Social Media as Heterotopia: Exploring the Dynamics of Cancel Culture in the Gisella Anastasia Sex Video Scandal

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ABSTRACT

This study examines the phenomenon of cancel culture on social media, focusing on the controversy surrounding the case of Gisella Anastasia's nude video. Utilizing Michel Foucault's heterotopia theory, this research investigates how social media platforms such as Instagram serve as heterotopias that shape new norms and challenge social rules. The study analyzes Instagram's role in cancel culture, exemplified by the Gisella Anastasia case and netizens' responses. It explores how digital spaces blur the distinction between reality and virtuality, impacting individual freedom and identity formation. Through text and content analysis, this research uncovers power dynamics within Gisella Anastasia's Instagram accounts, @hopsindonesia, and @rananews.id, over specific time frames. The findings indicate that social media functions as a heterotopic space where netizens contest societal norms and challenge the hegemony of identities. It also shows that anonymity encourages damaging comments and perpetuates cancel culture, acting as resistance against societal norms and identities. The absence of hierarchy in social media fosters unbounded behaviors among netizens, sometimes even leading to excessive brutality.

Keywords: *cancel culture; spatiality; power; social media*

INTRODUCTION

Cancel culture is a prevalent phenomenon in modern life, especially on social media platforms. The commonly discussed question is whether it brings advantages or disadvantages. Cancel culture refers to the practice of canceling, boycotting, or withdrawing widespread support for behaviors or actions that deviate from the accepted norms and values of a community (Waani & Wempi, 2021). The cancel culture phenomena arose from online arguments and the expression of unconventional perspectives that diverged from the majority's viewpoints, as reported by many media sources (Maulid, 2021).

Individuals would engage in personal assaults on others who express unconventional beliefs. Disregarding the content of the ideas being addressed, they would resort to argumentum ad hominem, which involves attacking individuals rather than addressing the substantive issues at hand. The ad hominem action by netizens circles three distinct types: 1) Abusive ad hominem, which involves demeaning someone's character or identity; 2) Circumstantial ad hominem, which entails degrading someone's belief; and 3) *Tu quoque* ad hominem, which involves denying statements and accusing debate opponents of hypocrisy (Wijaya & Gischa, 2023).

The cancel culture phenomenon primarily targets vulnerable celebrities who are susceptible to controversies. Cancel culture is frequently carried out through the act of disregarding public endorsement of celebrities and engaging in boycotts that detrimentally

impact their careers and even make them lose their reputations (Clark, 2020). Prominent individuals often consider cancel culture a damaging cultural phenomenon, as it is perceived as a harmful form of public shaming that fails to acknowledge alternative viewpoints (Maulid, 2021). Cancel culture is perceived as an attempt to shape public opinion by emphasizing an opposing viewpoint on a social media issue. Consequently, this encourages the act of generating and displaying emotions. From a different perspective, Norris's endorsement of the cancel culture phenomenon affirms that cancel culture is perceived as a form of exclusion.

> The concept of a 'cancel culture' can be defined broadly as attempts to ostracize someone for violating social norms. It has also been understood more narrowly as "the practice of withdrawing support for (or canceling) public figures and companies after they have done or said something considered objectionable or offensive". This practice is analogous to the tactic of consumer-boycotts which is practiced by withdrawing support for perceived unethical brands and corporations, a common form of political activism. The canceling strategy typically uses social media to shame individuals with the intention of exerting penalties with different degrees of severity, ranging from limiting access to public platforms, damaging reputations, and ending careers, to instigating legal prosecutions (Norris, 2020).

At the core of Norris' thesis is a comprehension of how cultures that emphasize denial and opposition reflect contemporary methods of social activism, which use social media to express dissent and impose social consequences. Norris' theory emphasizes the potentially important outcomes of nullification, which encompass the influence on individuals' reputations and professional trajectories, such as specifically targeted celebrities. Additional discussions revolve around the ethical inquiries concerning the cancel culture and its potential impact on the principles of freedom of speech and expression.

Gisella Anastasia, an Indonesian celebrity, was embroiled in a scandalous 19-second video in 2020. Media sources reported that a video resembling Gisel's face caused widespread speculations among the public before being addressed by the police. On November 7th, 2020, Gisella Anastasia was requested to provide clarification and address the confusion due to the recurrence of a film video resembling herself. According to the result of the investigation, Gisella was called upon for interrogation

on November 17th, 2020. Two days later, on November 19th, the police enlisted the help of forensic experts to confirm the identity of the female performer in the video. Based on the findings of the forensic investigation, it was determined that there were signs of facial similarity. As a result, the police officially identified Gisel as a suspect, along with Michael Yukinobu De Frates, on December 29th (Diananto, 2020).

The police raised the status of Gisel and Michael Yukinobu Defrates to suspects (Farisi & Maharani, 2020). The police claimed that Gisel had admitted that the actor in the film was herself and had even clarified that the video was recorded in 2017 and then sent via AirDrop (a feature on Apple devices that allows users to share data wirelessly from one device to another) to Yukinobu for personal consumption (Asih, 2020). At the end of Gisel's case, the police decided to cancel the prison sentence due to two important considerations, humanity and her cooperative attitude. The humanitarian considerations were reasonable since Gisel had her responsibilities as a mother to take care of her child who was still under 5 years of age. Considerations of Gisel's cooperative attitude were reflected in her not eliminating evidence and not running away (Safhira, 2021). Instead of a prison sentence, Gisel was required to report every Monday and Thursday and provide a clarifying apology to the public. Meanwhile, the suspect who spread the 19-second erotic video was sentenced to 9 months in prison and a fine of 50 million Rupiah (Riandi & Kistyarini, 2021).

