

Designing a Visual Novel Game as an Educational Medium to Enhance Awareness Among Young Adults Aged 18-23 of the Impact of Victim Blaming on Sexual Violence Survivors

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ABSTRAK

Kekerasan seksual memiliki dampak psikologis berat bagi korban, terlebih saat diikuti oleh *victim blaming* dari lingkungan terdekat. Budaya kolektif di Indonesia sering kali membuat korban disalahkan demi menjaga nama baik keluarga. Penelitian ini merupakan penelitian pengembangan (R&D) yang bertujuan menganalisis kebutuhan media edukasi anti *victim blaming* melalui game visual novel berbasis narasi. Data diperoleh melalui wawancara dengan tiga korban kekerasan seksual berusia 19-24 tahun dan seorang akademisi psikologi Universitas Kristen Satya Wacana. Hasil pre-test menunjukkan mayoritas responden belum memahami *victim blaming*. *Without Light* menggunakan visual kartun dengan warna lembut dan dialog interaktif untuk membangun empati tanpa menampilkan kekerasan secara eksplisit. Hasil *post-test* menunjukkan peningkatan pemahaman *victim blaming* dan empati terhadap korban. Temuan ini menjadi dasar perancangan media edukasi untuk meningkatkan kesadaran pemain usia 18-23 tahun terhadap isu *victim blaming*.
Kata Kunci: *game visual novel; victim blaming; kekerasan seksual; empati; edukasi.*

ABSTRACT

Sexual violence causes severe psychological impacts on victims, especially when accompanied by victim blaming from their immediate environment. Indonesia's collective culture often blames victims to protect family reputation. This research and development (R&D) study aims to analyze the need for anti-victim blaming educational media through a narrative-based visual novel game. Data were gathered through interviews with three sexual violence victims aged 19-24 and a psychology academic from Satya Wacana Christian University. Pre-test results showed that most respondents did not understand victim blaming. *Without Light* uses soft-colored cartoon visuals and interactive dialogue to build empathy without explicitly showing violence. Post-test results indicated an increase in understanding victim blaming and empathy toward victims. These findings form the basis for designing educational media to raise awareness among players aged 18-23 regarding victim blaming.

Keywords: *visual novel game; victim blaming; sexual violence; empathy; education.*

INTRODUCTION

Sexual violence is a severe violation of human rights and remains a serious social issue in various countries, including Indonesia. Its impact not only causes physical harm but also leaves behind psychological trauma, social pressure, and long-lasting stigma. The phenomenon of victim blaming the tendency to blame victims for the violence they experience further worsens their condition. This culture is deeply rooted in families, educational institutions, and legal systems, thereby hindering justice and the recovery of victims (Wijayanti, 2023).

Data from the Ministry of Women Empowerment and Child Protection (Kemen-PPPA) in 2023 recorded 19,593 cases of violence in Indonesia, 8,585 of which were sexual violence. However, reported cases represent only a small fraction of actual occurrences, as victims often choose to remain silent due to fear, trauma, and social pressure forcing them

to hide the incident to preserve family or community reputation. The culture of victim blaming further aggravates this situation by placing the blame on the victims (Muhamad, 2023).

A real case illustrating the deep-rooted nature of victim-blaming culture in Indonesia is that of I Wayan Agus Suartama, also known as Agus Buntung. This man with a physical disability was proven to have sexually harassed at least 15 victims, including minors. Ironically, instead of focusing on the victims' suffering, the public blamed the victims with comments such as *"the girl should be blamed too"* or *"how could someone like him force anyone else."* The public's empathy bias shifted toward the perpetrator due to his physical condition rather than recognizing the suffering of the victims (Saputra, 2024).

In-depth interview results demonstrate that victim blaming and the normalization of violence serve as sources of severe, prolonged psychological trauma for survivors. To protect privacy, the identities of the participants were kept confidential. The first interviewee, S (24 years old), experienced sexual violence by her own cousin inside a car during a family vacation. Despite her firm refusal, she received victim-blaming responses such as *"that's just how boys are"* or *"that's why you shouldn't wear revealing clothes,"* despite being modestly dressed.

