DIGLOSIA

Critical discourse analysis on Mandalika and Likupang social media

Analisis wacana kritis media sosial Mandalika dan Likupang

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Abstract
The implications of the pandemic have drastically decreased tourism occupancy in Indonesia, prompting the president to develop super priority destinations, such as Mandalika and Likupang, to restore tourism occupancy. Focusing on Mandalika and Likupang, located in special economic zones, this research aims to critically analyze the social media narratives to uncover the power relations and socio-political constructs embedded in the social media accounts of both destinations. We applied descriptive qualitative research, elaborating the textual elements, discursive, and sociocultural practices of promotional media. The result of the textual elements analysis shows that social media posts mostly use simple sentences, and a deeper lexical analysis reveals that various types of pronouns, adjectives, and collocations are embedded in the posts. Social media leverages persuasive descriptive discourse with friendly, descriptive, and emotional words, improving reader accessibility. Political and cultural narratives also play a significant role in shaping the tourism discourse. Branded as the "New Bali," Mandalika and Likupang can displace and exclude local culture through social media posts, showing the power of social media in creating tourism discourse. Conclusively, critical discourse analysis helps in understanding the relation between the discourse and the social aspect by analyzing language within a social context.

Abstrak
Kondisi pandemik menurunkan tingkat keterisian pariwisata di Indonesia. Presiden mengembangkan lima destinasi super prioritas untuk meningkatkan keterisian pariwisata. Penelitian ini berfokus pada Mandalika dan Likupang karena keduanya merupakan destinasi super prioritas dan zona ekonomi khusus di Indonesia. Penelitian ini bertujuan untuk menganalisis narasi media sosial secara kritis dengan menyingkap relasi kuasa dan konstruksi sosial-politik dalam media sosial Mandalika dan Likupang. Penelitian ini merupakan penelitian deskriptif kualitatif dengan menjabarkan elemen tekstual, praktik diskursif dan sosio-budaya dari media promosi Mandalika dan Likupang. Hasil analisis elemen tekstual menjabarkan bahwa sosial media lebih banyak menggunakan kalimat sederhana, hasil analisis leksikal menunjukkan bahwa terdapat penggunaan berbagai kata ganti, kata sifat, dan kolokasi. Sosial media menggunakan jenis wacana persuasif deskriptif dengan menggunakan kata yang santai, deskriptif, dan menggugah emosi serta mudah diakses oleh pembaca. Narasi politik dan budaya berperan penting dalam membentuk wacana pariwisata ini. Dapat disimpulkan bahwa analisis wacana kritis membantu memahami hubungan antara wacana dan aspek sosial dengan menganalisis bahasa dalam konteks sosial.

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A. Introduction

The COVID-19 pandemic in 2020 brought dislocation to tourism sector, which is the third largest contributor to Indonesian foreign exchange and economy (Hasibuan et al., 2023; Kementerian Pariwisata dan Ekonomi Kreatif, 2020). Since the pandemic, tourism occupancy has plummeted in most tourist destinations across Indonesia, including Bali. The tourism sector suffered greatly, impacting the livelihood of local people and related sectors (Amrita et al., 2021; Lamopia & Nindya, 2023; Subadra, 2021). To restore this condition, the President of Indonesia has proposed a revitalization strategy by selecting five super priority destinations in Indonesia and branding them as the five "New Bali"—Danau Toba in North Sumatra, Borobudur in Central Java, Mandalika in West Nusa Tenggara, Labuan Bajo in East Nusa Tenggara, and Likupang in North Sulawesi. Dubbed as the National Tourism Strategic Zone, these destinations are part of the strategy to help broaden tourism and stimulate economic condition all over Indonesia. This research focuses on two destinations located in the special economic zones of Indonesian tourism, Mandalika and Likupang (Estriani, 2019; Firmansyah, 2021), highlighting their potential to alleviate the nation's economy.

