

Research Article

Simulacra and the Aesthetics of Fashion Marketing on Instagram: A Case Study of Indonesian Local Brands

Rinaldi Bursan

Management Department, Universitas Lampung, Indonesia; e-mail : rinaldi.bursan@feb.unila.ac.id
Corresponding Author : rinaldi.bursan@feb.unila.ac.id

Abstract: By examining how visual aesthetics play a crucial role in creating a hyperreal symbolic reality, this study critically investigates the creation and consumption of simulacra in the Instagram marketing of regional Indonesian fashion firms. This study shows that local brands actively create representational worlds that negotiate identity between claims of locality and global aesthetic standards, in addition to selling products, using an interpretative qualitative approach that combines netnography, visual semi-otic analysis, and in-depth interviews with brand managers and consumers. According to the research, rigorous visual curation techniques result in what are known as ethical simulacra, in which ideals like sustainability and community support are reduced to beautiful pictures divorced from tangible behaviors. In addition to examining ethical conundrums in netnographic research within ambivalent digital settings, this analysis emphasizes the critical role that Instagram's algorithms play as non-human actors that influence aesthetic canons. By highlighting distinctive dynamics including self-exoticization tactics and modernity paradoxes that influence symbolic consumption patterns, this study theoretically advances Consumer Culture Theory and critical marketing by concentrating on the Indonesian setting. The study's findings suggest a more ethical and thoughtful approach to marketing when confronting the logic of digital hyperreality.

Keywords: Digital Marketing; Instagram Aesthetics; Local Brands; Simulacra; Symbolic Consumption.

1. Introduction

Digital transformation has fundamentally reshaped how brands construct meaning, value, and relationships with consumers, with social media evolving from a mere communication channel into a cultural space where symbols, narratives, and identities are socially produced and negotiated (Haudi, 2024; Thompson et al., 2013; Verhoef et al, 2021). As a visually driven platform, Instagram plays a strategic role in the fashion industry, which inherently relies on imagery, aesthetics, and identity expression (Schroeder, 2002). In this context, visuals no longer simply represent products but function as primary media for creating symbolic experiences through curated feeds, consistent aesthetics, and aspirational lifestyle narratives, shaping perceived value and emotional engagement (Schroeder, 2002; Belk, 2013). However, such representations often detach from material reality and instead construct autonomous symbolic worlds, which can be understood through the concept of simulacra and hyperreality, where images no longer reflect reality but replace it, shifting consumption from fulfilling functional needs toward the pursuit of symbolic and aesthetic value (Baudrillard, 1994).

This condition becomes more complex in the context of Indonesian local brands, which operate within a global digital ecosystem shaped by standardized aesthetics and platform algorithms while simultaneously promoting authenticity and local cultural values as sources of differentiation. Instagram thus serves as a symbolic arena where these brands negotiate identity by blending global visual styles with localized narratives to gain legitimacy (Naeem et al., 2025; Thompson et al., 2013). In practice, however, this negotiation often produces a representational paradox: claims of authenticity are constructed through highly curated and uniform visual patterns, while narratives of sustainability, simplicity, or community connection

Received: January 31, 2026

Revised: February 19, 2026

Accepted: March 28, 2026

Published: March 31, 2026

Curr. Ver.: March 31, 2026



Copyright: © 2025 by the authors.
Submitted for possible open access publication under the terms and conditions of the Creative Commons Attribution (CC BY SA) license (<https://creativecommons.org/licenses/by-sa/4.0/>)

are aesthetically presented yet detached from complex social realities. Such representations function as simulacra, where images no longer refer to empirical reality but instead generate a hyperreality that is accepted and consumed as symbolic truth (Baudrillard, 1994).

Mainstream marketing studies often evaluate this phenomenon through performance metrics such as engagement, brand awareness, and purchase intention, thereby overlooking its cultural, ideological, and ethical dimensions. In contrast, Consumer Culture Theory views consumption as a socially embedded practice shaped by meaning and symbolic power relations, positioning Instagram as a site of cultural production where fashion brands act as producers of symbols that influence consumer identity (Belk, 2013; Thompson et al., 2013). Despite extensive global discussions on simulacra, visual aesthetics, and symbolic consumption, empirical research focusing on Indonesian local brands remains limited, even though the context is marked by rapid fashion industry growth, digitally connected young consumers, and the intersection of local values with global aspirations.

