Proceedings Bali Bhuwana Waskita: Global Art and Creativity Conference
2026, Volume 6, page 448-460, ISSN 3026-233X (online)
DOI: https://doi.org/10.31091/bbwp.v6i1.717

Female Visual Identity in Bali Tourism Digital Magazine Advertisement

Ni Ketut Pande Sarjani

Institut Seni Indonesia Bali, Indonesia

ABSTRACT

This study examines the phenomenon of illusionation in digital tourism advertising that places Balinese women's bodies as the main subject *matter*. The massive development of the digital promotion industry has shifted the visual paradigm from authentic local representation to global beauty construction for market satisfaction. The main objective of this study is to identify the anatomy of the visual style of tourism digital magazine advertising in presenting Balinese women as *subject matter*, as well as to analyze the manifestation of aesthetic promise in the commodification of visual models. The research method used is qualitative with a descriptive-analytical approach under the umbrella of Art Studies. The analytical knife used integrates Wolfgang Fritz Haug's Commodity Aesthetic Theory, Roland Barthes' Semiotics, and Jacques Derrida's Deconstruction Aesthetics, which are deepened through the lens of Visual Communication Design. The results of the study show that identity deconstruction is carried out through a structured commodity aesthetic mechanism, i.e. when the physical figures of local women are manipulated through digital image engineering techniques (*digital imaging*) in order to approach Western beauty standards (westernization). This phenomenon creates a visual simulacra that positions non-local figures as the main representation of Bali, while authentic identities are eliminated and marginalized.

KEYWORDS

Visual Identity, Women, Digital Magazine Advertising, Bali Tourism

Introduction

Tourism magazine advertisements in Bali currently show problematic visual phenomena, especially related to the representation of female figures as the main illustration. The use of female figures in advertisements has historically been based on aesthetic power and persuasive properties that are considered to be able to effectively attract the attention of consumers (Satria, 2022). Etymologically, the term "woman" is rooted in the word *empu* (master/support), which implies dignity and central position. In Bali, the tradition of using female beauty as a tourist magnet has existed since colonial times through posters that represent local women as symbols

*Corresponding Author
pandesarjani@isi-dps.ac.id

OPEN ACCESS

©2026 The Author(s). Published by Pusat Penerbitan LPPM Institut Seni Indonesia Bali. This is an open-access article under the CC-BY-NC-SA license.

of spirituality and cultural elegance (Swandi et al., 2021). However, in the circulation of tourism digital magazine advertisements today, a fundamental question arises about how tourism advertising constructs its visual space when making Balinese women the main subject, considering the very radical shift in visual paradigm. The figure of local women with exotic Balinese anthropological characteristics is increasingly marginalized, or even if present, experiences visual hybridization and is replaced by the dominance of non-local models (Western faces).

This shift indicates a reconstruction of beauty standards in the Balinese tourism industry. White skin and Western facial features are now positioned as *subliminal messages* that form ideal beauty stereotypes in the eyes of the public and tourists (Wicaksono, 2012). The use of this foreign model in addition to being a creative strategy, also reflects the dominance of the ideology of capitalism and orientalism in visual communication. This directly obscures the "Balinese Spirit" or authentic identity of Balinese women which should be the main foundation of culture-based tourism advertising.

This phenomenon is juridically contradictory to Bali Provincial Regulation Number 5 of 2020 concerning Standards for the Implementation of Balinese Cultural Tourism. The regulation expressly mandates that tourism promotion must be based on local wisdom. The neglect of local identity in magazine advertisements, such as the use of foreign models who are consuming non-local products without a clear product correlation can create message ambiguity and threaten the position of Balinese women in the creative industry.

This shift in representation is theoretically a tangible form of *commodity aesthetics* that has the potential to be anesthetic. As Wolfgang Fritz Haug (1986) argues, in modern industrial systems, the visual appearance of a product is often manipulated to create promises of sensory satisfaction that go beyond its original function. Furthermore, Haug argues that in capitalism, commodities must be "seen" valuable before they are actually consumed. The use of non-local female models in advertisements for Balinese tourism magazines serves as an "aesthetic promise". The model does not stop as an illustration, but becomes a tool to spark consumer desire by offering a globally standardized image of a 'high-end' lifestyle.

