

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Over the past two decades, the way humans communicate, exchange ideas, and socialize has undergone major changes due to the presence of social media. Instagram has become one of the most widely used social media platforms in Indonesia. This is proven by data uploaded by NapoleonCat showing that in January 2025 there were 92.6 million Instagram users in Indonesia. The high number of users places Indonesia in fourth place as the country with the largest number of Instagram users in the world. Furthermore, data from NapoleonCat also shows that the majority of Instagram users in Indonesia are in the 25 to 34 age range. In addition, it is explained that the majority of Instagram users in Indonesia are women, accounting for 53.5% of the total Instagram users in Indonesia.

The dominance of young women as users indicates that Instagram is currently not only used as a platform for consuming entertainment content, but is also utilized as a space for voicing issues related to women's rights, gender equality, and other social movements. This is in line with data released by Meta through a survey of more than 10,000 users in Indonesia aged 15–30 years. The survey conducted by Meta showed that 87% of respondents believed that social media is the most effective space for voicing important issues, including gender equality and human rights. The data is further strengthened by research conducted by Caldeira (2024, p. 1), which explains that the emergence of Instagram has greatly encouraged the rise of various feminist movements, both from organizations and individuals.

In Indonesia itself, the use of Instagram as a platform for feminist movements has developed since the early launch of Instagram, or around the end of 2010. Research conducted by Gilang Parahita (2019, p. 104) notes that digital feminism in Indonesia began to develop from networks of young women and progressive Islamic groups. The emergence of feminist accounts, such as

@indonesiafeminis, @perempuanbergerak, and @lawanpatriarki, has not only become a source of information regarding matters related to feminist movements and gender equality, but has also contributed to shaping identity and collective awareness among their followers. This phenomenon is related to the concept of platformed feminism, namely feminist practices shaped by algorithms and the habits of digital platform users (Caldeira, 2024, p. 2). Thus, feminist activism on Instagram is not merely a form of the digitalization of information and movements. The form and strategy of the movement are influenced by the characteristics of the Instagram platform itself.

The development of digital feminist movements that utilize Instagram as a tool for activism has also given rise to a unique hypothesis that is interesting to analyze further. Based on the author's brief observation, digital feminist narratives in Indonesia tend to adapt feminist discourses developing in America, which lean toward liberal feminist thought. The author's observation is supported by the findings of Maryani, Janitra, and Ratmita (2021, p. 2), which note that digital feminism in Indonesia experienced acceleration after the emergence of the #MeToo movement in the United States in 2017, which later became a discursive reference for digital feminist movements in Indonesia. Furthermore, Alfachrin, Syafrin, and Rahman (2022, p. 97) concluded that the narratives used by feminist accounts in Indonesia are dominated by Western liberal feminist ideology, focusing on issues of individual autonomy and equality of rights.

Values such as individual autonomy, rejection of sexual violence, and gender equality in public spaces are central to digital feminist movements circulating globally, including in Indonesia. Although they adapt the same values, the process of adapting movements across countries certainly undergoes different processes. This phenomenon is explained by Roland Robertson (1995, p. 28) through the concept of glocalization, namely the process of adapting global influences that are then renegotiated and reinterpreted to fit local socio-cultural conditions. This process produces new forms that are not entirely identical to the original source of the movement. In this study, the concept of glocalization is used

to understand the process of adapting American feminist discourse into the Indonesian socio-cultural framework.

To analyze the process of glocalizing American feminist discourse into the Indonesian socio-cultural framework in a focused and directed manner, one feminist account that consistently voices gender issues on Instagram was selected, namely @indonesiafeminis. The @indonesiafeminis account has consistently voiced issues of gender equality since 2016 and is followed by more than 106 thousand users on Instagram (Instagram @indonesiafeminis, accessed April 2026). The issues raised in @indonesiafeminis content are highly diverse, ranging from violence and gender inequality to criticism of class inequality. Sukardi (2024, pp. 410–411) shows that the majority of @indonesiafeminis followers seek to fulfill cognitive needs, or the need to obtain information and knowledge. These findings explain that the @indonesiafeminis account serves as a source of feminist literacy for most of its followers. However, the issues discussed on the @indonesiafeminis account cannot avoid controversy, as explained by Maryanni, Janitra, and Ratmita (2021, p. 3), who show that feminist discourse in Indonesia often faces rejection from groups that consider feminism to be contradictory to religious and Indonesian cultural values. It can be said that @indonesiafeminis content is not always accepted by all of its audiences.

Differences in the ways audiences interpret feminist content become an important point to understand further. In communication and cultural studies, the process through which individuals read and interpret messages is known as decoding. Stuart Hall (1980, p. 171) explains that audiences are not in passive positions when receiving messages. Each individual brings social backgrounds, values, and life experiences that influence how they understand content. Hall divides audience reading positions into three categories. The dominant-hegemonic position indicates acceptance of the message according to the intentions of the content creator. The negotiated position indicates partial acceptance of the message with adjustments to personal values and contexts. The oppositional position indicates rejection of the message because it is considered incompatible with one's existing value framework (Hall, 1980, pp. 172–173). Variations in these reading

positions become relevant to study because Indonesia has diversity in religion, regional backgrounds, and values orientations. Sheena Vachhani (2024, p. 1042) also emphasizes that digital feminist activism cannot be separated from its social context and narratives dominant in online feminist content often carry individualistic tendencies that may be interpreted differently by audiences with diverse backgrounds.

Although studies on digital feminist activism in Indonesia have developed, most research still focuses on content production and movement actor strategies. Gilang Parahita (2019) and Purwaningtyas (2021) provide strong descriptions regarding the production and distribution processes of feminist content, but have not discussed in depth how audiences understand and respond to such content, especially audiences not directly involved as activists. The study by Raimo Savolainen, Justus Uitermark, and John D. Boy (2022) also provides important contributions regarding feminist visibility on Instagram, but focuses on Western contexts. This condition indicates the existence of a space that has not been widely explored, namely the understanding of audiences with diverse Indonesian socio-cultural backgrounds toward digital feminist content. Differences in religion, gender, and regional origin have the potential to influence how individuals interpret the messages they receive, making it important to examine these factors more deeply.

This study departs from the need to understand audiences as the main subjects in the meaning-making process. This study examines how audiences of @indonesiafeminis identify and interpret the values of American liberal feminism within the content they consume. In addition, this study also examines the process of glocalization occurring within the presented narratives as well as the socio-cultural factors influencing those interpretations. Within the framework of American Studies, this study seeks to understand the movement of ideas originating from American intellectual traditions when entering different cultural contexts. Huang (2025, p. 3) shows that audiences in non-Western contexts do not merely receive global feminist narratives, but also actively shape and negotiate their meanings according to local conditions. Understanding these dynamics is important

to enrich academic studies while also providing practical contributions for parties involved in the production of digital feminist content and communication of gender issues in Indonesia.

1.2 Research Questions

1. How do audiences identify and interpret the values of American liberal feminism in the content of @indonesiafeminis?
2. How do audiences recognize and explain the process of glocalization in the feminist narratives presented by @indonesiafeminis?
3. What socio-cultural factors influence how audiences interpret the content of @indonesiafeminis?