The second interviewee, V (19 years old), experienced image-based abuse within a virtual dating relationship. She was psychologically coerced by her boyfriend into sending a private photograph, which was subsequently distributed to the perpetrator's friends without her consent. When seeking empathy, V instead faced victim blaming from a friend who remarked, *"why did you even agree to do it, hahaha,"* leading her to internalize the blame even further.

Meanwhile, C (19 years old) endured repeated pedophilic abuse starting from the age of four by an adult perpetrator within her immediate environment, compounded by peer harassment and societal bullying. When attempting to disclose the abuse implicitly to her parents, C was instead blamed with the statement, *"that means you were misbehaving first,"* causing her to carry the trauma alone into adulthood.

Additionally, an interview with a psychology expert was essential to gain a professional perspective on the psychological impacts experienced by victims and how victim-blaming patterns develop within society. According to Fini Tetus Nuban Timo, S.Psi., M.A., a psychology academic at Satya Wacana Christian University, victim blaming originating from inner circles such as family, teachers, or friends tends to be more damaging than that coming from strangers or the general public. This occurs because individuals close to the victim hold deeper meaning and significant value, causing their words or actions to be taken very seriously by the victim. These data reinforce previous findings indicating that social pressure from close relatives or friends frequently worsens the victim's psychological state.

The phenomenon of victim blaming is closely linked to patriarchal values that remain strong in Indonesian society. These values place the responsibility on women to uphold family honor, while gender stereotypes and adherence to the *just-world belief* lead society to assume that bad things only happen to those who deserve them. Lerner (1980) states that

the *just-world belief* prompts individuals to believe that any negative occurrence must result from the victim's own mistakes or faults. This viewpoint drives society to blame victims of sexual violence while overlooking the perpetrator's accountability and the underlying social structures supporting such behavior.

Previous studies also demonstrate that victim-blaming culture is prevalent within academic environments. Nurbayani and Wahyuni (2023) note that narratives excusing perpetrators of sexual violence and blaming victims frequently occur on university campuses, even among students expected to think critically. Shopiani et al. (2021) found that students tend to blame victims based on clothing or behavior without understanding the context of power dynamics. Wijayanti and Suarya (2023) add that victim blaming is triggered by gender stereotypes and deeply rooted patriarchal values. This bias is even evident within legal institutions, where Valia and Nuqul (2024) observe that law enforcement officers often display bias against female victims.

Emerging adulthood (ages 18-25) is a stage highly vulnerable to issues of sexual violence and victim blaming. Arnett (2014) explains that during this phase, individuals undergo a transition from adolescence to adulthood, characterized by identity exploration, a feeling of being in-between, instability, self focus, and the exploration of life values. A similar elaboration was presented by Bredehoft (2021) in *Psychology Today*, highlighting five key challenges of this period based on Arnett's theory. Hastuti (2021) states that social and cultural values acquired during growth can shape an individual's mindset and attitudes in adulthood. In line with this, Fatmawaty (2017) emphasizes that young individuals tend to absorb the dominant values in their environment, including the normalization of sexual violence and negative views toward victims.

An interactive media-based educational approach is considered more effective in building awareness and social empathy compared to conventional educational media. A study by Schrier (2021) shows that interactive narrative-based games can increase player empathy and help them understand the victim's perspective. Furthermore, games like *My Child Lebensborn* demonstrate that emotional, victim oriented narratives can build social awareness regarding the impacts of discrimination and victim blaming.

This aligns with findings by Optun (2022) in research on *My Child Lebensborn EDU*, an educational game used in Norwegian schools to teach historical empathy through the emotional experiences of children who were victims of post-war discrimination. The game places players in the role of a caregiver for a child suffering from historical stigmatization, successfully fostering empathetic and reflective classroom discussions on social trauma and marginalization. Optun (2022) also noted that narratives placing players in positions of moral dilemmas and social pressure can simultaneously encourage cognitive and emotional empathy development. Such a model holds significant potential for adaptation in the Indonesian social context, including the issues of sexual violence and victim blaming.

