DISCURSIVE CONSTRUCTION AND WOMEN'S IDENTITIES ON SOCIAL MEDIA: A STUDY OF THE INSTAGRAM ACCOUNT PEREMPUAN BERKISAH

Agus Firmansyah[1*]
Mevy Eka Nurhalizah[2]
Fina Wardani[3]
Angga Nur Rohman[4]
Achmad Fathony[5]

[1,2,3,4,5]UIN Sunan Ampel Surabaya, Indonesia

Coresponding E-mail: agusfirmansyahbinjawari@gmail.com

ABSTRACT

This study examines the discursive construction of women's identities through digital practices on the Instagram account @perempuanberkisah. Fairclough's critical discourse analysis framework is employed to unpack three dimensions: the linguistic features within captions and visuals, the discursive practices involved in producing and consuming narratives, and the broader sociocultural practices that shape them. Data were collected from infographic posts, the "kisah" (story) series, and user interactions in the comments section during October 2025. The findings reveal a multidimensional construction of women's identities—as traumatized victims, resilient survivors, and active agents of change. The discourse developed on the platform is both confrontational toward patriarchal norms and transformative in offering new meanings of gender equality and bodily autonomy. The analysis concludes that @perempuanberkisah embodies Indonesian vernacular feminism by leveraging the power of personal narratives and social media features to advocate for a more inclusive and empowering discursive space for women. Thus, the account does not merely document reality but actively shapes it.

ARTICLE INFO

Introduction

Over the past decade, social media has become the dominant communication space that shapes patterns of interaction, perception, and identity within society. Various studies show that platforms such as Instagram are not only a medium for sharing information, but also an arena for the production of discourse that influences how individuals understand themselves and social reality (Couldry & Hepp, 2020). This phenomenon is even more significant when it comes to women's issues, who often experience stereotypes, marginalization, and unequal representation in the online space. The presence of community-based accounts that raise women's voices is

important to see how new discourses are constructed. The Perempuan Berkisah account, for example, is a narrative space that facilitates women to share personal experiences related to violence, mental health, and empowerment. Therefore, studies related to the construction of women's discourse on social media require in-depth academic analysis. The urgency of this research lies in its contribution to understanding how women's identities are negotiated and constructed through contemporary digital practices.

The representation of women in digital media is a topic that has received widespread attention in communication and gender studies. Many studies reveal that social media often reproduces patriarchal norms through narratives that normalize symbolic violence and the objectification of women (Gill, 2020). However, digital media also provides opportunities for women to negotiate new identities that are more reflective and empowered. In this context, community-based spaces are important because they prioritize personal experiences as a form of resistance against restrictive social structures (Dobson, 2020). The Instagram account Perempuan Berkisah presents alternative representations through the practice of sharing authentic life experiences. This storytelling strategy expands the discursive space that allows for a more inclusive construction of female identity. Therefore, observing how discourse and identity are produced in this account is relevant to the development of digital gender studies.

Social media has evolved into an important arena for identity construction, particularly through visual and verbal narratives that users can produce independently. Instagram, as an image-based platform, plays a significant role in facilitating the formation of self-image and self-representation (Leaver et al., 2020). In the context of women, the identities displayed on this platform not only reflect personal preferences, but also involve negotiations with social and cultural norms that regulate women's bodies and roles. The discourse that emerges is often influenced by interactions between users, communities, and platform algorithms that reinforce certain narratives. Digital spaces such as Perempuan Berkisah utilize this dynamic to give voice to women who previously did not have much space in mainstream media. Studies of these accounts can help us understand how digital interactions can give rise to counter-identities and counter-discourses. This makes this research relevant to contemporary communication studies.

