

Generation Z Oversharing and Vulnerability to Online Gender-Based Violence: A Phenomenological Study of Instagram

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Abstract

This research examines the phenomenon of gender-based violence in online media, particularly as it emerges through the practice of oversharing among Generation Z on the Instagram platform. The problem addressed is the increasing cases of gender-based violence rooted in the excessive disclosure of personal information in digital spaces. The novelty of this study lies in its focus on Generation Z's oversharing behavior as a factor that triggers vulnerability to gender-based violence in online media. This study employs a qualitative approach within a constructivist paradigm, using a phenomenological case study design. Data were analyzed through thematic analysis to identify and interpret key themes from participants experiences. The findings reveal that oversharing behavior not only increases the risks of harassment, bullying, and exploitation but also introduces new dynamics in Generation Z's digital interaction patterns. The discussion emphasizes the need for digital literacy, privacy awareness, and more adaptive user protection policies to mitigate the potential for gender-based violence in online media. Thus, this study contributes to the field of digital communication and gender studies in Indonesia.

Keywords: Online Gender-Based Violence, Oversharing, Generation Z, Online Media, Instagram

Background

The development of communication and information technology has brought significant changes to various aspects of modern society's social, economic, and cultural life. The internet, as one of the results of digital technology innovation, has become the primary medium for communication, accessing information, building relationships, and freely expressing oneself. However, despite the significant benefits it offers, technological progress has also brought complex new challenges, including the emergence of

various forms of gender-based violence in the increasingly widespread digital space. This phenomenon is highly relevant to millennials who grew up in the digital age, where social interaction and self-expression often occur thru online platforms. This research indicates that women and other vulnerable groups, including students, are often targeted by gender-based violence in online media, which reinforces gender inequality and

perpetuates patriarchal culture in cyberspace¹ Violence against women thru technology and social media can take various forms. Some of these include manipulative approaches to deceive victims (cyber grooming), online harassment (cyber harassment), hacking accounts or personal data (hacking), spreading illegal content (illegal content), violating victims' privacy (infringement of privacy), threatening to spread personal photos or videos (malicious distribution), online defamation (online defamation), and online recruitment². Data from the National Commission on Violence Against Women shows that reports of gender-based violence cases in the digital world have increased significantly in recent years, along with increased public access to the internet and social media³. In the context of the university world, students often witness or are victims of this phenomenon, which can disrupt their mental health and well-being⁴

Research also shows that young women are more vulnerable to sexual violence content online, which necessitates gender-specific strategies to address this vulnerability⁵. The main factors driving gender-based violence in online media include the anonymity of internet users, weak legal regulations in the digital space, a lack of digital literacy among the public, minimal oversight of

digital platforms, and users being too open in expressing themselves when using social media without considering the psychological and social impact of the content they share publicly. OGBV can be defined as an act of attack against someone's bodily integrity and self-autonomy regarding sexuality, and gender identity, which is carried out with digital technological means⁶. The disproportionate gender-based violence women suffer online is a major societal concern⁷. OGBV can also take the form of harassment through repeated messages, comments, or posts on social media, as well as direct threats and acts of violence⁸. Some cases, these attacks specifically target certain communities. Feelings of intimacy and closeness can turn into feelings of betrayal when moral obligations are broken or integrity is lost⁹. However, one of the followers who initially seemed supportive and a good listener turned out to have bad and hidden intentions. Without the victim's knowledge, the perpetrator began to show a different side from their initial impression. The perpetrator took screenshots of the victim's personal posts and stories on the account without permission, violating the hard-earned boundaries of privacy. The right of publicity is defined as the right to prevent others from using a person's name, likeness, or identity for commercial purposes without their permission the commercial use of one's own identity

Worse still, the perpetrator shared this content in online chat groups, accompanied by demeaning and abusive comments that reinforced gender stigma and stereotypes. Gender

¹ Yañez. Systematic Literature Review of Digital Resources to Educate on Gender Equality', *Education and Information Technologies*, 28.8 (2023), pp. 10639–64.

² Ayunda Pratiwi. 2021. Perceptions and Conditions of Gender-Based Violence Online on Female Workers in Indonesia Persepsi Dan Kondisi Kekerasan Berbasis Gender Online (KBGO) Pada Pekerja Wanita Di Indonesia', in Dimas Satriadi *Jurnal Masyarakat Maritim*, no. 2

³ Merlino2020. 'What Do We Know about the Nexus between Culture, Age, Gender, and Health Literacy? Implications for Improving the Health and Well-Being of Young Indigenous Males', *International Journal of Men's Social and Community Health*, 3.2, pp. e46–57

⁴ Doiraghusoha. 2022. 'Pedagogical Strategies for Fostering Digital Literacy and Online Research Skills in Higher Education', *Interdisciplinary Journal Papier Human Review*, 3.2, pp. 1–13,

⁵ Lee, Eugene. 2024. 'The Relationship between Cyber Violence and Cyber Sex Crimes: Understanding the Perception of Cyber Sex Crimes as Systemic Issues', *Children*, 11.6.)

⁶ Violin, et al. 2022. 'Protection of Online Gender-Based Violence Victims: A Feminist Legal Analysis', *Indonesian Journal of Socio-Legal Studies*, 1.2,

⁷ Fenton, Alex, and others. 2024. 'Women's Football Subculture of Misogyny: The Escalation to Online Gender-Based Violence', *European Sport Management Quarterly*, 24.6, pp. 1215–37

⁸ Iqbal. 2021. 'The Urgency of Regulation in the Case of Online Gender-Based Violence in Indonesia', *Sawwa: Jurnal Studi Gender*, 16.2, pp. 173–90

⁹ Reinikainen and others. 2021. 'Making and Breaking Relationships on Social Media: The Impacts of Brand and Influencer Betrayals', *Technological Forecasting and Social Change*, 171)

stereotypes are very prevalent and represent the perspectives and behavioral disparities between men and women¹⁰. Gender relations are reproduced and reinforced through daily social interaction¹¹. Gender-based violence in the context of development and for initiatives that can lead to more equitable policies for women¹². Additionally, the perpetrator also spread one of the victim's private videos with a biased narrative, making it a widely shared source of ridicule and mockery. When the victim learned of the actions, they felt betrayed, were exposed to gender-based violence on social media, and experienced deep emotional distress. The trust he placed in the perpetrator was actually used to hurt and psychologically attack him. This case study is supported by data from the National Commission on Violence Against Women's Annual Report, which shows that 940 cases of online gender-based violence (OGBV) were reported in 2021, up from 281 cases in 2020. According to SAFEnet in 2022, the unauthorized distribution of private photos was the second most reported form of OGBV.



