



Analysis of Critical Discourse on Gender Equality on Instagram Content @Konde.co

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ABSTRACT

This study examines the representation of gender equality in digital media by analyzing Instagram content published by the alternative media account @konde.co. The research addresses the persistent issue of gender inequality in domestic and social relations, particularly how women are positioned and narrated within digital discourse. The objective of this study is to explore how women are represented as subjects, objects, and readers in gender-related content and how such representations shape public understanding of gender justice. Employing a qualitative research design, this study uses Critical Discourse Analysis based on Sara Mills' framework, focusing on subject–object positioning and reader positioning within selected Instagram posts. Data were collected through documentation of visual and textual content, observation, and supporting interviews with followers of the account. The findings reveal that women are predominantly represented as subjects experiencing structural injustice, emotional exploitation, and double workload within marriage, while patriarchal norms and male immaturity are positioned as objects of critique. Furthermore, the content strategically positions readers to empathize with women's experiences and critically reflect on unequal gender relations. This study demonstrates that Instagram functions as a counter-discursive space that promotes gender awareness and social justice, contributing to the development of gender-sensitive communication practices in the context of Islamic communication and digital da'wah.

Keywords: Critical Discourse Analysis, Digital Media, Gender Equality, Instagram, Islamic Communication

INTRODUCTION

Gender equality is a fundamental principle that emphasizes equal rights, opportunities, roles, and access to resources between women and men in all aspects of life. This principle is rooted in global human rights frameworks such as the Universal Declaration of Human Rights and the Convention on the Elimination of All Forms of Discrimination against Women, which affirm that all human beings are born free and equal in dignity and rights. Thus, gender equality not only concerns formal rights but also encompasses equality in the ownership, control, and utilization of social, economic, and political resources (Ministry of

Environment and Forestry, 2023). In this sense, women and men should occupy equal positions in the fulfillment of political, economic, social, cultural, and civil rights.

However, the realization of gender equality in Indonesia still encounters structural and cultural challenges, particularly the persistence of patriarchal values that position men as dominant actors in public and private spheres. As a result, women are often subjected to marginalization, subordination, and stereotyping. (Wirajati, 2024). Gender equality is thus understood as the equality of positions, roles, and responsibilities between women and men in the life of society, nation, and state (Kompas, 2022). These inequalities are not only reflected in material conditions but also reproduced symbolically through media representation, where narratives about women are constructed, circulated, and contested. In this context, the media does not merely function as a neutral channel of information, but as a site of discourse where meaning is produced and power relations are negotiated.

This perspective aligns with the critical discourse approach of Sara Mills, which emphasizes the importance of examining how texts position subjects, objects, and readers. Philosophically, Mills' framework departs from the assumption that discourse is never neutral; it always involves a struggle over who is allowed to speak (subject), who is spoken about (object), and how the audience is directed to interpret the narrative (reader positioning). In gender discourse, this means questioning whether women are positioned as active agents with voices or merely as passive objects of narration.

When this framework is situated within the digital media ecosystem, particularly social media, its relevance becomes even more critical. The rise of algorithm-driven platforms has transformed not only how content is distributed, but also how discourse is structured and consumed. Algorithms do not simply organize information; they actively curate visibility, amplify certain narratives, and marginalize others based on engagement metrics, user behavior, and platform logics. In this sense, the positioning of subject, object, and reader as conceptualized by Sara Mills is no longer determined solely by the text producer (media), but is also shaped by algorithmic systems that influence what content is seen, repeated, and normalized. This creates a complex dynamic in which discourse about gender equality is simultaneously constructed by media actors and mediated by algorithmic power.

A narrative that positions women as subjects of resistance, for example, may gain wider visibility if it aligns with algorithmic preferences for engagement, yet it may also be overshadowed by more sensational or stereotypical content. Consequently, the "reader" in Mills' framework is not a passive recipient, but an algorithmically guided audience whose interpretation is subtly directed through repeated exposure and curated content flows. GoodStats data shows that Indonesia's gender equality index has fluctuated in the past decade. The highest increase occurred in 2014 with an increase of 1.69% compared to the previous year, while a significant decrease occurred in 2021 of 1.71% compared to 2020. In the scope of ASEAN, Indonesia is ranked seventh, below the Philippines, Singapore, Thailand, Vietnam, Timor Leste, and Laos. Globally, by 2025, Indonesia will be ranked 97th in the world in the *Global Gender Gap Index* released by the World Economic Forum (Black, 2016).

