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DIGITAL CONSTRUCTIONS OF BEAUTY: A SOCIAL CONSTRUCTIONIST STUDY OF AMANDA AZAHRA ON X

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Abstract

This study explores the digital construction of beauty standards through the X account of Indonesian social media celebrity Amanda Azahra. The present study draws upon social constructionist theory (Berger and Luckmann), Stuart Hall's representation theory, and celebrity studies, in order to examine the manner in which beauty norms are produced, negotiated, and contested in Indonesian digital culture. Employing qualitative methods, namely content analysis, discourse analysis and cultural analysis, the research examined Azahra's most viral posts from 2023–2025, alongside audience responses and media coverage. Findings of this study indicate that the construction of beauty on social media is an interactive, contested, and culturally embedded process, rather than a unidirectional influence. Azahra's digital persona has been shown to reinforce and disrupt norms via strategic visual self-presentation, calibrated authenticity, and vulnerability branding). The audience's reactions to this phenomenon range from admiration and parasocial attachment to ironic objectification and critique. Three key framing mechanisms are identified: direct beauty attribute definitions, causal links between beauty efforts and positive outcomes, and associations with aspirational lifestyles. Present study contributes to the understanding of how social media reshapes beauty discourses, gendered identities, and evolving values in contemporary Indonesia, revealing tensions between traditional femininity and modern digital practices.

Keywords: *Beauty construction, Indonesian popular culture, Amanda Azahra, X*

INTRODUCTION

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Within modern Indonesian society, the construction of beauty standards has moved beyond conventional media outlets and direct interpersonal communication. The substantial growth of digital platforms, especially social media, has radically altered the processes through which beauty norms are established, debated, and challenged (Marwick, 2015). Social media functions not simply as a reflective surface displaying existing cultural values but as an active force in transforming them. Platforms like X (previously known as Twitter) have emerged as significant arenas where users construct their identities, display idealized self-representations, and participate in public conversations that simultaneously mirror and influence shared conceptions of beauty. In this digital context, prominent personalities and influencers assume a central role in generating and disseminating beauty standards that either align with or contest dominant cultural expectations.

The emergence of digital celebrities has amplified both the prominence and examination of beauty. Previously channeled predominantly through conventional mass media such as television and print magazines, beauty is now constructed through the participatory nature of social media, where audiences function not simply as passive recipients but as engaged contributors to processes of meaning creation. This transformation prompts important inquiries regarding the formation of beauty standards, the authority to establish them, and whether these norms reinforce or challenge established cultural hierarchies within Indonesia.

Within Indonesia's expanding community of digital personalities, Amanda Azahra presents a particularly significant case for studying the social construction of beauty. Amanda Azahra gained substantial public recognition after her content went viral across platforms including X, Instagram, and TikTok, where she shared selfies and lifestyle material. Media outlets frequently characterize her as a "selebgram / selebtwit" (social media celebrity) or influencer. A crucial moment occurred when she publicly disclosed allegations of marital infidelity, which generated considerable media attention. Reports identified an actress as potentially involved in the situation. This controversy substantially increased her social media visibility. Following these events, numerous netizens expressed support for Amanda. Her followers count expanded. She came to

represent resilience under difficult circumstances, particularly as a mother managing single parenthood following divorce.

Her substantial X presence has generated widespread public interest, media documentation, and divided responses from both online communities and other influencers. Her account operates beyond mere personal expression, functioning as a space where beauty standards are actively produced, displayed, and disputed. Through strategically selected selfies, lifestyle material, and personal storytelling, Amanda Azahra's digital identity represents current Indonesian beauty expectations while simultaneously provoking discussions about authenticity, femininity, and the limits of acceptable self-presentation in online environments.

The divided reactions her persona generates spanning admiration and aspiration to criticism and competition, expose the multifaceted and contentious character of beauty construction within Indonesia's digital culture. Other influencers' choices to mute her content or publicly address her conduct demonstrate the contradictory social relations of digital prominence, where alliance and competition exist simultaneously. These conflicts indicate wider cultural concerns regarding appropriate femininity, self-promotion, and the ethical distinctions between private and public spheres.

Theoretically, this investigation draws upon Social Constructionism (Berger & Luckmann, 1991), which maintains that reality, including beauty, does not constitute an objective attribute but results from social interaction, collective interpretation, and cultural negotiation. From this perspective, beauty develops through collaborative processes that establish what society considers desirable, valuable, and attention-worthy. Within the Indonesian setting, these standards are closely connected to concepts of femininity, modernity, social class, and national identity (Jones, 2010). Representation Theory (Hall, 1997) additionally clarifies how Amanda Azahra's self-presentation on X functions as a representational process through which beauty and identity meanings are produced, distributed, and interpreted. Her posts become cultural artifacts that audiences understand differently based on their social and cultural backgrounds.