The empirical evidence in Figure 1 shows a real visual disconnection, namely a non-local female figure displayed in a Balinese accommodation space, but consuming foreign culinary attributes (such as *macarons*) without the slightest representation of Balinese local identity. This fact validates Haug's commodity aesthetic theory, namely that visual 'surfaces' are constructed for the satisfaction of capitalistic market aesthetics. However, on the other hand, when clashed with the regulation of Regional Regulation No. 5 of 2020, the visualization represents a massive practice of identity deconstruction. The gap between regulation (*das sollen*) and visual reality in the digital space (*das sein*) is authentic evidence of the existence of a cultural sign crisis that requires a multidisciplinary study of Visual Communication Design.



Figure 1. Hotel Magazine Advertisement in Bali with Non-Local Face Model
(Source: Sarjani, 2025)

This research is very urgent because there is a sharp gap between the ideal ideals of local cultural protection and the reality of digital creative industry practices that tend to be subject to the supremacy of global market tastes. The formulation of the problem in this paper is how to advertise tourism digital magazines with the subject matter of Balinese Women ?

Methods

The article with the title " Women's Visual Identity in Bali Tourism Digital Magazine Advertising" is designed using a qualitative method with a descriptive-qualitative approach. As a research under the big umbrella of Art Studies, this design is focused on dissecting visual phenomena using deconstruction strategies to dismantle the structure of Balinese women's identity in digital media.

The descriptive approach in this study is carried out through the process of data collection and recording based on the perspective of the relevant theoretical framework. The phenomena found in the field are described, interpreted, and described comprehensively to answer the research problem. Given its qualitative nature, the analytical specifications in this study are supported by art interpretation techniques and semiotic analysis. The qualitative data in question refers to quality data obtained by visiting the location of the subject's activity and the object of research, and the researcher conducts observations and interviews that are integrated with their activities (Mariyah, 2005: 10).

In order to ensure the depth and sharpness of the analysis, this research design integrates several main theories that are intertwined as a framework of thinking, namely: Visual Communication and Advertising Design Theory is used to dissect the formalistic aspects of digital tourism advertising in Bali, Semiotics theory is used to explore the identity of female illustrations displayed, Commodity Aesthetic theory is used to dismantle aesthetic values that have been intertwined with economic interests (visual capitalism).

Result

As the capital of Bali Province and the hub of economy, tourism, and culture, Denpasar City faces significant challenges regarding population density and liveability. Administratively, this strategic territory connecting various regencies in Bali is divided into four sub-districts: West Denpasar, North Denpasar (expanded in 2006), East Denpasar, and South Denpasar. The city's growth is supported by a 540.61 km road network—comprising national, provincial, and municipal roads—that experiences high traffic density during peak hours. Broad, strategic corridors such as Gatot Subroto Street (a 10 km logistics route with the highest advertising density), Teuku Umar Street, Cokroaminoto Street, and Bypass Ngurah Rai Street serve as prime locations for various entities to erect commercial outdoor media and social campaigns.

To address the issues of visual pollution, environmental degradation, and aesthetic disturbances in public spaces, the Denpasar City Government has implemented a series of strict regulations. This governance framework is codified under Mayor Regulation (*Perwali*) No. 17 of 2007, which prohibits advertising on public facilities (places of worship, schools, government offices, traffic signs) as well as sacred and government zones such as Niti Mandala Renon and *Catur Muka*. It is further updated by *Perwali* No. 39 of 2023, which regulates classifications, distance zoning, and strict legal sanctions. Field enforcement and oversight are reinforced by Mayor Decree No. 188.45/422/HK/2-13 regarding the Advertising Implementation Team and Decree No. 188.45/568/HK/2014, which categorizes installation territories into Main Protocol Zones, Class 1 Economic Corridors, and Class 2 Neighborhood Roads. Additionally, financial aspects are governed by *Perwali* No. 51 of 2014 on the Procedures for Collecting Advertising Tax, supported by external regulations such as General Elections Commission Regulation (PKPU) No. 15 of 2023 specifically managing Electoral Campaign Materials (APK).

