

Deconstruction of Gender Stereotypes Through Humor: A Qualitative Study on Tiktok Accounts @Fakboiberkelas8

Moch. Nur Faizin¹, Poppy Febriana²

^{1,2} Muhammadiyah University of Sidoarjo, Indonesia



DOI : <https://doi.org/10.61796/icssh.v2i2.454>



Sections Info

Article history:

Submitted: August 25, 2025

Final Revised: September 07, 2025

Accepted: September 14, 2025

Published: September 25, 2025

Keywords:

Satire

Deconstruction

Gender stereotypes

Tiktok

ABSTRACT

Objective: This study analyzes how the TikTok account @fakboiberkelas8 employs humor and satire to deconstruct gender stereotypes and reshape public perceptions of gender identity. **Method:** Utilizing Jacques Derrida's deconstruction framework, data were collected from video content and selected comments on the account, focusing on how humorous narratives engage with dominant gender discourses. **Results:** The findings reveal that @fakboiberkelas8 consistently subverts conventional gender stereotypes through parody and satire, particularly by challenging narratives that position men in subordinate roles within digital social interactions. The account reconstructs male identity as critical of gender inequality while maintaining an entertaining and relatable tone. Everyday scenarios are frequently used to highlight the absurdity of entrenched stereotypes, making the critique accessible to a broad audience. **Novelty:** This research contributes to media and gender studies by demonstrating the role of humorous digital content as a persuasive tool for dismantling gender norms. It underscores the unique potential of TikTok as a platform where entertainment and critical discourse intersect, positioning humor not merely as entertainment but as an effective medium for fostering critical reflection on gender identity.

INTRODUCTION

The use of humor in content on social media, especially TikTok, is an interesting phenomenon for practitioners and researchers to research. The TikTok account @fakboiberkelas8 is one of the TikTok users whose content uses humor and satire to criticize gender norms or values that exist in society. Content from such users often depicts everyday situations in an exaggerated way to show the absurdity of people's perceptions of gender. This phenomenon shows that humor has great potential to influence and even change people's perceptions and attitudes towards gender stereotypes. In addition, humor in TikTok content can be used as a means of conveying messages through humor techniques that involve logic, language, identity, and action [1].

Humor has a unique ability to convey critical messages in a light, entertaining, and easy-to-understand way for everyone, making it easier to be accepted by audiences who consume a piece of content. In addition, humor can be an effective tool to fight stereotypes and prejudices, as well as open up a space for discussion about sensitive issues [2].

Satire is an art form in writing that aims to convey criticism or satire on issues or phenomena that occur in society. The delivery of this satire is usually done through three main forms, namely parody, irony, and sarcasm. In general, satire contains certain

meanings and intentions to provide subtle criticism, sometimes even aimed at demeaning or criticizing certain groups [3].

In various spaces of life, gender stereotypes are still a significant issue, even on social media. Gender stereotypes can affect how individuals are treated and how they view themselves. In addition, humor can be an effective tool in the development of the world of education and social change. With the rise of social media users, particularly TikTok, among teenagers to young adults, it is important to understand how the platform can be used to dismantle perceptions of gender stereotypes. Based on data from Databoks in research by Ramdani Bur, the use of the TikTok application reached 1.4 billion users worldwide in 2022. The use of TikTok is also considered to have a significant influence on adolescent behavior and perception, including in the context of receiving and responding to humor [4], [5].

Mutiara argues that stereotypes contain the social perspective of various individuals in life so that they become identities with traits that are constructed based on social and cultural traits forming natural traits according to gender. The factors that can affect the emergence of stereotypes include: 1) schools that can provide gender messages to students, such as schools that give different treatment to each other, 2) families that have treatment given by fathers and mothers to boys or girls, 3) mass media, 4) peers, both in the school environment and the residential environment, and 5) the society that views what the child has done identifies itself [6].

In today's digital age, social media is arguably one of the powerful spaces to voice social change, including in the topic of gender. One of the TikTok accounts that is also working on this is @fakboiberkelas8. The content on the account uses humor and satire as a tool to dismantle existing gender stereotypes and is often a source of prejudice and discrimination in society. The humor used by @fakboiberkelas8 is not just humor to entertain, but also as a means to provide criticism and break down entrenched gender stereotypes. The account features various situations that show how absurd gender stereotypes exist through short videos or photo posts that are creative, funny, and interesting. The delivery of criticism messages through humor on the TikTok platform has also been done before, and humor is considered to be an effective tool to convey critical messages in a light and easily accepted way by the audience [1].

Social media like TikTok also has a very wide reach and can influence the perception of millions of users. Deconstructing gender stereotypes can help reduce gender prejudice and discrimination in society. By using humor as a funny context and without tension, people will be able to accept casually how absurd a perception is, so that the level of trust in the stereotype can be reduced. And of course, the humor techniques used will also help to build trust with the audience so that the message can be accepted [1].

The number of TikTok users increased rapidly from 2018 to 2022. In the second quarter of 2022, TikTok had 1.46 billion active users every month. This figure increased by 62.52% compared to the same period last year. Notably, in the second quarter of 2021, TikTok still had 564 million monthly active users. Compared to five years ago. By region,

TikTok users are mostly in the Asia-Pacific region (excluding China and India), with a total of 313 million users in 2021. It was followed by Latin America and Europe, with 188 million and 158 million users, respectively, in 2021 [7].