1.3 Objectives of the Study

This study aims to:

1. To examine how audiences identify and interpret the values of American liberal feminism in the content of @indonesiafeminis.
2. To analyze how audiences recognize and explain the process of glocalization in the feminist narratives presented by @indonesiafeminis.
3. To identify the socio-cultural factors that influence how audiences interpret the content of @indonesiafeminis.

1.4 Significance of the Study

The benefits of this research in this writing are divided into theoretical significance and practical significance as follows:

1.4.1. Theoretical Significance

This research is expected to contribute to the development of American Studies, particularly in three interrelated aspects. The focus of the contribution lies in the effort to understand the movement and transformation of American discourse

outside its original context. Thus, this research does not only look at the content of the discourse, but also the process of its reception and the change of its meaning in different contexts.

First, research enriches studies on the circulation of American discourse outside its original context. The findings show that liberal feminist values from the American intellectual tradition are not received in a monolithic way when they encounter different socio-cultural contexts. Unlike previous studies that emphasize more on the production and dissemination of discourse, this research positions Indonesian audience as active subjects who can negotiate, adjust, or reject those values. This shows that American Studies needs to go beyond the analysis of text and production, and also take into account the dynamics of cross-cultural reception.

Second, this research expands the application of the glocalization theory proposed by Robertson in the context of American Studies. The findings show that the adaptation of global values into local contexts does not stop at the stage of content production. The process continues in audience interpretation, which constantly experiences negotiation of meaning. The implication is that American influence is not passive, but is actively changed and contextualized by the receiving society.

Third, this research contributes to the application of the intersectionality framework proposed by Crenshaw in the analysis of social media reception in Indonesia. This research shows that the combination of social identities such as religion, gender, and regional background works simultaneously in shaping audience interpretations of feminist content. These findings confirm that analytical frameworks that originate from the American context cannot be directly applied without adjustment. Therefore, a process of testing and calibration is needed when such frameworks are used in structurally different contexts.

1.4.2. Practical Significance

In practical terms, this research is expected to serve as a reference for digital feminist content creators and gender activists. This research helps to understand that feminist narratives with roots in the American tradition can be perceived in various ways by Indonesian audiences. This difference is influenced by socio-

cultural backgrounds with different characteristics. These findings can be used to evaluate the extent to which the message produced is actually understood by the intended audience. In addition, this research also helps to identify values that still require contextual adjustment. This adjustment is important so that the message can be more accepted without losing its critical substance. Thus, content creators can develop more sensitive communication strategies in reaching audiences.

This research can also serve as input for parties that design communication strategies on gender issues in the digital space in Indonesia. These parties include civil society organizations, educational institutions, and advocacy communities. By considering the diversity of socio-cultural backgrounds, the communication approach used can become more relevant. At a broader level, this research opens up space to understand the movement of ideas from the American context into different local contexts.

1.5 Conceptual Framework

1.5.1. Literature Review

To analyze the phenomenon of glocalization of liberal feminist values rooted in American intellectual traditions within digital activism in Indonesia, the writer reviewed ten relevant previous studies. The literature review becomes an important part so that the writer can understand the development of studies related to digital feminism, social media, audience reception, and the process of glocalization that have been discussed in previous research. In addition, through the literature review, the writer can identify the theoretical frameworks used in previous studies as well as empirical findings related to feminism and digital media issues.

The first study was conducted by Gilang Parahita (2019) entitled "*The Rise of Indonesian Feminist Activism on Social Media*", which mapped the emergence of digital feminist activism using snowball interviews, Instagram content analysis, and observations of feminist Instagram accounts such as @indonesiafeminis. Parahita's study (2019) shows that digital feminist movements in Indonesia emerged from networks of young women and progressive Islamic groups.

Furthermore, this study explains that the issues raised during the early emergence of digital feminist movements focused on middle-class women's problems accompanied by ethical conflicts in the construction and distribution of those issues. However, Parahita's study (2019) only focuses on production actors and does not examine the process of meaning interpretation by audiences. In addition, Parahita's study (2019) also does not examine the adaptation of global feminist values to Indonesia's socio-cultural conditions.

The next study entitled "*Indonesian Women's Activism in Social Media: A Virtual Ethnography Study in the Instagram*" was conducted by Purwaningtyas (2021). The study analyzed collective practices and the formation of feminist movement identity on Instagram using virtual ethnography, snowball interviews, content analysis, and observations of several feminist activists. The findings of Purwaningtyas (2021) show that social media is not only a tool for distributing messages, but also functions as a space for movement consolidation and collective identity formation. Similar to Parahita's study (2019), Purwaningtyas's study (2021) does not explain how non-activist audiences interpret feminist content. The study also does not analyze the adaptation process of global feminist values in Indonesia.

Maryanni, Janitra, and Ratmita (2021) analyzed the construction and spread of counter-discourse from anti-feminist movements through observations of the account @indonesiatanpafeminis.id in an article entitled "*@indonesiatanpafeminis.id as a Challenge of Feminist Movement in Virtual Space*". The findings show that the anti-feminist movement was initiated by Muslim women who articulated political, cultural, and religious agendas as the basis for rejecting feminism. Based on these findings, digital space is used as an arena of ideological contestation. However, the study by Maryanni, Janitra, and Ratmita (2021) only focuses on the production of anti-feminist discourse and does not examine audience interpretation toward anti-feminist movements. The study also does not explain the possibility of global value adaptation that encourages anti-feminist movements.

Sukowati (2022) in *"Feminist Activism in Digital Culture: Problems of Class and Ethics"* critiques Indonesian digital feminist activism by highlighting the dominance of urban middle-class women's perspectives and the platform logic that shapes the boundaries of feminist discourse that can be produced. Although this analysis is important in showing the role of social structures within digital spaces, this study does not examine the influence of audience backgrounds in understanding and responding to circulating feminist content, and does not explain the interaction between class and other identities in shaping more complex patterns of meaning-making.

The next study was conducted by Raimo Savolainen, Justus Uitermark, and John D. Boy (2022) entitled *"Filtering Feminisms: Emergent Feminist Visibilities on Instagram"*. Savolainen, Uitermark, and Boy examined the filtering mechanisms of feminist visibility on Instagram through interviews with users who identified themselves as feminists. The study produced findings showing that feminist visibility is influenced by the alignment between feminist values and platform algorithms. Interestingly, the study explains that many informants constructed feminism as an opposition to white feminism and neoliberal feminism. However, the study by Savolainen, Uitermark, and Boy only involved activists in Western countries, so it does not capture more heterogeneous audience interpretations.

Research on the adaptation of American feminist frameworks was also conducted by Dewi, Fathana, and Rohma (2023) in an article entitled *"Me Too as Transnational Advocacy Networks: The Case of Anti-Sexual Violence Movement in Indonesia"*. The study analyzed anti-sexual violence movements in Indonesia as part of transnational advocacy networks connected to the global #MeToo campaign. The findings show that American feminist values and frameworks experienced transformation when adapted into local movements such as #KitaAgni. However, the study only analyzed organizations and movement networks, so it does not explain how audiences understand and respond to these discourses in everyday practice, which becomes the focus of this study.