Celebrity and Fame Studies (Horton & Wohl, 2016; Turner, 2004) offer further understanding of digital visibility mechanisms. Celebrity, Turner contends, is not an inherent characteristic but a social construction maintained through audience acknowledgment and emotional engagement. In the social media era, parasocial

relationships, unidirectional emotional bonds between audiences and media personalities, strengthen this phenomenon, as followers not only watch but also engage with and absorb elements of celebrities' digital identities. Amanda Azahra's followers, through their engagement with her content, participate in constructing her image while simultaneously supporting and questioning prevailing beauty standards.

Liang's study explores how Chinese influencers on the RED platform shape beauty ideals through strategic framing (Liang, 2023). Focusing on young female audiences, the research investigates how these influencers subtly construct and promote narrow beauty standards in a highly popular social media environment. Grounded in Berger and Luckmann's social constructionism and Entman's framing theory, the study analyses 20 videos from four prominent influencers who advocate thinness as the ideal. Using qualitative frame analysis, Liang identifies three main framing mechanisms: direct definition, causal relationship, and positive association.

First, influencers define beauty by showcasing specific body measures and features, such as extreme thinness, fair skin, and symmetrical facial traits, presenting these as natural norms. Second, they link beauty outcomes to personal behaviors, particularly dieting and self-discipline, ignoring broader biological or socio-economic factors. Third, influencers associate beauty with luxury lifestyles, emphasizing rewards while omitting health risks and psychological costs.

The findings reveal how these frames reinforce Eurocentric and patriarchal beauty standards within China's digital celebrity economy, causing body dissatisfaction and disordered eating among vulnerable viewers. Liang highlights the relevance of these mechanisms beyond China, suggesting parallels in Indonesian social media, where global and local beauty ideals intersect.

Overall, the study shows that social media beauty content is a deliberate ideological practice that normalizes restrictive standards and conceals structural influences, urging more critical and inclusive approaches in digital beauty culture research.

Despite increasing scholarly attention to social media and beauty culture, existing research has predominantly examined broad global patterns without addressing local particularities. Scholarship on beauty construction in Indonesia among the world's largest and most engaged social media populations remains comparatively limited.

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Moreover, insufficient attention has been directed toward how individual Indonesian digital celebrities actively produce and negotiate beauty standards, and how patterns of admiration, envy, and critique within influencer culture inform broader public conversations about beauty.

This research addresses these scholarly gaps by investigating how Amanda Azahra produces and negotiates beauty standards through her X account, examining both her self-presentation approaches and the varied public responses that construct the social significance of her persona. Utilizing social constructionism, representation theory, celebrity studies, and digital culture studies, this investigation explores relationships among personal branding, cultural identity, and beauty expectations in Indonesian popular culture.

Through analyzing content from Amanda Azahra's X account demonstrating highest public engagement, together with media documentation and public responses from 2023 to 2025, this study aims to: (1) investigate how she produces and displays beauty through digital self-representation; (2) examine how public and media responses contribute to beauty's social construction; (3) explore connections among digital fame, popular culture, and cultural beauty expectations; and (4) identify conflicts between admiration and critique that define digital public spaces.

This research ultimately contends that beauty construction on social media represents not a unidirectional influence process but an interactive, contested, and culturally embedded negotiation. The findings reveal that Amanda Azahra's X persona simultaneously reinforces and disrupts existing beauty norms, reflecting Indonesia's developing cultural environment where digital technologies magnify the complexities of visibility, femininity, and self-representation. By positioning her case within wider theoretical and cultural contexts, this study advances understanding of how social media platforms like X reconfigure beauty discourses, shape gendered identities, and demonstrate the changing values and ambitions of contemporary Indonesian society.

A. RESEARCH METHOD

The research employed a qualitative methodology grounded in an interpretive paradigm and social constructionist epistemology, positing that beauty standards are not fixed but emerge through social interactions, cultural contexts, and collective

interpretations (Berger & Luckmann, 1991). To explore both textual and contextual dimensions of digital identity, a multi-method approach was used, combining content analysis, discourse analysis, and cultural analysis for a comprehensive examination of beauty depiction and debate on social media.