The development of digital media, especially social media, has significantly reshaped the landscape of public discourse. Platforms such as Instagram have become central arenas for information exchange, identity construction, and social advocacy. Instagram's integration of visual, textual, and interactive features enables rapid and persuasive dissemination of messages, making it a strategic space for constructing and contesting gender narratives (Krauter, 2025) and (Zubaidi, 2011). One notable account that consistently addresses issues of women and marginalized groups is Konde.co. This account functions not only as an alternative news platform but also as a space for advocacy, education, and digital activism.

Through its content, Konde.co attempts to reposition women from objects of representation into subjects with agency, while simultaneously inviting audiences to adopt a critical stance toward gender inequality. The use of language, visuals, and thematic framing reflects an effort to challenge dominant patriarchal discourse and construct alternative meanings. Social media is now the main medium for information exchange, public opinion formation, as well as a space for expression and advocacy on social issues, including gender equality issues. Social media not only serves as a means of communication, but also as an arena for the production of meaning and representation of social reality (Nugraeni, 2024).

Research by (Permana et al., 2024) Finding that social media has the potential to reproduce gender stereotypes as well as become a space of resistance to patriarchal culture. Study (Wahyuni, 2024) shows that media accounts based on women's advocacy are able to build gender awareness through alternative narratives and progressive framing. Meanwhile, research (Mukti & Asriadi, 2023) emphasized that the use of visual and inclusive language in social media contributes to the formation of more equal public opinion towards women. However, most existing research still focuses on general discussions of digital feminism or quantitative analyses of women's participation. There is limited research that specifically examines how alternative Instagram-based media construct gender equality discourse through the positioning of subject, object, and reader within an algorithmically mediated environment. Therefore, this study becomes significant in analyzing how gender equality is represented by the Instagram account @konde.co using Sara Mills' critical discourse framework, while also considering the influence of social media algorithms. This approach not only reveals how gender narratives are constructed at the textual level but also how they are amplified, negotiated, and interpreted within the broader digital ecosystem.

METHODS

This study employs a qualitative approach with a descriptive-critical research design to examine how gender equality representation is constructed in social media content. The qualitative approach is used to interpret meaning, ideology, and power relations embedded in textual and visual discourse rather than to measure variables numerically. (Miles et al., 2014). The data corpus in this study consists of one main Instagram post published on the @konde.co account, presented in a five-slide carousel format. This post was selected purposively based on specific criteria: (1) it explicitly discusses gender equality or women's issues, (2) it contains both textual (caption and slide text) and visual elements

(illustrations/images), and (3) it reflects a clear narrative construction of gender roles and relations. The selection of a single post is intended to allow in-depth, focused discourse analysis rather than broad generalization (Waruwu, 2023).

The unit of analysis includes all elements within the selected post, namely captions, visual representations, and the sequence of slides. These elements are analyzed as an integrated discourse to capture how meaning is constructed across text and visuals. To complement the textual analysis, this study involves one active follower of the @konde.co Instagram account as an interview informant. The informant was selected using purposive sampling based on active engagement with similar content (e.g., liking or commenting on posts related to gender issues). The interview aims to explore reader positioning, particularly how audiences interpret and negotiate the discourse presented in the post (Montoro, 2014).

Data collection is conducted through two techniques: Documentation, by capturing and archiving the selected Instagram post, including captions and all visual elements. An in-depth semi-structured interview was conducted to elicit the informant's interpretation of the content. Data validity is ensured through source triangulation by comparing findings from textual-visual analysis and interview data. Although the number of informants is limited, the interview is used to provide analytical support rather than generalizable audience representation (Zaini et al., 2023).