The government has encouraged six points of development to support Mandalika and Likupang as super priority destinations. These are spatial planning and control; development of access and connectivity to tourist destinations; construction of facilities at tourist sites, including arrangement of street vendors to improve the quality and cleanliness of toilets (sanitary facilities) at tourist sites; improvement of human resource quality; marketing of local products; and massive promotion (Kementerian Pariwisata dan Ekonomi Kreatif, 2023a, 2023b). Promotion is vital to introduce products or services of a company (Fahri & Tawe, 2022; Lupiyoadi, 2018), or in this case, Mandalika and Likupang, to a wider audience and potential market, both nationally and internationally. There are four types of promotion media: printed media, electronic media, digital media, and social media (Akasse & Ramansyah, 2023; Aristoteles et al., 2021; Permana & Wirayani, 2021; Sitorus & Utami, 2017). Printed media include paper-based materials like brochures, magazines, posters, and leaflets, while electronic media operate using electronic devices like television, radio, and film. Digital media are internet-based, including website, application, and blog, while social media include internet-based tools and platforms that allows real-time interactions, such as Instagram, TikTok, Facebook, Reddit, and others.

In today's digital landscape, social media discourse shapes the promotion and perception of the advertised products and services. Platforms like Instagram, YouTube, and TikTok have become powerful tools for constructing tourism discourse, influencing public opinion, and attracting investment. These discourses contain implied power relations, cultural representations, and economic interests that require critical examination. The critical discourse analysis (CDA) is a useful framework to analyze how language and visual elements on social media construct, justify, or challenge dominant ideologies surrounding tourism development. CDA is particularly effective in uncovering how promotional media reflect and reproduce social hierarchies, institutional agendas, and cultural commodification in tourism contexts (Sari et al., 2024). Previous studies have reported that CDA helps researchers examine how online discourse constructs—or weakens—the framing of sustainable tourism, especially when global appeal overshadows local voices (Ayomi et al., 2023).

Research on promotion media for tourism has gained traction in Indonesia. Sari et al. (2024) analyzes three dimensions of critical discourse analysis on promotion media for Banyumas tourism in Central Java province. The results show discrepancies in the word choice and structures among media platforms, while some discourse elements are missing. Another research is by Furnama & Rosa (2020), focusing on analyzing the visual and verbal elements in tourism brochures of Mandeh Island, West Sumatra province. The result show that the brochure contains all generic structure of visual and verbal elements. Pratiwi et al. (2019) investigate Bali tourism advertisements to identify the linguistic features to describe their situational context and situational context. The results reveal that Bali tourist advertisement uses formal linguistic features, influenced by its situational context,

and persuasive sentences to convince the audience. While these studies have analyzed traditional promotion media such as print advertisements, our research extends the discussion to social media platforms where dynamics and interactive spaces allow real-time meaning construction.

This research analyzes the promotional media of Mandalika and Likupang, two super priority destinations in Indonesia designated to boost domestic tourism development. Actively promoting tourism in social media platform, especially Instagram, Mandalika and Likupang leverage social media posts to shape people's perception of their destinations. Both tourist destinations boast their beauty in visually rich content and appeal customers (Instagram users) in a textual content and real-time interaction (Rahman et al., 2021). The researchers use the Critical Discourse Analysis (CDA) to examine the linguistic and visual construction of Mandalika and Likupang as "New Bali" in social media discourse, exploring how these constructions reflect broader sociocultural, political, and economic dynamics. We probe how language, images, and interaction on social media work as a marketing tool and a source of ideological production and negotiation. This study demonstrates the expansion of critical discourse analysis to include contemporary and multimodal media sources. This approach not only fills a gap in the literature on tourism discourse in Indonesia but also contributes to a more sophisticated understanding of how digital narratives shape real-world development outcomes. The research outcomes can propose some strategies to increase tourism occupancy in Mandalika and Likupang through media promotion discourse on Instagram.

B. Method

This descriptive qualitative research describes a phenomenon and its characteristics, focusing on three dimensions of critical discourse analysis of Mandalika and Likupang social media as promotional media. A qualitative study analyzes text and image while interpreting themes and patterns (Creswell, 2014) and employs elaboration of themes, patterns, or concepts in the data (Nassaji, 2015).

