

LGBT self-identity management on Instagram

Totok Wahyu Abadi^{1*)}, Novita Purnama Dewi¹,
Poppy Febriana¹, Nur Aini Shofiya Asy'ari¹,
Nurbany Nygymanova²

¹Department of Communication, Universitas Muhammadiyah Sidoarjo
666B Mojopahit Road, Sidoarjo, Indonesia

²Kussayinov Eurasian Humanities Institute, Kazakhstan
4 M.Zhumabayev Prospect, Almaty district, Astana city, Kazakhstan
Email: totokwahyu@umsida.ac.id, Phone: +62 31 8945444

How to Cite This Article: Abadi, T.W. et al. (2025). LGBT self-identity management on Instagram. *Jurnal Studi Komunikasi*, 9(2). doi: 10.25139/jsk.v9i2.9586

Received: 14-01-2025, Revision: 12-02-2025, Acceptance: 22-05-2025, , Published: 31-07-2025

Abstract To express their identity on social media, the LGBT community needs to manage their self-presentation so that it can be accepted by the wider community. Building on this, the study aims to explain how LGBT individuals manage their identities through social media and the challenges they have encountered. This study employed a qualitative method by analysing four (4) Instagram accounts of LGBT members as data sources. The Instagram accounts are the following: @mimi. peri, @joviadhiguna, @lucintaluna_manjalita, and @ablaolevera which were chosen based on previously determined criteria through purposive sampling techniques. The units of analysis used are phrases, clauses, sentences and images in Instagram accounts that have been compared with identity management theory, CMC and queer theory. The results of the study show that LGBT individuals in representing their identity are more open through Instagram accounts to build interpersonal communication with fellow LGBT, making them feel safe, comfortable and can be accepted by other groups. Second, LGBT individuals are representing their new identity in the form of fashion clothing, body gestures, and makeup. Third, there is a renegotiation of the face for LGBT individuals in representing their identity on Instagram media. The novelty in this study is that face renegotiation can enhance the development of interpersonal relationships on social media. Self-identity management can be done through the exploration, struggle, and renegotiation phases.

Keywords: identity representation; lgbt; social media

INTRODUCTION

The emergence of LGBT identities in various regions presents a common experience of discrimination and unfair treatment among other LGBT individuals (Asyari, 2017; Grant & Walker, 2020). In fact, LGBT individuals in villages may face greater challenges due to more conservative social rules and norms (Wilson & Gianella-Malca, 2019). Due to deep-rooted stigma and discrimination, many LGBT individuals are forced to hide their identities tightly and do not attempt to be open (Seran & Riwu, 2022). LGBT identity disclosure is often found in social media content. Since social media can show the best side of a person to others (Sakinah et al., 2020), the more complex aspects of LGBT identities can be hidden or changed to suit the desired image. (Lambe & Rahmawati, 2021)

^{*)} Corresponding Author

This circumstance aligns with Baudrillard's concept of hyperreality in which a real experience is replaced by simulated ones and is dominated by what the proponent regards as 'false objects' (Suharno, 2020). In social media, users find it easier to interact, gain empathy and sympathy, and feel supported by others without knowing them (Albashrawi et al., 2022; Yang et al., 2018). In the same manner, the phenomenon of hyperreality which occurs in social media can influence an individual's understanding and character towards LGBT. (Rahayu, 2021).

Several studies have shown how social media plays an important role in increasing the development of LGBT individuals, especially among the younger generation (Ceatha et al., 2019). Someone who follows LGBT social media accounts tends to be more accepting of the existence and rights of LGBT people (Maryani et al., 2019; Umar et al., 2019). The more frequent someone uses social media, the more likely they are to support the existence of the LGBT community (Carrasco & Kerne, 2018; Gawa & Te'dang, 2023; Harmadi et al., 2022). Furthermore, someone who follows LGBT social media accounts tends to be more accepting of the rights of the LGBT community (Maryani et al., 2019; Umar et al., 2019).

The impact of the massive content about LGBT campaigns has caused the LGBT lifestyle to no longer only develop in big cities, but also penetrate into remote villages (Aksa et al., 2023; Gusti, 2021). Through social media, LGBT people can share experiences and knowledge about sexual orientation and gender without feeling afraid or ashamed (Arini, 2017; Diniati, 2018; Rafi et al., 2021). This shows progress and hope for the potential development and empowerment of LGBT people in the society (Ardi et al., 2020; Rosyidah, 2017; Tarigan & Harahap, 2022), even though in reality LGBT people still experience discrimination and receives negative perception globally (Adhari et al., 2023; Prahastami et al., 2023; Puspitasari, 2019; Sidabalok & Telussa, 2022).



Social media is also widely used by LGBT individuals to express their identity (Khairani & Rodiah, 2023; Pratama et al., 2020). They share all their activities and real identities through this platform without feeling intimidated by the people around them (Lucero, 2017; Massie & Susanto, 2019; Ritonga & Pohan, 2019). The following are the social media platforms commonly used by LGBT individuals: Facebook, Instagram, and TikTok (Novita, 2021). Another opinion states that LGBT people also have special alternative platforms to communicate with other LGBT people; these are Hornet, Blued, and Grindr (Handley & Erianjoni, 2019). They use the application discreetly to plan and carry out their actions (Sandy, 2020)

Instagram is the focus of the study because of its popularity as a visual sharing platform that allows users to express themselves through images, photos, and videos. Instagram has become an important platform for individuals, including LGBT people, to show their identity. Referring to previous research findings that stated that Instagram and Facebook are social media that are often used by LGBT people to express their identity, the author explored relevant Facebook accounts to study the data. First, the LGBT community account on Facebook @Belok Indonesia has 5714 members. This community account created by Amii is private with posts that only display information and photos about LGBT. Next, the Instagram account @pelanginusantara_org has 2,073 followers with a total of 472. This community account has the '#UnitedinDiversity'. The posts displayed are related to information about LGBT along with quotes relevant to it (See Figure 1 and Figure 2).

The increasing openness of LGBT identity campaigns is not without challenges. The massive amount of LGBT content on social media is considered a threat to renewal (Mkhize et al., 2020). There are concerns among the public that the spread of LGBT lifestyles through social media can influence the mindset and character of individuals that are not aligned with the values of customs and social norms adopted by society (Corbisiero & Monaco, 2020).

Departing from the phenomenon that social media has succeeded in creating a new reality about LGBT identity and existence which has received empathy, sympathy and support from followers and the virtual community, this study aims to analyse and describe the identity management of LGBT groups on social media. The theories used in this study are Queer theory from Judith Butler (LittleJohn, et.al, 2017), Computer Mediated Communication (CMC) (JB Walther et al., 2011; JB Walther & Tong, 2014; J. Walther & Whitty, 2021), and Identity Management from Martinez & Stella Ting-Toomey (2016). The Computer Mediated Communication (CMC) and Identity Management Theory (IMT) in this study are used to explain the ability of LGBT celebrities in impression management (identity), behaving and

communicating in face-to-face and online interpersonal relationships such as social media through meaning and interpretation and applicable regulations.

	
<p>Figure 1. LGBT Communication Facebook Account Source: Author (2023)</p>	<p>Figure 2. LGBT Community Instagram Account Source: Author (2023)</p>

Queer theory views gender, sex, and sexuality as different things (Lind, 2009; Littlejohn, et.al., 2017; Sulaeman, 2022). Butler states that an individual's sexual orientation has nothing to do with sex or gender. Butler's Queer theory states that identity, gender, and sex can be changed according to the individual's own wishes (Wulandari, 2018). Butler's Queer theory provides the concept that identity, gender, and sex are not static or fixed, but rather as something that is constructed through a series of actions (performative) that are carried out repeatedly. Butler divides performativity into three, namely appearance and physicality, homosexual conversations, and sexual activities (Solikah et al., 2024). This queer theory is relevant to describe how the LGBT community expresses itself based on its performativity on social media through behaviour and physical appearance, gender-related conversations, and activities in perceiving itself to society.

