stringent measures contrasts with the slow pace at which policies are enforced. This reflects a cultural shift where citizens are increasingly relying on digital platforms to voice their concerns and demand systemic changes, particularly in areas where traditional institutions like the government are perceived to be failing.

Dimension of Sociocultural Practice

The sociocultural practice dimension of this discourse reveals a growing societal concern regarding the relationship between digital media, pornography, and sexual violence. The comments reflect a critical shift in

how society views the connection between online content and violent behavior. A comment like "The normalization of sexual violence and rape through media is horrifying" demonstrates a recognition of how deeply ingrained gendered violence is in digital culture. This recognition is paired with a call for stricter regulation to prevent the harmful influence of such content on societal behavior.

The criticism of media in these comments underscores how digital culture is increasingly seen as a conduit for perpetuating violence. There is a direct critique of the easy access to pornography and other forms of harmful content that many feel contribute to the normalization of rape culture. As these comments suggest, the free flow of violent or sexually explicit content on the internet is seen as a key factor in the reproduction of harmful gendered norms.

This discourse shows that media consumption plays a pivotal role in shaping societal attitudes toward gender violence. The emphasis on pornography's influence points to a larger conversation about how sexual violence is often trivialized or sensationalized in digital media, which leads to desensitization toward real-world violence. As users call for stricter government policies, they are advocating for a cultural shift in how society engages with digital content, emphasizing that such materials have real-world consequences that must be addressed systematically.

c. Gender Representation in the Media

Text Dimension (Textual Analysis)

Next, text analysis on findings related to gender representation in the media. The findings show that there are comments highlighting how women are often depicted as victims in relationships and marriages, especially in cases of sexual and domestic violence. This is exemplified by the phrase "*When women seek protection from men, but most of them only receive torture, misfortune, betrayal, and trauma,*" which meaningfully reinforces the stereotype of women as a

vulnerable group that often becomes victims in gender relations. This discourse reinforces the common narrative often presented by the media about women as the weaker party in marital relationships. There is also criticism of the media's role in reinforcing this representation, as stated in the sentence

"Guys you should've put Dominique's photo instead of Gisele's. You should be aiming to expose the one who does the crime, not the one who receives it. She's literally saying her world is crashed and yet you're putting her out there more instead of the bastrd. Do better"

This comment indicates criticism directed at the disappointment towards the media, which often exposes photos (identities) of victims rather than perpetrators. The digital society responding to this issue shows that the media often still behaves unfairly towards KBGO victims. Additionally, there are other consistent findings such as the use of phrases like *"marriage is scary"* and *"marrying the wrong man is really terrifying"* reflecting a societal shift in the contemporary era in responding to married life. Based on a sociological perspective, the reactions arising from this discourse create negative stereotypes about marriage itself. From the perspective of symbolic interactionism, sentences that express fear, such as *"scary"* also create meanings around new symbols that appear on social media (Ranubaya & Endi, 2023).

Dimension of Discourse Practice

In the analysis of discourse practices, it was found that the 'appearance' or gender representation on social media is ultimately related to public perceptions of gender relations (between men and women). In the discourse, actually, the GBV experienced by Giselle is not specifically related to comments found such as *"a lesson for mothers and future mothers to teach their sons to protect and respect women."* This indicates the direction of the discussion regarding the discourse that arises about the potential perpetrators of KBGO in the future by conducting education within

the family on social control to prevent KBGO cases in the future. However, indirectly, this comment is also influenced by the traditional perception that the burden of value socialization and character formation within the family is placed on women, who, when viewed through the lens of symbolic interactionism, are assigned the meaning of *"motherhood,"* bearing the burden of education and playing the primary role in the initial socialization process within the family (Zahrok & Suarmini, 2018).

Dimension of Sociocultural Practice

The analysis in this dimension is still related to the analysis of previous discourse practices. In highlighting the sociocultural aspect, stereotypes were found against certain genders, particularly women, to behave according to values and norms and to be in a good family education. This is evident in the comment *"Agreed."* But it also applies to girls. Let's also educate girls to be respectful, polite, and kind. If analyzed from a sociocultural aspect, particularly from a sociological perspective, the sentence indicates actions influenced by sociocultural factors. As can be seen, women are viewed as figures who must be protected and present themselves with modesty and other prevailing standards. Indirectly, this shows the persistence of 'traditional views' on gender that continue to influence socio-cultural life in the digital society.