Discourse analysis is an approach that can explain how language is used to shape and negotiate meaning in communication practices. In the context of social media, this approach allows researchers to identify narrative patterns, identity representation strategies, and power relations that operate in digital representations (Machin & Mayr, 2021). Discourse analysis is very important in women's issues, because language is often the main instrument that reproduces gender domination and subordination. The use of critical discourse analysis, for example, can reveal how narratives about gender-based violence, traumatic experiences, or empowerment are articulated in online spaces. Akun Perempuan Berkisah provides rich text for analysis through this approach because it contains a variety of personal stories written by women from different social backgrounds. Thus, discourse analysis can help deconstruct the structures of meaning constructed by these communities. This makes the discourse approach relevant and necessary in this study.

As a platform for sharing experiences, Perempuan Berkisah has attracted public attention for its courage in presenting personal issues that are rarely discussed in public. This community provides a safe mechanism for women to share their experiences related to violence, harassment, psychological health, social relations, and self-empowerment. This kind of narrative practice reflects a new development in digital advocacy, namely the use of personal experiences as discourse capital to create collective awareness (Mendes et al., 2019). This shows that the account is not merely a medium for sharing stories, but also a space for identity formation based on experience and solidarity. The female identity portrayed is no longer passive, but active and reflective of social injustice. This account also positions women's voices as the main source of legitimacy in discourse

production. Therefore, academic analysis of the account's content can provide a deeper understanding of the dynamics of feminist digital communication.

A number of studies have discussed the relationship between social media and female identity, but most focus on issues of visual representation, cyberfeminism, or digital activism in general. Research on discourse construction in communities based on personal stories is still relatively limited, especially in the Indonesian context. (Hapsari & Lestari, 2022). In addition, there has not been much research specifically examining the Perempuan Berkisah Instagram account as a space for producing discourse about women. The limitations of this research indicate an important gap that needs to be filled. This study seeks to provide new insights into how discourse about women is shaped through the process of story curation and digital interaction. In other words, this study can enrich the literature on gender and social media in the local context. This gap reinforces the urgency for more in-depth and focused research.

This study focuses on analyzing the discourse construction and female identity that emerge through posts on the Perempuan Berkisah Instagram account. This focus includes how narratives are constructed, how women represent themselves, and how personal experiences are used as communication strategies. This study is relevant because it can provide an understanding of the dynamics of women's digital identities, which are constantly evolving. In addition, this research can contribute to the development of gender communication theory and digital feminism studies. Given the increasing use of social media as a space for advocacy, analysis of this account has practical benefits for communities, advocacy organizations, and researchers. This research is expected to serve as a reference in developing communication strategies based on women's experiences. The scope of this research has academic and social relevance.

This study aims to explain how discourse about women is constructed through narratives published on the Perempuan Berkisah account. In addition, this study aims to identify how women's identities are formed, negotiated, and presented in this digital space. Through a discourse analysis approach, this study seeks to reveal the meaning structures that emerge from user interactions and narratives. The theoretical contribution of this research lies in deepening the understanding of the construction of women's identity in the context of social media. Practically, this research can be used as a basis for developing gender-aware digital education programs. This research also contributes to the literature on social media and digital feminism in Indonesia. At the same time, it offers a comprehensive understanding of discourse and women's identity in the realm of contemporary digital communication.

Discourse Construction and Female Identity in the Digital Space

Social media has transformed the landscape of communication and gender representation globally. Platforms such as Instagram are no longer merely a medium for personal expression, but have evolved into discursive spaces where women's discourse and identity continue to be contested, negotiated, and constructed. (Gowda, 2024). According to Gowda, social media is paradoxical: on the one hand, it can reproduce gender stereotypes and unrealistic beauty standards through algorithms and influencer culture; on the other hand, it provides space for counter-narratives and emancipatory movements such as #MeToo and #BodyPositivity. This duality indicates that digital space is not a neutral entity, but rather a battlefield of meaning where women's identities continue to be shaped and transformed.