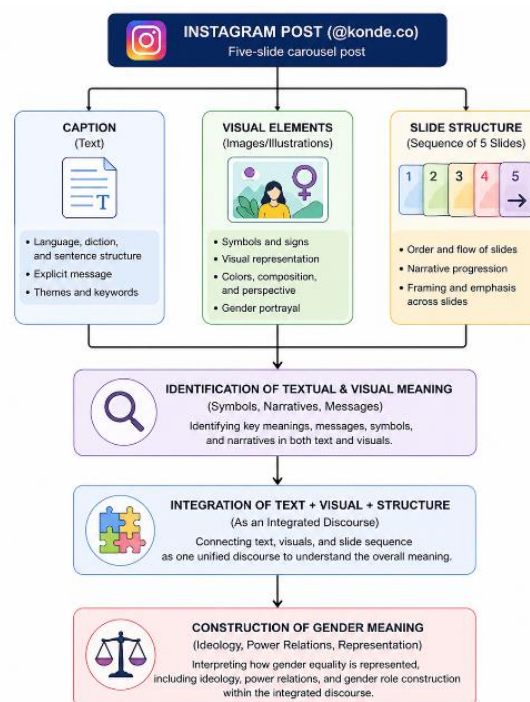


Figure 1. Integrated Discourse Analysis

The data analysis applies Sara Mills' Critical Discourse Analysis (CDA) model. The analytical steps (Figure 1) are conducted systematically as follows: Identifying key textual and visual elements representing gender issues. Analyzing subject-object positioning to determine who is represented as speaking subjects and who is positioned as objects in the

discourse. Analyzing reader positioning to examine how the audience is implicitly directed to interpret the message. Interpreting the ideological meanings embedded in both textual and visual components. Conducting close reading to ensure depth, coherence, and sensitivity to context (Scott, 2022). This study adheres to ethical research principles. All analyzed content is publicly accessible. The interview informant provided informed consent, and their identity is kept confidential. Data is used strictly for academic purposes. By explicitly limiting the dataset to one post and one informant, this study prioritizes depth of analysis over breadth, ensuring that interpretations are grounded in detailed and transparent analytical procedures (Arianto, 2024).

RESULTS AND DISCUSSION

A critical discourse analysis of the Instagram post @konde.co on November 12, 2025, shows that the construction of meaning regarding gender inequality in the household is not only conveyed descriptively, but is constructed through the relationship between text, visuals, and symbolic narratives that represent the ideological positions of women and men.

In general, all the slides in this content form a unified discourse that consistently represents women as subjects experiencing structural burdens in domestic relations, while men are constructed as those who benefit from patriarchal norms, particularly through the figure of the *"manchild,"* who is the focus of criticism. In the first slide, the experience of marrying a *"manchild"* is not simply presented as an individual phenomenon but is constructed as a systemic social problem. The term *"male maturity rehabilitation project"* carries strong ideological connotations, as it positions women as agents responsible for men's maturity. In this case, women are represented as active subjects but in a subordinate position, as their role is to *"improve"* men.

The visual depiction of women with feminist symbols reinforces the narrative of resistance to this condition. Thus, the discourse constructed is not neutral, but rather explicitly critiques unequal power relations within the household. In the second slide, the construction of inequality is reinforced through the representation of a *"double burden."* Not only explained through text, but the visuals of women busy with household chores reinforce the normalization of women's domestic roles. Here, patriarchy is presented not only as an oppressive system but also as an internalized norm, evident in how the double burden is often considered *"normal."* This analysis shows that the discourse not only critiques men but also the social structures that legitimize this inequality. In the third slide, the use of a popular cultural reference, the song *"Manchild"* by Sabrina Carpenter, functions as an intertextual strategy. This demonstrates that gender discourse does not stand alone but is connected to global discourses on masculinity and emotional maturity. Men are constructed not only by biological or formal social aspects (age, status), but also by emotional capabilities and responsibilities.