2. Findings on the Typology of Gender Identity Transformation in X (Twitter)

Based on the research findings on the comments that appeared on X from the discourse re-uploaded by the account @tanyakanrl with the title "Viral Scandal Video, Teacher and Student in Gorontalo Admit They Both Like It," it is briefly categorized in the table below:

Table 2. Summary of Contemporary Findings on Gender Perceptions in X

Contemporary Perception	Brief Description
Femininity and Victimhood	Highlighting how women are positioned as victims in cases of violence, especially in the context of unequal power relations in the online world.
Awareness of the Authority of Power Relations	Criticism of perpetrators of violence who have greater authority or power, such as teachers or other authority figures, who manipulate victims in cases of sexual violence.

(Processed by the Researcher (2024))

a. Femininity and Victimhood

Text Dimension (Textual Analysis)

In findings on Twitter (X), there are several differences in language expressions conveyed by users in response to the KBGO case. First, some comments indicate a lack of understanding among the digital community regarding power dynamics in grooming cases. This is evident in the comment *"the child already likes it mutually."* It can be analyzed that this sentence indicates the normalization of actions towards the victim (underage) with a perpetrator (rogue teacher). Meaning, if the actions considered as 'grooming' are done consensually, then it is not something that should be questioned. In the sociological concept, this can be considered victim blaming, where the victim (a minor) is regarded as having an equal standing in making decisions related to sexuality.

As for the second point, there is another perspective that emphasizes and seeks to provide an understanding that grooming is not a matter of mutual consent, but involves various manipulative aspects. As found in the following comment, *"grooming is not merely consensual because it involves emotional, financial, and psychological manipulation."* The

use of the word 'manipulation' in the comment responding to that discourse actually shows that the victim, as a vulnerable individual due to being underage, cannot be arbitrarily blamed because minors tend to lack full control over the situations they face.

Dimension of Discourse Practice

As for the discourse practice section, a general outline of comments was found regarding public dissatisfaction with the legal system, which is deemed unable to protect KBGO victims. This is reflected in the comment *"Where is the KPAI?" Why are these children not being protected?"* which shows that the government, as an authoritative institution, should be fully responsible for child protection in cases like grooming." Thus, it can also be seen that social media, as a platform for public discussion, plays a role in urging changes that are more favorable to vulnerable victims. Additionally, there are comment interactions that indicate a correction in the meaning of grooming within the digital society. It was found that there are still responses that consider grooming as an act based on mutual consent. However, grooming is seen as something that should be collectively addressed, as it involves manipulative actions and generally contains a power dynamic (between the perpetrator with a higher position and their victim). Based on this, the discourse on grooming in X not only elicits public response but also encourages other digital communities to be more aware of the grooming issue, particularly to avoid immediately attaching a negative stigma without understanding the clarity of the issue or related terms.

Dimension of Sociocultural Practice

Analysis on the dimension of sociocultural practices shows that a strong adherence to patriarchal norms is still dominant in society, especially towards victims of sexual violence. This view has become a long-lasting perception, leading to the continuous

occurrence of victim blaming. This is evident in the response *"why do children already like each other?"*, which, when understood socioculturally, implies that even though they are in the position of being 'underage children', they are still expected to take responsibility for the situation they are facing. However, at the same time, resistance against the discourse of KBGO is also occurring. As the saying goes, *"the victim is the party that is manipulated, not the perpetrator in this situation,"* it can be concluded that there is a digital society that has awareness, especially caution, not to unilaterally blame the victim.

b. Awareness of Authority in Power Relations

Text Dimension (Textual Analysis)

In the textual dimension, the analyzed comments indicate that violations of power relations in online gender-based violence are often related to the power imbalance between the perpetrator and the victim. Expressions like *"This teacher is hyper, being groomed by the teacher but netizens still deny it, arguing 'you're grown up, you should know this is wrong'"* show how the teacher, as an authority figure, exploits their power to groom students. The use of terms like "grooming" explicitly refers to the psychological and emotional manipulation carried out by the perpetrator against the victim.

Additionally, the discourse of victim blaming often appears in comments, such as in the expression *"that 'mutual consent' with minors is considered seduction and still subject to criminal charges."* This comment directly criticizes the view that normalizes gender-based violence as consensual relationships, especially in cases involving minors. This shows how the perpetrators, often authority figures like teachers, attempt to rationalize their behavior with claims of "mutual consent," even though there is clearly an unequal power dynamic. Expressions like *"basically, you teacher have no morals, damn it"* show that social media users are trying to challenge the

perpetrator's authority, especially in the context of gender-based violence occurring in educational environments. On the other hand, there are still comments that implicitly question the victim's fault, even though the perpetrator is an authority figure with significant influence over the victim.