In the Indonesian context, this discourse battle is even more complex because it intersects with local cultural values, religious norms, and distinctive identity politics. Purwaningtyas, (2021) Noting that Indonesian women's activism accounts, such as @perempuanberkisah, @indonesiafeminis, and @lawanpatriarki, emerged in response to the strong dominance of patriarchal discourse both offline and online. These accounts not only serve as information disseminators, but also actively build "safe spaces" that allow women to share personal experiences,

discuss issues that are considered taboo, and build solidarity. This means that the construction of identity in this space is no longer individual, but collective, built through a process of sharing and mutual recognition (*shared recognition*).

Instagram as an Arena for Activism and Digital Feminism

As a platform dominated by visual content, Instagram offers certain "affordances" or conveniences that are utilized by women activists. Caldeira, (2024) In her research on feminism on Instagram, Portugal emphasizes that distinctive visual aesthetics such as the use of pastel colors, consistent typography, and infographic formats not only serve as strategies to attract attention, but also form part of the creation of a distinctive feminist communication genre on the platform. These aesthetics facilitate the dissemination of complex messages, making them more accessible and consumable by a wider audience, especially the younger generation.

Furthermore, Purwaningtyas (2021)Observing that activism on Instagram Indonesia functions in three main areas: (1) as a tool for disseminating knowledge, (2) as a space for inspirational and unheard stories, and (3) as an extension of offline women's movements. The @perempuanberkisah account, which is the focus of this study, specifically fulfills the second function. With a focus on "storytelling," this account shifts the discourse from the often abstract grand narratives of feminism to concrete micro and personal experiences. This approach is in line with the spirit of "vernacular feminism," which centers on everyday experiences and local contexts. (Daniah, I. A., & Pribadi, 2023).

Counter Narratives and Identity Construction in Digital Movements

The concept of "counter-narrative" is key to understanding the movement of digital feminist accounts. Daniah & Pribadi (2023) In research on @mubadalah.id, counter-narratives are defined as efforts to offer alternative perspectives that challenge gender-biased dominant discourses, using sources that are considered sacred by those dominant discourses, in this case, religious texts. @mubadalah.id, for example, uses a "mubadalah" (reciprocal) approach to reinterpret Islamic texts and promote gender equality.

In the same context, @perempuanberkisah also builds a counter-narrative, but with a different approach: through the power of testimonials and personal stories. Each "story" shared serves as narrative evidence that debunks patriarchal myths, such as the culture of victim-blaming or the assumption that women must submit to domestic norms. Through this mechanism, women's identities are no longer constructed as passive victims, but as "survivors" who possess resilience and agency. Research by Gowda (2024) supports these findings, emphasizing that participation in digital activism can increase women's self-efficacy and collective identity.

Method

This study uses a qualitative approach with Fairclough's Critical Discourse Analysis (CDA) model, which emphasizes the relationship between text, discourse practice, and the broader social context. (Fairclough, 1996; Machin & Mayr, 2021). This approach is considered appropriate for examining how women's identity and discourse are constructed through digital practices on Instagram. Research data was collected during the period of October 2025, covering captions, infographic visuals, serial "story" posts, and user comments. Data selection was conducted purposively to capture narratives most relevant to the issues of trauma, survivors, and women's empowerment, as suggested in digital qualitative research (Pink et al., 2020).

Data analysis follows Fairclough's three main stages: text analysis, discourse practice analysis, and sociocultural practice analysis. In the text analysis stage, the study examines the choice of diction, narrative structure, metaphors, and visual elements that shape the construction of

women's identities as victims, survivors, and agents of change. The discourse practice analysis stage examines the process of narrative production and consumption, including story curation and audience interaction, in line with findings that digital practices influence the formation of meaning (Rahimi & Bayat, 2021). The sociocultural analysis stage connects the discourse on the @perempuanberkisah account with the context of Indonesian patriarchy, the discourse on gender-based violence, and the development of digital feminism in the online space (Gill, 2020).