Li, Adnan, and Gong (2023) also conducted an analysis using Stuart Hall's Encoding/Decoding theory framework in a study entitled *"Exploring Cultural*

Meaning Construction in Social Media: An Analysis of Liziqi's YouTube Channel".

Li, Adnan, and Gong conducted a two-stage content analysis of Liziqi's YouTube channel. The study successfully identified four decoding patterns from audiences toward Liziqi's YouTube account, showing that the process of meaning-making on social media is active and diverse. However, the study only used online comments as the data source, so it could not capture the complexity of audience thought processes and internal contradictions within each audience member. The study also did not use glocalization and intersectionality frameworks to explain variations in interpretation based on identity backgrounds.

Andina, Pembayun, and Fahadi (2024) in *"Social Media and Virtual Sisterhood: The Instagram Account @perempuanberkisah as a Space for Women's Solidarity"* examined the @perempuanberkisah account as a virtual solidarity space for Indonesian women using a virtual ethnography approach. The findings show that narratives of personal experiences play a role in building solidarity based on empathy and emotional identification. However, this study only focuses on content analysis and narrative production practices without explaining audience interpretation, so it cannot explain variations in reading positions based on religion, gender, and regional background factors, nor audience perceptions of global-local feminist values circulating within the content.

The next previous study was conducted by Huang (2025) entitled *"Chinese Digital Feminism Growing in a New Digital Soil"*. Huang conducted interviews with 12 female Instagram users and also analyzed 184 posts related to women's issues. Through this method, Huang aimed to examine the use of Instagram as a space for expressing collective gender identity among Chinese women. The study shows that politics and media regulations play a role in shaping the production and distribution of feminist issues. However, Huang's study only focuses on women as content producers and does not examine audience interpretation toward the feminist content being consumed.

The last study was conducted by Caldeira (2025) in an article entitled *"(Re)sharing Feminisms: Re-sharing Instagram Stories as Everyday Feminist Practices"*. Caldeira analyzed 2,282 Instagram stories from 52 users in Portugal to

understand the practice of spreading feminist content through reposting. Caldeira's study shows that the repost feature functions as an intertextual social practice that expands the reach of feminist messages, even in short formats such as Instagram stories. Caldeira's study differs from this research because it does not analyze the audience process in understanding and responding to feminist messages and does not use a glocalization framework.

From the ten previous studies, there are four analytical gaps with this research. First, previous studies have not specifically examined the audience process in understanding digital feminist content in Indonesia, especially among non-activist audiences. Second, Stuart Hall's Encoding/Decoding framework has not been applied to analyze feminist activism through Instagram, especially in Indonesia. Third, there has been no discussion about the adaptation process of feminist values rooted in American traditions to fit Indonesia's socio-cultural conditions, especially from the audience perspective. Fourth, there has been no study combining Encoding/Decoding theory, glocalization, and intersectionality frameworks to explain the influence of religion, gender, and regional background on audience interpretation toward digital feminist content. Therefore, this research is designed to fill those gaps by placing audience experiences and interpretations as the main source in the analysis process.

1.5.2. Theoretical Framework

1.5.2.1. Encoding/Decoding

Encoding/Decoding theory developed by Stuart Hall is used as the main analytical framework in this study. The theory is used to analyze the meanings produced in the process of content consumption, as seen in the audiences of @indonesiafeminis. Encoding/Decoding theory emerged from criticism of the classical communication model that sees communication as a one-way process. The classical communication model assumes that audiences or viewers simply accept the messages delivered by content producers without questioning them. Stuart Hall first introduced the Encoding/Decoding theory in his work entitled "*Encoding and Decoding in Television Discourse*" in 1973, and it was later widely published in 1980.

Through the Encoding/Decoding theory, Stuart Hall argues that audiences also influence the process of meaning-making in messages delivered by producers. According to him, messages can be received in different forms through the audience reading process. Therefore, the Encoding/Decoding theory is used to analyze the interpretations of the informants as audiences of @indonesiafeminis. The Encoding/Decoding theory provides theoretical justification that variations in audience interpretation are not a form of message distortion, but an inherent part of the communication process. In this study, the concept of Encoding/Decoding is used to classify the reading positions of informants as audiences in reading and understanding @indonesiafeminis content, both in relation to liberal feminist values and the process of glocalization. This study also attempts to fill the gap by making audience experiences and interpretations the main source in the analysis process.

Stuart Hall (1980, p. 163) criticizes the linear communication model that sees communication as a one-way process from sender to receiver. This model assumes that meaning can be transferred directly from the producer to the audience without changing. Hall disagrees with this idea by explaining that every stage of communication—production, circulation, distribution, and consumption—has its own conditions and logic. These differences can cause the message to change at each stage. In Encoding/Decoding theory, Stuart Hall emphasized that there is no guarantee that the meaning encoded by the producer will be understood in the same way by the recipient (Hall, 1980, p. 171). Encoding and decoding are autonomous processes; both are interconnected but do not completely determine the outcome of the other (Hall, 1980, p. 164). Differences in message meaning during the encoding and decoding processes do not constitute communication errors but arise from differences in social, cultural, and ideological backgrounds between the producer and the audience. Therefore, the audience's interpretation is an interesting subject for analysis.

Encoding is the process of producing meaning by the message creator, which influences the choice of format, language, and words to accurately represent the message (Hall, 1980, p. 164). The encoding process is always influenced by the

ideological background and interests of the message creator. In this study, the encoding process was carried out by @indonesiafeminis based on issue selection, narrative writing, and framing of feminist thought. However, the primary focus of this study was not on the encoding process carried out by @indonesiafeminis, as it focused on the interpretations of the audience as the recipients of the message.

Decoding is the process in which audiences interpret messages based on the structures of meaning they possess (Hall, 1980, p. 165). These structures of meaning include social experiences, cultural values, and knowledge that shape how a person understands a message. Meaning becomes effective when audiences actively process it, rather than simply receive it passively (Hall, 1980, p. 165). Variations in informants' backgrounds lead to variations in the decoding process. Therefore, in-depth interviews are used to capture the interpretation process in detail. This method allows the writer to identify how informants negotiate meaning, not only the final outcome of interpretation.

Hall (1980, pp. 171–173) divides decoding into three positions to explain variations in audience responses. These positions are analytical, not fixed categories, so they are used as tools to map patterns of audience interpretation. The first position is dominant-hegemonic, when audiences accept meaning in accordance with the framework used by the producer (Hall, 1980, p. 171). In this position, communication between producer and audience runs relatively smoothly because there is no resistance. In this research, this position appears when informants recognize and accept liberal feminist values in @indonesiafeminis content without modification. Dominant-hegemonic acceptance can also be seen in how informants understand the adaptation of global values into local contexts in line with how the content is presented. In the discussion section of this study, the writer shortens the term dominant-hegemonic into dominant. This does not change the conceptual meaning of the position formulated by Stuart Hall. The term dominant still refers to a position where audiences accept the meaning encoded by producers without significant modification or rejection.