Gisella Anastasia faced public criticism in the form of profanity, mockery, and derogatory remarks from internet users on social media platforms like Instagram and YouTube. The incident involving Gisel's explicit film highlighted the prevailing perception of pornography as a taboo and morally objectionable subject inside Indonesian society (Ali & Yogiswandani, 2023). The views on pornography in Indonesia are still regarded as uncommon and could exhibit significant divergence when compared to other nations. The contentious incident involving Gisel's explicit video sparked a widespread phenomenon of internet users who participated in a culture of dismissal through aggressive behaviors and verbal aggression. Engaging in unlimited nasty commenting on social media is directly linked to the question of online space.

Space is often considered a passive frame or background that does not influence shaping events or power relations. However, Foucault disagreed with the definition of space, saying that "space is treated as something dead, fixed, and non-dialectical" (Topinka, 2010). Foucault criticized the traditional view of how

space is static and without life or dynamics, rather, he suggested to view space as more complicated, dynamic, and an integral in the processes of change and power relations.

Foucault introduced the term 'heterotopia' in his work "Of Other Spaces" and in the preface of "The Order of Things" to explain the complex spatiality that there are alternative spaces to organize while paradoxically remaining connected to other spaces. The concept of heterotopia is understood as resistance and promises a new thing that has never been realized in the real world. Heterotopias allows us to juxtapose and connect multiple spaces in one site, question established knowledge, and even destabilize it, offering a path for resistance. For Foucault, heterotopia maps existing knowledge spaces and makes order legible (Topinka, 2010). The following quote is Foucault's definition to describe heterotopia briefly.

> Heterotopias are disturbing, probably because they secretly undermine language, because they make it impossible to name this and that, because they shatter or tangle common names, because they destroy 'syntax' in advance, and not only the syntax with which we construct sentences but also that apparent syntax which causes words and things (next to and also opposite one another) to hold together (Foucault, 1986).

Foucault's definition of heterotopia is elusive. Foucault began his statement by saying that a heterotopia (another space) is something disruptive. This suggests that heterotopias have the potential to disrupt or undermine the order accepted or understood by society. They also have the power to disrupt conventional structures in language and thought. The outline of the concept of heterotopia is a space where there is resistance to binary opposition; good and bad are not always opposed but can coexist (Habsari, 2022).

The cancel culture case involving Gisella Anastasia is related to spatiality and heterotopia, where each individual (netizen) on social media could select an identity and act in ways that deviate from societal norms. On social media, users frequently challenge societal ideals, conventions, and rules by posting sadistic comments about a specific situation. Behavior in physical and virtual spaces differ significantly. Cancel culture enables individuals to openly criticize, mock, and tarnish the reputation of a celebrity without restrictions.

The emergence of the cancel culture as a social phenomenon today has attracted increasing research interest in recent years. Cancel culture refers to the act of ostracising or discrediting individuals, celebrities, or organizations believed to have violated specific societal standards or principles. Prior research has examined many facets of this occurrence, encompassing its kinetics, influences, and the involvement of social media in its dissemination.

Through thorough research conducted by Altamira and Movementi, a comprehensive understanding of the intricacies surrounding cancel culture in Indonesia has been uncovered. The influence of social media is sophisticatedly connected to this evolving phenomenon. Substantial social repercussions can be attributed to cancel culture for individuals and public leaders. (Altamira & Movementi, 2023). Altamira and Movementi also emphasized the importance of considering all perspectives when conveying messages to social media audiences. The consideration of delivering statements on social media is related to the issue of freedom of expression. Similarly, Juniman has also stated in his research that the presence of the cancel culture phenomenon limits a person from freely expressing their opinions due to the fear of a massive cancel culture (Juniman, 2023). Meanwhile, according to Mayasari's research, individuals can use cyberspace to create new identities. Cyberspace opens a space for everyone to artificially create a concept of self so that everyone can create an unlimited variety of identities (Mayasari, 2022). Netizens on social media do deindividuation to have the courage to comment. In line with Mayasari, research by Purnamasari confirmed that cancel culture is a place for netizens to express anger and boycott someone on purpose (Purnamasari, 2022). On the other hand, Latief's research suggested that the cancel culture phenomenon affects the psychological impact of netizen's mental health. The impact of cancel culture on netizens includes shame, vulnerability to cyberbullying, isolation, loneliness, required perfectionism, depression, fear of interacting in cyberspace, experiencing social sanctions, and using anonymous accounts to disguise real identities (Latief, 2023).

Previous scholars who had researched cancel culture expressed their disapproval that the dynamics and repercussions of cancel culture are quite complicated. The cancel culture phenomenon has positive and negative impacts, which are similar to a double-edged sword. These dual effects have the ability to exert influence over societal norms while also significantly impacting the mental well-being of both affected celebrities and regular internet users.

