

Digital self-construction and identity negotiation: Audience responses to @ragilmahardika on Instagram

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ARTICLE INFO	ABSTRACT
<i>Keywords:</i> digital self-concept identity negotiation audience response Instagram social media	This study examines how digital self-concept is constructed and identity is negotiated through audience responses on the Instagram account @ragilmahardika, owned by Ragil Mahardika, an Indonesian migrant content creator living in Germany. Using a qualitative case study and interpretive content analysis, the study explores identity representation and audience interaction on social media. Data consisted of 35 Instagram posts published between February and July 2025 and followers' comments. An inductive analysis identified patterns of self-representation and audience engagement. The findings reveal five interrelated dimensions of digital self-concept: migrant achiever, diaspora educator, authentic global self, cosmopolitan lifestyle individual, and self-development-oriented individual. These dimensions show how personal experiences are selectively curated into socially meaningful identities. Audience responses range from supportive and inspirational to informational, identificational, and critical, demonstrating that followers actively interpret, validate, and contest the presented identity. The study argues that digital identity is not produced solely through self-presentation but emerges from continuous interaction between content creators and audiences. Social media therefore functions as a dynamic space where identity is constructed, validated, and negotiated. Theoretically, the study advances the understanding of self-concept as an intersubjective process, while empirically demonstrating how identity practices are shaped within evolving digital environments.

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Introduction

Advancements in information technology have transformed the ways individuals construct and present their identities. Social media has evolved beyond a mere communication tool to become a primary arena for identity production, operating through the logic of visibility and social recognition (Liedfray et al., 2022). In Indonesia, with approximately 167 million active users, representing 60.4% of the population (Kemp, 2023), digital presence has become increasingly influential in shaping individuals' social positioning. Within this context, identity not only reflects the self but is also continuously constructed through the pursuit of recognition and validation from online audiences.

Instagram has emerged as one of the most influential platforms in this process. Its highly visual nature, combined with interactive features such as likes, comments, and views, encourages users to selectively curate and present their self-image (Aristantya & Helmi, 2019; Oktaviani, 2019). Self-presentation on Instagram is therefore rarely spontaneous; rather, it is strategically crafted with careful consideration of how content will be perceived and evaluated by others. Consequently, self-representation on Instagram cannot be separated from the

surrounding social relations, as every post is produced under the anticipation of public judgment (Rozika & Ramdhani, 2018).

This phenomenon is evident in the self-representation practices of public figures, including Ragil Mahardika through the Instagram account @ragilmahardika. With a substantial following of approximately 185,000 followers (researcher's observation, July 17, 2025), the account functions not only as a platform for sharing personal experiences but also as a space where identity narratives are consistently constructed. The published content demonstrates discernible patterns in the construction of self-image through visual elements, captions, and recurring themes. From a dramaturgical perspective, these practices reflect impression management, whereby individuals consciously regulate how they are perceived by others (Miguel et al., 2025). However, the projected self-image does not exist independently, as it is continuously negotiated through followers' responses, which may either reinforce or challenge the intended identity.

Previous studies have examined self-concept in the context of social media, yet most have approached the issue from a partial perspective. Arifa (2023) explored differences in self-representation through the use of multiple accounts, whereas Aulia et al.

(2024) emphasized image-building strategies in shaping public impressions. Other studies (Afifah & Dharma, 2026; Maulidya et al., 2024) have demonstrated that self-concept is dynamic and highly dependent on interactional contexts. Nevertheless, these studies have not adequately explained the relationship between the construction of self-image within a public account and the role of audience responses in shaping the meaning of that self-image. In practice, however, self-representation and audience responses occur simultaneously and mutually influence one another.

Building upon this research gap, the present study conceptualizes self-image and followers' responses as two interconnected dimensions for understanding self-concept on social media. The self-image projected by users is not entirely autonomous but is continuously negotiated through interactions with the audience. Accordingly, this study aims to analyze the forms of self-image presented through the Instagram account @ragilmahardika and to examine how followers respond to these representations.

Method

This study employed a qualitative approach using a case study design combined with interpretive content analysis to examine the construction and negotiation of self-concept in social media. The case study design enabled an in-depth investigation of a specific context, namely the Instagram account @ragilmahardika, as a digital space where identity was not only presented but also produced and negotiated through audience responses.

