Women's Voices for Justice: A Van Dijkian Critical Discourse Analysis of the August–September DPR Protests

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Abstract. As a gender historically perceived as secondary within the social hierarchy, women have been socially constructed as polite and gentle, with implicit rules governing how they may speak in order to remain within the bounds of femininity. By contrast, men have generally enjoyed greater freedom in language use and in expressing strong emotions. However, the civil demonstrations and nonviolent resistance of August against DPR decisions revealed that women have become political voices, articulating public emotions and demanding justice. This moment gave rise to hashtags such as #BravePink, recognising women's courage in confronting state apparatus, and shareable Instagram story templates that glorified female protesters with the label rakyat jelita, a phrase that reframed femininity as a sweet but defiant symbol of resistance. Figures such as Abigail Limuria, Afutami, and Salsa Erwina Hutagalung exemplify how contemporary Indonesian women are no longer passive recipients of authority but active agents in contesting injustice. To examine this shift, the study employs Critical Discourse Analysis (CDA) informed by Teun A. van Dijk's sociocognitive theory of language and power, analyzing digital protest discourse including hashtags, Instagram stories, and public statements from female influencers. The analysis highlights how women's resistance is articulated, constructed, and disseminated in digital public spaces, and how it differs from men's modes of expression. Findings show that women's voices in these protests are marked by greater force and boldness, with strong, non-euphemistic lexicon ("fuck," "death of empathy," "death of humanity," "killer," "arrogant") as well as personal reflection and testimony that reframe resistance in more inclusive and collective ways.

Keywords: Critical Discourse Analysis, Sociocognitive, Women's Voice, Protest, DPR

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1 Introduction

Women's roles in society have long been shaped not only by expectations surrounding domestic responsibilities but also by norms that regulate how they should speak, express emotions, and use their voices. These gendered expectations remain deeply embedded in many parts of Indonesia, where women are still expected to be polite, gentle, and restrained in their speech, in contrast to men who face fewer social restrictions. However, the nonviolent resistance to the DPR on 25th of August 2025 signal a growing shift. Indonesian women have become increasingly vocal and assertive, participating actively in both street demonstrations and digital activism. This moment marked a significant redefinition of women's public image, showcasing their agency as political actors who challenge systemic power structures.

Social media further amplifies this shift. Initially used mainly for personal expression, it has evolved into a platform through which women mobilize collective justice, confront gender stereotypes, and participate in national political discourse. The involvement of prominent female influencers during the August 2025 protest, who helped shape the 17+8 demands and educate global audiences about Indonesia' s political situation, highlights the expanding role of women in public decision-making. These dynamics underscore the growing importance of women's linguistic practice, especially in digital spaces, in shaping contemporary protest discourse and contributing to Indonesia's democratic movement.

1.1 Gendered Language and Women's Marginalization

Social norms historically regulate women's language. It often submerses women's personal identity and undermines their power as serious individuals, promoting marginalization and dependency in life [7]. This argument is not just an old-time patriarchal conservative narrative, yet it is still highly relevant until the present, especially in some regions in Indonesia. In many societies, women are burdened with the collective expectation to be polite and soft beings. It is unlike men who are less influenced by the social stigma directed against them [13]. It is even mentioned that in *appropriate* women's speech, strong expression of feeling is avoided, expression of uncertainty is favored, and means of expression in regard to subject-matter deemed 'trivial' to the 'real' world are elaborated. These aspects of English are explored with regard to lexicon, and syntax as concerns speech by women. In lexicon, women's vocabulary is rich with euphemism and in the syntax pattern typically using tag-question which gives image or emphasizing that women are unconfident in claiming hence needing the other party's confirmation [7].To understand how these gendered linguistic norms extend into the public and political domain, it is important to look at how language is used within Indonesian protest settings.

1.2 Language in Indonesian Protest

Touching the Indonesian context, the role of language in Indonesian protests has been the subject of previous scholarship. Mass protest orations (2013–2015), showing how protesters used appraisal systems of affect, judgment, and appreciation to express critical, often confrontational stances toward government policy [12]. Combined content, narrative, and visual analysis of protest signs, highlighting multilingual strategies and the borrowing

of slogans from global movements like George Floyd's protests to gain international visibility [5]. Further, focusing on humor in student slogans, identifying its role in building collective identities, sustaining participation, and reframing protest messages through popular culture [14]. More recently, applied culturing analysis to 2022 protest slogans, revealing gendered differences in expression and the persistence of sexist undertones, underscoring the need for greater gender sensitivity in protest discourse [11].

