

Religious Linguistics Code in the Sharenting Content of Muslim Momfluencers on Social Media

Arum Rindu Sekar Kasih¹, Suhandano², Aprillia Firmonasari³

^{1,2,3}Fakultas Ilmu Budaya, Universitas Gadjah Mada, Indonesia

Corresponding Author: arumrindusekarkasih@mail.ugm.ac.id

Article History: Submitted date October 25th, 2025; Revised date May 5th, 2026;
Accepted date May 19th, 2026; Published date June 30th, 2026

ABSTRACT

Sharenting among Muslim momfluencers has emerged as a significant social phenomenon, often blending parenting documentation with Islamic values through religious linguistic codes. This study analyzes the use of terms, phrases, and symbols rooted in Islamic teachings within sharenting content on Instagram. Using a sociolinguistic approach, the research explores how verbal elements construct religious identity while simultaneously engaging a digital audience. Data were collected via digital observation of a Muslim momfluencer's Instagram content, focusing on the intersection of religious values, motherhood, and daily life. The analysis examines captions containing Quranic verses, hadiths, prayers, and Islamic terminology to identify how these codes are delivered and influenced by socio-cultural contexts. The findings reveal that religious linguistic codes are used strategically to convey Islamic values, establish emotional connections, and enhance the influencer's religious persona. Beyond mere expression, these codes serve as an effective branding method to attract like-minded Muslim audiences. Complemented by visual cues such as *syar'i* attire and symbols of worship, sharenting becomes a performative medium for promoting religious narratives and generating social capital. This research provides critical insights into the evolving relationship between language, religion, and parenting in the social media era.

Keywords: Code, Instagram, Linguistics, Momfluencer, Religious

How to Cite (in APA 7th Edition):

Kasih, A. R. S., Suhandano, & Firmonasari, A. (2026). Religious Linguistics Code in the Sharenting Content of Muslim Momfluencers on Social Media. *Lensa: Kajian Kebahasaan, Kesusastraan, Dan Budaya*, 16(1), 103–126.
<https://doi.org/10.26714/lensa.16.1.2026.103-126>

INTRODUCTION

In this era of digital technology, people can easily share their daily activities on social media. The role of digital technology has fundamentally changed the pattern and model of human culture, characterized by the restructuring of increasingly digital interactions through a range of technological devices ([Fakhrurroji, 2020](#)). One activity for sharing daily activities or moments on social media is sharenting. The term sharenting, or share and parenting, refers to when parents share their children's photos and/or videos on social media ([Marasli et al., 2016](#)). In practice, sharenting refers to parents frequently sharing their children's photos or videos on social media ([Fridha & Irawan, 2020](#)). The growing trend of *sharenting* is also driven by selebgrams, r mothers who are influencers ([Archer, 2019](#)). Influencers who are mothers are also known as momfluencers. *Momfluencer* is an acronym for "mom and influencer," i.e., a mother who uses social media platforms to influence others by sharing her own experiences, including reviews, product recommendations, and advice on parenting methods ([Masduki, 2023](#)).

Today's children are growing up in a digital age in which digital media are an integral part of family cultural practices ([Dwiarsianti, 2022](#)). Various social media platforms allow many momfluencers to use their personal accounts for sharenting. Momfluencers often use social media to show their parenting. Before social media, new mothers looked for parenting information in their family, closest friends, neighbors, and conventional mass media (television, radio, magazines, newspapers) ([Arindita, 2019](#)). However, mothers now tend to seek information on social media. In addition, momfluencers are so "close" to them, and anything the momfluencers do is interesting to follow ([Arindita, 2019](#)). One of the social media momfluencers frequently use for sharenting is Instagram. They often share their parenting knowledge and experience with the Instagram audience ([Putri, 2024](#)). According to research from the social media analysis site Napoleon Cat, Instagram users in Indonesia in 2023 included those aged 18-24 (20.1% female) and those aged 25-34 (15.2% female) ([Cat, 2023](#)). The data show that Instagram users who become momfluencers are young mothers or the next generation ([Putri, 2024](#)).

In the digital space, these momfluencers not only share parenting tips but also strategically use language to construct their social meaning and identity ([Eckert, 2018](#)). For Muslim momfluencers, this identity construction is deeply intertwined with their faith. As noted by [Barnawi \(2025\)](#), language serves a critical role in defining Muslim identity, theological commitments,

How to Cite (in APA 7th Edition):

Kasih, A. R. S., Suhandano, & Firmonasari, A. (2026). Religious Linguistics Code in the Sharenting Content of Muslim Momfluencers on Social Media. *Lensa: Kajian Kebahasaan, Kesusastraan, Dan Budaya*, 16(1), 103-126.
<https://doi.org/10.26714/lensa.16.1.2026.103-126>

and relationships within the community. This aligns with the concept of a "sociolinguistics of Islam," which examines how the Islamic faith acts as a defining worldview that shapes language, literacy, and broader forms of semiosis (Barnawi, 2025). Within this framework, the use of specific religious terms or codes in sharing content is not merely a linguistic choice but a reflection of how people use language to make statements about who they are and what their group loyalties are (Barnawi, 2025; Bhatt et al., 2025a; Fasold, 1984). Therefore, analyzing the religious linguistic code in sharing provides a deeper understanding of how religious values are negotiated and performed in the modern digital era.

In this study, the term *religious linguistics code* is theorized as a form of linguistic indexicality (Ochs, 1993; Silverstein, 2003), referring to language elements whose meaning derives not only from their referential content but from the social and ideological associations they carry. Specifically, Arabic-origin phrases, e.g., *Masya Allah* and *Alhamdulillah*, and Islamic terms, such as *hijab*, *sholeha*, *ummah*, and prayers embedded in Indonesian-language captions, function as indexical signs that point to Muslim identity, piety, and belonging. This positioning distinguishes the concept from mere code-mixing (Muysken, 2000) by foregrounding the social function of these linguistic choices as identity-constructing acts. The religious linguistics code thus operates as what Silverstein (2003) calls an order of indexicality, a layered system in which linguistic forms index social categories (Muslim, pious mother, community leader) that are valued within a specific community of practice (Eckert & McConnell-Ginet, 1992).

Due to their various backgrounds, the momfluencers show different styles of sharenting on social media. Influencers come from various backgrounds and for various reasons (Prihantono, 2022). The different backgrounds lead to distinct goals for each influencer's Instagram account (Prihantono, 2022). As a consequence, the sharenting content of momfluencers also has its own characteristics representing their identity. The characteristics can be found in the sharenting content created by Muslim momfluencers on Instagram. In sharenting, besides nonverbal symbols, Muslim momfluencers often include Islamic elements in their content through religious verbal symbols, such as prayer excerpts and quotes from the Qur'an or hadith, in image descriptions or captions.

Religious verbal symbols are currently found in many pieces of content featuring Islamic imagery. Fakhruroji et al., in their study "Bahasa Agama di Media Sosial: Analisis Framing pada Media Sosial "Islam Populer"" (2020), discuss religious language on social media. Religious language on

How to Cite (in APA 7th Edition):

Kasih, A. R. S., Suhandano, & Firmonasari, A. (2026). Religious Linguistics Code in the Sharenting Content of Muslim Momfluencers on Social Media. *Lensa: Kajian Kebahasaan, Kesusastraan, Dan Budaya*, 16(1), 103–126. <https://doi.org/10.26714/lensa.16.1.2026.103-126>

social media is constructed as a religious practice through a series of verbal and non-verbal symbols. The study explains that these verbal and nonverbal symbols were used to represent a certain perspective on Islam. In relation to Muslim momfluencers who create sharenting content on social media, the captions or descriptions they create, with inserts in the form of quotes from holy verses or prayers, are a form of verbal symbolism that shows the religious side of their lives, particularly in parenting.