Outdoor media in Denpasar City possesses distinct characteristics designed to reach fast-moving commuters through dominant standardized sizes (such as 200 × 800 cm) and the strategic use of color psychology. Vibrant hues such as red (energy/urgency), yellow (optimism), blue (trust), and orange (creativity) are selected to reinforce brand identity and convey diverse message types, ranging from branding, short-term promotions, and location information to public service announcements. To generate a striking visual effect and foster collective memory, these media leverage their surrounding environment alongside tailored illumination technologies. Lighting systems are broadly categorized into Frontlight illumination for direct visibility, Backlight illumination applied to semi-transparent substrates for a modern aesthetic, and Dynamic LED-based digital displays that craft an elegant and futuristic visual atmosphere at night, albeit requiring higher maintenance costs.

Outdoor media types in Denpasar City encompass both conventional and digital formats, each carrying its own distinct environmental footprint. These formats include political flags—such as those of PDI-P, Demokrat, and Golkar—that risk becoming physical waste if left unrecycled, alongside permanent billboards and incidental *baliho* constructed from synthetic flex-face plastic along arterial corridors. Additionally, the city features digitally printed cloth banners, dynamic inflatable sky dancers acting as store mascots, standard commercial signboards, and neon boxes. In contrast, permanent digital videotrons (megatrons) offer an energy-efficient

alternative capable of rotating multiple audiovisual advertisements sequentially, thereby optimizing space at high-traffic intersections like Renon and Simpang Enam Teuku Umar. Meanwhile, creative workers and activists deploy alternative wheat-paste posters using natural flour adhesives for social critique. Visually, this urban landscape remains heavily dominated by tobacco industry promotions along non-protocol routes, telecommunication providers and device retailers in commercial districts, and the hospitality sector, continuously fueling debates over urban visual pollution.

Discussion

Anatomy of Advertising Style Regarding the Female Body as the Main Subject

Advertisements on the digital magazine platform of Balinese tourism today clearly show a visual contradiction in the commodification system. On the one hand, the advertisement borrows the narrative of the uniqueness and sacredness of Balinese culture as an allure, but on the other hand, the illustrations of female figures presented show a sharp disconnection of identity. The Authentic Identity of Balinese Women (IAP), which is supposed to be a representation of original cultural values, is often removed from the center of the image and replaced by the construction of foreign models to satisfy the tastes of the global capitalistic market.

a. Advertisement for Atlas Pearls and Perfumes

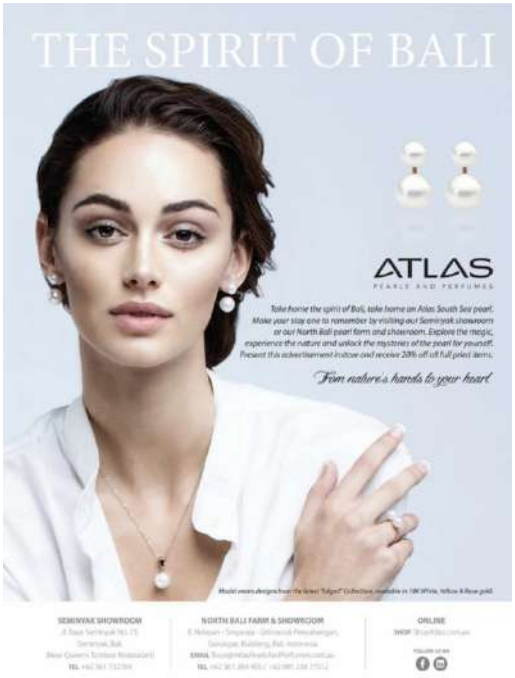


Figure 2. Atlas Pearls And Perfumes *Advertisement*
(Source: Sarjani Document)

Analysis of the visual anatomy of the *Atlas Pearls and Perfumes* advertisement reveals a visual communication strategy that systematically deconstructs the local identity of Bali. Through the main illustration element, the use of female figures with the physical characteristics of Western

faces and white skin becomes the dominant markers that construct high-end global beauty standards. The selection of this non-local model creates a sharp paradox to the *main headline* entitled "The Spirit of Bali". Visually, the Balinese female figure that is supposed to be an authentic representation is actually "eliminated" from the promotional narrative, so that the value of Balinese is now redefined through the Western face which is considered to have more prestige value in the international market.