Although various social campaigns, educational posters, and seminars on sexual violence have been widely conducted, these conventional approaches are often one-way and less capable of deeply triggering audience emotional engagement. Passive media such as posters or infographics on social media frequently fail to convey the complexity of social

pressure, moral dilemmas, and the psychological realities faced by victims; consequently, audiences tend to remain outside observers without fully understanding the victim's perspective. Therefore, an intervention gap requires a more immersive and interactive medium such as narrative-based games capable of placing players in decision-making roles to build stronger cognitive and emotional empathy toward victim blaming issues.

The visual novel game *Without Light* was designed as an advocacy educational media based on artistic expression to enhance understanding of the impact of victim blaming and raise concern for this issue. The game addresses sexual violence in a traditional village that maintains its social image by covering up cases for the sake of honor. Players assume the role of a young psychologist attempting to build the victim's trust and combat social stigma. The game's narrative was adapted from the real stories of victims gathered through specialized interviews without exploiting their narratives.

Therefore, this study aims to design and develop the visual novel game *Without Light* as an interactive narrative-based educational media to increase awareness and social empathy toward victims of sexual violence.

METODE PENELITIAN

This study employed a Research and Development (R&D) approach using the ADDIE development model (Analysis, Design, Development, Implementation, Evaluation) (Rayanto, 2020). The ADDIE model was chosen because it is systematic and flexible in designing, developing, and evaluating learning media based on field needs. This study used a process flow strategy that allowed the researcher to collect data, analyze it, and make continuous adjustments. The design stages of this research are shown in Figure 1.



Figure 1. Design Stages of the Research Methodology using the R&D ADDIE Model

Data Collection

Data were collected through semi-structured interviews conducted both online and face-to-face, depending on the comfort and privacy needs of the interviewees. Data collection aimed to explore the personal experiences of sexual violence victims and the perspectives of a psychology academic regarding the phenomenon of victim blaming and its psychological impact on victims. Research participants consisted of three victims of sexual violence aged 19-24 and one psychology academic:

1. Participant S (24 years old): A victim of sexual violence by her own cousin during a family vacation. Despite her firm refusal, the act still occurred. When she found the courage to speak up, she received victim-blaming comments such as "that's just how

-
- boys are" or "that's why you shouldn't wear revealing clothes," even though she had always dressed modestly.
2. Participant V (19 years old): Experienced image-based sexual violence within a virtual dating relationship. She was psychologically coerced by her partner to send a private photograph despite refusing repeatedly. Due to emotional pressure and threats that the relationship would end, she sent one photograph she considered safe; however, the picture was distributed without her consent. V received victim-blaming comments from her friends, which worsened her guilt and trauma.
 3. Participant C (19 years old): Endured repeated sexual violence from the age of 4 until the 4th grade of elementary school while staying at her grandmother's house. The perpetrators included adults within the family environment as well as peers in the neighborhood. These events occurred amid a lack of supervision and strong environmental normalization. When the victim attempted to disclose the abuse implicitly, her parents responded with victim blaming, stating, "that means you were misbehaving first," causing her to suppress the trauma into adulthood.
 4. Fini Tetus Nuban Timo, S.Psi., M.A.: A psychology academic from Satya Wacana Christian University who was interviewed to obtain a professional perspective on the psychological impact of sexual violence, the social dynamics of victim blaming, and the effectiveness of interactive media as an educational tool. She explained that victims of sexual violence suffer from chronic trauma because the victim's body becomes an internally attached "crime scene." For children, this impact is even more severe due to cognitive limitations in articulating traumatic events, especially when the perpetrator is a family member or someone close to them. This trauma is latent, acting like a "bucket that is continuously filled with water" until it eventually overflows when the victim's emotional capacity can no longer hold the burden.

