

Media Framing of Women Victims of Violence Tiara Angelina Saraswati in the Perspective of Feminist Theory

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Nur Rovida Femila Sari*

UIN Sunan Ampel Surabaya
nurrovidafs17@gmail.com

Siti Waqi'atul Hasanah

UIN Sunan Ampel Surabaya
kikiarofiq@gmail.com

Luluk Ilma Inun

UIN Sunan Ampel Surabaya
mrsuluk916@gmail.com

Lilis Muchlisoh

UIN Sunan Ampel Surabaya
lilismuchlisoh2000@gmail.com

*) *Corresponding Author*

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ABSTRACT

Purpose – Violence is a form of human rights violation resulting from inequality in society. Data from the Ministry of Women's Empowerment and Child Protection (KemenPPPA) recorded 330,097 cases of gender-based violence against women, an increase of approximately 14.17% compared to the previous year. The phenomenon of gender violence encompasses various physical, psychological, sexual, and economic acts experienced by individuals due to gender identity. This study aims to analyze media framing of female victims of violence through a feminist perspective, focusing on news coverage and social media discourse related to the violence against Tiara Angelina Saraswati, which has been widely discussed on TikTok

Method – The research method used was descriptive qualitative research using Robert Entman's framing analysis. Data were obtained through literature review and observation of content and comments on TikTok social media

Findings – The results show that social media framing is still dominated by narratives that position women as oppressed and powerless, and reinforce the stereotype of women as weak. This type of framing indicates that social media, indirectly, remains a space for the reproduction of patriarchal values.

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INTRODUCTION

Gender inequality is a condition in which men and women occupy unequal social positions as a result of socio-cultural constructions rather than biological differences. This inequality emerges because society assigns different roles, values, and expectations to men and women, thereby creating imbalanced power relations (Rokhmansyah, 2016). Gender inequality is one of the fundamental factors driving various human rights violations, including gender-based violence (GBV), which is frequently experienced by women. Social, economic, and cultural structures that have evolved over time contribute to situations in which women are placed in more vulnerable positions toward physical, psychological, sexual, and economic violence solely because of their gender identity

(Rusman et al., 2022). Gender violence is a form of violence that arises from unequal power relations between men and women, constructed through social, cultural, historical, and legal systems. Violence is therefore understood not merely as an individual act, but as a product of social structures that position women in subordinate roles (Rusman et al., 2022).

In Indonesia, this phenomenon is clearly reflected in data released by the Ministry of Women's Empowerment and Child Protection (KemenPPPA). The 2024 report recorded 330,097 cases of gender-based violence against women, representing an increase of approximately 14.17% compared to the previous year. This rise highlights the urgent need for a more serious understanding of the roots and mechanisms of gender violence within the public sphere (Hartinah & Sadat, 2025). The role of media and digital technology has also become increasingly significant in shaping the dynamics of gender violence in the modern era. Social media is no longer merely a platform for disseminating information; it has become a space in which discourses surrounding women and victims of violence are produced, contested, and circulated on a massive scale (Hartinah & Sadat, 2025).

A number of studies have shown that online media frequently portray women victims of violence as passive figures or as individuals constantly in need of rescue. Such framing subtly perpetuates the stereotype that women are weak and powerless, thereby obstructing broader social transformation toward equality (Anggraini & Sarah, 2025). These findings are consistent with the research of Prameswari and Hehanussa, which demonstrates that gender-based violence on social media often operates through language, public comments, and forms of digital interaction that normalize the subordination of women. The strength of their study lies in its compelling explanation of how patterns of digital communication reinforce patriarchal power relations (Prameswari et al., 2021).

Research conducted by Rachmaria and Susanto further expands this understanding by identifying new forms of gender violence arising from the misuse of artificial intelligence technology, particularly through image manipulation and the dissemination of non-consensual sexual content. The significance of their study lies in its forward-looking and highly relevant focus on emerging technological risks that remain underexplored (Rachmaria & Susanto, 2024). Meanwhile, Musyaffa and Effendi found that online gender-based violence manifests intensely in everyday social media interactions through cyberbullying, sexual shaming, and misogynistic comments. Their principal contribution lies in mapping forms of digital interaction that demonstrate how gender violence functions at the micro level while generating structural impacts. Taken together, these three studies reinforce the understanding that the representation of women in digital spaces is not merely a matter of narrative, but is directly connected to the ways technology, digital culture, and social interaction operate to maintain or challenge patriarchal structures (Musyaffa & Effendi, 2022).