The three dimensions in the critical discourse analysis of this study are textual elements, discursive practice, and sociocultural practice. The textual element is the microstructure dimension—it shows the impartation of a message through word choice and text structure by analyzing the elements in the promotion media, such as word style, sentence structure, and diction. Discursive practice is the mesostructured dimension—it analyzes the promotion media throughout the production, distribution, and consumption processes. In analyzing the discursive practice, the audience can decode the meaning according to their beliefs, knowledge, and previous experience. Sociocultural practice is the macrostructure dimension that examines the relationship between language and social practices comprehensively from the perspective of the sociocultural environment (Fairclough, 2001; Sumarti, 2010; Zubir & Halim, 2020).

The data for this research was the promotion media posted on the Instagram accounts of Mandalika (@gomandalika) and Likupang (@likupangtourismfest). Purposive sampling was applied to gather the 20 most recent posts in both accounts at the time of this manuscript. The sample size was determined based on its relevance to tourism promotion and visibility, reflecting the current discursive trends and sociocultural dynamics in social media. Furthermore, this sample size allows a more focused analysis of how the promotional narratives of both tourist destinations are constructed and exposed in social media posts.

Data were collected based on three dimensions in critical discourse analysis (textual elements, discursive practice, and sociocultural practice) and then analyzed using systematic procedures according to Cresswell's theory (Creswell, 2014) to ensure validity and reliability. First, selected social media posts were compiled and organized. Next, the data were coded manually to maintain contextual sensitivity and interpretive depth. Then, the data were analyzed and described, and the findings were subjected to interpretation. Finally, descriptive insights and interpretative conclusions were drawn. A robust process was conducted to ensure credibility and a grounded interpretation of the analysis based on evidence and the theoretical framework.

C. Results and Discussion

This section elaborates on the results of the textual element analysis, discursive practice analysis, and sociocultural practice analysis of Mandalika and Likupang promotional posts in their respective Instagram channels.

1. Textual Elements

Textual elements analyzed the textual structure and organization of a discourse, from the phonological, grammatical, and lexical elements to the higher-level elements, such as turn-taking, general structure, and rhetorical devices. This research focused on the grammatical and lexical analysis of captions in Instagram posts from the Mandalika and Likupang channels.

Grammatical analysis works on the sentence level, examining prominent elements, comprehending, and recognizing the mistakes in the sentence structure (Collins Jr., 2020). There are three sentence types in the analysis. First, a simple sentence consists of one subject and one predicate as an independent clause and conveys one complete idea. The subject serves as the doer or mover of the action, while the predicate describes the action or state of the subject. In Figure 1 below, "Welcome to Bonjeruk Village!" is a simple sentence to promote Bonjeruk Village and greet visitors to the site. This sentence is a stand-alone clause that has a clear meaning and does not require additional clauses.

gomandalika Hallo #BaturMingo

Alam memang tidak pernah gagal dalam eksistensinya yang selalu mempesona dan mempunyai nilai-nilai tersendiri bagi manusia. Begitu juga dengan salah satu alam yang ada di tengah" kota Kabupaten Lombok Tengah.

Memang setiap tempat selalu gaada habisnya untuk di explore, dari ujung timur sampai barat selalu ada tempat yang mengesankan.

Salah satu Rekomendasi Desa Wisata populer kali ini adalah Desa Wisata Bonjeruk, yang tidak hanya terkenal dengan kulinernya yang enak tapi Desa Wisata ini juga terkenal dengan beragam adat, seni dan budayanya yang tetap dilestarikan selama ini.

Let say, tunggu apalagi?