From a social perspective, she highlighted Indonesia's collective culture, which tends to prioritize group reputation over individual safety, thereby reinforcing the practice of victim blaming. This triggers social injustice that causes victims to withdraw and lose social trust in their surrounding environment. Regarding media design, she noted that narrative-based games featuring a sad ending or a failure to save the victim can serve as highly effective educational media to build active empathy among individuals in emerging adulthood (ages 18-23). This approach is considered capable of encouraging social solidarity and the courage to speak up, provided it strictly adheres to the principles of the ethical representation of trauma, supporting the victim without exploiting their suffering.

Data Analysis

Qualitative data obtained from interview transcripts were analyzed through comprehensive re-reading to identify patterns in victims' problems, the causes of victim blaming, and the need for anti-victim blaming educational media. This analysis explored trauma representations appropriate for the psychological condition of victims and the characteristics of target users (aged 18-23). The results of this data analysis served as the primary foundation for designing the content, storyline, and educational features of the visual novel game *Without Light*.

ADDIE Model Design

The design and media development workflow in this study was realized through the five stages of the ADDIE model, described as follows:

1. Analysis Stage: Explored victims' experiences and academic input as the basis for constructing the game narrative and mechanics. Data collection was conducted through in-depth interviews with three sexual violence victims aged 19-24 and a psychology academic from Satya Wacana Christian University. This analysis data ensured that the game narrative ethically represented the issue without ignoring social reality, while mapping content needs and target user characteristics.
2. Design Stage: Focused on designing the game concept, storyline, and character visuals for the visual novel *Without Light*, adapted from modified real-life stories. This stage encompassed story development (a three act storyline with player choices, a sad ending, and a thoughtful message to touch players' emotions) character development (designing the psychologist player character, victim, and villagers with a pastel visual style and suppressed expressions), as well as user interface (UI/Textbox) design and default pixel typography to maintain readability.
3. Development Stage: Realized the design concept into a test-ready game prototype using RPG Maker MZ software. The main features developed included daily interaction mechanics, text-based narrative delivery of trauma with character expression visualizations, a choice-response system influencing narrative progression, and the utilization of built-in pixel typography for text readability efficiency.
4. Implementation Stage: The game testing was conducted on 10 respondents aged 18-23 individually in turns. Each respondent played an early prototype version (demo) of the game for a 7-minute session focused on the key act/scene designed for emotional engagement. During the testing process, the researcher provided technical guidance (guided playtest) to ensure respondents understood the narrative flow efficiently within the duration limit. Before and after the play session, respondents completed pre-test and post-test questionnaires for 5 minutes each to measure changes in player empathy levels.
5. Evaluation Stage: Evaluated the effectiveness and feasibility of the game in increasing empathy and social awareness regarding victim blaming. Data were evaluated using descriptive statistical analysis of Likert scale scores from the pre-test and post-test (Muchson, 2017), observations of gameplay interactions, and open narrative feedback from respondents for media revision purposes.

RESULTS AND DISCUSSION

The prototype development of the visual novel game *Without Light* was realized using the RPG Maker MZ engine, centering on the theme of social advocacy against victim-blaming culture in a rural setting. Based on the needs analysis, the game design combines branched narrative aspects with psychologically-approached character visualizations.

Regarding the narrative aspects, the story was developed across three main acts, immersing players in the dynamic feelings of helplessness experienced by sexual violence victims. The narrative begins with the introduction of a psychologist character in a closed village, continues through emotional interactions with the victims, and concludes with a *sad ending* to illustrate the real impact of community rejection. Meanwhile, on the visual aspect, victim characters were designed using a cartoon style with pastel color tones to create an emotionally safe distance for players without exploiting trauma. These characters represent variations of real psychological responses, such as Wina with silent depression, Tati with adolescent confusion, and Nalika with severe childhood trauma. The visualization lineup of player, victim, supporting, and villager characters is presented in Figures 2 through 8.