The study was conducted in cyberspace, specifically on the Instagram platform, which was conceptualized as a social arena in which individuals construct and represent their identities (Baker & Walsh, 2018).

The research subject was the Instagram account @ragilmahardika as a form of self-representation in the digital public sphere. The units of analysis consisted of two primary dimensions: (1) posted content, including photographs, videos, and captions, as manifestations of self-image construction, and (2) followers' responses in the form of comments, which served as a space for interpreting, validating, and negotiating the meanings attached to the projected self-image.

Primary data were collected from 35 Instagram posts published between February and July 2025. These posts were selected purposively based on their relevance to self-representation and the intensity of audience engagement. The data included visual content, caption narratives, and followers' comments reflecting diverse forms of social responses. Secondary data were obtained from scholarly literature to strengthen the study's conceptual framework.

Data were collected through non-participant observation and document analysis. The researcher systematically observed patterns of self-representation in the uploaded content and the dynamics of interactions within the comment sections. The collected materials were subsequently documented through digital archiving and analytical note-taking.

Data analysis employed interpretive qualitative content analysis (White & Marsh, 2006). The analytical process was conducted inductively through the stages of data reduction, data display, and conclusion drawing (Miles et al., 2013). The data were coded to identify patterns of self-representation and followers' responses. This process generated categories of self-concept dimensions and forms of social responses, which were subsequently interpreted as manifestations of identity negotiation in the digital environment.

To ensure the trustworthiness of the findings, source triangulation was employed by comparing the posted content with followers' responses. Repeated readings of the data were also conducted to ensure the consistency and credibility of the interpretations. Consequently, the analysis not only explained how identity was presented but also demonstrated how it was interpreted and negotiated through digital social interactions.

Results and Discussion

Construction of self-concept in the digital representation of the Instagram account @ragilmahardika

The analysis of the Instagram account @ragilmahardika demonstrated that social media functioned as a strategic space for identity production rather than merely as a medium for documenting personal life. The identity presented through the

account was not constructed spontaneously; instead, it was carefully developed through the selective presentation of personal experiences, visual curation, and consistently structured narratives. Consequently, the self-representation displayed on the account reflected a deliberate process of identity curation aimed at shaping particular perceptions among the digital public.

From the perspective of Carl Rogers' self-concept theory, this practice reflected the formation of self-image that was derived not only from personal experiences but also from social interactions and the need for social recognition. In this context, social media served as an arena where individuals not only presented themselves but also continuously negotiated their identities through audience responses. These findings suggest that self-concept in digital environments is inherently dynamic, emerging through the reciprocal relationship between self-representation and the social validation provided by followers.

Furthermore, the thematic analysis

Table 1. Dimensions of Digital Self-Concept Construction

No	Self-Concept Dimension	Form of Representation	Key Indicators	Social Meaning
1	<i>Migrant Achiever</i>	Narratives of struggle, education, and migration	Past experiences leading to global success	Legitimization of social mobility
2	<i>Diaspora Educator</i>	Educational content (education, work, and migration)	Explaining systems and sharing experiences	Knowledge authority and social reference
3	<i>Authentic Global Self</i>	Personal expression and relationships	Personal life and open identity expression	Authenticity and identity recognition
4	<i>Cosmopolitan Lifestyle</i>	Travel imagery and global lifestyle	International mobility and global cultural engagement	Symbol of status and global access
5	<i>Self-Development Oriented</i>	Self-transformation narratives	Physical transformation and self-reflection	Self-actualization and personal values

Source: Authors' data analysis (2026).

indicated that the construction of self-concept displayed on the account was neither singular nor static but multilayered and systematically organized. Each post did not function as an isolated expression; rather, together they formed recurring and consistent patterns of representation. These patterns enabled the identification of multiple identity dimensions that collectively shaped the broader narrative of the account holder's self-concept. In other words, the Instagram account represented not only who the individual was but also how the individual actively positioned themselves within a broader global social context.

These findings are consistent with Goffman's (1959) dramaturgical perspective, which argues that individuals actively engage in impression management within social settings. In the context of social media, self-presentation becomes increasingly curated, as identity is constructed through the integration of visual content, textual narratives, and digital interactions. Likewise, Miguel et al. (2025) argued that identity representation on Instagram is frequently constructed strategically to gain legitimacy and social recognition from digital audiences.