Several previous studies addressed the issue of space, considering that social media is a new space where a person, group of people, or organization establish

communication and transmit it through several types of media to a large, anonymous, and heterogeneous audience (Jay Black and Frederick C. Whitney 1988, in Nurudin, 2011). Unfortunately, these studies only discussed the dynamics of cancel culture on social media. They examined social media as an imaginary or virtual space but did not dig deeper into its relationships and analyze how binary oppositions can become ambiguous in virtual spaces.

Cyberspace is an illusory space. In cyberspace, everyone can achieve things that can be done with regular social life by artificially depending on technology's function (Mayasari, 2022). According to the findings of this study, Instagram, when viewed in the context of the phenomenon known as cancel culture, can be interpreted as a heterotopia space. This phenomenon describes a situation in which social spaces that are intended to be equitable and inclusive become locations where power can be readily transferred and changed.

This research focuses on the heterotopia space in social media in the context of Gisella Anastasia's case and the cancel culture done against her. It attempts to demonstrate how the act of cancelation shows resistance to the hegemony of societal standards and norms in the actual world. This research argues that there is no longer a dualistic contradiction between moral and immoral actions on Instagram; both have been mixed and combined. In this case, Instagram has become ubiquitous.

METHODS

Qualitative content analysis is commonly used in communication and social science research to investigate and interpret the meaning of specific texts or content (Asfar, 2019). In this research, this analysis method aids in exploring and interpreting public discourses as expressed by netizens to respond to Gisella Anastasia's actions in her controversial video. This type of analysis focuses on interpreting written or verbal texts, particularly in the context of cancel culture.

A significant amount of data and material regarding the story of the Gisel video scandal can be found on Instagram, which was the social media site utilized as the study location of this research. The comments section on Instagram contains responses from internet users. A wide variety of current news information can be efficiently uncovered through the use of this platform, which is highly popular.

Data collection was done through Gisella Anastasia's Instagram account, @hopsindonesia, and @rananews.id. Both the particular and regular periods

Figure 1: Workflow of Text and Content Analysis Method

were considered when determining the time range for the data collection process. The particular periods used were the relevant and precise times that coincided with the emergence of the Gisella Anastasia video scandal, which specifically were in December 2020 and January to February 2021. On the other hand, the regular periods were set repeatedly and consistently: daily, weekly, and monthly. Researchers will be able to gain a deeper comprehension of the patterns and dynamics involved in the data across time if use specified and consistent periods. The method used involves four stages.

1. Defining the unit of analysis (text, images, and others).
2. Developing analysis categories reflecting research objectives (e.g., positive, negative, or neutral netizen responses).
3. Classifying and coding the content into predetermined categories.
4. Conduct thematic analysis to identify the main themes in the content, whether in text, images, or other elements.

FINDINGS AND DISCUSSION

Social Media as Heterotopia

This research considers social media space as heterotopia. Posts and comments provide different spatiality that can be counter spaces of everyday spaces. The posts and comments can produce isolation issues and provide physical boundaries, both in absolute and symbolic forms. Real isolated physical boundaries, such as prisons, are often located in remote locations

or outside the city and are surrounded by high walls or fences. This creates a physical separation between the world inside the prison and the outside. While with the symbolic boundaries of space, heterotopia has symbolic boundaries that may not be physically visible but still separate the space from its surrounding context.

Social symbolism pertains to boundaries in the context of norms or power hierarchies that limit access or participation. Hence, heterotopias are considered "other places" that exist in everyday spaces. Separation in the form of both physical and symbolic boundaries creates a distinction between the function and identity of heterotopias and other spaces.

Foucault's concept of heterotopia is that it offers an alternative organizational structure, which serves as a space of resistance to hegemony. Heterotopias, seen as separate worlds, provide a basis for resistance to dominant forces, defying binary oppositions and challenging spatial orders. This perspective underlines the importance of identifying and utilizing heterotopia spaces for resistance. Such spaces can preserve social, political, or cultural alternatives that differ from the dominant narrative. Ultimately, it highlights the importance of analyzing space in terms of understanding its physicality and considering power dynamics, ideologies, and opportunities for social change.

Social media as a virtual space is a concrete manifestation of an alternative space of heterotopia. Foucault characterized heterotopias as "non-place and non-time", meaning they exist outside the continuity of everyday space and time (Foucault, 1986). Social or virtual media creates a space separate from physical location and real-time. Social media is where individuals can interact without being limited by strict geographical or time restrictions. As a heterotopia space, social media functions as a counter-space. In social media, hegemonic counter-spaces refer to areas or platforms that offer alternatives to domination or control exercised by dominating entities or forces. Social media has become a place to empower certain individuals or groups to express views, experiences, or narratives that are not in line with existing norms or hegemony.