Results

Critical Discourse Analysis and Its Relevance

Fairclough's Critical Discourse Analysis (CDA) is an approach to understanding how language plays a role in the production, reproduction, and transformation of power relations in society. Fairclough views language not merely as a tool of communication, but also as a social practice that has ideological and political implications. (Fairclough, 1995)This approach stems from the idea that texts always exist within a broader social context. Therefore, discourse is understood as a form of action that can maintain or challenge power structures. In general, Fairclough developed a three-dimensional model consisting of text analysis, discourse practice, and sociocultural practice. This model helps researchers explore the relationship between linguistic structures and broader social structures.

The first dimension, text analysis, focuses on how meaning is produced through linguistic choices. In this study, researchers need to pay attention to the lexical, syntactic, metaphorical, coherence, and narrative structure aspects of the text being studied. (Fairclough, 2003)Certain word choices can reveal how an identity is constructed or how a group is represented. For example, the use of evaluative or emotive words can reveal the bias or perspective that the author wishes to emphasize. Therefore, linguistic analysis is the first step in uncovering hidden ideological relationships. This analysis is crucial because language has the power to shape public perception.

In addition to linguistic structure, text analysis also examines aspects of intertextuality and interdiscursivity. Intertextuality refers to how a text relates to other texts that have appeared before it, either explicitly or implicitly (Fairclough, 1992; Kristeva, 1986). Meanwhile, interdiscursivity refers to the use of various types of discourse that are intertwined in a single text. This approach helps researchers see the process of discourse absorption or rejection. Through these two concepts, researchers can reveal that texts never stand alone, but are the result of a dialogue between various discourses.

The second dimension, discourse practice analysis, relates to how texts are produced, distributed, and consumed. Fairclough (1995) emphasizes that the production and consumption of texts involve a process of interpretation that is influenced by the knowledge and social experiences of the actors. This analysis includes an understanding of the institutions or actors that produce the texts, the purpose of production, and the intended audience. The distribution of texts is also an important part, especially in the context of digital media, which allows for the rapid and widespread dissemination of discourse. By examining discourse practices, researchers can see how texts gain authority or legitimacy. This approach also opens up space to understand how audiences respond to or negotiate the meanings presented.

In discourse practice, media context is a determining factor. Social media, for example, has interactive characteristics that allow users to engage in the reproduction of meaning. This is different from traditional mass media, which tends to be one-way. (Van Dijk, 2008). The choice of platform, communication style, and representation strategy greatly influences how discourse operates and is received by the public. This analysis provides an overview of the dynamics of discourse production in the digital age.

The third dimension is the analysis of sociocultural practices, which is an effort to understand the social, political, economic, and cultural conditions that shape discourse. Fairclough (1992) emphasizes that discourse is always linked to social structures and cannot be separated from its historical context. Researchers need to examine how issues such as gender, social class, ideology, and hegemony influence the texts being analyzed. Sociocultural practices enable researchers to connect linguistic analysis with broader power structures. Discourse is understood not merely as a linguistic phenomenon, but as part of social practices that have political consequences. This approach reveals how discourse helps to maintain or challenge the social order.

In sociocultural analysis, Gramsci's concept of hegemony is often used to explain how dominant values are reproduced through language. Hegemony allows a group to maintain its power by gaining public consent, not just through coercion (Gramsci, 1971). Fairclough adopted this concept to show how discourse subtly instills certain values. Critical discourse analysis seeks to reveal the ideological mechanisms at work behind the text. This approach has made an important contribution to the study of media, politics, and culture.

Fairclough's Critical Discourse Analysis is highly relevant for analyzing Instagram content, especially accounts such as @perempuanberkisah, which focuses on women's issues, trauma healing, gender-based violence, and empowerment. Social media is a digital space full of representations of identity and battles of meaning, so a critical linguistic approach is needed to uncover hidden power relations (Fairclough, 1995). In the context of Instagram, text appears not only in the form of captions, but also visually, in graphic symbols, and through interactions via comments. This makes discourse on Instagram multimodal. Fairclough's approach makes it possible to reveal how female identity is constructed, negotiated, and disseminated through digital content.