Meanwhile, in the lense of CMC, interpersonal motives for using the internet include interpersonal utility, social utility, social or interpersonal interaction (Walther, 2011; Apriliani, 2020). CMC can be defined as the study of human behaviour influenced by the exchange of information through machines (computers), such as social media and online media. The consideration of using this theory in research is to understand how online interactions built by LGBT in forming identities on social media. There are three types of identities built through social media or face to face namely , actual self, ideal self, and ought self (Walther, 2011).

The actual self is an individual's perception of themselves at this time, reflected in their daily lives with the people around them, with all their strengths and weaknesses. The ideal self is a picture of themselves that they want to be. The ideal self includes aspirations, ideals, and norms that a person wants to achieve. The ideal self is a person's best version of themselves that they want to realize. This best version is often influenced by personal and social expectations. The mismatch between these two concepts can affect a person's psychological well-being: the greater the difference between the actual self and the ideal self, the greater the potential for dissatisfaction or anxiety experienced by the individual. The ought self is a representation of the individual that they should have based on the obligations, responsibilities, and expectations of others (e.g., parents, partners, society), and social norms.

Identity management theory (IMT) explains how individuals manage their social identities in interactions with others (Ting-Toomey; West & Turner, 2017). Its main focus is on how a person adjusts the way they communicate to build and maintain social identities in various contexts (Suryandari, 2020). There are six concepts used to negotiate LGBT identities through social interactions and social media, namely competence, self-identity, cultural identity, relational identity, face, and facework (Ting-Toomey ; West & Turner, 2017).

Competence is the ability of an individual (read a celebgram) to behave effectively and appropriately in branding themselves to satisfy all parties, reach all audiences, and build long-

term relationships. Self-identity is a self-conception to understand oneself and the world, formed through self-categorization in social groups. These LGBT personal attributes are certainly influenced by time and experience as well as the results of negotiating in interactions with others both on social media and directly.

Cultural identity is the feeling of being accepted as part of a group culture that shares signs, meanings, and behavioural norms. In the process, celebrities need to adapt to the environment and values they embrace so that their personal branding has positive value. Relational identity is an identity that emerges from shared cultural relationships to facilitate the alignment of meaning and behaviour. This is important for celebrities because what the audience needs and wants is an emphasis on 'we', not 'you and me'.

Face is a representation of an individual's identity in social interactions that reflects themselves and the public's expectations. According to Brown and Levinson, West & Turner (2017) the face has two sides, such as positive and negative. Positive face presents the appearance, behaviour, and personality that is liked and favoured by the public. While a negative face shows individuals who are free from pretense and are shunned by others. Therefore, the management of face carried out by celebrities has an important meaning because the audience assesses daily behaviour including regularity, politeness, and the personal branding that is formed.

Facework is a verbal and non-verbal strategy used by (LGBT) celebrities to maintain, defend, improve, or enhance their personal social self-image and attack and save the self-image of others. Celebrities with a good image need to demonstrate a strategy to maintain personal branding in the eyes of the audience because the identity created describes the cost and reward they get. Facework can be identified into three, such as wisdom (tact facework), solidarity (solidarity facework), and approval/acceptance (approbation facework).

Wise facework is the degree to which a person's facework respects the autonomy or independence of others. Solidarity facework is the act of an individual accepting others as part of a group. Acceptance facework is the act of an individual accepting others from a positive perspective.

METHODOLOGY

This research was compiled by applying a qualitative approach. The corpus of this research is the Instagram account of LGBT individuals. Qualitative research is a descriptive research method and tends to use analysis (Safrudin et al., 2023). This approach is used to investigate, describe, and find the object of study, with an emphasis on the process and meaning from the perspective of the subject (Malahati et al., 2023).

Qualitative research aims to understand the phenomena experienced by research subjects holistically in a natural social context (Charismana et al., 2022). This study used a qualitative approach to investigate LGBT issues in depth. Instagram was chosen as the research platform since it is deemed as a space for LGBT people to express themselves, share, and build communities, especially due to the limited public space that encourages self-disclosure through social media.

The database of this study is four Instagram accounts of LGBT individuals, namely @mimi.peri, @joviadhiguna, @lucintaluna_manjalita, and @ablaolevera. The four accounts were selected by purposive sampling provided that these accounts have LGBT content and a minimum number of influencers of fifty thousand or more. Based on these criteria, there are four categories of accounts, namely micro, macro, and mega. Building up on this, the account classified as a micro influencer with 79.1 followers is ablaolevera, the macro influencer with 853 thousand followers is joviadhiguna while the mega influencer with more than one million followers are mimi peri rapunchele with two million followers and lucintaluna_manjalita with 3.4 million.

The unit of data analysis for this research is content in the form of words, phrases, clauses, sentences and Instagram features such as photos, videos and reels. The data collected through observation was then reduced according to the research objectives, particularly regarding LGBT identity management, such as competence, self-identity, cultural identity, relational identity, face, and facework.

Some research concepts that need to be operationalised so that there is no overlap in meaning include identity and face management. Identity management is the management of self-identity by LGBT influencers through social media. Face management includes performativity and self-identity. Self-performativity can be grouped into three, namely appearance and physicality, homosexual discussions, and sexual activity while self-identity through social interaction and social media, namely competence, self-identity, cultural identity, relational identity, face, and face work.

The analysis of this research data used content analysis with a narrative approach. This narrative analysis presents data according to the storyline from the beginning, middle, to the end. The initial part describes the celebrity who voices issues related to gender and identity, place, and time of the event. The middle section describes the beginning of the conflict to the peak. The last is conflict resolution. The limitations of this study include the small sample size and reliance on public Instagram data, so the generalisation of the findings is limited.

RESULTS AND DISCUSSION

Performativity of self on social media

Performativity of the self is a process of action and repetition that shapes a person's gender identity (Rohmatul Inayah & Agus Fauzi, 2024). According to Butler, gender performativity has the potential for inconsistency between a person's internal gender identity and the gender role expectations of society (Emilia Erica Pinasthika et al., 2022). According to Butler, gender is not something given by God, but rather a manifestation of appearance that is formed through repeated actions (Pierik, 2022). With that, it results in individuals whose gender actions or expressions are not in line with prevailing norms being able to face rejection, discrimination, and stigma (Clark et al., 2023; Tabler et al., 2021).

Social media has become an important platform for individuals to express, negotiate, and shape gender identities (Are et al., 2024). Social media plays a role in the construction of gender identity, where individuals are actively involved in creating collective narratives that influence society's views on gender (Nasriyah, 2024). *Queer* individuals use social media such as Instagram to do self-disclosure, share work, sexual identity, ideas, activities, and attitudes openly with others (Kiswari et al., 2023). Social media also provides space for self-expression, identity negotiation, and the formation of online communities (Bergs et al., 2023).

The results of the study show that LGBT individuals use the Instagram application as a platform to represent their identity. Pouring out all activities, expressions, and creations on Instagram as a form of *coming out* LGBT identity on social media. The reason researchers chose Instagram social media is because this platform is one of the platforms that is in great demand by its users to express their identity. Through Instagram, LGBT actors who have so far only been silent and accepted society's assumptions, now LGBT actors can represent and express their identity which has so far received rejection and opposition. With various features provided by Instagram, LGBT individuals can represent their identity not only through uploading photos and videos, but also in the form of photos, videos, *live streaming*, and other entertainment content. In addition, through Instagram, LGBT actors can become *influencers* and *celebrities* as proof of the success of *coming out* LGBT identity on social media.