The second position is negotiated, when audiences accept the general framework of the message but adjust it to their personal experiences and contexts

(Hall, 1980, p. 172). Audiences in the negotiated position do not fully reject, but also do not fully accept. Audiences in this category make adjustments based on local values or personal experiences. In this research, this position appears when informants accept the principle of equality but criticize the way it is presented or the relevance of certain values in the Indonesian context. The negotiated position is important to identify because it shows that audience reception is selective and contextual.

The third position is oppositional, when audiences understand the intended meaning of the producer but actively reject it (Hall, 1980, p. 173). Rejection occurs because audiences use alternative frames of reference that are in conflict. In this research, the oppositional position appears when informants consider liberal feminist values as incompatible with the cultural context or as a form of foreign value domination. This position shows that a clear understanding of a message does not always result in acceptance, but can produce conscious resistance.

Initially, Stuart Hall used the Encoding/Decoding theory to examine message delivery in broadcast media. However, this framework remains relevant for analyzing the process of conveying meaning on social media because it emphasizes the active role of audiences in selecting, distributing, and interpreting content. The ease of message distribution on social media encourages diverse audience responses to the same message, especially in digital activism. This variation arises from the differences in social and political backgrounds of each audience.

In the Instagram content of @indonesiafeminis, the decoding process is non-linear because audiences can choose the content they consume. Audiences can also quickly see the opinions of others, increasing the possibility of varying interpretations. Therefore, the Encoding/Decoding framework remains relevant because it can explain the variation in interpretations among audiences, even when consuming the same content. However, it should be emphasized that the Encoding/Decoding framework also has limitations in analyzing contemporary social media. This is because Encoding/Decoding was developed in the context of relatively centralized media, while social media has a more decentralized and

algorithmic system. In this research, the three decoding positions are used as analytical categories to classify informants' narratives. The classification is carried out after an open coding process of all interview data, so the categories are not imposed from the beginning. The decoding positions are then used to map patterns of meaning that emerge from the data. To analyze the audience decoding process effectively, the writer divides the interview questions into four different blocks. Informants' narratives in the second block are used to analyze meaning-making related to liberal feminism (RQ1), while narratives in the third block are used to analyze meaning-making related to glocalization (RQ2). This approach ensures that the analysis is grounded in the data, rather than in rigid theoretical assumptions. Thus, encoding/decoding theory functions as an interpretive framework that helps organize the findings systematically, while maintaining consistency with the audience-centered approach that underlies this research.

1.5.2.2. Liberal Feminism

Liberal feminism is one of the main strands in feminist theory that focuses on achieving gender equality through the recognition of individual rights, freedom, and equal opportunities in various aspects of life. The perspective of liberal feminism is rooted in the assumption that women have rational capacities equal to men, so there is no valid basis to limit women's access to education, law, or social participation (Tong, 2009, p. 11). Based on the framework of liberal feminism, gender inequality occurs not because of biological differences between the genders but because of social structural inequalities. Therefore, liberal feminism seeks to eliminate structural inequalities that hinder certain genders from participating in the public sphere. However, liberal feminist thought has been criticized for overly assuming that everyone can act rationally and freely, when in practice, each person may experience varying social and cultural pressures.

Historically, liberal feminism itself emerged from figures who criticized social inequality according to their respective eras. It could be said that the roots of liberal feminist thought itself stem from the writings of Mary Wollstonecraft in her book *"A Vindication of the Rights of Women"*. In this book, Wollstonecraft emphasized the importance of education as a means to develop women's intellect

and rationality and rejected the notion that women are biologically inferior to men (Tong, 2009, p. 14). Wollstonecraft's argument then sparked the idea that gender inequality is not something that occurs naturally but is the result of unequal access for certain genders.

Wollstonecraft also asserted that women should be regarded as ends in themselves, not as means for the interests of others (Tong, 2009, p. 16). Wollstonecraft's ideas were later expanded by John Stuart Mill in "*The Subjection of Women*", which highlighted inequality in law and demanded equal political and economic rights (Tong, 2009, p. 16). Mill argued that differences in ability between men and women are the result of unequal social structures (Tong, 2009, p. 20). Meanwhile, Harriet Taylor Mill further emphasized the importance of economic independence as a condition for equal relationships in marriage in her essay "*The Enfranchisement of Women*" (Tong, 2009, pp. 17–18). The difference in positions between John Stuart Mill and Harriet Taylor Mill shows the existence of internal tensions within early liberal feminism, especially regarding the extent to which individual choice is truly free from the influence of social structures.

In the twentieth century, liberal feminism developed further through "*The Feminine Mystique*" written by Betty Friedan and through the activism of the National Organization for Women (NOW). Friedan demonstrated that the acquisition of formal legal status did not successfully remove the practical obstacles women encountered in their daily existence. Through her concept of the "feminine mystique", she articulated how societal expectations pressured women to derive their primary sense of identity from domestic responsibilities (Tong, 2009, pp. 27–28). This critical perspective shifted the emphasis of liberal feminism from mere legal equality to the lived, personal experiences of women. Consequently, the NOW transformed this analysis into a specific political platform to advocating for objectives such as reproductive autonomy and the eradication of professional bias (Tong, 2009, p. 26).

These transitions illustrate that liberal feminism is a dynamic movement that continuously adjusts to evolving patterns of inequality. The trajectory of the movement reflects a move away from simple demands for legal entry toward a more

sophisticated evaluation of the social frameworks that hinder the actualization of those rights. Within this theoretical framework, liberal feminism is defined by six central, interconnected pillars. The first of these is the requirement for equitable rights and access within education, the workforce, and the public sector, based on the principle that true justice necessitates a level playing field for every individual (Tong, 2009, p. 11). Second, individual autonomy, which views women as rational agents who have the right to determine their own life choices, both in the public and private spheres (Tong, 2009, pp. 15–16). Third, a reformist orientation through legal and institutional channels, which emphasizes gradual change through policies and regulations (Tong, 2009, p. 24). Fourth, the rejection of gender roles as natural, by asserting that gender is a social construction that can be changed (Tong, 2009, p. 34; Tong, 2009, p. 36). Fifth, reproductive rights as part of individual autonomy, which places control over the body as a condition for women's freedom (Tong, 2009, p. 26). Sixth, equal participation in the public sphere, which emphasizes the importance of women's actual involvement in politics, the economy, and social institutions (Tong, 2009, pp. 11–12; Tong, 2009, p. 47). These six characteristics not only explain the sources of inequality, but also show the strategies of liberal feminism in addressing it.

In digital media, liberal feminism often emerges through content that emphasizes the values of freedom of choice, individual rights, equal access, and women as rational individuals. The prevalence of content emphasizing these values indicates that liberal feminism remains the dominant framework used in digital activism. However, the dominance of liberal feminist values needs to be critically understood, as it can lead to an oversimplification of the issue. This simplification seems to generalize the solution to gender inequality, which can be resolved by granting freedom to each individual without considering the structural challenges.