Then, the use of Indonesian and Arabic in the caption shows code-mixing. Another state of language occurs when a speaker combines at least two languages or language varieties in a speech act without any factor requiring code mixing. The speaker's ease or the habit followed in this situation is referred to as the state of language. It is called code mixing ([Nababan, 1993a](#)). The use of Indonesian and Arabic languages in Instagram captions demonstrates a sophisticated phenomenon of language contact ([Gusni et al., 2025](#)). While earlier studies often described code-mixing as a speaker's habit or ease in communication ([Nababan, 1993b](#)). Contemporary sociolinguistic perspectives view it as a systematic and rule-governed process that reflects linguistic competence and social identity ([Muhsyanur, 2025a, 2025b](#)). According to [Muysken \(2000\)](#), code-mixing specifically refers to the embedding of linguistic units—such as words, phrases, or clauses—from one language into another within a single utterance. In the Indonesian context, this is particularly evident in Muslim communities where Arabic occupies a special position as the language of religious scholarship and liturgy, creating a unique sociolinguistic environment ([Gusni et al., 2025](#)) Using the matrix language frame model ([Myers-Scotton, 1993](#)), this phenomenon can be analyzed where Indonesian serves as the matrix language that provides the grammatical frame, while other languages function as the embedded language ([Muhsyanur, 2025a](#)).

Many researchers or linguists have studied the phenomenon. For instance, in 2024, Ningsih et al. conducted research on the social media caption “*Analisis Bentuk dan Fungsi Campur Kode dalam Caption Prilly Latuconsina di Instagram*”. Due to the use of multiple languages, the study examines the form and function of code-mixing in captions created by public figure Prilly Latuconsina on Instagram to promote a movie. In addition to Indonesian, she writes the captions for her Instagram content in English. Another Muslim momfluencer, i.e., Oki Setiana Dewi, also writes captions in Indonesian and Arabic for her sharenting content on Instagram. For instance, *Maasya Allah.. Umma's doll, always diligently accompanies his older siblings to horse riding lessons...*

How to Cite (in APA 7th Edition):

Kasih, A. R. S., Suhandano, & Firmonasari, A. (2026). Religious Linguistics Code in the Sharenting Content of Muslim Momfluencers on Social Media. *Lensa: Kajian Kebahasaan, Kesusastraan, Dan Budaya*, 16(1), 103–126.
<https://doi.org/10.26714/lensa.16.1.2026.103-126>

Later, when you grow up, will you join, ❤️❤️ @sulaimanaliabdullah? The phrase "Maasya Allah" and the nickname "umma" in the caption are used in Indonesian.

A critical question that arises from the analysis concerns the extent to which the religious linguistic codes identified in this study reflect genuine religious expression rather than strategic self-branding for audience engagement. This study argues that framing the question as a binary opposition between 'authentic expression' and 'strategic performance' constitutes a false dichotomy that obscures the more complex sociolinguistic reality at work in these captions. The concept of religious habitus (Bourdieu, 1990) offers a more analytically precise framework: a disposition so thoroughly internalized that it generates both genuine religious affect and strategic communicative outcomes simultaneously, without the speaker consciously choosing between them. The evidence for this dual operation is clearest in Caption 4, where the Arabic phrase 'MasyaALLAH TabarakALLAH' introduces a caption whose remaining content is entirely secular and humorous in tone. The absence of any further religious markers in that caption suggests that the religious opening is not a calculated act of self-presentation but a spontaneous reflex—what Bourdieu (1990) would describe as the 'feel for the game' that characterizes deeply internalized dispositions.

A purely strategic actor would not deploy a religious framing device before content that carries no religious message worth amplifying. At the same time, this study does not discount the possibility that the consistent and systematic deployment of religious codes across all six captions also produces effects that are conventionally associated with digital religious branding—the construction of a coherent 'pious Muslim mother' persona that resonates with a specific audience community and potentially generates engagement. These two possibilities are not mutually exclusive. All social performance involves both sincere and strategic dimensions; the question is not whether performance is occurring but what its social meanings and functions are. The present analysis is limited to textual evidence in the captions and does not have access to the speaker's intent or audience reception data. What can be asserted with confidence is that the religious linguistic codes in this dataset are textually systematic and theoretically coherent. Whether their primary driver is internalized piety, strategic audience awareness, or, most plausibly, an inseparable combination of both, remains a question that warrants further investigation through methods such as interviews with the content producer or analysis of follower engagement patterns.

How to Cite (in APA 7th Edition):

Kasih, A. R. S., Suhandano, & Firmonasari, A. (2026). Religious Linguistics Code in the Sharenting Content of Muslim Momfluencers on Social Media. *Lensa: Kajian Kebahasaan, Kesusastraan, Dan Budaya*, 16(1), 103–126.
<https://doi.org/10.26714/lensa.16.1.2026.103-126>

Despite the growing body of research on sharenting ([Fridha & Irawan, 2020](#); [Latipah et al., 2020](#)), code-mixing in social media ([Ningsih et al., 2024](#); [Gusni et al., 2025](#)), and the sociolinguistics of Islam ([Barnawi, 2025](#)), a significant gap remains. Existing studies have either focused on the structural patterns of code-mixing (what linguistic units are mixed) or on the sociological dimensions of sharenting (why parents share content), but have not systematically theorized how specific religious linguistic choices function as indexical signs of identity within Muslim momfluencer content. In particular, no prior study has examined how Indonesian-Arabic code-mixing in sharenting captions operates as a strategic indexical act that constructs religious identity, generates social capital, and constitutes a form of digital religious branding. This study addresses that gap by applying an indexicality-based sociolinguistic framework to the analysis of religious linguistic codes in sharenting practices on Instagram.

This phenomenon shows that social media, particularly Instagram, is not only a platform or space for expressing daily life, but also a “performance” in which religious values, motherhood, and public image are negotiated. Muslim momfluencers use the religious linguistics code to express their religious identity and strengthen emotional connections with followers who share similar values. It is also interpreted as a form of “branding”, the target of which is Muslim netizens. This research aims to analyze the use of religious linguistic code in the sharenting content of Muslim momfluencers on Instagram. This paper explores how verbal elements are used to convey religious messages, construct identity, and create social capital in the digital space.

METHOD

This research seeks to focus on describing the religious linguistic code produced by Muslim momfluencers on Instagram. It employed the qualitative approach. Qualitative research emphasizes the process of understanding and interpretation in research ([Creswell, 2009a](#)). The qualitative approach allowed the author to explore the function, meaning, and social context of how a Muslim momfluencer uses the religious linguistics code in her sharenting content on Instagram. The main source of data in this study is the *sharenting* content uploaded by Kartika Putri, one of the Muslim momfluencers in Indonesia. There are three reasons for researching her sharenting content. First, she is a public figure with 18.3 million followers. Second, her Instagram captions explicitly contain narratives about children or sharenting. Third, she

How to Cite (in APA 7th Edition):

Kasih, A. R. S., Suhandano, & Firmonasari, A. (2026). Religious Linguistics Code in the Sharenting Content of Muslim Momfluencers on Social Media. *Lensa: Kajian Kebahasaan, Kesusastraan, Dan Budaya*, 16(1), 103–126. <https://doi.org/10.26714/lensa.16.1.2026.103-126>

consistently uploads sharenting content involving religious elements. Fourth, she is also known as a momfluencer who can influence how the public views parenting and religion. After marrying a religious figure, her image became more Islamic.