Sugeng Rawuh Selamat Datang Di Desa Wisata Bonjeruk Welcome to Bonjeruk Village🔥

#DesaWisataBonjeruk #LombokTengah #gomandalika
less
30 July 2024 • See translation

Figure 1. Simple Sentence Example

The second sentence type is the compound sentence. It consists of two or more independent clauses linked with a connector (e.g., conjunction or punctuation mark) to retain an interrelated meaning. In Figure 2 below, the sentence "*Catat tanggalnya dan datang bersama orang yang kamu sayang*" (Save the date and come with your loved ones) is a compound sentence consisting of two independent clauses, "*catat tanggalnya*" and "*datang bersama orang yang kamu sayang*," connected by a conjunction, "dan." This sentence asks the audience to remember the date of the event and be there with others.

likupangtourismfest "Siap-siap buat seru-seruan bareng di Likupang Tourism Festival 2023! 🎉⛱️

Bersama Vicky Salamor, kita bakal rasain serunya momen tak terlupakan. Jangan sampai ketinggalan! Catat tanggalnya dan datang bersama orang yang kamu sayang,
Sampai ketemu di Pantai Paal Likupang ya!!!

#wonderfulindonesia #likupangtourismfestifal2023 #ltf2023 #sulawesiutara #likupang less
26 October 2023 • See translation

Figure 2. Compound Sentence Example

The last type of sentence in grammatical analysis is complex. A complex sentence consists of one independent clause (a stand-alone) and one or more dependent clauses (the complement) that are embedded within the independent clause(s) to create a complete meaning. Figure 3 contains a complex sentence: "*Dengan lantunan suara dan musik indah dari @vickysalamor, warga Sulawesi Utara dibuat bergoyang dan menyanyi bersama-sama* (With the beautiful voice and music of @vickysalamor, the people of North Sulawesi were made to sway and sing together)." The independent clause is the main idea, "*warga Sulawesi Utara dibuat bergoyang dan menyanyi bersama-sama,*" describing that the people of North Sulawesi were affected by the beautiful music, so they swayed and sang along. The dependent clause is in the form of the adverbial clause, "*Dengan lantunan suara dan musik indah dari @vickysalamor,*" which explains the event that affects the action in the independent clause.

likupangtourismfest Kemeriahan warga Sulawesi Utara yang membanjiri lokasi venue Likupang Tourism Festival 2023 kemarin malam terlihat jelas melalui kamera drone.

Dengan lantunan suara dan musik indah dari @vickysalamor , warga Sulawesi Utara dibuat bergoyang dan menyanyi bersama-sama.

#likupangtourismfestifal2023 #ltf2023 #wonderfulindonesia #likupang #minahasautara less
28 October 2023 • See translation

Figure 3. Complex Sentence Example

Social media posts, including Instagram captions, mostly use simple sentences because they are short and straightforward. Simple sentences are effective to attract audience attention from those who tend to skim the text quickly for important information. Furthermore, simple sentences are practical to inform the reader of event schedules, short descriptions, and invitations. The typical wordy structures in compound and complex sentences are less common on social media, where brevity is key. In other words, direct and clear messages in short sentences increase efficacy in promoting tourist destinations.

Building on the analysis of grammatical structures, the next section explores the lexical choices made in the social media posts. Lexical analysis examines five lexical categories: pronoun, noun, verb, adjective (Van Valin, 2001). We identified six types of pronouns in the data: relative, possessive, personal, demonstrative, indefinite, and interrogative. Pronouns can make Instagram captions more engaging and relatable for the audience. Relative pronouns, which usually appear

between a noun and a clause, provide specific details about the noun, help clarify meaning, and add depth to the sentence. The word "which" in the brochure is a relative pronoun, and it links the performance to the action of making the audience dance and sing. The word "which" makes the sentence more cohesive and concise. A possessive pronoun shows the ownership of a noun. The word "its" is a possessive pronoun to show something owned or impacted by Likupang. Possessive pronouns help shorten and clarify this sentence, having to repeat the subject's name, or Likupang. It also increases the effectiveness of the promotional sentence to reveal what Likupang has that may attract potential visitors.

Demonstrative pronouns show or refer to something specific. The word "this" before "event" clarifies the location or proximity of an object or an event. It indicates that the readers already know about the event, and its presence was considered close in the context of the conversation or text. The pronoun "this" helps avoid repetition of nouns and clarify the meaning of the sentence. As a result, the text became more concise, clear, and direct to the reader.