Rhetorical and framing analysis therefore become important approaches for examining how messages concerning gender violence are constructed, circulated, and interpreted by society. By understanding how the media constructs an event, it becomes possible to identify more clearly the discursive patterns that reinforce or challenge gender inequality. From a feminist perspective, the manner in which the media frames women victims of violence is not merely a matter of journalistic technique, but is closely related to the ways patriarchal power structures are sustained through such narratives. Media may function as an instrument that unconsciously reproduces unequal power relations (Jameelah, 2018).

Media and gender theories further assert that both mass media and social media possess the potential to become arenas for reproducing patriarchal values. When women are continuously depicted in subordinate positions, such narratives not only shape public perception but also

contribute to strengthening discriminatory social structures (Ida Ayu & I Putu, 2021). This phenomenon has become increasingly visible in the era of social media platforms such as TikTok, where representation and public discourse spread rapidly and reach broad audiences. User-generated content can easily validate or challenge patriarchal norms within digital spaces.

The case involving violence against Tiara Angelina Saraswati (TAS), which later went viral on TikTok, serves as a concrete example of how women victims of violence are positioned within social media discourse. TAS was reportedly the victim of murder and mutilation committed by her boyfriend, Alvi Maulana, in Surabaya on 31 August 2025, where her body was dismembered into hundreds of pieces and parts of her remains were discarded into a ravine in Pacet, Mojokerto. This case was selected for analysis in order to understand how the framing that emerged can be examined through a feminist perspective, particularly regarding strategies of victim representation and their implications for power relations and gender norms.

Although several studies have examined gender-based violence in digital media, limitations remain that require analysis from different perspectives. This study is significant because it seeks to complement previous research concerning gender-based violence in digital spaces. While numerous studies discuss gender violence in online environments, most focus primarily on user interaction patterns or technological potential, and therefore have not sufficiently explained how narratives concerning victims are constructed and widely disseminated through social media framing. By examining a case of extreme violence, this research is able to demonstrate more sharply how women as victims are represented within the digital public sphere. Based on the gaps identified in previous studies, this research offers novelty through the application of Robert M. Entman's framing analysis approach. The study seeks to reveal how social media narratives continue to position women as oppressed groups and how such narratives reinforce patriarchal systems. The findings are expected to contribute to the development of da'wah strategies, campaigns, and public policies concerning gender violence that are more critical, inclusive, and socially sensitive. The study focuses on TikTok as the primary research platform, considering the characteristics of its algorithm, visual orientation, and rapid virality in shaping public opinion. The case of Tiara Angelina Saraswati as a case study is expected to empirically demonstrate how framing is constructed in real situations rather than merely illustrating general patterns or potential tendencies. Ultimately, the findings are anticipated to serve as a foundation for formulating communication strategies that are not only informative but also capable of challenging patriarchal constructions and fostering critical public awareness regarding gender-based violence.

METHOD

A qualitative approach with a descriptive design is considered relevant for examining the management practices of the Marriage Guidance Program, as it enables researchers to understand social phenomena in depth within their natural context. Creswell (2018) explains that qualitative research aims to interpret the meanings constructed by individuals or groups regarding a social event through direct interaction with research subjects. Meanwhile, a descriptive approach is used to present a factual and systematic account of empirical conditions without manipulating the object under study.

The purposive selection of the research location aligns with the view (2021) which states that site selection in qualitative research is based on considerations of the representativeness of the phenomenon and its relevance to the research focus. In this context, the Office of Religious Affairs (KUA) of Batang Kuis District was chosen because it has characteristics of intensive marriage services and diverse social dynamics among prospective brides and grooms, making it capable of providing rich information (*information-rich cases*), as proposed by Patton (2020).