However, this has significantly shifted at least during the 25th-August nonviolent resistance to DPR where Indonesian women have become braver and more articulate in showing their opinion, even protesting both on the street and digital sphere. Their bravery was recognized through the jargon of *Brave Pink* and *Rakyat Jelita* as a symbol of women's courage in confronting the authorities and the government. Their voices and protest actions did not solely represent women but extended across age groups and genders. This moment reflects a shifting image of Indonesian women, from being primarily positioned as caregivers which is often linked to their low economic participation [8], to becoming active political agents who challenge systemic power structures and demand accountability. In doing so, they also disrupt long-standing stereotypes that portray women as less rational and more emotional than men [1, 3], stereotypes that have historically marginalized them in the realm of knowledge production. Such transformation illustrates how women are reclaiming public spaces, reshaping societal narratives, and moving beyond traditional gender roles to emerge as central actors in Indonesia's democratic movements.

1.3 Social Media for Women's Empowerment

This significant change is also supported by the strategic use of social media among women where it is no longer confined to personal use, such as creating diverse body images or expressing individual identities to enhance self-identity and promote self-empowerment [2]. Yet, it has progressed into a platform for advancing collective justice. Studies show that social media functions as a powerful tool for women's empowerment by mobilizing attention toward women's rights and challenging discrimination and stereotypes worldwide [4]. Furthermore, social media, as a medium for expressing emotions, can catalyze the production of new knowledge and drive active change, thereby contributing to women's epistemic empowerment and strengthening the fight against gender discrimination and injustice [6]. These dynamics are evident in various contexts. In China, feminist groups such as *Feminist Voice* and *Women's Awakening* strategically employ social media to articulate diverse perspectives and build relationships with mainstream journalists, aiming to foster more gender-sensitive reporting and nuanced representations of feminism [16]. Beyond organized groups, many Chinese social media users also engage in collective resistance against stereotypes and derogatory portrayals of women, even when they do not explicitly identify as feminists [9]. In Africa, social media has played an equally significant role in enhancing women's political empowerment, supported by the diffusion of ICT, access to electricity, human capital development, and political stability [10].

In the Indonesian context, these global patterns resonate with the ways women increasingly use social media to amplify their voices in political protests, challenge gendered stereotypes, and assert their agency within broader democratic movements. This was particularly evident during the DPR protest in August 2025, where three female influencers, such as Abigail Limuria, Salsa Erwina Hutagalung, and Andhyta Firselly Utami (popularly known as Afutami), emerged as prominent figures. They not only initiated and

contributed to the formulation of the 17+8 demands addressed to the DPR but also used their platforms to educate both national and international audiences about Indonesia's political situation and to demand justice for its citizens. This highlights the crucial role of women's voices in influencing national policy. The importance of women's perspectives was also echoed by a female member of parliament from the Indonesian Democratic Party of Struggle (PDIP) during a televised talk show, where she emphasized that women's viewpoints are vital in addressing critical issues such as food security and rising prices of basic necessities.

1.4 Problem Statement

While these studies have significantly advanced our understanding of protest language in Indonesia, most focus on student movements, humor, or linguistic style in general. Far less attention has been given to the ways women, particularly through social media, strategically deploy language, especially English, as a form of power in shaping protest discourses. Against this backdrop, the present research examines how Indonesian women, represented by the three influencers mentioned above, use protest language to assert authority, contest state power, and articulate justice-oriented demands. To capture this dynamic, the study applies Teun A. van Dijk's Critical Discourse Analysis framework, analyzing textual structures, social cognition, and broader social contexts to reveal how women's protest language operates as a sociocognitive practice within Indonesia's democratic movement.

2 Methods

This study applies Teun A. van Dijk's sociocognitive approach to Critical Discourse Analysis. Different from discourse analysis, critical discourse analysis is focusing on the role of discourse to challenge dominance as the exercise of social power that results in social inequality [15] which highlights the August Protest where women challenging dominance specifically in this study examines the "challenging" effort disseminated in the digital sphere. Van Dijk's sociocognitive approach integrates textual analysis, social cognition, and social context in the examination of discourse.

At the textual level, the analysis is conducted across three structures. The microstructure considers linguistic features such as lexical choice and syntax, with particular attention to how female influencers employ rhetorical devices, including satire and capitalisation. The superstructure examines the organisational patterns of the posts, focusing on how messages are introduced, emphasised, and concluded in order to capture attention and amplify demands. At the macrostructural level, the study identifies overarching themes such as justice, accountability, and gendered perspectives within civic digital activism.