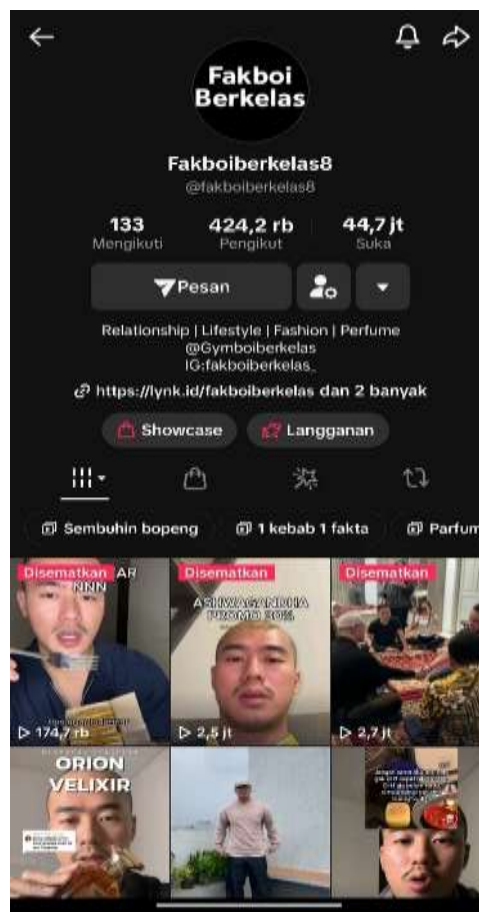


Figure 1. The TikTok account that will be the subject of the study.

In the subject of this study, the account to be studied has a username @fakboiberkelas8. The TikTok account @fakboiberkelas8 has 424 thousand followers and 44.7 million total likes from all the content posted. In addition, the account often uploads humorous posts in the form of satire against gender stereotypes on TikTok. Although it has a slightly negative meaning, namely as a female fan (fakboi), but the owner of the account tries to fight the gender stereotypes that exist on TikTok. Where the stereotype is too absurd, excessive and unreasonable so that it causes a lot of debate from the audience. One of the cases to be studied is about double standards in gender relations, where the stereotype seems more favorable for women, but not for men. In addition, there are also cases of emotional stereotypes, possessiveness, and domestic roles [8].

Fakboi itself comes from the English language, namely *f*ckboy* which is a term for male female fans. In this context, fakboi can also be interpreted as a land crocodile, where this term is commonly used for sarcasm aimed at men who have an unfaithful attitude towards women [8]. This sarcasm is often used in some works such as novels, which are used to describe men who are fond of many women and are not loyal to one of them.



Figure 2. Sample TikTok account content @fakboiberkelas8

The following is an example of content from @fakboiberkelas8 TikTok account. In the content, it displays text with a background in the form of a photo of the account owner. The text written is in the form of a satirical text and satirizes women who have gender stereotypes as she writes. Through content with satirical themes like this, TikTok accounts @fakboiberkelas8 try to deconstruct gender stereotypes on TikTok. With a subtle satirical content style accompanied by parody, many feel *relatable* or related to him, so many also support, but there are also those who do not accept and stick to the stereotypes they believe.

Pinedha's research titled Deconstruction of Gender Stereotypes in the Korean Drama Strong Woman Do Bong Soon discusses how the drama deconstructs traditional gender stereotypes through the representation of female main characters who have extraordinary physical strength, something that is rarely associated with women in patriarchal social norms. This study uses a theoretical approach of liberal feminism to analyze how gender subordination, gender bias, and patriarchal structures are challenged in stories. The results of the study show that this drama not only represents female characters who transcend gender stereotypes, but also raises various issues related to gender inequality that are relevant to social reality. In this way, the drama Strong Woman Do Bong Soon was able to become an effective medium to deconstruct conventional gender views and encourage gender equality discourse in popular culture [9].

Sifa Fauzia Rahman's research analyzes how gender identity affects a person's view of sexist humor with gender bias as a moderating factor. This study found that gender identity has a significant influence on a person's perception of sexist humor. This is due to women's direct experience with gender discrimination and stereotypes, which makes women more sensitive to humor that is perceived as degrading or harassing of their gender. This research will help understand how audiences with different gender identities respond to humor on @fakboiberkelas8 TikTok accounts [10].

Research by Widarti, Dina Andriana, and Jusuf Fadilah on the Deconstruction of Female Characters in the Sitcom *Tetangga Masa Masa Begitu* found that the soap opera tries to show female characters that are not in line with traditional gender roles, such as portraying women who are strong, independent, and also successful in their careers. However, despite efforts to deconstruct stereotypes, often the result is the emergence of new negative stereotypes. For example, strong and independent female characters are sometimes portrayed as ambitious and less feminine individuals, which creates new stereotypes that continue to be detrimental to Women. The research will provide a methodological framework that can be used to analyze how humor in TikTok account content @fakboiberkelas8 deconstruct gender stereotypes. Researchers will analyze whether humor on TikTok is more effective in deconstructing stereotypes without creating new negative stereotypes [11].

Most previous research has often focused on media such as soap operas and dramas. This research will fill the void by analyzing how humor on social media platforms such as TikTok is used to deconstruct gender stereotypes. Some studies also do not explore in depth the audience's interaction with humorous content, so this study will complement this by analyzing the content of the comment column, the number of likes and shares to understand how the audience responds and interacts with humorous content that deconstructs gender stereotypes.

This research uses the Deconstruction Theory developed by Jacques Derrida. Deconstruction is a critical approach with the aim of dismantling the structure and assumptions underlying the text or discourse. The meaning that is open and variable can be understood by deconstruction. Deconstruction does not mean destroying, but rather dismantling the structure and assumptions underlying the text in order to uncover ambiguities, contradictions, or hidden meanings. In addition, deconstruction also provides space for diverse interpretations based on individual experiences. Derrida developed this idea as a critique of logocentrism, which is the belief that there is a primary, central, or absolute truth in language and text. In Derrida's view, meaning is never fixed or stable, but rather always changing and dependent on the context [12], [13].

