



Cyberbullying issues on a transgender Instagram account

Ni Komang Arie Suwastini,¹ Ni Putu Santhi Widiastuti,² Ni Luh Putu Sri Adnyani,³ Ni Wayan Surya Mahayanti,⁴ Nice Maylani Asril⁵

Universitas Pendidikan Ganesha, Indonesia

arie.suwastini@undiksha.ac.id¹, shanti.widiastuti@undiksha.ac.id², sri.adnyani@undiksha.ac.id³,
surya.mahayanti@undiksha.ac.id⁴, nicemaylani.asril@undiksha.ac.id⁵

Correspondence author Email: surya.mahayanti@undiksha.ac.id

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Abstract

Critical Discourse Analysis (CDA) of Fairclough was employed to analyze discourse regarding cyberbullying on Millen Cyrus's Instagram account, which has claimed herself as transgender. Most of the comments show negative responses. Some linguistic features are analyzed, such as 'bro,' 'laki,' 'tulen,' 'banci,' and many more, which refer to cyberbullying. With the sophisticated features of Instagram, it is no wonder that news could get about quickly. In the context of the situation, Millen could not avoid any attention from the media and the public as she is a part of Ashanty's family, an Indonesian singer and socialite. At the instructional level, it is easy to get more exposure from others since her account has been verified by Instagram, including Millen's followers and non-followers, as people quickly found her posts on the explore feature. The act of some people who put comments on a transgender account, like what they have done to Millen Cyrus, has also evidenced that their discourse is influenced by the existence of their culture, religion, family background, and so on

Keywords: cyberbullying; Instagram; transgender; comments; critical discourse analysis

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1. Introduction

Despite digital technologies' conveniences, their sophistication could be used for negative purposes. The Cyberbullying Research Center reported that 18% to 37% of individuals have experienced cyberbullying. According to the National Center for Educational Statistics, 15% of students aged 12 to 18 experienced online bullying at school in 2017. The report was in accordance with a large-scale British survey in mid-2017, which reported that 42% of bullying victims were teenagers. The Pew Research Center mentioned that the target of online bullying on Instagram reached over 59% of teenagers in which there, are "more than one in five 12-to-20-year-olds experience bullying specifically on Instagram," as confirmed by



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Ditch the Label, a nonprofit anti-bullying group. These phenomena are influenced mainly by the internal motivations of the perpetrators, including “redirect feelings, revenge, make themselves feel better, boredom, instigation, protection, jealousy, seeking approval, trying out a new persona, and anonymity/disinhibition effect” (Varjas et al., 2010, p.270).

Cyberbullying is not a new phenomenon, as it has existed since the Internet was first well-known by the public in the 1990s (Netzley, 2014). The term cyberbullying is understood as hostile, humiliating, and harmful acts referring to violent social by embarrassing, demeaning, harassing, intimidating, threatening, or targeting other people via repeated use of electronic devices (Betts, 2012; Chadwick, 2014; Galán et al., 2021; Hinduja & Patchin, 2020; Holladay, 2011; Navaro et al., 2016). It has similarity to traditional bullying in terms of its power, repetition, intent, and harm (Chadwick, 2014); hence, it can occur in a public environment through heated arguments between individuals or small groups by repeatedly sending messages to a specific individual for a sustained period of time (Willard, 2007). These might happen to everyone without considering a specific age (Didden et al., 2009).

Adolescents from six European countries, for instance, reported cyber victimization, and Romania, with the highest prevalence of cyber victimization, reached over 37.3% of reports (Tsitsika et al., 2015). Frequent use of online communication is considered the highest risk factor for cyberbullying (Kowalski et al., 2016; Kowalski & Toth, 2017; Tsitsika et al., 2015). People with disabilities, on the other hand, were significantly more exposed to cyberbullying due to their noticeable physical or behavioral disabilities (Fridh et al., 2017; Kowalski et al., 2016). The victims frequently received anonymous calls and messages (Didden et al., 2009). Furthermore, South Korean students who were in elementary, middle, and high schools were cyberbullied as the perpetrators relatively made fun of them, and they were upset with the victim (Hwang et al., 2013). Similarly, junior high school students in Taiwan experienced harassment or threats (Huang & Chou, 2010); meanwhile, students from Hong Kong experienced cyberbullying, where their private information, photos, or videos were uploaded without permission (Wong et al., 2014; Xiao & Wong, 2013).