Gambar 8. Lima jenis OGBV paling banyak terdapat pada triwulan I 2022.

Source: Data on the Five Most Common Types of GBV in the First Quarter of 2022

¹⁰ Llorens and others. 2021. 'Gender Bias in Academia: A Lifetime Problem That Needs Solutions', in *Neuron*, no. 13, preprint, Cell Press, 7 July, six, pp. 2047–74.)

¹¹ Montesanti, Stephanie Rose, and Wilfreda E. Thurston. 2015. 'Mapping the Role of Structural and Interpersonal Violence in the Lives of Women: Implications for Public Health Interventions and Policy', *BMC Women's Health*, 15.1, doi:10.1186/s12905-015-0256-4)

¹² Grabe, Shelly. 2010. 'Promoting Gender Equality: The Role of Ideology, Power, and Control in the Link between Land Ownership and Violence in Nicaragua', *Analyses of Social Issues and Public Policy*, 10.1, pp. 146–70,

Researchers believe the case presented above aligns with Erving Goffman's theory of dramaturgy. Erving Goffman's theory of dramaturgy explains that individuals act according to the context and audience present, where the 'front stage' reflects the good image they wish to portray, while the 'back stage' reveals the true side that often contradicts that image¹³. In the case above, the front stage reflects the perpetrator's efforts to build a good image in front of the victim to gain trust and comfort. Meanwhile, the back stage reveals the perpetrator's true side, which is the opposite, where they exploit the victim's trust for harmful purposes.

Meanwhile, in other cases, the perpetrators are anonymous or unknown, allowing them to act without fear of consequences, and the ineffectiveness of regulations leads to minimal protection for victims¹⁴. On the other hand, low digital literacy among students and millennials makes them less aware of the risks and impacts of online activities, potentially perpetuating gender-based violence¹⁵. Research indicates that despite increased female participation in technology use, there are still gaps in digital literacy skills that can impact their online experiences¹⁶.

The impact of gender-based violence in online media is not limited to individual victims, but also affects the broader social environment. Victims often experience psychological trauma, a

¹³ Goffman, Erving. 1959. *The Presentation of Self in Everyday Life* (New York: Anchor Books)

¹⁴ Nalunga, Joyce, Nazarius Rukanyangira, and Pio Frank Kiyangi. 2024. 'Mediating Effect of Gender Based Violence on the Fit of Public Health Consequences and Societal Impact of Refugees in Uganda', *European Journal of Gender Studies*, 6.1, pp. 1–23, doi:10.47672/ejgs.1881)

¹⁵ Doiraghusoha, Moiruësi. 2022. 'Pedagogical Strategies for Fostering Digital Literacy and Online Research Skills in Higher Education', *Interdisciplinary Journal Papier Human Review*, 3.2, pp. 1–13, doi:10.47667/ijphr.v3i2.228)

¹⁶ Umuteme, Oghenethoja Monday. 2020. 'The Influence of Leadership Career Development on the Organizational Adaptiveness of Millennial Engineers in the Nigerian Oil and Gas Industry', *The International Journal of Humanities & Social Studies*, 8.6

loss of security, and a decline in their quality of life¹⁷. On a larger scale, this phenomenon can hinder the participation of women and vulnerable groups in digital public spaces, ultimately reducing the diversity of voices and perspectives in public discourse¹⁸. Research shows that cyber gender-based violence can have significant negative impacts on the mental and physical health of victims, particularly among young people. The most dominant impact of gender-based violence on cyber is the psychological, physical, social, cultural, and economic impacts¹⁹.

Therefore, research on gender-based violence in online media is crucial for understanding the root of the problem, its impact, and potential prevention efforts. A holistic approach is needed to create an inclusive and safe digital space, through digital literacy education, strengthening legal regulations, and developing gender-responsive technology²⁰.

This study employed a qualitative research approach within a constructivist paradigm to explore participants' lived experiences and subjective meanings. Data were collected through in-depth interviews and analyzed using thematic analysis to identify, interpret, and develop key themes emerging from the participants' perspectives. This stage is carried out to understand the experience of sexual violence violations on social media by social media users, which is done by conducting in-depth interviews

with five social media users who have been victims of gender-based violence in online media, using the purposive sampling technique. According to Csiernik, Birnbaum, and Pierce in the purposive sampling technique, researchers select samples from the population based on the researcher's judgment. The criteria for the informants are as follows:

1. Active users of social media

2. Generation Z, this generation is the demographic group born after Generation Y (Millennials), with a birth year range generally between the mid-1990s and the early 2010s.

According to Seemiller and Grace (2016) in their book *Generation Z Goes to College*, Generation Z includes individuals born between 1995 and 2010, placing them in the age range of adolescence to young adulthood. This opinion is supported by Turner²¹ who states that Generation Z is the generation born after 1995 and raised in the digital era with widespread access to the internet, social media, and communication technology. Therefore, in the context of this research, the Generation Z referred to are individuals aged approximately 18–25 years whose lives are closely intertwined with digital technology and online media.

This research uses a constructivist paradigm, which views knowledge not as something passively discovered or acquired, but as something actively built and constructed by humans through interaction with their environment²². In the context of this research, the researcher focuses on exploring the complex interaction patterns related to millennials' understanding of gender-based violence on social media. This approach aims to describe social reality as multidimensional and interpret these phenomena within a more holistic framework.

¹⁷ Adekola, Ayobami. 2024. 'An Intersectional Analysis of Gender-Specific Barriers to Adolescent Health Literacy in South Africa', *Proceedings of The International Conference on Gender Studies and Sexuality*, 1.1, pp. 23–34, doi:10.33422/icgss.v1i1.192)

¹⁸ Bongiorno, Renata, and others. 2020. 'Why Women Are Blamed for Being Sexually Harassed: The Effects of Empathy for Female Victims and Male Perpetrators', *Psychology of Women Quarterly*, 44.1, pp. 11–27.)

