

## #adaywithMamaJen: An Analysis of Visual Self-Representation of Motherhood on Instagram

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**Abstract.** *Motherhood is culturally expected and requires women to conform to societal ideology, creating 'good mothers' ideals and media commercialization. With the growing number of social media influencers, especially on Instagram, the study aims to examine the meaning of the visual self-representation shown by the Instagram account of Jennifer Bachdim (JB) and connect it to the roles of motherhood portrayed by the account. The account showcases JB's work as a mother, entrepreneur, and influencer in beauty and wellness. The study applied but was not limited to, Machin & Mayr's multimodal critical discourse analysis and Rettberg's self-representation theory to analyze JB's selected reels. The results indicate that JB's selected reels represent her notion of being 'busy' as a mother of four children, entrepreneur, and influencer. Nevertheless, JB's representation negates the presence of helping hands in her family life. Also, JB creates a self-representation of motherhood to attract attention and followers, influencing and reshaping the media's image of successful mothers and reinforcing intensive mothering ideology. In the selected reels, JB shapes an image closely associated with motherhood roles. Consequently, the increasing number of followers subsequently contributes to her expanding business deals.*

**Keywords:** *self-representation, motherhood, instagram, influencer*

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### INTRODUCTION

Being a mother is an experience that women are expected to acquire naturally. Furthermore, women who have become mothers should behave according to their society's acceptable standards (Kitanovska-ristoska, 2020; Takševa, 2017). The ideology is then manifested in concepts that create parenting ideals known as the 'good mother' and establish the role of motherhood in women's lives (Stockey-Bridge, 2015). Some women may not be appropriately informed regarding the roles associated with parenting, which results in arguments and contestations that later become assets for media commercialization (Abetz & Moore, 2018; Moore & Abetz, 2016).

The dichotomy between homemakers and working mothers has been debated for decades. The rise of

social media provides a new channel for such debates, especially among millennial mothers who are active users of the platform (Gleeson et al., 2022; Setyastuti et al., 2019). These mothers are well-adapted to digital technology (Rahmawati et al., 2019) and use their presence to challenge the dominant parenting standards (Christopher, 2012; Damaske, 2013; Matley, 2020). However, this engagement has flaws, such as the lack of explicit motherhood norms, blurring the line between the ideal mother's role and what occurs (Abetz & Moore, 2018). The discourses around parenting are chiefly influenced by history, culture, family values, and gender roles (Raudasoja et al., 2022). These discourses have made mothers vulnerable to criticism and idealization (Reid et al., 2008) and created pressure to be "good mothers"

(Lamar & Forbes, 2020; Williamson et al., 2023). However, Güzel (2023) and Zappavigna & Zhao (2017) point out new trends in social media, which focus on self-admiration and satisfaction as a mother.

'Living the ideals' has thrown mothers, particularly millennials, into a whirlwind of media competition and consumerism. Orton-Johnson (2017) asserts that the growth of online parenting representations results from the digital space. As a result, the interactions in this space affect the cultural references and models used to construct and consume contemporary maternal roles. Millennial mothers have grown up with the advancement of digital media, mainly social media. For instance, social media is a source of information and support (Gleeson et al., 2019; Hartoyo & Supriadi, 2015; Setyastuti et al., 2019) and a place to share daily life stories and parenting ideas (Abetz & Moore, 2018; Moore & Abetz, 2016).

Instagram is one of Indonesia's fastest-growing social media platforms, with the fastest-growing users. It also debuted alongside the development of mobile devices and social media applications. Zappavigna (2016) explains that the daily lives of people who use Instagram have evolved into a new framework for visuality and social interaction. The primary factor influencing how easy it is for social media users to express their opinions and experiences regularly is the adoption of social networking apps like Instagram on smartphones with camera features. Furthermore, Wegener et al. (2022) assert that social media users can contribute, exchange ideas, and share information. The focus is on previously confidential issues now openly discussed and negotiated. Motherhood, both in its individual and structural elements, is progressively becoming more prominent in private and

public spheres via new media. Instagram has significantly facilitated the connection of diverse worldwide audiences inside a unified virtual environment (Irwanto & Hariatiningsih, 2019). Accordingly, geographical or cultural borders no longer constrain the transmission of messages on Instagram.