@mimi.peri

The man who is often called 'Mimi Peri' has the real name Ahmad Jaelani who is known as *queer*. This began to be seen since he was a teenager. When he was 3 years old, Ahmad Jaelani's father passed away, he only lived with his mother and two older siblings. Starting from his childhood, Ahmad Jaelani often displayed a more dominant feminine character. This was shown through the feminine character and traits that were inherent in him, such as his hobby of playing with dolls and others. Entering his teenage years, Ahmad Jaelani was in the midst of confusion in representing his identity.

Ahmad Jaelani had experienced a *nervous breakdown* in representing his identity before finally awakening a *queer gender identity* in Ahmad Jaelani which he then displayed in *real life*. The situation became more complex when Ahmad Jaelani was required to help improve his family's economy by working odd jobs (gallon seller and construction worker). However, this did not last long, he was dismissed from his job on the grounds that his feminine character was more dominant than his masculine character, or it could be said to refer to bisexuality.

When he was no longer working, Ahmad Jaelani tried to fill his free time by starting to design unique clothes using materials around him, such as newspapers, toy balls, leaves, twigs, cardboard, and so on. This is where the representation of his gender identity as 'Mimi Peri Bidadari Kayangan' emerged. This is where Ahmad Jaelani's process of revealing his identity began. It is not easy for someone with a different sexual orientation to reveal their identity to the public, it takes a truly mature estimation and evaluation. Ahmad Jaelani has experienced a phase of exploration and turmoil. Ahmad Jaelani has tried several times to design strategies to represent his identity so that he can be accepted by society with *this queer gender identity*.

In October 2016, Ahmad Jaelani began to represent his identity through the character 'Mimi Peri' which was displayed on Instagram. His initial appearance with a *queer gender identity* had reaped pros and cons as well as extraordinary rejection from the community and Instagram users. Discrimination and harsh taunts rained down on him every day, even negative comments were always present in every upload of the owner of the @mimi.peri account (Figure 3). The taunts in question were like "stressed people, crazy transvestites, perverted men, and cheap men".

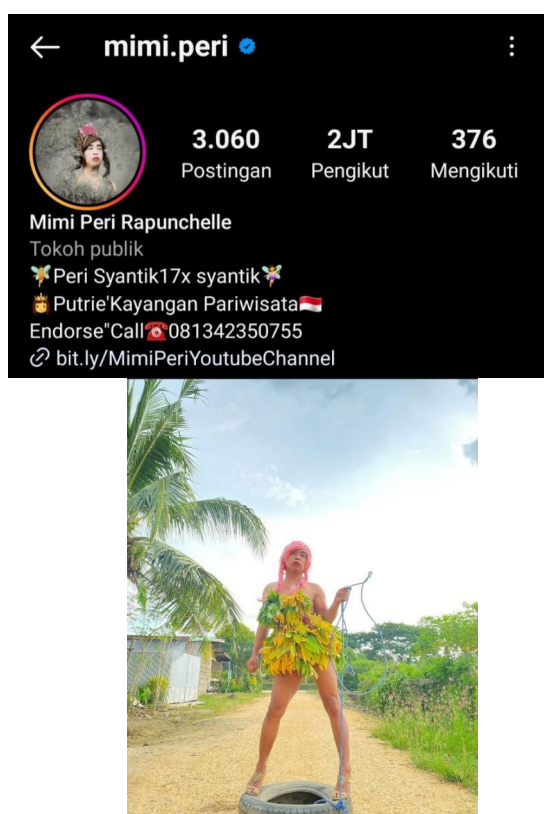


Figure 3. Instagram account @ mimi.peri
Source: Author, (2023)

Despite rejection from family and society, including threats of violence, Ahmad Jaelani remained steadfast in his gender identity and reached a climax of mental pressure before 'coming out' and building an existence on Instagram. His expression of feelings resulted in sympathy and support from netizens, and in 2017, the @mimi.peri account was verified by Meta for having more than 10,000 followers, making it easier for him to represent his gender queer identity through various content. In addition to his appearance, Ahmad Jaelani also uses a positive facial gaze in the hope that his identity can be well accepted by society. Ahmad Jaelani sparked a digital queer phenomenon when he came out as gender queer. Jaelani's brave act of adopting the identity Mimi Peri is the result of various identity struggles

Now Ahmad Jaelani's presence as Mimi Peri on Instagram is quite capable of attracting the attention of other users and has a big influence in changing the atmosphere that was previously rejected, now it can be accepted well. Ahmad Jaelani has succeeded in negotiating his identity so that he is able to build a sense of tolerance among Instagram residents towards *queer gender identities* that have been underestimated and considered taboo.

Ahmad Jaelani, known as Mimi Peri on Instagram (@mimi.peri), expresses his identity through comedy parody content. He often imitates other celebrities, creating a unique persona. In his role as Mimi Peri, he usually wears traditional women's clothing such as gamis, house dresses, and jilbabs, complemented by simple makeup such as loose powder and lipstick. This makes him trusted to be a model for beauty product advertisements that are dominated by women, even though he is male.

Jaelani's acceptance of endorsements related to feminine hygiene products reflects a feminine identity. However, she adapts her appearance based on the nature of the product endorsement; when promoting universal products, she appears as herself in casual clothing such as T-shirts and shorts. Additionally, her language often contains feminine elements, such as references to 'virginity', and her body language—such as sitting with her legs crossed—exudes femininity and elegance.

"Happy breaking the fast everyone, break the fast with sweets that taste like Mimi Peri Rapunzel's sweet virginity." (Instagram @mimi.peri).

His success in *Queer gender identity* has now made Ahmad Jaelani a *celebrity* and *influencer* accepted by the public. Ahmad Jaelani is often seen doing *live streaming* on Instagram by displaying *his queer gender identity* and always showing interaction with *his followers*. Through *live streaming*, Ahmad Jaelani plays the role of Mimi Peri to represent his identity by displaying a feminine character and openly showing his interest in men.

@joviadhiguna

Jovi Adhiguna, an influencer and fashion stylist, began representing himself as an androgynous figure on Instagram in 2015, after previously being known among artists and celebrities. Through uploads of his daily activities, Jovi displays an androgynous style with long hair, make-up, and clothing that is generally associated with women. Jovi's interest in women's clothing has been there since high school, but his family fully supports the androgynous identity he has chosen. Although his appearance has drawn pros and cons, as well as negative comments because it is considered to deviate from gender stereotypes that apply in Indonesian society (See Figure 4), Jovi continues to consistently inspire his followers about fashion and lifestyle and collaborates with various brands. Jovi strives to break down gender barriers and promote freedom of expression in clothing.



Figure 4. Instagram account @joviadhiguna
Source: Author, 2023

Jovi's androgynous representation is not limited only to his appearance, but also his photography style and makeup choices. He openly discusses the discrimination he faces as a member of a marginalised group in Indonesia, showing both the challenges and successes along the way. Jovi has shown that he is burdened by discrimination and the fact that Jovi is part of a marginalised group in Indonesia. Although it is not explicitly stated in the law that Indonesia can accept the existence of marginalised groups such as LGBT and androgyny, Law Number 39 of 1999 concerning Human Rights states that androgynes have the right to have freedom in living their lives, and so does Jovi (See Figure 5).

Humble and friendly attitude towards his followers. Jovi believes that his existence as an *influencer* and *fashion stylist* can have a big influence, despite the rejection he received. In addition to being an alternative for Jovi to express his androgynous style of dress, Jovi also uses Instagram as a platform to voice his rejection, so that, from his form of rejection, Jovi hopes to change *the mindset of society* towards androgyny.



Figure 5. Upload from @joviadhiguna Account
Source: Author, 2023

After that, now the situation is the opposite, *Jovi's followers* have shifted to give support to Jovi to be himself. Not infrequently, *his followers* now praise Jovi's courage to express his identity by freely dressing according to his taste without being bound by gender orientation. Jovi often shares content that contains positive things and is what it is with Jovi's condition as an androgynous figure who is *humble* and *friendly* to *his followers*, so that he can build his existence as an androgynous person (Figure 6).