¹⁹ Nadhiroh, A'im Matun, and others. 2023. 'Multi-Dimensional Impact of Cyber Gender-Based Violence: Examining Physical, Mental, Social, Cultural, and Economic Consequences', *Gaceta Medica de Caracas*, 131, pp. S591–98, doi:10.47307/GMC.2023.131.s4.14

²⁰ Nedungadi, Prema P., and others. 2018. 'Towards an Inclusive Digital Literacy Framework for Digital India', *Education and Training*, 60.6, pp. 516–28,

²¹ Turner, Anthony. 2015. 'Generation Z: Technology and Social Interest', *The Journal of Individual Psychology*, 71.2, pp. 103–13, doi:10.1353/jip.2015.0021)

²² Denzin, Norman K., and Yvonna S. Lincoln. 2005. *The Sage Handbook of Qualitative Research Third Edition, Third Edit* (Sage Publications, Inc.),

To analyze the data, this study applied thematic analysis techniques. This technique involves a systematic process of coding data to identify key themes that emerge from the findings in the field. These themes are structured to provide a comprehensive representation of the phenomenon being studied. Thematic analysis not only helps organize data but also serves as an interpretive tool, enabling researchers to understand the deep meaning of social patterns emerging within the context of gender-based violence on social media²³. Thus, this method allows for the revelation of relevant hidden dimensions in the study of social phenomena.

The research findings are expected to provide in-depth insights into the experiences of gender-based violence victims on social media, as well as the psychological impact they experience. Data from the National Commission on Violence Against Women (Komnas Perempuan) shows a surge in cases of online gender-based violence (KBGO). Research by Sari et al. Rukman (2023) also indicates that media coverage of KBGO is often not sympathetic to victims, adding to their psychological burden. This aligns with the finding that stigma against women who are victims of sexual violence can worsen their mental condition. The current spread of KBGO is increasingly narrowing the safe space for women both in the real world and in cyberspace²⁴.

This research will discuss how social support from family and community can play a role in the recovery process of victims. Research by Ramadhani and Nurwati shows that good social support can help victims overcome trauma and rebuild their self-confidence. Additionally, the importance of education and prevention efforts regarding sexual violence among adolescents will also be discussed, considering that increased knowledge can contribute to preventing violence in the future.

A. Dramaturgy of vulnerability

²³ Patton, MQ. 2002. *Qualitative Research & Evaluation Methods*, 3rd editio (Sage Publications, Inc.)

²⁴ Adkiras. 2021. *Konstruksi Pengaturan Kekerasan Berbasis Gender Online Di Indonesia*

1. Oversharing as the front stage

The development of information technology, particularly social media, has expanded the space for social interaction without geographical boundaries. On one hand, social media provides opportunities for its users to express themselves and build relationships, but on the other hand, it also creates a gap for gender-based violence to occur in the online realm. Gender relations are compromise between social and cultural content, the dimension of power and personal gender identity²⁵. This phenomenon is what later became known as Online Gender-Based Violence (OGBV), where perpetrators exploit digital features such as direct messages, comment sections, or the unauthorized sharing of private content to commit acts of violence.

Social media has become one of the main platforms for teenagers to express themselves, both positively and negatively, which might be difficult to do in the real world. The development of digital technology is shaping new patterns in teenagers' social interactions, where the intensive use of social media and the internet opens up opportunities as well as loopholes for bullying, sexual harassment, and other deviant behaviors. High curiosity also drives some adolescents to try behaviors identical to those of adults, including in terms of sexuality.

The findings show that the platform most vulnerable to online gender-based violence (OGBV) is Instagram, followed by Line and WhatsApp. Instagram ranks highest due to its visual nature, which allows users to share their personal lives thru photos and videos. This finding aligns with the statements of research informants who are active on social media and acknowledge that their activity on Instagram and TikTok does indeed open the door to negative comments and harassment.

²⁵ Santoro, Chiara, and others. 2018. 'New Directions for Preventing Dating Violence in Adolescence: The Study of Gender Models', in *Frontiers in Psychology*, no. JUN, preprint, Frontiers Media S.A., 12 June, ix,

"Both are active, I activate both, because it's both of them's money." (Informant 3).²⁶

However, despite her professional activities, she frequently receives messages containing sexual harassment, ranging from indecent photos to invitations to meet in exchange for money.

"Sometimes they send photos of their genitals and then ask how much it costs for a night. Some even chat my manager and ask how much it would cost to book a hotel with me." (Informant 3).

The strong connection between teenagers and social media has blurred the boundaries between the private and public spheres. Intense online activity has transformed their communication styles, from sharing everyday moments to revealing personal information. This phenomenon is evident in the informant's habit of differentiating content between her primary and secondary accounts to suit her audience.

"I feel freer on my secondary account." (Informant 1).

This strategy is intended to control the image presented in the public sphere, but the risk of information leaks and content misuse cannot be completely avoided. In the informant's case, even content considered safe can still be perceived differently by audiences and trigger derogatory comments from both men and women. Early adolescence constitutes a particularly critical stage with regard to exposure to antisocial media content²⁷. This condition shows that the way teenagers present themselves on social media not only shapes their image in the eyes of the audience, but also influences their level of vulnerability to various forms of online violence.

Violence against women is a global issue that continues to receive attention in various forums, both nationally, regionally, and internationally. This phenomenon, often referred to as gender-based violence, is not limited to certain regions

but is a pervasive threat worldwide, including Indonesia. While gender-based violence can affect anyone, including men and transgender individuals, data shows that women are the most frequently victimized group. This form of violence can be considered a form of terror that remains prevalent in various parts of the world. The informant in this study is an active user of social media, particularly Instagram and TikTok. She has two Instagram accounts: one primary account focused on work, and the other for sharing personal moments.

"On the first account, I post less frequently, mostly about work. The second is about my daily life, for example, I'm making a day in my life." (Informant 4).²⁸

This statement demonstrates a clear division of roles in her digital activities. The primary account serves as a formal platform for her professional image, while the secondary account serves as a more private and relaxed space, albeit still online. This pattern demonstrates that while social media allows for the freedom to differentiate audiences, the boundaries between public and private remain relatively porous, especially if privacy controls are not strictly managed. The second informant felt that using the secondary account allowed her to express herself freely and clearly. This openness reflects the need to express her identity without limitations. However, this freedom also opens up new risks. When privacy boundaries are not fully secured, content intended for specific audiences can leak and be exploited by irresponsible parties. Among the various risks associated with generative AI, privacy and personal data risks stand out as the most immediate and serious challenges²⁹. This is evident in her experience receiving sexually suggestive comments from

²⁷ Bullo, Anna, and Peter J. Schulz. 2022. 'Do Peer and Parental Norms Influence Media Content-Induced Cyber Aggression?', *Computers in Human Behavior*, 129,

²⁹ Ye, Xiongbiao, and others. 2024. 'Privacy and Personal Data Risk Governance for Generative Artificial Intelligence: A Chinese Perspective', *Telecommunications Policy*, 48.10,

men she doesn't know, even though the uploaded photo is otherwise innocent.