A personal pronoun is used to replace a specific individual or group based on their role in the conversation in a sentence. Personal pronouns help writers avoid repeating names or groups of people in a sentence, making it more concise and clearer. The personal pronoun "you" refers to a group of people spoken to directly (second person plural). The pronoun "you," instead of "them," creates a more personal and direct relationship between the writer and the reader, suggesting a sense of engagement.

Indefinite pronouns refer to things or groups that are general and unspecific, allowing flexibility in sentences without providing a detailed definition of the object in question. The pronoun "others" refers to unspecified objects, namely "other tourist villages" without specific names, locations, or other details. In this case, indefinite pronouns help writers include other relevant villages in the sentence as a group instead of individually to provide the impression that the intended scope is larger than what has been explicitly mentioned.

Interrogative pronouns are used to request information about certain unknown people or things. This pronoun is important to elicit specific information from the readers and invite them to participate in the communication. The word "who" is an interrogative pronoun that asks questions about an unspecific subject. In this context, interrogative pronouns create an interactive appeal, in which the readers are invited to respond or provide an answer to the question being asked.

The next element in lexical analysis is the adjective. After a thorough examination, we identified six types of adjectives used in the promotional posts for Mandalika and Likupang: limiting, proper, participial, compound, descriptive, and superlative adjectives. Each type specifically enhances the captions, either by providing specific information, describing qualities, or emphasizing the uniqueness of the tourist destination. A limiting adjective is useful to clarify and emphasize a condition or quality, to narrow the possible scopes of a noun, and to draw attention to a specific object. The exclusive festival's "beauty" is defined by the limiting adjective "only," which is not found elsewhere. The word "only" makes the readers focus more on the unique or limited beauty that was considered special only at the festival, thus creating a stronger appeal.

Another type of adjective is the proper one. It is derived from a proper noun to inform the reader of the origin or identity of an object, helping them associate it with a particular location, culture, or characteristic. The word "Eastern" is a proper adjective that clarifies the term "musician," indicating that the musician originates from the East rather than other regions. The use of this word can add exclusivity or appeal to audiences who might be interested in musicians from the region.

Participial adjectives are derived from verbs to give a more in-depth description of a state or process associated with the noun. The word "opening" is a participial adjective that is derived from the verb "open" and describes the state or condition of a competition or a currently starting race. The word "opening" helps explain that the crowds become excited as a result of the opening of the race.

Compound adjectives consist of two words to form a new meaningful unit. The phrase "unforgettable" is a compound adjective made of two words, "not" and "forget," which were

combined to form a new meaning as one unit. The use of a compound adjective like "unforgettable" is useful to give a more specific and detailed description of a noun, in this case describing the quality of competition and attraction as an event that is not easily forgotten. The compound adjectives enrich the description by adding emotional power, thus making the information more salient and appealing to the readers.

Descriptive adjectives convey additional information about the characteristics or state of an object. The word "beautiful" is a descriptive adjective because it describes the nature or quality of the noun "music," emphasizing that the music being played has an alluring beauty. Furthermore, using the word "beautiful" enables the writer to clarify and enrich the noun by adding detail so that the readers can imagine and feel the quality of the music. Therefore, descriptive adjectives increase the emotional appeal of the conveyed information.

Superlative adjectives indicate the highest degree of quality in a group or category. The word "best" is a superlative adjective to describe something as the most superior or best of all possible outcomes. It emphasizes the highest achievement and distinguishes the result from others. In effect, the use of a superlative adjective gave a stronger impression and highlighted the superior quality of something.

In addition to adjectives, we also explored the use of collocations in the Instagram content of the Mandalika and Likupang channels. Upon examining the data, we found five distinct collocations: noun + noun, noun + adjective, adjective + noun, preposition + noun, and preposition + adjective. With these patterns, people can gain insight into how the content enhances its appeal and communicates its vibrant offerings. The phrase "work result" is a noun + noun collocation of "work" and "result," which means the product (result) of a creative process or production (work). Noun + noun collocation can enhance the clarity and descriptive power of language, making it easier to communicate about specific objects or concepts.