The sharpness of this deconstruction is further reinforced by the typography and color palette aspects used. The use of thin *capital serif fonts* and the overall dominance of English give the impression of universal modern exclusivity, but at the same time separate the message from the roots of Balinese aesthetics and local scripts. The visual atmosphere built through the pure white and pastel blue colors creates a very effective impression of *purity* to bring out the shine of pearl products as the main commodity. However, this choice of color drastically removes the impression of organic exoticism that is usually inherent in traditional Balinese imagery, replacing it with a cooler, standardized postmodern aesthetic.

The commodity aesthetic of the female body in this advertisement is positioned as a "living mannequin" that lends its beauty to wrapping a pearl product. This reality creates an 'aesthetic promise' and consumers are directed to believe that by owning the product, they will get a 'Balinese spirit' displayed in a glamorous manner. The visual disconnect between the cultural promise in the text and the reality of the model in the image shows that the digital advertising industry tends to get rid of the authentic representation of the Balinese soul in order to achieve a higher exchange rate. This practice clearly shows the disregard for local wisdom mandated in Regional Regulation Number 5 of 2020, as a form of deconstruction of the authentic identity of Balinese women in order to satisfy the tastes of the global capitalistic market.

The description shows that the Commodity Aesthetic mechanism of Wolfgang Fritz Haug works in this advertisement by manipulating the 'aesthetic promise' to hide the underlying economic motives. In line with Haug's thinking, Atlas Pearls and Perfumes constructs the image of beauty as a commodity, so that consumer desire shifts from the objective function of the product to the aesthetic satisfaction of an artificial nature.

The visual appearance of products in the digital tourism industry system is often manipulated to create artificial promises of sensory satisfaction. The use of non-local female models in these advertisements serves as an instrument of sensory manipulation; the beauty of the model is 'lent' to the pearl product to create the illusion that the consumer will embrace an aesthetic experience that is equivalent to the model's charm. Haug argues that in capitalism, commodities must be "seen" valuable through an alluring outward appearance before they are actually consumed. Therefore, the Western face displayed goes beyond the function of illustration; it is also a medium to ignite passion by presenting an image of a 'high-end' lifestyle that has become the global standard.

This mechanism systematically ignores local uniqueness because the authentic identity of Balinese women is considered to have no competitive *exchange-value* in the eyes of the dominant market compared to "global beauty". This phenomenon is a tangible form of the removal of Balinese women's identity which is supposed to be a representation of the authentic Balinese

soul, but for the sake of satisfying the capitalistic aesthetic of the market, the industry prioritizes Western aesthetic promises to accumulate capital rather than obeying the mandate of local wisdom.

The disconnection between the use of the narrative of "The Spirit of Bali" and the visual foreign model proves that commodity aesthetics have created a systemic identity crisis, namely the reality of creative practices in the field tends to be subject to the supremacy of Western tastes and ignores the juridical ideals contained in Regional Regulation Number 5 of 2020.

b. Advertisement for The Royal Purnama and The Anvaya



Figure 3. Advertisement of The Royal Purnama & The Anvaya
(Source: Sarjani, 2025)

The next ad is the ads The Royal Purnama and The Anvaya which show the sharp contrast between the exclusivity of private space and cultural representation reduced to mere performance. Deconstructively, these ads operate a binary opposition between "Modernity/West" which occupies the center position and "Tradition/Local" which is drawn to *the* margins.

The illustration of the model in the advertisement has gone beyond its function as a decorative element, but has shifted to a fully commodified exotic object. In *The Anvaya's advertising panel*, the appearance of the Balinese dancer figure visually marks the discrediting of the position of cultural subjects. In the lens of Commodity Aesthetics, the figure no longer represents the spiritual sovereignty that is the spirit of Balinese art, but is reduced to an "aesthetic promise" in the form of visual decoration. Its presence now only serves as a complement to the instrument for the exclusive consumption experience of luxury and standardization.

The denial of local authenticity becomes increasingly evident through the selection of models with the physical characteristics of Western faces dressed in traditional clothing. This practice creates a paradox of exoticism; on the one hand the advertisement sells a narrative of Balinese cultural distinctiveness, but on the other hand it "grafts" global aesthetics by removing the original representation of local faces. The use of Western facial features acts as an aesthetic engineering that aims to bridge the desire of the international market with the globalized high-

end beauty standards, while at the same time confirming that Balinese exoticism is just a commodity that can be "worn" or let go for the sake of lifestyle.