Thus, this content deconstructs the traditional, dominant definition of masculinity. On the fourth slide, a reference to Carl Jung's concept of *"Peter Pan Syndrome"* reinforces the scientific legitimacy of the discourse. Here, men are represented as individuals who reject

adulthood, while women are positioned as those who must assume leadership roles within the household. Interestingly, however, the visuals and narrative do not entirely position women as passive victims, but rather as "strong" and "resilient" figures. This demonstrates the ambivalence of the discourse: on the one hand, it criticizes injustice, while on the other, it has the potential to normalize women's burdens as something to be accepted. On the fifth slide, the discourse culminates by detailing the structural impacts on women, such as mental burden, emotional exhaustion, identity crises, and the loss of space for self-actualization.

The use of the term "*wife-mother*" serves as an important symbol, depicting the shift in women's roles from partners to caregivers for their husbands. Ideologically, this critique of the patriarchal system not only creates role inequality but also diminishes women's identities. From a reader-positioning perspective, this content consistently directs the audience to empathize with women's experiences. This is achieved through the use of emotional language, narratives of everyday experiences, and relatable visuals. Interviews with informants reinforce these findings, with informants expressing feelings of being "represented" and "emotionally burdened" by the content. However, it's important to note that this informant data is limited and serves more as an illustration of interpretation, rather than a generalization.

Overall, the analysis shows that women are constructed as subjects experiencing structural burdens and agents maintaining those relationships. Patriarchy is framed as a system that produces role inequality and emotional burdens within the household. Readers are positioned to sympathize and reflect on personal experiences, making the discourse emotionally persuasive. The combination of text, visuals, and popular culture references creates a powerful and complementary meaning in conveying social critique. Thus, @konde.co's content not only conveys information but also functions as a discursive practice that both reproduces and challenges patriarchal ideology in everyday life.



Figure 2. This image is an Instagram post by @konde.co discussing gender issues in marriage.

The caption (Figure 1) highlights the phenomenon of "manchildren," meaning emotionally immature men. The visual depicts a woman with the caption "Wife-Mother Nurturing Manchild," depicting women's dual role as both partner and caregiver. The brightly colored background with female symbols reinforces the feminist message. Overall, the content critiques the unequal gender relations within the household and the emotional

burdens often experienced by women. The first slide contains writing about what it feels like to marry a *manchild*.

Subject Position:

The position of the subject in the photo is the author who describes the condition of women who feel married to a man-child, where marriage becomes a male maturity rehabilitation project. The author provides some details of images and animations that match the content of feminism-related content.

Object Position:

The position of the object in this content is a marriage, in which can be seen how women become victims of male immaturity in marriage.

Reader Position:

The position of the reader, when viewed in the uploaded content, agrees with the injustice because they feel that men still emphasize dependence. From this post, the informant also feels burdened, but because he is already in a marriage bond, he must always learn to change his attitude of the manchild.

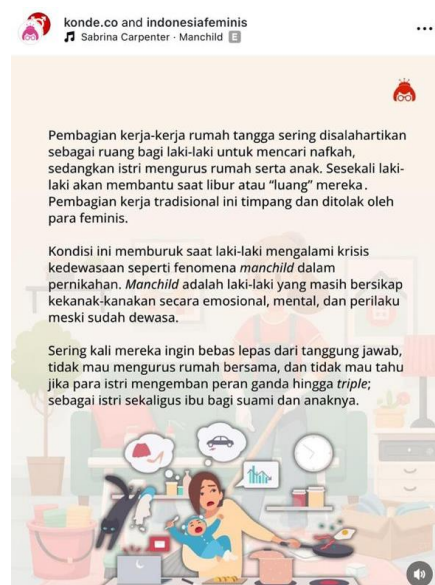


Figure 3. The picture above depicts a woman who is busy taking care of a busy household.

The second slide contains (Figure 2) writings about the misinterpreted division of household labor. Regarding the matter of earning a living and taking care of the house and children.

It is explained that this can worsen when a man experiences a maturity crisis called a manchild in his marriage. Some men are relieved of responsibility so that wives take on dual roles.

Subject Position:

The position of the subject in this content explains how the nature of men in running a marriage.

Object Position:

The position of the object in the photo is the condition of women who experience a double workload when they are married. The author also describes the condition of men who

experience an adult crisis and act like children, who are emotionally, mentally, and behaviorally.