Based on the data categorization process, this study identified five principal dimensions of self-concept that provided the analytical framework for understanding the construction of digital identity on the account. These dimensions not only reflected the individual's lived experiences but also revealed the representational strategies employed to obtain social legitimacy within the digital sphere. The following matrix summarizes the relationships among the dimensions of self-concept, their forms of representation, and the social meanings they generated.

The matrix demonstrates that the constructed self-concept not only reflected the individual's lived experiences but also

embodied symbolic dimensions associated with social legitimacy, recognition, and positioning within the global social structure. Each dimension functioned as a complementary representational strategy, collectively forming an identity that was both coherent and multidimensional. In this context, social media served not merely as a space for self-expression but also as an arena in which identity was continuously produced, negotiated, and validated through interactions with digital audiences.

The following sections provide a more detailed analysis of each dimension of self-concept to illustrate how the constructed digital narratives not only represented lived experiences but also reflected the dynamic relationship between personal identity and social expectations within the social media environment.

Self-concept as a migrant achiever

The findings indicate that the most prominent self-concept constructed through the @ragilmahardika Instagram account was the image of a migrant achiever—an individual who had attained upward social mobility through migration and global educational opportunities. This image was developed through a consistent pattern of representation that portrayed the past as a period of limitation and contrasted it with the present as a stage of successful integration into the global sphere. This representational pattern was not merely autobiographical; rather, it functioned as a mechanism for establishing identity legitimacy before digital audiences.

Statements such as "20 years ago I envied wealthy people who could study in Europe," followed by "more than a decade later I fulfilled that dream," illustrated a deliberately constructed narrative of personal transformation. This transition

in social position was further reinforced by references to concrete stages of the journey, including participation in the Au Pair program, FSJ (Freiwilliges Soziales Jahr), Ausbildung (vocational training), and undergraduate education. These references emphasized that success was portrayed as the outcome of a sustained process rather than a matter of chance. Consequently, lived experiences were framed as evidence of the individual's capacity to transcend social constraints. This pattern of representation suggests that migration was understood not merely as geographical mobility but also as a symbol of social achievement. These findings are consistent with Aulia et al. (2024), who argued that social media functions as a space for constructing self-image through narratives of personal achievement and success. In this context, lived experiences were transformed into symbolic capital that strengthened identity legitimacy within the digital sphere.

From the perspective of Carl Rogers' self-concept theory, this representational pattern reflected the construction of a self-image as an individual capable of overcoming limitations. Within the context of social media, however, this image did not emerge as a direct reflection of reality but rather as the result of a selective process through which personal experiences were curated to produce particular meanings. In other words, migration functioned as a symbolic construct that positioned the individual as someone deserving of social recognition.

Furthermore, social mobility was represented not merely as a lived experience but as an identity that was actively claimed and continuously maintained. In this regard, social media functioned as a medium through which personal experiences were transformed into symbolic value, where success was not simply narrated but strategically positioned as the basis for

legitimacy within the digital public sphere. Accordingly, the self-image of a migrant achiever not only represented an individual's life trajectory but also served as a strategic resource for consolidating social position within the structure of digital interactions.

Self-concept as a diaspora educator

In addition to constructing the image of an individual who had successfully achieved global social mobility, the @ragilmahardika Instagram account also portrayed a self-concept as a diaspora educator—an individual who positioned personal migration experiences as a source of knowledge for digital audiences. This dimension was reflected in the transformation of the account's content from merely sharing personal experiences to serving as a medium for educational and informational communication. Consequently, migration experiences were no longer presented simply as individual narratives but were articulated as knowledge that could be accessed and utilized by others.

This pattern was evident in posts explaining the German education system and career pathways, including discussions of *berufsbegleitendes Studium* and educational opportunities following Ausbildung. Although these posts appeared informational at the textual level, they also revealed a strategic effort to construct the account owner as an individual possessing experiential authority. The information shared not only expanded followers' understanding but also implicitly positioned the account owner as a credible reference for issues related to migration and global education.

From the perspective of Carl Rogers' self-concept theory, this phenomenon reflected the development of self-image from simple self-representation toward a socially

functional identity. The individual no longer presented only who they were but also defined the social role they occupied within interactions with others. In this context, the self-image of a diaspora educator represented an expansion of identity from the personal to the social level, whereby lived experiences were transformed into legitimacy for providing information, guidance, and advice to others. These findings support the study by Baker and Walsh (2018), which argued that social media enables individuals to establish authority through the sharing of personal experiences and knowledge. Within digital environments, personal experiences may evolve into sources of social legitimacy when audiences perceive the individual as possessing competence and credibility in a particular domain.