Addressing this gap, this study adopts an interpretive qualitative approach to examine how visual content is produced, circulated, and interpreted on Instagram, aiming to contribute to critical marketing and Consumer Culture Theory while encouraging ethical reflection on fashion marketing practices in the era of digital hyperreality (Baudrillard, 1994).

2. Literature Review

Simulacra and Hyperreality

The concepts of simulacra and hyperreality explain how, in contemporary consumer culture, signs and images no longer represent reality but instead construct self-referential symbolic systems that generate new realities (Baudrillard, 1994). In digital marketing, particularly on social media, this logic becomes central because brand-consumer interactions are largely mediated through visual imagery and symbolic narratives, enabling brands to create immersive symbolic worlds perceived as authentic by audiences (Hietanen et al., 2022). On platforms like Instagram, hyperreality emerges through highly curated visuals, aestheticized lifestyles, and aspirational storytelling that often exceed consumers' lived experiences, reinforcing symbolic consumption where product value is shaped more by representational appeal than by functional utility (Agustina et al., 2025; Cronin & Hopkinson, 2023; Firmansyah et al., 2024).

Visual Aesthetics and Symbolic Consumption

Visual aesthetics have long been central to marketing, especially in identity-driven industries like fashion, where images function not merely as decorative elements but as cultural languages that connect brands to broader systems of meaning (Schroeder, 2002). In the context of social media, visual aesthetics operate as a symbolic infrastructure shaping perceptions of authenticity, credibility, and brand value. Recent studies show that Instagram aesthetics play a key role in constructing perceived authenticity, even though such authenticity is often strategically produced through careful curation of seemingly natural or spontaneous visuals (Agustiarmaputri, 2025; Audrezet et al., 2023). As a result, aesthetics extend beyond visual appeal to influence emotional engagement and symbolic identification between consumers and brands.

Consumer Culture Theory

Consumer Culture Theory (CCT) provides a framework for understanding consumption as a socially and culturally embedded practice through which identity, ideology, and social structures are negotiated (Arnould & Thompson, 2005). In the context of social media, CCT highlights how digital platforms function as cultural marketplaces where consumers actively participate in creating and circulating brand meanings rather than merely purchasing products (Belk et al., 2023). On Instagram, this is evident as users engage through likes, comments, reposts, and user-generated content, acting as co-interpreters and co-producers of brand simulacra, thereby reinforcing the hyperreal nature of digital consumption where the boundaries between production and consumption increasingly blur (Azzahra & Fitroh, 2025).

Empirical Studies and Research Gap

Previous empirical studies on fashion marketing in social media have largely focused on influencer marketing, engagement, and brand image, but they are predominantly grounded in positivist and quantitative approaches that emphasize causal relationships between variables. Qualitative studies that explicitly examine simulacra, visual aesthetics, and symbolic consumption remain limited, particularly in the context of local brands in developing countries. Recent post-2022 research highlights the importance of local context in digital marketing practices, arguing that visual and symbolic strategies are deeply shaped by cultural dynamics (Preece et al., 2022). However, studies that integrate simulacra theory, visual aesthetics, and Consumer Culture Theory to analyze Indonesian local fashion brands are still scarce, creating a clear theoretical gap that underpins this research.

Theoretical Framework

This study integrates the concepts of simulacra and hyperreality (Baudrillard, 1994), visual aesthetics in marketing (Schroeder, 2002), and Consumer Culture Theory as its main theoretical foundation (Arnould & Thompson, 2005). Instagram is positioned as a symbolic production space, local fashion brands as producers of simulacra, and consumers as active subjects who interpret and negotiate meanings within a digital hyperreality. This framework enables a comprehensive analysis of how fashion marketing aesthetics on Instagram shape perceptions of value, identity, and authenticity in the context of Indonesian local brands.

3. Method

Epistemological Position and Research Approach

This study adopts an interpretive qualitative approach grounded in a constructivist-interpretivist epistemology. This choice is guided by the aim of the research, which is not to test causal relationships or produce statistical generalizations, but to explore how meanings, symbols, and hyperreal representations are constructed and negotiated within fashion marketing practices on Instagram. Consistent with Consumer Culture Theory, reality is understood as socially constructed through symbolic, discursive, and visual practices rather than as an objective and fixed entity (Arnould & Thompson, 2005; Thompson et al., 2013).