Other studies report that sexual minority is the most vulnerable minority group to be the target of both bullying and cyberbullying (Llorent et al., 2016; Rodríguez-Hidalgo et al., 2014; Strohmeier et al., 2011; Wolke et al. 2001). These are supported by a large number of LGBT (lesbian, gay, bisexual, and transgender) students who have been bullied at school, reaching over 72% (Hinduja & Patchin, 2013). Likewise, there were 60% of LGBT individuals experienced harassment due to their sexual identity, and 40% of them were harassed because of their gender expression (Cooper & Blumenfeld, 2012). Furthermore, approximately 39% of the victims were sent angry, rude, or vulgar messages. According to the survey by the Cyberbullying Research Center, most cyberbullying acts include 24.9% of hurtful comments and 22.2% of rumors shared online. Those comments and rumors could refer to physical, identity, and religious context (Putri & Satvikadewi, 2017). Multiple factors might also cause the act of cyberbullying LGBT, such as discredit of LGBT individuals, influences from peer groups, prejudice towards LGBT minorities, and the existence of traditional masculinity norms (Earnshaw et al., 2016).

Black transgender women in Allegheny County, for instance, have experienced violence both emotionally and physically due to rejection, humiliation, and invalidation of their identity as transgender persons, which created barriers in terms of law enforcement and local gender and sexual minority organizations (Riley, 2013). Transgender is an individual or a group of people who are first known as *transvetism* or *crossdressers* in which they cross-dress and pass as the other gender without the influence of sexual arousal (Bevan, 2017; Stewart, 2010). These people experience different desires through either “social transition (e.g. clothes, names, pronouns) or medical transition (e.g. puberty blockers, hormones, surgery)” (Bartholomaeus & Riggs, 2017, p.3). When they begin to reveal their identity to the public through online platforms, they try to offer some sense of democracy to the public (Pullen & Cooper, 2010). However, they have failed to negotiate regarding their existence and label as a transgender person, which sadly triggers aggressive comments rather than conventional and rhetorical comments (Wicaksono, 2019). Putri and Satvikadewi (2017) analyzed discourses on selected



Instagram accounts like Dena Rachman, an Indonesian LGBTQ Instagram account. The finding revealed that the basis of the cyberbullying act was a natural logic in which the logic influenced the perpetrators' mindset through education, religion, social life, and state regulations in their daily.

Since the phenomenon of cyberbullying increasingly occurs specifically towards the minority of the transgender community, the current study would concern an Indonesian transgender who straightly claims herself as a transgender person. Millen Cyrus is a transgender person who has been a target of cyberbullying. The presence of Millen Cyrus has been viral since her Snapchat account posted a pornographic video, as reported by *kananlagi.com*. Almost all the news reported about it and figured out that she acts "abnormal," not like a real man. The controversy was not finished yet when she posted her 2-month-pregnant belly on June 1, 2020. The post reached 40,722 likes and 6,092 comments, most indicating aggressive comments. People become more familiar with Millen Cyrus since she is the nephew of Ashanty Hermansyah, one of the top Indonesian singers. According to *indozone.id*, Millen Cyrus has also been a trending topic on Twitter since the YouTube Channel of The Hermansyah A6 uploaded a video about Millen regarding her clarification as a transgender person on July 22, 2020. The video has reached 7.6 million viewers and 185,000 likes. Surprisingly, the comment section is deactivated soon after it. It was because the comment section had received many harsh comments criticizing Millen and Ashanty.