The methodological design of this study is that of a purposive micro-analysis ([Blommaert, 2011](#); [Goebel, 2020](#)), which prioritizes analytical depth over breadth. This approach is appropriate when the research goal is to examine the internal mechanisms of a specific sociolinguistic practice, rather than to generalize across a population. The selection of Kartika Putri as a single case study is theoretically motivated ([Flyvbjerg, 2021](#)). As one of Indonesia's most followed Muslim momfluencers with 18.3 million followers, she constitutes an “extreme case” that exemplifies the phenomenon under study at its most visible and influential form. The six selected captions were identified through theoretical sampling, chosen for their maximal variation in terms of religious function (e.g., expressive, educative, performative) and linguistic form (e.g., Arabic phrases, prayers, Islamic terms), rather than for statistical representativeness. As Blommaert ([Blommaert, 2011](#)) argue, in sociolinguistic micro-analysis, a single text or short corpus can reveal the full complexity of a sociolinguistic system when analyzed with sufficient theoretical depth. Accordingly, this study does not aim for analytical generalization across momfluencers. However, for theoretical generalization—that is, the extension of an indexicality-based framework to the study of religious language in digital sharenting, which can be applied to other cases in future research.

The data in this study are the captions of her sharenting content on Instagram. There are six captions of her six sharenting posts on her account [@kartikaputriworld](#). These six captions were chosen for their sharenting narrative and religious verbal elements, such as parents' prayers or wishes, Arabic phrases, and religious terms. After collection, the data were identified by marking words, phrases, or sentences in the captions that contained religious elements, such as parents' prayers or wishes, religious expressions, and terms related to Islam. After that, the codes were categorized by form and function. Then, they were analyzed using the sociolinguistic approach, which discusses linguistic codes and language functions in a social context.

To ensure the trustworthiness of the analysis, this study employs theoretical triangulation ([Fusch et al., 2018](#)) as its primary validity strategy. Each caption was analyzed from three theoretical perspectives: (1) the indexicality framework ([Ochs, 1993](#); [Silverstein, 2003](#)) to identify how linguistic forms construct social identity; (2) code-mixing theory ([Muysken,](#)

How to Cite (in APA 7th Edition):

Kasih, A. R. S., Suhandano, & Firmonasari, A. (2026). Religious Linguistics Code in the Sharenting Content of Muslim Momfluencers on Social Media. *Lensa: Kajian Kebahasaan, Kesusastraan, Dan Budaya*, 16(1), 103–126.
<https://doi.org/10.26714/lensa.16.1.2026.103-126>

2000) to map the structural patterns of Arabic-Indonesian embedding; and (3) the translanguaging framework (Vallejo, 2018) to account for the creative deployment of multilingual resources. Findings that converge across all three analytical perspectives are treated as more robustly supported. Where the perspectives yield different insights, the tensions are reported as analytical nuances rather than resolved by privileging one theory. This approach is consistent with the interpretivist paradigm of the study (Creswell, 2009b), which does not seek a single 'correct' reading but a multi-layered understanding of the phenomenon. The coding categories, such as form, function, and social context, were developed deductively from the theoretical framework and refined inductively through repeated close reading of the captions. [The expert validation](#) form and complete data coding table are available.

Sociolinguistics encompasses various disciplines that study language in its use in society (Chaer, 2010). The development of technology and various social media platforms such as Instagram, WhatsApp, and Facebook can encourage new communication habits across various circles (Ifitah, 2022). In formal or informal communication, speakers often use a certain language and insert another language into their speech. Mixing different languages is called code mixing. It often occurs in spontaneous conversation (Ningsih et al., 2024). However, it can also be found in writing, such as Instagram captions (Firmansyah, 2016).

FINDINGS AND DISCUSSION

Based on six captions in religious-themed sharenting content posted on Kartika Putri's Instagram account, this study identified three components as its focus: the form of religious linguistic codes, patterns of delivery related to social functions, and the social and cultural contexts related to parenting patterns. The table contains six captions for sharenting posts on Kartika Putri's Instagram account that feature religious figures.

How to Cite (in APA 7th Edition):

Kasih, A. R. S., Suhandano, & Firmonasari, A. (2026). Religious Linguistics Code in the Sharenting Content of Muslim Momfluencers on Social Media. *Lensa: Kajian Kebahasaan, Kesusastraan, Dan Budaya*, 16(1), 103–126. <https://doi.org/10.26714/lensa.16.1.2026.103-126>

Table 1:
Analysis of Religious Linguistics Codes in Kartika Putri's Instagram Captions

No.	Caption	Caption (English Translation) Caption (English Translation)	Religious Linguistics Code	Social Function	Context of Parenting
1.	MASYAALLAH TABARAKALLAH.. Ketika nitipin anak bungsu sementara @khadeeja hworld ke anak sulung @syarifahsyahr atusalwa ... Eehh malah dikirimin foto gemes dan video yang buat jadi pengen buru buru pulang kerumah... Ada aja cara si sulung biar ada temennya drumah Doain ya semua semoga mereka jadi anak sholeha kebanggaan kita semua dunia akhirat .. aamiin	MASYAALLAH TABARAKALLA H.. When I left my youngest child with @khadeejahworld to be taken care of by my eldest child @syarifahsyahratu salwa... she sent me cute photos and videos that made me want to rush home... My eldest child always finds a way to have friends at home. Please pray for them so that they will become pious children and our pride in this world and the hereafter.. aamiin	- Arabic phrase: Masya Allah TabarakALLA H - Reference: Rasulullah & Al-Qur'an figures • Eschatological formula: selamat dunia akhirat • Prayer closing: aamiin	- Educative: Islamic role models - Performat ive: religious norm formation	Sibling dynamics; religious hope for children's future
2	MasyaALLAH BarakALLAH.. seneng banget pas pergi kemarin @khalisaworl d minta pake hijab kaya ibu 😊 happy banget.. alhamdulillah aku bisa menjelaskan ke khalisa mana hal yang bisa dia tiru dari aku mana yang jangan.. karena aku manusia biasa yang	MasyaALLAH BarakALLAH.. I was so happy because @khalisaworld wanted to wear a hijab like her mother 😊. Alhamdulillah, I can explain to Khalisa which things she can copy from me and which she cannot, because I am just an ordinary person	• Arabic phrase: MasyaALLAH TabarakALLA H • Cultural insider reference: sajid syatir	• Expressiv e: delight, gratitude (via indexical projection from opening phrase)	Example- based parenting; Islamic awareness from early age

How to Cite (in APA 7th Edition):

Kasih, A. R. S., Suhandano, & Firmonasari, A. (2026). Religious Linguistics Code in the Sharenting Content of Muslim Momfluencers on Social Media. *Lensa: Kajian Kebahasaan, Kesusastraan, Dan Budaya*, 16(1), 103-126.
<https://doi.org/10.26714/lensa.16.1.2026.103-126>

	bisa salah dan ga baik juga.. doain Khalisa jadi anak baik yang sholeha dan selalu mencari ridhonya ALLAH dan RasulNya yaaaa	who can make mistakes. Pray that Khalisa becomes a good and pious child who always seeks the blessing of ALLAH and His Messenger.			
3	MasyaALLAH TabarakALLAH.. Princess Elsa dan Princess Anna versi Ibu... tetap membebaskan anak anak suka sama karakter apapun tapi tetap mengajarkan mereka untuk menjadikan Rasulullah dan nama nama lainnya di Alquran sebagai idola dan panutannya ...agar selamat dunia akhirat.. aamiin.. kalian suka slide keberapa??	MasyaALLAH TabarakALLAH.. Mom's Princess Elsa and Princess Anna... I allow my children to like any character they want, but I teach them to make the Prophet Muhammad and other figures in the Qur'an their idols and role models, so that they will be saved in this world and the hereafter.. aamiin.. Which slide do you like??	<ul style="list-style-type: none"> • Arabic phrase: MasyaALLAH tabarakALLAH • Ritualistic Arabic: Mabruk alfa mabruk yawm miladik mabruk • Arabic dua: BarakALLAH Fii Umrik • Quranic phrase: qurrota a'yun • Arabic loanword: sholeha • Indonesian-Arabic-English switch: I LOVE YOU SO MUCH NAK 	<ul style="list-style-type: none"> • Expressive: love, pride • Performative: religious identity via birthday prayer 	Balancing popular culture with Islamic identity
4	MasyaALLAH TabarakALLAH... gemesnya sekarang bisa kembarin kk @khalisaworld sm baby @khadeejahworld selagi masih mau kaya kk sajid syatir dlu.. klo udh gede udah ga mau disama samain bajunya hahahaha.. klo @habibusmanbiny	MasyaALLAH TabarakALLAH... I am so delighted because I can now match the outfits of @khalisaworld and baby @khadeejahworld while they still want to, just like Sajid Syatir used to. When they grow up, they will	<ul style="list-style-type: none"> • Arabic phrase: MasyaALLAH tabarakALLAH • Doa: dalam ridhonya ALLAH dan RasulNYA • Capitalized: ALLAH (5x) • Islamic value triad: Agama, Adab, Akhlak 	<ul style="list-style-type: none"> • Educative: Islamic moral teaching • Performative: religious behavior formation 	Sibling closeness; family bonding in Muslim household