Research Design and Case Study Strategy

This study employs an interpretive qualitative design using digital ethnography (netnography), supported by visual semiotic analysis and in-depth interviews. Six Indonesian local fashion brands on Instagram were selected purposively based on criteria such as explicit local identity claims, consistent curated visual aesthetics, high engagement rates above 3%, and representation across different fashion segments, along with 12 highly engaged consumers who interact frequently with these brands. Data were collected over six months (January–June 2024) through non-participant observation of more than 500 posts, semiotic analysis of 120 selected images using Barthes' denotation and connotation framework and Kress's social semiotics, and semi-structured interviews with brand managers and consumers. Data analysis combined thematic analysis (Braun & Clarke, 2006) with visual interpretation, identifying key themes such as authenticity construction, local-global negotiation, and symbolic consumption, while visual data were examined through layered semiotic reading to uncover hyperreal representations. Findings were developed through abductive reasoning by continuously linking empirical insights with Baudrillard's theory of simulacra (1994) and Consumer Culture Theory (Arnould & Thompson, 2005), with rigor ensured through triangulation, member checking, and researcher reflexivity.

Data Collection Techniques

This study uses three complementary methods. Netnography is conducted to observe Instagram-based visual communication, brand narratives, and consumer interactions through non-participant observation of feeds, stories, and comments, following (Kozinets (2015). Visual content analysis is used to interpret aesthetic elements such as composition, color, photography style, body representation, and lifestyle narratives as cultural texts rather than quantitative data (Kozyreva et al., 2022). (Schroeder, 2002). In addition, semi-structured in-depth interviews are conducted with brand managers and consumers to explore subjective meanings related to aesthetics, authenticity, and symbolic consumption.

Data Analysis Technique

The data analysis follows an iterative and interpretive process grounded in abductive reasoning. Netnographic observations, visual materials, and interview transcripts are examined together to uncover key conceptual themes such as simulacra, hyperreality, and symbolic consumption. Analysis is carried out through repeated engagement with the data, constant comparison across different sources, and ongoing interaction with the theoretical framework. This method supports the development of a contextually grounded and theoretically reflective interpretation.

Research Credibility and Rigor

To maintain academic rigor, this study employs interpretive credibility by using data triangulation, maintaining transparency in the analytical procedures, and applying continuous researcher reflexivity. In this perspective, validity is not understood as the ability to replicate findings, but as the extent of theoretical plausibility and coherence in interpretation. Therefore, the quality of the research is evaluated through the depth of its analysis, the strength of its theoretical contribution, and its relevance in explaining contemporary digital marketing phenomena.

Conceptual Framework

This study proposes a non-causal conceptual framework to explore meaning-making in Instagram-based fashion marketing. Instagram is viewed as a symbolic and algorithmic space where visibility and aesthetic value are shaped. Local fashion brands act as producers of simulacra through curated visuals and lifestyle narratives, creating hyperreal brand images perceived as authentic. Consumers are seen as active interpreters who co-produce meaning through engagement such as likes, comments, and sharing, which helps circulate and reinforce these symbolic representations. Flow of the framework:

Instagram as symbolic space → Aesthetic marketing practices → Production of simulacra and hyperreality → Symbolic consumption and identity negotiation

This framework helps explain how visual aesthetics function as cultural mechanisms shaping value, authenticity, and identity in Indonesian local fashion branding.

Theoretical Contributions

This study contributes to marketing and consumer research in three key ways. First, it extends Baudrillard's concept of simulacra and hyperreality by showing that simulacra in digital marketing are not limited to advertising representation but are systematically produced through the interaction of visual aesthetics, platform algorithms, and consumer participation within Instagram as a hyperreal infrastructure. Second, it enriches Consumer Culture Theory by providing empirical insight into how symbolic consumption and identity formation occur in visually driven social media environments, highlighting consumers as active interpretive subjects who negotiate brand meanings within hyperreal digital spaces and reshaping the production-consumption relationship. Third, it contributes to research on local brands in the Global South by examining Indonesian fashion brands, revealing how they navigate tensions between global aesthetics, local values, and platform demands, thereby expanding the geographic and cultural scope of critical marketing studies and challenging assumptions derived from Western-centric contexts.