Data collection techniques through observation, in-depth interviews, and documentation are common procedures in qualitative research. According to Lexy J. Moleong, (2012), the use of multiple data collection techniques aims to obtain a comprehensive understanding and enhance the validity of research findings. In-depth interviews allow researchers to explore the experiences, perspectives, and managerial practices of informants more deeply, while observation and documentation serve as supporting data sources to verify the information obtained.

Data analysis in qualitative research is conducted interactively and continuously. Miles, Huberman, dan Saldaña (2020) explain that qualitative data analysis includes three main flows of activities: data reduction, data display, and conclusion drawing, which occur simultaneously. Through this process, researchers can systematically interpret the data, resulting in a comprehensive understanding of the management practices of the Marriage Guidance Program as part of institutional da'wah management at the KUA of Batang Kuis District.

In addition, this study employs the management function framework proposed by Terry (2010), namely planning, organizing, implementation, and evaluation. Planning is examined through the preparation of Bimwin programs and schedules; organizing through task distribution and cross-sector collaboration; implementation through the process of delivering materials and participant involvement; and evaluation through program assessment mechanisms. This framework is used to analyze operationally how the management practices of Marriage Guidance are carried out in the field.

RESULTS AND DISCUSSION

Robert Mathew Entman's Framing Theory

Framing is one of the central concepts in communication studies that explains how media construct meaning from social reality through the selection and emphasis of particular aspects of an event (Sodikin & Solikhah, 2022). From Robert M. Entman's perspective, framing is understood as the process of selecting certain aspects of perceived reality and making them more salient within a communication text in order to define problems, diagnose causes, make moral judgments, and suggest remedies for an issue (Suciningsih et al., 2025). Thus, framing is not merely a reporting activity, but a constructive act that determines how audiences understand, evaluate, and respond to an event. Entman further asserts that every frame possesses the power to shape social perception through the language, images, and symbols utilized by the media (Sidik, 2024).

According to Entman in his work *Projections of Power: Framing News, Public Opinion, and U.S. Foreign Policy*, framing has four primary functions: (1) *Define Problems*, namely defining issues or events considered significant; (2) *Diagnose Causes*, identifying the sources or actors responsible for the problem; (3) *Make Moral Judgment*, providing moral evaluations of actions or actors; and (4) *Suggest Remedies*, offering solutions or means of resolving the issue. These four functions demonstrate that framing contributes to the construction of particular social realities that are inherently non-neutral. Within both mass media and social media contexts, the frames constructed are highly dependent upon the values, ideologies, and interests underlying them (Entman, 2009).

Entman's framing theory is founded upon the assumption that media possess a dominant role in the social construction of reality (Mulyana, 2002). Media do not merely convey facts, but also select and organize information in ways that shape particular interpretations within the minds of audiences (Nasrullah, 2019). Within this framework, framing functions as an ideological mechanism

that reproduces power relations, including in sensitive issues such as gender, violence, and social representation (Makiyah & Qisthina, 2024). Therefore, framing analysis becomes a critical instrument for uncovering bias, inequalities of meaning, and the ways media construct symbolic domination over particular groups.

The application of Entman's framing theory in contemporary communication studies is widely employed to examine media coverage of women victims of violence, political issues, and social conflicts, because this framework provides the analytical capacity to map patterns of selection and exclusion of meaning within media texts (Marwah, 2023). In the context of feminism, framing analysis creates opportunities to identify how media language may reinforce or challenge patriarchal systems. Consequently, framing theory serves not only as an analytical instrument for understanding media discourse, but also as a reflective means of examining how power, ideology, and culture operate in shaping public perception (Basit, 2022).

Representation of Women Victims of Violence on Social Media

The representation of women on social media has become one of the most crucial issues in contemporary feminist communication studies. Social media platforms, particularly TikTok, function not only as channels for disseminating information, but also as spaces for constructing meaning and social identity. In the context of gender-based violence, the ways women victims of violence are portrayed through texts, visuals, and user-generated narratives often reveal patterns of representation that are both biased and contradictory. According to Utami, social media frequently portrays women ambiguously: on the one hand as victims deserving sympathy, yet on the other hand as parties partially responsible for provoking violence (Utami, 2021). This ambiguity demonstrates how media continue to operate within patriarchal frameworks that position women in subordinate roles.