How to Cite (in APA 7th Edition):

Kasih, A. R. S., Suhandano, & Firmonasari, A. (2026). Religious Linguistics Code in the Sharenting Content of Muslim Momfluencers on Social Media. *Lensa: Kajian Kebahasaan, Kesusastraan, Dan Budaya*, 16(1), 103–126. <https://doi.org/10.26714/lensa.16.1.2026.103-126>

	<p>ahya malah maunya selalu sama samain terus.. klo aku lg dress up lsg deh kepo warna apa buat samain warnanya hehe... biar klo ilang gampang dicari kali yaahh hahahaha</p>	<p>not want their outfits matched anymore, hahaha. But @habibusmanbiny ahya always wants to match them all the time. So if they get lost, they will be easier to find, hahahaha.</p>	<ul style="list-style-type: none"> • Metalinguistic quote: "kasian" • Theological analogy: ALLAH's love as parenting model 	
5	<p>MasyaALLAH tabarakALLAH.. Mabruk alfa mabruk yawm miladik mabruk... berkah seribu berkah, semoga hari kelahiranmu berkah nak... BarakALLAH Fii Umrik.. semoga Allah SWT memberkahi usiamu nak.. Aamiin.. @khalisaworld makasih nak sudah menjadi anak yang qurrota a'yun, menyenangkan, baik, pintar, sholeha dan buat ibu banyak belajar dari kamu nak.. ibu bangga sm kamu nak @khalisaworld .. I LOVE YOU SO MUCH NAK...</p>	<p>MasyaALLAH tabarakALLAH.. Mabruk alfa mabruk yawm miladik mabruk... a thousand blessings, may your birthday be blessed, my child... BarakALLAH Fii Umrik.. may Allah SWT bless your life, my child.. Aamiin.. @khalisaworld, thank you for being qurrota a'yun (the coolness of my eyes), cheerful, kind, smart, pious, and for teaching me so much, my child.. I am proud of you @khalisaworld.. I LOVE YOU SO MUCH, MY CHILD.</p>	<ul style="list-style-type: none"> • Arabic phrase: Masya Allah TabarakALLAH • Reference: Rasulullah & Al-Qur'an figures • Eschatological formula: selamat dunia akhirat • Prayer closing: aamiin 	<ul style="list-style-type: none"> • Educative: Islamic role models • Performative: religious norm formation • Religious appreciation-based parenting; celebrating child's milestones with prayers
6	<p>MasyaALLAH tabarakALLAH.. Semoga anak anaku menjadi anak anak yang selalu dalam ridhonya ALLAH dan RasulNYA.. Anak anak memiliki tanggung jawab dan juga Hak..</p>	<p>MasyaALLAH tabarakALLAH.. May my children always be in the blessing of ALLAH and His Messenger.. Children have responsibilities and rights.. Sometimes affection prevents us from enforcing</p>	<ul style="list-style-type: none"> • Arabic phrase: MasyaALLAH TabarakALLAH • Cultural insider reference: sajid syatir 	<ul style="list-style-type: none"> • Expressive: delight, gratitude (via indexical projection from opening phrase) • Instilling Islamic values from early age; children's right to religious education

How to Cite (in APA 7th Edition):

Kasih, A. R. S., Suhandano, & Firmonasari, A. (2026). Religious Linguistics Code in the Sharenting Content of Muslim Momfluencers on Social Media. *Lensa: Kajian Kebahasaan, Kesusastraan, Dan Budaya*, 16(1), 103-126. <https://doi.org/10.26714/lensa.16.1.2026.103-126>

kadang kasih sayang membuat kita tidak menerapkannya sedini mungkin dengan alasan “kasian”.. . Belajar ilmu Agama , Adab dan Akhlak juga Hak anak loh,, jangan selalu dimaklumi karena masih anak anak ,, justru lebih mudah jika dibiasakan dan dilatih dr kecil... sayang itu bukan cuma memberi tp kadang dengan tidak memberi adalah bentuk kasih sayang.. . jadi klo ALLAH blm memberi apa yang kita minta bukan krn ALLAH ga sayang.. bisa jadi krn ALLAH sayang..	them early on, using the excuse of feeling 'sorry' for them.. Learning about Religion, Manners, and Morals is also a child's right.. Love is not only about giving, but sometimes not giving is also a form of love.. So if ALLAH has not yet given us what we ask for, it is not because ALLAH does not love us.. It could be because ALLAH loves us..
--	---

The findings above illustrate that religious linguistics codes in Kartika Putri's sharenting content are not merely spontaneous expressions but are strategically delivered to fulfill specific social functions. This phenomenon aligns with the research by (Latipah et al., 2020), which suggests that sharenting among millennial parents is driven by various motives, including the desire to express pride in their children's achievements and to seek social validation.

Caption 1 opens with the fully capitalized Arabic phrase *MASYAALLAH TABARAKALLAH*, which operates as a multi-layered indexical act. At the first order of indexicality (Silverstein, 2003), the phrase directly indexes an Islamic exclamation of awe and gratitude, immediately signaling the speaker's Muslim identity to any competent reader. At the graphological level, the use of full capitalization in digital writing constitutes what Tagg (2012) terms graphological prosody: a visual strategy that simulates vocal emphasis, indexing a heightened emotional state that parallels the

How to Cite (in APA 7th Edition):

Kasih, A. R. S., Suhandano, & Firmonasari, A. (2026). Religious Linguistics Code in the Sharenting Content of Muslim Momfluencers on Social Media. *Lensa: Kajian Kebahasaan, Kesusastraan, Dan Budaya*, 16(1), 103–126. <https://doi.org/10.26714/lensa.16.1.2026.103-126>

expression of religious awe in oral Islamic discourse. This opening thus establishes the entire caption's interpretive frame as religious before any domestic content is introduced. The body of the caption is written entirely in colloquial Indonesian, using informal register markers such as *nitipin*. It's an informal clipping of *menitipkan*, 'to entrust', *gemes*, a colloquial contraction of *menggemaskan*, 'adorable', and *buru-buru*, a reduplication of 'in a hurry'. This deliberate choice of casual register enacts what Bell (1984) calls audience design: the speaker calibrates her language to project approachability and solidarity with everyday Indonesian mothers, ensuring that the religious opening does not read as preachy or elitist. The persona being constructed is thus pious yet relatable.