Figure 6. Upload from the Instagram account @joviadhiguna
Source: Author, 2023

Jovi represents his identity related to facial gaze on his Instagram referring to the dialectic of *positive-negative facial gaze*. The positive facial gaze displayed by Jovi is intended for Jovi's fans who always provide a support system, but Jovi will display a *negative facial gaze* for other Instagram users who do not like Jovi's presence. This is proven by Jovi's consistency in representing his identity on Instagram with his activeness in sharing content and giving a good impact to his presence on social media. Instagram has an important role for Jovi in representing his identity.

Through Instagram, Jovi Adhiguna represents his identity with the dialectic of positive facial gaze towards fans who support him and negative facial gaze towards those who dislike him, which is proven by consistency in sharing content and providing positive impacts. Instagram has become an important platform for Jovi to represent himself, open opportunities for friendship and work, and create motivational works that receive recognition. Despite being widely known, Jovi remains himself, shows an androgynous personality, and considers his followers as friends.

@lucintaluna_manjalita

The transgender figure whose real name is Muhammad Fatah, who is often called Lucinta Luna, is one of the Indonesian celebrities who is full of controversy. Since she was 5 years old, Lucinta realised that she was transgender. is a woman trapped in a man's body. This assumption arose because most of Lucinta's family are women, so at that time Lucinta assumed so. Since childhood, Lucinta has indeed been more dominant in showing her feminine character than her masculine character. Lucinta feels more comfortable appearing as a woman. Even since Lucinta thought that she was a woman, the ideal she wanted to achieve was to become a famous,

beautiful model. Lucinta also once said that if time could be turned back, she wanted to be born as a woman.

In 2011, Lucinta tried to change the shape of her nose by undergoing rhinoplasty to make it look sharper. After a year of rhinoplasty, in 2012, Lucinta decided to undergo buttock implant surgery. She admitted that she did it so that Lucinta would look like she had a sexy butt. It didn't stop there, Lucinta still seemed dissatisfied with her body shape. In 2016, Lucinta decided to undergo a sex change operation from male to female which took place in Thailand. After successfully undergoing a sex change operation, in the same year Lucinta underwent breast surgery. And in 2019 Lucinta underwent another operation that focused on the eyes. She wanted to change her eyes to look like she had double eyelids. In the same year, Lucinta also underwent a hair transplant on her bald head.

Looking back, in April 2013 Lucinta first tried to introduce herself on Instagram with the name Ayluna Putri. Then in 2018 Lucinta started her career in the entertainment world as a dangdut singer who joined the band 'Duo Bunga' and is famous for her dance moves known as 'Goyang Bunga Mekar'. When Lucinta joined the group 'Duo Bunga' news related to the case of Lucinta Luna who is a transgender, began to be heard in the community.

Lucinta is often associated with transgender cases that are touted as her true identity. Lucinta is considered by the public as a prominent celebrity who takes a sensational path, because of the news about her who often undergoes surgery to perfect her body beauty to look like a real woman. However, Lucinta never hesitates to publish news about the operations she often undergoes. Lucinta's popularity soared when she became a controversial actress who received many negative comments regarding her problematic gender identity case. Not infrequently, the public also criticised and mocking Lucinta's existence on social media, such as Instagram (See Figure 7).



Figure 7. Instagram account @lucintaluna_manjalita
Source: Author, 2023

With Lucinta Luna's background as a controversial artist, she chose Instagram as one of the platforms to represent her identity. Because, on Instagram, news that is more easily popular is sensational things, such as Lucinta's identity issues. Now, Lucinta's identity as a transgender is increasingly known to the public.



Figure 8. Upload from the Instagram account @lucintaluna_manjalita
Source: Author, 2023

Lucinta Luna, a transgender celebrity in Indonesia, has drawn attention for her controversial personality and refusal to publicly acknowledge her transgender identity, which some have dismissed as arrogance. Despite public scepticism about her claims and a history of legal troubles, including a 2020 drug scandal that revealed her true identity as Muhammad Fatah, Lucinta has maintained a significant presence in the media. After being released from prison, she aims to change her image by presenting a more elegant image on social media, distancing herself from past controversies while attempting to reshape her public persona and career in the entertainment industry.

Lucinta Luna has undergone a significant image transformation, presenting a positive image aimed at gaining acceptance both in real life and on social media. This transformation emphasises a natural and authentic self-image, which shows her acceptance of her transgender identity. A key element of her self-image is the use of a male voice, referred to as 'suara kodam' in her Instagram content, which has garnered public interest and entertainment. Her unique presentation of content using the Kodam voice has received a positive response from audiences, which has contributed positively to her career. As a result, Lucinta has seen an increase in endorsements and film offers, along with collaborations with various artists and YouTubers. This change in her public persona reflects her journey towards self-acceptance and has proven to be fruitful for her professional endeavours.

@ablaolevera

Ravellio Bahri, known by his stage name Abla Olevera, is a drag queen who began his career in 2016 after moving to Palembang, where he became known through a local TV station. His interest in performing as a woman began in high school theatre, influenced by his experience seeing his family wearing makeup. In 2017, he ventured into Instagram and worked as a Master of Ceremonies (MC), initially trying to fit in with his peers by growing his hair long, which instead accentuated his feminine appearance. Encouraged by a senior to embrace his unique appearance, Ravellio fully adopted the persona of Abla Olevera, using his slender body and long hair to succeed in the drag queen world (See Figure 9).

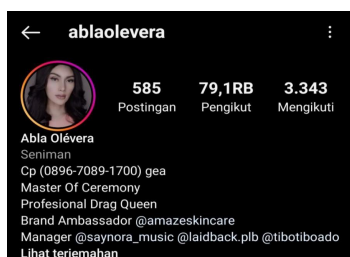


Figure 9. Instagram account @ablaolevera
Source: Author, 2023

According to Ravellio, when he played the character Abla Olevera in his job as an MC, it brought unexpected fortune. The reason is, Ravellio once revealed in a video clip on his Instagram account that if he played the character Abla Olevera when he was an MC, the salary he received was much bigger than when he was Ravellio himself. Outside of that job, Ravellio admitted that he was still an ordinary man who liked the opposite sex (women). Even women who had been in relationships with Ravellio knew the character, Abla Alovera.

Even so, many people criticized the work that Ravellio did on the grounds that Ravellio's appearance did not match the nature given by God. Some of Ravellio's friends could not accept this, but many of his friends still supported Ravellio's decision.

Although his decision had invited many pros and cons from his environment and friends, Ravellio's family itself never questioned Ravellio's decision to become a *drag queen*. Ravellio realized that the speculation occurred because most Indonesian people are still bound by stereotypes and conventional rules, therefore there is a group of people who still consider doing work that is not in accordance with their nature and is called a social deviation. Although in fact the profession that Ravellio is currently pursuing has existed since the beginning in Indonesia. It's just that it used to be known as 'ludruk' and is currently packaged in a modern version with the term '*drag queen*'.

Ravellio Bahri, who identifies as a drag queen, chose this path partly because of his unmasculine personality and slender body, which allowed him to explore a unique space in the drag community. He presents himself as Abla Olevera while working as a Master of Ceremonies (MC) and has participated in various modelling events. His journey took a significant turn in 2019 when he faced a mental breakdown, which prompted him to withdraw from social media and seek solace in a boarding school. This experience helped him recover his mental health and motivated him to reconnect with his social media, especially on Instagram, where he shares his glamorous drag persona and his daily life.

Ravellio gained widespread attention after appearing on Deddy Corbuzier's podcast, where she openly discussed her identity and work as a drag queen. Her Instagram features a mix of her performances and casual moments, reflecting the duality of her life. While she embraces the glamour of her drag career, she also shares glimpses of her more laid-back side, often seen in modest attire. This balance highlights Ravellio's diverse identities and her commitment to expressing herself authentically in both the personal and professional realms.