Social media has created a new generation of "micro-celebrities," also known as influencers, who significantly impact their followers and social media platforms. Influencers are celebrities created from visuals that are aimed at attracting a large number of followers (Chae, 2015). Additionally, influencers are ordinary internet users who build relatively large followings on blogs and social media daily by textually and visually telling their personal lives and lifestyles, engaging with their followers in digital spaces and physical presence, and monetizing their followers by incorporating 'ads' into their posts on blogs or social media (Rettberg, 2018). Moreover, Rettberg highlights the primary difference between influencers and most social media users: influencers tend to monetize their activity. Instagram is the platform with the highest user interaction with posted content, making it a popular choice for brands to execute business strategies (Holiday et al., 2022; Zozaya-durazo & Sádaba-chalezquer, 2022). These influencers, often mothers, share their experiences and impact their behavior (Lund et al., 2018), making their followers feel connected. Syafuddin et al. (2023) argue that people will feel passionate about having a range of attitudes when the subject they perceive makes them feel connected.

Instagram mothers (Insta-moms) are a prevalent type of social media influencers on the platform. Insta-Moms, influencers, and mothers use Instagram to reach out to mothers seeking advice, inspiration, and recommendations. Güzel

(2023) argues that Insta-moms have grown prominent in online marketing because they can reach larger audiences faster and at a lower cost. Their intimate narratives have democratized the everyday experience of mothers and built social support networks. Furthermore, the honesty and authenticity of shared stories create a strong connection and sense of togetherness among mothers (Güzel, 2023; Hunter, 2015, 2016). Insta-moms appear engaging as individual personal brands as they can collaborate with beauty, cosmetics, apparel, toys, diet, and food brands and give views into their private spaces, such as the bedroom or the kitchen. In addition, the targeted mothers have access to information about motherhood and parenting roles through mobile devices and good use of social media (Wegener et al., 2022).

Zappavigna and Zhao (2017) claim that Insta-moms demonstrate the sharing of experiences and opinions regarding the everyday parenting experience, generally through the multimodal coordination of photographs, video, and language. Hence, a multimodal investigation of how Insta-Moms keeps their followers engaged in their posts is worth discussing. Multimodality refers to using semiotic resources in communication, representation, and interaction, often involving images, text, graphology, and graphics. As an interdisciplinary study, it seeks to understand how these resources are used in different dialogic levels in a text. Multimodal and critical discourse analysis are suitable options for investigating multimodality. Critical discourse analysis critically evaluates the concepts underpinning semiotic modes usage in social situations, while multimodal critical discourse analysis focuses on hidden notions and power interests in texts.

Regarding self-representation, Instagram is a valuable source for

understanding Instagram's activities on the platform. Zappavigna (2016) argues that the visual self-representation that Insta-moms craft by sharing images on social media services is an increasingly important means of negotiating experiences and relationships. At one point, it was considered the selling point of Insta-moms and what makes them successful influencers, as they exhibit what followers do not have but wish to have (Chae, 2015; Saul, 2016). Jennifer Bachdim's Instagram account serves as an appropriate illustration of the statement. It depicts how Bachdim builds connections with her followers by emphasizing her roles as a mother and beauty and wellness influencer while using these roles to make profits. Rettberg (2014) asserts that digital self-representation is conversational, but society may stigmatize it. Being mindful of social media usage helps us reflect on ourselves and create texts for others to read and interpret. Consistent posts related to family, beauty, and wellness enable Jennifer Bachdim to craft her self-representation narrative on Instagram for 1.8 million followers. These choices stand out among other Insta-moms in Indonesia, which commonly focus on one motherhood role in their narratives. Therefore, the study aims to examine the visual self-representation shown on Instagram, specifically Jennifer Bachdim's Instagram account, and link it to the roles of motherhood portrayed by the account. Thus, the findings of this study can indicate how Insta-moms visually portray themselves in their experiences of motherhood.