The dancer's gestures and expressions have undergone an image mechanization that alienates culture from its roots. The dancer's character is present as an exotic spectacle object that is constructed in such a way as to satisfy the tourist's view. This phenomenon is in line with Haug's theory of image manipulation techniques; a process that shifts the sacred value of Balinese culture for the exchange value of tourism products. Consequently, the Balinese identity in this advertisement is no longer a living cultural entity, but merely an aesthetic background that has been polished to increase commercial appeal in the eyes of a global audience.

The typography and visual language of the advertisement is written and designed in an English style, this fact deliberately creates social distancing. This mechanism builds an imaginary wall that states that this luxurious experience is only for a certain group, while the original identity of the local culture is deliberately marginalized in favor of an aesthetic that is considered more "selling" globally. The dominance of the use of English is seen through phrases such as *"Taste of Bali"* and *"Immersive dining experiences"* as a visual communication strategy that explicitly establishes foreign tourists as the main audience. This choice of language creates an imaginary boundary that positions the local community only as decorative servants, not as dialogue partners in the information space.

This distance is further emphasized through the use of thin and elegant *serif* typography to build an image of minimalist modern luxury. Semiotically, the font selection deconstructs the traditional organic impression and replaces it with a global prestige aura. Through this visual processing, elements of Balinese script and local terminology are eliminated from the main information space, creating a tourism narrative that is exclusive and alienated from its own cultural roots.

The atmosphere of this advertisement is built through a calm and clear palette of navy blue in The *Royal Purnama*. The use of a mirror *effect* constructs what is called sterile global luxury. This creates an atmosphere of exclusive "private tranquility", but ideologically shows a sharp disconnect because the atmosphere seems to be detached from the hustle and bustle of Bali's real socio-cultural reality.

Property and Background This advertisement is a Lifestyle Symbol. The presence of a property in the form *of a modern daybed* in the pool area confirms the identity of the tourism space which is private and closed. In this composition, the Balinese identity (local architecture or landscape) is only presented as a "scenery" in the distance that is decorative in nature. The Western high-end lifestyle property is positioned as the main object, which deconstructively suggests that the local Balinese identity has been "removed" from the center of the tourism private space and remains only as a background commodity.

c. Iklan Bamboo Blonde



Figure 4. Advertisement of Bamboo Blonde
(Source: Sarjani, 2025)

An analysis of the visual anatomy of Bamboo Blonde's digital advertising reveals the aesthetic mechanisms of commodities working aggressively to reconstruct women's identities in Bali. The dominance of the use of Western-faced female models as the main icons directly removes local female figures from the narrative of their own space. This phenomenon is in line with Haug's thinking which positions the body of Western models as the 'face' of commodities as a promise of sensuality and global social status. The model's relaxed, cheerful gestures, with playful actions such as holding a watermelon over her head, construct a universal image of "*tropical freedom*" as a global beauty standard that becomes an 'aesthetic promise' for consumers, while validating that Western identity is the main subject in lifestyle consumption in Bali.

This analysis is emphasized through thick white *sans-serif* typography elements that are placed vertically, dominating the image plane and creating a rigid impression of modernity. The use of English as a single introduction serves as a linguistic instrument of the commodity that breaks the relationship between the product and its local cultural roots. Bali is no longer present through local characters or terms that are rich in meaning, but is simply reduced to a geographical label or shopping coordinates (*Store Location: Seminyak, Canggu, Ubud*). This visual language confirms that the product belongs to the international world; a position that places the location, namely Bali, only as an exotic value attachment in order to increase the exchange *value* of products in the global market.

The use of bright, sharp, and atmospheric color palettes, creates an energetic and modern, yet generic mood. The atmosphere built is the joy of a *global summer* vacation that can happen anywhere, without referring to the depth of the color palette or the traditional Balinese spiritual values. In Haug's perspective, this aesthetic is designed to create an instant visual appeal that sparks the passion of consumption. These colors no longer represent local reality, but rather a simulation of an atmosphere that has been tamed by the tastes of the international market to provide pseudo-satisfaction for potential buyers.