Ravellio always displays his identity in a negative light. Because Ravellio's family background never blamed Ravellio's decision to work as a *drag queen*, Ravellio herself did not feel discriminated against by the rejection she received. For this reason, Ravellio is more dominant in showing his true identity as he is without being tied to or associated with other people's good hopes or assumptions about being able to accept his presence.

Seen in several posts on his Instagram account, Ravellio shows his closeness to his partner or lover by dressing up like Abba Olevira. Ravellio also often embeds *captions* that represent his true self such as "*it's not a feeling you can run from, because we love who we love, so let go*" and "*don't be fooled by beauty, because what's beautiful is not yet real*". The words embedded in *the captions* thrown by Ravellio were not made by accident but contain implied meanings. The meanings conveyed include *the first caption*: whoever the person is and whatever their job is if love has come between the two then pursue it, *the second caption*: don't be easily fooled by someone's beautiful face, because a man like Ravellio can also appear to deceive like a beautiful woman without people realising it.

This study examines the representation of LGBT identity through four Instagram accounts that successfully present themselves authentically. The main focus of the analysis is how the actors negotiate their identities and receive recognition from the community. Instagram serves as a platform that allows them to express themselves creatively through photos, videos, and live streaming, so that they not only share personal experiences but also act as influencers.

Ahmad Jaelani (Mimi Peri) faced significant challenges in representing his queer identity, including rejection from his family and society. Despite negative stigma, he managed to build a strong presence on Instagram with over 10,000 followers and gained verification from Meta. His struggles show how he was able to turn rejection into positive support through interactions with his followers. Additionally, Jovi Adhiguna, an androgynous influencer, uses Instagram to express his love for fashion and break gender barriers with educational content about fashion. Lucinta Luna, a transgender, reflects on the complicated journey of representing her identity through plastic surgery and a career in the entertainment industry. This study implies that Instagram, as a crucial space for LGBT identity representation, allows for self-expression, community building, and resistance to stigma.

When these individuals face great challenges, they find ways to negotiate with society through creative content and interactions on social media. They have managed to create a space for themselves and change public perceptions of LGBT identities. This study highlights the importance of social media in the process of LGBT identity representation and how individual courage and creativity can have a positive impact on increasing tolerance for gender diversity in society. Through this study, it is clear that social media can be an effective tool for fighting for rights and building an inclusive society.

Personal identity

Queer theory explains gender identity as purely the result of others' judgments that are consciously constructed through performativity (Are et al., 2024; Kornak, 2015; Morgenroth & Ryan, 2021). *Queer* narratives are representations of experiences that challenge heteronormative gender and sexuality norms (Kairns et al., 2024). *Queer* narratives can include stories about non-binary gender identities, non-heterosexual sexualities, and the experiences of LGBTQ+ individuals or groups that may not conform to social expectations or norms (Kempapidis et al., 2024; Ward & Lucas, 2024).

Queer theory for Butler is concerned with the conditions of being a subject and being queer, while Deleuze demands a 'going beyond' of the self and the organism. *Queer* politics requires a radical break with identity politics. *Queer ethics* involves self-recognition and a rejection of normativity, rather as an affirmation of the pre-personal. Thinking of intensities beyond the human becomes the key to living ethically (Graham, 2016; Radomska et al., 2020).

Based on the research results, the four influencers who voice issues related to gender and identity on Instagram, namely Mimi Peri (@mimi.peri), Jovi Adhiguna (@joviadhiguna), Lucinta Luna (@lucintaluna_manjalita), and Abla Olevera (@ablaolevera), show different identities from each other, through a combination of performativity that they display on the platform. Mimi Peri is very competent in building a unique and entertaining personal branding, using humour, creative costumes from simple materials, and direct interaction through live streaming to reach a wide audience.

Ahmad Jaelani builds her identity as 'Mimi Peri Bidadari Kayangan', a feminine and expressive queer character, the result of self-exploration and negotiation with strict social norms. Despite initial rejection, Mimi Peri managed to create a cultural space of acceptance on Instagram, where her followers become a community that values her uniqueness and self-expression. Active interaction with followers through live streaming and comments builds a strong relational identity, emphasising 'we' by involving followers in her content. Mimi Peri displays a positive face through entertaining content and positive facial gazes, but also does not avoid a negative face by maintaining her authenticity even when faced with negative comments. In facework, Mimi Peri builds solidarity with followers through open interaction and support for diversity and tries to gain acceptance by displaying positive and entertaining content while maintaining her queer identity. With that, Mimi Peri's strategy is active in managing her identity to build a positive image and gain acceptance, as well as challenging gender norms through unique and expressive performances for her followers.

Jovi Adhiguna demonstrates high competence in utilising androgynous fashion and style to build branding as an inspiring influencer, with collaborations with big brands that reflect his ability to reach a wide audience. Jovi firmly identifies himself as androgynous, an identity that is championed both online and offline, and creates a cultural identity by educating followers about androgynous fashion and challenging gender stereotypes in Indonesia. Through friendly interactions and relevant content, Jovi builds close relationships with his followers, displaying a positive and negative face dialectic, where the positive side is shown to supporters and the firm side to those who reject his existence. In facework, Jovi respects the autonomy of followers by providing freedom of expression through fashion and builds solidarity by sharing experiences of discrimination and providing support to marginalised communities.

Lucinta Luna is competent in creating sensation and controversy to maintain her popularity, with her image transformation after leaving prison showing her efforts to manage *her branding*. Lucinta Luna's self-identity is complex and controversial, despite claims of being transgender, often refusing to admit her identity openly. Lucinta Luna creates a culture of acceptance among her followers who are interested in her sensational personal life. Lucinta Luna's interactions with her followers are often colored by controversy and drama, but this attracts attention and maintains *engagement*. Lucinta Luna displays a *positive face* through a glamorous and feminine image, but her *negative face* appears through controversy and rejection of her transgender identity. In *her facework*, Lucinta Luna tries to gain approval by presenting a more elegant image and avoiding past controversies, and the use of her unique 'kodam voice' builds solidarity with followers who feel entertained.

Abla Olevera shows high competence in building branding as a drag queen and MC, generating more income than when she was herself. Ravelio Bahri builds her identity as 'Abla Olevera' while working as an MC, identifying herself as a 'drug queen'. In the context of cultural identity, Ravelio displays personal expressions and opinions related to LGBT identity. In addition, Ravelio often embeds captions that represent her identity, such as "it's not a feeling you can run from, because we love who we love, so let go" and "don't be fooled by beauty, because what's beautiful is not yet real".

Based on the table 1, it shows that Instagram has become an important platform for individuals to represent themselves, challenge gender and sexuality norms, and build communities. Through identity performativity, rejection of normativity, and *queer narratives*, they create space for authentic self-expression and struggle against marginalisation. These four accounts, in their own ways, reject dominant gender and sexuality norms in society.

Four *influencers* also show how LGBT individuals use Instagram to negotiate their identities. They use various strategies, including building a *brand*, engaging with followers, and managing *face*, to gain acceptance and build community. Although their strategies are different, they all contribute to increasing visibility and tolerance of gender diversity in society.