The second dimension of van Dijk's framework, social cognition, explores the relationship between individual cognition, collective beliefs, and shared knowledge that shape both text production and interpretation. This study investigates how the three influencers, Abigail Limuria, Salsa Erwina Hutagalung and Afutami, draw upon widely shared frustrations among Indonesian citizens, including distrust of the DPR, and how these shared understandings inform both the articulation of their protest language and the reception of their messages on social media.

The final dimension, social context, situates discourse within broader socio-political and cultural structures. Here, the analysis considers how women's protest language not only challenges state power but also disrupts long-standing gender stereotypes that marginalise women as overly emotional or less rational. It also examines how the affordances of social media platforms provide new opportunities for civic engagement, enabling women to extend their voices beyond traditional boundaries and to influence wider democratic debates in Indonesia.

The data analysed in this study comprises protest-related texts written in English and posted on the verified Instagram accounts of Abigail Limuria, Salsa Erwina Hutagalung and Andhyta Firselly Utami during the DPR protests. Specifically, the data was collected from posts published between 29 August and 5 September 2025, a period that marked the height of public outrage, particularly following the death of Affan Kurniawan due to police brutality and leading up to the DPR's deadline for finalising its decisions. The choice of English-language content is significant, as it reflects a deliberate strategy by the influencers to address both domestic and international audiences, thereby broadening the reach and impact of their protest discourse.

The limitations of this study lie in its spatial and temporal scope, as the data is restricted to English-language Instagram content posted between 29 August and 5 September 2025. The analysis focuses solely on linguistic aspects, specifically how women articulate emotions and protests in digital spaces, from the perspective of applied linguistics, without evaluating the effectiveness of these interventions or its successes.

3 Findings & Discussion

3.1 Textual Analysis

Microstructure

At the microstructural level, women's protest voices exhibit an authoritative, imperative, and emotionally charged character. Their discourse relies heavily upon lexical choices that frame the protest, its causes, and the actors involved in ways that both delegitimise state authority and reaffirm civic agency. In addressing the causes of protest, particularly the increase in parliamentary salaries, women draw on vocabulary that conveys a profound sense of injustice, employing expressions such as "crazy amount" and "inhuman" to underline the gulf between elite privilege and the everyday realities of Indonesian citizens. As the demonstrations unfolded, this emotional intensity escalated through the use of metaphorical language such as "atomic bomb" and "war," which transformed the protests from routine civic acts into catastrophic and combative struggles. These metaphors situate the movement within the register of survival and confrontation rather than negotiation. Coupled with expletives such as "fuck," the discourse communicates both chaos and desperation, indicating that the boundaries of patience and tolerance had been breached. The difference between strong and weak expletives such as "fuck" lies in how forcefully one's feel and choice of particle is functions of how strongly one allows oneself to feel about something, so that the strength of an emotion conveyed in a sentence corresponds to the strength of the particle, further the use of linguistics diagnoses one's hidden feelings about things [7]. By emphasizing strong expletives, it shows how furious they are or how the government and its decision has gone beyond rationality.

Towards state institutions, particularly the DPR and the police, the discourse adopts distinctly negative and emotionally charged descriptors that reveal deep-seated disillusionment. The DPR is represented through a lexicon that strips away legitimacy and moral authority, including "killers," "silent," "ignorant," "arrogant," "death of humanity," "death of empathy," "fuck," "indifference," "insulting responses," "(continuous) arrogancy," "mocking," "evil," "tone-deaf greed," "unaccountable," and "untouchable (exclusive)." Such terms convey an image of a political institution marked not merely by corruption or incompetence but by active cruelty and moral bankruptcy. By contrast, the police are characterised in similarly condemnatory terms but with a particular emphasis on physical repression and abuse of power, most notably "brutality," "excessive violence," and "unaccountable." This choice of lexicon reflects public perception of the police not as protectors of civic order but as agents of coercion and state violence. The erosion of institutional respect is further underscored by the deliberate omission of honorifics when addressing authority figures, as in the blunt statement: *"Listyo Sigit, the head of Police in Indonesia, tomorrow brings the perpetrators to court… Do your fucking job."* Here, the removal of deferential address functions as a symbolic rejection of authority and legitimacy. Together, these rhetorical strategies reveal the erosion of respect for government and law enforcement, positioning them not as legitimate authorities but as entities complicit in oppression and injustice.