Dimension of Discourse Practice

Findings in the comments on X show a public response that reflects the disappointment of the digital community towards a system that cannot protect victims from perpetrators who hold power, as seen in the comment *"The teacher is a pedophile, damn it."* In that expression, public disappointment and emotion can be seen regarding the violation of power relations, especially in the relationship between teachers and students, where ideally there should be a functioning protective role. Then, the discourse practices in the comments on X show that there is a collective effort to oppose the traditional view of the imbalanced power between teachers and students, especially when that power is abused for sexual purposes. This was found in several comments that highlighted that the victim was an orphan, leading the public to view the victim as a vulnerable group that should not be blamed. As seen in the comment on the statement *"this student must have been embraced with affection by the teacher who feels more powerful,"* it illustrates that the digital community perceives the teacher's (the perpetrator's) position as higher, leading to the exploitation of that position to manipulate the vulnerable victim (student).

Dimension of Sociocultural Practice

Analysis on the sociocultural dimension, the sociocultural aspects that are seen to be related to power and control of someone when occupying a higher position. In the analysis of the findings, the figure of the teacher in this case, when linked to the concept of power relations, often involves abuse, particularly in manipulative actions and

grooming, where the victim is a student (lower position). Based on findings from public interactions, it appears that the discourse surrounding this case indicates that the digital community responding to the issue has begun to care and understand the imbalanced power relations at play. This is evident in the comment *"1000% grooming, his 'lewd' character was shaped by the old man, the victim 'enjoyed' it, that's already a successful grooming, his character has been formed, especially since no one educated or paid attention to the victim, stop blaming the girl, she's the victim."* This comment shows that society is becoming increasingly aware of the negative impact of power violations, especially when the perpetrator is someone considered to be in a higher position (otority).

Additionally, there are other findings that are contradictory, such as comments that still tend to blame the victim and carry the social understanding of 'mutual consent'. This is evident in the finding *"the student is already grown up, should know this is wrong,"* which shows that the community understands the victim's condition as being in a vulnerable position (underage, as a student, and an orphan) but the community judges and emphasizes the responsibility of self-control that the victim should have already considered. This view, when analyzed from a sociocultural aspect, shows that the understanding within society, particularly the reinforcement of the concept of 'mutual consent,' has been a perspective that has long been upheld and rooted in the culture of the community.

3. Findings on Contemporary Gender Perceptions on TikTok

Based on the research findings on the comments that appeared on TikTok from the discourse reposted by the account @kumparanplay with the video title "Bernadya Admits to Being Sad as a Target of Harassment Comments," the categorization is briefly summarized in the table below: the categorization of these comments refers to the

observations made on the TikTok social media platform.

Table 3. Summary of Contemporary Findings on Gender Perception on TikTok

Contemporary Perception	Brief Description
Reaffirmation of traditional gender identity	Discourse that upholds traditional gender norms, where women are expected to dress and act according to standards of propriety.
Objectification of the victim	Comments that reduce women to physical and sexual objects, ignoring their dignity as individuals.

(Processed by Researcher (2024))

a. Reinforcement of Traditional Gender Identity

Text Dimensions (Textual Analysis)

The findings on TikTok were taken from a discourse reposted by the account @kumparanplay with the video title "Bernadya Claims to Be Sad About Being the Target of Harassment Comments." Based on the findings on TikTok, there is a general categorization that can be concluded, namely the continued reinforcement of traditional gender identity. This is seen from the public's views (responses) discussing the 'dress code' that can prevent someone from online sexual harassment. As seen in the following excerpts: *"Bernadya's outfit yesterday was actually already decent"* and other expressions like *"I want to see Bernadya wear oversized clothes."* The emergence of such public responses is considered to ensure that victims avoid online sexual harassment, and it is expected that they present themselves according to societal standards. This is evident from the words 'polite' and 'oversized clothes' which, through symbolic interactionism analysis, indicate that loose clothing is interpreted as a standard for self-protection against sexual harassment (KBGO). Additionally, there are other findings such as narratives that uphold the idea that harassment can be prevented through

adherence to traditional gender norms, as seen in the comment *"but in my opinion, Bernadya dresses modestly."* The reinforcement of these gender norms shows that even though the victims dress modestly, they still become objects of criticism and judgment based on patriarchal societal standards.