The present research focuses on transgender people experiencing cyberbullying as a result of their gender expression. A critical discourse analysis explores how discourse can form logical truth by naturalizing the commentators to commit cyberbullying without hesitation. The findings of the present research are expected to give more evidence on CDA of cyberbullying issues regarding transgender on Instagram and give novelty to the previous study.

2. Method

The present research conducted qualitative research focusing on applying a critical discourse analysis approach. A critical discourse analysis, which is proposed by Fairclough



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(2003), was used to analyze the discourse in which it includes three-dimensional analysis such as (1) text or description (micro level); (2) discursive practice or interpretation (mezzo level); and (3) social practice or explanation (macro level).

The data analysis was focused on 23 discourses expressed on comments of a transgender Instagram account, i.e., @millencyrus. Millen Cyrus was selected as she is one transgender person who is straightly expressing her identity in public, especially on her Instagram account. Purposive Sampling was chosen for this study due to its suitability for qualitative research and its ability to provide rich, information-dense data. This method involves selecting specific data points that are most relevant to the research question, ensuring that the sample includes a variety of perspectives and contexts related to cyberbullying on Millen Cyrus's Instagram account. The population includes all comments on Millen Cyrus's Instagram posts that are publicly accessible. This encompasses comments from both followers and non-followers. Then the sample were selected based on the inclusion criteria, they are: comments must be related to Millen Cyrus's gender identity or expressions, comments must exhibit linguistic features indicative of cyberbullying, such as derogatory terms ('bro,' 'laki,' 'tulen,' 'banci'), and comments must be in the Indonesian language to maintain linguistic consistency. The data collection technique was note-taking for analysis (Sudaryanto, 2015, 2014) which were collected using Instagram's search and filtering features to identify posts with high engagement (likes, comments, shares) to ensure a diverse range of comments and from the comments from a variety of posts over a defined period (e.g., the last six months) to capture temporal variations in discourse. There were 23 discourses (comments) that meet the inclusion criteria. This number is manageable for in-depth qualitative analysis while providing sufficient data to identify patterns and themes. It is also ensure that all data collected is publicly accessible and does not violate Instagram's terms of service or user privacy. For ethical consideration, anonymize any identifiable information in the comments to protect the privacy of the individuals involved were done.



After collecting the data, the researcher used three steps to analyze the data, namely: (1) reading the discourse from Millen Cyrus's post on her Instagram account extensively; (2) taking down essential data and analyzing the discourse in the context of three-dimensional CDA from Fairclough (2003); (3) creating a conclusion towards the analysis in relation with the research problem.

3. Findings and Discussion

There were 23 discourses analyzed using Fairclough's three-dimensional CDA, including analysis of text or description (micro level), discursive practice or interpretation (mezzo level), and social practice or explanation (macro level). The findings and discussion are further explained in the following sections.

3.1. Text Analysis (Micro Level)

The analysis concerned analyzing the linguistic features of the discourses, including vocabulary referring to wording points, grammar, and text structure (Fairclough, 2003). The following are several discussions of linguistic features of discourse expressed by some female followers on Millen's Instagram posts.

- (1) *'Kita merasa gagal menjadi perempuan'*
(We failed to be woman)
- (2) *'Klo mau jadi cwe seutuhnya...operasi semuanya **bro**... dalamnya juga dioperasi..buang kentinya...'*
(If you want to be a woman, take surgery for all of your internal parts, **bro**, remove your genital).
- (3) *'Show up as you are. **Lu laki** show up jadi laki.'*
(Show up as you are. **You are a man**. Show up if you are a man).

Comment (1) *'kita'* refers to the real women, who are considered as real women biologically in the context of comparing themselves to Millen Cyrus, who is a transgender person. Comment (2) used 'bro,' a term of man since the word *bro* referred to Millen Cyrus, who is actually a male. Comment (3) put words *'lu laki'* to refer to Millen Cyrus. According to comment (1), it could be seen that the writer wanted to introduce a group identity who felt the same things as the writer, attract other women's attention, and lead their opinion to see that



most of the women have been defeated by Millen Cyrus who is not the real women. It is related to Wodak (2005), who explains that pronouns can be used to identify group conditions. Moreover, it acts as the subject of a discourse in which it has a role as the actor who takes the action in the discourse (Fairclough, 2003). Meanwhile, from comments (2) and (3), the writer of these comments seemed to pressure the words *'bro'* and *'lu laki'* to bring on the truth about who Millen Cyrus really is.