## METHOD

The Instagram account of Jennifer Jasmin Kurniawan, @jenniferbachdim, served as the study's data source. In February 2024, the account had 3,500 posts and 1.8 million followers. Jennifer is a German-Indonesian Instagram

influencer, entrepreneur, mother of four, and the spouse of Indonesian footballer Irfan Bachdim. Jennifer and Irfan's four children are Kiyomi Sue, Kenzi Zizou, Kiyoji Kaynen, and Kiro Zayden Bachdim. Jennifer Bachdim, later initialed as JB, frequently shares pictures of herself and her children on Instagram. The account was chosen because it generally portrays the day-to-day activities of a mother with all her tasks. JB's Instagram account showcases her work as a mother, entrepreneur, and influencer in beauty and wellness. Four videos or reels detailing her routine were the study's data source. The Bachdim family's Bali home, the kids' school, and JB's workplace are all featured in the videos.

The following steps were used to collect data: (1) picking four videos or reels on the Instagram account @jenniferbachdim that describe JB's motherhood roles; (2) downloading the four videos to mp4 format; and (3) saving screenshots of the videos in order they appear. The data analysis is based on text and picture analysis, which confirms JB's self-representation in her motherhood roles. The researcher applied but was not limited to, Machin & Mayr's (2012) multimodal critical discourse analysis and Rettberg's (2014, 2018) self-representation theory to analyze JB's selected reels.

## RESULTS AND DISCUSSION

### Lexical and visual analysis of Jennifer Bachdim's selected reels

The text and visual analysis results analyze JB's self-representation of her maternal role. To analyze text in a discourse, Machin & Mayr (2012) use five categories: word connotations, overlexicalization, suppression or lexical absence, structural oppositions, lexical choices, and communication genre. Meanwhile, Machin and Mayr use the

categories of iconography, qualities, settings, and salience to study visuals in a discourse.

First, word connotation is defined as the text or discourse producer's choice of words. According to (Machin and Mayr, 2012), the choice of words is chosen after considering several factors. Thus, the discourse that appears signifies the identity, values, and sequence of actions of the maker of the text or discourse. JB portrays herself as a busy mother in her reels or videos, giving the impression that she can do multiple tasks simultaneously.

*"This is my morning as a mom of 4. I always start by getting my two youngest babies ready for the day... Furthermore, it is time to make my baby Kiro's bed and wash the laundry. Then we go downstairs, make breakfast, prepare lunch boxes, and clean the dishes..."*

JB emphasized her being busy with the term "mother of four" and then described what she did, such as preparing Kiyoji and Kiro, making the bed, washing clothing, preparing breakfast and lunch, and washing dishes. In the context of critical discourse analysis, JB's choice of words demonstrates that linguistic acts are social practices in and of themselves. Heffernan & Wilgus (2018) indicate that mothers are portrayed in popular culture and the media as altruistic individuals who give up their time, effort, careers, and personalities to raise their children. Thus, women's primary life objectives are having children and being beautiful.

Next, the type of overlexicalization observed in JB reels is linked to the findings in the word connotation classification. First, JB portrays herself as a 'busy' mother in terms of being a mother, entrepreneur, and influencer.