The presence of a traditional Balinese market background with bamboo baskets and local fruits such as salak and oranges shows how local identity experiences commodity fetishism. This reality occurs when Balinese's local identity is emptied and replenished with commercial value. Salak and bamboo baskets are transformed into symbols of instant exoticism. Consumers who see the advertisement are not being invited to understand the real life of the Balinese traditional market, but are invited to consume the impression that by buying the product, they also have access to authentic exoticism and luxury.

The elements of the daily life of Balinese society are only used as a *backdrop* or exotic background to strengthen the image of the authenticity of the fashion products worn by the model. There is a sharp visual contradiction, namely the Western model with modern clothing is in the middle of the traditional market, but it does not interact with the social reality of the market. The local Balinese identity is eventually reduced to a stationary property, a passive background for the dominance of the global subject, which ultimately completes the process of deconstructing Balinese women's identity in the interest of sales aesthetics.

d. The Manifestation of Aesthetic Promise Through the Appearance of Women's Bodies as Visual Commodification Feed

The analysis in this section dissects the construction of female figures in the digital advertising space of Bali destinations through the lens of Roland Barthes' semiotics to uncover the mechanism of deconstructing local identity into a visual commodity. The search begins at the level of denotation, which is the most descriptive and literal level of signage, to identify the physical elements of the model that are visible to the naked eye. In Barthes' framework, denotation serves as a primary system that provides the "as it is" aspect of an image before it is wrapped up in certain ideological interests.

This analysis further examines how these denotative messages work as a support for the second-level sign system, namely connotation. Barthes asserts that connotation is the way society speaks through signs, so that the visual image of the model no longer stands alone, but rather carries certain myths about beauty and lifestyle. In the advertisements studied, the crossing between subject and object occurs when the female figure is no longer presented as a sovereign human being, but rather as a sign whose meaning has been reproduced to serve the tastes of the global market.

This process of identity deconstruction ultimately leads to what Barthes calls the naturalization of myth, when the representation of the Western face in the middle of the Balinese setting is accepted as something natural and ideal. By tracing the typology of models, clothing, and gestures, this section will prove that the female figure in the advertisement has shifted into an instrument of sensory manipulation. IAP Bali is deliberately "eliminated" from the main signage system in order to create a more competitive aesthetic promise in the capitalistic tourism industry system.

Furthermore, the dominance of this Western model creates what Barthes calls the 'depoliticization of speech'. In this concept, myth works by stripping away all the political and historical complexities of a phenomenon. As a result, this tourism myth is able to take the reality of Bali

and empty the history and struggles of its local subjects, then replace it with an image that is 'clean' and ready to be consumed.

Barthes states that myth does not hide something, but distorts it. In this sub-chapter, it can be seen that Balinese identity is not completely lost, but distorted, i.e. Balinese identity is only a background for Western beauty. The Western face goes beyond the function of mere illustration; it becomes a medium to spark passion by presenting the image of a 'high-end' lifestyle that has become a global standard.

This shift from local to global proves that the aesthetics of the digital industry tend to sacrifice the authentic soul of culture in order to satisfy the tastes of the market as the conclusion of the typological analysis. Through this process of deconstruction, the identity of indigenous Balinese women completely disappears from the main advertising frame. This practice shows that in the modern signage system, the value of a culture often has to be lent to a foreign face in order to appear valuable.

Conclusion

The first conclusion to answer the formulation of the problem regarding Balinese women's digital magazine advertising with the main subject *matter* reveals that the packaging of women's bodies is carried out through a structured commodity aesthetic mechanism. This practice is carried out through the manipulation of visual appearance to produce the attractiveness of exoticism for the global market, which has implications for the reduction of cultural use and spiritual value in the original identity. IAP Bali is no longer presented as a sovereign cultural subject, but is reduced to an aesthetic object or commodified bait whose function is adjusted to the logic of capital accumulation. Commodity aesthetics in this process act as a tool of uniformity that forces local representation to submit to international beauty standards, so that the authentic identity of Balinese women slowly fades and is replaced by an image that is fully oriented to market exchange rates.