In the case of violence against TAS, narrative constructions on social media, particularly TikTok, demonstrate a tendency to emphasize the emotional representation of the victim. Visualizations depicting sadness, silence, and tears are utilized to create an empathetic image, yet indirectly reproduce stereotypes of women as weak and passive figures. This phenomenon corresponds with the findings of Sari, Mahestu, and Soraya, who argue that women victims of violence on social media are frequently portrayed in passive positions, thereby obscuring the structural roots of gender-based violence, which fundamentally stem from unequal power relations (Utami, 2021). Consequently, public attention becomes more focused on the emotional aspects of the victim rather than on the broader social and systemic contexts underlying the violence itself.

Through various uploads, such as those posted by the account *Serba Core*, patterns of reporting were identified that emphasized emotional drama rather than substantive analysis of the violence experienced by the victim. The use of sensational headlines such as *"Alhi feels alone in this world, becoming increasingly cornered by Tiara's manipulative nature. When people feel cornered, they justify any means necessary"* demonstrates the practice of clickbait journalism in digital spaces. Such strategies prioritize entertainment and public curiosity while simultaneously shifting the focus away from violence toward moral judgment of the victim. According to Couldry and Hepp, media practices of

this nature illustrate how digital spaces become arenas for reproducing symbolic power, in which media-framed narratives can reshape public perceptions of complex social realities (Rampai, n.d.).

Furthermore, comment sections on TikTok frequently display gender-biased public responses. Some users post victim-blaming comments, questioning why the victim did not resist or associating the violence with the victim's lifestyle. Such narrative patterns demonstrate the internalization of patriarchal values that remain deeply rooted within society's digital consciousness. In line with the views of Puspitasari, Kirani, and Saputri, victim blaming on social media constitutes a manifestation of symbolic violence—an invisible yet effective form of power in maintaining male dominance within public moral constructions (Puspitasari et al., 2025).

The representation of Tiara's case on social media indicates that digital platforms do not entirely function as neutral spaces for public expression and empathy. Instead, social media operates as a discursive arena that extends patriarchal power structures through language, narratives, and user interactions. In this context, social media is not merely a communication tool, but also an ideological instrument that subtly shapes social perceptions regarding women, violence, and morality. Therefore, it is essential to encourage critical approaches in interpreting representations of women victims of violence on social media so that digital communication practices no longer reproduce gender bias, but instead become spaces for justice and gender-sensitive empathy.

From the perspective of feminist theory, representations of women victims of violence on social media often position women as subordinate beings or as "the Other," as explained by Simone de Beauvoir in *The Second Sex* (Siswadi, 2022). Women are not depicted as individuals possessing power and agency, but rather as objects viewed and judged through the male perspective. This concept corresponds with Laura Mulvey's idea of the *male gaze*, namely the masculine perspective that shapes how women are portrayed and evaluated in media. Within social media contexts, the male gaze appears in various forms, including netizen comments, video editing practices, and visual narratives that assess women according to moral and aesthetic standards defined by patriarchal culture (Prihantini et al., 2024). Consequently, women's bodies and experiences are frequently reduced to mere visual commodities designed to attract attention rather than authentic expressions of women who possess rights and agency over themselves.

Nevertheless, social media is not entirely repressive. Digital platforms also possess the potential to become spaces of resistance against patriarchal hegemony by providing opportunities for women to speak and define themselves. Rosalind Gill refers to this phenomenon as *postfeminist media culture*, namely a new media culture in which women negotiate their identities and resist restrictive dominant perspectives (Gill, 2007). However, in the case of Tiara Angelina Saraswati, such potential has not yet been fully realized. Narratives circulating on TikTok remain dominated by emotional and superficial forms of sympathy, rather than developing into collective awareness or structural solidarity capable of challenging the roots of gender violence.