- (4) *'Seakan akan menunjukkan ke semua orang kalau dia perempuan 'asli'. Masyallah sedangkan yg tulen aja malu lho Ampe ga baju gitu, masih mikir 1000x'*
(As though showing to all people that she is a **natural woman**. Masyallah, **the real ones**, meanwhile, are ashamed to be topless, and they think over thousands of times)
- (5) *'Bulan Puasa Warung2 aja tutup Mbak...ditutup la dadanya.meskipun bukan wanita tulen'*
(Fasting month, stalls are closed, Miss. Cover your breasts although you are not **the real woman**)
- (6) *'Klo perempuan tulen uda dibilang pornografi,,berhub bkan perempuan asli jd lulus sensor'*
(If she is **the real woman**, this will be judged as pornography. Because she is not a real woman, this will pass the quality control).
- (7) *'Cowok tercantik, aku yg cewek tulen kalah sm kecantikanya ini orang'*
(**The most beautiful man**, I am the real woman defeated by her beauty)

Based on comments (4) until (7), the highlighted word was *'tulen,'* which means "original" to mean the degree of "femaleness" of a woman. These words seemed to put pressure on Millen's desire to be as natural as other women. The words *'seakan'* and *'klo'* represented a presupposition that referred to Millen's identity as a female in the present. It was supported by *'cowok tercantik'* in a comment (7), which was seen as an act of sarcasm regarding her identity.

- (8) Tapi anda itu LAKI. Anda Cuma butuh **intervensi dari Tuhan**. Ayo kembali! Belum terlambat!
(But, you are a man. You need **God's intervention**. Let us come back! You are not too late!)
- (9) Kalau cewek **ciptaan Tuhan** msh ada rasa malu nya, tdk mungkin ia pamerkan
(If woman, who is **God's creation**, still has shame, she will not show off)
- (10) Yess, you don't care what people say bout you...coz you don't care what **gods say...idul fitri kembali ke fitrahnya..kl ini??**
(Yes, you do not care what people say about you because you do not care **what God says**. *Idul Fitri* backs to nature, but you?)



Comment (8), (9), and (10) highlighted the words *Tuhan* regarding *intervensi*, *ciptaan*, and say (*perkataan*). *Tuhan* refers to "the creator and ruler of the universe and source of all moral authority." The writers of the comments tended to give an overview of how human beings have no authority over their bodies since God has created every human with their uniqueness. However, their comments contradicted their belief that they were trying to judge others because they are different; meanwhile, the perpetrators did not have any right to judge others' business because only God could decide which one is right or wrong. When the researchers observed the accounts of these commentators, they were all fake, evidenced by their zero posts and following. Being anonymous gives the perpetrator the advantage of being more powerful since they have hidden identities and foster suspicion about who they are (Davies et al., 2014; Patchin & Hinduja, 2006).

Anonymity and the online disinhibition effect are critical factors that contribute to the dynamics of cyberbullying. Anonymity in online environments allows individuals to hide their real identities, which can lead to a reduction in self-regulation and accountability. This dissociative anonymity enables users to separate their online actions from their offline selves, creating a sense of detachment that can embolden them to engage in behaviors they would typically avoid in face-to-face interactions (Suler, 2004; Lapidot-Lefler & Barak, 2012; Voggeser, Singh, & Göritz, 2018). The lack of identifiable information reduces the fear of repercussions, making it easier for individuals to post harmful, aggressive, or abusive comments without considering the consequences (Bargh & McKenna, 2004; Joinson, 2007). The online disinhibition effect further exacerbates this issue by diminishing internal censorship and social norms that usually govern behavior. This effect is driven by several factors, including invisibility, asynchrony, and the minimization of status and authority (Suler, 2004). Invisibility, for instance, allows users to communicate without the need for face-to-face interaction, which can lead to a lack of empathy and an increase in hostile behaviors (Lapidot-Lefler & Barak, 2012). Asynchrony, or the time lag in online communication, provides users with the opportunity to carefully craft their responses, often leading to more calculated and