The mechanism of structuring the model's body as *the subject matter* of the advertisement is formally applied through a visual communication design strategy that uses digital image engineering techniques (*digital imaging*) and typography to modify the appearance. Digital magazine advertising utilizes the sophistication of image editing to create visual distortion, i.e. local women's facial and body features are altered or even replaced to approach Western beauty ideals (*westernization*). In addition, the dominance of the use of English-language typography with modern visual styles serves to place local narratives in a marginal position. These elements of graphic design work synergistically to obscure the original socio-cultural context of Bali, so that the anatomy of the emerging style does not reflect the reality of its society, but rather a commercial design construct that has been detached from its traditional roots.

References

[1] Adhiwanti, N. N, "Eksistensi Perempuan Bali dalam Struktur Masyarakat Adat: Perspektif Gender dan Hukum.", Pustaka Ekspresi. 2018

[2] Admaja, N. B, "Ajeg Bali: Gerakan Identitas Kultural dan Globalisasi.", LKiS, 2010,

[3] Anggraini, L. S., & Nathalia, K, "Desain Komunikasi Visual: Dasar-Dasar Panduan untuk Pemula", Nuansa Cendekia, 2013.

[4] Baudrillard, J, "Simulacra and Simulation (S. F. Glaser, Trans.).", University of Michigan Pres, 1994

[5] Bourdieu.P, " Dominasi Maskulin (S. Herlinah, Trans.).", Jalasutra, 2010.

[6] Buhalis, D., & Law, R.,"Progress in Information Technology and Tourism Management: 20 Years on and 10 Years after the Internet—The State of eTourism Research.", Tourism Management, 29(4), 609-623, 2008.

[7] Chaffey, D., & Ellis-Chadwick.F, "Digital Marketing: Strategy, Implementation and Practice.", Pearson UK, 2019.

[8] Covarrubias. M., "Pulau Bali: Temuan yang Menakjubkan", Udayana University Press. 2013.

[9] Davis, H., & Walton. P, "Bahasa, Citra, Media.", Jalasutra, 2010.

[10] Derrida. J, "Of Grammatology (G. C. Spivak, Trans.)"., Johns Hopkins University Press. 1976.

[11] Geriya, I. W., "Transformasi Kebudayaan Bali Memasuki Abad XXI.", Dinas Kebudayaan Provinsi Bali, 2000.

[12] Greenwood, D. J, "Culture by the Pound: An Anthropological Perspective on Tourism as Cultural Commoditization. Dalam V. L. Smith (Ed.), Hosts and Guests: The Anthropology of Tourism (2nd ed., hlm. 171-185).", University of Pennsylvania Press, 1989.

[13] Hastuti, T. N. R, "Pertarungan Wacana Tubuh Perempuan dalam Media", Litera, 2018.

[14] Haug, W. F, "Critique of Commodity Aesthetics: Appearance, Sexuality and Advertising in Capitalist Society", Polity Press, 1986.

[15] Kartini. R. K, "Teori Dasar Desain Komunikasi Visual", Djembata, 1999.

[16] Kasiyan, "Manipulasi dan Dehumanisasi Perempuan dalam Iklan", Ombak, 2008.

[17] Kellner. D, "Media Culture: Cultural Studies, Identity and Politics Between the Modern and the Post-modern", Routledge. 2010.

[18] Kusrianto, A, "Pengantar Desain Komunikasi Visual", Andi Offset, 2007.

[19] Lazar, M. M, "Politicizing Global Feminine Identities: A Feminist Critical Discourse Analysis of Advertisements. Dalam M. M. Lazar (Ed.), Feminist Critical Discourse Analysis (hlm. 1-28)", Palgrave Macmillan, 2005.

[20] S. Usman & Akbar, "Metodologi penelitian Sosial, PT. Bumi Aksara", 1995.

[21]

Liputan6.com. Sederet Destinasi di Indonesia Jadi Pemenang Penghargaan Conde Nast Traveler, Resor sampai Pulau Terbaik. https://www.liputan6.com/life-style/read/5415697/. 2023, 6 Oktober.

[22] Piliang, Y. A, "Semiotika dan Hipersemiotika: Kode, Gaya dan Matinya Makna", Matahari, 2010.