*"Now, quickly finishing off my makeup. Okay, makeup is done. Let us squeeze in a quick workout."*



*Some house chores Furthermore, it is time to pick up Kiyoji. Moreover, look at my makeup. Still flawless after a busy day and protected from Bali's sunlight. "*

JB's constant use of the word 'busy' is an attempt to illustrate her capacity to manage multiple tasks. Furthermore, the word busy describes household responsibilities that mothers generally perform. This finding is consistent with the findings of studies by Güzel (2023) and Zappavigna & Zhao (2017), highlighting a trend among social media users centered on the 'show' of self-admiration and satisfaction as a mother. In JB's context, this self-presentation can provide followers with support and a sense of belonging (Holiday et al., 2022; Hunter, 2016; Mackson et al., 2019), or it can induce jealousy because influencers are perceived as demonstrating what followers do not have but want (Chae, 2015a; Saul, 2016).

Third, Machin & Mayr (2012) argued that suppression or lexical absence focuses on phrases that we may expect to see but are not found in the text. Furthermore, without anticipated actions, elements, or players, the text developer does not want their audience to forget these things. JB portrays herself in her reels as:

*"... a working mom with four lovely kids, no help, no nanny. So, my daily activities are usually super busy. "*

It indicates the suppression or absence of additional family members, such as husbands, parents, siblings, or helpers. JB mentioned in another post that her spouse played for a professional soccer club away from Bali, their current residence. JB's parents came to help before and after Kiro, JB's youngest son, was born. JB's younger brother has recently relocated to Bali and frequently assists

her and her children. Also, JB mentioned that she had a helper who came to help her with housework for 2 hours daily, but the helper got sick and could no longer assist her. It is essential to highlight that Instamoms like JB are references for mothers needing inspiration or recommendations (Holiday et al., 2022). They are generally linked through slices of private life with the influencer (Lund et al., 2018). As a result, the phrase "no help, no nanny" appeared as an attempt to represent JB's image as a 'do-it-all' mother on her Instagram account.

According to social semiotic theory, to uncover structural oppositions in texts, words do not have meaning but instead become part of a network of meanings (Halliday & Matthiessen, 2013). In most cases, textual oppositions take the form of notions with opposing meanings. Furthermore, opposition stems from how one side or party is shown, which reveals differences without explicitly describing the opponent. The baby care goods JB uses for Kiro in the context of JB's videos demonstrate her environmental concerns.

*"It is imperative for me always to use natural and sustainable baby products. In addition to being better for the planet, they are also better for your baby. "*

JB utilizes essential for me in the excerpt to highlight her concern for ecologically friendly baby care goods (e.g., *natural and sustainable baby products, or better for the world ... better for your baby*). As a result, this concern might be interpreted as JB's desire to act as 'us,' which is fundamentally different from 'them,' who pay less attention to the environmental impact of baby product choices. Structural opposition is similar to the ideological squaring concept (Van Dijk, 2008), which focuses on opposing concept classes created around the text's actors. However, the opposition shown

by JB in this context is less decisive in evaluating ‘their’ choice.

Finally, the lexical choices and genre of communication category refer to lexical choices that indicate authority and membership in a particular community with an audience (Fairclough, 2001). Text creators occasionally employ technical-sounding terminology to make themselves appear scientific and educated. However, to reach their intended audience, technical terminology is utilized to convey the notion of “facts and information,” but in a way that conveys parity or equality. One of JB’s Instagram goals is to capture her experiences as a mother and entrepreneur. This is shown in an example from one of JB’s promotional reels for some specific baby care items.

*“Today I want to show you baby Kiro’s morning routine. Our morning routine starts with new diaper and baby massage. Dan salah satu yang paling penting dalam perawatan newborn adalah menggunakan tisu basah khusus yang cocok untuk kulit sensitif. Cussons baby wipes pure and gentle terbuat dari 100 persen*

*serat alami dengan pure white water atau air murni, zero percent alcohol colorant and fragrance. ... In addition to being better for the planet, they are also better for your baby.”*

JB demonstrates her morning routine of changing diapers and massaging her infant son, typical of newborn mothers. JB’s activities demonstrate the promotion of the baby care product, which is the real intention of the reels. The depiction portrays her as an influencer whose practice of documenting routines is aimed at garnering attention and growing the number of followers (Holiday et al., 2022). Technical words such as 100% natural fiber or zero percent alcohol colorant and fragrance denote “facts and information.” In practice, JB blends the authenticity of everyday stories that demonstrate her connection with her followers’ experiences (Hunter, 2016) by promoting things that her followers anticipate trying (Lund et al., 2018).