By contrast, references to the protesters themselves are framed in empowering and affirmative terms such as "creative," "brave," and "solid." These descriptors are not abstract, but grounded in the recognition of the protesters' concrete achievements. As one statement puts it, *"In the end, I am grateful that as a collective we managed to push these demands directly to the representatives, hand-delivered. That was only possible because of your creativity, bravery, and collective effort."* Through such expressions, women construct protesters as active agents whose qualities directly enable political action and tangible results. At the same time, through imperative and authoritative constructions, women's voices emphasize the people as the rightful owners of political authority, reminding politicians of their dependency on public mandate: *"politicians only have power because we give it to you… and we can and will take it back when we have to."* This inversion of the power hierarchy positions the people as sovereign actors while casting the government as dependent and accountable. This reassertion of sovereignty is further reinforced through capitalization as a rhetorical strategy. For instance, in *"Not because I think I got the answer, but because I couldn't live with myself if I did not try my hardest in this fight. I needed to TRY"* the uppercase word TRY intensifies the sense of personal desperation and moral obligation. Similarly, in *"To make sure we at least gain SOMETHING from this. It may not be EVERYTHING, but we needed to win SOMETHING,"* capitalization dramatizes the contrast between partial and total victory, acknowledging pragmatic limits while still affirming the necessity of tangible gains. Finally, in *"WE GAVE IT TO YOU and we can and will take it back,"* capitalization underscores collective power, visually mimicking shouting in digital discourse and symbolically inverting the power hierarchy between people and politicians.

Moreover, the discourse extends beyond resistance to articulate civic agency and collective action, urging audiences to participate in various capacities, whether by mobilizing resources, amplifying messages, or attending peaceful protests. Statements such as *"Even if you can't be on the streets… use your international networks, resources, and access to influence"* highlight protest as a process of political education and empowerment,

further reinforced by framing the moment as a *"massive political education,"* a *"game changer,"* and an *"awakening."* In sum, the microstructure of women's protest discourse reveals dual findings: the delegitimization of state institutions through strong, negative, emotionally charged lexicon and the re-legitimation of civic authority through positive, authoritative constructions. This also brings a new contrasting findings to the previous research mentioned above when previously women's vocabulary were full with euphemism and syntactically used tag-question which negated women's authority [7], today Indonesian's young women show the opposite where they have become articulative and more brave in using strong words.

Superstructure

At the level of superstructure, the analysis is divided into two principal categories, written and oral, reflecting the nature of the data collected. The written category consists of Instagram carousel posts, with three key samples: *"To diasporas & internationally-raised Indonesians: Be the plutonium in this atomic bomb," "A Love Letter to Indonesia,"* and *"Where do we go from here? (Making sense of this senseless week.)."* The oral category, on the other hand, refers to reels in video format which have been transcribed, where the organisation of discourse and rhetorical strategies are shaped by the characteristics of spoken performance. This distinction is necessary in order to examine the structural patterns of discourse in relation to medium and mode of delivery, thereby illustrating how messages are mobilised, emphasised, and concluded to capture attention and amplify collective demands.

Written Discourse

The content "To diasporas & internationally-raised Indonesians: Be the plutonium in this atomic bomb" follows a deliberate rhetorical superstructure designed to mobilise its audience. It begins with a direct address and a striking metaphor that frames the diaspora as a latent force of immense power, immediately capturing attention. This is followed by an affirmation of existing solidarity, validating those who have already spoken out against corruption and brutality, which strengthens identification and commitment. Anticipating uncertainty, the text then addresses hesitancy and reframes privilege as responsibility, positioning the diaspora's relative safety and stability abroad as a unique advantage that carries moral duty. The rhetoric then escalates into concrete and urgent instructions, turning emotional intensity into actionable demands such as exposing or confronting representatives abroad. Finally, the piece grounds its call within historical precedent, invoking the legacy of Perhimpunan Indonesia (PI), thinkers, and international students and returning to the opening metaphor of plutonium. This structural arc of hook, affirmation, reframing, mobilisation, and historical closure builds momentum step by step, transforming empathy into action while legitimising the diaspora's pivotal role in Indonesia's ongoing struggle.