User Anonymity on Instagram

Actions that often occur on social media are resistance to identity hegemony that is not in accordance with the rules that exist in society. Social media allows the creation of a digital identity that can differ significantly from one's physical identity. Cyberspace provides opportunities for individuals to shape and manage their image. The issue of identity performativity is common in social media, where
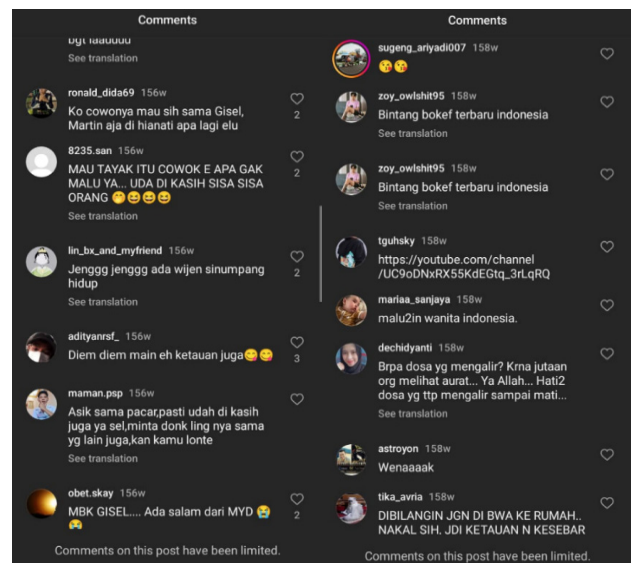

Figure 2. Netizens' comments on Gisella Anastasia's Instagram account

individuals can do anything to their identity.

Social media identities are very flexible and dynamic as users can change their character as they wish (Lailiyah, 2016). Based on observations, Netizens often use harmful language, ridicule, and anger online, in contrast to their behavior in the real world. Studies showed that social media allows identities to be easily changed, thus diluting the essence of an identity. Such actions create a space where conventional norms about identity can be replaced.

Figure 2 contains examples of identity performativity, where social media users have personal profiles that they can set up with personal information, such as name, profile photo, status, and other information. This profile is a digital representation of the user's identity in social media. Figure 2 shows some of the comments on Gisella Anastasia's Instagram, where anonymous users engage in sadistic behavior regarding her pornographic video. They hide behind fake accounts to evade accountability for their provocative remarks, seeking thrills or attention through negativity. Motivated by the significant opposition to the case, they disregard the social consequences of their actions, perceiving their online behavior as detached from reality. This behavior reflects the ability of social media users to craft alternate digital identities, providing a platform for uninhibited expressions.

Instagram as social media is a space of resistance to identity hegemony in a society where netizens organize and mobilize support for resistance. Instagram social media provides a platform for previously unrepresented

or marginalized voices to be voiced. This includes minority groups, activists, and individuals who challenge the norms promoted by the hegemony in society. In the case of Gisella Anastasia's steamy video, netizens deliberately used anonymous accounts on Instagram to carelessly berate Gisel without adhering to any norms of politeness in speech. Netizens expressed comments even in sadistic words, which cannot be done easily in reality.

The use of fake or anonymous accounts is an act that is outside the boundaries of the concept of identity agreed upon in real space. An identity in the real world means self-awareness, the collection of all self-images in making a whole image of oneself. It is not only about how good a person is at getting along with anyone; it also includes object traits and roles. Identity is different from self-concept, where there is a reality of others' feelings. Identity is an important thing that makes an image of a person through physical appearance, racial characteristics, skin color, the language used, self-assessment, and perception factors used to construct cultural identity (Sakti & Yulianto, 2018). Klap emphasized that identity involves personal details such as status, name, and personality, which are crucial for establishing trust in online interactions (Klap in Putrananda, 2023). Fake or anonymous accounts in the digital realm blur these identity lines, jeopardizing trust. Identity forms the core of societal existence, both offline and online, it is crucial for maintaining genuine online connections. Preserving identity integrity is imperative in nurturing a healthy and sustainable digital environment amidst the growing significance of digital identities.

Power Dynamics and Control of Cancel Culture in Social Media as a Heterotopia Space

Mapping the spaces in social media platforms as heterotopias involves analyzing the creation of alternative spaces with their dynamics, rules, and social norms. This understanding is related to Foucault's concept of heterotopia, which involves changes in social norms and hierarchies (Sudradjat, 2012). This means that norms and rules in social media are often different from those in everyday life. In some cases, social media can create new norms or challenge existing ones and create a space where social agreements can be tested.

Social media is a platform for open discourses, including discussions on cancel culture, fostering spaces where ideas can be freely expressed and challenged (Purnamasari, 2022). Cancel culture's space mapping on platforms like Instagram involves analyzing power dynamics and interactions and recognizing the influence of key users in initiating cancel culture, which then shapes public narratives and opinions. The act of analyzing digital opinions on social media examines how perceptions of canceled individuals or entities evolve. Mapping power dynamics underscores how decisions to cancel are made and executed.

The case of Gisella Anastasia's steamy video showed that power dynamics through the cancel culture phenomenon are created on social media. Identification of the role and power of the main users in leading or triggering cancel culture is carried out by netizens. The power of netizens in leading the cancel culture against Gisella Anastasia for her pornography case triggered public opinion, other netizens also took action to cancel her. The netizen cancellation action and opinion generation in the context of cancel culture in the Gisel case can be shown in the table 1.

Table 1 is the result of categorizing netizen's comments into three different kinds: destructive, constructive, and victim-blaming. Destructive comments are negative comments that are abusive, personally offensive, damaging to self-esteem, and disrespectful. Constructive comments are forms of criticism that also give positive advice; they do not attack the individual and provide solutions. Based on the text analysis, it can be seen that the netizens expressed their emotional side in response to the Gisella Anastasia video case. Victim-blaming comments, on the other hand, are comments that blame the individuals when they are caught up in a case and put them in a disadvantaged position.