Reader Position:

When the reader positions himself according to the content on the 2nd slide, he also feels he is experiencing a double workload in the marriage being run. Readers feel that there is an inequality of roles that are still considered natural, that women are under a man. Sometimes the double workload that is complained about can actually be considered a normal thing, where women do have to take care of the household and children. Homework that should be done by two informants, positioning themselves as readers, understand that, according to men, it is not their main job, but to help their wives at home.



Figure 4. A quote from the song "Manchild" by Sabrina Carpenter

This image (Figure 3) is an Instagram post from the account @konde.co discussing the concept of "manchild." It features a quote from the song "Manchild" by Sabrina Carpenter, highlighting men's emotional unpreparedness. At the bottom, a woman is seen in the desert, giving a thumbs-up pose. The visuals and text emphasize that male maturity isn't just about age, but also about readiness to take responsibility in relationships.

The third slide alludes to one of Sabrina Carpenter's songs, an international singer titled Manchild, in accordance with the theme of the content. This slide decapitates some of the song's lyrics and explains how adults don't just have ID cards, beards, and thick mustaches but maturity from emotions. And it is emphasized by the sentence that being a married man means being aware of the answer in a relationship with his partner.

Subject Position:

The author used the song "Manchild" sung by Sabrina Carpenter to voice the content because the song corresponds to the immaturity of men in a marriage.

Object Position:

The position of the object in this content is male. According to the song performed by Sabrina Carpenter, adult men are not only defined by their identity on their ID cards or physical changes in themselves, such as a mustache and beard, but emotional maturity and who are aware of their responsibilities.

Reader Position:

The reader's position strongly agrees with the content of this song and how the author completes the content by using this song.



Figure 5. A picture of a boy looking in the mirror and looking at the medal around his neck

The fourth slide quotes one of the Psychologists, Carl Jung, who called "the eternal boy". Where the woman who marries the man will deal with the soul of Peter Pan Syndrome (always wanting to be free like a boy).

Subject Position:

The author describes the condition of a woman marrying a man with Peter Pan Syndrome.

Object Position:

The position of the object on this slide is how a woman takes on the entire role in marriage and is portrayed as looking greedy for having to lead, organize, and direct her marriage. While men are described as someone who wants to be free like children.

Reader Position:

The reader sees that it is not part of greed but tough and great for a woman. Meanwhile, if men are positioned as leaders, they actually want to do justice for both parties.

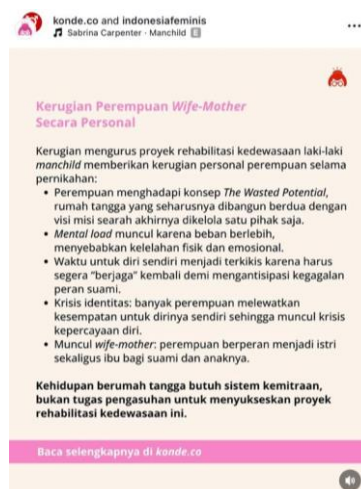


Figure 6. The fifth slide mentions.

(Figure 5) A household, which should be run together, often falls on one party, the woman. This leads to mental stress, physical and emotional exhaustion, and reduced personal time. Women can also experience a crisis of identity and self-confidence, leading to the dual role of wife and mother to their husbands. Therefore, a household should be built on cooperation, not a one-sided burden.

The fifth slide mentions the points that are the losses of women and mothers personally during the marriage, namely:

Households that should be built together with a vision and mission in the same direction are finally managed by one party only. Mental load will appear due to the perceived burden, which can lead to physical and emotional fatigue. Time is eroded because we have to be vigilant in anticipation of the failure of the husband's role. There is an identity crisis (missing opportunities for yourself), so there is a crisis of confidence in women. Wife-mothers emerged where women played the role of wife and mother to their husbands and children. The fifth slide closes with the suggestion that home life needs cooperation, not the parenting task carried out by women, to make this maturity rehabilitation project a success.

Subject Position:

The author explains the losses that women will experience after becoming a wife-mother personally.

Object Position:

The position of the objects on this slide is the losses experienced by women, such as injustice, mental disorders, identity crises, and double workloads.