According to Machin & Mayr (2012), the visual analysis of the reels is classified into four categories:



FIGURE 1. A Depiction of JB is a multirole woman and is still close to her children

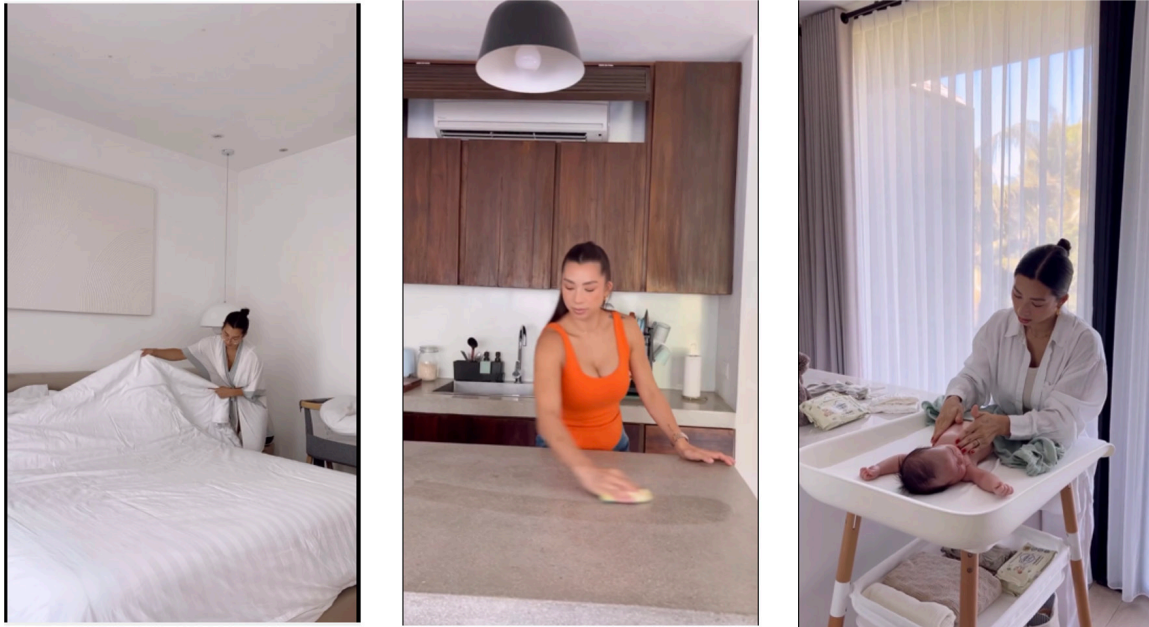


FIGURE 2. JB shows her capacity to carry out parental responsibilities on her own.

iconography, attributes, settings, and salience. According to Roland Barthes' semiotic theory, visuals or images have denotative and connotative meanings. Visuals can represent or chronicle certain events, people, places, or objects. When events, people, places, or objects have been indicated, you must connote or locate the idea or concept you wish to convey. Machin and Mayr feel that the graphics they exhibit represent specific types of identities and practices. JB exhibits at least two visual patterns in expressing herself in the reels: JB is a multirole woman still close to her children, as in Figure 1, and JB's capacity to carry out motherhood roles and household tasks independently (as in Figure 2).