Deconstruction questions the binary way of thinking in Western culture that has shaped our understanding of the world. In binary systems such as male or female, rational or emotional, cultural or natural, there is always one side who is given a higher position than the other. Deconstruction seeks to uncover how this hierarchy is formed and maintained, as well as how it hides its own internal contradictions. In other words, deconstruction is not just about reversing the binary position, but rather disrupting the

stability of the opposition so that the reader or viewer begins to doubt the truth that is considered natural [13].

There are several main principles in deconstruction, namely: 1). There is no single meaning, the meaning in the text is fluid and always open to new interpretations, 2). Differentiation, Derrida introduced this term to show that meaning in language is always deferred and different, so that it never reaches a definite conclusion. 3). Hierarchical reversal, deconstruction often involves the reversal of binary oppositions (e.g., logical vs. emotional, rational vs. irrational) that dominate thought, by suggesting that these hierarchies are not fixed, 4). Text as a sign system, deconstruction sees text not only as a collection of words, but also as a network of interconnected signs, without a center or endpoint. This theory suggests that all meanings are the result of social constructions and language that are never neutral. Therefore, there is no "original meaning" that can be found objectively. Deconstruction challenges the reader to rethink meaning, to see what is hidden, suppressed, or considered unimportant by the text. This theory will be used to analyze how TikTok content of @fakboiberkelas8 account uses humor to dismantle and question gender stereotypes. Using deconstruction, gender stereotypes and contradictions in existing gender norms will be revealed [13].

RESEARCH METHOD

This study uses a qualitative approach to understand and analyze how gender stereotypes are dismantled in the content of TikTok @fakboiberkelas8 accounts. The qualitative approach is chosen because it is suitable to be used to explain and describe the experiences or views of individuals or groups towards certain social phenomena. In this study, Jacques Derrida's deconstruction method was used to analyze gender stereotypes in @fakboiberkelas8 content. Jacques Derrida's method of deconstruction was used to analyze how the humor in the video content on the account dismantled gender stereotypes that are still absurd [14].

The object of this research is the account and video content uploaded by the TikTok account @fakboiberkelas8, which specifically uses humor to deconstruct gender stereotypes. The research subjects include the content creators of the account as well as the audience that interacts with the content through the comment column. This study analyzed how humor is used in videos and how audiences respond to them.

This research was conducted online, considering that the object of the research was on the social media platform TikTok. Data was collected from 10 videos relevant to the topic of discussion uploaded by @fakboiberkelas8 accounts as well as audience interaction that can be accessed through the comment feature on TikTok content @fakboiberkelas8. In addition, the researcher used several references to explore the meaning of the fakboi username used by @fakboiberkelas8 account owners now.

The data was collected using Jacques Derrida's deconstruction approach applied to humorous content on @fakboiberkelas8's TikTok account. The data was taken and analyzed from 10 TikTok content of @fakboiberkelas8 accounts that were relevant to gender stereotypes. Referring to Christopher Norris in his book *Unraveling Jacques*

Derrida's Deconstruction Theory [13], the study begins by identifying the oppositions that emerge in the content (e.g., male vs. female, masculine vs. feminine), then flipping the hierarchy in that opposition to see how dominant meanings can be challenged or obscured. The third is to explore ambiguity, contradictions, or alternative meanings in the delivery of humor, and then the concept of *Différance* is applied in the reconstruction of hidden meanings or uncertain meanings of the content being studied.

RESULTS AND DISCUSSION

Results

Before discussing more about @fakboiberkelas8 content, the author would like to give a brief explanation of who @fakboiberkelas8 is and what content he posts. The TikTok account @fakboiberkelas8 has 420 thousand followers and has received 44.5 million likes on all its content. The content uploaded by @fakboiberkelas8 includes perfume reviews, fashion, daily life, and also content about satire against gender stereotypes. But what the author wants to examine here is the content that is satirical with the theme of gender stereotypes.

He often created this content in the last few months and even a year. In those days, she was very frequent and even almost all of her content was about satire or satire against gender stereotypes. Some of the content often satirizes women who have double standards, manipulative attitudes, and emotions. She has also followed the trend with the hashtag #maninwomanfields which means Men in the Women's Area.

The #maninwomanfields trend on TikTok is part of a broader phenomenon, where users satirically swap gender roles to highlight toxic behavior in relationships. In this trend, men pretend to exhibit behaviors that are often associated with negative stereotypes of women in relationships, such as being overly manipulative or emotional. The goal is to create humor while also criticizing double standards in relationship dynamics. This trend often uses the song "Anaconda" by Nicki Minaj as a background music, adding an element of irony and reinforcing the satirical message it wants to convey. The trend creates a space for TikTok users to share experiences, critique toxic behavior, and encourage discussion about gender dynamics in modern relationships.

For the first content that the author discusses is content with #maninwomanfields hashtag. This content is very relevant to what the author wants to emphasize, which is related to the Deconstruction of Gender Stereotypes Through Humor. The humor used in the content is a satire or satire from the male side and is intended for the female side.