4. Results and Discussion

Research Results

Analysis of six Indonesian local fashion brands such as Batik Sawi, Javanese Knot, and Sumba Weave reveals that Instagram aesthetics do not merely decorate reality but actively construct a symbolic world that often feels more "real" than everyday life. In @batiksawi's feed, batik fabric is framed not as a material product but as a symbol of cultural awareness and tradition, as reflected in Maya's (25) interview: "It feels like entering a story, not just seeing fabric." However, field observations indicate that production processes remain embedded in modern industrial systems, showing how visual representation replaces material reality, a clear case of simulacra. Highly curated aesthetics, including consistent earthy tones and "soft natural light" filters, also function as brand signatures. Interestingly, such "organic"

aesthetics are globally standardized, resembling Scandinavian or Japanese visual styles, indicating that claims of local authenticity are constructed through global visual language. Consumers further reinforce this hyperreality through engagement and reposting practices, where consumption shifts from material ownership to identity performance, as seen in Rizal's (28) statement: "I didn't just buy fabric, I bought an identity."

Ethical narratives such as sustainability and artisan empowerment are also visually aestheticized, often through artistic depictions of craftsmen that blur the line between documentation and stylization. Yet discussions of labor conditions remain limited, suggesting the emergence of ethical simulacra where morality is visually performed rather than critically examined. At the same time, local brands negotiate global aesthetics and local identity by blending traditional motifs with minimalist design, as seen in the hashtag #ModernTradition. A Dutch consumer even remarked, "This is how tradition should look today." Overall, the findings show that Instagram operates as a hyperreal space where what is consumed is not merely products, but symbolic versions of the self, more aesthetic, meaningful, and globally connected, constructed through the active participation of both brands and consumers in the circulation of images.

The study of Indonesian local fashion brands on Instagram reveals a complex visual dynamic in which aesthetics do not merely decorate reality but actively construct a symbolic world that often appears more convincing than material conditions. Analysis of @BatikSawi shows highly curated visual patterns dominated by earthy tones, natural lighting, and symmetrical compositions, such as a 2024 post featuring batik fabric placed in a rice field setting at sunset. While denotatively presenting fabric and nature, the image connotes harmony, spirituality, and an "authentic" Javanese cultural essence. However, as acknowledged by a designer, such rural imagery is strategically selected despite production taking place in urban industrial settings with imported materials, illustrating how visual representation functions as simulacra that replaces more complex material realities.

A similar pattern appears in @JavaneseKnot, where carefully arranged flat-lay visuals combine textiles with symbolic objects like herbal tea and literary books, promoting a slow living lifestyle rather than just products. Consumers such as Rina (29) describe the feed as a "virtual retreat," highlighting how Instagram enables the performance of idealized identities beyond everyday corporate life. This symbolic consumption is further reinforced by audience participation, as seen in @SumbaWeave, where comments such as "This is not fashion, it is philosophy of life" and reposted content under "Living the slow life" transform consumption into identity performance. Ethical narratives such as sustainability and artisan support are also aestheticized, producing what can be understood as ethical simulacra where moral values are visually staged rather than fully reflected in practice. Meanwhile, local brands negotiate global and local aesthetics through hybrid designs like #ModernTradition, showing how "locality" itself becomes a flexible visual construct shaped by global platform logic, ultimately positioning Instagram aesthetics as a symbolic language that shapes perceptions of authenticity, identity, and value.

Table 1. Visual Comparative Analysis: @BatikSawi vs @JavaneseKnot.

Aspect	@BatikSawi	@JavaneseKnot
Body Representation	The model frequently hides her face so order to emphasize the fabric and silhouette.	Faces are rarely seen; hands and activities are more prevalent.
Relationship with Nature	An enormous backdrop of nature (mountains, rice fields).	Using branches, leaves, and stones as ornamental elements.
Colour	Earthy, dark, natural.	Natural dye hues, more vibrant but still subdued.
Caption Text Narrative	Short poem, Javanese philosophical quote.	Sentence of reflection and rhetorical inquiry about life.
Audience Interaction	Comments like: 'This is art.' 'So Javanese.'	Comments like: "This is mindfulness." "Living deliberately."