The content "A Love Letter to Indonesia" constitutes a personal reflection structured around themes of urgency, solidarity, affective commitment, personal sacrifice, collective achievement, and open-ended empowerment. It begins with a war metaphor *"This past week has felt like a war"* which frames the unrest in terms of anxiety that a *"rare window for change"* might close without tangible outcomes. This functions as a diagnostic moment, grounding the narrative in urgency and potential loss. The text subsequently moves to a mode of collective witnessing: by foregrounding participation from *"people from every*

walk of life" and the diaspora, the author extends the imagined community beyond conventional political actors. This is followed by affective reframing, in which love for Indonesia is reconstituted as the generative force behind anger and mobilisation "It is precisely that love that fuels our rage." In this way, political protest is reframed not as disorder but as an expression of care and protection. The narrative then shifts into a confessional mode, centring on personal testimony and sacrifice *"17+8… was a desperate attempt to make sure it does not go to waste."* The transition from the collective *"we"* to the individual *"I"* performs vulnerability and moral accountability *"I couldn't live with myself if I did not try,"* thereby reinforcing authenticity and authorial credibility. The closing returns to a collective register, extending gratitude to participants while repositioning responsibility toward the state: the people have fulfilled their role, and it is now the government that must respond. Instead of final closure, the conclusion opens a forward-looking horizon *"What happens after? That is for each of you to decide,"* encouraging sustained vigilance and agency. Finally, the text reframes protest as a process of political education and awakening: even if demands are not fully realised, the nation emerges with a more politically literate public. This ensures the struggle is framed not as wasted effort but as foundational for broader transformation.

The post "Where do we go from here? (Making sense of this senseless week.)" demonstrates a highly structured superstructure that combines narrative recounting, crisis diagnosis, and a programmatic call to action. It opens with an orienting reflection that positions the text as an attempt to make sense of chaos, before situating the present moment within a retrospective historical arc of protest cycles framed in a three-act format. The narrative then shifts to a diagnostic mode, crystallising the current rupture around the figure of Affan Kurniawan as a martyr while expanding grievances to systemic issues of police brutality, corruption, and unaccountable representation. This diagnosis is tempered by cautionary appeals against destructive alternatives, thereby steering effective responses toward targeted and purposeful resistance. The subsequent introduction of scenario planning offers both best and worst-case trajectories, balancing emotional intensity with pragmatic foresight and positioning readers as agents shaping the future. The superstructure then mobilises moral and historical appeals, embedding present struggles within a longer genealogy of democratic awakenings and reiterating the ultimate sovereignty of the people. The conclusion adopts a cascading call to action ranging from shaping discourse and donating resources to protesting and amplifying visibility, thereby ensuring inclusivity of participation. Finally, the closure performs a tonal shift from rage to solemnity through a prayer for Affan Kurniawan, democracy, and national ideals, which both dignifies the struggle and reinforces collective resolve.

Oral Discourse

The oral content from Salsa's video demonstrates a superstructure that moves from personal stance to moral closure through a clear rhetorical progression. It opens with a personal juxtaposition "I live in Denmark surrounded by peace, safety, and comfort. Every time I open the news from Indonesia, my heart shatters" which establishes ethos and highlights the contrast between safety abroad and violence at home, thereby framing the testimony as both credible and emotionally invested. This is followed by a narration of atrocities and inequalities, combining statistical contrasts and shocking imagery, such as references to killings by police, inhumane tax hikes, mass poverty, and parliamentary salaries that far exceed average incomes. The speech then transitions into direct accusation, exposing

hypocrisy and cruelty by recounting silence, insults, and mockery from officials. Authority figures are named explicitly, and commands such as “bring the perpetrators to court” and “do your fucking job” employ imperative forms to create urgency and hold them accountable. The conclusion shifts from national grievances to a universal moral appeal, urging audiences to “share our story” and “stand with Indonesia,” reframing the struggle as not only a national demand but also a fight for global justice and human values. This progression creates a layered rhetorical effect that combines emotional testimony, factual grounding, delegitimisation of authority, urgent calls to action, and a transcendent moral closure.

Macrostructure

From a macrostructural perspective, the overarching themes of the protests revolve around two core demands: accountability from the government and its institutions, and justice for the people. These themes serve as global meanings that unify and organise the discourse, shaping how individual narratives, arguments, and imperatives are structured. On the one hand, the discourse directs imperatives toward the government, insisting on transparency, responsibility, and systemic reform. On the other hand, it addresses the people, urging solidarity, vigilance, and active mobilisation. In this way, accountability and justice function as macropropositions that not only anchor the discourse but also link state critique with civic empowerment, situating the protests within a broader struggle for democratic legitimacy.