The #maninwomanfields trend on TikTok is not just entertainment or parody, it also reflects a form of social criticism of gender stereotypes and unhealthy behavior in relationships. The content created typically features men behaving excessively, sensitively, or possessively, which is often stereotypically attached to women to show how unfair the labels are. This trend indirectly serves as a social mirror, where users can re-evaluate gender norms, communication, and expectations in romantic relationships

The following is an explanation of each content:

1. First content



Figure 3. TikTok content @fakboiberkelas8

One of the content with the hashtag #maninwomanfields got 279 thousand impressions, 34 thousand likes, and more than 2000 comments. The content contains the text "when she pays for food, her boyfriend's snacks and anter pick up but I feel B because it's bare minimum not effort" with a background of a man standing with his hands folded and his gaze looking down. This satirizes the standard of relationships when women do "manly" things in relationships (paying, delivering, treating), but are still considered "ordinary".

a. Identifying Opposition in content

1) Original (general narrative):

- a) Men as business givers (effort), must try everything (tractors, shuttles, etc.).
- b) Women as recipients of effort, have the right to judge whether they are worthy or not

2) In the Parody (reversed):

- a) Women as givers of effort (treats, pick-ups)
- b) Men as recipients of effort, behave flat and consider it "bare minimum"

b. Reversing the Hierarchy of the Opposition

This content reverses gender expectations by satirizing the trend of "effort imbalance" in relationships. Usually men are considered to always have to try more, but when men try, women's response is not always "grateful" or admired, but rather neutral and even considers that it is not an extra effort, but a reasonableness.

c. Exploring Ambiguity and Contradiction

In this content, there is a sarcasm related to double standards, "if the effort of men is considered ordinary, why does when women make an effort, they want to be appreciated more?". In addition, this content also raises the irony that giving is not always valued based on its value, but based on who gives. This suggests that excessive expectations of "effort" are often built by inconsistent social constructs. What is considered effort in one gender, may be considered normal in another gender depending on who does it. Some comments from netizens also vary, some do not accept the content, but there are also those who agree.



Figure 4. Draw the comment column on TikTok content @fakboiberkelas8

"I think this is just an allusion to girls2 with TikTok standards," said the @mo.n.day account

"Yes period, what else if you think that guys are difficult to get pregnant and give birth, right, so we have to treat them like QUEEN" commented from the @stupid.homie account

"It's the turn of the male to follow the standard directly on hshdndndjsdzja" commented from the @stop_genosida account

"I'm a girl, but I agree," commented the @vwxyfz721 account.

"It's called datingana, it has to be both ways, that is, the guy who keeps spending money," commented from the @carmenitaw account.

2. Second content



Figure 2. TikTok content @fakboiberkelas8

The second content is also still on the same trend, getting 96 thousand impressions, 10 thousand likes, and 300 comments. The content contains text when she asks me to cook but i replied "looking for a husband or a maid?" with a background photo of a man with a downward look and a flat expression. Men bow their heads with a flat expression communicating fatigue or indifference to those expectations, as a form of silent criticism. In addition, another form of innuendo is found in the caption of the post that reads "kan ada gopud", where this sentence is one of the reasons for women who think that domestic affairs such as cooking are maids' affairs.

a. Identifying the Opposition

1) Original (general narrative):

- a) Men as business givers (effort), must try everything (tractors, shuttles, etc.).
- b) Women as recipients of effort, have the right to judge whether they are worthy or not

2) In the Parody (reversed):

- a) Women as givers of effort (pay, pick up)
- b) Men as recipients of effort, behave flat and consider it "bare minimum."

b. Reversing the Hierarchy of the Opposition

This content reverses gender expectations by satirizing the trend of "effort imbalance" in relationships. Usually men are considered to always have to try more, but

when men try, women's response is not always "grateful" or admired, but rather neutral and even considers that it is not an extra effort, but a reasonableness.

c. Exploring Ambiguity and Contradiction

In this content, there is a sarcasm related to double standards, "if the effort of men is considered ordinary, why does when women make an effort, they want to be appreciated more?". In addition, this content also raises the irony that giving is not always valued based on its value, but based on who gives. This suggests that excessive expectations of "effort" are often built by inconsistent social constructs. What is considered effort in one gender, may be considered normal in another gender depending on who does it.

3. Third content



Figure 3. TikTok content @fakboiberkelas8

The third content also has the same trend, namely #maninwomanfields, gaining 645 thousand impressions, 88 thousand likes, and 1800 comments. This content contains the text "When she said 'I'm jealous you're close to that girl' and I said 'what the hell is she my best friend. After all, I already knew him before I knew you.'" Visually the man stands in a pose stretching out his arms as if surprised, but with a flat expression.

a. Identifying Opposition in content

b. Original (general narrative):

- 1) Women are jealous and possessive, yet normalize their own closeness to their male best friends.
- 2) Men are considered not to have the right to be jealous and must accept the social relations of women. Women chose red flags because they were "challenging".

b. In the Parody (reversed):

- 1) Men mimic women's narratives with similar sentences, as if defending their own friendships. Men chose red flags because they "need a challenge".

c. Reversing the Hierarchy of the Opposition

This content inverts the general position in the narrative of relationships: men take on the role of the party who "defends" the relationship with the female best friend, imitating the logic often used by women. This becomes a satire on the injustice of emotional standards in relationships.

d. Exploring Ambiguity and Contradiction

This content opens up space for reflection: Do people (both men and women) actually often harbor cravings for unhealthy relationships for the sake of the sensation of "challenge"? Is it good in a relationship that is even considered a weakness?