The Arabic loanword *sholeha* (from *ṣāliḥah*, meaning 'righteous/pious woman') is embedded directly into an Indonesian sentence without translation *semoga mereka jadi anak sholeha*. According to Muysken's (Muysken, 2000) insertion typology, this constitutes a single-lexeme insertion from Arabic into an Indonesian matrix sentence. Crucially, the term is not translated or substituted with an Indonesian equivalent ('anak baik', 'anak saleh') because, as (Bhatt et al., 2025b) observe in the sociolinguistics of Islam, Arabic religious terms carry a theological specificity and sacred register that vernacular equivalents cannot replicate. The choice of *sholeha* over its Indonesian near-synonyms is therefore not linguistically economical. It is an indexical act that positions the child's desired identity within Islamic theological categories rather than secular social ones. The prayer sentence closes with the inclusive first-person plural pronoun: 'kebanggaan kita semua' (the pride of all of us). This pronominal choice performs a critical social function: it transforms a private maternal wish into a collective aspiration, inviting the audience to co-own the prayer for the children. The closing *aamiin* functions as what Austin (1962) would classify as a directive-commissive speech act: it both commits the speaker to the prayer's intention. It directs followers to affirm it, constructing what Anderson (1983) describes as an 'imagined community' of Muslim followers united by a shared religious aspiration. At Silverstein's (2003) higher order of indexicality, this entire closing move indexes a social persona.

Caption 2 is written entirely in colloquial Indonesian, except for three Arabic insertions *MasyaALLAH BarakALLAH*, *alhamdulillah*, and the Arabic loanwords *hijab*, *sholeha*, and *ridho*. This pattern of selective Arabic embedding within a thoroughly vernacular Indonesian text exemplifies what Muysken (Muysken, 2000) classifies as the insertion type of code-mixing. Its discrete Arabic lexical items are embedded into the Indonesian matrix language, each

How to Cite (in APA 7th Edition):

Kasih, A. R. S., Suhandano, & Firmonasari, A. (2026). Religious Linguistics Code in the Sharenting Content of Muslim Momfluencers on Social Media. *Lensa: Kajian Kebahasaan, Kesusastran, Dan Budaya*, 16(1), 103–126.
<https://doi.org/10.26714/lensa.16.1.2026.103-126>

performing a distinct indexical function. The opening *MasyaALLAH BarakALLAH* deploys a distinctive orthographic strategy: the frame words are written in mixed case, while the word *ALLAH* appears in full capitals in both instances. This selective capitalization constitutes stance-marking. It's the speaker who graphically enacts a reverential distinction between the Arabic frame expressions and the sacred Name they invoke. At the indexical level (Silverstein, 2003), this orthographic practice indexes not merely Muslim identity, but a specific theologically literate Muslim identity.

The term *hijab* is used without gloss or explanation within the colloquial sentence *minta pake hijab kaya ibu* 'asked to wear a hijab like her mother'. In Bell's (1984) framework of audience design, the absence of a gloss is itself a meaningful design choice, the speaker presupposes that her audience shares the cultural knowledge required to interpret the term without mediation. This un glossed borrowing thus functions as a community boundary marker (Bhatt et al., 2025b). Those who understand the term without explanation are positioned as members of the in-group Muslim community the speaker addresses. The mid-sentence *alhamdulillah* performs what (Ochs, 1993) calls a stance index: inserted immediately before the speaker explains her parenting conversation with her daughter, it reframes a personal capability ('I was able to explain') as a divine gift ('I was blessed with the ability to explain'). This indexical move is subtle but analytically significant: it recalibrates the social meaning of the entire sentence, shifting credit from the speaker's competence to God's grace. The most analytically complex move in Caption 2 is the humility disclaimer, '*karena aku manusia biasa yang bisa salah dan ga baik juga*' (because I am just an ordinary person who can make mistakes and am not good either). This self-deprecation enacts a paradoxical impression management strategy, which is achieved by publicly acknowledging imperfection, the speaker projects authenticity. The persona of the 'imperfect but sincere Muslim mother' is more relatable and trustworthy than that of a flawless religious teacher, enabling the speaker to accumulate social capital through the performance of vulnerability rather than authority. The prayer closing *semoga selalu mencari ridhonya ALLAH dan RasulNya* 'May you always seek the ridha of Allah and His Messenger' then elevates the caption from an anecdote about clothing to a theologically grounded parenting philosophy, placing the child's entire moral trajectory under the authority of Islam's two supreme sources of guidance.

Caption 3 represents the most explicitly negotiated tension between popular culture and Islamic values in the dataset, achieving this negotiation through a carefully engineered syntactic architecture. The caption opens by

How to Cite (in APA 7th Edition):

Kasih, A. R. S., Suhandano, & Firmonasari, A. (2026). Religious Linguistics Code in the Sharenting Content of Muslim Momfluencers on Social Media. *Lensa: Kajian Kebahasaan, Kesusastraan, Dan Budaya*, 16(1), 103–126.
<https://doi.org/10.26714/lensa.16.1.2026.103-126>

affectionately labeling the children as *'Princess Elsa dan Princess Anna versi Ibu* 'Mom's version of Princess Elsa and Princess Anna', directly invoking the globally recognized Disney characters. This invocation constitutes what (Blommaert, 2011) terms scale-jumping. It is the speaker who imports a reference from the scale of global popular culture into a post oriented toward Islamic parenting, creating an immediate heteroglossic space where competing value systems are placed in dialogue.

The central argument of the caption is constructed through a double concessive structure *tetap membebaskan anak anak suka sama karakter apapun tapi tetap mengajarkan mereka untuk menjadikan Rasulullah... sebagai idola* 'still allowing children to like any character, but still teaching them to make the Prophet... their idol'. The repetition of *tetap* 'still/nevertheless' in both clauses is analytically significant. It signals that both actions are framed as deliberate, sustained parenting commitments rather than concessions. However, the connective *tapi* 'but' carries the ideological weight of the sentence: in Fairclough's (1992) terms, this is an ideological concession. This rhetorical move grants temporary legitimacy to popular culture precisely in order to subordinate it to a higher value system. The choice to describe the Prophet as *idola dan panutannya* 'their idol and role model' is a notable act of interdiscursivity (Fairclough, 1992): the word *idola* belongs to the discourse of popular fandom culture yet it is here applied to a religious figure. This transfer of a pop-cultural term to a religious referent is not a semantic degradation. It is a strategic domestication of religious authority into a linguistic register that resonates with a generation of social-media-native Muslims. The move enacts what Pennycook (2007) describes as vernacular cosmopolitanism. It engages with the languages and forms of global modernity while asserting local religious values. The caption closes with the eschatological formula *agar selamat dunia akhirat... aamiin*, which performs a scale-shift (Blommaert, 2011) from the scale of parenting preferences to the scale of eternal salvation. At the higher order of indexicality (Silverstein, 2003), this formula indexes the entire Islamic soteriological framework, implicitly positioning the seemingly trivial choice of allowing children to enjoy Disney characters as a matter of cosmic significance. The abrupt final shift to *kalian suka slide keberapa??* 'which slide do you prefer?' then enacts a deliberate register collapse, deploying audience engagement (Werbner, 2006) mechanics common to Instagram content strategy to invite follower interaction, while leaving the ideological payload of the caption's body fully intact.

Caption 4 is the most analytically counterintuitive text in the dataset, precisely because it contains the least amount of religious linguistic code: a

How to Cite (in APA 7th Edition):

Kasih, A. R. S., Suhandano, & Firmonasari, A. (2026). Religious Linguistics Code in the Sharenting Content of Muslim Momfluencers on Social Media. *Lensa: Kajian Kebahasaan, Kesusastran, Dan Budaya*, 16(1), 103–126.
<https://doi.org/10.26714/lensa.16.1.2026.103-126>

single Arabic phrase at the beginning, with no further religious content for the remainder of the caption. This apparent absence, however, is the most analytically revealing feature of the text, for it demonstrates a sophisticated mechanism of religious meaning-making that does not require continuous explicit religious marking. The opening *MasyaALLAH TabarakALLAH* in Caption 4 functions not as the culmination of a religious discourse, as in Captions 1 and 6, but as what Goffman (1974) terms a frame key: a minimal conventional signal that establishes the interpretive mode through which all subsequent content is to be read. Once this frame is set, the entire subsequent narrative. A mundane domestic comedy becomes, through this single opening marker, an instance of a 'blessed family life.' This is what Silverstein (2003) describes as indexical projection: the initial religious index projects its meaning forward onto the subsequent secular text, saturating it with religious coloring without requiring explicit religious markers at every sentence.