"It's like, for example, if I post a selfie or something, someone thinks it's flirtatious, even though I meant a normal selfie." (Informant 4).³⁰

This phenomenon demonstrates that audience perceptions on social media are often shaped by personal biases or prejudices that do not always align with the uploader's intentions. In the context of online-based online violence (KBGO), comments like these constitute a form of verbal harassment that is often considered trivial, but can have negative psychological impacts on victims. In addition to verbal harassment, the informant has also been a victim of digital identity theft.

"He created an account with a blue checkmark, and all his photos were my photos, so he used the account to share lockers. Sharing lockers was back in the days of affiliates. There were lots of lockers, just like any locker, and they invested in them, and they were asked to pay for them. Then, some of my followers were scammed and complained to me because the video and photo were my photos in their profile." (Informant 4).

This case illustrates a fairly serious form of online-based online violence, where the perpetrator uses the victim's personal photos to create fake accounts for fraudulent activities. This type of abuse not only harms reputations but can also lead victims into unwanted legal or social problems. The risk of content leaks is also experienced by informants from close friends circles who should be a safe space.

"I've been... then I was hit like, 'Hey, you know what, this person is going on and on,' and then I was like, 'I'm being squished.'" (Informant 4).

This incident demonstrates that threats don't only come from outsiders, but can also come from individuals within their online friendship circles. The incident influenced the victim to

reconsider their content-sharing strategies, even with audiences they consider close. To minimize risk, the informant implemented measures such as limiting the audience, setting privacy settings, and utilizing mute, limit, or block features.

"Yeah, because at the time I was really down, and then a lot of people commented about my child, I felt pressured and sad, so I uploaded my child" (Informant 4).

This statement demonstrates an awareness of separating highly personal content, especially that involving family, from a public audience. This awareness is a form of digital literacy that can help minimize the potential for KBGO, although it cannot completely eliminate the risk. From these experiences, it's clear that social media is an ambivalent space: on the one hand, it provides opportunities for expression and relationship building, while on the other, it opens up significant opportunities for privacy violations and online violence. The informants' experiences align with global data showing high rates of women being victims of online-GBV, particularly on platforms with a strong visual character like Instagram.

This case highlights the importance of a combination of strong regulations, adequate digital literacy, and wise self-image management strategies to reduce vulnerability in cyberspace. Field research revealed that forms of gender-based violence in online media (GBVOM) are very diverse, including verbal, visual, and psychological elements. Victims often experience this violence through degrading messages, physically harassing comments, and the distribution of personal content without permission. The Electronic Information and Transactions Law (ITE Law) is considered overly broad in regulating punishment for the distribution of indecent content, which can result in victims of sexual harassment being criminalized³¹.

³¹ Faiq Tobroni, Fatma Amalia, and Muhammad Haidar Faza, 'Perlindungan Perempuan Korban Pelecehan Seksual Berhadapan Hukum', *Musāwa: Jurnal Studi Gender*

Upon closer examination, various modes of GBVOM can be grouped into five main forms. First, privacy violations, which include accessing and distributing personal data without consent, manipulating content, and identity theft. Second, surveillance and monitoring, including tracking the victim's location through technology without permission. Third, damage to reputation or credibility, such as creating fake accounts, spreading slander, or uploading content with attacking tones. Fourth, online harassment can include repeated messages, threats of violence, gender- or sexuality-based hate speech, and the use of indecent images to demean victims. Fifth, targeted attacks on specific communities, such as hacking organizational accounts, monitoring members' activities, or conducting structured mobbing.

These various methods demonstrate that OGBV is not simply a violation of communication ethics, but a serious issue that directly impacts victims' digital security, mental health, and social mobility. Gender-based violence and environmental linkages highlight how inequality-driven violence documents the interconnectedness between GBV and environmental contexts, demonstrating that GBV is systematically employed as a mechanism of control to shape individuals' rights and opportunities based on gender (Camey et al., 20). Victims often experience trauma, fear, and even limit their online and offline activities.

"The impact is quite severe. I overthink every time I want to post something, afraid that comments like that will appear again. Sometimes I also don't want to open Instagram because I feel unsafe." (Informant 2).

This statement indicates psychological impacts in the form of excessive anxiety and a loss of security when using social media. This overthinking triggers avoidance behavior, such as being reluctant to upload content or limiting online activity. This indicates that experiences

with OGBV can change victims' perceptions of digital spaces, which were initially considered safe, into threatening ones.

This situation is exacerbated by the misuse of communication technology. Technology, like a double-edged sword, can facilitate communication and interaction, but it also opens up opportunities for perpetrators to commit crimes such as fraud, harassment, and other forms of digital violence. Lack of knowledge about online safety, personal data protection, and ethical boundaries in digital spaces makes users more vulnerable to becoming victims. Violence rooted in gender differences, often referred to as gender-based violence, continues to be a widespread problem in modern society³².

Handling cases of OGBV is not sufficient through law enforcement alone; it also requires other approaches that can change the perpetrator's perspective on gender and sexual relations with the victim. Social media, which ideally serves as a means of building social relationships, often becomes a platform for online gender-based violence (OGBV). This situation leads to the perception that social media does not provide a safe space for women. Therefore, a firm and comprehensive legal framework is needed to address cases of OGBV on social media and to provide protection and support for women so they can escape the clutches of such violence.

The problem of OGBV cannot be separated from the social context and the victim's immediate environment. One crucial element is the role of the family in building the victim's psychological resilience.

"Close friends and family were really helpful. They advised me to report it, block it, and not think too much about it. That was quite a relief." (Informant 5).³³

³² (Battisti, Michele, Ilpo Kauppinen, and Britta Rude. 2024. 'Breaking the Silence: The Effects of Online Social Movements on Gender-Based Violence', *European Journal of Political Economy*, 85, doi:10.1016/j.ejpoleco.2024.102598)

dan Islam, 22.1 (2023), 57–74 (p. xx), doi:10.18196/musawa.v22i1.17288.

"I'm grateful to have close, supportive friends. They always tell me it's not my fault and continue to encourage me. Their support makes me feel less alone." (Informant 1).

This statement demonstrates the crucial role of family and close friends in the psychological recovery of victims of online violence. Emotional support helps victims feel less alone and encourages them to take protective measures. However, in a persistently patriarchal culture, women often face a double burden, so addressing online violence requires policies that not only provide practical solutions but also promote gender equality. The impact of online violence extends beyond the digital realm to real life through psychological trauma, social isolation, and a tendency to self-isolate in public spaces.

"I overthink things, lose my confidence in posting anything, and withdraw from some social interactions" (Informant 1).