4. Fourth content



Figure 4. TikTok content @fakboiberkelas8

The fourth content is also still with the same trend, namely #maninwomanfields, gaining 380 thousand impressions, 33 thousand likes, and 1400 comments. The content contains the text "When I broke up with my girl because she was too nice and treated me like a queen and finally I chose a redflag girl because I needed a challenge" while doing a thumbs up pose as a symbol of irony or satire.

a. Identifying Opposition in content

b. Original (general narrative):

- 1) Male red flag (naughty/toxic)
- 2) Men are too good

c. In the Parody (reversed):

- 1) Red flag woman (naughty/toxic)

2) Girls are too good

d. Reversing the Hierarchy of the Opposition

In the common version, red-flag men are often considered more attractive despite their bad attitude. Well, in this parody version, it is reversed: women who are too kind and attentive are considered boring, while women who have a bad attitude are instead chosen because they are considered more challenging. Through this parody, it is shown how funny and absurd double standards are that often occur in relationships.

e. Exploring Ambiguity and Contradiction

In this content, there is a sarcasm related to double standards, "if the effort of men is considered ordinary, why does when women make an effort, they want to be appreciated more?". In addition, this content also raises the irony that giving is not always valued based on its value, but based on who gives. This suggests that excessive expectations of "effort" are often built by inconsistent social constructs. What is considered effort in one gender, may be considered normal in another gender depending on who does it.

5. Fifth content

Figure 5. TikTok content @fakboiberkelas8

The content subsequently gained 1.3 million impressions, 183 thousand likes, and 6227 comments. This content contains a parody also containing the text "It's not hypocritical if you are approached by a badboy guy who is very comfortable, especially the way he treats it, but it's the turn of the goodboy guy to be awkward, especially if you remember to eat to make emotions". Accompanied by flat expressions and silly face filters to show satire.

a. Identifying Opposition in content

- 1) Badboy is considered attractive, comfortable, knows how to treat women (positive)
- 2) Goodboy is considered annoying, making emotions just because of attention (negative)

b. Reversing the Hierarchy of the Opposition

In the original parody content, the position of "badboy" is placed higher than "goodboy". However, through a parody with ridiculous facial filters and satirical mimics, @fakboiberkelas8 reverses the position: he implies that it is precisely the "goodboy" who is more rational and deserves to be appreciated, while the "badboy" is chosen not because of the quality, but because of the perception formed by social stereotypes.

c. Exploring Ambiguity and Contradiction

There is a contradiction in the narrative of women who are comfortable with "badboy" but are disturbed by "goodboy". This parody illustrates the confusion and irony of the way some women define comfort based on an excessively manipulative or masculine approach style, rather than caring and empathetic traits.

6. Sixth content



Figure 6. TikTok content @fakboiberkelas8

The content received 3.7 million impressions, 245 thousand likes, and 5700 comments. The content contains the text "I want to be as beautiful and as hard as I am, if she's fatter, I'll skip". This content is satirical content for other content creators,

fakboiberkelas categorizes other people's (female) content and makes it in a male perspective and even he also uses the exact same appearance and movements as the content being satiated.



Figure 7. TikTok content @jijiwithoutk

This is content that is satirized by @fakboiberkelas8. The content received 2.4 million impressions, 310 thousand likes, and 5800 comments. The content of @fakboiberkelas8 is a parody of this content, with the same appearance, the same movements, and the same wording (modified according to the male perspective), @fakboiberkelas8 attempts to deconstruct women's thoughts or stereotypes regarding standards in choosing a partner.

a. Identifying Opposition in content

Men assess women's physique vs women assess men's physique. Generally, narratives that corner men because they judge women's bodies are considered sexist or body-shaming. But when women comment on a man's physique (e.g. height), it is considered normal or funny

b. Reversing the Hierarchy of the Opposition

This content flips the dominant position. Instead of women criticizing men's physical standards, now men imitate women's ways of speaking to show that the physical standards of both are actually just as problematic.

c. Exploring Ambiguity and Contradiction

The complete imitation of the woman's text, appearance, and expression creates a comedic tension, which makes the audience aware that the statement will be considered

offensive if it comes out of a man's mouth. But why when women say it, it is considered funny and natural? This is where contradictions and double standards come into play.

7. Seventh content



Figure 8. TikTok content @fakboiberkelas8

The next content has a satire theme using one kebab and one fact. This content contains @fakboiberkelas8 that says "girls if they reject short guys, they say they have a preference, but if a guy rejects fat girls, they say fatphobic" then say "okay" and then eat kebabs to show satire. This content still uses @fakboiberkelas8's typical satire style, with a consistent pattern, which is to voice social criticism of double standards in gender relations, then end with the word "okay" and the action of eating kebabs as an affirmation of sarcasm. This content received 630 thousand impressions, 57 thousand likes, and 1300 comments.

a. Identifying Opposition in content

- 1) Preference (positive) vs. Fatphobia (negative).
- 2) Women as assessors vs. Men as assessed.
- 3) Rejection by women (understandable) vs. Rejection by men (condemned).

This opposition reflects the inequality in society's perception of the rights of men and women in expressing preferences for their partners based on physical appearance.

b. Reversing the Hierarchy of the Opposition

This content subverts that logic satirically, by showing inequality in social standards: how women's preferences are protected and understood, while men's preferences are attacked and criticized. The confusion, irony, and absurdity of this double

standard are at the center of the satire raised by the creators. Through his flat facial expression and his iconic habit of "eating kebabs" after delivering sarcasm, the content creator invites the audience to realize that what is considered normal is actually full of contradictions and gender inequality.

c. Exploring Ambiguity and Contradiction

The main contradiction explored in this content is the double standard in public discourse:

- 1) Why is preference considered valid if it comes from a woman, but problematic if it comes from a man?
- 2) Are the standards of justice in social and romantic relationships biased against either gender?

By depicting an identical situation but behind the subject (male vs. female), this content shows that what is considered legitimate as a preference actually depends on who says it — not on the content of the preference itself. This reveals injustice in people's perception of gender relations.