Analysis of the representation of women victims of violence on social media demonstrates that although digital platforms are often perceived as spaces of free expression, communication practices within them remain strongly influenced by patriarchal ideology. Social media frequently functions as a site for reproducing social meanings that position women as moral and emotional objects rather than autonomous subjects possessing agency and power. The primary challenge for

digital feminist movements is therefore how to transform online spaces into fair platforms in which women can actively articulate their experiences and identities without being constrained by patriarchal constructions (Wahyudi & Kurniasih, 2022).

Victim Blaming and Cultural Justification of Gender-Based Violence

1. Victim Blaming: Women Are Blamed for the Violence They Experience

The phenomenon of victim blaming against women emerges from a culture of tolerance toward sexual violence (*rape culture*), in which perpetrators' actions are considered normal while victims are instead held responsible. According to Nurbayani and Wahyuni, society frequently places the burden of preventing violence upon women through strict moral standards and bodily control, such as regulating the way women dress, behave, or conduct their social relationships. Rather than viewing violence as a criminal act committed by the perpetrator, society shifts the focus toward what is perceived as “wrong” with the victim’s behavior, thereby creating stigma that forces victims to bear responsibility for the violence they have suffered. This mechanism reinforces patriarchal systems that position women as individuals who must constantly maintain their own “safety” through obedience to certain norms (Nurbayani & Wahyuni, 2023).

Media often produce news narratives that implicitly blame victims (*victim blaming*), for example in the TAS case by emphasizing the victim’s lifestyle or appearance. Several media outlets continue to display inequality in reporting violence against women, thereby unconsciously reinforcing the perception that women are at fault for the violence they experience. The TikTok account *Jawatimurpopuler*, for instance, explained the motive behind Alvi’s mutilation of Tiara with the closing statement: “*Excessive frustration caused by the victim’s nagging and economic demands.*” Numerous comments also blamed the victim, such as one from the account *Triple N*: “*At first I felt sorry for the girl, but they were living together,*” and another from the account *Queen*: “*I think the guy really loved the girl. When he said it was difficult to break up, you could see it from his facial expression. But maybe the guy was under pressure because of too many demands, and his partner was temperamental, yet he still loved her. It was like a toxic relationship, oh God.*” Likewise, a post from the account *Hallo Bunda* stated: “*Accumulated emotions drove Alfi Maulana, 24, to kill and mutilate his girlfriend Tiara Angelina Saraswati, 25, despite not being married.*”

From the perspective of feminist theory, the content and comments that emerged demonstrate strong gender inequality and practices of victim blaming within society’s understanding of violence against women. Media function not only as channels of communication, but also as instruments for constructing social meaning and power relations. Netizen comments such as “*they were living together*” or references to the woman as “*temperamental*” indicate the internalization of patriarchal values in which women are judged according to morality, behavior, and social position, while men’s actions are frequently excused on emotional grounds. In feminist theory, this phenomenon is referred to as the *cultural justification of gender-based violence*, namely situations in which culture and media collectively create legitimization for gender violence.

Victim blaming is further aggravated by institutional, academic, and media narratives that often question the victim’s credibility rather than highlighting the structural vulnerabilities that enable violence to occur. In the analysis of Nurbayani and Wahyuni, victim blaming appears through statements such as “*Why didn’t she fight back?*”, “*Why did she go there?*”, and “*Why didn’t she report it from*

the beginning?”—all of which shift responsibility back onto the victim. Such practices not only silence victims’ voices, but also create fear of reporting violence and reinforce the cycle of sexual violence. Consequently, victim blaming functions as a social mechanism that sustains *rape culture* by absolving perpetrators of responsibility and allowing violence to continue within both public spaces and educational institutions (Nurbayani & Wahyuni, 2023).

2. Double Standards Toward Women

Women frequently encounter unequal and unfair judgments when appearing or participating in public spaces. Women are expected to maintain morality, self-image, and appearance more strictly than men, while men are not subjected to similar expectations despite engaging in the same behaviors. In many cases, women who actively participate in public spaces are considered to have “crossed the line,” viewed as impolite, or questioned regarding their commitment to family responsibilities. As a result, public spaces become arenas that are far from neutral, instead filled with gender-based expectations and control (Ridwan, 2023).