The above statement demonstrates that the impact of online violence is not limited to the digital realm but also directly impacts victims' social lives. Decreased self-confidence leads victims to withdraw from interactions, both online and offline, as a means of protecting themselves from potential recurrence of threats.

"Honestly, it makes me reluctant to upload photos or stories. It makes me a bit insecure, afraid of being used again by irresponsible people." (Informant 5).³⁴

This impact indicates that this statement indicates that online-based violence (GBV) creates a fear of misuse of personal content, leading victims to become insecure and limit sharing activities on social media. Violent content on social media has a wide range of repercussions on people, such as unpleasant emotional experiences, altered cognitive processes, and possible friction and disputes in interpersonal relationships³⁵ (Wang 2024). This attitude is both

a form of self-protection and a reflection of digital trauma that influences victims' self-presentation strategies.

In addition to social factors, cultural aspects also play a significant role. Stereotypes that view women as weak or incapable of participating in society create stigma that discourages victims from reporting. Incorrect cultural values reinforce negative views of women and vulnerable groups, thus opening up opportunities for violence. Changes in digital behavior in the technological era also trigger online-based violence. Patriarchal conditions, unethical media framing, economic pressures, and a lack of education on sexuality, gender-based violence, and healthy internet use are factors driving the increase in KBGO in Indonesia.

The increasing use of the internet and social media, especially among teenagers and young people, expands the space for perpetrators to operate. While social media contributes positively to communication, entertainment, and learning, it simultaneously generates challenges that demand serious attention³⁶. Reliance on social media often encourages oversharing, the excessive sharing of personal information. This practice indirectly makes it easier for perpetrators to access and misuse victims' data. Oversharing was first described as a phenomenon in which an individual reveals an excessive amount of personal information to the public, whether in person or through digital platforms³⁷

Weak online regulations, lack of law enforcement, and the lack of user protection policies on various digital platforms further exacerbate this risk. "The biggest advantage is that there are no clear boundaries in cyberspace.

³⁶ Khostarina, Tina, and others. 2025. "The Impact of Social Media Use and Peer Pressure on Adolescent Cybercrime Behavior: The Mediation Role of Emotional Intelligence and Parental Supervision Moderation", *Jurnal Imiah Psikologi*, 13, pp. 747–60, doi:10.30872/psikoborneo.v13i3

³⁷ Rasyidi, Wildan Arif, and Ade Kusuma. n.d. R Eslaj: Religion Education Social Laa Roiba Journal Gen Z's Oversharing on Instagram Stories, doi:10.47476/reslaj.v6i10.3037

³⁵ Wang, Yupeng. 2024. "The Impact of Violent Social Media Content on Human Behaviour", *Lecture Notes in Education Psychology and Public Media*, 42.1, pp. 152–58, doi:10.54254/2753-7048/42/20240789

Perpetrators can hide behind fake accounts without fear of sanctions," (Informant 5).

B. Anonymity as backstage violence

In this context, one of the loopholes most frequently exploited by perpetrators is the protection of private communication spaces. Anonymity in digital spaces, particularly through private communication features like DMs or chat, provides an opening for perpetrators of online-based online violence (KBGO) to operate without fear of punishment. The use of fake accounts makes identities difficult to trace, allowing verbal harassment, inappropriate content, and even threats to be carried out freely without legal or social consequences.

"Yes, the perpetrator was initially friendly, pretending to be attentive, and liked to reply to my stories with positive words. But after I refused several requests, he started verbally attacking me and spreading slander." (Informant 1).³⁸

This phenomenon suggests that this case demonstrates that private media often serves as the initial gateway for perpetrators to test the boundaries of interaction and establish a false sense of closeness before committing further violence. Within the framework of Erving Goffman's dramaturgical theory, this can be understood through the distinction between the "front stage" and "back stage," where perpetrators project a friendly image in public but act aggressively in private. This pattern demonstrates how managing self-image on social media can increase vulnerability.

Dramaturgy of vulnerability

Erving Goffman's dramaturgical theory views social interaction as a theatrical performance with two main stages: the front stage, where individuals present an image according to social expectations, and the back stage, a private space without audience pressure. This concept is relevant in understanding how social media users manage their content and

interactions. The results of interviews with five informants indicate that image management strategies on social media underwent significant changes after experiencing Online Gender-Based Violence (OGBV). Informant 1 explained that he manages two Instagram accounts with different functions: the main account is used for more formal or general content, while the second account is for his personal side. Informer 1 reveals

"I usually organize content on my main account for more formal or general content, while my secondary account is more personal. But now I'm more careful and less open."

This demonstrates a clear division between the front stage (main account) and the back stage (secondary account). However, after experiencing GBV, these boundaries have been tightened to mitigate risk. Informant 2 shared a similar experience, also differentiating content management based on account purpose. This shift in patterns demonstrates a dramaturgical adaptation triggered by negative experiences in the digital space. Both informants revealed that the self-image displayed on social media can influence vulnerability to GBV. Informant 1 admitted to being the target of malicious comments when showing a vulnerable side.

"I have, especially when I show a more vulnerable or sensitive side. It turns out that it's seen as weak and makes me an easy target for malicious comments." Meanwhile, Informant 2 added, "Because I appear friendly and open, some people feel they can comment as they please."

From a dramaturgical perspective, this can be understood as a moment when backstage elements are intentionally or unintentionally exposed to the front stage, allowing predatory audiences to exploit them. Both also highlighted the discrepancy between the image a person projects on social media and their actual behavior in the real world. Informant 1 stated, "Often. There are even people who appear nice and fun on social media, but turn out to be toxic when

interacting face-to-face. That makes me more selective about trusting people based on their social media image."

Informant 2 reinforced this statement with her own experience.

"I have. There are people who seem nice, but in reality like to gossip and can't be trusted. That makes me more cautious."

These findings underscore that the front stage doesn't always reflect the back stage, so trust needs to be built gradually and carefully. After experiencing GBV, her strategy for managing her self-image on social media underwent a significant change. Informant 1 chose to limit the personal information she shared.

"Now I'm more restrained. I think it's better to maintain privacy than to be too open and become a target."

Meanwhile, Informant 2 admitted to reducing direct interactions with followers he doesn't know well.

"Yes, now I limit my interactions with strangers and my posts are more general, less personal."