In this study, liberal feminism served as a basis for understanding for informants during the in-depth interview process, particularly for the questions in the second block. The author used six characteristics of liberal feminism as a reference for informants in identifying, interpreting, or even rejecting the values found in the content of @indonesiafeminis. Therefore, the process of identifying

liberal feminist values is based on the informants' interpretations as audiences, not based on categorizations analyzed by the author. Thus, informants are the main subjects in the research process, while the author acts as a facilitator who provides a conceptual framework and documents the informants' interpretation process.

1.5.2.3. Glocalization Theory

Glocalization theory serves as the primary conceptual framework in this research, providing a basis for explaining the globalization process of global feminist discourse, adapted to Indonesian social and cultural conditions. This research not only analyzes the extent of the influence of liberal feminism, rooted in the thinking of American figures, on the content of @indonesiafeminis, but also analyzes the process of acceptance, negotiation, and reinterpretation of this global feminist discourse by Indonesian audiences. Glocalization theory itself is explained by Roland Robertson in his work entitled "*Glocalization: Time-space and Homogeneity-Heterogeneity*". In the book, Robertson argues that the concepts of "global" and "local" are not contradictory but rather influence each other. This approach is relevant because this research does not only observe content, but also analyzes the process of audience interpretation of the content that becomes the research data. Thus, glocalization is used as a lens to understand the dynamics of meaning that emerge from the combination of global values and socio-cultural conditions in Indonesia.

Robertson (1995, p. 28) explains that the term glocalization comes from the combination of the words global and local, which is then used to describe their interconnection. However, Robertson traces the initial idea of the concept of glocalization not from academic discourse, but from Japanese agricultural practices through the term *dochakuka*, which refers to the adaptation of global techniques to local conditions. This principle was later adopted in business strategies as a form of adapting global products to local markets (Robertson, 1995, p. 28). Robertson expands the concept of glocalization into the social and cultural realm by emphasizing that glocalization is a process in which locality not only receives global influence, but also contributes to shaping it. Robertson defines glocalization as the process of creating and incorporating localities that help shape the

understanding of the world as a whole (Robertson, 1995, p. 40). This definition shows that glocalization is not merely a one-way adaptation, but a dynamic two-way interaction.

Robertson's main contribution lies in his rejection of the dichotomy between globalization as homogenization and locality as resistance. Robertson (1995, p. 27) argues that these two tendencies must be understood together because both are present in the process of globalization. A view that only emphasizes homogenization is considered a "myth of globalization" because it ignores the active role of the local in shaping meaning (Robertson, 1995, p. 25). Furthermore, Robertson (1995, p. 26) argues that many forms of "localness" are actually adaptations of other cultures. Thus, the concept of glocalization helps explain that cultural diversity is not necessarily lost due to globalization but is reshaped through a process that combines new values originating globally with deeply rooted local values.

Therefore, the informants' assessment of @indonesiafeminis in this study is understood as part of a process of crossing various global and local references. Therefore, the category of "local" used by informants is not considered something pure or natural, but rather the result of a complex social construction. Robertson also criticizes cultural imperialism that views globalization as Western domination over other cultures. Robertson does not deny the existence of power imbalances between the two forms of culture but rejects the assumption that global influence is always passively accepted. Referring to John Tomlinson (1991) as written in Robertson (1995, p. 38) emphasizes that cultural messages originating from America are interpreted differently by the local communities that receive them.

This difference shows that audiences have the capacity to interpret and respond to messages according to their own contexts, regardless of whether the process is consciously reflected upon or not. Robertson (1995, p. 40) also shows that glocalization occurs at the level of production, where global actors adjust content to local markets. However, the focus of this research is on the audience side, namely how informants interpret content that has gone through this process. In addition, Robertson (1995, p. 39) introduces the idea of a "condemnation to

freedom,” which emphasizes that local communities have the capacity to respond to global influences, even if the form of response is not always explicit or fully conscious at the individual level.

In this research, the concept of glocalization is used to explain two interrelated processes. First, glocalization explains how @indonesiafeminis content can be understood as the result of an encounter between global feminist discourse and the local Indonesian context. Second, and more importantly, glocalization is used as a framework to read how audiences interpret the content based on their social and cultural experiences. The main focus of this research lies in the second process, namely in how informants make meaning of and evaluate the content. Research Question 2 (RQ2) is directed to identify whether and to what extent informants recognize the presence of a glocalization process, and how they evaluate it when the process appears in their interpretations. All responses are obtained from informants’ narratives in in-depth interviews, without assuming that all informants explicitly recognize the concept of glocalization. Thus, glocalization functions as an analytical framework that helps interpret variations in audience meaning-making, rather than as a category that must be recognized by informants.

1.5.2.4. Intersectionality

The concept of intersectionality was introduced by Kimberlé Crenshaw (1989) in her work titled *“Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics.”* The concept emerged from a critique that feminist theory and antiracist politics often generalize the social experiences of individuals. Feminist theory and antiracist politics are based on the assumption that all women or all racial groups experience oppression in the same way. As a result, Black women who experience double discrimination, both race and gender, are not represented within the frameworks of feminism and antiracist politics (Crenshaw, 1989, p. 140). The relevance of intersectionality in this research lies in the assumption that the audience is not a homogeneous group. Differences in informants’ social identities, especially in terms of religion, gender, and region of origin, have the potential to

shape variations in how @indonesiafeminis content is interpreted. These variations become one of the main focuses of analysis to answer Research Question 3.

Crenshaw's main contribution is her critique of the single-axis approach, which is an analysis that separates social identities into independent categories. Crenshaw (1989, p. 139) shows that the single-axis approach fails to explain the experiences of individuals who face discrimination from more than one direction. In reality, a person's social identities do not operate in isolation, but rather interact with each other to form a unified whole. Therefore, a person's experience cannot be understood simply by "summing up" their identities. Crenshaw (1989, p. 149) illustrates this through the metaphor of a crossroads, where various streams of discrimination can converge and produce different impacts than each stream would have on its own. This metaphor emphasizes that analysis must focus on the interaction between identities, not on a single identity.

In this study, the intersectionality framework is used to analyze the factors that influence each informant's interpretation. The process of meaning-making takes place through a combination of identities that influence one another. Therefore, an informant's interpretation is understood as the result of a configuration of identities, rather than as a collection of variables that each stand independently. This approach allows for a more effective analysis in understanding the diversity of audience responses.

Crenshaw herself developed the concept of intersectionality as a critique of anti-discrimination law in the United States. Crenshaw argued that the legal system often fails to identify forms of discrimination that occur because of multiple identities. The legal system only recognizes the categories of race or gender separately (Crenshaw, 1989, pp. 141–143). As a result, discrimination experienced by Black women often leads to legal decisions that are not appropriate. Crenshaw (1989, p. 140) emphasized that an approach that separates social identities from one another actually overlooks groups that exist at the intersection of those identities.