Data collection spanned 2023 to 2025 from three main sources, capturing trends and public engagement. Primary data came from Amanda Azahra's X account posts, including selfies, videos, and related materials, selected via purposive sampling based on visual self-presentation, high engagement (likes, retweets, comments), controversy, or references to beauty and self-concept. Screenshots preserved details like timestamps and formats, with analysis covering visuals, texts, captions, hashtags, and emojis.

Secondary data included public responses such as comments, quote tweets, and discussions, analyzed for interpretations, negotiations, and challenges to her beauty standards, balancing affirming and critical views. Tertiary data encompassed broader media coverage, news reports, and online forums, situating her identity within Indonesian cultural dialogues on beauty, celebrity, and social media.

Analysis proceeded in phases aligned with theoretical foundations. Content analysis (Krippendorff, 2004) identified visual and thematic patterns in self-presentation, including styles, editing, and themes of beauty and identity, with inductive coding for manifest and latent meanings. Critical discourse analysis (Fairclough, 1995) explored linguistic and visual framing of appearance, rhetorical techniques, and audience adoption or resistance, focusing on controversies. Cultural analysis contextualized findings against Indonesian aesthetics, gender norms, and media trends, highlighting tensions between traditional and modern, local and global standards. Relational analysis examined interactions among Azahra, audiences, and influencers, including admiration, critique, parasocial bonds, and their impact on her celebrity status.

Theoretical interpretation integrated social constructionism for beauty as a negotiated construct, representation theory for digital identity shaping, celebrity studies for public perception, and digital culture studies for platform-specific performances. Ethical practices adhered to digital scholarship guidelines, using only public data without authentication. Non-public comments were anonymized to protect privacy, with careful consideration of impacts on Azahra and her community. Objectivity was maintained, avoiding sensationalism, and reflexivity addressed the researcher's positionality.

Limitations include focus on X alone, potentially missing cross-platform variations; the specific timeframe may not reflect all developments; subjective interpretations of visuals and sentiments, mitigated by rigor; and limited generalizability typical of qualitative case studies, though offering insights into Indonesian digital beauty dynamics.

B. RESULTS AND DISCUSSION

Analysis of Amanda Azahra's Most Viral X Post in 2025

Picture 1. Amanda Azahra's most viral X post in 2025

Digital Self-Presentation and Beauty Capital

The interaction depicted in these images provides a vivid illustration of beauty functioning as a social currency within Indonesia's digital landscape. Amanda Azahra's initial post, featuring two deliberately selected selfies taken from inside a vehicle that accentuate her appearance, garnered significant engagement with 2,400 replies, 9,200 likes, and 11 million views. This aligns with (Abidin, 2016) concept of "calibrated amateurism," wherein seemingly impromptu posts are meticulously crafted to captivate audiences while maintaining an air of authenticity. The images embody prevailing beauty standards in Indonesia, including long hair, fair skin, subtle makeup that appears effortless, and a soft, approachable femininity, all framed against a fashionable automobile that evokes notions of liberty and an enviable lifestyle.

Emerging research into beauty practices on Asian social media platforms highlights how content creators leverage visuals to accumulate "attention capital," as termed by (Marwick, 2015), referring to the ability to attract and monetize audience engagement. Liu and Lee's examination of influencers in Southeast Asia reveals that narratives of authenticity, even when meticulously constructed, foster stronger bonds with

followers than do highly produced professional content, resonating with Amanda's blend of elegance and informality (Liu & Lee, 2024).

The Humorous Exchange: Negotiating Beauty Hierarchies

Picture 2. The humorous exchange

This widely shared dialogue exemplifies the complex dynamics through which beauty standards are established via online discourse. The initial comment from user @ZKY46: "Girl pls marry me I'm poor and ugly. There's like 0% chance for me to cheat on you" operates on multiple levels. It appears as self-deprecating humor, a staple of Indonesian online banter, yet it simultaneously elevates Amanda's status within beauty hierarchies by positioning her as unattainable. This reflects Banet-Weiser's notion of an "economy of visibility," where appeal is gauged by perceived desirability and social standing (Banet-Weiser, 2018).

Amanda's sharply reply: "there's actually 98% chance you'd cheat on me" inverts the dynamic and alludes to her notorious infidelity scandal. It attracted even greater traction (3.2 million views and 12,000 likes), exemplifying "vulnerability branding," disclosing personal challenges cultivates trust and intimacy (Fan et al., 2023). Her response transforms a potentially objectifying remark into an opportunity for empowerment, consistent with Duffy and Pooley's (B. E. Duffy & Hund, 2015) observations that prominent female influencers integrate traditional femininity with assertive self-advocacy.