Table 1. Analysis of influencers' self-performativity who voice issues related to gender and identity on Instagram

Instagram Account	Performativity	Description
@mimi.peri	Openly displays feminine traits and an interest in men, rejecting traditional expectations of masculinity.	Mimi Peri's gender performativity actively challenges rigid masculinity norms. She not only displays her feminine side, but also openly expresses her attraction to men. This is a rejection of heteronormativity and traditional gender expectations that often limit self-expression.
@joviadhiguna	Using androgynous fashion to express identity and educate followers about fashion, challenging traditional gender norms.	Jovi consciously uses fashion as a tool to deconstruct gender norms. The androgyny he displays is not just a style, but also a statement about the flexibility and fluidity of gender. He is not trapped in the male/female dichotomy but creates his own identity outside of those boundaries.
@lucintaluna_manjalita	Undergoing a transformation through surgery and presenting herself as a woman, realizing an identity that she feels is in harmony with herself.	Lucinta Luna's transformation is an extreme example of gender performativity. Her actions demonstrate an attempt to align her internal identity with her external appearance. Although often controversial, her actions can be seen as an attempt to take control of her body and identity.
@ablaolevera	As a <i>micro-influencer</i> , @ablaolevera uses her platform to share experiences and views that challenge heteronormative norms on a smaller, more personal scale.	As a <i>micro-influencer</i> , @ablaolevera uses her platform to share everyday experiences, views, and opinions that challenge heteronormative norms on a smaller, more intimate scale. This can be in the form of supporting LGBTQ+ issues, sharing personal stories, or simply showcasing a lifestyle that doesn't fit heteronormative norms.

Source: Processed by researchers, 2024

This study is supported by findings (Kamisyah & Setiawan, 2024; Lubis et al., 2023) which show the important role of social media, especially Instagram, as a platform for individuals to express, negotiate, and shape gender identity. (Febrianto et al., 2023; Phoebe et al., 2024) explain that the Instagram platform can provide opportunities for LGBT individuals to share experiences and build communities. Studies (Herawan et al., 2024; Ramadhani Rusdin et al., 2023) show that self-identity is built by gay groups through their Instagram accounts to share experiences, discuss issues related to identity, and build their communities. Therefore, Instagram is an important platform for LGBT individuals to express themselves, challenge norms, build communities, and increase visibility and tolerance for gender diversity.

The theoretical implications of this study enrich Identity Management Theory by focusing on LGBT influencers on social media, highlighting identity construction in the digital environment. This study extends the concept of performativity with a structured framework to analyse gender and sexuality identity expressions on social media. Social interactions and social media are shown to be important in shaping LGBT influencers' self-identities, including competence, cultural identity, and relational identity. This study contributes to queer and media studies, demonstrating the transformative power of social media for LGBT communities. The findings of this study can inform future research and advocacy efforts to support LGBT individuals in the digital world.

CONCLUSION

This research emphasises the complex journey that individuals undertake in representing their identities, which involves three important phases: exploration, struggle, and renegotiation. Each individual is different, influenced by personal and social challenges. For example, Mimi Peri faced backlash from society and threats from her family but remained committed to her identity as a genderqueer influencer, eventually gaining recognition on social media. Similarly, Jovi Adhiguna benefited from a supportive family that accepted his androgynous identity, allowing him to overcome societal rejection and achieve career success. In contrast, Lucinta Luna faced mental stress during her identity rebranding after being imprisoned, but maintained her transgender identity, leading to positive public recognition. Lastly, Ravellio Bahri, known for his role as a drag queen, faced societal judgment but found family support to ignore negative perceptions. This study suggests that strong performance and self-identity can be key to maximising the potential of social media as a platform for positive self-expression and solid community building.

With that, the four influencers represent identity on Instagram through self-exploration, fighting against discrimination, and creating a positive image, making this platform vital for self-

expression, building community, and changing public perception. The study also reveals that identity representation is a highly personal process shaped by individual circumstances and societal reactions, showcasing each subject's unique struggles and triumphs in achieving self-acceptance and public recognition without fear of discrimination or stigma. The limitations of sample size and public data in this study limit generalisation. Future research is recommended to use larger samples, diverse methods, analyse negative social impacts, explore the role of social media in inclusive dialogue, and understand the representation and disclosure of LGBT identity.

This study highlights the complex journey of individuals in representing their identities, consisting of three key phases, exploration, struggle, and renegotiation. Each individual's experience shows uniqueness influenced by personal and social challenges faced. Mimi Peri remained committed to her identity as a genderqueer influencer despite facing backlash from society and threats from her family, leading her to achieve recognition on social media. Jovi Adhiguna, with the support of his family, managed to overcome societal rejection and achieve career success as an androgynous individual. Lucinta Luna, despite experiencing mental stress when rebranding her identity after being imprisoned, maintained her transgender identity and gained positive recognition. Meanwhile, Ravellio Bahri found family support to fight against societal judgments regarding his role as a drag queen. These influencers describe how they struggled to express their identities on social media platforms such as Instagram. Despite facing various reactions from society and family, they remained committed to their identities and managed to build a positive image. This shows that social media can be a powerful tool for self-expression and building community, as well as changing public perception.

This study also highlights the importance of considering the social impact of identity representation. The process of identity representation is highly personal and influenced by societal reactions, creating unique struggles and triumphs for each individual in achieving self-acceptance. However, the limited sample size and public data in this study indicate the need for further research. Future research is recommended to use larger samples and more diverse methods. In addition, it is important to analyse the potential negative social impacts, explore the role of social media in creating inclusive dialogue, and gain a deeper understanding of LGBT representation and self-expression.

ACKNOWLEDGEMENT

Acknowledgements from the University of Muhammadiyah Sidoarjo (UMSIDA), authors are encouraged to include an acknowledgements section in their articles to acknowledge the contributions of various individuals and organisations.

REFERENCES

- Adhari, LM, Lukmantoro, T., & Hasfi, N. (2023). Critical Discourse Analysis of the Prosperous Justice Party's Populism in Pushing for the Ratification of the Criminal Code Bill with Anti-LGBT+ Sentiments on Twitter. *Online Interactions* , 11 (3), 285-299.
- Aksa, FN, Dameria, E., Nuribadah, Maghfirah, F., Thani, S., & Mardhatillah, F. (2023). Legal Counseling on the Prohibition of Lesbian, Gay, Bisexual, and Transgender (LGBT) in an Islamic Perspective. *Nanggroe: Journal of Cendikia Service* , 19 (3), 19-27. <https://doi.org/https://doi.org/10.5281/zenodo.7977707>
- Albashrawi, M., Yu, J., Binsawad, M., & Asiri, Y. (2022). Moving to a Digital-Healthy Society: Empathy, Sympathy, and Wellbeing in Social Media. *Pacific Asia Journal of the Association for Information Systems* , 14 (2), 71-89. <https://doi.org/10.17705/1pais.14206>
- Ardi, Resky, Munirah, & Paramitha, DZ (2020). Lesbian, Gay, Bisexual, and Transgender Movements Around the World After the Legalization of Lesbian, Gay, Bisexual, and Transgender in the United States. *Wanua: Journal of International Relations* , 5 (2), 93-103.
- Are, C., Talbot, C., & Briggs, P. (2024). Social media affordances of LGBTQIA+ expression and community formation. *Convergence* , 0 (0), 1-22. <https://doi.org/10.1177/13548565241296628>
- Arini, L. (2017). Life Experience as Gay in Padang City. *Mena* , XI (78), 79-88. <https://doi.org/https://doi.org/10.33559/mi.v11i78.580>
- Asyari, F. (2017). LGBT and Positive Law in Indonesia. *Legality: Scientific Journal of Legal Science* , 2 (2), 57-65. <https://doi.org/https://doi.org/10.31293/lg.v2i2.3385>
- Bergs, Y., Peters, P., Lub, X. D., & Blomme, R. J. (2023). Online identity work dynamics of Instagram micro-influencers: an extreme case approach. *Frontiers in Psychology* , 14 . <https://doi.org/10.3389/fpsyg.2023.1306248>
- Carrasco, M., & Kerne, A. (2018). Queer visibility: Supporting LGBT+ selective visibility on social media. *Conference on Human Factors in Computing Systems - Proceedings* , 1-12. <https://doi.org/10.1145/3173574.3173824>
- Ceatha, N., Mayock, P., Campbell, J., Noone, C., & Browne, K. (2019). The power of recognition: a qualitative study of social connectedness and wellbeing through lgbt sporting, creative and social groups in Ireland. *International Journal of Environmental Research and Public Health* , 16 (19). <https://doi.org/10.3390/ijerph16193636>