The phrase "spectacular activities" is an example of noun + adjective collocation. This collocation is important because the adjective "spectacular" clarifies and emphasizes the quality of the noun "activities." Together, the phrase means that the activities are impressive and extraordinary. The use of noun + adjective collocation enables the audience to imagine and appreciate the nature of the described activity.

The phrase "full of festivity" is an example of adjective + noun collocation. This collocation combined an adjective "full of" with a noun "festivity" to convey that something is full of or characterized by a festive atmosphere. The audience can better understand and visualize the atmosphere or characteristics of the described event thanks to this collocation. By highlighting specific qualities or nuances of the event in question, this collocation enhances the imagery.

The phrase "after pandemic" is an example of preposition + noun collocation that combines a preposition (after) with a noun (pandemic) to specify a certain time or moment that happens following the pandemic. This phrase clarifies the temporal context and helps readers understand the time of an event or action. The effect of this collocation is to improve clarity and impart a more specific meaning, which is important for effective communication.

The phrase "backbone" is an example of metaphorical collocation. The literal meaning of "backbone" is a body part that supports the body's full frame. However, in this context, the literal meaning is combined with the figurative meaning, creating a stronger and more concrete picture of how important micro, small, and medium enterprises were in the economic structure. This metaphor uses a noun reference to make the abstract concepts easier to understand and remember. This collocation has strengthened the message conveyed in the caption, making it more persuasive and evoking the emotions of the readers.

It is evident that the promotional content in the Mandalika and Likupang Instagram channels has used various types of nouns, verbs, adjectives, pronouns, and collocations. Varied nouns and pronouns have improved the substance and cohesiveness in the sentences, making the Instagram posts more personal and engaging. Different verbs used in the sentences, such as "join" and "explore," improve the dynamics and fluidity in the sentences, drawing the readers' attention and encouraging them to interact with the posts. Also, the use of various adjectives creates vivid

imagery and precise descriptions of the tourist destinations, adding more essence and nuance to the already visually appealing posts. Lastly, the use of collocations enhances fluency and natural sense in the language use, making the sentences sound more idiomatic, polished, natural, and professional. This style helps build trust and authenticity with the readers. Combining these elements keeps the content on social media clear, engaging, relatable, dynamic, and effective.

2. Discursive Practice

Discursive practice is a bridge between the textual elements and the sociocultural practice. Discursive practice analyzes three elements: text production, distribution, and consumption. Text production analysis works on the surface level of a text, examining the dimension, genre, tenor, mode, and intertextuality. The dimension of Mandalika and Likupang social media posts falls within a persuasive descriptive discourse because they elaborate on the reason, description, and opinion about visiting Mandalika and Likupang. The social media posts of both tourist destinations are produced by the respective office to influence the readers by elaborating on the conditions in the tourism destinations and encouraging them to visit. It is reflected in the word choice, such as "Join the festival of natural and cultural beauty that must not be missed." Social media content is regarded as a persuasive genre, as it presents the creator's opinion, involves logical argument in the description, and uses appeals to reason and invokes the readers' emotion.

The next analysis in the production process focuses on the tenor and mode. "Tenor" refers to the participants in the discourse, the relationship, and the role. The tenor of the social media is an informal communication in an equal relationship, as reflected in the word choice used in the posts and contents. The use of command or imperative sentences on social media indicates that the creators want to sound friendly and equal to attract the readers.

On the other hand, mode is related to the communication channel and the role that language plays in the interaction. In this study, we learned that social media is an interesting platform of communication—it allows users to post written messages using spoken language style, mostly descriptive and persuasive. As a result, Instagram allows the creators of the Mandalika and Likupang channels to reach vast readers and encourage them to visit the tourist destinations. It aligns with the main purpose of the social media, which is to promote and increase occupancy of the destination. Social media posts utilize emotional appeal by providing realistic descriptions of the beauty and attractions that the destinations offer to readers. In addition, reasons to visit and opinions related to the tourist destinations can be effective to increase readers' engagement. It is evident that the tourism offices of Mandalika and Likupang leverage social media to persuade and encourage readers to come and visit the tourist destinations.