Picture 3. The humorous exchange

The user's subsequent message: "Why is this blew up lmao. Motherfuckers pls chill I don't even like the girl" reveals the discomfort of having private admiration thrust into the public eye. Studies on digital fan interactions indicate that such exposure frequently triggers embarrassment and defensive reactions, as the original post is interpreted as genuine affection rather than a playful remark(Liebers & Schramm, 2019).

Constructing and Contesting Beauty Through Interaction

This exchange demonstrates Berger and Luckmann's theory of social construction, wherein beauty emerges from continuous dialogue rather than fixed norms (Berger & Luckmann, 1991). Amanda's allure is not merely displayed but actively negotiated in this public forum, celebrated in the first comment, yet challenged by her rebuttal and the user's eventual dismissal.

It also connects to Liang's framework of "positive association" in Chinese influencer practices, associating beauty with lifestyle and interpersonal ties (Liang, 2023). However, Amanda's reply disrupts this by introducing skepticism and relational complexities, complicating straightforward linkages between physical appearance and romance.

Research on Indonesian female influencers suggests that those who combine conventional attractiveness with intelligence, wit, and emotional depth retain audiences more effectively than those reliant solely on aesthetics (Listyani et al., 2020). Amanda's adeptness in reframing a superficial comment as clever self-reflection aligns with this, portraying her as more than an attractive figure, she embodies agency and narrative depth.

The substantial increase in engagement from her original post's 213,000 views to her reply's 3.2 million underscores a preference for content infused with personality, humor, and authentic drama over static displays of beauty. This corroborates findings that

users on platforms like Instagram and X increasingly value sincere interactions above flawless imagery, although physical appeal remains influential (Leaver et al., 2022).

Cultural Context: Indonesian Digital Femininity

Within Indonesia, this interaction engages with nuanced conceptions of women's online self-representation. Amanda's confident and humorous response evolving Indonesian femininity, preserving traditional beauty ideals while incorporating contemporary assertiveness and autonomy (Jones, 2010). Her reference to infidelity, despite its risks, situates her within broader discussions of women's experiences in relationships and their right to voice grievances.

Moreover, it encapsulates Indonesia's distinctive digital ethos, described by "networked intimacy," where personal matters evolve into communal subjects of scrutiny (Lim, 2013). The 3.2 million views indicate widespread fascination with Amanda's navigation of romantic themes, extending beyond her physical attributes to encompass her relatable humanity amid life's trials.

Analysis of Amanda Azahra's Most Viral X Post in 2024

Picture 4. Amanda Azahra's Most Viral X Post in 2024

Visual Self-Presentation and Beauty Performance

Amanda Azahra's highly popular X post from November 10, 2024, attracted 16 million views and 104,000 likes. Amanda Azahra's post exemplifies a deliberate visual self-representation typical of modern Indonesian online beauty practices. The paired selfies feature meticulously arranged visual components, including gentle illumination, a refined interior backdrop, exposed shoulders conveying sophistication, and a straightforward look into the camera that fosters imagined closeness. These elements

reflect what academics describe as "curated authenticity," in which influencers craft

narratives that appear impromptu but are in fact thoughtfully designed to conform to notions of ideal womanhood (Abidin, 2016). Current investigations into influencer trends in Southeast Asia show that such visual approaches intentionally merge indigenous beauty norms, like pale complexions, fine facial traits, and a youthful look, with worldwide Instagram styles to broaden their appeal across cultures (Gowda, 2024).

The post includes no accompanying text, enabling the visuals to convey their message independently. This deliberate omission heightens the emphasis on physical attributes and encourages viewers to impose their own meanings, a method that recent scholarship recognizes as potent for sparking interaction through vagueness (Cotter, 2018). The lack of descriptive words casts Amanda as a visual emblem of attractiveness rather than an active storyteller, which may perpetuate conventional gender roles where women's significance is judged chiefly by their appearance.

Audience Response: Admiration and Objectification

Picture 5. Audience response

The initial reply tweet ("What a stunningly beautiful human being   Gosh..") illustrates the prevailing trend of aesthetic commendation that defines much of the interaction. With 178,000 views and 147 likes, this remark embodies what parasocial interaction theory portrays as one-way emotional attachment, where followers form bonds of closeness despite the inherently unequal dynamic (Horton & Wohl, 2016). Contemporary studies of Indonesian online communities indicate that such lavish compliments serve not just as individual declarations but as public displays of discernment and conformity to prevailing beauty rankings (Beta, 2019).