potentially harmful interactions (Suler, 2004). The minimization of status and authority in online spaces also plays a role, as the absence of hierarchical structures can lead to a leveling effect where individuals feel free to express themselves without the usual social constraints (Suler, 2004). These factors collectively contribute to an environment where cyberbullying can thrive, as individuals feel less inhibited and more empowered to engage in negative behaviors.

- (11) 'Learning the ways of pro modelling???? *Dripada belajar jdi professional model mending lu belajar nutup itu yg gak harusnya lu pertontonkan... lu mah biasa aja krn lu bukan cwek, hargailah perempuan..perbuatmu itu **mrendahkan** kaum wanita'*
(Learning the ways of pro modeling? Rather than being a professional model, **you** need to cover things that are not necessarily to be viewed. **You** are normal because **you** are not a woman. Respect woman! Your attitude humiliates other women).
- (12) 'Dasar **bancii**'
(You are **effeminate!**)
- (13) 'Jancuk kok **burik**'
(Damn, why are you **mottled?**)
- (14) 'Pahanya **buriq**'
(Damn, your thighs are **mottled**)

Comments (11) until (14) showed the use of negative words to describe something terrible, such as '*merendahkan,*' '*banci,*' and '*burik.*' According to KBBI (Kamus Besar Bahasa Indonesia, The Dictionary of Indonesian Language), '*merendahkan*' means demeaning. Meanwhile, '*banci*' is the derogatory term given to transgender who behave against their assigned gender roles. '*Burik*' refers to a condition of possessing pocked marks. Dictions selected by the writers in the comments section were demeaning since they had no authority over other people's lives. They seemed to make comments without considering that their comments might hurt others. In addition, the perpetrators of cyberbullying tend to use tactics such as intimidation, threats, harmful language, social standing, exclusion, harassment, and technology to exert control over the target of bullying (Faucher et al., 2014).

3.2. Discursive Practice Analysis (Mezzo Level)



Discursive practice is concerned with a relational process of text and interaction in which the text is seen as a product in the process of production and as a recourse in the process of interpretation. Referring to the issue of cyberbullying towards an Instagram account of a transgender person, the text production and its interaction have a close relation to the existence of social media platforms. Instagram has been popular since it was first published in 2010, as evidenced by the total number of Instagram users, which has reached over one billion. The popularity of Instagram, especially in Indonesia, has reached over 60 million users, putting them in the fourth rank of the most Instagram users in the world in October 2019. During this pandemic, from January to May, there were 69.2 million people who joined Instagram, which was a significant increase from the previous year. In addition, millennials were detected as the most responsive users on Instagram, 68% of whom were aged 18 to 24.

Instagram has offered many features that facilitate their followers with convenience. Features like stories, IGTV, direct messages, filters, usernames, advertisements, and explore have supported users' needs. These features show that its application focuses on visual marketing; Instagram is more concerned with the use of photos or video, evidenced by the limitation of characters when the users want to put captions with only 2200 characters. In addition, the users can set various usernames as their identity on Instagram. They can also mention, hashtag, follow, like, and share others' Instagram users. With these sophisticated features, people are easily popular through Instagram, commonly known as *selebgram* or influencer, and they are mostly marked with a blue check symbol indicating their account has been verified. These verified accounts also get more exposure rather than other common accounts. Furthermore, the influencers' trends on Instagram also improve engagement on this online platform. According to a survey of 2500 micro-influencers, it was found that 60% of them thought that Instagram is the best performance platform, referring to its engagement in terms of post visibility, comments, likes, and shares features in its application.