3.2 Social Cognition

The protest language articulated by influencers such as Abigail Limuria, Salsa Erwina Hutagalung, and Afutami is rooted in frustrations widely shared across Indonesian society, notably entrenched distrust of the DPR, perceptions of elite arrogance, and anger at systemic inequality and police violence. These grievances form the foundation upon which each influencer constructs their message. Abigail Limuria employs an analytical mode, combining economic critique, for instance salary disparities and hypocrisy, with a moral unmasking of elite arrogance. In so doing, she reframes anger as a systemic critique rather than as mere individual outrage. Salsa Erwina Hutagalung fuses personal testimony with direct attribution of blame and moral indignation, blending emotional urgency with statistical contrasts. Speaking from the diaspora, she signals solidarity whilst amplifying frustrations at home. Afutami, by contrast, adopts a more structured and programmatic discourse, weaving together historical framing, diagnosis of the present crisis, and explicit calls to action. She channels discontent into a collective narrative that affirms the agency of civil society. These distinct articulations resonate because they reflect grievances already embedded within public consciousness, ensuring both recognition and emotional force. Circulated and amplified through social media, individual testimonies become absorbed into a collective chorus of dissent. In this way, distrust of political elites shapes both the articulation of protest language and its reception, creating a feedback loop wherein influencer discourse and public sentiment reinforce one another.

3.3 Social Context

Women's protest language in this movement not only confronts state authority but also unsettles entrenched gender stereotypes that cast women as overly emotional or less rational. Abigail Limuria, for instance, employs a distinctly analytical style, invoking economic critique and moral reasoning to expose elite hypocrisy, thereby challenging assumptions that women's speech lacks rational force. Salsa Erwina Hutagalung combines personal testimony with statistical contrasts and moral outrage, demonstrating how emotional intensity can coexist with reasoned critique, reframing affect as a legitimate political resource rather than a sign of weakness. Afutami adopts a structured, programmatic discourse that situates current grievances within historical trajectories, reinforcing women's intellectual and strategic capacity in shaping collective struggle. Social media platforms amplify these interventions, enabling women to transcend traditional boundaries of political participation and circulate their voices in broader democratic debates. This also shows a different findings to the previous research it mentioned where women's discussion is often dismissed as unimportant to the real world, these female influencers successfully brought the topic to be a great discussion to the general public, including men. In doing so, these female influencers not only destabilise gendered assumptions about rationality and emotion but also affirm women's central role in the articulation and dissemination of protest discourse in contemporary Indonesia.

4 Conclusion

This research highlights that Indonesian women's protest voices are not only becoming bolder in their lexical and syntactic expression but are also actively reshaping the terrain of civic discourse. In the microstructure, it is found the use of strong words such as "inhuman," "fuck," "death of humanity," "arrogancy," "evil," and etc to describe the DPR and Police Institution. The superstructure further shows the written discourse favors intricate, historically-grounded argumentative arcs, while oral discourse leverages personal testimony and emotional urgency to achieve a powerful, transcendent moral conclusion. Together these elements support the macrostructural demands for accountability and justice function as a binary rhetorical framework guiding the entire protest narrative. The effectiveness of this protest language is rooted in its ability to expertly negotiate the gap between private frustration and public articulation. By aligning their distinct rhetorical strategies with the dominant social cognition, these influencers ensure both emotional force and wide-scale recognition, thereby facilitating the absorption of individual grievances into a unified, powerful collective voice.

The women's protest language in this movement is fundamentally a dual-front struggle. It effectively challenges the state's authority by demanding accountability and justice (the macrostructural demands), while simultaneously dismantling internal social and cognitive barriers by affirmingly women's central, rational, and strategic role in the articulation and dissemination of political dissent in contemporary Indonesian society. In addition, through creative digital strategies, they transform personal reflections into collective narratives that capture shared grievances and mobilise solidarity. In doing so, they challenge entrenched gender stereotypes that portray women as overly emotional or politically passive, instead asserting themselves as credible agents of accountability. Their discourse forcefully directs

demands towards the DPR and institutions such as the police, exposing systemic failures while foregrounding justice for victims of state violence. In this way, women's protest language extends beyond resistance to redefine both the gendered boundaries of political participation and the possibilities of democratic engagement in Indonesia.

Future research could expand the dataset by incorporating Indonesian-language materials and including grassroots participants across socio-economic and ethnic lines, allowing for comparative gendered perspectives on protest discourse. Furthermore, the inclusion of semiotic analysis or the examination of non-textual data such as images, memes, videos, and other visual protest artefacts would enrich the analysis, since such multimodal forms play a crucial role in shaping meaning and amplifying the voices of Indonesian women in digital activism.

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