The phrasing employed: "stunningly beautiful human being" holds importance for its fusion of aesthetic reduction ("beautiful") with affirming humanity ("human being"). This verbal duality mirrors wider inconsistencies in the treatment of female influencers, who are both exalted and diminished to their physical form. Feminist media analyses contend that such approval, though outwardly favorable, solidifies beauty as women's chief cultural asset and upholds restrictive views of female value (Banet-Weiser, 2018).

Critical Discourse: Concern and Social Anxiety

Picture 6. Critical dicourse

The subsequent reply ("need you in a way that is concerning for the society") offers a more layered and equivocal reaction. Garnering 168,000 views and 545 likes, this comment illustrates how discussions of beauty on social platforms frequently weave in irony, introspection, and wit to address uneasy sentiments regarding longing and reductionism. The expression "concerning for the society" utilizes what linguists term "meta-commentary," wherein individuals acknowledge the troubling aspects of their statement even as they voice it (Tolson, 2010).

This form of response aligns with what recent research labels "ironic objectification," a conversational tactic especially prevalent among younger digital users who both partake in and question beauty norms (Döring et al., 2016). The comment's traction points to broad acknowledgment of the mental conflict many face when engaging with perfected beauty material: recognizing that such involvement might be detrimental socially or personally, yet persisting in it. Examinations of Indonesian online culture observe that this reflective humor acts as a means of coping with the clash between conventional ideals of decorum and contemporary digital rewards for exposure and sensualization (Mas'udah, 2018).

Engagement Metrics and Digital Celebrity Construction

The remarkable interaction figures 16 million views, 104,000 likes, 19,000 retweets, and 3,000 comments, highlight what celebrity scholars call "visibility labor," whereby influencers must persistently create material that seizes algorithmic and viewer interest (E. B. Duffy, 2017). Latest platform research indicates that X's (formerly Twitter's) system especially boosts visual posts with facial imagery, with such content typically earning about 38 percent more interaction than posts lacking faces (Bakhshi et al., 2014).

The proportion of views to likes (roughly 154 to 1) and views to comments (approximately 5,333 to 1) points to largely passive viewing, where most observers refrain from overt participation beyond watching. This trend corresponds with studies on

"lurking behavior" in social networks, where the majority of users absorb content without apparent involvement, yet their consumption still fuels algorithmic growth and the building of fame (Sun et al., 2014).

Beauty Standards: Reinforcement and Negotiation

Through both her self-display and the reactions it provokes, this post reveals how current Indonesian beauty norms are at once upheld and debated in online environments. The visuals conform to what experts see as international beauty ideals that integrate Korean pop culture aesthetics, Western allure, and specific Indonesian tastes for certain facial structures and skin shades (Jaiswal & Kumar, 2023). Recent explorations of Indonesian beauty specifically highlight the importance of what locals call "muka Indonesia" (Indonesian face), featuring fair skin, prominent eyes, a petite nose, and plump lips, traits evident in Amanda's composed selfies (Saraswati, 2013).

Yet, the post also captures friction between divergent cultural principles. Conventional Indonesian views of female conduct stress humility and moderation, whereas influencer culture in the digital age prizes openness, self-promotion, and bodily exposure (Hasan & Hasvia, 2023). Amanda's choice of bare shoulders and direct eye contact navigates this divide by implying refinement and poise instead of blatant sensuality, a calculated stance that enables her to enhance exposure while avoiding ethical reproach.

This examination shows that beauty formation on X functions as a multifaceted, reciprocal dialogue rather than mere dissemination from creator to follower. Amanda Azahra's post serves concurrently as individual articulation, calculated branding, and societal narrative mirroring wider Indonesian shifts. The diverse audience replies from ardent acclaim to ironic self-critique demonstrate how online communities actively interpret and challenge beauty ideals instead of accepting them passively. These insights bolster the study's core claim that social media beauty talk represents an "interactive, disputed, and culturally rooted negotiation" where conventional and progressive, indigenous and universal, praise and scrutiny perpetually converge and vie for cultural acceptance.

Analysis of Amanda Azahra's Most Viral X Post (2023)

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Picture 7. Amanda Azahra's Most Viral X Post in 2023

Visual Self-Presentation and Beauty Construction

Amanda Azahra's post from May 22, 2023, serves as a prime instance of deliberate online self-representation that actively shapes and enacts modern Indonesian beauty norms. The post achieved considerable interaction (3.4M views, 36K likes, 3.4K retweets), establishing it as a key cultural item for exploring beauty discussions on social media.