Three images in Figure 1 depict JB's motherhood roles. In the first image, JB is carrying baby Kiro, with white drapes in the background. JB was dressed casually and accentuated half of her body by pressing her nose against Kiro's. The image shows JB's affection for her baby. In the second image, JB sits with her four children on a couch. Kiyomi, Kiyoji, and Kenji stared at their younger brother while JB held him. It symbolizes the

mother's attachment to her children. In the third image, JB is waiting for Kiyoji in the toilet. The image indicates Kiyoji's mother-guided toilet training activity. Influencers, also known as social media celebrities, portray an online image to capture their followers' attention (Chae, 2015a). Influencers' details, remarkably realistic accounts of their daily experiences, are meant to inspire or serve as a reference for their followers (Hunter, 2015, 2016).

At this point, Figure 2 depicts JB's ability to perform motherhood roles and household tasks by herself. In the first image, JB is dressed casually and making the bed against the backdrop of an all-white bedroom. Secondly, JB is shown scrubbing her kitchen table in the next photo, dressed casually for her tasks. In the final image, JB massages Kiro on a baby tabletop against a white-curtained room. These images are viewed as JB demonstrating herself as a role model for her followers. JB and other mom influencers strive to look their best when sharing on social media. Furthermore, because JB's example is founded on her personal experience, she is perceived



as more authentic and considerably influences her followers (Güzel, 2023).

Next, characteristics are related to the meaning of objects and their representations. Britannica (2023) states that attributes are “good qualities or features possessed by a person or thing.” JB defines herself on Instagram as a mother, entrepreneur, and beauty and wellness influencer. As a result, she frequently advises on these roles. Figure 3 depicts JB’s self-representation as a beauty and health influencer.

The two photos are in sequence with the beauty products JB advertises at the story’s center in these reels. The narrative type is commonly known as *a day in life* and covers an influencer’s life throughout the day. JB illustrates the results of utilizing face tint products in her makeup series, which she refers to as *my everyday natural makeup* in the first image. In this photo, JB carries a cosmetic product in her left hand, with the camera accentuating her facial skin tone. This photograph emphasizes the effects of applying cosmetics that appear solid or natural on JB’s face.

In the second image, JB is shown exercising while holding her baby. JB is known for maintaining a range of exercise regimes throughout her pregnancy and the weeks following childbirth. Partnerships with social media personalities are becoming more common in online product marketing, particularly for things relevant to the influencer’s everyday life. As a beauty and wellness influencer, JB receives product sponsorships that correspond to her self-image. Zappavigna and Zhao (2017) refer to mothers as influencers or Insta-moms who share their daily experiences to garner views and followers. JB and her followers’ experiences as mothers are exciting regarding branding and monetizing opportunities (Rettberg, 2014).

Third, according to Machin and Mayr (2012), settings transmit primary concepts and imply the discourse and different values, identities, and activities. Since the landscape is laid out visually for us, Machin and Mayr argue that evaluating elements in the foreground and background is critical. Figure 4 also shows an example of the settings on the selected reels.