This mechanism provides strong evidence for the concept of religious habitus. It's a disposition so deeply internalized that the speaker begins even her most trivially humorous caption with an Arabic phrase of divine praise, not as a calculated performance but as a spontaneous linguistic reflex. The contrast between the sacred register of the opening *MasyaALLAH TabarakALLAH* and the hypercolloquial register of the body *kembarin, kepo, sama samain, hababaha* is thus not incoherent; it is precisely this contrast that reveals the depth of religious habitus: the integration of Islamic gratitude into daily domestic life is so thorough that it requires no formal or sustained religious discourse to manifest. The reference to *kek sajid syatir dlu* 'like older sibling Sajid Syatir used to be' constitutes a culturally specific insider reference that functions as an additional community boundary marker. Sajid Syatir is a well-known Indonesian child figure celebrated in Muslim communities for wearing Islamic dress from a young age. Followers who recognize this reference without explanation are thereby indexed as members of a specific Indonesian Muslim cultural community. This specificity of cultural reference demonstrates the multi-layered nature of the religious linguistic code: it operates simultaneously at the level of global Islamic identity (Arabic phrases) and at the level of local Indonesian Muslim cultural identity (shared cultural references).

Caption 5 constitutes the most linguistically complex and analytically rich text in the dataset, providing the clearest empirical evidence of translanguaging as a purposive communicative strategy. Unlike the other captions, where Arabic functions as a series of discrete insertions within an Indonesian matrix, Caption 5 constructs what Garcia and Li Wei (Vallejo,

How to Cite (in APA 7th Edition):

Kasih, A. R. S., Suhandano, & Firmonasari, A. (2026). Religious Linguistics Code in the Sharenting Content of Muslim Momfluencers on Social Media. *Lensa: Kajian Kebahasaan, Kesusastraan, Dan Budaya*, 16(1), 103–126.
<https://doi.org/10.26714/lensa.16.1.2026.103-126>

2018) describe as a full translanguaging space: a dynamic zone in which Arabic, Indonesian, and English are deployed not as separate, bounded codes but as a unified multilingual repertoire in the service of a single coherent communicative act. The most structurally distinctive feature of Caption 5 is its systematic Arabic-Indonesian pairing structure. The caption presents two complete Arabic-Indonesian translation pairs. First, *Mabruk alfa mabruk yawm miladik mabruk... berkah seribu berkah, semoga hari kelahiranmu berkah nak* and second, *Barak ALLAH Fii Umrik.. semoga Allah SWT memberkahi usiamu nak* ‘Mabruk alfa mabruk, happy birthday. A thousand blessings to you; may your day of birth be blessed, my child. Barakallahu fi umrik. May Allah SWT bless your age and grant blessings throughout your life’. In both instances, an Arabic ritual formula is immediately followed by an Indonesian rendering of equivalent meaning.

This structure, Arabic source to Indonesian gloss is analytically significant in two ways. First, it exemplifies Creese and Blackledge's (2010) concept of flexible bilingualism: the speaker does not choose between Arabic and Indonesian but uses both simultaneously to achieve complementary communicative goals. Second, the consistent provision of Indonesian translations, even for prayers that educated Muslim followers would recognize, constitutes a deliberate audience design strategy. It's the speaker ensures that the sacred meaning of the birthday ritual is available to followers across all levels of Arabic literacy, democratizing access to Islamic ritual language. The Qur'anic phrase *qurrota a'yun* from Quran 25:74, literally "*the coolness of the eyes,*" meaning *a beloved child who brings joy*, appears without an Indonesian gloss in the original text, in contrast to the two preceding Arabic formulas. This selective non-glossing is itself analytically meaningful: it indicates the speaker's calibrated assessment that 'qurrota a'yun' has achieved sufficient domestication within Indonesian Muslim vernacular to be used without mediation. The caption's closing line, *I LOVE YOU SO MUCH NAK*, enacts a multilingual climax that brings together three languages in four words. The shift to English at the emotional apex of the caption is described as emotionally motivated code-switching: the speaker draws on English to express an emotion too large for the intimacy register of Indonesian 'aku sangat mencintaimu'.

However, the Indonesian term of endearment *nak* is retained in full capitalization rather than replaced by its English equivalent 'dear' or 'my child'. This retention is not incidental: *nak*, a term of address unique to Indonesian and Javanese family discourse, carries an affective intimacy that no English equivalent can reproduce. Its appearance in full capitals, mirroring

How to Cite (in APA 7th Edition):

Kasih, A. R. S., Suhandano, & Firmonasari, A. (2026). Religious Linguistics Code in the Sharenting Content of Muslim Momfluencers on Social Media. *Lensa: Kajian Kebahasaan, Kesusastraan, Dan Budaya*, 16(1), 103–126.
<https://doi.org/10.26714/lensa.16.1.2026.103-126>

the graphological prosody of the Arabic opening, creates a structural symmetry in the caption: religious awe (capitalized Arabic) at the opening, maternal love (capitalized *NAK*) at the close, framing the entire birthday message as an integrated act in which Islamic devotion and Indonesian maternal intimacy are inseparable dimensions of a single identity.

Caption 6 is the most explicitly ideological text in the dataset and the only one that functions primarily as an Islamic parenting manifesto rather than a documentation of a specific domestic moment. Its linguistic architecture is engineered to construct a coherent argument culminating in a theological legitimation of strict Islamic parenting, and its indexical operations operate at the highest analytical level across the entire corpus. The caption's most structurally revealing feature is its orthographic consistency in capitalizing *ALLAH* across all five instances in the Indonesian-language text. Unlike formal Indonesian orthographic conventions, which do not require capitalizing divine names, this practice constitutes a speaker-initiated reverential marking that is consistent throughout the caption.

This is a sustained stance-marking practice: each capitalized *ALLAH* is a micro-act of deference that cumulatively indexes the speaker as someone for whom the name of God is categorically distinct from all other words. It's a linguistic behavior that (Silverstein, 2003) would describe as a first-order index of Muslim piety enacted in written form. The enumeration *Belajar ilmu Agama, Adab dan Akhlak* 'Learning religious knowledge, Manners, and Morals' enacts an ideological ordering that is not grammatically determined. The placement of *Agama* 'religion' first in the triad, followed by *adab* 'manners' and *akhlak* 'morals', reflects the classical Islamic pedagogical hierarchy in which religious knowledge (*tarbiyah*) is the foundation from which ethical character (*akhlak*) and social conduct (*adab*) derive their authority. This sequence naturalizes a specific Islamic value system: the caption does not argue that religion should precede morality; it simply lists them in an order that presupposes this hierarchy as self-evident. The capitalization of all three terms further elevates them from ordinary vocabulary to categorical values, indexing a speaker who operates within a formal Islamic educational discourse. The use of scare quotes around *kasian* 'sorry for them' introduces a metalinguistic dimension that is absent from the other captions. By placing this colloquial term in quotation marks, the speaker adopts a distanced stance toward the voice of overindulgent parenting: she quotes the permissive parent's justification to challenge it without directly attacking those who use it. This intertextual strategy (Fairclough, 1992) creates an implicit dialogue within the caption between two parenting

How to Cite (in APA 7th Edition):