Furthermore, these practices demonstrate that knowledge shared on social media is not neutral but is closely tied to experiences that are constructed as authoritative. The migration experiences presented through the account functioned as symbolic capital that enhanced the individual's credibility in the eyes of the audience. In other words, the more these experiences were positioned as "useful knowledge," the stronger the identity legitimacy that was established.

Accordingly, the self-concept of a diaspora educator represented more than an individual sharing personal experiences. Rather, it reflected a representational strategy through which lived experiences were transformed into a source of social authority within the digital sphere. This positioning established the individual not merely as a migrant but also as an actor who contributed to shaping collective understandings of global mobility.

Self-concept as an authentic global self

Beyond portraying successful social mobility and an educational role, the @

ragilmahardika Instagram account also constructed a self-concept as an authentic global self—an individual who openly expressed personal identity within a global social environment. This dimension was reflected in posts that shifted their emphasis away from achievements and educational content toward personal life, emotional relationships, and more intimate expressions of social identity. Accordingly, self-representation was directed not only toward what had been accomplished but also toward who the individual was in everyday life.

Posts such as "11 years together" and reflective expressions such as "Dancing is like marriage: understanding one another" illustrated how personal relationships were positioned as an integral component of the identity being presented. Likewise, expressions such as "Happy Pride" demonstrated a willingness to publicly express social identity within the digital public sphere. Analytically, these findings suggest that personal experiences were not concealed within the private domain but were instead elevated as essential elements in the construction of self-image.

From the perspective of Carl Rogers' self-concept theory, this phenomenon relates to the dimension of the real self, referring to the individual's lived experiences and authentic sense of self. Within the context of social media, however, such openness should not be interpreted as entirely spontaneous. Rather, it remained embedded within processes of selection and curation. In other words, the authenticity presented through the account was not free from construction but instead represented a carefully managed form of authenticity designed to remain socially acceptable within digital environments.

Furthermore, these practices indicate an important shift in identity representation—from the construction of a favorable public image toward claims of authenticity. Nevertheless, these claims remained

inseparable from audience engagement, as the openness displayed also functioned as a means of obtaining social recognition. In this sense, authenticity on social media was not entirely autonomous but was continuously negotiated within socially acceptable boundaries. This finding is consistent with Arifa and Permata Sari (2023), who argued that social media provides a space in which individuals can express their personal identities more openly while simultaneously managing and curating those identities to secure public acceptance from digital audiences.

Accordingly, the self-concept of an authentic global self represented more than the open expression of personal identity. It demonstrated how authenticity itself was strategically constructed and positioned as a form of social value within digital environments. Consequently, the identity that appeared to be "authentic" ultimately remained the product of representational management aimed at fostering both intimacy and legitimacy in the eyes of followers.

Self-concept as a cosmopolitan lifestyle individual

The @ragilmahardika Instagram account also constructed a self-concept as a cosmopolitan lifestyle individual—an individual who incorporated global mobility as an integral component of personal identity. This dimension was reflected in posts that consistently showcased international travel and cross-cultural experiences. In this context, mobility functioned not merely as an activity but as a symbolic resource that reinforced the individual's social position within the digital sphere.

Statements such as "Korea is the 29th country I have visited" demonstrated

that global experiences were presented as cumulative achievements with symbolic value. Mentioning the number of countries visited served not merely as factual information but as an indicator of access to broad global spaces. Such representations constructed an image of the individual as someone capable of navigating diverse international social contexts.

From the perspective of Carl Rogers' self-concept theory, this pattern reflected the construction of a self-image as a global individual. Within the context of social media, however, this image also functioned as symbolic capital that reinforced social status in the eyes of digital audiences. The visual presentation of international destinations and cross-cultural experiences became representational resources through which this position was continuously affirmed.

Furthermore, this representation illustrated a transition from conditions of limitation to global connectedness. The travel experiences displayed on the account served as evidence of the individual's achieved social transformation. Accordingly, the self-concept of a cosmopolitan lifestyle individual represented more than a particular lifestyle; it functioned as a strategic means of affirming social status and legitimacy within the digital public sphere. In the context of social media, global lifestyles are frequently presented as symbols of social status and privileged access. These findings support Miguel et al. (2025), who argued that representations of international mobility on Instagram extend beyond documenting travel activities to construct cosmopolitan identities that possess symbolic value in the eyes of digital audiences.