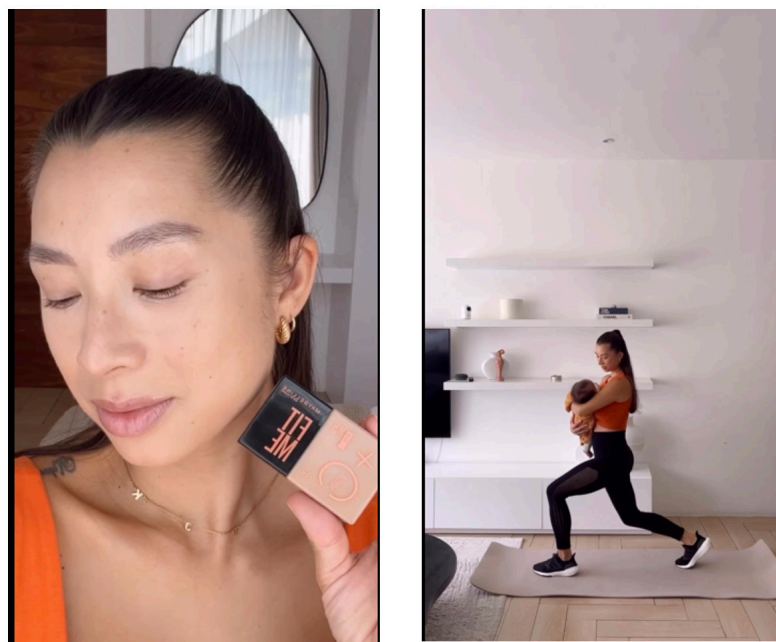


FIGURE 3. Health and beauty influencer attributes attached to JB





FIGURE 4. Some settings appear in the reels

JB showcases a variety of areas in her home that are frequently used as backgrounds in her posts, such as her bedroom, kitchen, living room, and porch. In the first image, JB is standing in the bedroom with Kiro. This room has a simple layout, with white paint on the walls, a hanging fixture on one section of the ceiling, and baby accessories on the countertop. In the second image, JB cleans her house with a handheld vacuum in the living room. This room has white walls with some items that serve as the backdrop for this image, such as the television and the furnishings around it. In the third image, JB prepares breakfast with Kiyomi in the kitchen. The sink, cutlery drying rack, and brown cabinetry that line the top are features that distinguish this space.

The settings presented in the three images mainly describe the arrangement of the house, which provides a sense of being organized and modern. White on the wall surfaces and correspondingly colored furniture indicate it. Clean, tidy, and simple are part of JB's self-representation in the images or reels she uploads. Güzel (2023) believes this portrayal is part of

the perfect motherhood movement that has recently gained popularity on social media. Perfect motherhood necessitates mothers taking responsibility for their children and families and being successful in their career and personal lives, all while being beautiful, young, trendy, and fit. As a result, some Insta-moms are eventually determined by these norms. The 'perfect mother' picture also becomes a normative standard and life goal for these Insta moms' followers. Guzel finds that perfecting the role of motherhood is challenging since it would be exhausting for mothers, aside from being worthless.

Lastly, Machin and Mayr (2012) characterize salience as compositional elements that make an image stand out, draw attention, and convey meaning. Potent cultural symbols, picture size, color, tone or lighting choice, focus, and foreground are all aspects of an image. However, Machin and Mayr believe that each image has unique qualities and functions, placing the hierarchy of each component within these characteristics. In general, three features appear prominently in the data sources. Figure 5 shows the three main features of JB reels.



FIGURE 5. Saliency frequently appears in the reels

These three images come up on the reels and are mainly in the same room (bedroom), with the same people (JB and Kiro), and in the same settings (furniture and baby products). Color, tone, and focus are all implied in all three photographs. The prominent hue is white (the color of the overall room area, room decorations, and JB's outfits) to showcase JB's personal preferences in house decorating. The images use bright colors to express JB's excitement in her interactions with her youngest son. Meanwhile, JB and the baby are at the center of these three images. Despite being shot from different perspectives, the three images have the same focal point. The images provide details about JB's interaction with the baby, a type of mother's affection for her child. Figure 5 depicts the concept of digital intimacy on Instagram, which, according to Barnwell et al. (2021), encompasses intergenerational family ties spanning multiple age groups and family configurations. Barnwell et al. assert that by considering the family as a site of digital intimacy, it will be possible to observe how representations of 'family' can be modified through acts of intimacy that "embrace everyone and illustrate

how intimacy should be modeled."