Dimension of Discourse Practice

The discourse surrounding harassment victims on TikTok is shaped through the continuous interaction between users who judge the victims based on traditional gender norms and societal expectations. Comments such as *"@bearnother just a suggestion, sis, wear oversized clothes like Billie Eilish"* exemplify how cultural norms are tied to social expectations about modesty and how women should dress to avoid harassment or criticism. These comments reveal an underlying belief that women can control their experiences with violence by simply adjusting their outward appearance, reinforcing the idea that modesty and self-regulation are key to their safety.

In this case, the discourse is not only produced by TikTok users through their comments, but also consumed, as users internalize and reinforce these messages. The repeated use of this discourse helps normalize the idea that a woman's choice of clothing plays a direct role in how she is treated by others, contributing to the victim-blaming mentality that responsibility for harassment lies with the victim (Taylor, 2020). Specifically, with how the victim presents themselves. This reinforces a gendered power dynamic, where women are continuously expected to adhere to a narrow set of behaviors and appearances to avoid becoming targets of harassment or violence.

This type of discourse practice highlights how women's gender identities are constructed and reinforced within a patriarchal social context. It underscores the idea that clothing and appearance are central to a woman's worthiness and deservingness of respectful treatment. By blaming victims for how they dress or present themselves, the

discourse shifts the focus away from the perpetrators of violence and toward the victims, making the discourse an instrument of social control. It perpetuates the notion that women's behavior and appearance are the primary factors in determining whether they will be harassed, which ultimately sustains and reinforces the existing patriarchal structures.

Dimension of Sociocultural Practice

In sociocultural practice, it is evident that the digital community (public response) in addressing the discourse is still influenced by efforts to maintain conservative (traditional) values in viewing women or victims of KBGO. This is reflected in comments such as *"But if you think about it, there is some use for some women who still think it is better to cover their aurat,"* which indicates that values regulating appearance and behavior play a significant role as a sociocultural aspect in the public's perception of the KBGO discourse. This discourse not only maintains traditional norms but also tends to create social pressure for women to conform to societal expectations. Thus, it can be concluded that the discourse response on TikTok in the sociocultural aspect is regressive, reinforcing traditional understanding as a social overseer, particularly in relation to values of modesty and behavior.

These comments highlight the ongoing struggle over gender roles and social control. The discourse on TikTok, therefore, is not only a reflection of societal attitudes but also a means of maintaining power structures that uphold traditional gender norms. By enforcing norms of modesty and policing women's behavior and appearance, this discourse acts as a social overseer that prevents women from exercising their agency and autonomy. It also sustains a patriarchal narrative, one where women are not seen as agents capable of confronting or preventing violence, but rather as individuals whose safety is tied to their adherence to socially constructed ideals of appropriate behavior.

In this way, the discourse becomes a cultural mechanism for perpetuating gender inequality. It reinforces the idea that women's bodies are public property, subject to collective judgment, and that their behavior can either invite or deter violence. This regressive sociocultural practice highlights the limitations of digital spaces as sites for progressive change, as they are simultaneously influenced by deeply rooted cultural norms that resist the dismantling of patriarchal power structures.

b. Objectification of Victims

Text Dimensions (Textual Analysis)

Another finding in the discourse of KBGO on TikTok broadly points to the objectification of the victims. This is because many comments tend to view the victims as objects of online sexual harassment. The objectification focuses on physical appearance, leading to criticism of the clothing and body displayed in the digital world. This is similar to comments like *"even wearing a full-face veil doesn't guarantee she won't be harassed"* and *"basically, it's about her physical appearance, she looks almost like a tomboy,"* which refer to criticism of physical appearance without considering more complex gender identities. Based on the discussion, these comments utilize language that relies on visuals and emphasize the victim's body shape or manner of dress. The statement is also relevant to other findings that show physical objectification through the use of terms like 'pulen' as seen in the following comment: *"kan emng pulenn jd pgn kita para cwo"* or in English *"Isn't it true that we guys really want that?"*. Therefore, these findings show that the victim's gender identity is constructed based on physical appearance and indicate that a conservative understanding of the victim's body (physically) being judged and referred to in terms of sexuality still persists.

Dimension of Discourse Practice

In discourse analysis, the objectification of victims is often produced

through the process of comments and interactions on TikTok. Each comment not only sexualizes the victim's body but also reinforces the discourse that such behavior is normalized or considered 'normal' in digital social interactions on social media. As in the comment *"Bernadya tank top, my search bro,"* which shows that the objectification of the victim is not only through interaction but also facilitated by the platform. This is because searches on the TikTok platform automatically appear in blue according to the algorithm that is frequently searched by users. Thus, the discourse and comments that exist appear to be structured, produced, and consumed by the digital community based on various influencing aspects such as user interaction, also supported by TikTok's automatic search. Furthermore, it can be seen that the culture of objectification occurs due to one of the factors, namely the TikTok platform, which is characterized by presenting information visually, also encouraging the use of visual content with user interaction.