Destructive Comments

Data analysis in column 1 contains 4 comments and replies full of harsh expressions. Comment 1 has insults such as, "Porn artist!", "You have no shame, no brains, bad behavior", "Even if you wear clothes, the contents inside of it are already widely known and have become a free spectacle as well", "Talking about God but you fornicate all the time, get undressed all the time, do you think God is not disgusted with you?" These comments are hate speeches that mock Gisel's behavior they consider something a cheap woman would do. Netizens even nicknamed Gisel a "porn actress" to denigrate her behavior over the pornography case with Yukinobu. Comment 1 is supported by replies that are also humiliating to Gisel, stating that her body is, "Unfortunately, a body that good was made to be watched by people", doubting her self-esteem and even insulting her sex organs. The comment concluded with a call to boycott Gisel from the entertainment world. These are examples of destructive comments as they contain criticism without solutions and

Table 1. Categorization of Netizen's Comments as an Act of Cancel Culture on Gisel's Instagram

No	Social Media	Netizen Comments	Comment Category
1	Gisella Anastasia Instagram	**Comment 1:** 1. Porn artist! 2. You have no shame, no brains, bad behavior. 3. Even if you wear clothes, the inside of it is already widely known and had become a free spectacle as well 4. Talking about God but you fornicate all the time, getting undressed all the time, do you think God is not disgusted with you? **Comment Reply:** 1. Unfortunately, a body that good was made to watch by people 2. By the way, Gisel's vagina is black, disgusting! 3. Come on, netizens help boycott Gisel's account! **Comment 2:** 1. The problem is that this actress has no sense of shame. If this happened to foreign actresses like those from Korea, they would have disappeared from the entertainment world and the world of social media, but this one continues to appear with no shame! 2. Don't you want to fuck me Sel?!!! Hahaha **Comment Reply** 1. Gempi is very tired of the behavior of her mother, a basic bitch! **Comment 3:** 1. It's useless to be beautiful if your behavior is not good to be considered as an adult! 2. Amused that Gisel changed boyfriends, it looks like she is a cheap woman and easily wants to be with someone else, even though at that time she was still Gading's (Gisel's ex-husband) wife. 3. Ah fuck you Gisel! 4. She said she had repented and is more diligent in worshiping, but she wears clothes like she wants to be naked, what is the concept of repentance? 5. RHINO!!! **Comment 4:** 1. YOU'RE NOT FIT TO BE AN ACTRESS I SWEAR!	Destructive comments
2	Gisella Anastasia Instagram	**Comment 1:** 1. Gempi, when you grow up, don't imitate your mother's depraved behavior, it's enough for your mother to bear the shame of Indonesia in 2020. **Comment Reply:** 1. Gisel is incompetent in educating children, how embarrassed Gading must have been to have Gisel as a wife. **Comment 2:** 1. Hopefully it won't spread again, Ms. Gisel. 2. Don't make porn videos again, Gisel	Constructive Comments
3	Gisella Anastasia Instagram	**Comment 1:** 1. Please increase the duration, as a netizen I'm disappointed that the duration of the video is short 2. Let's make a long-duration porn video **Comment Reply:** 1. The people of +62 (the country calling code of Indonesia) will always remember you, rest assured. **Comment 2:** 1. This bitch has no shame! 2. There's another prostitute posting photos here 3. Indonesia's newest porn star 4. When will you get naked again, baby?! 5. Better step down as an actress, we don't need celebrities like you!	Victim-blaming or victim-shaming

are demeaning and emotionally harmful. They also use harsh words, insults, and threats, and muddies the waters of the discussion without making a positive contribution.

Analysis of comment 2 looks at the difference in Korea's strict handling of pornography cases, where celebrities can be banned from the entertainment industry. One of the comments highlighted the different approaches in Indonesia. Other comments voiced contempt for Gisel, calling her immoral. Some netizens also attributed the negative impact of this controversy to Gisel's child, Gempi. The comments are, "The problem is that this actress has no sense of shame. If this happened to foreign actresses like those from Korea, they would have disappeared from the entertainment world and the world of social media, but this one continues to appear with no shame!", "Don't you want to fuck with me Sel?!! Hahaha", and "Gempi is very tired of the behavior of her mother, you bitch!" These comments expressed disdain for Gisel because the writers believe she is considered an immoral woman. Based on the text analysis, comment 2 is categorized as a destructive comment because it contains insults, abusive words, and damages Gisel's self-esteem as a celebrity.

Comments 3 and 4 on Gisella Anastasia's Instagram account include sarcasm, referring to the pornography case with Yukinobu, showing the taboo of pornography and the violation of social norms in Indonesia. Netizens stated that the view on pornography is immoral, with the comment, "It's useless to be beautiful if your behavior is not good to be considered as an adult". The next comment is about how a netizen condemned Gisel's infidelity, considering her a disgrace for changing boyfriends while still having the status of being Gading's wife. Netizens doubted Gisel's religious beliefs and criticized her for not wearing modest clothes despite claiming to have repented. Comments such as "Ah fuck you, Gisel!", "She said she had repented and is more diligent in worshiping but she wears clothes like she wants to be naked, what is the concept of repentance?" shows disapproval of her concept of repentance. Some comments body shamed Gisel by calling her "RHINO!!" and complaining about Gisel's profession as a celebrity with the comment "YOU'RE NOT FIT TO BE AN ACTRESS I SWEAR!". Based on the text analysis, comments 3 and 4 are categorized as destructive comments because they contain elements of body shaming and malicious innuendo.