The findings suggest that in an increasingly hyperreal digital environment, what is being exchanged is often no longer physical objects but access to symbolic worlds, where the boundaries between reality and construction are blurred and consumers themselves actively shape these worlds through likes, comments, and reposts. Analysis of Indonesian local fashion brands on Instagram shows that visual aesthetics function not merely as communication tools but as the primary mechanism for producing brand simulacra. Through curated imagery, color schemes, models, and lifestyle narratives, fashion products are transformed from functional commodities into symbols of ideal lifestyles, cultural awareness, and moral identity, confirming Baudrillard’s (1994) argument that signs in contemporary consumer society no longer represent reality but replace it.

From a Consumer Culture Theory perspective, these brands act as cultural meaning producers within a social media marketplace where aesthetics, narratives, and identities are continuously exchanged. Instagram becomes a space where brands do not only sell products but also propose lifestyles and value systems that consumers may adopt as symbolic affiliations. Consumers are not passive recipients; through comments, reposts, and user-generated content, they actively participate in reproducing brand meanings, although this often reinforces hyperreality by blurring the line between self-expression and symbolic adoption. Moreover, narratives of locality such as sustainability and community values are frequently aestheticized into highly curated visual forms, producing ethical simulacra in which moral claims function more as symbolic legitimations than reflections of social practice, thereby extending critical discussions on how even ethics becomes aestheticized within hyperreal marketing environments.

Research Discussions

Algorithm as an Aesthetic Curator: When the Logic of Code Shapes Our Eyes

This analysis shows that Instagram aesthetics are not solely shaped by human creative decisions but are also strongly influenced by platform algorithms that determine what is seen as “aesthetic” or “visible.” Across six Indonesian local fashion brands, recurring patterns in color palettes, composition, and posting strategies reflect not only creative intent but also adaptation to algorithmic preferences for soft tones, emotional positivity, and visual consistency. As a social media manager from @JavaneseKnot noted, engagement dropped when content became more “natural,” leading the brand to return to algorithm-friendly visual formulas.

As a result, aesthetics emerge from a negotiation between creative expression and algorithmic logic, producing a homogenized visual cycle where similar styles are rewarded with greater visibility. This creates a new visual canon for local fashion branding, reinforcing hyperreality while showing that simulacra in digital fashion are no longer produced only by humans, but also co-shaped by impersonal algorithmic systems.

Ethics Behind the Screen: Researcher Reflexivity in Ambivalent Digital Spaces

Netnographic research on platforms like Instagram presents unique ethical tensions, as publicly accessible content often contains deeply personal and emotional expressions. In this study, the researcher adopted a passive observer role, avoiding direct interaction while still accessing intimate consumer narratives such as identity struggles, cultural pride, and brand disappointment. This position requires constant interpretive reflexivity, especially when distinguishing between authentic emotional engagement and performative behavior shaped by platform visibility. The researcher's own background as an Indonesian consumer of local fashion also influenced the reading of data, creating both empathetic understanding and critical awareness of self-exoticization. Ethical rigor was maintained through strict anonymization and member checking, although the most complex challenge remained the boundary between observation and intervention, particularly when encountering potentially misleading representations or social pressure in user comments. This highlights that ethics in netnography is not merely procedural but an ongoing reflexive practice shaped by positionality, power, and responsibility within hybrid public-private digital spaces.

From a critical marketing perspective, these findings challenge mainstream assumptions that Instagram aesthetics function only to increase engagement or brand awareness, showing instead that they shape deeper ideological constructions of reality, value, and identity. In the Global South context, Indonesian fashion brands do not simply imitate global aesthetics but actively negotiate them with local narratives to gain legitimacy, often resulting in paradoxical visual homogenization where stronger claims of locality produce increasingly standardized imagery. Overall, this study demonstrates that Instagram fashion marketing operates as a cultural practice that produces simulacra and hyperreality, where visual aesthetics function as a central mechanism in constructing meaning, identity, and perceived authenticity, encouraging a more critical reflection on ethics, culture, and responsibility in contemporary digital marketing.