#### **The concept of self-representation in Jennifer Bachdim's selected reels**

JB's selected reels lead to two categories based on her notion of being 'busy.' First, JB often represents herself as a mother of four children, entrepreneur, and influencer, highlighting her busyness. It also brings up JB's capacity as a 'do-it-all' mom that aims to show her satisfaction as a mother (Güzel, 2023; Heffernan & Wilgus, 2018; Zappavigna & Zhao, 2017), inspire fellow mothers (Holiday et al., 2022; Hunter, 2016; Mackson et al., 2019), and generate more followers (Chae, 2015b; Hunter, 2016; Lund et al., 2018). Nevertheless, self-representation can either inspire or induce envy of others. Second, as a 'busy' mother, JB negates the presence of people in her family (e.g., *no help, no nanny*) who lighten the load of her motherhood tasks. Thus, it reflects the growing movement in social media on the portrayal of perfect motherhood.

As an influencer, JB creates her version of motherhood's self-representation that molds and applies to attract attention and followers (Chae, 2015b). She becomes influential and a

role model for her followers, a typical pattern Insta-moms intentionally use to meet their purposes. Chae explains that it indicates that celebrity moms have come to represent modern motherhood. The media sees them as successful in their jobs and as mothers; therefore, they have met the social standards of motherhood. This is the essence of the intensive mothering ideology that dictates women, especially in motherhood roles (Hays, 1996). Further, Chae argues that exposure to specific social media platforms reinforces this ideology and leads to comparison and competition.

Rettberg (2014, 2018) argues that self-representation displayed in social media is personal, social, and made for the moment; thus, it only illustrates an unavoidable feature of us and a particular way of viewing ourselves. In JB's selected reels, how she presents her image is closely related to her motherhood roles. Her growing number of followers later contributed to expanding JB's commercial activities. In addition, Rettberg (2014) adds that self-representation with digital technologies is also a self-documentation. Therefore, JB frequently appears with one or even all of her children in her Instagram reels. JB builds her family's image around the digital intimacy concept, which Barnwell et al. (2021) illustrate as a concept that embraces everyone and shows how intimacy should be modeled.

## CONCLUSION

The results of the analysis consist of text and visual analysis. The text analysis is in Machin & Mayr's (2012) categories, such as word connotations, overlexicalization, suppression or lexical absence, structural oppositions, and lexical choices and genre of communication. In general, the analysis illustrates that JB shapes her self-representation of motherhood as a 'busy' mother in terms

of a mother, entrepreneur, and influencer. 'Busy' in JB's context indicates an attempt to illustrate her capacity to manage multiple tasks or a 'do-it-all' mother on her Instagram account. Additionally, JB acts as 'us,' which fundamentally differs from 'them' regarding ecological concerns in her daily choices. She also captures her experiences as a mother and entrepreneur by blending the authenticity of her everyday stories to create a connection with her followers. Here, JB runs her influencer's role by endorsing products she expects her followers to purchase.

Next, the visual analysis is divided into four classifications: iconography, attributes, settings, and salience. In this section, the results denote that JB exhibits at least two visual patterns in expressing herself in the reels: as a multirole woman who is still close to her children and a mother who can carry out motherhood roles and household tasks independently. JB frequently shares experiences and advises her followers regarding her multiple roles in the reels. She uses her influencer status to endorse products that suit her image as a mother, entrepreneur, and beauty and wellness influencer. The analysis also illustrates that JB practices digital intimacy, which is a concept that embraces everyone and shows how intimacy should be modeled.

The study has illustrated how JB visually represents herself in terms of motherhood experiences and associates it with the roles of motherhood shown in the account. In her narrative, JB signifies "perfect" motherhood as a 'do-it-all' mom. This portrayal can potentially influence and reshape the image of successful mothers in the media. It also reinforces the notion of 'modern' intensive mothering ideology, especially in an Indonesian setting. The study limits itself to the types of reels used as data sources. On Instagram, posts consist of



reels and images, or image series, that are equally popular among users. Therefore, the results of the current study may not sufficiently represent the essential concept of self-representation made by Instamoms like JB. Future research should prioritize expanding the scope of online sources and enhancing methodological procedures, as there is a particular need for multimodal critical discourse analysis studies in the expanding field of social media.

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