Constructive Comments

Column 2 consists of 2 comments that lead to the category of constructive comments, a form of criticism that provides suggestions for improvement and highlights things that need to be improved. The netizen comment wrote, "Gempi, when you grow up, don't imitate your mother's depraved behavior, the fact that your mother had to be a shame for Indonesia in 2020 is enough" this comment is a criticism of Gempi's revealing way of dressing. However, the comment aims for improvement. On the other hand, there are reply comments written by other netizens who said, "Gisel is incompetent to educate children, how embarrassed Gading must have been to have Gisel as a wife". Netizens criticized the way Gisel educates children and worried that Gempi would follow in her footsteps and have the same controversy. They also asked Gisel not to repeat her immoral behavior, commenting: "Hopefully it won't spread again, Ms. Gisel" and "Don't make porn videos again, Gisel". Based on text analysis, all of the comments in this column lead to constructive expressions to advise Gisel not to repeat mistakes.

Victim Blaming Comments

The analysis in column 3 shows two comments on Gisel's Instagram account, which contain insinuations about the short duration of the video. The comments were written as: "Please increase the duration, as a netizen I'm disappointed that the duration of the video was short", and "Let's make a long-duration porn video". These comments illustrate the satirical responses to Gisel and Yukinobu's pornography case that became the talk of the town. This is supported by a reply written by a netizen: "The people of +62 (the country calling code of Indonesia) will always remember you, rest assured". The second comment threw insults, "This bitch has no shame!", "There's another prostitute posting photos here", "Indonesia's newest porn star", and "When will you get naked again, baby?!". The comments in column 3 fall into the category of victim blaming because they blamed Gisel for her pornography case. Netizens expressed their disgust in the comment, "Better step down as an actress, we don't need celebrities like you!". Such comments cause negative impacts such as shame, guilt, and disrespect. In addition, they also created social stigma and influenced netizens' perceptions of Gisel, considering her as someone immoral.

The responses expressed through comments were examples of cancel culture, as they were forms of negative argumentum ad hominem. The act of cancel culture done by netizens refers to hate speeches that contain insults, criticism, and shaming. The dominance of netizen's hate speech comments created a harmful image for Gisella Anastasia. The cancel culture can be
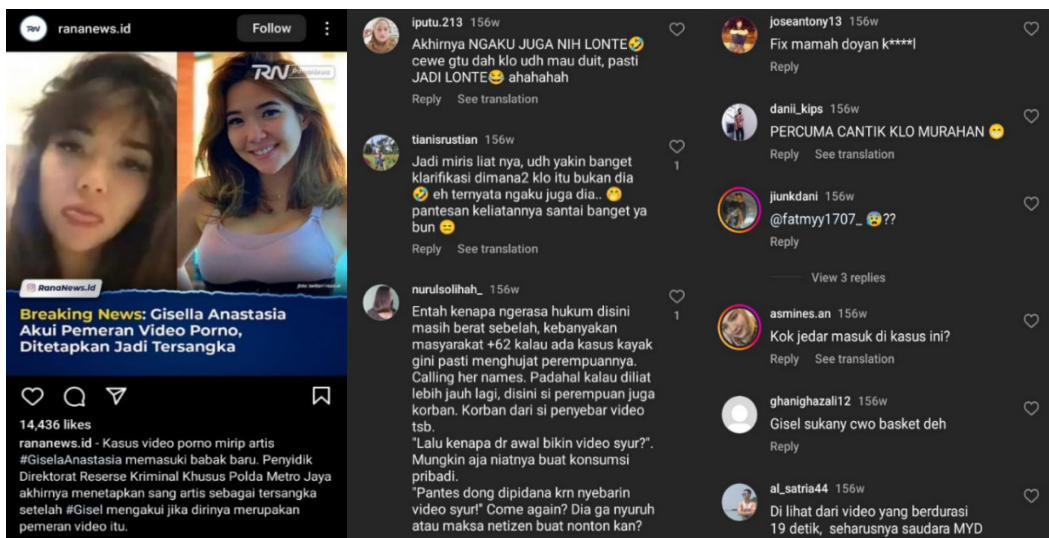
Figure 3. Rananews.id's (Media News) Narrative and Netizen's Comments

seen throughout Gisel's social media accounts, including her Instagram account.

Media narratives shape how cancel culture is performed; Tempo.co suggested Gisel's case as unjust criminalization under the Pornography Law, which urged its review. Meanwhile, Replubika.co.id wrote a narrative on Gisella Anastasia's case that was associated with issues of morality (Marakhilda, 2023). Narrative building in the media triggers netizens to act by commenting according to their perspective. The strength of the narrative and the diction chosen in media's headlines shape the interpretation of netizens and often even lead to opinions. This is then acknowledged as the power of social media, where massive netizens become actors of the cancel culture phenomenon. The following data are the results of observations on how building media narratives influences the public's opinions.