Reader Position:

The reader agrees with the perceived losses, including the mental load that may occur in a marriage.

DISCUSSION

Analysis of Critical Discourse on Gender Equality on Instagram Content @Konde.co

The analysis shows that the Instagram content of @konde.co constructs a discourse on gender inequality in the household through the integration of mutually reinforcing text, visuals, and symbolic references. From Sara Mills' critical discourse analysis perspective, the construction of meaning lies not only in what is said, but also in how the positions of subject, object, and reader are ideologically shaped within the narrative. First, women are discursively constructed as subjects experiencing structural burdens in domestic relations, particularly through the concept of "*manchild*," which is at the center of the critique. This term does not simply describe individual male characteristics but also functions as a symbol of emotional immaturity legitimized within patriarchal structures. In this context, women are positioned in an ambivalent position: on the one hand, as victims of inequality, but on the other, as agents "*responsible*" for improving these conditions.

This construction demonstrates how discourse not only represents reality but also reproduces social expectations for women. Second, patriarchy in this context is not presented explicitly as an abstract system, but is materialized through everyday practices, such as the division of domestic labor and emotional burden (mental load). The visuals of women busy

with household chores, combined with the narrative about the "double burden," demonstrate how gender inequality is normalized in everyday life. Thus, the discourse constructed is not only critical but also opens up space for reflection on social norms that have long been considered normal. Third, the use of intertextual elements such as references to popular songs and psychological concepts strengthens the legitimacy and reach of the message. References to the song "Manchild" and the concept of "Peter Pan Syndrome" demonstrate that gender issues do not stand alone but are connected to global discourses about masculinity and maturity. This strategy also demonstrates how social media utilizes a combination of popular culture and scientific knowledge to construct a narrative that is more persuasive and easily accepted by audiences. Fourth, in terms of reader positioning, this content consistently directs audiences to empathize with women's experiences.

This is evident in the use of emotional language, narratives close to everyday experiences, and relatable visuals. Informants in this study also demonstrated a tendency toward interpretations that align with the discourse's direction, namely, feeling represented and understanding the burdens depicted. However, due to the limited number of informants, these findings are best understood as initial indications of how audiences respond to the content, rather than as a general representation. Nevertheless, this analysis also reveals ambivalence in the discourse's construction. On the one hand, this content seeks to critique gender inequality and raise awareness of women's burdens. However, on the other hand, the representation of women as "*strong*" and "*tough*" has the potential to indirectly normalize these burdens as something to be accepted. This demonstrates that critical discourse on social media does not always fully liberate itself from the ideological structures it critiques. It is important to emphasize that the findings in this study are limited and contextual, as they are based on the analysis of only one Instagram post and one informant.

Therefore, the conclusions drawn are not intended to be broadly generalized regarding Instagram's role as a discursive space or gender communication practices as a whole. Rather, this research is more appropriately positioned as an exploratory study that provides an initial insight into how the construction of gender discourse may emerge in specific social media content. Thus, the primary contribution of this research lies in demonstrating how text, visuals, and symbolic narratives work simultaneously to shape meaning, as well as how the positions of subject, object, and reader are negotiated within gender discourse on social media. Future research with a broader data set and a wider variety of informants is needed to gain a more comprehensive understanding of these dynamics. This aligns with the findings of (Panagiotou et al., 2022) who stated that social media functions as a space for producing counter-discourse to the dominance of patriarchal values in mainstream media.

Double Burden Construction

An analysis of the Instagram content of @konde.co shows that the construction of the double burden is not simply presented as a social reality, but is discursively constructed through the interaction of text, visuals, and symbolic references. In this context, the double burden is positioned not only as an individual experience for women but as a result of the systemic structure of power relations within the family institution. At the representational

level, women are consistently constructed as subjects who bear both domestic and emotional responsibilities. Visuals of women depicted as busy taking care of the household, combined with narratives about "*wife-mother*," demonstrate how domestic roles are not only expanded but also naturalized. In other words, the double burden does not exist as a condition that is questioned from the outset, but rather as something that has become accepted as normal in everyday social practice.