Female Identity in the @perempuanberkisah Account from a Critical Discourse Analysis Perspective

There are three images that are the main focus of this study. The first image is the following post:

Figure 1. Instagram account perempuanberkisah

Based on textual analysis, the quote "Somehow we always have to ask, 'What if it were your mother, your sister, or your daughter?' just so a man can understand basic empathy. Why does a woman have to be related to you for her pain to be meaningful?" uses rhetorical questions to criticize male-centered empathy patterns. The use of the pronoun "we" builds collective solidarity, while the phrase "a man" subtly but firmly identifies the party being criticized. The diction "basic empathy" implies that the ability to empathize should be a minimum ability possessed by all humans, not something that only arises if the victim has a family relationship with the perpetrator or with the man being spoken to. The last sentence contains an ideological critique: a woman's value seems to only "matter" if she is placed in a kinship relationship with a man. Visually, the choice of purple capital letters for the main part of the quote and black for the additional explanation marks the hierarchy of the message: the critical appeal is highlighted, while the rational explanation is placed as reinforcement.

In the *caption*, the sentence "Don't wait for your relatives or even ourselves to become victims" clarifies the moral and political message of this post. The *caption* serves as a reformulation (rewording) of the main text into a more direct normative appeal (Fairclough, 2003). The imperative sentence structure "Don't wait..." shows that this account is not merely describing reality, but inviting its followers to change their way of thinking and behaving. There is a shift from reflective discourse ("For some reason...") to action discourse ("Don't wait..."), which indicates an orientation towards social change. Overall, the lexical choices, rhetorical structure, and combination of text and caption construct women as subjects who deserve to be valued as human beings, not merely as "family members" of men.

In terms of discourse practice, this post is the result of curation: the quote comes from another account (@a_deadlywoman) and was republished by @perempuanberkisah. This shows the circulation of feminist discourse across accounts, with @perempuanberkisah acting as a discourse mediator that expands the reach of the message (Van Dijk, 2008). The process of producing discourse does not occur individually, but collectively and in a network; the experiences and critiques of women from various digital spaces are collected into a shared narrative. Markers such as logos, hashtags, and consistent visual formats (#DearSobat) reconstruct these quotes into the "house style" of @perempuanberkisah, making them part of the community's discursive identity.

This post is intended not only for women, but also for men who are both the subject of criticism and potential partners for change. The rhetorical question about "your mother, your sister, your daughter" touches on a very common way of thinking in society, so that many followers may feel "insulted" or "awakened." The interaction in the comments section (as seen from the number of comments and likes) becomes part of a practice of shared interpretation: followers can share experiences, agree, or add new perspectives. In Fairclough's framework (1995)This stage of interpretation is important because the meaning of a text is not only determined by the author, but also by how readers negotiate it based on their background knowledge and social experiences.

Socioculturally, this post criticizes androcentric empathy culture, which is empathy centered on men. In many patriarchal societies, women's pain is only taken seriously when it is linked to kinship roles: "what if it were your mother/sister/daughter?" This pattern of argument reflects a hegemony that places men as the main reference point for humanity. (Lazar, 2005). When asking "Why must a woman have a family relationship with you for her pain to be meaningful?", this discourse challenges that hegemony and affirms that women have value as human beings, not merely as relatives of men. (Hooks, 2000).