Figure 2. Psychologist Character (Player)

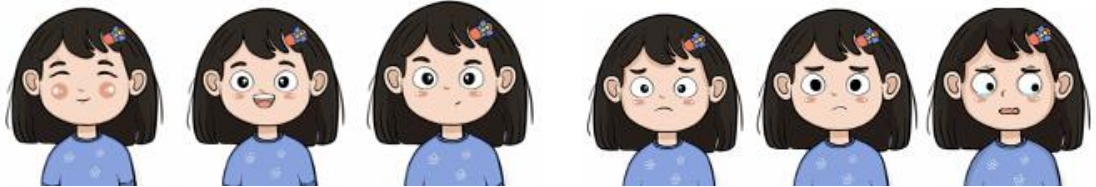


Figure 3. Nalika Character (6 Years Old - Victim)



Figure 4. Wina Character (23 Years Old - Victim)



Figure 5. Tati Character (13 Years Old - Victim)

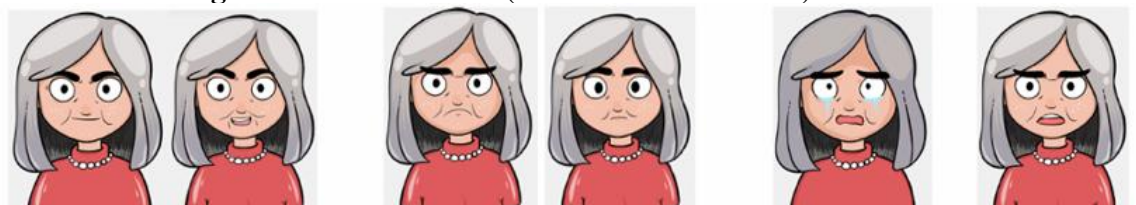


Figure 6. Ibu RT Character (Nalika's Grandmother)



Figure 7. Safno Character (Nalika's Uncle)



Figure 8. Villager Characters 1, 2, and 3

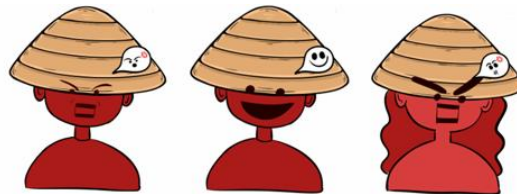


Figure 9. Antagonist Villager Character

In addition to character design, the user interface and game mechanics were designed intuitively to support the delivery of social messages. The game mechanics included daily exploration of the village environment, a dialogue system based on character expression visualization, and the implementation of a choice-response system that determined the direction of the storyline. To maintain visual comfort, storytelling utilized a dark-background textbox with RPG Maker MZ's default pixel typography to preserve the pixel art aesthetic while ensuring text readability. The expressions of the psychologist character and examples of choice-response dynamics leading to a *sad ending* as an emotional stimulus are presented in Figures 10 and 11.



Figure 10. Reflecting Psychologist Character



Figure 11. Storyline Selection

Test Results

As part of the evaluation of the game *Without Light*, testing began with an expert review conducted with Imanuel Vicky Christian, a game expert from Own Games Bandung. The testing was conducted online to evaluate gameplay aspects, narrative, and emotional impact on players. In his feedback, the expert stated that the game could raise awareness of the impacts and dangers of victim blaming through gameplay. However, he also noted that the gameplay experience felt intense because players often felt continuously "blamed" throughout the game, creating a relatively high level of emotional pressure.

The expert added that this pressure effect successfully depicted the emotional impact of victim blaming, but a balance was needed so that players remained motivated during play. He suggested adjustments through more positive gameplay elements or a narrative that reduces the intensity of negative impressions, allowing players to remain engaged in the story without feeling emotionally overburdened. This feedback provided crucial guidance for developers to improve the game design in subsequent iterations, focusing on maintaining a balance between effectively depicting the impact of victim blaming and creating a more balanced and engaging gameplay experience.