The next element of discursive practice is the distribution process of the discourse. This analysis enables us to understand the movement of a text within the discourse and its connections with other texts. Discursive practice analyzes the distributing platform and channel, accessibility, and reachability. Social media content uploaded on Instagram can be accessed easily by Instagram users who either intentionally search for the content or come across the content while browsing the platform. By promoting Mandalika and Likupang on Instagram, the offices encourage readers to come and visit both places as new must-visit tourist destinations.

The last factor in discursive practice is consumption of the discourse. Consumption is related to how readers interpret the discourse and make possible assumptions. The consumption process includes the influence of social and cultural context on readers' perspectives and readers' assumptions of the discourse. After comprehending the entire context, the readers felt that the social media worked well as a promotion media for tourism destinations in Mandalika and Likupang. In the end, readers may feel the urge to visit Mandalika and Likupang, as the Instagram post offers various activities and describes them in detail. The presupposition of the readers on the discourse proves that the social media content is well understood and has raised readers' curiosity and willingness to visit the destinations.

3. Sociocultural Practice

Sociocultural practice focuses on elaborating the relationship between a discourse and the social and cultural practices, uncovering the socio-political implications of the discourse. The Mandalika and Likupang Instagram channels serve as the promotion media for both tourism destinations, using emotional and descriptive words to shape the image of Mandalika and Likupang. The Indonesian government has embedded the "New Bali" branding in Mandalika and Likupang, which carries political significance and influences the marketing of these destinations. This finding is aligned with previous studies that political and cultural narratives also play a significant role in shaping the tourism discourse in Mandalika and Likupang (Loisa et al., 2023; Suatan, 2020; The Ministry of Tourism, n.d.).

The Indonesian government has designated Mandalika and Likupang as Special Economic Zones (SEZ) and part of the "Five Super Priority Destinations" to diversify tourism beyond Bali. Dedicated to developing infrastructure and promoting both destinations, the government has made significant investments, such as in the Mandalika International Street Circuit for MotoGP races. It aims to attract both domestic and international tourists by highlighting the natural beauty and cultural heritage of the site surrounding the race circuit.

The narratives of "New Bali" have promoted the development of Mandalika and Likupang as luxury travel destinations. Cultural content in social media posts that showcases natural beauty, encourages the preservation of local culture, and promotes sustainable development is essential for attracting high-end tourism to destinations like Mandalika and Likupang. By posting on Instagram, with young people as its main users, Mandalika and Likupang attract the attention of this younger age group to help promote the destinations. When Instagram users share their experiences and cultural content of the destinations, it helps attract other potential tourists who may be interested in authentic cultural experiences. By showcasing local traditions, arts, and culinary heritage in the Instagram posts, it will increase the depth of the tourism discourse and appeal to many more culturally curious travelers. Both destinations are navigating the balance between development and preserving their unique cultural identities, which shapes the way they are perceived and marketed to tourists. The depiction of the destinations served as the focal point of the discourse. The use of imaginary words along with emotional words helped the creator emphasize the beauty and activities offered. The support from the tourism office enables the consistent posting of various activities while increasing engagement with readers at the same time. It is evident that the Mandalika and Likupang Instagram channels have achieved their objectives to be promotional media, as they promoted and increased the occupancy of the destinations.

However, the sociocultural practice of tourism discourse may have its negative implications. The sociocultural practices associated with tourism discourse have demonstrated that branding Mandalika and Likupang as "New Bali" poses a risk to local cultural identity, potentially leading to a shift from authentic indigenous cultural representation to one driven by economic interests aimed at satisfying tourist consumption. Local communities were pressured to showcase "exotic" culture to tourists instead of preserving it authentically, causing an identity erosion.

The branding can also decrease environmental sustainability and cultural integrity. The natural landscapes in Mandalika and Likupang may be perceived as tourism assets to generate income rather than ancestral lands that need preservation. In other words, the "New Bali" branding strategy reflects government efforts to replicate Bali's success as a tourism destination but overlooks the complex sociocultural consequences on the local communities, cultural identity, and power dynamics in Mandalika and Likupang.