Dimension of Sociocultural Practice

In the sociocultural practice surrounding the comments on Bernadya's experience with Online Gender-Based Violence (OGBV), there is a clear reflection of the popular culture that is emerging within digital society. This culture, as observed on platforms like TikTok, often objectifies victims based on their appearance, reinforcing harmful societal norms around gender, sexuality, and victimhood.

Empirically, comments such as *"Bernadya tank top, my search bro"* and *"kan emng pulenn jd pgn kita para cwo"* (translated: *"Isn't it true that we guys really want that?"*) exemplify how physical appearance is used as a point of judgment in digital discourse. These types of comments objectify the victim, reducing her to her physicality rather than acknowledging the violence she has experienced. The focus is not on the harmful actions of the perpetrator or the emotional toll

on the victim, but rather on her clothing or her body, reinforcing a culture of sexualization where the victim's worth is measured by her outward appearance.

This reflects a disturbing trend in popular culture where appearance particularly women's attire becomes a justification for objectification. The repeated comments that judge Bernadya's outfit or make sexualized remarks about her body reveal how digital spaces serve as platforms for normalizing the objectification of women. This behavior is reinforced through repetition in the comments, where others quickly align with this view, signaling a larger cultural acceptance of victim-blaming in online environments.

This normalization of objectification in the digital community is deeply rooted in traditional gender norms that have long defined women's value based on their appearance. Such comments perpetuate a patriarchal culture in which women's bodies are seen as public property, subject to the gaze and judgment of others. The pervasive sexualization of women on social media becomes a mechanism through which societal control is exerted over women's behavior and self-presentation. In this context, victim-blaming is often disguised as social commentary, where a woman's attire is perceived as an invitation for sexual harassment or violence.

Furthermore, these comments indicate the cultural significance of the *"male gaze"* in digital spaces. The phrase *"Isn't it true that we guys really want that?"* reflects the entitlement some users feel toward women's bodies, suggesting that women exist to satisfy male desires and that their self-presentation (in this case, their choice of clothing) is open to public evaluation and sexualization. This line of thinking perpetuates a gender hierarchy, positioning men as the active agents in sexual encounters and women as passive objects, whose bodies are either to be admired or controlled.

This type of commentary aligns with Foucault's theories on surveillance and power, where the gaze becomes a form of social control (Phillips, 2023). In the digital realm, this gaze is increasingly mediated through platforms like TikTok, which allow users to express their opinions freely, often without considering the ethical implications of their actions (Dawson, 2024). This can lead to a situation where online harassment and objectification become normalized behaviors that are tolerated or even encouraged by certain digital subcultures.

CONCLUSION

The novelty of this research lies in its focus on contemporary perceptions of gender within the digital society in response to the discourse surrounding Online Gender-Based Violence (KBGO), a topic that has yet to be explored in previous studies. While earlier research has primarily concentrated on the direct impact of KBGO on victims in social media spaces, there has been little investigation into how the digital community perceives gender through the lens of KBGO-related discourse. This gap makes the present study significant as it provides new insights into how the digital public engages with and shapes contemporary gender norms in the context of online violence.

The frequent occurrence of KBGO, often a negative consequence of high social media usage, has led to the production of a vast amount of discourse that circulates within the digital space. The discussions and responses that arise from these interactions contribute to the formation of contemporary gender perceptions, highlighting a shift in societal attitudes towards gender-based violence. By employing Norman Fairclough's Critical Discourse Analysis (CDA), this study analyzes these responses through three key dimensions: text analysis, discourse practice, and sociocultural practice, revealing a nuanced view of how social media influences perceptions of gender and power.

The findings suggest two broad perspectives emerging from the digital community's responses to KBGO. First, there is growing support for victims, the development of collective solidarity, and an increased awareness of power imbalances in cases of gender-based violence. Second, however, traditional views persist, reinforcing victim-blaming narratives and the objectification of victims based on their appearance or behavior. This duality demonstrates the complex and evolving nature of contemporary gender perceptions in the digital age.

Overall, this study provides valuable insights into the dynamic development of social attitudes surrounding gender-based violence in digital spaces. It highlights how, while progressive perspectives are emerging, there is still resistance to fully challenging traditional gender norms. Norman Fairclough's CDA proves to be an effective tool in mapping these evolving perceptions, shedding light on the sociocultural forces that continue to shape the digital society's response to KBGO.

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