These double standards play a role in maintaining patriarchal structures by limiting women’s participation and forcing them to bear greater social burdens. Women are expected to appear professional while remaining “feminine,” to speak up but not too assertively, and to participate in public life while still prioritizing domestic responsibilities. Ridwan emphasizes that these double standards are not merely individual biases, but rather social constructions that regulate how women are “supposed” to behave. Consequently, public spaces become unequal environments in which women are constantly monitored and judged according to strict criteria that are not applied to men (Ridwan, 2023).

3. Hegemonic Masculinity: The Normalization of Men as Perpetrators of Violence

Acts of violence are often understood as consequences of “burdens” imposed by women. Connell explains that hegemonic masculinity functions to legitimize male dominance over women. In other words, men maintain dominance through violence that is frequently rationalized as part of masculine identity (Connell, 2020). Within this structure, violence is often used as a means of control when such dominance is perceived to be threatened. Pierre Bourdieu refers to this as *symbolic violence*—a subtle form of domination operating through language, culture, and habitus, making male violence appear normal and socially legitimate. This domination is not recognized as violence because it is disguised as the “natural order” or “natural roles” of men and women, for example through assumptions that men must lead, act firmly, and maintain control, while women must obey and accept. Through the mechanism of *misrecognition*, women as the dominated group often internalize this structure and perceive inequality as something normal. Consequently, male violence—whether verbal, emotional, or involving control over women’s bodies and decisions—is not interpreted as oppressive behavior, but rather as a legitimate expression of gender roles within patriarchal social systems (Bourdieu, 2001).

Media frequently portray women as weak figures. This can be observed in television programs or digital content depicting women as domestic servants, victims of violence, or helpless individuals. Such portrayals demonstrate that media continue to restrict women’s emancipation,

leading many women to internalize these labels as “natural” representations of themselves. This contributes to the perception that women are often exploited as objects by the media. The dissemination of content involving harassment and the commodification of women reduces them to valueless objects and undermines women’s dignity (Novianty & Burhanudin, 2020).

Stereotypes directed toward women can also result in media exploitation. These stereotypes frequently arise from perspectives that position women as weak and powerless. In Indonesian society, many still believe that men are inherently active, rational, and intelligent, while women are perceived as passive, emotional, and less rational. Through such perspectives, media can easily exploit women. As long as these stereotypes persist, injustice and discrimination will continue to be reproduced in media representations despite the presence of feminist discourse (Novianty & Burhanudin, 2020).

Feminist Theory Analysis of the Representation of Women as Victims of Violence

Feminist theoretical approaches provide an analytical framework for understanding how media and society shape the image and social position of women, particularly when they become victims of violence (Hukmi, 2024). Feminism assumes that gender inequality does not occur naturally, but rather results from social and cultural structures dominated by patriarchal systems. Within this system, men are positioned as dominant subjects, while women are frequently constructed as “the Other”—figures who are viewed, judged, and regulated according to male perspectives. Simone de Beauvoir, in *The Second Sex*, argues that women have historically been constructed not as sovereign subjects, but as objects whose existence depends upon male definitions (Heraty, 2019).

According to McRobbie, feminist critiques of media play a crucial role in revealing how media language, symbols, and narratives shape public perceptions of women, as well as how power relations operate in the production of meaning. Through this approach, symbolic violence against women in media can be understood not merely as individual acts, but as part of broader social systems that reinforce gender inequality (Alfazri & Meiranti, 2024). Feminist analysis therefore functions as a critical instrument for dismantling the ways media reproduce patriarchal ideology while simultaneously opening possibilities for discursive transformation toward more substantive justice and gender equality.

From the perspective of media studies, Laura Mulvey’s *male gaze* theory further strengthens this analysis by explaining how women are frequently portrayed as visual objects evaluated according to patriarchal aesthetic and moral standards (Devita, 2024). This pattern is clearly visible in media coverage and social media content concerning violence against women, including the TikTok case of Tiara Angelina Saraswati. The narratives that emerge emphasize emotional aspects such as sadness, helplessness, and suffering. Although these portrayals appear empathetic, they in fact reinforce stereotypes of women as weak and passive figures. This aligns with the findings of Gill and McRobbie, who demonstrate that modern media frequently present forms of *postfeminist sensibility* in which the image of the “strong woman” remains framed within patriarchal boundaries, rendering empowerment symbolic rather than structural (Lase, 2020).