Subsequent testing was conducted in the format of a limited trial (pilot study / usability testing) with $n=10$ participants (7 females, 3 males) aged 18-23 years. This testing aimed to measure narrative readability, emotional involvement, and shifts in participants' perception before and after playing the game. Out of a total of 20 statements in the pre-test and post-test questionnaires, the researchers analyzed 10 main questions measured using a 1-5 scale (Strongly Disagree = 1 to Strongly Agree = 5). These ten statements were selected because they were the most representative in measuring participants' indicators of understanding, empathy, and reflection regarding victim blaming and sexual violence. The pre-test questionnaire results for the 10 main statements showed that participants already possessed a relatively strong baseline normative foundation, yet social bias and a lack of personal reflection were still present. Most participants understood that victims of sexual violence tend to feel ashamed to share their stories (item 1, Mean = 4.60) and that blaming victims can cause them to feel guilty (item 2, Mean = 4.70). Rejection of common misconceptions was also strong, as seen in item 4 ("It is understandable for women wearing revealing clothes to be harassed") with an average score of Mean = 1.10 (90% Strongly Disagree, 10%

Disagree), as well as item 5 ("Children are harassed because parents fail to supervise them") with Mean = 1.80.

For statement number 6 regarding the possibility of sexual violence occurring even when the victim behaves politely, a Mean of 4.40 was obtained. A similar pattern was observed in statement number 7 regarding the risk of perpetrators coming from inner circles (Mean = 3.80) and number 8 concerning the barriers victims face when reporting (Mean = 4.10). However, on reflective questions such as number 9 ("I am aware that I have blamed a victim before") and number 10 ("My friend blamed a victim and I did not dare to confront them"), participants' responses remained in the moderate category (Mean = 2.90 and Mean = 3.10). For number 3 ("Blaming the victim is done to protect the perpetrator"), a Mean of 3.10 was obtained, with 50% of respondents agreeing, indicating that social bias remained fairly strong prior to the intervention. The percentage distribution and mean values of the pre-test are presented in Table 1.

Table 1. Pre-Test Results Measuring Participants' Initial Knowledge and Perception ($n=10$)

No	Statement	SD	D	N	A	SA
1.	Victims of sexual violence often feel ashamed to tell anyone.	0%	0%	0%	40%	60%
2.	Focusing too much on finding fault with the victim can make them feel blamed.	0%	0%	0%	30%	70%
3.	Sometimes people blame the victim so that the perpetrator is not scolded or punished.	30%	10%	10%	20%	30%
4.	It is understandable for women wearing revealing clothes to be harassed.	90%	10%	0%	0%	0%
5.	Children who are harassed are usually abused because parents fail to supervise them.	60%	20%	10%	0%	10%
6.	Sexual violence can occur even when the victim behaves politely.	10%	0%	0%	20%	70%
7.	Sometimes perpetrators of harassment are people we know.	10%	0%	20%	40%	30%
8.	Not all victims dare to speak up due to fear of being blamed.	10%	0%	0%	50%	40%

9.	I just realized that I unintentionally blamed a victim in the past.	30%	10%	20%	20%	20%
10.	My friend once blamed a victim, and I did not dare to confront them.	20%	20%	20%	10%	30%

Note: Strongly Disagree (SD), Disagree (D), Neutral (N), Agree (A), and Strongly Agree (SA).

After playing the game *Without Light*, the post-test results for the 10 main items indicated a substantial increase in participants' understanding, empathy, and awareness. For item 1 ("I have a better understanding of what victim blaming is"), a Mean of 4.20 was obtained, with 80% of participants responding Agree or Strongly Agree. Deep emotional engagement was reflected in item 2 ("I felt emotionally involved while playing"), which reached a Mean of 4.50 (100% A/SA). For item 3 ("The game made me realize that blaming victims worsens psychological wounds"), the average score increased sharply to Mean = 4.80 (80% SA, 20% A).

Rejection of flawed norms also strengthened further in item 4 ("Revealing clothes make harassment understandable") with Mean = 1.00 (100% SD), as well as item 5 (Mean = 2.10). Understanding of the social context was reinforced in item 6 (Mean = 4.70), item 7 regarding vigilance toward perpetrators within inner circles (increasing to Mean = 4.50), and item 8 concerning awareness of victims' fear of reporting (increasing to Mean = 4.60). On reflective questions item 9 (Mean = 2.60) and item 10 (Mean = 2.20), the distribution of responses showed that participants' social awareness began shifting toward a more critical direction. The complete post-test data distribution is presented in Table 2.