In this study, the intersectionality framework is not used to assess who is "more oppressed" than others. This study focuses on how audiences interpret content. This approach is in line with the cultural studies framework, which believes

that meaning does not simply emerge on its own but is shaped by an individual's social position. Thus, intersectionality functions as a tool for understanding variations in how individuals interpret the same content. This study focuses on three identity axes: religion, gender, and region of origin. These three were selected not because they are considered determining factors, but because of their relevance to the context of the reception of feminist discourse in Indonesia.

Religion was chosen as the first axis because the values of liberal feminism are often considered to be in conflict with the religious norms that have developed in Indonesia. In Indonesia itself, religious factors are highly likely to influence how a person responds to certain issues. How close a person is to religious authority, for example, can be an important factor in determining their attitude toward feminist content. Gender becomes the second axis because men, women, and non-binary individuals experience different social conditions in their daily lives. These differences do not automatically determine a person's opinion, but they may provide different perspectives on the issues raised in feminist content. Region of origin becomes the third axis because Indonesia is a highly diverse country in terms of norms, values, and social practices across its regions. A person's regional background may shape the way they view issues of equality and gender roles. Therefore, region of origin is a factor that cannot be overlooked in understanding variations in interpretation.

This approach encourages the emergence of diverse interpretive positions in the data. Second, the interview questions are designed to encourage informants to reflect on the relationship between their social identities and how they understand the content. This reflection becomes an important part of the analysis because it provides direct access to the informants' perspectives. The intersectionality framework also functions as a space for informants to explain their respective social positions. As a result, the author is able to capture variations in meaning-making in a more contextual way and does not simplify audience experiences into inflexible categories.

1.6 Research Methodology

1.6.1. Research Design

This study uses an interpretive qualitative approach. The interpretive qualitative approach is chosen because the focus of the study is not on numbers or frequency, but on the meanings constructed by the audience when reading content from @indonesiafeminis. In an interpretive qualitative approach, individual responses are understood as the result of an interpretive process shaped by each person's experiences and background (Creswell and Poth, 2018, p. 37). Therefore, the data produced are not analyzed as something to be measured, but as something to be understood in depth within its social context. Reality is also not seen as singular, but as constructed through the interaction between individuals and their surrounding environment (Creswell, 2014, p. 8). The interpretive qualitative approach allows the researcher to identify the process of meaning-making in greater detail. Differences in perspectives across individuals are not positioned as deviations, but as an important part of the phenomenon being studied. Each difference instead helps reveal the variation of meanings that emerge among the audience. Thus, the study is directed to capture this diversity while also understanding the factors that influence it.

The research design used is a single case study. A case study is a research strategy that focuses on one particular case to be understood in depth within its real-life context (Yin, 2014, p. 16). This approach does not emphasize comparison across many cases, but rather gives attention to the depth of analysis of one specifically selected unit. A case study design is used when the phenomenon under study cannot be separated from its surrounding social context. Therefore, the understanding produced always considers the relationship between the phenomenon and its context.

In this study, the selected case comes from content on the @indonesiafeminis account uploaded between January and March 2026. The account is not viewed as a standalone object, but as part of a digital space connected to social and cultural dynamics in Indonesia. Religious values, gender relations, and diverse cultural backgrounds shape variations in how audiences interpret the

content they consume. By using a single case study, this research is able to explore the phenomenon in a focused and in-depth manner. The case study approach also helps identify nuances in the meaning-making process that might be overlooked if the research were conducted with an overly broad scope.

The combination of an interpretive qualitative approach and a single case study enables this research to produce a more comprehensive understanding. This research does not only seek to identify what audiences understand from a piece of content, but also aims to identify how that process of understanding can occur. This is, of course, a process that cannot be separated from the social context surrounding each individual's experience. Therefore, the findings of this research are expected to provide a comprehensive picture of the relationship between experience, interpretation, and context.

1.6.2. Research Object and Data Sources

The object of this research is the content from the @indonesiafeminis account during the period from January to March 2026. These contents are not analyzed directly as texts; instead, they are revisited through the informants' memories, experiences, and interpretive responses. In other words, the content functions as a point of entry in the data collection process rather than as the primary object of analysis. The focus of this research lies in the meanings produced by the informants as audiences of @indonesiafeminis when recalling and reflecting on its content in their daily lives. Therefore, the research is directed toward understanding the subjective experiences that emerge when informants consume the content directly. The January–March 2026 period was selected because it was still relatively close to the time when the in-depth interviews were conducted. This helped reduce the risk of distortion.

The primary source of data in this research is the transcripts of in-depth interviews with nine selected informants. The transcripts were produced by transcribing the entire conversations in full so that the informants' responses could be understood and analyzed within their context (Creswell and Poth, 2018, p. 244). Through these transcripts, the meaning-making process that forms the focus of this research can be analyzed more comprehensively because the transcripts not only

record the content of the responses but also capture the flow of thought that developed throughout the interviews.

In addition to the primary data, this research also uses supporting data in the form of screening questionnaire responses from thirty respondents. The questionnaire was used to obtain an initial overview of their experiences, how frequently they were exposed to the content, and their tendencies in interpreting it. The questionnaire was not intended to serve as the main source of findings; rather, it functioned as preliminary groundwork for the researcher to understand the broader context before moving into more in-depth discussions. Therefore, the two complement each other, with the questionnaire providing initial orientation and the interviews providing the depth of meaning that forms the core of the entire analysis.

1.6.3. Informant

The selection of interview informants is based on three main considerations that complement each other. The first consideration is the individual's ability to express opinions clearly and reflectively so that their experiences and meanings can be explained in detail. The second consideration is the position of interpretation as seen in the questionnaire responses, which is used to ensure that each pattern of meaning is represented in the interview stage. Each informant is selected because they represent one of the identified patterns, so the variation of perspectives is maintained. The third consideration is the respondent's willingness to continue participation to the interview stage. This willingness is explicitly stated in the final section of the questionnaire, where respondents who agree to be interviewed further are asked to provide contact information. Thus, only respondents who actively state their willingness are included in the pool of interview informant candidates, so the principle of voluntariness in qualitative research is maintained (Creswell and Poth, 2018, p. 136). Overall, nine informants are selected by considering diversity in religion, gender, and region of origin so that relevant social factors can be observed in the meaning-making process.

At the initial stage, questionnaire respondents are selected based on two types of criteria that have different functions. The first criterion is basic and must be fulfilled by every respondent, namely (1) being within the age range of 18 to 35

years, (2) actively using Instagram, (3) having seen content from @indonesiafeminis within the specified period, (4) having at least a high school level of education, and (5) residing in Indonesia. The second criterion functions as a direction for overall distribution, where the researcher seeks to present variation in gender, religion, and region of origin so that the pool of respondents is not concentrated in one particular group. The questionnaire results showed that the respondents came from different regions and reflected a wide range of social backgrounds. The respondents were not required to be active followers of @indonesiafeminis, nor did they need to have any specific knowledge of feminism. This was intended to encourage more natural and genuine responses.