Self-concept as a self-development-oriented individual

In addition to the global and social dimensions of identity, the @ragilmahardika Instagram account also constructed a self-concept as a self-development-oriented individual. This dimension was reflected in posts documenting physical transformation, productive activities, and personal reflections that emphasized continuous self-improvement.

Expressions such as "From 63 kg to 76 kg" and "Focus on increasing my self-value" illustrated that personal change was framed as a deliberate and purposeful process. Physical transformation and self-improvement were presented not merely as personal activities but also as symbolic representations of identity development.

From Carl Rogers' perspective, this phenomenon is closely associated with the process of self-actualization, namely the individual's intrinsic motivation to realize their fullest potential. The representations observed in the account suggested that identity was not positioned as a fixed

attribute but rather as an evolving process of continuous development. Consequently, everyday experiences were articulated as components of an ongoing journey toward becoming a better version of oneself.

Furthermore, this narrative of self-development also possessed a significant social dimension. When personal transformation was displayed within the digital public sphere, it became more than an individual reflection; it simultaneously constructed an image of the individual as disciplined, progressive, and committed to continuous self-improvement. In this context, the self-concept of a self-development-oriented individual functioned as an affirmation that identity is constructed through sustained processes rather than defined solely by final outcomes. These findings are also consistent with Oktaviani (2019) and Rozika and Ramdhani (2018), who argued that social media provides a space for individuals to display personal growth while simultaneously obtaining social validation through audience responses. Accordingly, publicly displayed self-improvement functions not only as a personal narrative

Tabel 2. Followers' Response Matrix and Social Meanings

No	Response Category	Characteristics	Social Function	Identity Implications
1	Support and Appreciation	Praise, encouragement, and affirmation	Positive validation	Reinforces self-image
2	Inspirational Responses	Viewing the content as a source of motivation	Reproduction of success-oriented values	Expands social influence
3	Informational Responses	Questions and requests for clarification	Knowledge production	Strengthens the educational role
4	Personal Identification	Feeling that one shares similar experiences	Social connectedness	Fosters identity closeness
5	Critical/Normative Responses	Criticism and moral or religious judgments	Social control	Challenges or reshapes self-image

Source: Authors' data analysis (2026).

but also as an important component in the construction of social identity.

Followers' responses as mechanisms of identity validation and negotiation

The analysis of followers' responses demonstrated that interactions within the comment section functioned not merely as reactions to posted content but also as social mechanisms through which the self-image projected by the @ragilmahardika account was both validated and negotiated. Posts related to self-development, including physical transformation, healthy lifestyle practices, and personal reflections, generated diverse interpretations that extended beyond supportive responses to include normative and evaluative judgments.

Comments such as "Keep going, Ragil, you can do it" represented affirmative support that reinforced the projected self-image of an individual who was progressive and committed to continuous self-improvement. In contrast, religiously oriented comments such as "Change yourself, brother..." indicated that some audience members interpreted these personal transformations not merely as individual development but also as subjects of moral evaluation. These contrasting responses demonstrate that the meaning of a single post was not fixed but was socially constructed through multiple interpretive perspectives.

These findings suggest that followers did not function as passive recipients of content but actively participated in constructing meaning through their interpretations. In this context, the projected self-image was not entirely controlled by the account owner but was collectively produced through ongoing digital interactions. In other words, identity on social media emerged from the dynamic relationship between self-presentation and audience responses. The findings therefore highlight the active role of followers in

the construction of digital identity. This interpretation is consistent with Mead's perspective of symbolic interactionism, which emphasizes that self-concept develops through social interaction and individuals' interpretations of others' responses. Within social media environments, comments and audience reactions function as forms of social feedback that shape how identities are understood, negotiated, and maintained.

Furthermore, the diversity of followers' responses illustrates that digital spaces serve as arenas in which multiple systems of values intersect, including personal encouragement, social aspirations, and religious norms. This finding suggests that the self-image of an individual committed to self-development was not universally accepted as a positive symbol but could also be questioned and reinterpreted within particular normative frameworks. Consequently, followers' responses not only reinforced the projected identity but also possessed the capacity to challenge, destabilize, or reshape its meaning.