Kasih, A. R. S., Suhandano, & Firmonasari, A. (2026). Religious Linguistics Code in the Sharenting Content of Muslim Momfluencers on Social Media. *Lensa: Kajian Kebahasaan, Kesusastraan, Dan Budaya*, 16(1), 103–126.
<https://doi.org/10.26714/lensa.16.1.2026.103-126>

philosophies, positioning the speaker firmly in the second camp through the subtle irony of quotation marks alone. The caption's rhetorical climax is the theological analogy in its final section: *sayang itu bukan cuma memberi tp kadang dengan tidak memberi adalah bentuk kasih sayang.. jadi klo ALLAH blm memberi apa yang kita minta bukan krn ALLAH ga sayang.. bisa jadi krn ALLAH sayang* 'Love is not only about giving; sometimes, not giving is also a form of love. So when Allah has not yet granted what we ask for, it is not because Allah does not love us. It may be because Allah loves us'. This argument proceeds in two steps: first, it establishes the paradox of 'withholding as love' as a general principle of parenting; then, it applies this principle to God's relationship with humanity, using God's conduct as the ultimate legitimating model for human parenting. At the highest order of indexicality (Silverstein, 2003), this move indexes the entire framework of Islamic theodicy as the explicit template for Islamic parenting philosophy. The logic is: if God's withholding is an act of love, then a parent's enforcement of religious discipline is not harshness but an imitation of divine wisdom. This constitutes what Fairclough (1992) calls theological legitimation: a parenting practice is naturalized by grounding it in the logic of God's own conduct, positioning it not as personal opinion but as divinely sanctioned parenting wisdom. This is the most complex and highest-stakes deployment of the religious linguistics code in the entire dataset.

In Kartika Putri's case, these motives are channeled through a religious framework. For instance, the frequent use of Arabic phrases such as *Masya Allah Tabarakallah* and *Alhamdulillah* (as seen in Tables 1 and 2) serves as an expressive tool to convey gratitude and pride, while simultaneously building a "pious image" that resonates with her Muslim audience. While (Latipah et al., 2020) emphasize that sharenting provides a psychological sense of belonging to a parenting community, this study further demonstrates that for Muslim momfluencers, this "belonging" is constructed through shared religious values. By using educative and performative codes—such as teaching the importance of the *hijab* or making the Prophet Muhammad a role model—Kartika Putri not only shares her parenting journey but also reinforces a collective religious identity, which, in turn, generates social capital and emotional connection with her followers.

The socio-cognitive perspective further illuminates the dual function of code-switching in these captions: as a social strategy and a cognitive mechanism for meaning-making. As identified by Doğruöz et al. (2023), code-switching serves social functions, including marking group solidarity and expressing shared values. These functions are evident in Kartika Putri's

How to Cite (in APA 7th Edition):

Kasih, A. R. S., Suhandano, & Firmonasari, A. (2026). Religious Linguistics Code in the Sharenting Content of Muslim Momfluencers on Social Media. *Lensa: Kajian Kebahasaan, Kesusastraan, Dan Budaya*, 16(1), 103–126.
<https://doi.org/10.26714/lensa.16.1.2026.103-126>

systematic embedding of Arabic religious codes, which textually aligns her with the broader Muslim ummah and positions her parenting narratives within a framework of divine guidance. This linguistic behavior can simultaneously be understood through the lens of a translanguaging space (Fauziyah & Andriani, 2025; Wang, 2022): by blending Indonesian with Islamic terms, the speaker negotiates her identity as both a modern parent and a devout Muslim, making religious values more accessible to a digital audience in ways that are consistent with the construction of social capital in digital Muslim communities, though the actual reception of these strategies by followers warrants further empirical investigation.

CONCLUSION

This study examined the use of religious linguistic codes in the Instagram sharenting content of Muslim momfluencer Kartika Putri, analyzing six captions and revealing that religious codes—comprising Arabic phrases, prayers, Islamic loanwords, and eschatological formulas—operate across three simultaneous functional dimensions: expressive, educative, and performative. At the expressive level, Arabic phrases consistently placed at the opening of all six captions suggest that religious framing functions as a habituated disposition rather than a calculated performance; at the educative level, Arabic religious terms are embedded into Indonesian-language sentences to communicate Islamic values in a register that is simultaneously accessible and doctrinally specific; and at the performative level, eschatological formulas and inclusive pronouns construct a collective religious identity among followers. A particularly significant finding is the translanguaging practice in Caption 5, where Arabic ritual formulas are systematically paired with Indonesian translations, suggesting that the religious linguistics code is not merely a structural code-mixing phenomenon but a purposive communicative strategy shaped by the speaker's awareness of her audience's diverse linguistic and religious literacy levels. Taken together, these findings suggest that religious linguistic codes in Muslim momfluencer sharenting constitute systematic sociolinguistic strategies through which a speaker textually constructs a religiously-inflected maternal identity and orients her parenting narratives toward a Muslim audience that shares the same value system.

CRedit AUTHOR STATEMENT

How to Cite (in APA 7th Edition):

Kasih, A. R. S., Suhandano, & Firmonasari, A. (2026). Religious Linguistics Code in the Sharenting Content of Muslim Momfluencers on Social Media. *Lensa: Kajian Kebahasaan, Kesusastraan, Dan Budaya*, 16(1), 103–126.
<https://doi.org/10.26714/lensa.16.1.2026.103-126>

Arum Rindu Sekar Kasih was responsible for the conceptualization, methodology, data collection, analysis, and manuscript preparation. Prof. Suhandano provided academic supervision, conceptual guidance, validation, and continuous encouragement throughout the research process. Aprillia Firmonasari contributed through supervision, validation, and valuable feedback during the manuscript review, as well as strong motivational support to the author. The author would like to extend special thanks to Fatkhur for his significant contribution to enhancing the quality of the English translation of this article.

REFERENCES

- Archer, C. (2019). How influencer ‘mumpreneur’ bloggers and ‘everyday’ mums frame presenting their children online. *Media International Australia*.
<https://doi.org/https://doi.org/10.1177/1329878X19828365>
- Arindita, R. (2019). Personal Branding Mom-Influencer Dan Representasi Ibu Millenial Di Media Sosial. *Wacana*, 18.
- Barnawi, O. Z. (2025). Epistemological theft and appropriation in qualitative inquiry in applied linguistics: lessons from Halaqa. *Applied Linguistics Review*, 16(1), 215–241. <https://doi.org/10.1515/applirev-2024-0013>
- Bhatt, I., Barnawi, O. Z., & Ahmad, R. (2025). Exploring a Sociolinguistics of Islam. *Applied Linguistics*. <https://doi.org/10.1093/applin/amaf043>
- Blommaert, J. (2011). Language and Superdiversity. In *Diversities* (Vol. 13, Number 2).
www.unesco.org/shs/diversities/vol13/issue2/art1@UNESCO
- Cat, N. (2023). *Napoleon Cat*. //napoleoncat.com/stats/instagram-users-in-indonesia/2023/01/. Retrieved from <https://napoleoncat.com:https://napoleoncat.com/stats/instagram-users-in-indonesia/2023/01/>
- Chaer, A. & L. A. (2010). *Sosiolinguistik: Perkenalan Awal*. Rhineka Cipta.
- Creswell, J. W. (2009a). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. SAGE Publications.