From the perspective of Critical Discourse Analysis (CDA), this critique is a form of counter-discourse against a culture that normalizes violence and belittles women's experiences. This narrative serves to shift the way of thinking from "if it's your family" to "because she is human, her suffering is important." Ideologically, this post contributes to efforts to build a universal ethic of

empathy that does not depend on kinship relations, in line with the goal of CDA to expose and shake up unequal power relations. (Fairclough, 1995; Wodak & Meyer, 2016)So, this post works on both the micro level (everyday language) and the macro level (patriarchal ideology) simultaneously.
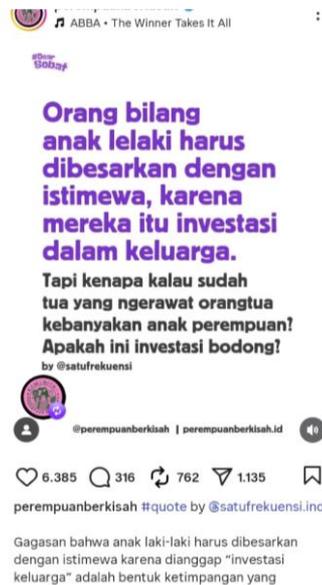
The second post is:

Figure 2. Instagram account perempuanberkisah

Based on text analysis, the main text reads: "People say that boys should be raised with special care because they are an investment in the family. But why is it that when they are old, it is mostly daughters who take care of their parents? Is this a bad investment?" Here, the economic metaphor of "investment" is used to expose the family's view of boys. The word "special" indicates the existence of normalized privilege: boys deserve special treatment because they are considered family assets. The contradiction between the normative claim ("must be raised with special treatment") and the empirical reality ("it is mostly daughters who take care of their parents") is constructed through the contrasting sentence structure "But why...". The final question "Is this a bad investment?" uses strong sarcasm to delegitimize this patriarchal logic.

Stylistically, the use of everyday language ("ngerawat," "bodong") makes the criticism feel familiar, light, yet still sharp. This demonstrates a strategy of vernacularization, which is the use of popular language to convey critical messages so that they are easily accepted by a wide audience (Fairclough, 2003). The purple color for the main sentence and black for the explanatory section, as well as the placement of "by @satufrekuensi," emphasize that this is an individual voice that has been made into a collective voice. The caption (although not fully legible in the screenshot) appears to develop the argument that the idea of "family investment" in boys is a form of gender inequality that disadvantages women. Thus, the text and caption work together as a critique of traditional role divisions within the family.

At the level of discourse practice, we again see a pattern of collaboration: the initial idea came from another creator (@satufrekuensi.ind), then was republished by @perempuanberkisah. This pattern shows that critical discourse about gender on Instagram is intertextual and interdiscursive: various feminist accounts, women's communities, and reflective accounts quote and reinforce each other. (Fairclough, 1992)The production process involves selecting issues that resonate with many women: inequality between boys and girls at home. By packaging it in the form

of concise graphic quotes, this account adapts to the fast-paced consumption format of social media.

In terms of consumption, this post is most likely read by women who experience this inequality firsthand, as well as by young parents who are raising children. Interactions in the comments section, sharing of experiences, confessions, or even resistance from users who disagree, become part of the battle for meaning. (Van Dijk, 2008)Some readers may laugh at the metaphor of "bogus investment," but laughter itself can be a way of processing bitter experiences. In Fairclough's framework (1995)This interpretation process shows how texts can trigger critical reflection on everyday practices that have been considered normal.

Socioculturally, this post touches on the domestic patriarchal structure that privileges sons as the bearers of the family name, future breadwinners, or "protectors" of their parents in their old age. (Connell, 1995)In many families, boys often receive a larger share of resources, education, behavioral tolerance, and freedom, while girls are prepared for caregiving roles. However, in practice, it is women who often bear the burden of care work: caring for parents, managing the household, and other reproductive work, which is generally not recognized as an economically valuable "investment." (Hooks, 2000)This post reverses that logic by showing that the claim that boys are an "investment" does not actually correspond to social reality.