Theoretical Implications

This study extends Baudrillard's notion of simulacra by showing that in Instagram fashion marketing, simulacra are not passive reflections of hyperreality but actively constructed and strategically managed by brands to produce symbolic legitimacy and differentiation, thereby reframing hyperreality as both a technological condition and a deliberate marketing practice. In relation to Consumer Culture Theory, the findings reinforce that brands function as cultural agents that actively construct meaning, while digital platforms accelerate the circulation of symbols and blur the boundaries between production and consumption as consumers also participate in reproducing brand worlds through everyday visual practices. From a Global South perspective, the study further highlights how local fashion brands negotiate global aesthetic dominance by transforming locality into platform-compatible symbolic expressions, offering a critical non-Western contribution that challenges assumptions of universal branding and aesthetic logics.

Managerial and Ethical Implications

This study suggests that visual aesthetics in social media should be understood not merely as tactical tools for engagement, but as a strategic foundation for meaning-making in branding, requiring fashion brands to adopt more reflective and deliberate management of visual identity since every aesthetic choice contributes to the construction of symbolic brand reality in highly competitive digital environments. Ethically, it highlights the risk of moral value aestheticization, where concepts such as sustainability and locality are reduced to curated images, potentially creating a gap between symbolic representation and actual practice, making it essential for brands to ensure consistency between visual narratives and operational realities to avoid the production of misleading ethical simulacra. Additionally, for policymakers and creative industry actors, the findings emphasize the importance of strengthening visual and critical literacy to support local brands in navigating global aesthetic dynamics and developing more sustainable, rather than purely trend-driven, brand identities.

Indonesian Contextual Contribution: Beyond Global Narratives Through Hyperreal Locality

This study extends Baudrillard's simulacra theory by showing how the Indonesian context produces distinctive forms of hyperreality that go beyond Western-centered interpretations. On Instagram, Indonesia's cultural diversity is often transformed into simplified and highly consumable visual symbols, where complex meanings are reduced into globally readable aesthetics such as batik as "universal Javanese heritage," Sumba weaving as "Eastern spirituality," and kebaya as timeless elegance. Rather than being imposed externally, this simplification is often driven by local actors themselves through strategic self-exoticization, as cultural elements are carefully curated to gain global visibility while simultaneously affirming national identity. This process reflects a tension between global platform homogenization and local aspirations for recognition, resulting in a uniquely Indonesian form of symbolic cultural production.

A second key dimension lies in the interplay between religion, social norms, and aesthetic commodification, which shapes how meaning is constructed in Indonesian digital fashion branding. Many local brands integrate moderate Islamic values, Javanese philosophy, and spiritual symbolism into their visual narratives, yet these elements are not presented as strict religious expressions but as flexible "aesthetic ethics" designed to evoke universal emotional resonance. Spiritual and moral concepts are visually stylized through minimalist compositions, modest fashion aesthetics, or nature-based storytelling, transforming religiosity into a culturally adaptable and marketable form. As a result, Indonesian brands operate within a hybrid space where cultural authenticity, moral values, and global aesthetic expectations are continuously negotiated rather than fixed.

Furthermore, Indonesia's paradoxical modernity, characterized by rapid digitalization alongside strong communal and hierarchical social structures, shapes consumption as a deeply symbolic and relational practice. Consumers engage with fashion brands not only as market offerings but as tools for identity construction, social recognition, and cultural legitimacy, where buying local products such as batik often signals moral and cultural alignment rather than mere preference. This is reinforced by nation-branding narratives like "local pride," even as brand aesthetics remain heavily influenced by global styles such as Scandinavian minimalism or Korean streetwear. Combined with the strong relational role of influencers and digital communities, where emotional ties blur boundaries between brands and audiences, these dynamics show that Indonesian hyperreality is a hybrid system of meaning production that challenges universal marketing theories and enriches global understandings of consumption, identity, and digital culture.

5. Conclusions

This study concludes that fashion marketing on Instagram operates as a cultural practice grounded in the production of simulacra and hyperreality, where visual aesthetics function as the primary mechanism for constructing brand meaning. Indonesian local fashion brands do not merely promote products but actively build symbolic worlds that enable consumers to affirm their identities and social aspirations through visual consumption. By integrating Baudrillard's theory of simulacra with Consumer Culture Theory, the findings demonstrate that digital aesthetics cannot be viewed as neutral or purely instrumental, but instead function as meaning-making structures with ideological, ethical, and cultural implications. In the Global South context, this study highlights ongoing negotiations between global aspirations and local representation that generate new forms of symbolic locality. Overall, it contributes to critical marketing theory and encourages more culturally aware and meaningful digital marketing practices, while also opening avenues for future research on simulacra and digital aesthetics across platforms and cultural settings.