- Charismana, DS, Retnawati, H., & Dhewantoro, HNS (2022). Learning Motivation and Learning Achievement in Civics Subjects in Indonesia: A Meta-Analysis Study. *Bhineka Tunggal Ika: A Study of Theory and Practice of Civics Education* , 9 (2), 99-113. <https://doi.org/10.36706/jbti.v9i2.18333>
- Clark, K.D., Lunn, M.R., Bosse, J.D., Sevelius, J.M., Dawson-Rose, C., Weiss, S.J., Lubensky, M.E., Obedin-Maliver, J., & Flentje, A. (2023). Societal stigma and mistreatment in healthcare among gender minority people: a cross-sectional study. *International Journal for Equity in Health* , 22 (1), 1-10. <https://doi.org/10.1186/s12939-023-01975-7>
- Corbisiero, F., & Monaco, S. (2020). The right to a rainbow city: the Italian homosexual social movements. *Society Register* , 4 (4), 69-86. <https://doi.org/10.14746/sr.2020.4.4.03>
- Diniati, A. (2018). Social Construction Through Intrapersonal Communication of Gay Students in Bandung City. *Journal of Communication Studies* , 6 (2), 147-159. <https://doi.org/10.24198/jkk.v6i2.13768>
- Emilia Erica Pinasthika, Hasfi, N., & Manalu, R. (2022). Gender Construction in the Film I Miss My Beautiful Body. *Journal of Communication Management Research* , 1 (2), 94-101. <https://doi.org/10.29313/jrmk.v1i2.466>
- Febrianto, E., Bagus, GP, Arjawa, S., Punia, N., Ayu, N., & Pramestisari, S. (2023). Gender Performativity of Queer Instagram Celebrities (Selebgram) in South Jakarta Society. *OJS Unud* , 1-14. <https://ojs.unud.ac.id/index.php/sorot/article/download/97655/48305>
- Gawa, ECS, & Te'dang, V. (2023). The Use of Social Media as a Symbol in Supporting LGBT Relationships. *Journal on Education* , 05 (04), 15598-15608. <https://doi.org/https://doi.org/10.31004/joe.v5i4.2669>
- Graham, M. (2016). Method Matters: Ethnography and Materiality. In *Queer Methods and Methodologies: Intersecting Queer Theories and Soc. Science Research* . <https://doi.org/10.4324/9781315603223-12>
- Grant, R., & Walker, B. (2020). Older lesbians' experiences of aging in place in rural Tasmania, Australia: an exploratory qualitative investigation. *Health and Social Care in the Community* , 28 (6), 2199-2207. <https://doi.org/10.1111/hsc.13032>
- Gusti, D. (2021). The effect of health promotion using counseling methods on increasing adolescent knowledge about LGBT in Jorong Rimbo Kalam, Kec.2X11 Kayutanam. *Menara Ilmu* , XV (01), 9-18. <https://doi.org/https://doi.org/10.31869/mi.v15i1.2351>
- Handley, WI, & Erianjoni. (2019). Gay strategies in finding a first partner: a case study of five gay students in Padang City. *Perspective Journal: Journal of Sociology and Education Studies* , 2 (1), 41-46. <https://doi.org/http://dx.doi.org/10.24036/perspektif.v2i1.58>
- Harmadi, MB, Adiguna, AJ, Putri, DCS, Banuati, N., Pambudi, AL, & Broto, LSW (2022). Moral education and social attitudes of the young generation: challenges for Indonesia and the international community. *Jurnal Panjar: Pengabdian Bidang Pembelajaran* , 4 (2), 174-222. <https://doi.org/https://doi.org/10.15294/panjar.v4i2.55045>
- Herawan, S., Rosanti, AD, Putri, AA, & N, HW (2024). 2024 Madani: Multidisciplinary Scientific Journal Self-Disclosure LGBT in Social Media: Roles and Challenges for Community Counselors 2024 Madani: Multidisciplinary Scientific Journal . 2 (10), 290-296.
- Kairns, P., lishunter, & Lambert, K. (2024). Navigating queer spaces in Australian tertiary STEM Education: a retrospective autoethnopoetic exploration. *Ethnography and Education* , 19 (2), 114-134. <https://doi.org/10.1080/17457823.2024.2318302>
- Kamisya, AN, & Setiawan, R. (2024). Gender Identity Construction in Teenagers Who Use Twitter Social Media. *Edu Sociata (Journal of Sociology Education)* , 7 (1), 162-173. <https://doi.org/10.33627/es.v7i1.1976>
- Kempapidis, T., Heinze, N., Green, A.K., & Gomes, R.S.M. (2024). Queer and Disabled: Exploring the Experiences of People Who Identify as LGBT and Live with Disabilities. *Disabilities* , 4 (1), 41-63. <https://doi.org/10.3390/disabilities4010004>
- Khairani, N., & Rodiah, I. (2023). The Power of Social Media to Enhance LGBT Existence. *Journal of Feminism and Gender Studies* , 3 (2), 107-120. <https://doi.org/https://doi.org/10.19184/jfgs.v3i2.42415>
- Kiswari, R., Manalu, SR, & Rahardjo, T. (2023). Understanding Self-Disclosure of Lesbian Gay Bisexual and Transgender (LGBT) Individuals on Social Media. *Diponegoro University Journal* , 1-23.
- Kornak, J. (2015). Judith Butler's Queer Conceptual Politics. *Redescriptions: Political Thought, Conceptual History and Feminist Theory* , 18 , 52-73. <https://doi.org/10.7227/R.18.1.4>
- Lambe, JN, & Rahmawati, VU (2021). Gender and Sexual Identity as Personal Branding in Lucinta Luna's TikTok Content. *WACANA: Scientific Journal of Communication Science* , 20 (2), 211-225. <https://doi.org/10.32509/wacana.v20i2.1636>
- Lubis, N., Sazali, H., Dianto, I., Rafiq, M., & Fikri, S. (2023). Instagram Social Media as a Means of Developing Women's Political Identity. *Interaction of civilizations: Journal of Islamic Communication and Broadcasting* , 3 (2), 221-238. https://scholar.google.com/citations?view_op=view_citation&hl=en&user=rixZB6gAAAAJ&start=100&pagesize=100&citation_for_view=rixZB6gAAAAJ:N5tVd3kTz84C
- Lucero, L. (2017). Safe spaces in online places: social media and LGBTQ youth. *Multicultural Education Review* , 9 (2), 117-128. <https://doi.org/10.1080/2005615X.2017.1313482>
- Malahati, F., B, AU, Jannati, P., Qathrunnada, Q., & Shaleh, S. (2023). Qualitative: Understanding the Characteristics of Research as a Methodology. *Journal of Elementary Education* , 11 (2), 341-348. <https://doi.org/10.46368/jpd.v11i2.902>
- Maryani, E., Janitra, PA, & Rahmawan, D. (2019). Gender Bias in Articles in Local Media. In DR Aulianto, CM Karolina, A. Fahrudin, ER Wulandari, DN Amalina, E. Kustanti, LR Sujana, & SD Ekaputri (Eds.), *Book Chapter Communication & Information Beyond Boundaries* (Seminar Na, pp. 93-100). Accelerate Media Acceleration.
- Massie, GW, & Susanto, EH (2019). Lesbian Self-Disclosure Through the New Media of Facebook. *Connections* , 2 (2), 372-379. <https://doi.org/10.24912/kn.v2i2.3909>
- Mkhize, S., Nunlall, R., & Gopal, N. (2020). An examination of social media as a platform for cyber-violence against the LGBT+ population. *Agenda* , 34 (1), 23-33. <https://doi.org/10.1080/10130950.2019.1704485>
- Morgenroth, T., & Ryan, M. K. (2021). The Effects of Gender Trouble: An Integrative Theoretical Framework of the Perpetuation and Disruption of the Gender/Sex Binary. *Perspectives on Psychological Science* , 16 (6), 1113-1142. <https://doi.org/10.1177/1745691620902442>