8. Eighth content



Figure 9. TikTok content @fakboiberkelas8

The next piece of content gained 1.2 million impressions, 108 thousand likes, and 2300 comments. In her content, @fakboiberkelas8 said "many girls compare their boyfriend's efforts with their fathers, with the excuse of wanting to find something better than their fathers, but when boys compare their girls' efforts with their mothers, girls instead say 'just date your mother'".

a. Identifying Opposition in content

- 1) Male vs Female
- 2) Effort Ayah vs Effort Ibu

b. Reversing the Hierarchy of the Opposition

Fakboiberkelas reverses the hierarchy by questioning women's logic. If a man must match his father's effort, then a woman should also match his mother's effort. When a woman refuses by saying "just date your mother," this shows a contradiction in the standards she applies.

c. Exploring Ambiguity and Contradiction

This content reveals that women tend to apply high standards to men but reject the same standards for themselves. Females consider it natural to compare men's efforts with their fathers, but when the position is reversed, she feels the comparison is irrelevant. This highlights that gender expectations in relationships are often unfair and more favorable to one party.

9. Ninth content



Figure 10. TikTok content @fakboiberkelas8

a. Identifying Opposition in content

- 1) Women as Royal Princesses (pampered, prioritized, served).
- 2) Men as Commoners (work hard, make great efforts, do not get equal treatment).

This opposition reflects a common narrative on social media, especially TikTok, where women demand "princess treatment", but do not always show a desire to give "prince treatment" in return. This creates an unequal relationship dichotomy.

b. Reversing the Hierarchy of the Opposition

Through satire, the account @fakboiberkelas8 inverts this hierarchy by featuring a man who is silent, says "okay", and then eats kebabs calmly. This action is a subtle satire that rejects the inferior position (common people) attached to it. He shows that men also have limits and awareness of unfair expectations. This humor positions men not as passive victims, but as subjects who are conscious and able to respond to social absurdities.

c. Exploring Ambiguity and Contradiction

This content shows the contradiction between women's demands for gender equality, but in practice still upholds selective patriarchal standards by asking for special treatment without equalizing efforts. This shows that the practice of romantic relationships is often still stuck in a double standard, where "equality" applies one way.

10. Tenth content



Figure 11. TikTok content @fakboiberkelas8

The last content also had the theme of one kebab one fact, obtaining 885 thousand impressions, 71 thousand likes, and 3000 comments. The owner of the TikTok account @fakboiberkelas8 said "women make the trend of marriage is scary directly to feel the most hurt, but when men make this trend, girls don't accept it and instead fight their fates" then say "okay". After saying "okay", the man eats a kebab as his iconic gesture to convey satire visually without confrontation.

In a nutshell, the "Marriage is Scary" trend is a phenomenon on social media, specifically TikTok, where users especially Women express fear, trauma, or doubts about marriage. This trend is usually accompanied by narratives or visuals that show negative

experiences around domestic relationships, such as domestic violence, infidelity, social pressure on married women, or gender inequality in domestic roles.

a. Identifying Opposition in content

- 1) Women feel like victims of marital wounds
- 2) Men have no right to be afraid of marriage
- 3) Women get sympathy
- 4) Men can be criticized

b. Reversing the Hierarchy of the Opposition

This content inverts the narrative that only women are allowed to express fear of the institution of marriage. When men express the same concerns, they are positioned as invalid or even blamed and even think that women are more hurt.

c. Exploring Ambiguity and Contradiction

There is a double standard in the space of expression regarding fear of marriage. The dominant narrative of marital trauma often represents only women's experiences, whereas men can also have traumatic experiences.

Discussion

1. First content reconstruction

This content gives rise to a new meaning that should make more sense, that efforts in relationships should be equal and mutually respectful, without relying on gender roles. In addition, the "bare minimum" standard is biased and can hurt anyone, regardless of male or female. From some comments, it is also argued that in the relationship there must be a balance between men and women.

In this content, *Difference* arises from a shift in the meaning of "effort" in relationships. Usually, business is associated with masculinity—men who have to sacrifice more for women. However, this meaning is questioned and postponed through parody, which shows that women must also show effort. This means that "effort" in relationships no longer has a fixed meaning that men have, but becomes a fluid meaning that depends on the dynamics of equality. This delay in meaning shows that the meaning of "effort" is shaped by social relations that can change.

2. Second content reconstruction

The demands of domestic roles should not always be imposed on women, and on the contrary, men should not be considered weak or inappropriate if asked to participate in the domestic sphere. Especially about the role of cooking and taking care of the house. Usually, men are considered natural to demand women to be able to cook, but when women demand the same from men, their response is often considered excessive.

Being able to cook" is usually a demand for women, while men who cannot be considered normal. In this content, the meaning of "can cook" is unraveled and postponed. When men are required to be able to cook, the old meaning immediately conflicts with the new structure: that the domestic sphere is a shared responsibility. Through satire, this content gives rise to *Difference* Because the meaning of domestic roles is no longer absolutely attached to women, but changes depending on equal relationships.

3. Third content reconstruction

This content invites the audience to reflect on double standards in emotional relationships, especially about jealousy and the limits of opposite-sex friendships. The men in the video do not show a large emotional reaction, instead showing a flat expression as a form of insinuation and boredom with unfair relationship patterns. By placing men in positions usually filled by women, this video deconstructs the discourse of biased relationships and invites the audience to be more critical of injustices in inter-gender relationships.