By referring to it as a "bogus investment," the text challenges the ideology that places boys as the primary asset and girls as "complements." This is a form of hegemonic critique: the dominant discourse on the value of boys is confronted with empirical evidence of the real contributions of girls, thereby undermining the legitimacy of patriarchal ideology. (Fairclough, 1995; Gramsci, 1971)More broadly, this narrative encourages readers to question how they raise their children and distribute affection and resources within the family. Thus, this post serves as a gateway to critical reflection on gender inequality rooted in family culture.

The third post is:

Figure 3. Instagram account perempuanberkisah

Based on the text analysis which states: "After giving birth, a woman needs six months to heal her emotional wounds, 12 months for physical recovery, 2 years for hormonal balance, and up to 5 years to rediscover her identity. Relationships often suffer during this period due to a lack of understanding. Be kind and patient with new mothers; they face more challenges than meet the eye." This text uses a temporal progression (6 months, 12 months, 2 years, 5 years) to describe the long and complex process of postpartum recovery. The mention of "emotional wounds," "physical

recovery," "hormonal balance," and "rediscovering one's identity" indicates that the experience of childbirth is not only a biological event, but also a psychological and existential one.

The second sentence links women's individual circumstances to interpersonal relationships: "Relationships are often problematic... due to a lack of understanding." Here, the problem is not placed on women's "weaknesses," but rather on the ignorance of those around them. The third sentence is a normative exhortation to "Be kind and patient..." which places the reader (partner, family, friends) as the party responsible for showing empathy and support. Lexically, words such as "challenge," "understanding," "patience," and "more than meets the eye" emphasize the depth of the invisible burden. The clean visuals with a focus on the text reinforce the informative yet empathetic impression, in line with the psycho-educational communication style.

In terms of discourse practice, this text was quoted from another account (@wearespiritualbeings) and then republished, showing once again the pattern of mutual support between digital communities. However, unlike the two previous posts, which had a stronger tone of social criticism, this text combines psychological, health, and relationship discourse. @perempuanberkisah positions it within a series of content that educates about the mental and emotional health of women after giving birth. In the caption, this account adds a reflective question: "What are the experiences of women who already have children? Could it be that finding one's identity takes more than 5 years?" This question invites the sharing of experiences, transforming the post from mere information into a space for testimonials and support.

From a consumption perspective, the main target audience is new mothers, women who have given birth, and the people around them (partners, family, friends). Through interaction in the comments, this post enables the creation of an interpretive community that strengthens each other. (Wodak & Meyer, 2016). The personal experiences shared by followers serve as living qualitative data that enriches the discourse on postpartum. Thus, the production and consumption of discourse here is dialogical, not one-way, in line with Fairclough's understanding. (1992) that discourse is a social practice that is always negotiated.

Socioculturally, this post challenges the norm that often idealizes new mothers as figures who "must immediately be happy and perfect" after giving birth. Many cultures, including in Indonesia, expect women to quickly return to their domestic and social roles without acknowledging the complexity of physical and psychological recovery. By highlighting the extended timeline for recovery—up to five years to rediscover one's identity—this discourse critiques the unrealistic standards imposed on new mothers. It creates space to acknowledge exhaustion, identity confusion, and relationship strain as normal experiences, not personal failures (Hooks, 2000).

Based on Fairclough's framework, this is a form of rearticulation of the mother's identity: from an ideal, flawless figure to a vulnerable human being who is entitled to support (Fairclough, 2003). This discourse also touches on structural issues: the absence of a support system, the lack of family-friendly policies, and the heavy domestic workload for women. By inviting readers to "be kind and patient," this post encourages change at the micro level (individual attitudes), which in the long term can affect the structure of gender relations in families and society. Here we see how AWK links personal experience with a broader social context, in line with the principle that "the personal is political" in feminist studies (Lazar, 2005).