From the perspective of critical discourse analysis, these consequences are not accidental. They are embedded in power relations that structure how a discourse is produced and consumed. The government harnesses its power to frame promotional discourse around Mandalika and Likupang, focusing on economic development and global attractiveness. This practice hinders local and cultural practice by reinforcing a centralized development that limits local communities' involvement in defining their identity (Ulinnuha et al., 2013; Van Dijk, 1993). This power is

imposed through discursive access and power by deciding which actor shapes the discourse and which perspective is ignored or appropriated. The use of social media also reinforces power hierarchies by giving privileges to dominant actors, such as government institutions, influencers, and tourism stakeholders (Wodak & Meyer, 2016). It draws a dynamic function of discourse to negotiate, justify, and challenge meaning and identity. Thus, the sociocultural practice of tourism discourse in Mandalika and Likupang social media exposes that language does not only function to display social power structure, but is also accounted for the formation that shapes social reality.

These findings are aligned with previous studies. Discourse analysis presupposes that all discourses are related to other texts and embedded within power relations that provide degrees of authority (Gusti & Setiawati, 2025; Hannam & Knox, 2015; Nurrohmah & Setiawati, 2025; Yuhandra et al., 2024). Other studies are in line with the result by highlighting the role of social, economic, and political aspects that affect action in society (Mudiawati et al., 2023; Pardede et al., 2023; Sariasih et al., 2023). Ramanathan & Hoon (2015) report that critical discourse analysis has been used widely to analyze the ideology while presenting a positive mark for the highest authority group. In contrast, Bouvier & Machin (2018) found that the relationship between text and ideology and between the author and the readers has changed. Another result reinforces the previous one, emphasizing the shift in the production and consumption processes of texts. Critical discourse analysis shifts these processes and has the potential to oversimplify power dynamics in discourses (Jessop, 2007).

It is evident that critical discourse analysis (CDA) is feasible to analyze the relation between the underlying discourse and social elements. CDA shows that discourses are related to other texts and social elements through power relations between the government institutions, social media administrators, and the readers. The "New Bali" branding of Mandalika and Likupang has marginalized indigenous communities in the regions. During international events, such as MotoGP in Mandalika, the local communities are restricted in their mobility and access because all visitors must wear wristbands to enter and pass security checks (source). Social media posts often fail to accurately represent the lived experiences of indigenous communities, resulting in the displacement of their local traditions. Such actions negatively impact the "New Bali" vision.

D. Conclusion

This study has conducted the critical discourse analysis on social media posts on Instagram that serve as promotional materials by Mandalika and Likupang tourism destinations. The critical discourse analysis examines three elements: textual elements, discursive practice, and sociocultural practice. Textual elements are grammatical and lexical analyses of the discourse. Focusing on sentences, grammatical analysis in this study found that simple sentences are the most commonly used in social media posts to deliver short, clear, and direct messages. Lexical analysis examined part of speech or word class, and we found that the Instagram posts of Mandalika and Likupang used various types of pronouns, adjectives, and collocations. In the discursive practice, we analyzed the production, distribution, and consumption processes. The production process revealed that the discourse used in Instagram posts is persuasively descriptive, with emotional appeal to the readers. The distribution process demonstrated that the discourse was highly accessible and easily reachable by social media users. The consumption process revealed that readers interpreted the discourse as creating a strong desire to visit Mandalika and Likupang. The sociocultural practice uncovered the implications of social media as a promotion tool in the political and cultural narratives to increase tourism occupancy of both destinations. The detailed analysis of social media posts related to Mandalika and Likupang allowed the research to offer specific insights into the tourism promotional narratives constructed around these locals. The "New Bali" branding of Mandalika and Likupang, shaped by power relations, poses the risks of displacing and marginalizing indigenous communities and culture. Using the critical discourse analysis lens, we have revealed

how language reinforces power structures and reshapes cultural identity framed as tourism advancement.

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