Furthermore, the victim-blaming practices that emerge within TikTok comment sections and online reporting reveal how patriarchal values remain deeply rooted in the consciousness of digital publics. Many comments accuse victims of being partially responsible for the violence they experienced because of their lifestyle, behavior, or personal relationships. This phenomenon reflects what Bourdieu refers to as symbolic violence—a subtle form of domination that causes women to perceive injustice as natural (Kusuma, 2025). Within feminist frameworks, victim blaming constitutes an ideological strategy for preserving patriarchal systems by shifting responsibility away from perpetrators and onto women themselves.

Additionally, media stereotypes portraying women as weak and emotional further reinforce unequal power relations. In societies that remain patriarchally oriented, women are often associated with passivity and emotionality, whereas men are considered rational and dominant (Darwin, 1999). Media that continuously reproduce such representations indirectly function as agents for reproducing patriarchal ideology. Yet, as Lazar explains through *feminist critical discourse analysis*, media discourse possesses immense power in shaping public perceptions regarding gender and power relations (Mulyana, 2002). Therefore, criticizing representations of women in media is not solely a matter of informational accuracy, but also of social justice and symbolic equality.

From the perspective of liberal feminism, as articulated by hooks, the solution to these issues lies in providing equal opportunities for women to articulate their own experiences and narratives. Media must transform from mere channels of information into dialogical spaces that enable women to define themselves independently of patriarchal perspectives. Meanwhile, radical feminism emphasizes the necessity of deconstructing the social structures that sustain gender inequality, including within journalistic practices and public communication systems (Mudzakkir, 2022). Thus, feminist media analysis is not solely critical in nature, but also offers pathways toward communication systems grounded in gender justice and empathy.

Media Framing of Women Victims of Violence: The Case of Tiara Angelina Saraswati

The phenomenon of violence against women occurs not only in physical forms, but is also manifested in the ways media represent victims. In the case of violence experienced by Tiara Angelina Saraswati, news coverage and discussions on social media, particularly TikTok, demonstrate how media play a role in shaping public perceptions of women victims of violence. Through the lens of feminist theory, the framing employed by the media may be interpreted as a reflection of power relations that remain dominated by patriarchal values. Feminism views media not merely as channels for disseminating information, but also as ideological agents that participate in producing and reproducing social meanings concerning gender (Octavianti et al., 2025).

In the TAS case, many TikTok uploads and online news reports framed the violent incident by emphasizing the victim's emotional condition and personal morality. The narratives that emerged frequently portrayed Tiara as a woman who was “too demanding,” “emotional,” or “unfaithful,” which were then indirectly associated with the violent actions committed by the perpetrator. Such framing demonstrates a pattern of victim blaming, namely the tendency to hold the victim responsible for the violence inflicted upon her. From a feminist perspective, this practice constitutes

not merely a form of narrative bias, but also a manifestation of symbolic violence that functions to preserve male dominance and normalize gender inequality.

Based on the results of a survey conducted with 43 respondents regarding victim-blaming comments related to the Tiara Angelina case on TikTok, several conclusions may be drawn. First, the majority of respondents (72.1%) had encountered comments blaming the victim, while the remaining 27.9% had not. This indicates that the phenomenon of victim blaming appears quite frequently on social media. Second, when presented with examples of such comments, most respondents (55.8%) acknowledged that there was “some truth” in the comments, although they considered the manner of expression inappropriate. Meanwhile, 25.6% regarded the comments as reasonable on the grounds that the victim should have been more cautious, while 18.6% considered the comments entirely unjustifiable. Third, in terms of emotional response, a large majority (69.8%) stated that they understood the intent behind the comments, although they did not fully agree with them. As many as 20.9% even believed that the comments reflected social realities, whereas 9.3% expressed discomfort with comments that blamed the victim. Fourth, regarding the impact of such comments, respondents were divided in nearly equal proportions.