During the questionnaire data collection process, the researcher began to notice that similar patterns of meaning-making kept appearing and no longer produced new variations once the number of respondents reached a certain point. This condition is known as data saturation, which is the point at which adding more respondents no longer produces meaningful new information (Fusch and Ness, 2015, p.1408). In this study, saturation is visible when four distinct interpretive tendencies emerged from the questionnaire responses. The four interpretative patterns of the questionnaire answers were then analyzed in in-depth interviews to be mapped based on three decoding positions according to the Encoding/Decoding theory. These recurring tendencies reflect an initial spectrum of audience responses toward the content, ranging from relatively affirmative acceptance to more conditional or resistant forms of interpretation shaped by religious, ideological, or socio-cultural considerations. At this stage, these patterns were treated as preliminary analytical tendencies rather than fixed audience categories.

The number of nine informants is not determined from the beginning, but follows the analytical needs that develop from the data. With four patterns of interpretation, each pattern needs to be represented so that it can be understood more deeply in the interviews. At the same time, variation in the informants' backgrounds is needed to see possible differences in perspectives that emerge from different social contexts. This principle is in line with purposive sampling, which is a technique for selecting informants based on the relevance of the information they

can provide to the research objectives, rather than based on a larger population size (Patton, 2002, p. 169). With a purposive sampling approach, the selection of informants is not oriented toward quantity, but toward the depth and diversity of the information produced.

1.6.4. Method of Data Collection

Data collection in this study was carried out through two instruments that operate sequentially and complement each other, namely a questionnaire and in-depth interviews. Both instruments were designed to identify the dimensions of audience meaning-making in a gradual manner. The questionnaire was used to obtain an initial overview of informants' perceptions broadly, while in-depth interviews were used to explore the process of interpretation in greater detail. This sequence is aligned with the audience-centred paradigm that underlies the study, in which the primary data comes from the informants' own experiences and meaning-making, rather than from content analysis by the researcher.

The questionnaire, as the stage for screening informants, was distributed online through Google Form using open-ended and semi-open questions. Open-ended questions provide space for respondents to answer in their own words without being limited by answer choices, so that the responses that emerge more strongly reflect personal experiences (Patton, 2002, p. 354). Semi-open questions still provide direction for the discussion, but do not fully limit the content of the answers. This combination helps maintain a balance between respondents' freedom and the focus of the data collected. The language used in the questionnaire was structured in a simple manner and did not use technical terms so that respondents could understand the questions easily.

The questionnaire was organized into four sections arranged progressively. Before completing the questionnaire, respondents first read and agreed to the informed consent form. The form contained an explanation of the research objectives, the duration of completion, guarantees of confidentiality, as well as the right to withdraw at any time. This process was intended to ensure that respondents participated consciously and voluntarily (Mack, Woodsong, Macqueen, and Guest, 2005, p. 4). The first section of the questionnaire consisted of basic questions

regarding age, gender, place of residence, region of origin, educational background, and religion. These questions were answered through multiple-choice options, and respondents were also given the option not to answer if they felt a question was too personal. The second section contained questions aimed at exploring respondents' experiences while reading or interacting with content from @indonesiafeminis. The third section focused on respondents' initial impressions and interpretations of the @indonesiafeminis content they remembered. These questions helped reveal early patterns in how respondents, as audiences, understood the messages conveyed through the content. Finally, the fourth section asked whether respondents were willing to continue to the in-depth interview stage.

After the questionnaire stage was completed, data collection continued with in-depth interviews aimed at exploring the informants' experiences, evaluations, and thought processes in greater detail (Patton, 2022, pp. 341–344). The interviews were conducted using a semi-structured format. In this format, the researcher prepared an interview guide as a basic framework while still allowing informants to develop their answers based on their own experiences (Patton, 2002, pp. 343–347). This approach helped keep the discussion focused while remaining flexible enough to capture unexpected insights that emerged during the interviews.

Eight of the nine informants participated in online interviews through Google Meet, with each session lasting approximately 60 to 150 minutes. Video calls were chosen because they allowed the researcher to observe non-verbal cues such as pauses, hesitation, and changes in tone of voice. These subtle details are important in qualitative research (Deakin and Wakefield, 2014, p. 604). One informant, R12, who lived in East Nusa Tenggara, was unable to participate through a video call platform due to limited internet connectivity in the area. As an alternative, the interview was conducted through a combination of a structured Google Form and WhatsApp Chat, with responses submitted whenever internet access was available. Although the format differed from that used with the other informants, the data obtained from R12 remained comparable because the same interview guide was used throughout. In fact, the written format gave R12 more time to reflect on their answers, which in some ways helped compensate for the

absence of direct interaction (Meho, 2006, p. 1284). Furthermore, the geographical conditions and infrastructural limitations experienced by R12 were themselves analytically relevant, as they reflected broader inequalities in digital access across Indonesia.

To support recall and minimize the limitations of relying on memory alone, the interviews incorporated a screen-sharing procedure prior to the introduction of the anchor content. At the outset of each session, the writer shared their screen to display the Instagram profile of @indonesiafeminis, with navigation restricted to content published between January and March 2026. The scroll was controlled by the writer rather than the informant, ensuring consistency in pacing and sequence across sessions. This procedure served to ensure that informants remembered and understood the content used in the data corpus, that is content uploaded between January and March 2026. Informants were asked to comment spontaneously on content they found interesting. Interpretive responses that emerged at this stage were still considered as data with their own analytical weight. Scrolling through the content that made up the data corpus was not merely a warm-up session, as the content that informants found interesting actually reflected their naturally emerging interpretive tendencies. It should be emphasized that the interpretations that emerge during the scrolling process may differ from the interpretations of the four pieces of content that served as stimuli in the research process. Any content identified organically by informants while scrolling is recorded separately as unprompted data, or data that carries its own analytical weight as an indicator of how prominent a piece of content is in the minds of audiences and how it is received (Kvale and Brinkmann, 2009, p. 178).

Four posts from January–March 2026 were selected as the primary stimuli in the interview process. The selection of these four pieces of content was based on two interrelated criteria. The first criterion is the diversity of issues. The four posts collectively cover a range of themes relevant to this research, ranging from gender norms and social responses to women's ambitions, bodily autonomy and beauty standards, the structural dimensions of patriarchy in everyday aesthetic practices, to the relationship between feminism as a global discourse and its relevance beyond

the Western context. The second criterion is audience response. These posts generated relatively high levels of engagement, both in terms of comments, likes, and shares. The assumption is that content that generates the most interaction is likely to be embedded in the informants' daily experiences, thus yielding richer data on how audiences actively receive and interpret the content (Morley, 1980, p. 162).

Based on these two criteria, four pieces of content were selected to serve as the primary stimuli for the interviews. The selected posts are titled "*Fragile Masculinity Membuat Mimpi Perempuan Tidak Pernah Bisa Dirayakan*", "*Kamus Feminis: Operasi Plastik dan Patriarki yang Membuat Otonomi Tubuh Jadi Bersyarat*", "*Lebih dari Soal Privilese Saatnya Melawan Patriarki dalam Standar Kecantikan*", and "*Kamus Feminis: Feminisme Bukan Hanya Tentang Perempuan Barat*". These four pieces of content were selected because they represent the diverse themes and levels of audience engagement, as previously explained. Each piece of content also offers a different perspective on the discourse at the heart of this research, ranging from gender issues, body politics, to the conceptual framework of feminism. It should be emphasized that these four pieces of content were not analyzed to find the "most correct" meaning. Rather, they served as triggers or tools to encourage informants to reflect on and discuss feminist discourse encountered on social media.