This is where discourse comes into play: it not only reflects reality but also reproduces norms. However, this content is not entirely reproductive. Through the use of terms like "*manchild*" and "*male maturity rehabilitation project*," it explicitly positions patriarchy as an object of critique. Men are represented not as classically dominant figures, but as those who fail to meet expectations of emotional maturity. This shift is significant because it demonstrates a shift in gender critique from merely role inequality to an evaluation of the construction of masculinity itself. Thus, women's double burden is understood not only as a result of male dominance but also as a consequence of the crisis of masculinity in domestic relations.

Furthermore, the construction of the double burden in this context also demonstrates ideological ambivalence. On the one hand, women are portrayed as victims of structural injustice. However, on the other hand, they are also represented as strong, resilient, and capable of managing their situations. This representation has the potential to have a dual effect: strengthening critical awareness of inequality, but simultaneously risking normalizing this burden as part of "*female resilience*." In other words, the seemingly emancipatory discourse still harbors the potential to reproduce patriarchal ideology in a more subtle form. From the perspective of the reader, this content strategically directs the audience to develop empathy for women's experiences. This is achieved through the use of emotional language, narratives close to everyday experiences, and easily recognizable visuals. Interview data, although limited, suggests that audiences feel "represented" and experience emotional resonance with the content. However, it is important to emphasize that these findings are illustrative, not generalizable, given the limited number of informants.

The novelty of this research lies in the way Sara Mills' analysis is applied to visual-carousel-based social media content (*Instagram*), rather than conventional linear text. Unlike previous studies that generally use discourse analysis on news texts or traditional media, this research shows that the subject-object-reader positions in digital media are simultaneously formed through a combination of text, visuals, and popular culture references. The construction of the double burden in social media is not only narrative but also performative and produced through visual aesthetics and intertextuality strategies. Gender discourse on Instagram presents a new form of ambivalence: between a critique of patriarchy and the normalization of women's burdens in the form of "*resilience*."

Thus, the novelty of this research lies not solely in the object (@konde.co), but in its analytical approach to how the double burden is constructed within the multimodal visual social media ecosystem. However, these findings are still exploratory in nature because they are based on a single primary unit of analysis and a limited number of informants. Therefore, broader generalizations require further research with a larger data corpus and a more diverse

audience. This finding aligns with Rahmawati's (2022) research, which shows that digital feminist narratives often reveal forms of emotional exploitation of women in domestic relationships due to entrenched patriarchal structures. Furthermore, (Panagiotou et al.'s (2022) study on emotional labor is also relevant in explaining how women often bear the invisible emotional labor within the household. From Sara Mills' perspective, women are positioned as narrative subjects who voice experiences of injustice, while men and the patriarchal system become objects of critique. This construction emphasizes that inequality is structural, not individual.

Pop Culture Resonance

The second theme is the use of popular culture as a discursive strategy, such as the use of Sabrina Carpenter's song "Manchild." This reference not only serves as an aesthetic element but also reinforces the message criticizing male immaturity. This finding is supported by (Aura, 2021) research on participatory culture, which explains that popular culture can be an effective medium for building audience engagement and disseminating social messages. Furthermore, (Octavianti et al., 2025) Research shows that women's advocacy-based media utilizes cultural approaches to make feminist messages more accessible to digital audiences. Thus, the use of popular culture in @konde.co's content creates emotional and cognitive resonance that strengthens the internalization of gender equality messages.

Objectification of Patriarchy

The third theme is the objectification of patriarchy as a source of structural problems. In the content of @konde.co, patriarchy is manifested in concrete practices such as the unfair division of domestic labor and men's emotional dependence. This approach shifts the narrative from victim-blaming to structural awareness. This finding aligns with research by (Harlow & Salaverría, 2015) which shows that women's advocacy media plays a role in shifting the public narrative from victim-blaming to understanding inequality as a structural problem. Furthermore, (Satchell et al., 2017) The study is also relevant in explaining how gender and power relations are constructed through social practices that are continuously reproduced.