With this smartphone-friendly application, it is no wonder that news could get about quickly. Referring to Millen's condition, people quickly recognize that she is transgender.



Millen's photos or videos can be easily found on the *Explore* feature. Her July 22, 2017 post got 1.3 million viewers and 1,347 comments. This post has gone viral and convinced people that she really became transgender. These evidenced that the sophisticated features of Instagram might change people's lives.

3.3. Social Practice Analysis (Macro)

3.3.1. Situational Level

The production and context of the situation were the main concerns at the situational level. As a part of Ashanty's family, an Indonesian top singer, Millen could not avoid any attention from the media and the public. She was often bullied because people expected more and more from an artist's relative. People, for instance, expected that Ashanty's family would criticize Millen's decision as a transgender person, and it would be a spectacular drama within the family. When their expectation cannot be fulfilled, they aggressively humiliate and assault either Millen's privacy or her social life. In turn, these also affect Ashanty's family, which is often mentioned in Millen's comment section on Instagram by both female and male followers, as evidenced below.

- (1) '*@ananghijau tolong dikondisikan @ashanty_ash masalahnya aib keluarga*'
(*@ananghijau please control, @ashanty_ash this is about family's shame*)
- (2) '*Kasian ya bunda Ashanty punya keponakan kayak dia*'
(*Poor Mrs. Ashanty to have a niece like her*)
- (3) '*Mirip Aurel wajahnya*'
(*She is like Aurel*)
- (4) '*Berubah jadi cewe cm bwt ngrendahin martabat wanita aja...mba @ashanty_ash piye iki?*'
(*She changed into a woman to humiliate women's prestige, Mrs. @ashanty_ash. How come?*)

Based on the comments above, two names were mentioned besides Ashanty, such as Anang and Aurel; Anang is Ashanty's husband, while Aurel is her oldest daughter. The perpetrators were trying to tell Ashanty's family that Millen was a disgrace as a transgender person, and they thought Millen had humiliated other women's prestige by posting some vulgar photos. They began to compare Millen and Ashanty regarding their attitude and fashion, which have different characteristics. Additionally, people argued that Millen should not have changed



herself as it might have triggered the public's wrong opinion of Ashanty. In this situation, the commentators were trying to force Ashanty as she was responsible for controlling Millen's attitude on social media. At the same time, they were also curious about what Millen's family thinks about her identity. They seemed to be involved in others' people business. They tried to disturb others' privacy, social life, and decisions by making aggressive comments and mentioning others to support their judgments, which resulted in the act of cyberbullying Millen. In this situation, Millen's privacy and her social life have become public consumption, which people, unfortunately, have crossed the limit. Less control of people's attention towards Millen gives her more considerable influence on her life.

3.3.2. Situational Level

Cyberbullying on Millen involved only one resource of social media account, namely @millencyrus. Since Instagram has verified her account, getting more exposure from others, including Millen's followers and non-followers, is easy as people quickly find her posts on the *explore* feature. The most trending post of Millen was when she posted a topless photo wearing a swimsuit; people put more comments about her reproduction organs. By the total number of her followers and posts, which reached respectively over 1 million followers and 777 posts, she often got likes and comments, around 700,000 likes and 8,000 comments, including from artists and influencers. An influencer, Anya Geraldin, has commented Millen's photo with three love emoticons. Meanwhile, an Indonesian singer, Anisa Bahar, commented that she has lost compared to Millen's body. These were proof of people's enthusiasm that supported Millen's issue of being transgender, which became a trending topic on Instagram.

3.3.3. Social Level

People's point of view regarding transgender is closely related to their background of culture, religion, social groups, media, family, and interaction with homosexual individuals (Riaz, 2006; Calzo & Ward, 2009). In the context of Indonesia, LGBT is difficult to accept since some ethnical groups strongly prohibit the act of transgender and so forth related to the issue of religion. These could be seen when people try to make comments related to religion



and belief, as has been mentioned in comments (8), (9), and (10), highlighting the existence of God. Other examples showed comments regarding the existence of God who will punish Millen because she decided to be transgender.