Figure 3 shows that there were open debates and dialogues on social media that created a space that had the power to shape the public's opinion through comments. It creates a space where power and control are concentrated, and public opinion can be influenced by influential social media users (Dwi & Utami, 2022). The mechanism netizens use in commenting on social media as a heterotopia space clarifies the mapping of power dynamics in the cancel culture phenomenon, on how power is exercised, by whom, and how the decision to cancel someone is made.

The relation of power on social media as a heterotopia space, as argued by Peter Johnson, referring to Foucault's concept, is not only different from utopia but also disrupts utopia. Heterotopia, in this case, is defined

as an attempt to think differently, to release the grip on the power relationship, and even to promise freedom from power (Topinka, 2010). Heterotopia is more understood as a temporary journey away from power. Foucault's construction of power stems from his philosophical view that power is a productive entity (Foucault, 1984). Power constantly moves from one structure to another. Power has complex relationships and sneaks into every space, place, and social system. Foucault emphasizes in his work that power does not only reside in one element or one structure, but power operates in a wide area so that its existence spreads in many places (Foucault, 1995).

Based on the perspective of power relations in heterotopia spaces proposed by Foucault, it can be underlined that power relations are not bio-power and hierarchical like in real spaces (James Curran, 2002). Heterotopia power relations do not emphasize power positions based on explicit structures such as formal organizations. Power in these spaces is not always manifested in a clear hierarchy. However, power relations in heterotopias can have a holistic influence and involve unique arrangements and controls (Foucault, 1986). Power in heterotopia spaces can include control over access and individual behavior. In addition, heterotopia spaces can be a place where resistance arises. Individuals or groups may challenge the norms or power structures that exist in those spaces and in real spaces.

Based on the text and content analysis in Figure 3, netizens are the holders of power and control in the social media space. Netizens have a major influence on how power shapes public opinion. Meanwhile, media coverage determines the narratives on social media.

The conception of power in social media differs from that of power that emphasizes hegemony, oppression, legitimization, and domination. The conception of power in social media has more open access to individuals (netizens) to participate and voice their views and even have the power to influence opinions while spreading messages. The network and connectedness of social media users with other users have a mutual influence.

Meanwhile, in real space (reality), it is still confined to traditional and more limited access to power, often concentrated in certain groups and individuals. Factors of limited access to participate in real space are social status, education, and wealth. In addition, power in social media is not hierarchical like power in real space, where there are individuals who have the position to dominate, regulate, restrain, and hegemony. This is inversely proportional to the power relations in social media, which are actually 'low power'. The existence of 'low power' relations in social media is the most significant factor in netizens being free to do everything they want. Low power in social media refers to the absence of rules that bind and govern users. Power in social media is unlike the power system that exists in reality to hegemonize. Thus, the act of freedom to make sadistic comments is not penalized as it is in real life.

As for netizens, the absence of binding rules and sanctions strengthened their power to write malicious comments to Gisel. Netizens gained strength and power by organizing other social media users to voice the cancel culture against Gisel. This can be seen from the numerous sadistic comments that filled Gisella Anastasia's Instagram account.

Insulting comments that were written sadistically, brutally, and emotionally to Gisella Anastasia were uncontrollable on social media platforms. Netizens bravely wrote hate speech without thinking about the negative impacts and the psychological pressure for Gisel. Anonymity gives netizens the courage to comment without fear of social or legal consequences that may arise from their actions. In reality, all forms of action will be regulated through norms or values that apply in society which has become a disciplining body. The existence of norms, values, and rules of society results in individuals not being free to act. Power in the context of social media is not always explicit and visible. The brutality of negative comments on social media aligns with Foucault's opinion that heterotopia spaces are blurred or that there is no clarity between good and right, even if the two coexist (Habsari, 2022). This means that social media space is an alternative space and often contradicts the central norms of society.

Power dynamics on social media emphasize sanctioning and cancellation mechanisms. Analysis of the mechanism of sanctioning or canceling actions taken by netizens as the powerful party was applied to all of Gisella Anastasia's social media accounts. Netizens used the influence of algorithms and viral mechanisms on social media to spread and strengthen cancel culture against Gisella Anastasia. The aim of the cancelation was to create an impact on identity and public image, which refers to the changes and consequences faced by Gisel as the target of the cancellation. Cancel culture significantly influences public perception and identity formation, often resulting in stigmatization.

The stigmatization of the pornography scandal led to career restrictions for Gisel. There were possibilities of Gisel experiencing rejection or exclusion from certain films or television projects, as well as difficulty in securing more prestigious or appreciated roles in the entertainment industry. Stigmatization may also change how the public views Gisel as a celebrity due to her being perceived as an immoral or inappropriate individual, which may alter her image in the eyes of society. This could impact Gisel's personal relationships, reputation, and emotional well-being. Stigmatization may change the way Gisel sees herself and identifies herself. The pornography scandal may have become closely associated with her identity, making it challenging to shake off the attached stigma. This severe stigmatization could prompt Gisel to consider changing careers or even quitting the entertainment industry entirely due to the perception that her presence is hindered in an environment that continuously judges and restricts her based on past scandals.