Reader Position

In Sara Mills' framework, the reader's position is directed toward empathizing and identifying with women's experiences. Readers are not merely consumers of information, but also members of a community with critical awareness. This finding is reinforced by research by (Satchell et al., 2017) which states that media texts shape power relations through the construction of subject, object, and audience positions. In the context of social media, algorithms further reinforce these positions through content repetition, as explained in (Harlow & Salaverría, 2015) study on the role of digital platforms in shaping public perception.

Thus, Konde.co not only represents the reality of gender inequality but also constructs a counter-discourse against patriarchal domination in the digital space. This aligns with research by (Octavianti et al., 2025) which asserts that social media enables the formation of collective solidarity among women in combating gender injustice. Through themes such as the double burden, the resonance of popular culture, and the objectification of patriarchy, @konde.co successfully constructs women as subjects with awareness and agency, while simultaneously fostering collective awareness of the importance of gender equality in social and domestic life

CONCLUSION

This study aims to analyze how the representation of gender equality is constructed in Instagram content @konde.co through the Critical Discourse Analysis approach of Sara Mills, with an emphasis on the position of subjects, objects, and readers. The findings indicate that women are consistently represented as subjects who experience structural injustice in domestic relations, particularly within marriage. Meanwhile, patriarchal practices and unequal gender roles are positioned as objects of critique, and the reader is directed to empathize with women's experiences as a marginalized group. Theoretically, this study reinforces the relevance of feminist theory and Sara Mills' framework in examining gender representation in digital media. It also confirms that social media functions not as a neutral platform, but as an arena for the production of meaning and power relations that shape public understanding of gender equality.

In the context of Islamic communication, these findings highlight the importance of developing gender-sensitive and value-oriented communication practices aligned with maqāsid al-sharī'ah. However, it must be explicitly acknowledged that this study is highly limited in terms of data scope. The analysis is primarily based on only one Instagram post (consisting of five slides) and supported by a very limited number of informants. As such, the findings presented in this study should be understood as preliminary insights rather than comprehensive conclusions. The limited corpus means that the patterns identified cannot yet fully represent the broader discourse of @konde.co or similar digital feminist media. Likewise, the minimal number of informants restricts the depth and diversity of reader position analysis.

Therefore, this research still reflects a partial and exploratory stage, and cannot yet claim full analytical saturation. Future studies are strongly recommended to expand the data corpus by including a wider range of posts over a longer period, as well as increasing the number and diversity of informants to achieve data saturation and stronger empirical validity. Additionally, integrating mixed methods and comparative analysis across multiple media platforms would further strengthen the robustness of findings. Despite these limitations, this study provides an initial contribution to the development of Islamic communication and digital media studies by introducing a critical feminist perspective in analyzing gender discourse. It opens opportunities for further research to more comprehensively explore how digital media can function as a medium for promoting gender justice and inclusive religious values in contemporary society.

Declaration of AI and AI-Assisted Technologies in the Writing Process

During the preparation of this work, the author(s) used ChatGPT to assist in grammar checking, language refinement, and structuring academic writing. After using this tool, the author(s) reviewed and edited the content as needed and take full responsibility for the integrity, accuracy, and originality of the publication's final version.

CRedit Authorship Contribution Statement

- a. Sutriyanti: Conceptualization, Data Curation, Formal Analysis, Investigation, Writing – Original Draft, and Writing – Review & Editing.
- b. Lintang Cahya Dewinta Afdellyn: Methodology, Validation, Supervision, and Writing – Review & Editing.
- c. Qismullah Nur Sitepu: Data Curation, Visualization, Software, and Resources.
- d. Yunita Sari: Project Administration, Funding Acquisition, and Writing – Review & Editing.

Declaration of Competing Interest

The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

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Data Availability Statement

Data supporting the findings of this study are available upon reasonable request from the corresponding author. Data used in this research will be made available upon request to the corresponding author, Sutriyanti, at the Study Program of Communication Science, Universitas Prof. Dr. Moestopo Beragama

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Ethical Approval Statement

The authors confirm that this study adheres to ethical research standards. All data used in this research were obtained from publicly accessible social media content. For interview data, informed consent was obtained from all participants, and their identities have been kept

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