Mind maps were developed based on data obtained from the questionnaire results.

As explained by Robert M. Entman, media framing operates by selecting certain aspects of reality to emphasize, thereby determining who is perceived as the cause of the problem, who is considered at fault, and what solutions are proposed (Sidik, 2024). In the TAS case, social media tended to highlight the victim’s emotional condition and personal relationships rather than structural contexts such as power inequality, gender-based violence, or the socio-economic factors underlying the incident. Consequently, the constructed framing did not function to promote understanding of the roots of violence, but instead reinforced traditional perceptions of women as weak and emotional beings. Furthermore, framing that excessively emphasizes the victim’s suffering and emotional vulnerability may reinforce stereotypes of women as weak and irrational individuals. McRobbie refers to this phenomenon as a form of *postfeminist sensibility*, in which media appear to demonstrate empathy toward women, yet in practice continue to confine them within frameworks of emotionality and passivity (Ulfa Nadiyah, 2018). Rather than encouraging structural awareness

regarding gender violence, social media narratives tend to focus on personal drama that is consumptive and sensational in nature. This pattern aligns with findings indicating that social media frequently becomes an arena for the production of *symbolic power*—the power to determine how an event is understood and interpreted by the public.

Based on critical feminist analysis, media framing of the Tiara case demonstrates how patriarchal value systems subtly operate through representation. When the public becomes more preoccupied with judging the victim's behavior than with understanding the context of violence, media function as instruments for reproducing ideologies that reinforce gender inequality (Basit, 2022). Feminist criticism emphasizes that meaningful change cannot be achieved merely by increasing women's visibility in media, but also by transforming the ways women are portrayed—from objects into subjects, from victims into agents possessing voices and control over their own narratives.

CONCLUSION

The findings of this analysis indicate that the representation of women victims of violence, particularly in the case of Tiara Angelina Saraswati on TikTok, continues to be framed through biased and patriarchal perspectives. Social media, which should ideally function as an open space for expression and solidarity, instead frequently operates as an arena for reproducing dominant meanings that position women in subordinate roles. Through the application of Robert M. Entman's framing theory, it was found that social media tend to emphasize the emotional aspects and personal morality of the victim, while the structural roots of gender-based violence are largely ignored. Such framing produces meanings that are far from neutral, encourages victim blaming, and obscures the social contexts and power relations underlying the violence.

From the perspective of feminist theory, particularly the ideas proposed by Beauvoir and hooks, this pattern demonstrates that media continue to operate under the shadow of patriarchal systems that position women as *the Other*—objects who are viewed, judged, and controlled through male perspectives. The phenomenon of the *male gaze*, as explained by Mulvey, is also clearly visible in public comments on TikTok, where many users assess the victim according to appearance, lifestyle, or personal morality. This reinforces *symbolic violence*, as described by Bourdieu, namely subtle forms of domination that lead women to accept injustice as something natural. In addition, the victim-blaming practices that emerged within comment sections reveal the low level of gender-sensitive media literacy within Indonesia's digital society. Rather than understanding violence as a structural issue, the public instead internalizes patriarchal values by blaming victims and perceiving women's behavior as the trigger for violence. This pattern confirms that social media are not merely communication tools, but also ideological instruments that shape social consciousness regarding gender, power, and morality.

In line with these findings, it is important to encourage changes in the ways society understands and responds to cases of gender-based violence. Media institutions need to develop reporting guidelines and content frameworks grounded in gender-sensitive perspectives in order to avoid reinforcing stereotypes, sensationalism, or moral judgment against victims. Social media platforms must also strengthen moderation of comments containing victim-blaming and

misogynistic elements. Society should be equipped with critical digital literacy so as not to be easily trapped within narratives that distort the realities of violence. Furthermore, educational institutions and governments need to strengthen education regarding gender equality, victim protection, and safe reporting mechanisms. Through these measures, digital spaces may gradually become more just, empathetic, and supportive toward victims, while simultaneously contributing to collective efforts aimed at dismantling patriarchal power relations that have long justified violence against women.

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