The images display meticulously arranged visuals with tender, romantic elements, such as cascading dark hair, makeup that appears natural, fine white lace material, and cozy, opulent indoor surroundings. This design corresponds to what researchers describe as "soft femininity" styles that are gaining traction in Asian online spaces. The accompanying text, "i love going to bed looking pretty and all 🌙," acts not simply as a personal statement but as a performative act of beauty that endorses rigorous grooming habits and ongoing aesthetic effort. Studies show that such contributions from influencers advance beauty ideals by employing tactical presentation methods that depict fabricated looks as seamless and innate (B. E. Duffy & Hund, 2015). The idea of "waking up beautiful" or preserving attractiveness in private times extends beauty demands into personal realms, heightening the need for perpetual aesthetic upkeep.

The post's stylistic decisions mirror the overlap of domestic and international beauty criteria. The focus on light skin, refined traits, and a youthful vibe echoes enduring Indonesian preferences for paler tones and mixed facial characteristics, while adopting global "soft girl" trends spread via platforms like Instagram and TikTok (Kim, 2016). This fusion demonstrates how Indonesian online beauty practices exist at the intersection of customary cultural principles and worldwide aesthetic movements facilitated by social networks.

Audience Reception and Parasocial Dynamics

Picture 8. Audience reception

The public replies shown in pictures 8 and 9 uncover intricate patterns of viewer involvement that concurrently build Amanda's fame while debating beauty conventions. The first response, "wangi, gatau kenapa kalo tidur dalam keadaan wangi jadi nyaman tidurnya" (fragrant, don't know why, but sleeping in a fragrant state makes sleep comfortable), illustrates what celebrity researchers call "parasocial interaction", where followers react as if in genuine dialogue with the influencer (Horton & Wohl, 2016). This remark itself drew notable attention (1K likes, 96K views), suggesting that audiences do more than absorb Amanda's material; they contribute to forming collective beauty stories centered on sensory pleasures and care routines.

Picture 9. Parasocial dinamic

The second reply, "I would seek tumbal for u QK (queen kunti)," uses lighthearted, exaggerated phrasing: "seek tumbal ", offering sacrifice to elevate Amanda to a near-royal or sacred position. The title "queen kunti" draws on both modern fan culture jargon and possible Indonesian mythical associations. These reactions show how online communities forge celebrity via emotional labor and dedication. Current work on influencer phenomena indicates that these imagined relationships foster groups united around beauty norms, with supporters embracing the influencer's visual choices and presentation tactics (Abidin, 2016). The embedded power structures in these exchanges deserve scrutiny, as they expose how beauty standards spread not via unilateral dictates but through collaborative cultures where participants eagerly embrace and propagate influencer-inspired ideals.

Framing Mechanisms and Ideological Construction

Applying Liang's model of beauty framing techniques to this post uncovers three key approaches (Liang, 2023). First, direct definition emerges from the visual depiction of particular beauty attributes, the styled hair, understated yet refined makeup, and romantic arrangement, as inherently standard. The photos present these elements without caveat, treating them as natural aspirations. Second, causal linkage framing is evident in the text's implication that purposeful beauty efforts ("going to bed looking pretty") yield favorable results (the suggested contentment and self-esteem in "i love"). This portrays beauty attainment as a product of personal initiative and resolve, masking underlying factors such as the economic means for beauty items, time for detailed regimens, and access to aesthetic expertise. Third, positive association arises from the lavish backdrop and the narrative of self-care enjoyment, connecting beauty habits with ambitions for lifestyle and personal satisfaction while overlooking drawbacks like time commitments, monetary costs, or mental strain from upholding appearances.

These framing tactics function subtly yet effectively to portray beauty as attainable through individual endeavor while linking it to markers of achievement and self-value. Scholarly critiques of digital culture stress how such framings normalize limiting beauty rules while framing them as liberating choices (Elias et al., 2017). The post embodies "commodity feminism" (Banet-Weiser, 2012), where self-display and aesthetic toil are marketed as feminist agency and self-nurturance, concealing the controlling forces and commercial motives that capitalize on beauty insecurities.

Cultural Context and Gender Performativity

In the Indonesian setting, this post manages delicate balances between conventional feminine ideals and modern online culture. The romantic, restrained style (though fitted, the lace outfit retains modest coverage) may resonate with Indonesian norms of female decorum, whereas the open sharing of bedroom scenes and overt focus on looks introduces more progressive, global self-presentation standards. Studies of Indonesian beauty traditions point to persistent conflicts between religious-cultural modesty values and commercial beauty industries' push for exposure and display (Jones, 2010).