Interviews to explore informants' interpretations of these four content stimuli were conducted in stages. The initial stage began by exploring the meanings and messages informants perceived from the content. This revealed how informants interpreted what they saw. The discussion then moved toward assessing the extent to which the issues raised in the content felt relevant to the social and cultural contexts experienced by each informant. In the final stage, informants were invited to reflect on their own social backgrounds and how this might have influenced their interpretation of the content. These stages were designed to ensure that informants' responses did not stop at brief statements but rather truly reflected a comprehensive process of understanding and responding to the messages contained in the content.

1.6.5. Data Analysis

Data analysis in this study was conducted through five interconnected stages. Each stage contributed to the next and helped gradually shape the overall understanding developed throughout the research process. Rather than functioning as separate procedures, these stages worked together to guide the analysis from the initial data toward the final interpretation. Through this process, each stage had a specific role in supporting the findings of the study.

The first stage involved transcribing all interview recordings verbatim. Transcription refers to rewriting the interviews in full based on what was actually expressed by the informants (Creswell and Poth, 2018, p. 256). This process was not limited to recording the content of their responses. Elements such as pauses, laughter, changes in tone, or shifts in the direction of a sentence were also retained whenever relevant. These details were considered important because they could provide additional insight into moments of hesitation, uncertainty, or mixed feelings when informants discussed particular issues. As a result, the transcripts served not only as records of what was said but also as a representation of how informants expressed and developed their thoughts during the interview.

The second stage was open coding. At this stage, the author repeatedly reviewed the interview transcripts and assigned labels to sections that contained meaningful ideas or recurring patterns. Although Stuart Hall's encoding/decoding framework informed the broader direction of the analysis, the coding process was not carried out by immediately placing responses into predetermined decoding categories. Instead, the author first focused on identifying recurring meanings, evaluations, tensions, and interpretive tendencies that emerged directly from the data. Only after these patterns became visible were they related to Hall's conceptual framework. This approach was intended to preserve the complexity of audience interpretations and allow unexpected findings to emerge from the data itself.

The third stage involved organizing the codes into broader categories. The codes that had been identified were grouped into three main areas that reflected the focus of the research questions: the values perceived by the audience, their evaluation of the relevance of those values within their social context, and the background factors that shaped their interpretations. Grouping the codes in this way

helped connect the initial findings to the broader objectives of the study. At the same time, codes that did not fit neatly into these categories were not discarded, as they still provided valuable context that could enrich the overall analysis.

The fourth step involved interpreting respondents' reading tendencies using Stuart Hall's encoding/decoding framework (Hall, 1980). Rather than placing each informant into a single fixed category, the analysis examined tendencies associated with dominant, negotiated, or oppositional readings across different themes and discussions emerging during the interviews. This distinction is important because informants could demonstrate varying interpretive tendencies depending on the issue being discussed. The classification process therefore focused on broader interpretive patterns constructed throughout the interviews rather than relying on isolated statements. In addition, the analysis was conducted separately across different dimensions of the research questions, since informants' acceptance of certain feminist values did not always align with their evaluation of social relevance or cultural appropriateness.

The fifth step is intersectional mapping. At this stage, the results of the classification of reading positions are connected with the informants' social backgrounds such as religion, gender, and region of origin (Crenshaw, 1989, p. 140). At this stage, the writer examined the relationship between informants' interpretive positions and their social backgrounds by identifying patterns that could be compared across cases. The purpose was not to assume that a particular social identity would automatically lead to a specific interpretation. Instead, the analysis focused on understanding how different experiences and social backgrounds might influence the ways informants interpreted and negotiated feminist discourse. Patterns that appeared inconsistent or even contradictory were not treated as exceptions to be excluded. Rather, they were considered meaningful findings that could point to the influence of personal experiences, digital media exposure, or other contextual factors that extend beyond identity categories alone.

1.7 Organization of the Writing

This section outlines the organization of the thesis and briefly explains the content of each chapter. The chapters are arranged in a sequence that follows the development of the study, from the initial research problem to the final conclusions.

CHAPTER I: INTRODUCTION

Chapter I introduces the study and explains the main issues that form the basis of the research. It covers the background of the study, research questions, objectives, and significance of the research. This chapter also presents the literature review and theoretical framework, including the concepts of encoding/decoding, glocalization, and intersectionality. In addition, it explains the research methodology, such as the research design, object of the study, data sources, informants, data collection methods, and data analysis procedures. Together, these sections provide an overview of the direction and focus of the study.

CHAPTER II: LIBERAL FEMINISM IN DIGITAL SPACE: GLOBAL CONTEXT AND INDONESIAN LOCAL LANDSCAPE

Chapter II provides the background needed to understand the broader context of the study. It begins by discussing Instagram as a space for digital activism and introduces the @indonesiafeminis account, including its profile, content, and online network. The chapter then explores the development of liberal feminism in the United States, its main ideas, and how liberal feminist discourse has spread globally. It also looks at feminism within the Indonesian context by discussing the history of women's movements, cultural values related to gender, and the role of digital media in public discussions. These discussions help explain the social and cultural setting in which audiences encounter feminist content.

CHAPTER III: AUDIENCE REPRESENTATION AND EARLY RECEPTION PATTERNS OF @INDONESIAFEMINIS: INDICATORS OF LIBERAL FEMINIST VALUES AND GLOCALIZATION

Chapter III presents the findings gathered from questionnaires and interviews. The discussion starts with the demographic and social backgrounds of the respondents, which are important for understanding how they interpret content. The chapter then examines respondents' familiarity with feminist issues, their experiences with

@indonesiafeminis, and the content they remembered most. It also identifies early patterns in how audiences responded to liberal feminist values and glocalized ideas found in the content. These findings provide a foundation for the deeper analysis presented in the next chapter.

CHAPTER IV: MEANING NEGOTIATION AND THE READING OF AMERICAN LIBERAL FEMINISM IN THE CONTEXT OF INDONESIAN DIGITAL AUDIENCES

Chapter IV focuses on the analysis of audience interpretations. It explores how audiences make sense of and respond to liberal feminist discourse presented by @indonesiafeminis. The discussion draws on Stuart Hall's encoding/decoding model, glocalization theory, and intersectionality theory. Particular attention is given to how factors such as religion, gender, regional background, and personal experiences shape audience responses. This chapter also connects the findings from questionnaires and interviews to develop a broader understanding of how meaning is negotiated within the context of Indonesian digital feminism.

CHAPTER V: CONCLUSION

Chapter V brings together the main findings of the study and answers the research questions presented at the beginning of the thesis. It also offers suggestions for future research and discusses possible directions for further studies on feminism, digital activism, audience reception, and Indonesian digital culture. In this way, the final chapter not only summarizes the results of the research but also highlights issues that may be explored in future discussions.