The meaning of "jealousy" in the context of gender is usually considered natural if it is a woman who does it, but it is excessive if it is a man who shows similar emotions. In this video, when men occupy the position of women (showing suspicion or disappointment), the meaning of "jealousy" becomes unstable. *Différance* can be seen from how emotional expressions are exchanged and the accompanying meanings become relative. Jealousy can no longer be interpreted absolutely depending on gender, because its meaning is always delayed and shifting.

4. Fourth content reconstruction

Double standards in gender relations should be questioned, not taken for granted. Instead of justifying the view that bad traits can be considered attractive just because they provide a "challenge," this parody invites the audience to see that kindness, caring, and healthy attitudes in relationships are qualities that should be appreciated. Through this innuendo, a new meaning emerges that a healthy and mutually respectful love narrative deserves to be normalized, not considered boring.

The meaning of "attractive" in the context of women is often associated with toxic characters that are challenging. Meanwhile, a good and caring woman is considered boring. This content shows *the difference* by reversing the meaning. When toxic women who are exalted and the good are belittled, the audience is forced to realize that the meaning of "attractive" is never present in its entirety, but is formed from an interdependent and constantly shifting opposition.

5. Fifth content reconstruction

This content inverts the logic of the mainstream narrative by implying that women's judgments of men are often unobjective and influenced by absurd social norms or trends, including the glorification of "badboy" figures. By using satirical and parody styles, creators encourage audiences to reflect on how these norms are formed, who benefits, and how they affect the dynamics of relationships between genders. This reconstruction gives a new meaning to "comfort" and "attention", that these qualities should not be judged based on toxic masculinity (badboy) or entertainment standards, but on sincerity in relationships.

The stereotype of the "*badboy*" as a symbol of male attractiveness is reflected through satire. In this content, the meaning of badboy is not present as an ideal, but is highlighted as the result of social construction. *Différance* occurs when the audience is invited to rethink the meaning of male comfort, attention, and attractiveness. That is, a

term like "*badboy*" does not have a fixed meaning, but is always defined by opposition to other values and in a changing context.

6. Sixth content reconstruction

This content reconstructs the perception that physical standards are not only a problem for men against women, but also the opposite. With parody and imitation techniques, @fakboiberkelas8 invites the audience to realize that double standards in body image and physical preference need to be reviewed. Humor here becomes a tool of social criticism of unbalanced gender norms, not to attack individuals, but to criticize collective mindsets.

Beauty and physical standards are often directed only at women, but in this content the role is reversed. Men can also fall victim to physical expectations. Through parody, differences arise because the meaning of "physical standards" can no longer be associated with just one gender. The meaning becomes unstable and shows that physical preference is a construct that can change depending on who is the object and the subject of judgment.

7. Seventh content reconstruction

This content satirizes how social standards often apply unfairly to men and women in the context of romantic relationships. When women express a physical preference (e.g. rejecting short men), it is considered natural and personal. However, when men express their preferences (rejecting fat women), it is actually considered a form of discrimination or hatred against the body (fatphobia).

Through satire, this content repositions the meanings of "preference" and "fatphobia" which have been considered to be opposite in value depending on who is speaking. In popular narratives, women who reject men because of height are framed as expressions of preference, while men who reject women because of their body shape are framed as a form of discrimination.

This content reconstructs the way we understand preferences in the context of relationships and physical appearance. Through satire, this video tries to balance the space of expression between men and women in determining the ideal partner, as well as inviting the audience to criticize double standards in modern society. The audience is invited to realize that if women are allowed to set certain physical boundaries without stigma, then men should be treated the same. This content opens up a space for discussion that equality means acting fairly in two directions, not only defending one party, but correcting the inequality of perception from both sides.

This content presents an irony between "preference" and "*fatphobia*" that is often differentiated depending on who is speaking. When a woman chooses a tall man, it is called a preference, but if a man rejects a fat woman, it is considered discriminatory. *Différance* arises because the meaning of preference is never present on its own, but is always determined by power relations and social position. This content shows that the meaning is subject to change and is not absolute.

8. Eighth content reconstruction

This narrative dismantles the double standard in romantic relationships where men are required to put *in as much effort* as the woman's father (in terms of attention, giving, responsibility), but women are not willing to be compared or demanded to make the same effort as the man's mother. By flipping responses and showing a flat expression and then eating kebabs (a satirical symbol), this content reconstructs the meaning of effort in relationships as something that should be equal and not gender-biased. The ideal relationship should not be based on toxic comparisons to the parental figure, but on equal and realistic cooperation.

In this content, the meaning "effort" In relationships, it is framed as a male sacrifice that must match the standards of the father of a woman. This content disrupts this meaning by showing how the standard is unbalanced if women do not want to be juxtaposed with male mothers. *Difference* seen when "effort" no longer has a singular meaning, but depends on prevailing social positions and expectations that are in conflict with each other and constantly changing.

9. Ninth content reconstruction

This content reconstructs the common understanding of "princess treatment", preferential treatment for women as partners. By insinuating that men are positioned as commoners, this content offers a new meaning that narratives like these unconsciously form an unbalanced relationship, which is ultimately unhealthy for both parties.

In relationships, the meaning of "pampered like a princess" is often considered commonplace for women, but it is rarely questioned about its inequality. This content shows that men can also feel unfair in such relationships. *Différance* is present because the meaning of "spoiled" or "glorified" can no longer be attached only to women, but also highlights how the position of men can be cornered. These meanings become relative and not final.

10. Tenth content reconstruction

This content tries to reconstruct the public's perspective on the narrative of marriage trauma. Using satire, this video shows that the fear of marriage does not only belong to women. Men also have concerns about responsibility, social pressure, or gender expectations. But when they voice this, they are labeled weak or inappropriate. This reconstruction invites the audience to open up an equal space for discussion, that men's emotional experiences are also valid and worthy of appreciation in conversations about relationships and the institution of marriage.