- (1) *'Cpt sadar sbllm ajal menjemput'*
(Be conscious before the death comes!)
- (2) *'Kok mau ya dia jdi perempuan pdhl gk mungkin bisa hamil, sia" amat hidupnya kya gtu terus , dosa bsr, emg ad yg mau sma kmu klo jd ya bgtu @millencyrus gk dpt jodoh loh nnt, semoga. Km berubah ya'*
(Why did she want to be a woman even though it is impossible to be pregnant? You waste your life like that. Big mistakes. Is there anyone who wants to be with you? Hopefully, you will not meet your mate. You have to change ya!)
- (3) *'Ya begini nih salah satu tipu daya setan. Bkin malu perempuan tulen aja. Salah satu hal yang membuat martabat perempuan terinjak. Naudsubillah. Semoga lekas taubat, mas'*
(This is one of Satan's tricks. She puts to shame real women and humiliates women's dignity. Please be conscious, Mr!)

The act of some people who put comments on a transgender account, like what they have done to Millen Cyrus, has evidenced that the existence of their background influences their discourse. People act like God and judge Millen by stating that she has sinned as a transgender person; surprisingly, the perpetrators act like they know everything about God and death. The other reason why people could not accept her existence is that their culture could not accept it, for instance:

- (4) *Jauh dari Indonesia plis, jd azab aja kaum seperti ini Astagfirullahalazim*
(Go away from Indonesia, please; you become a disaster, *Astagfirullahalazim*)

As Millen lives in Indonesia, which still sticks out in the Eastern culture, transgender could not be accepted as the act is considered to humiliate the cultural values of Indonesia concerning the values of politeness and humanity.

- (5) *Buat malu @ashanty_ash saja...emang tidak bisa belajar dari @lucintaluna...insaf kodratmu laki laki..*
(Embarrass @ashanty_ash, she could not learn from @lucintaluna, realize your nature as man)

Besides the issue of religion and culture, her ethnicity as a man, additionally, is cyberbullied by her followers, as mentioned in comments (3) and (23). According to Foucault, some rules and practices produced statements and regulated discourse within particular



historical conditions. The idea of power behind discourse is that the whole social order of discourse is put together and held together as a hidden effect of power where people negotiate power as it could not be possessed. Since discourse relates to social practices, all social practices require meaning, and meaning shapes and influences what people do; at this time, discourse controls and rationalizes how people talk and influences the way ideas are put into practice. Therefore, power is considered as a motive for perpetrators who commit cyberbullying (Navaro et al., 2016). Furthermore, the term power struggle refers to an attempt to hurt, humiliate, or influence others in the context of cyberbullying acts to gain certain value. It is one of the main reasons for the perpetrators' involvement in the behavior (Rafferty & Vander Ven, 2014).

Furthermore, applying theory of intersectionality to the cyberbullying experienced by Millen Cyrus, a transgender public figure, can offer a more nuanced understanding of the multifaceted nature of the abuse she faces online. First coined by Kimberlé Crenshaw, this perspective provides a framework for understanding how various aspects of a person's identity—such as race, gender, sexuality, and class—intersect to create unique experiences of discrimination and privilege. Millen Cyrus's identity as a transgender woman intersects with her visibility as a public figure and her association with a prominent family in Indonesia. This intersectionality means that the cyberbullying she experiences is not solely based on her gender identity but is also influenced by her social status and public visibility. For instance, the derogatory terms used against her, such as "banci" (a pejorative term for transgender women in Indonesia), are not just attacks on her gender identity but also reflect societal prejudices and cultural stigmas surrounding transgender individuals in Indonesia (Stoll & Block, 2015). Additionally, her association with Ashanty, a well-known Indonesian singer, amplifies the scrutiny and hostility she faces, as her public persona is constantly under the media and public's eye (Galán et al., 2021). Moreover, the intersection of Millen's gender identity with her public visibility exacerbates the impact of Instagram's algorithm on the spread of cyberbullying comments. Instagram's algorithm prioritizes content with high engagement,



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which can include negative comments, thereby increasing the visibility cyberbullying posts (Hinduja & Patchin, 2020). This algorithmic amplification of means that the abuse Millen faces is not only more visible but also more persistent, as negative comments are more likely to be seen and engaged with by a broader audience. This dynamic highlight the importance of considering how technological factors intersect with social identities to influence the experiences of cyberbullying victims (Pinen, 2023).