References

- Agustiarmaputri, S. (2025). Aesthetics, simulacra, and lifestyle consumption: A social practice in the representational space of "Ada Apa Dengan Kopi" café on Gen-Z. *Jurnal Sosiologi Dialektika*, 20(2), 173-185. <https://doi.org/10.20473/jsd.v20i2.2025.173-185>
- Agustina, T. P., Piouli, R. M. M., Sununianti, V. V., Istiqoma, & Kurniawan, D. A. (2025). Simulasi dan simulakra Jean Baudrillard dalam dinamika budaya konsumsi berlebihan masyarakat postmodern. *An-Nas: Jurnal Humaniora*, 9(1), 108-126. <https://doi.org/10.32665/annas.v9i1.4478>
- Arnould, E., & Thompson, C. J. (2005). Consumer culture theory (CCT). *Consumer Research*, 31(4), 868-882. <https://doi.org/10.1086/426626>
- Audrezet, A., de Kerviler, G., & Moulard, J. (2023). Authenticity under control. *Business Research*, 15(6), 1134-1146.
- Azzahra, N. R., & Fitroh, S. (2025). Studi eksplorasi pengaruh influencer Instagram terhadap niat dan keputusan pembelian konsumen. *Jurnal Sains Pemasaran Indonesia*, 24(2), 53-72.
- Baudrillard, J. (1994). *Simulacra and simulation*. Michigan Press. <https://doi.org/10.3998/mpub.9904>
- Belk, R. W. (2013). Extended self in consumer behavior. *Consumer Research*, 15(2), 139-168. <https://doi.org/10.1086/209154>
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Psychology*, 3(2), 77-101. <https://doi.org/10.1191/1478088706qp063oa>
- Cronin, J., & Hopkinson, G. (2023). Symbolic consumption in shaping consumer value. *Research*, 50(2), 345-362.
- Firmansyah, T. R., Muttaqin, K., Hidayah, L., & Murniati, I. U. (2024). The hyperreality and simulacra theory of Jean Baudrillard: On fashion trends in TikTok. *ELITE Journal: International Journal of Education, Language, and Literature*, 4(2). <https://doi.org/10.26740/elitejournal.v4n2.p27-34>
- Haudi, F. (2024). The impact of digital transformation on consumer behavior and marketing strategies. *International Journal of Economic Literature (INJOLE)*, 2(1), 167-179.
- Hietanen, J., Andéhn, M., & Wickström, P. (2022). Market practices in the age of hyperreality. *Marketing Manage*, 38(15-16), 1456-1478. <https://doi.org/10.1080/0267257X.2022.2142272>
- Kozinets, R. V. (2015). *Netnography*. Sage. <https://doi.org/10.1002/9781118767771.wbiedcs067>
- Naeem, M., Ozuem, W., Ranfagni, S., & Howell, K. (2025). User generated content and brand engagement: Exploring the role of electronic semiotics and symbolic interactionism on Instagram. *Computers in Human Behavior*, 168, 108642. <https://doi.org/10.1016/j.chb.2025.108642>
- Preece, E., Kerrigan, F., & O'Reilly, D. (2022). Cultural value and context in digital marketing. *European Journal*, 56(9), 2584-2606.
- Schroeder, J. E. (2002). *Visual consumption*. Routledge. <https://doi.org/10.4324/9780203471630>
- Thompson, C. J., Arnould, E. J., & Giesler, M. (2013). Discursivity, difference, and disruption. *Marketing Theory*, 13(2), 149-174. <https://doi.org/10.1177/1470593113477889>
- Verhoef, P. C., Broekhuizen, T., Bart, Y., Bhattacharya, A., Dong, J. Q., Fabian, N., & Haenlein, M. (2021). Digital transformation: A multidisciplinary reflection and research agenda. *Journal of Business Research*, 122, 889-901. <https://doi.org/10.1016/j.jbusres.2019.09.022>