How to Cite (in APA 7th Edition):

Kasih, A. R. S., Suhandano, & Firmonasari, A. (2026). Religious Linguistics Code in the Sharenting Content of Muslim Momfluencers on Social Media. *Lensa: Kajian Kebahasaan, Kesusastran, Dan Budaya*, 16(1), 103–126.
<https://doi.org/10.26714/lensa.16.1.2026.103-126>

- Creswell, J. W. (2009b). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. SAGE Publications.
- Doğruöz, A. S., Sitaram, S., Bullock, B. E., & Toribio, A. J. (2023). A Survey of Code-switching: Linguistic and Social Perspectives for Language Technologies. *Arxiv*. <http://arxiv.org/abs/2301.01967>
- Dwiarsianti, A. (2022). Sharenting dan Privasi Anak: Studi Netnografi pada Unggahan Instagram dengan Tagar #Anakku. *Jurnal Komunikasi Global*, 11(1), 1–20. <https://doi.org/10.24815/jkg.v11i1.24803>
- Eckert, P., & McConnell-Ginet, S. (1992). Think Practically and Look Locally: Language and Gender as Community-Based Practice. In *Source: Annual Review of Anthropology* (Vol. 21). <http://www.jstor.orgURL:http://www.jstor.org/stable/2155996>
- Fakhruroji, Moch. (2020). Bahasa Agama di Media Sosial: Analisis Framing pada Media Sosial “Islam Populer.” *Jurnal Bimas Islam*, Vol.13.
- Fasold, R. (1984). *The Sociolinguistics of Society*. Blackwell.
- Fauziyah, N. N., & Andriani, M. (2025). Translanguaging and Identities Constructions: Investigating Multilingual Practices Among Indonesian English Learners In A University. *Premise: Journal of English Education*, 14(2), 502. <https://doi.org/10.24127/pj.v14i2.12170>
- Firmansyah, B. (2016). Campur Kode Dalam Narasi Dan Dialog Pada Novel *Revolt In Paradise Karya K ” Tut Tantri*. *Indonesian Journal Of Applied Linguistics Review*, 01, 0–15.
- Flyvbjerg, B. (2021). Top Ten Behavioral Biases in Project Management: An Overview. *Project Management Journal*, 52(6), 531–546. <https://doi.org/10.1177/87569728211049046>
- Fridha, M., & Irawan, R. E. (2020). Eksploitasi Anak Melalui Akun Instagram (Analisis Wacana Kritis Praktek Sharenting oleh Selebgram Ashanty & Rachel Venya). *Komuniti : Jurnal Komunikasi Dan Teknologi Informasi*, 12(1), 68–80. <https://doi.org/10.23917/komuniti.v12i1.10703>
- Fusch, P., Fusch, G. E., & Ness, L. R. (2018). Denzin’s Paradigm Shift: Revisiting Triangulation in Qualitative Research. *Journal of Social Change*, 10(1). <https://doi.org/10.5590/josc.2018.10.1.02>

How to Cite (in APA 7th Edition):

Kasih, A. R. S., Suhandano, & Firmonasari, A. (2026). Religious Linguistics Code in the Sharenting Content of Muslim Momfluencers on Social Media. *Lensa: Kajian Kebahasaan, Kesusastraan, Dan Budaya*, 16(1), 103–126. <https://doi.org/10.26714/lensa.16.1.2026.103-126>

- Goebel, Z. (2020). Semiotic Landscapes: Scaling Indonesian Multilingualism. *Jurnal Humaniora*, 32(3), 191. <https://doi.org/10.22146/jh.57647>
- Gusni, Hanianti, & Mahas, N. H. (2025). Code-Mixing and Code-Switching of Indonesian-Arabic in Learning Interactions: A Sociolinguistic Study of Arabic Language Education Students at Universitas Islam As'adiyah Sengkang. *AHALLIYAH: Jurnal Bahasa Arab Dan Pengajarannya*, 2(4).
- Iftitah, N. (2022). *Campur Kode Bahasa Indonesia dan Bahasa Inggris di Media Sosial Instagram*. 2(2), 103–113.
- Latipah, E., Adi Kistoro, H. C., Hasanah, F. F., & Putranta, H. (2020). Elaborating motive and psychological impact of sharenting in millennial parents. *Universal Journal of Educational Research*, 8(10), 4807–4817. <https://doi.org/10.13189/ujer.2020.081052>
- Marasli, M., Sühendan, E., Yilmazturk, N. H., & Cok, F. (2016). Parents' shares on social networking sites about their children: Sharenting. *Anthropologist*, 24(2), 399–406. <https://doi.org/10.1080/09720073.2016.11892031>
- Masduki, A. (2023). *Momfluencer Ini Berhasil Kembangkan Media Sosial Hingga Raup 30 Ribu Pengikut*. <https://surabaya.inews.id/read/313475/momfluencer-ini-berhasil-kembangkan-media-sosial-hingga-raup-30-ribu-pengikut>
- Muhsyanur. (2025a). Digital Literation: Dening Network-Based Hoaks Language In The News A Covid-19 Pandemic Discourse In Indonesia. *INSPIRATION: Instructional Practices in Language Education*, 4(1), 2025. <http://jurnal.uinsu.ac.id/index.php/inspiration>
- Muhsyanur, M. (2025b). Praktik Alih Kode Bahasa Indonesia-Bugis dalam Pengajian di Pesantren As'adiyah: Strategi Linguistik untuk Memperdalam Pemahaman Keagamaan Santri Multikultural. *SAWERIGADING*, 31(1). <https://doi.org/10.26499/sawer.v31i1.1560>
- Muysken, P. (2000). *Bilingual speech: A typology of code-mixing*. Cambridge University Press.
- Myers-Scotton, C. (1993). *Social motivations for codeswitching: Evidence from Africa*. Oxford University Press.

How to Cite (in APA 7th Edition):

Kasih, A. R. S., Suhandano, & Firmonasari, A. (2026). Religious Linguistics Code in the Sharenting Content of Muslim Momfluencers on Social Media. *Lensa: Kajian Kebahasaan, Kesusastraan, Dan Budaya*, 16(1), 103–126. <https://doi.org/10.26714/lensa.16.1.2026.103-126>

- Nababan, P. (1993a). *Sosiolinguistik Suatu Pengantar*. Gramedia.
- Nababan, P. (1993b). *Sosiolinguistik Suatu Pengantar*. Gramedia.
- Ningsih, P. W., Wulandari, B., Timur, P. J., & Ningsih, P. W. (2024). *Analisis Bentuk dan Fungsi Campur Kode Dalam Caption Prilly Latuconsina di Instagram*. 1(2), 845–853.
- Ochs, E. (1993). Constructing Social Identity: A Language Socialization Perspective. *Research on Language and Social Interaction*, 26(3).
- Prihantono, D. S. P. (2022). Konsep Diri Influencer Muslimah Urban Dalam Penggunaan Hijab Turban. *Commercicum*, 05(2), 1–23.
- Putri, N. H. (2024). Peran Mom Influencer Terhadap Minat Pembelian Pada Ibu Net Generation (Studi Deskriptif Pada Akun Instagram @rensia_sanvira) Nastiti. *Journal of Comprehensive Science*, 03(7), 37–48.
- Silverstein, M. (2003). Indexical order and the dialectics of sociolinguistic life. *Language and Communication*, 23(3–4), 193–229. [https://doi.org/10.1016/S0271-5309\(03\)00013-2](https://doi.org/10.1016/S0271-5309(03)00013-2)
- Vallejo, C. (2018). Translanguaging: Language, Bilingualism and Education, by Ofelia García and Li Wei. *Bellaterra Journal of Teaching & Learning Language & Literature*, 11(1), 85–95. <https://doi.org/10.5565/rev/jtl3.764>
- Wang, P. (2022). Relooking at the Roles of Translanguaging in English as a Foreign Language Classes for Multilingual Learners: Practices and Implications. *Frontiers in Psychology*, 13. <https://doi.org/10.3389/fpsyg.2022.850649>
- Zebua, Y., Munthe, L., Manik, S., & Edi Suprayetno. (2025). Code-Mixing of Indonesian and English on Instagram Social Media. *Journal of Applied Linguistics*, 4(2), 292–301. <https://doi.org/10.52622/joal.v4i2.361>

How to Cite (in APA 7th Edition):

Kasih, A. R. S., Suhandano, & Firmonasari, A. (2026). Religious Linguistics Code in the Sharenting Content of Muslim Momfluencers on Social Media. *Lensa: Kajian Kebahasaan, Kesusastraan, Dan Budaya*, 16(1), 103–126. <https://doi.org/10.26714/lensa.16.1.2026.103-126>