The remarkable interaction the post elicited (surpassing usual influencer benchmarks) implies it adeptly bridged these divides, offering beauty in forms that appeared inspiring yet culturally fitting for varied viewers. Nevertheless, this triumph also

underscores the post's part in standardizing specific beauty norms, rendering intensive aesthetic work as organic, appealing, and attainable, despite its demands for resources and reinforcement of exclusive ideals. Investigations into Instagram practices reveal how influencer posts generate "curated authenticity" that seems approachable while advancing unrealistic benchmarks (B. E. Duffy & Hund, 2015).

Digital Celebrity Construction and Power Relations

The verified symbol on Amanda's profile and the admiring tone of viewer replies signify her established prominence in Indonesian online spheres. Celebrity experts argue that modern digital renown depends on sustained visibility management and nurturing audience bonds (Marwick, 2015). This post exemplifies calculated visibility efforts, sharing private moments (bedtime preparations) in polished, visually appealing ways that preserve celebrity allure while encouraging imagined closeness.

The mixed reactions to Amanda's overall public image, as noted in the research background (some influencers blocking her, media disputes over her private affairs), place this ostensibly harmless beauty post amid broader issues of female rivalry, ethical judgments, and the monitoring of women's online conduct. Feminist analyses of digital media highlight how women in public online domains endure heightened oversight, with their looks, actions, and self-expression evaluated morally in manners that expose enduring gender biases (Benet-Weiser & Portwood-Stacer, 2017). The strong engagement on this post might partly derive from audiences' prior exposure to Amanda via scandals, showing how sensationalism and beauty content merge in shaping online fame.

Implications for Indonesian Digital Beauty Culture

This examination indicates that beauty formation in Indonesian social media is a joint, disputed endeavor involving influencer self-representation tactics, audience contributions, platform features, and wider cultural dialogues. Amanda Azahra's post illustrates how individual creators proactively generate beauty norms through strategic framing, while viewers concurrently shape these norms via their interpretations, emotional replies, and active involvement.

The post's effectiveness in sparking interaction reflects its alignment with dominant Indonesian beauty preferences: light skin, youthful femininity, romantic styles, and lifestyle goals, while its portrayal of beauty as personal delight and self-care aligns

with current wellness and self-improvement narratives. Yet, deeper scrutiny uncovers how such material entrenches restrictive beauty standards, hides the effort and assets needed for beauty pursuits, and sustains limited views of feminine value centered on appearance.

Going ahead, scholarship on Indonesian online beauty must persist in exploring how sites like X serve as arenas for negotiating beauty norms, how these norms connect to larger social disparities, and how audiences might cultivate greater critical awareness of influencer material. The interactive essence of social media holds promise for challenging prevailing beauty ideals, but this instance shows how platform mechanics, celebrity dynamics, and business interests frequently uphold rather than question constraining beauty norms.

C. CONCLUSION AND SUGGESTION
CONCLUSION

This research demonstrates that the construction of beauty on social media, particularly through Amanda Azahra's X account, operates as a multifaceted, interactive process embedded within Indonesia's evolving digital culture. The study's analysis of her most viral posts from 2023-2025 reveals several critical insights into contemporary beauty discourse formation.

Firstly, Amanda Azahra's digital self-presentation exemplifies strategic beauty construction through the utilization of the concepts of "calibrated amateurism" and "curated authenticity," as theorized by scholars in the field. Her visual content is characterized by a meticulous alignment with prevailing Indonesian beauty standards, encompassing features such as fair skin, refined facial features, long hair, and a soft femininity. However, it is noteworthy that the artist has also demonstrated an adept incorporation of global aesthetic trends, drawing influence from Korean pop culture and Western influencer practices. This hybrid approach enables her to appeal to diverse audiences while navigating cultural tensions between traditional Indonesian feminine modesty and modern digital self-exposure.

Secondly, the study confirms that beauty standards emerge through collaborative social processes rather than being imposed from above. Audience responses demonstrate active participation in the construction of meaning, ranging from parasocial admiration

and emotional investment to ironic self-awareness and critical commentary. The substantial engagement metrics across the analysed posts (reaching up to 16 million views) indicate widespread public involvement in negotiating beauty ideals, with followers functioning not merely as passive consumers but as co-constructors of beauty discourse. This research demonstrates that the construction of beauty on social media, particularly through Amanda Azahra's X account, operates as a multifaceted, interactive process embedded within Indonesia's evolving digital culture. The study's analysis of her most viral posts from 2023-2025 reveals several critical insights into contemporary beauty discourse formation.