The three posts by @perempuanberkisah, when read through Fairclough's three-dimensional framework, reveal a consistent pattern. At the textual level, everyday language, humor, sarcasm, and economic and temporal metaphors are used to expose gender inequality in an easily digestible way. At the level of discourse practice, this account functions as a curator and amplifier for other women's voices, utilizing the logic of the Instagram network to expand feminist and psycho-educational discourse. At the sociocultural practice level, all three challenge patriarchal structures: androcentric empathy, male privilege, and the idealization of motherhood, while

offering a new, more egalitarian and empathetic perspective. (Fairclough, 1995; Lazar, 2005; Van Dijk, 2008).

Conclusion

This study shows that the Instagram account @perempuanberkisah serves as an active digital space for constructing, negotiating, and transforming discourse and female identity in Indonesia. Using Fairclough's Critical Discourse Analysis (CDA) approach, the study found that the construction of female identity in this account is not singular but multidimensional, with women positioned as victims, survivors, and agents of change. This identity is formed through interactions between text, visuals, captions, and audience responses, which together build a collective narrative about women's experiences. This study concludes that @perempuanberkisah is not only a medium for sharing stories, but also an active cultural actor that shapes a new discursive space for women. This account successfully utilizes Instagram aesthetics, storytelling formats, and community solidarity to produce critical discourse that challenges patriarchal hegemony and opens up new possibilities for a more egalitarian, reflective, and empowering construction of women's identities. Thus, @perempuanberkisah is a concrete example of how digital practices can be a means of social transformation in gender issues in Indonesia

References

Caldeira, S. P. (2024). Exploring Feminisms on Instagram: Reflections on The Challenges and Possibilities of Incorporating Digital Methods Strategies in Feminist Social Media Research. *Journal Of Digital Social Research*, *6*(1), 74–89.

Connell, R. W. (1995). *Masculinities.* University of California Press.

Couldry, N., & Hepp, A. (2020). *The Mediated Construction of Reality.* Polity Press.

Daniah, I. A., & Pribadi, Y. (2023). Digital Feminism in Indonesia: The Counter-Narratives to Gender Inequality on Instagram. *Jurnal Penelitian*, *20*(1), 41–54.

Dobson, A. (2020). *The Cultural Politics of Hashtag FeminisM.* Routledge.

Fairclough, N. (1992). *Discourse and Social Change.* Polity Press.

Fairclough, N. (1995). *Critical Discourse Analysis: The Critical Study Of Language.* Longman.

Fairclough, N. (2003). *Analyzing Discourse: Textual Analysis for Social Research.* Routledge.

Gill, R. (2020). *Gender and Media.* Polity Press.

Gowda, M. (2024). The Portrayal of Women in Social Media: Implications For Social Work Practice. *Unisia*, *42*(1), 311–344.

Gramsci, A. (1971). *Selections from the Prison Notebooks.* International Publishers.

Hapsari, N., & Lestari, D. (2022). Digital feminism in Indonesia: Narratives and Identity Formation on Social Media. *Jurnal Komunikasi Indonesia*, *11*(2), 145–160.

Hooks, B. (2000). *Feminist Theory: From Margin to Cente.* Pluto Press.

Kristeva, J. (1986). *The Kristeva Reader.* Blackwell.

Lazar, M. M. (2005). *Feminist Critical Discourse Analysis: Gender, Power and Ideology in Discourse.*

Palgrave Macmillan.

Leaver, T., Highfield, T., & Abidin, C. (2020). *Instagram: Visual Social Media Cultures*. Polity Press.

Machin, D., & Mayr, A. (2021). *How to Do Critical Discourse Analysis*. Sage.

Mendes, K., Ringrose, J., & Keller, J. (2019). *Digital Feminism: Activism, Affect, and Online Media*. Oxford University Press.

Purwaningtyas, M. P. F. (2021). Indonesian Women's Activism in Instagram. *Jurnal Ilmu Komunikasi*, *18*(2).

Van Dijk, T. A. (2008). *Discourse and Power*. Palgrave Macmillan.

Wodak, R., & Meyer, M. (2016). *Methods of Critical Discourse Studies*. Sage.