Accordingly, followers' responses can be understood as mechanisms of both identity validation and social control over the identities presented in digital spaces. Digital identity, therefore, should not be regarded as fixed or finalized but rather as continuously negotiated through open and ongoing interactions. This process underscores that social media functions not only as a platform for self-expression but also as a site of meaning production in which identities are simultaneously constructed, evaluated, negotiated, and sustained.

The diversity of followers' responses presented in the table above demonstrates that the meaning attached to the projected self-image is never singular. From the perspective of George Herbert Mead, self-concept develops through processes of social interaction, particularly through individuals'

perceptions of how they are evaluated by others (the looking-glass self). In this context, followers' comments function as a "social mirror" that reflects the projected self-image back to the account owner. Supportive comments reinforce the displayed identity, whereas criticism and normative judgments have the potential to challenge or destabilize it.

Furthermore, this dynamic can be understood through Erving Goffman's dramaturgical perspective, in which social media functions as a front stage where individuals carefully manage their self-presentation. Unlike face-to-face interactions, however, digital environments enable audiences to respond directly to and even intervene in these performances. Followers' comments therefore function not merely as reactions but also as integral components of the ongoing process through which the meanings of self-presentation are reconstructed. Consequently, identity is no longer determined solely by the actor but emerges through the interaction between the actor and the audience.

From the perspective of Peter L. Berger and Thomas Luckmann, this phenomenon illustrates that social reality—including digital identity—is socially constructed through interactions among multiple systems of values. Supportive responses reflect the acceptance of self-development as a positive social value, whereas normative responses, particularly those grounded in religious beliefs, demonstrate that audiences bring different interpretive frameworks when engaging with the same content. These contrasting interpretations reinforce the notion that social media constitutes a meeting point for multiple social realities that do not necessarily converge.

Within Carl Rogers' self-concept theory, followers' responses influence the relationship between self-image and self-

esteem. Consistent social support tends to strengthen self-acceptance, whereas criticism or rejection may generate tension between the projected identity and the social evaluations received. Nevertheless, when individuals maintain consistency in their self-presentation despite receiving diverse responses, this suggests a high degree of congruence between their personal experiences and the self-image they seek to project.

Accordingly, followers' responses should not be understood merely as comments but as social mechanisms that perform a dual function: simultaneously reinforcing and challenging identity. Digital identity, therefore, remains open, dynamic, and continuously negotiated through ongoing social interactions.

Conclusion

This study demonstrates that the Instagram account @ragilmahardika functions as a strategic space for constructing and presenting digital identity. Through consistent visual and narrative representations, self-concept was constructed across five principal dimensions: migrant achiever, diaspora educator, authentic global self, cosmopolitan lifestyle individual, and self-development-oriented individual. These dimensions illustrate how lived experiences were transformed into identities endowed with social meaning in the eyes of digital audiences.

The findings further demonstrate that self-concept on social media is not a direct reflection of personal reality but rather the result of the selective curation and presentation of lived experiences. The representations displayed through the account not only communicated who the individual was but also revealed how the individual strategically positioned

themselves to gain recognition within the digital sphere.

Followers' responses further indicate that the projected identity did not exist independently. Expressions of support, inspiration, inquiries, and criticism all demonstrate that audiences actively participated in assigning meaning to the presented self-image. These interactions positioned followers not merely as recipients of content but as active participants in the ongoing construction of digital identity.

Accordingly, digital identity emerged through the dynamic relationship between self-representation and social responses. Social media functioned as a space in which identity was simultaneously produced, negotiated, evaluated, and maintained. This study therefore confirms that self-concept in digital contexts constitutes an intersubjective construction that depends upon continuous interactions between individuals and audiences within virtual public spaces.

This study has several limitations. First, it focused exclusively on a single Instagram account, @ragilmahardika, limiting the generalizability of the findings to broader forms of digital identity construction across social media platforms. Second, the study relied on interpretive content analysis of posts and followers' comments without conducting direct interviews with either the account owner or audience members. Consequently, interpretations of identity negotiation were limited to observable digital interactions. Future studies are therefore encouraged to integrate digital content analysis with in-depth interviews or audience reception approaches to provide a more comprehensive understanding of identity construction and audience interpretations within digital environments.

Declaration of Ownership

This article is our original work.

Conflict of Interest

There is no conflict of interest to declare in this article.

Ethical Clearance

This study was approved by the institution.

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