This change suggests that dramaturgy is used not only to create a positive impression but also as a defensive impression management mechanism. According to Goffman, impression management serves not only to build reputation but also to maintain social security. The management of the impression in the back stage namely the appearance of the profile that is displayed so as to form various impressions and show³⁹. In this context, Informants 1 and 2 engage in selective self-disclosure by limiting the information shared on the front stage to reduce opportunities for perpetrators of online violence (KBGO). These findings suggest that excessive openness can indeed foster closeness with the audience, but also increase vulnerability. The analysis also revealed a shift in perceptions regarding the back stage. Initially, this space was

³⁹ Aulia Girmanfa, Felly, and Dan Anindita Susilo. 2022. Studi Dramaturgi Pengelolaan Kesan Melalui Twitter Sebagai Sarana Eksistensi Diri Mahasiswa Di Jakarta, 1.1, pp. 58–73)

considered safer for personal expression, but the experience of online violence (KBGO) demonstrates that vulnerability remains. This has blurred the boundaries between the front stage and the back stage.

Thus, dramaturgical theory helps explain behavioral changes post-GBV, where image management is no longer simply an attempt to construct an online identity but has become a protective strategy. Informants demonstrated similar patterns of limited openness, tighter audience control, and reduced potential for personal data disclosure. Gender role stereotypes shape expectations about how individuals should behave based on their gender, influencing how they perceive and interpret behavior⁴⁰.

The implication is that image management on social media must be understood as part of a survival strategy in the digital space. This research emphasizes the importance of digital literacy based on security awareness, particularly in managing information disclosure in online spaces where the private-public boundaries are increasingly blurred.

B. Understanding Violence in Oversharing Behavior for Generation Z

Generation Z's Perspectives on the Meaning of Violence in Oversharing Behavior

These digital behavior patterns demonstrate a strong tendency towards self-expression and social engagement, such as sharing photos, videos, audio, opinions, and comments. Available features make it easy for users to post anything about their lives. As expressed by an Instagram user who said they were motivated by sharing personal content, ST said,

⁴⁰ Balogh, Deborah Ware, and others. 2003. 'The Effects of Delayed Report and Motive for Reporting on Perceptions of Sexual Harassment', in *Sex Roles*, nos. 7–8, preprint, April, xlviii, pp. 337–48, doi:10.1023/A:1022990530657

"The motivation is to be more honest and open." (Informant 1).⁴¹

However, beyond personal motivations, there are reasons why users use social media as a platform for work and income generation. As social media user SL put it,

"...mostly posting about work." (Informant 4)

These two statements illustrate that in the context of social media use, there are two primary motives. For some users, the need to share their personal lives is driven not only by material motivations, but also by daily psychological conditions. As expressed by RPP, a social media user,

"Sometimes when I'm feeling down, I want to share on social media, especially on my second account, which only contains close friends. For me, oversharing is like a place to vent my feelings and relieve myself." (Informant 5)

Another social media user shared a similar experience when she was overthinking, then suddenly felt sad, and vented it on her second account's InstaStory. SL said,

"Sometimes at night, when I'm overthinking, I feel like I'm crying, and then I share it." (Informant 4).⁴²

This statement demonstrates that self-expression through oversharing is not only about opening up, but also a coping strategy and a way to find a safe space to express emotional distress. However, this freedom can backfire. AL, a social media user, has experienced violence. He revealed,

"I have. There was a photo in my close friends profile that somehow became the subject of ridicule. It felt really uncomfortable, like my privacy wasn't being respected." (Informant 2).

A similar experience occurred with ST, who revealed that his personal content was used for acts of digital violence.

"Yes, I once experienced my story being shared with a caption that denigrated me. It

really made me uncomfortable and felt exploited." (Informant 1).

This statement demonstrates that oversharing without boundaries can be a threat. While the close friends feature is supposed to be a safe space for users, the boundaries of digital privacy are easily breached. When users share personal aspects openly without adequate controls, they open the door for others to exploit, manipulate, and even verbally or socially attack.

In addition to digital violence, oversharing also triggers social and psychological violence. When personal content is shared out of context, users can experience social judgment, ridicule, or ostracism from their surroundings. It also impacts the victim's psychological well-being, such as shame, anxiety, and loss of self-confidence. Social media users must be able to maintain the privacy of their personal space. This was felt by RPP, who changed his perspective on oversharing on social media and redefined the decision to share personal content. RPP stated,

On the other hand, another social media user, AL, expressed a similar sentiment, saying,

"I've become more careful and think twice before uploading personal things. Now I keep more to myself." (Informant 2).

This statement demonstrates that personal experiences on social media can change one's perspective on oversharing. In the past, sharing personal details on a second account was seen as a way to feel calmer, release emotional burdens, and find a safe space without having to carry everything alone. However, with time and unpleasant experiences, a new realization emerged that not everything is worth sharing.

One social media user stated that the habit of oversharing on a second account reflects a user's authentic side, as expressed by RPP,

"Yes, on that second account I show my true side. But because of that experience, now I don't share things carelessly, even with close friends." (Informant 5).

Many users feel freer to express themselves on social media, especially through a second account. However, not all users realize that what

they share can be too personal. Sometimes, it's only after the content is posted that they realize they shouldn't have shared it. This suggests that the urge to vent or share emotions is often stronger than first considering whether the content is safe to publish.

This was expressed by one social media user, SL, who said,

"Often, I mean, like, for example, after I post a story, then I look at it again."
(Informant 1).

This statement was supported by another social media user, ST, who expressed a desire to reduce misunderstandings, especially regarding more personal content. "I now think twice before posting. If the content is too personal or could be misunderstood, I prefer to keep it to myself."
(Informant 1).

The phenomenon of oversharing on social media is inextricably linked to unauthorized content theft. When users share their personal or daily experiences publicly, that content is vulnerable to being reused by others for commercial or manipulative purposes, without the original owner's knowledge. This is often experienced by creators or active users of daily life stories. Similarly, SL revealed,

"I once had a situation like this: he created an account with a blue checkmark, and all the photos were mine, so he used the account to share lockers. Sharing lockers was back in the days of affiliates. There were lots of random lockers, all kinds of investment lockers, and they even asked him to pay for them. Then, some of them got scammed and then they told me because I had a video and photo on my profile." (Informant 4).⁴³

Another social media user experienced a similar situation, involving personal content on a second account being exploited for violence. RPP said,

"Someone once took a photo of me in my story and edited it to make fun of me. It was embarrassing, so I rarely post anything weird anymore." (Informant 5).

Oversharing can further be exploited as digital exploitation, where personal content is used for entertainment or manipulation without the owner's consent. For example, a video or Instagram Story of someone expressing honest emotions can be cut and turned into a meme by an irresponsible anonymous account, then go viral without proper context. As one social media user noted, there is a link between oversharing on social media and the risk of becoming a victim of gender-based violence. ST expressed,

A similar opinion was expressed by AL, a social media user who agreed that when someone shares a lot of personal information on social media, there is a possibility that the information could be exploited by irresponsible parties. AL stated,

"The more personal information we share, the easier it is for people with bad intentions to take advantage of it."
(Informant 2).