4. Conclusion

The conclusion of the present research can be drawn from the result of three-dimensional CDA from Fairclough (2003). There are various dictions used in the text analysis to describe cyberbullying acts towards the existence of transgender figures, for instance: *'laki tulen,' 'intervensi Tuhan, 'cowok tercantik buriq,' and so on.* Some comments were in the form of humiliation and harassing words or phrases which express something terrible. In discursive practice, the sophisticated features of Instagram, like stories, IGTV, direct messages, filters, usernames, advertisements, and explore the influence of the massive movement of news like transgender spreading over the online platform, evidenced by the high engagement of Instagram usage. In the context of the situation, Millen's relationship with her artist family, Anang and Ashanty, influences people's expectations of her figure. People try to take control over others' business by making several comments about Millen's attitude as a transgender person and Ashanty's responsibility as Millen's aunt. Since Millen's Instagram account has been verified, people's enthusiasm increased, as well as others' *selebgram* who are also Millen's followers, commenting on Millen's posts. The act of some people who put comments on a transgender account, like what they have done to Millen Cyrus, has evidenced that their discourse is also socially influenced by their religion or belief, ethnicity, and culture. In addition, the relationship between discourse and power has influenced the act of cyberbullying as discourse controls and rationalizes the way people talk and also influences the way ideas are put into practice; therefore, power is considered a motive for perpetrators who commit cyberbullying.



A multifaceted approach is required to effectively minimize cyberbullying of marginalized groups on social networking sites. These plans should comply with terms and policies, have robust reporting and moderation encounters as well as these should also have easy-to-use in-app reporting, automated AI moderation, and human review bases for checking those reported content with respect to the cultural ground. In addition, more rigorous anonymity policies and better privacy safeguards can help to drive down the likelihood for anonymous bullying, as well as, put more power in the hands of users to govern the channels of their online activity. For a responsible and caring behaviour online, educational initiatives like digital literacy programs and awareness campaigns are essential. Offering mental health resources and creating areas where marginalized communities can feel at home can provide victims of cyberbullying a place where they are supported. Last but not least, visibility is critical, so these platforms must be forthcoming with regular reports detailing their takedowns, they must implement feedback systems in order to involve flow of ideas with the users and policies need to be continuously improved.

While this study unveils new insights into cyberbullying research, a considerable drawback of this study relates to its textual analysis. The micro-analysis of linguistic features found in the cyberbullying comments is well done; however, the study does not explore how these linguistic elements work together with the visual aspects of the Instagram posts. Images, videos, emojis and any visual aid can dramatically influence how the textual comments are perceived and how they reach people. The study does not use a multimodal discourse analysis, which could have given a richer understanding of the context in which these cyberbullying comments are produced and understood. The lack of text-visual integration leaves a gap in the findings and underestimates the stageness in shaping the sociosemiotics on social media.

The second limitation occurred within the mezzo level of discursive practice analysis. This study is centered around the intermediary nature that occurs in text and interactions, however, Instagram's algorithm influencing the presence and spread of otherization comments



is not fully taken into account. And when your Instagram post is not only on the Explore page but on the popular posts section of the Explore page, it could massively boost the distribution of offense your comment received due to Instagram's engagement-based algorithm. The study fails to consider how their algorithmic mechanisms might actually play a role in propagating and prioritizing cyberbullying and in doing so helps contribute to an understanding of just how online interactions are shaped. By incorporating a view of algorithmic power, we could gain more detailed and helpful perspectives into what might be contributing to the spread of cyberbullying on the platform and could prompt effective interventions.

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