Table 2. Post-Test Results Measuring Changes in Players' Awareness and Empathy

No	Statement	SD	D	N	A	SA
1.	After playing Without Light, I have a better understanding of what victim blaming is.	0%	0%	20%	40%	40%
2.	While playing, I felt emotionally involved in the game's story.	0%	0%	0%	50%	50%
3.	The game Without Light made me realize that blaming victims can worsen their psychological wounds.	0%	0%	0%	20%	80%
4.	It is understandable for women wearing revealing clothes to be harassed.	100%	0%	0%	0%	0%
5.	Children who are harassed are usually abused because parents fail to supervise them.	50%	20%	10%	10%	10%
6.	Sexual violence can occur even when the victim behaves politely.	0%	0%	0%	30%	70%

7.	Sometimes perpetrators of harassment are people we know.	0%	0%	10%	30%	60%
8.	Not all victims dare to speak up due to fear of being blamed.	0%	0%	10%	20%	70%
9.	I just realized that I unintentionally blamed a victim in the past.	30%	30%	10%	10%	20%
10.	My friend once blamed a victim, and I did not dare to confront them.	40%	30%	10%	10%	10%

Note: Strongly Disagree (SD), Disagree (D), Neutral (N), Agree (A), and Strongly Agree (SA).

Based on the comparison of the pre-test and post-test data above, a significant increase occurred in players' awareness and empathy, aligning with psychological trauma theory. All respondents (100%) reported feeling emotionally involved while playing and believed that blaming the victim worsens their psychological condition. This finding is confirmed by the insights of psychology academic Fini Tetus Nuban Timo, S.Psi., M.A., as well as the theory of internal trigger trauma (Herman, 1997) and latent trauma (Putri et al., 2021; KlikDokter, 2024). These theories explain that victims bear a heavy burden because their own bodies become attached triggers of chronic trauma; thus, the visual-interactive empathy presented by the game successfully reached players' emotional understanding.

The changes in these questionnaire figures also demonstrate the game's success in dismantling social stigma and building social trust. In the pre-test, societal social bias was still visibly strong, with 50% of respondents agreeing that victim blaming aims to protect the perpetrator. This phenomenon aligns with the concept of the *Just-World Belief* (Lerner, 1980; Maharani, 2024) and the *role expectation* of collective culture (Hofstede, 2001; Nurbayani & Wahyuni, 2023), which tends to sacrifice the individual for the sake of the group's reputation. However, after receiving the game narrative intervention, respondents' understanding increased sharply on the post-test, aligning with *social trust* theory (Putnam, 2000) that fair story representations can break victims' social isolation and open new perspectives for society.

Overall, the effectiveness of this game medium reinforces the theory of emerging adulthood development and interactive media delivery. The surge in players' emotional engagement (100%) and the increase in conceptual understanding (80%) closely align with the characteristics of individuals aged 18-23, who are in a phase of seeking social justice values (Arnett, 2000; Rahayu & Permana, 2019). These results also confirm studies by Guo (2022), Schrier et al. (2021), and Optun (2022) regarding the effectiveness of narrative game simulations, while applying the principle of the *ethical representation of trauma* (Kaplan, 2005), where delivering a storyline that leads to a *sad ending* proves effective in awakening emotional awareness without exploiting the victim's suffering.

CONCLUSION

The development of the visual novel game *Without Light* successfully realized an educational and social advocacy medium targeting the 18-23 age group. The pre-test and post-test trial results prove that the game is effective in significantly increasing players' conceptual understanding and emotional empathy regarding the dangers and psychological impacts of victim blaming on sexual violence victims.

However, this study has limitations regarding time and trial scale, which remained limited with a sample size of 10 participants; thus, generalizing the impact to a broader population still requires further evaluation.

Based on the expert review regarding potential emotional stress resulting from the intense trauma narrative, future game development is recommended to refine the User Experience (UX) strategy. The authors recommend structuring narrative pacing to provide breathing room, such as inserting positive interactive moments, mini-games, and relaxation phases amidst heavy trauma conflicts to maintain player comfort and emotional retention without diminishing the essence of the conveyed social advocacy message.

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