In this content, the fear of marriage is often attached to women, while men who experience it are considered weak. This content dismantles this meaning by showing that men also have the same trauma and pressure. *Différance* arises from the postponement of the meaning of "fear of marriage" which no longer belongs to one gender. Fear is a liquid meaning and can be possessed by anyone, depending on the emotional and social position they experience.

CONCLUSION

Fundamental Finding : This study concludes that the TikTok account @fakboiberkelas8 effectively employs satirical humor and parody to deconstruct gender stereotypes, particularly by criticizing double standards in digital gender relations and highlighting men's limited expressive space. **Implication :** The findings emphasize the strategic role of humor on social media as both an inclusive communicative tool and a medium of resistance against patriarchal norms, showing its potential to foster critical reflection and broader social dialogue on gender issues in an accessible and non-confrontational manner. **Limitation :** Nonetheless, the analysis is limited to a single account and relies primarily on content interpretation, which restricts the scope of generalization regarding the broader dynamics of gender discourse on TikTok. **Future Research :** Further studies are encouraged to incorporate audience perspectives through interviews, comment analysis, and comparative exploration of multiple accounts, thereby providing a more comprehensive understanding of how social media platforms contribute to the negotiation and contestation of gender identity.

REFERENCES

- [1] M. Agisna and A. B. Mahadian, "Humor Analysis in Tiktok Content @fadlanholao," *Journal of Interaction : Journal of Communication Sciences*, vol. 6, no. 1, Jan. 2022, doi: 10.30596/interaksi.v6i1.7536.
- [2] N. Safira, "HUMOR AS CREATIVE RESISTANCE Deconstructing Arab Ethnic Stereotypes in Indonesia in Stand Up Comedy Material by Sakdiyah Ma'ruf," Aug. 2019.
- [3] P. Febriana and D. T. Wahyuni, "Satire as a Delivery of Social Criticism of the Capitalist System in the Film Okja (Semiotic Analysis of John Fiske)," *Journal of Communication*, vol. 14, no. 1, pp. 30–40, Oct. 2023, doi: 10.31294/jkom.v14i1.14544.
- [4] R. Bur, F. Ayuningtyas, and M. A. Muqsih, "The Utilization of TikTok as a New Information Media for Generation Z," *JKN: Journal of Communication of the Archipelago*, vol. 5, no. 2, Dec. 2023.
- [5] Khaerunnisa and A. Syarif, "Analysis of the Influence of TikTok Social Media Use on Adolescent Behavior in the Community Environment," *JKO: Journal of Communication and Organization*, 2021.
- [6] D. Mutiara, "DECONSTRUCTION OF MASCULINE STEREOTYPES OF COSMETIC PRODUCT ADVERTISING IN MS GLOW FOR MAN #SEMUAJUGABISA ADVERTISEMENT VIDEO," *Medium*, vol. 10, no. 1, pp. 214–234, Apr. 2022, doi: 10.25299/medium.2022.vol10(2).9202.
- [7] A. M. Firda Sania and P. Febriana, "TikTok Live Streaming Increases Sales and Brand Engagement in Indonesia," *CONVERSE Journal Communication Science*, vol. 1, no. 2, pp. 37–48, Jul. 2024, doi: 10.47134/converse.v1i2.2985.
- [8] A. Ayundasari and D. Riyati, "THE INFLUENCE OF THE DEVELOPMENT OF THE TIMES ON THE LANGUAGE STYLE OF SARCASM; A CASE STUDY ON THE WATTPAD APPLICATION READING MEDIA," *Jurnal Berbahtra (Indonesian Language & Literature)*, vol. 1, no. 1, Sep. 2024.
- [9] A. T. Pinedha, H. A. K. Wati, and M. Setiansah, "Deconstruction of Gender Stereotypes in the Korean Drama Strong Woman Do Bong Soon," *Empirical Journal*, vol. 7, no. 2, 2022.

- [10] S. F. Rahman, "The Influence of Gender Identity on the Perception of Sexist Humor with Gender Prejudice as a Moderator Variable," 2020.
- [11] W. Widarti, D. Andriana, and J. Fadilah, "Deconstruction of Female Characters in Sitcoms Tentang Masa Gitu," *Journal of Communication*, vol. 15, no. 1, 2024.
- [12] A. Atrasana, L. Alinda, and F. Masyhud, "TRANSCENDENT SYMBOLISM IN MATSNAWI'S POEM ON FIHI MA FIHI BY JALALUDIN RUMI: AN ANALYSIS OF JACQUES DERRIDA'S DECONSTRUCTION," *Multidisciplinary Journal of Language Science*, vol. 4, no. 1, Oct. 2024.
- [13] C. Norris, *DEBUNKING JACQUES DERRIDA'S THEORY OF DECONSTRUCTION*. Yogyakarta: AR-RUZZ MEDIA, 2017.
- [14] G. Thabroni, "Quantitative Research Methods: Definition, Characteristics & Types."
- [15] T. Wardhany, Ina, and Suhardi, "ANALYSIS OF THE MEANING OF THE NUMBERS SIX, SEVEN, EIGHT, NINE, TEN IN MANDARIN PROVERBS," *Journal of Equatorial Education and Learning*.

Moch. Nur Faizin

Muhammadiyah University of Sidoarjo, Indonesia

Email: mochnurfaizin.18@gmail.com

*** Poppy Febriana (Corresponding Author)**

Muhammadiyah University of Sidoarjo, Indonesia

Email: poppyfebriana@umsida.ac.id