Several of these statements indicate that oversharing personal information on social media can increase the risk of online violence and misuse of information by certain individuals. The experiences of users like informants 1 and 2 confirm that the more personal aspects are shared, the greater the potential for vulnerability.

Self-image is formed on social media; individuals actively choose how they want to be perceived by others. When someone has two accounts, they are playing two different versions of themselves. Consistent with user experiences, RPP stated,

"On my main account, I'm professional, on my second account, I'm more relaxed"
(Informant 5).

This demonstrates that self-image is flexible and contextual, depending on the surrounding social space and expectations.

Dramaturgical theory views interactions as theatrical performances that portray specific "roles." On the front stage, oversharing is interpreted as a form of openness, honesty, or seeking emotional support. However, backstage, the violence associated with oversharing emerges

when the response is ridicule, judgment, or exploitation of personal information. This violence can be social, psychological, or digital, damaging an individual's sense of security and self-esteem.

A friendly and open personality image creates a space for others to feel entitled to make inappropriate comments. As AL expressed, "Yes, I have. Because I appear friendly and open, some people feel they can comment as they please." (Informant 2). Meanwhile, informant 3, DS, experienced a breach of trust on her second account. "Once, it was really bad, my mother was so upset, in the end I didn't know who it was, so I made a new one." (Informant 3).⁴⁴ This experience demonstrates that a second account, a backstage space that should be a safe and honest space, still carries the risk of social violence when trust boundaries are violated.

One social media user, ST, shared her reflection on her experience:

"I think they see me as honest and open. But that makes me more vulnerable, so now I limit overly personal interactions." (Informant 1).

This statement demonstrates that when openness is misinterpreted or exploited by others, individuals tend to withdraw and limit interactions to maintain comfort and control over their identity.

Thus, social media users typically display an open and friendly side of themselves in the parts visible to others. However, they keep private parts private. This is done to protect themselves from the risk of being misunderstood or exploited due to oversharing.

Factors Causing Gen Z Oversharing on Online Media

The phenomenon of online gender-based violence (OGBV) among Generation Z on social media, particularly Instagram, cannot be separated from digital communication patterns characterized by oversharing. In the context of

this research, oversharing is understood as the behavior of excessively sharing personal information, including photos, videos, opinions, and even sensitive experiences. This behavior not only serves as a means of self-expression and digital identity formation, but also creates opportunities for online harassment and violence.

To examine this phenomenon, the research utilizes Erving Goffman's Dramaturgy Theory framework. Goffman likened social life to a stage, where individuals portray certain roles in front of an audience (front stage) while hiding their personal side behind the stage (back stage). However, on social media, the line between front and back stage is often blurred. What should be private is often displayed in the digital public space. This situation then creates vulnerability to OGBV.

Interviews with informants indicate that oversharing behavior among Generation Z is influenced not only by the need for self-expression or self-image building, but also by external factors such as gender bias, the anonymity of perpetrators, and the design of social media features themselves. This section will discuss these factors in more detail.

a. Gender Factors as Triggers of Vulnerability

Gender identity plays a significant role in influencing how individuals are treated on social media. Both male and female informants experience the impact of oversharing, but the responses they receive differ.

One male informant stated:

"In my opinion, because I'm a man, they feel free to say rude things. Especially if my posts are considered funny or casual, there are always people who attack me." (Informant 5)

This statement shows that men are more likely to receive harsh verbal comments attacking their style of content. Conversely, a female informant stated:

"Yes, I think it's because I'm a woman and often upload photos or stories that I consider normal, but might be considered

'inviting' by narrow-minded people." (Informant 2)⁴⁵

This quote demonstrates a more pronounced gender bias. Content that women consider normal is perceived as "inviting" by some audience members. In dramaturgy, this phenomenon is related to the concept of audience interpretation; the meaning of a social performance is determined not only by the actors but also by the audience and their frame of mind. Gender bias makes women more susceptible to negative interpretations, increasing the risk of online violence (KBGO).

Thus, gender factors not only influence how individuals present themselves (performance style) but also determine the audience's response. Gender bias is one of the main triggers for Generation Z's vulnerability to online violence (KBGO).

b. Initial Image Factors and Misplaced Trust

Another finding suggests that oversharing is often triggered by misplaced trust stemming from a positive initial image. One informant described:

"Yes, usually the perpetrators initially appear friendly, as if they want to get to know each other. But once they feel comfortable, they start to show their true colors." (Informant 5)

From a dramaturgical perspective, this situation represents a practice of impression management. The perpetrators project a friendly, polite, and sympathetic image on stage to create a sense of security. However, behind the scenes, they conceal aggressive intentions. This strategy is known as mystification, where actors maintain a symbolic distance from the audience to conceal their true selves.

This phenomenon creates a dramaturgical asymmetry. The perpetrator has complete control over what is presented, while the victim can only access filtered information. As a result, the victim feels safe and shares personal information that should remain private. This information can then be used by the perpetrator as an instrument of

gender-based violence. This situation demonstrates that oversharing does not always arise from the victim's spontaneous impulses, but is often the result of manipulated interactions. The digital stage increases the potential for identity fraud because it is difficult for individuals to assess the consistency of an actor's role solely from online expressions.

c. Oversharing Factor as a Gap in Violence

The majority of informants acknowledged that the more personal information they share, the greater the opportunity for others to exploit it.

Informant 4 stated:

"Oh, I have, often... I think it's oversharing."

Informant 5 added:

"If we post too much personal information, people have the opportunity to harass us or exploit that information."

However, informant 3 had a different view:

"No, I'd rather go back to that point..."

This shows that not everyone views oversharing as negative. For some individuals, oversharing is understood as a means of emotional connection with the audience, even though it increases the risk of GBV.

In dramaturgy, this situation reflects the blurring of the lines between front stage and back stage. The more private aspects are displayed in the public space, the greater the risk of negative audience interpretation.

d. Anonymity Factors and Social Media Features

Social media features like direct messaging (DM) and anonymity increase the potential for online-to-consumer violence (KBGO).

Informant 5 emphasized:

"Features like DM and anonymity on social media embolden people."

In dramaturgy, anonymity allows perpetrators to fully control the stage, even switching roles without revealing their true identities. The lack of clear boundaries between private and public spaces on social media narrows

the victim's scope of control. Consequently, oversharing makes individuals even more vulnerable to harassment stemming from anonymity.