- Nasriyah, N. (2024). The Influence of Social Media on Adolescents' Perceptions of Gender Equality. *Harakat An-Nisa: Journal of Gender and Child Studies*, 8 (1), 11-22. <https://doi.org/10.30631/81.11-22>
- Novita, E. (2021). Identification of the formation of sexual orientation identity in homosexuals (gay). *Journal of Educational, Psychological and Health Research (J-P3K)*, 2 (2), 194-205. <https://doi.org/10.51849/j-p3k.v2i2.99>
- Phoebe, GR, Wicaksono, DA, & Marthapradipta, LK (2024). LGBT Existence in Social Media in the Digital World. *SNIIIS*, 151-159. <https://proceeding.unesa.ac.id/index.php/sniis/article/download/3954/1084/16994>
- Pierik, B. (2022). Patriarchal power as a conceptual tool for gender history. *Rethinking History*, 26 (1), 71-92. <https://doi.org/10.1080/13642529.2022.2037864>
- Prahastami, KK, Munandar, A., & Aguste, Y. (2023). Psychological Well-Being of LGBT HIV Survivors Who Experience Discriminatory Attitudes. *Tambusai Health Journal*, 4 (2), 841-849. <https://doi.org/https://doi.org/10.31004/jkt.v4i2.14487>
- Pratama, RZ, Mudjiyanto, B., Sitinah, S., Fernando, J., & Sandi, F. (2020). Formation of high school students' self-concept through Instagram social media. *Scientific Journal of Communication Science*, 1 (1), 42-49. <https://doi.org/10.55122/kom57.v1i1.118>
- Puspitasari, CI (2019). Minority group oppression: LGBT persecution and discrimination in Indonesia. *Takamul: Journal of Gender and Islamic Studies and Child Protection*, 8 (1), 83-102. <https://doi.org/http://dx.doi.org/10.22373/takamul.v8i1.5644>
- Radomska, M., Mehrabi, T., & Lykke, N. (2020). Queer Death Studies: Death, Dying and Mourning from a Queerfeminist Perspective. *Australian Feminist Studies*, 35 (104), 81-100. <https://doi.org/10.1080/08164649.2020.1811952>
- Rafi, SY, Hamzah, REE, & Pasaribu, M. (2021). Generation Z LGBT communication experiences through social media. *Petanda: Journal of Communication Science and Humanities*, 4 (1), 31-40. <https://doi.org/10.32509/petanda.v4i1.1841>
- Rahayu, A. Arta. (2021). Representation of Homoerotic Identity on Social Media (Netnographic Study on Yaoi Roleplay via Line Social Media. *Journal of Communication Science*, 4 (3), 210-217. <https://doi.org/https://doi.org/10.21831/lektur.v4i3.18527>
- Ramadhani Rusdin, F., Alimuddin Unde, A., & Bahfiarti, T. (2023). Construction of Gay Identity on Instagram (Narrative Study of Makassar Gay Group). *KAREBA: Journal of Communication Science*, 12 (1), 29-41.
- Ritonga, E., & Pohan, R. (2019). Communication of the "lgbt" specific community. *Journal of Communication and Islamic Studies*, 4 (1), 78-94. <https://doi.org/http://dx.doi.org/10.37064/jki.v5i2.3997>
- Rohmatul Inayah, Z., & Agus Fauzi, M. (2024). Sexuality and Gender Liberation in the Film The Danish Girl: A Study of Judith Butler's Performativity Theory Analysis. *Paradigma*, 13 (1), 131-140.
- Rosyidah, S. Kholifatur. (2017). The influence of globalization on the development of the struggle for identity and rights of LGBT groups in Indonesia. *Global Dan Policy*, 5 (2), 183-198.
- Safrudin, R., Zulfamanna, Kustati, M., & Sepriyanti, N. (2023). Qualitative Research. *Journal Of Social Science Research*, 3 (2), 1-15.
- Sakinah, U., Zatrachadi, MF, & Darmawati. (2020). Narcissistic Phenomenon on Social Media as a Form of Self-Recognition. *Al-Ittizaan: Journal of Islamic Counseling Guidance*, 2 (1), 41-49. <https://doi.org/10.24014/0.8710544>
- Sandy, A. (2020). Underground LGBT society around Palangka Raya City. *Journal of Sociology*, III (2), 81-89.
- Seran, FY, & Riwu, YR (2022). Self-concept of homosexual men related to the prevention of risky sexual behavior in Kupang City. *Public Health Media*, 4 (2), 149-161. <https://doi.org/https://doi.org/10.35508/mkm.v4i3.3738>
- Sidabalok, R., & Telussa, S. (2022). The phenomenon of gay communication in the digital era. *Pattimura Journal of Communication Science*, 01 (02), 1-18. <https://doi.org/https://doi.org/10.30598/JIKPvol1iss2pp196-213>
- Tabler, J., Schmitz, R.M., Nagata, J.M., & Geist, C. (2021). Self-perceived gender expression, discrimination, and mental health disparities in adulthood. *SSM - Mental Health*, 1 (June), 100020. <https://doi.org/10.1016/j.ssmmh.2021.100020>
- Tarigan, RS, & Harahap, N. (2022). The influence of globalization on the rise of LGBT in Indonesia through social media networks Instagram and TikTok. *ISO Journal: Journal of Social and Political Sciences*, 2 (2), 159-164. <https://doi.org/https://doi.org/10.53697/iso.v2i2>
- Umar, P., Squicciarini, A., & Rajtmajer, S. (2019). Detection and analysis of self-disclosure in online news commentaries. *The World Wide Web Conference*, 3272-3278. <https://doi.org/10.1145/3308558.3313669>
- Walther, JB, Liang, YJ, DeAndrea, DC, Tong, ST, Carr, CT, Spottswood, E.L., & Amichai-Hamburger, Y. (2011). The Effect of Feedback on Identity Shift in Computer-Mediated Communication. *Media Psychology*, 14 (1), 1-26. <https://doi.org/10.1080/15213269.2010.547832>
- Walther, J.B., & Tong, S.T. (2014). Inventing partners in computer-mediated communication: How CMC sustains self-fulfilling prophecies and relational attributions. *Lecture Notes in Computer Science (Including Subseries Lecture Notes in Artificial Intelligence and Lecture Notes in Bioinformatics)*, 8531 LNCS, 517-527. https://doi.org/10.1007/978-3-319-07632-4_49
- Walther, J., & Whitty, M. (2021). Language, Psychology, and New New Media: The Hyperpersonal Model of Mediated Communication at Twenty-Five Years. *Journal of Language and Social Psychology*, 40, 120-135. <https://doi.org/10.1177/0261927X20967703>
- Ward, L., & Lucas, S. (2024). "You're trying to put yourself in boxes, which doesn't work": Exploring non-binary youth's gender identity development using feminist relational discourse analysis. *Journal of Gender Studies*, 33 (5), 658-672. <https://doi.org/10.1080/09589236.2023.2172557>
- Wilson, B. M., & Gianella-Malca, C. (2019). Overcoming the limits of legal opportunity structures: lgbt rights' divergent paths in Costa Rica and Colombia. *Latin American Politics and Society*, 61 (2), 138-163. <https://doi.org/10.1017/lap.2018.76>
- Yang, C. chen, Holden, S.M., Carter, MDK, & Webb, J.J. (2018). Social media social comparison and identity distress at the college transition: A dual-path model. *Journal of Adolescence*, 69 (May), 92-102. <https://doi.org/10.1016/j.adolescence.2018.09.007>