Gisel is then seen as a controversial celebrity who does not follow social norms because of the amoral actions she did in the pornography case with Yukinobu. The new image of Gisella Anastasia as the 19-second celebrity today indicates that Gisella Anastasia is a celebrity who went viral with the 2020 video case, and netizens still remember the case even now. The formation of a new image of Gisella Anastasia emerged because the digital track record is still stored and can still be accessed by netizens. Cancel culture creates uncertainty and anxiety for the entities involved as they are haunted by feelings of insecurity and worry about the long-term impact on their reputation (Velasco, 2020). Gisel's stigmatization in this case is related to gender issues, namely patriarchy and control over women's bodies. The perspective that women shouldn't partake in sexual activities stems from the patriarchal system, which portrays women as objects subject to male control. Women's sexuality is perceived as a domain owned and regulated by men, leading to
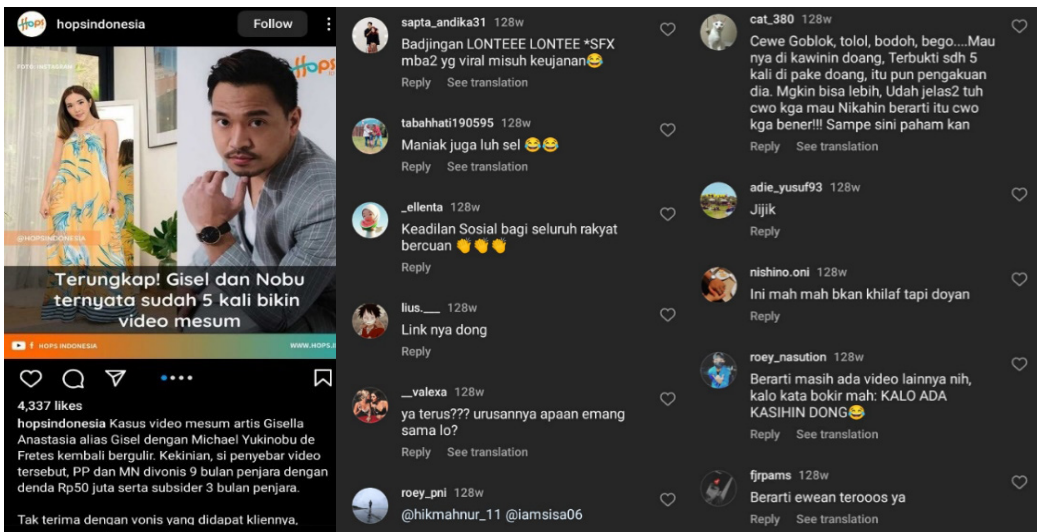
Figure 4. A Narrative of Media Coverage and Its Effects on Gisella Anastasia's Image

the imposition of patriarchal social norms on women's sexual behavior. Religious, legal, and cultural institutions further limit or oversee women's sexual freedom, aligning with patriarchal values. This is evident in how media coverage narratives impacted Gisella Anastasia's image and reputation.

The news narrative on the case of Gisella Anastasia on social media deliberately went viral and got a lot of responses from netizens. Social media news often uses certain dictions to create particular effects on readers (Nabila, 2023). This diction includes the choice of words used for an idea, and certain emotions to create an image or atmosphere (Damayanti, 2018). Figure 4 shows one of the news on Gisel's case written by @hopsindonesia: "Revealed! Gisel and Nobu have made perverted videos five times", the headline reflects that the news will reveal new information related to Gisel and Nobu. In the context of social media news, the word "revealed!" indicates that new information or facts will be disclosed in the report. The statement "five times made a perverted video" implies that the couple had been involved in making perverted videos five times, by the claims made by @hopsindonesia. This statement sparked controversy and affected netizens' perception of Gisella Anastasia's reputation. She was then viewed as an immoral celebrity. Social criticism from netizens occurred because pornographic acts are considered to violate the norms, values, and rules of society (Ali & Yogiswandani, 2023). Netizens' negative comments express society's application of values, norms, and rules to control and supervise individuals. A morality value-based disciplinary system is considered capable

of controlling individuals to act by the moral standards expected by society. By pressing consequences for those who deviate from these standards, the system aims to instill a sense of accountability and responsibility among individuals.

CONCLUSION

Based on the analysis of Gisella Anastasia's nude video case, social media has formed an ecosystem in which the phenomenon of cancel culture develops. Social media creates a heterotopia space where netizens challenge social norms and identities that apply in the real world. Anonymity plays an essential role in the practice. It gives netizens the freedom to express themselves and spread the phenomenon of cancel culture against Gisella Anastasia. Anonymity is a resistance to identity hegemony that violates the ethical values of the prevailing norms so netizens can act brutally without being bound by rules and free themselves from the consequences of their immoral actions. The destructive and victim-shaming comments made by netizens on Gisella Anastasia's Instagram account are examples of hostility to the standard norms of decency and individual ethics that cannot be done in real life as netizens can only write hateful comments through social media. Although netizens appear to be against Gisel's pornography case, they are also spreading a culture of cancelation as a form of social control that goes against the norms of society. Thus, moral and immoral actions on Instagram are no longer contradictory, but they coexist and have been merged.

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