3. Solutions to Reduce Online Gender-Based Violence

a. Oversharing Restrictions as a Strengthening of Stage Boundaries

One of the main strategies identified was refraining from sharing too much personal information. This practice is understood as a form of self-protection by strengthening the boundaries between the public and private spheres.

Informant 5 stated:

“The biggest lesson: not everything should be shared on social media. We also have to realize that not everyone has good intentions.”

This statement demonstrates an awareness that not all audiences share the same interpretive framework or positive intentions. In dramaturgy, this is equivalent to strengthening the barrier between the front and back stages. Limiting oversharing is not simply an act of restraint, but a process of information selection that involves considering risks to self-image, psychological safety, and privacy.

Informant 2 also adopted a similar approach:

“Aku mikir dulu, apakah konten itu bisa disalahgunakan? Kalau iya, aku pilih nggak upload.”⁴⁶

This approach represents preventative impression management, where actors proactively conduct risk analysis before presenting their social performances. From a critical perspective, this strategy not only protects individuals from potential violence but also challenges the culture of overexposure often promoted by the

algorithmic logic of social media, which encourages unlimited openness for the sake of visibility.

b. Restricting Oversharing as a Reinforcement of Stage Boundaries

In addition to limiting content, informants also utilize the security features provided by social media platforms. This step is taken to regulate who can become an audience for their digital performances. Block, mute, and restrict features are used to limit audiences.

Informant 4 stated:

“Usually I mute, I restrict... if someone is really insulting, then I block them.”

Informant 3 added:

“If they've already commented and their comments are really unethical, then I block them.”

In dramaturgy, this action is a form of audience segregation, an effort to ensure that the performance on the front stage is witnessed only by the intended audience. Audience segregation allows actors to maintain a consistent performance without worrying about uninvited audience intervention.

However, it's important to note that this feature is only curative and doesn't prevent initial access to content before the perpetrator is blocked or restricted. Therefore, while effective as a short-term control measure, this feature must be combined with preventative strategies such as limiting oversharing to achieve optimal protection.

Controlling Emotions before Publishing Content

Another strategy that emerged was the awareness to delay publishing content when in an emotional state. This is crucial to prevent impulsive publication of sensitive information.

Informant 4 regretted uploading content while emotional:

“I really regret it... I was so emotional at the time that I couldn't think about what would happen next.”

In dramaturgy, this is an example of a front-stage slip, where emotions lead to a loss of

control over the social performance, allowing the audience unplanned access to backstage material. The proposed solution is implementing a timeout or cooling-off period before uploading content containing sensitive information.

Critically, this approach emphasizes that image management is not only technical (managing privacy and access), but also emotional. Self-control in dramaturgy involves not only managing the role played but also ensuring that emotions do not interfere with the consistency of the performance before the audience.

Based on the findings, it can be concluded that Generation Z oversharing on social media is a complex phenomenon. It is influenced by internal factors (need for validation, emotional state, privacy awareness) and external factors (gender bias, image manipulation, anonymity, and platform design).

From a dramaturgical perspective, oversharing demonstrates a failure in impression management, as the boundaries between front-stage and back-stage violence are blurred. However, humblebragging has been proven to be inversely correlated with like and perceived competence, making it one of the difficulties of impression management⁴⁷. As a result, individuals disclose private information that can then be exploited by perpetrators of online-GBV.

The solutions proposed by informants limiting oversharing, audience segregation, emotional control, and digital literacy are essentially efforts to strengthen stage management. However, the effectiveness of these strategies cannot be solely attributed to individuals. Structural support in the form of platform regulations, safer feature designs, and extensive digital literacy campaigns is needed.

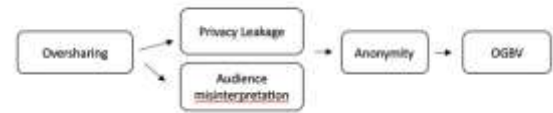


Figure 1. Oversharing Model

Based on data synthesis, this study proposes a new conceptual model in which oversharing does not directly trigger OGBV alone, but rather through a chain of mediation pathways, namely Privacy Leakage and Audience Misinterpretation. Furthermore, this relationship is not neutral, but is accelerated by digital environmental factors, namely Gender Bias that targets victims, and Anonymity that protects perpetrators. It's important to note that this analysis is not intended to blame the victim. Oversharing is not the sole cause of online-based violence (KBGO), but rather one variable interacting with social biases and structural weaknesses. Essential for various governments to better comprehend and recognize instances of online violence, particularly against women, and to develop effective preventative measures through the lens of online media⁴⁸ (Melović and others 2020). The focus of this research is to understand the social dynamics that enable online-based violence (KBGO) to occur and to formulate a more comprehensive prevention strategy.

Conclusion

This research successfully uncovers the complex dynamics of Online Gender-Based Violence (OGBV) on the Instagram platform, confirming that this phenomenon is not simply a compilation of individual psychological issues or personal weaknesses of its victims. Comprehensively, this study addresses its objectives by mapping out OGBV as a multidimensional product of the intersection of deeply rooted structural gender biases in society,

⁴⁷ Bolino. 2016. 'Impression Management in Organizations: Critical Questions, Answers, and Areas for Future Research', in Annual Review of Organizational Psychology and Organizational Behavior, preprint, Annual Reviews Inc., iii, pp. 377–406

⁴⁸ Melović and others. 2020. 'Research of Attitudes toward Online Violence—Significance of Online Media and Social Marketing in the Function of Violence Prevention and Behavior Evaluation', Sustainability (Switzerland), 12.24, pp. 1–24,

the platform's technological architecture that facilitates anonymity and high interactivity, and contemporary digital culture that blurs the boundaries between private and public spaces. The forms of violence experienced by victims, ranging from verbal harassment to sexual objectification, are deeply rooted in how they negotiate content for uploads on social media.

Theoretically, this research makes a significant contribution to the expansion of Erving Goffman's Dramaturgy Theory in the digital era through the concept of context collapse. The OGBV phenomenon empirically demonstrates that the rigid boundaries between the front stage and back stage have dissolved due to the pressures of a digital culture of openness, where private, backstage information is now easily brought into the public arena. Through this theoretical reconstruction, digital literacy and privacy management are no longer defined as static protective barriers, but rather as impression management strategies that must be managed dynamically, critically, and reflectively to address anonymous digital audiences. Ultimately, this reflection on Generation Z's experiences demands a reorientation of responsibility, where the creation of a safe and inclusive cyberspace should not be solely the responsibility of individual prudence, but rather should involve tightening privacy laws and structural accountability from technology platform providers.

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