Thirdly, the research identifies three key framing mechanisms through which beauty standards are normalized: direct definition (presenting specific attributes as natural ideals), causal linkage (connecting beauty outcomes to personal discipline while obscuring structural factors), and positive association (linking beauty with lifestyle rewards while concealing costs). These mechanisms operate subtly to naturalize restrictive beauty norms while framing them as empowering personal choices, thus revealing the ideological dimensions of digital beauty culture.

Fourthly, Amanda Azahra's persona embodies contradictions inherent in contemporary Indonesian femininity. Her strategic deployment of vulnerability branding, referencing personal challenges including marital infidelity, has been demonstrated to transform potential weaknesses into sources of relatability and empowerment. This approach is one with which audiences are able to identify, particularly those experiencing a gap between conventional expectations and modern aspirations. This results in a positioning of the artist as both aspirational and accessible.

The study ultimately demonstrates that the development of a digital celebrity is contingent upon the maintenance of sustained visibility, the execution of labor, and the adept management of parasocial relationships. The polarized responses evoked by Amanda – ranging from devoted support to deliberate avoidance by other influencers – serve to expose broader cultural anxieties surrounding issues such as appropriate femininity, self-promotion boundaries, and the ethics of public self-disclosure. These dynamics are indicative of Indonesia's transitional cultural landscape, wherein digital technologies serve to emphasize prevailing tensions surrounding visibility, gender performance, and social hierarchies.

In this study, the theoretical underpinnings of social constructionist approaches to beauty studies are validated, while extending their application to Indonesia's particular digital context. The findings support the central argument that beauty on social media represents an "interactive, contested, and culturally embedded negotiation" where Amanda Azahra's X persona simultaneously reinforces dominant beauty norms through visual conformity while disrupting them through assertive self-advocacy and transparent vulnerability. This duality is a hallmark of contemporary Indonesian beauty culture, wherein there is a tension between the preservation of traditional values and the embrace of global digital modernity.

The study ultimately demonstrates that understanding digital beauty culture requires examining not only content creators' self-presentation strategies but also the complex interplay between individual agency, audience interpretation, platform affordances, and broader cultural-economic structures that shape what becomes visible, valued, and validated in Indonesian society.

SUGGESTION

In light of the findings and limitations of this research, several recommendations emerge for future scholarship, practical applications, and critical engagement with digital beauty culture. For academic research, future studies should employ cross-platform comparisons (X, Instagram, TikTok) to explore variations in digital beauty discourse. The longitudinal tracking of influencers has the potential to expose the evolution of standards and the navigation of culture. Integrating quantitative methodologies would facilitate the assessment of impacts on body image, self-esteem, and consumption. A comparative analysis of Indonesian regions, ethnicities, and socioeconomic groups would illuminate the diversity of beauty norms. Research on male and non-binary influencers would facilitate a more comprehensive understanding of gender dynamics, extending beyond the scope of cisgender female experiences.

In the context of media literacy and education, it's vital to create programs specifically for Indonesia that help people critically examine influencer posts, understand how images are framed, and see that beauty is often artificially created. Workshops for content makers could encourage fairer portrayals, clear labeling of edits, and celebrating differences. Public awareness efforts should tackle money-making motives, platform

algorithms that favor certain content, and mental health impacts to encourage more genuine interactions.

For how platforms are built and governed, adding clear features to show when photos are altered, when posts are paid for, or how algorithms boost content is key. Rules should stress ethical duties, particularly for at-risk groups like teenagers. Indonesian authorities could set standards for beauty ads and required disclosures, striking a balance between protecting users and allowing creativity.

Content creators and influencers need to think about the broader effects of their work, such as showing a wider variety of people, openly sharing the effort behind beauty routines, questioning narrow ideals, and teaming up with body positivity supporters to create better environments. People like Azahra could use their reach to ease the pressure, post real, unedited images, and highlight the many faces of Indonesian beauty.

For Audiences and Consumers, it is imperative to adopt a mindset of reflexivity, to interrogate emotional responses, and to diversify media beyond the confines of narrow beauty ideals. The selective engagement with diverse accounts and the support of inclusive creators can influence discourse by fostering inclusive engagement and promoting demands for representation.

As for the study's shortcomings and next steps, focusing only on X from 2023 to 2025 makes the results less broadly applicable, so wider and longer studies are needed. The qualitative insights are shaped by the researcher's own background, so teams with different viewpoints could bring out more angles. For hidden personal reasons behind actions, talking directly to people or observing them in real life would help. On the methods side, using tools for analyzing visuals, mapping social connections, and testing ideas experimentally, along with drawing from fields like communication, psychology, anthropology, and economics, would lead to deeper insights.

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