Gender Deconstruction and Personal Branding in the News of Luna Maya's Wedding

Putri Wahyuningsih[1,*], Nawiroh Vera[1]

[1] Department of Magister Communication, Fakultas Komunikasi dan Desain Kreatif, Universitas Budi luhur, Kebayoran lama, Jakarta Selatan, Indoensia

ARTICLE INFO	ABSTRACT
	Celebrity weddings often draw public attention as well as media coverage, such as the marriage of Indonesian actress Luna Maya and Maxim Bouttier. Their wedding, marked by a ten-year age gap, also became a unique point of interest. In Indonesian society, the stigma surrounding women who marry at a later age is still viewed negatively. This study seeks to analyze mass media and social media coverage of this celebrity wedding. The research focuses on how the media frames issues of gender and personal branding in the marriage of public figures, employing a qualitative approach with framing analysis methods. The study concludes that the mass media not only present facts but also construct social perceptions regarding the ideal age for marriage, gender roles, and the measure of a woman's success. Through speeches, life stories, and emotional symbols conveyed by Luna Maya, the media successfully deconstruct traditional gender myths. The coverage also contributes to shaping Luna Maya's personal branding as a resilient and independent figure. This wedding coverage becomes a site of dialectics between Indonesia's patriarchal culture and efforts toward gender deconstruction. The study affirms that mass media act as agents in both constructing and deconstructing issues of gender and the personal branding of public figures.

1. Introduction

The news of Luna Maya's wedding, as one of Indonesia's top celebrities, became a warm spotlight among community and national media. Beyond being a sacred personal moment, this also reflected broader social and cultural dynamics among us. As an artist who has had more than two decades of experience in the entertainment industry, Luna's personal life has often been consumed by the public and the media. When she decided to marry at an age considered "late" by Indonesian social norms, this moment not only became a talking point of discussion but also showed how the society remains bound by social constructions surrounding gender roles in marriage.

---

* *Corresponding author.*
E-mail address: 2471600284@student.budiluhur.ac.id

In the Indonesian cultural perspective, there is a strong belief about the "appropriate" age for a woman to marry, as well as the social pressure to avoid being "left behind" in marriage and family life. Moreover, marriage status is often viewed as one of the benchmarks of a woman's success. Although more women now choose to delay marriage for the sake of education or career, these views remain persistent and continue to influence public opinion. Deconstruction was introduced by Derrida [1] can be understood as a life event, a way of processing text by tearing apart established assumptions, a way of thinking that identity is not absolute, and as an opportunity related to a future that has not yet been imagined. Deconstruction was also conducted by Mendie *et al.,* [2] emerged as a way of thinking from ideas that developed in postmodernism. According to deconstruction by Haryatmoko [3] is a mechanism for analysing events/incidents that are essentially meant to express a certain meaning, especially when there is a deviation from previously accepted understandings. The concept of deconstruction is rooted in the idea of the ability to process language and narrative flexibility. In capturing the inconsistencies contained in a narrative, deconstruction begins by reassembling the meanings that are already connected in the public memory. In its implementation, deconstruction aims to encourage rules in the form of narratives that contribute to building understanding, which will then lead to a review of narratives, contexts, and cultures as media that lead to previously unthinkable changes. In addition, the purpose of deconstruction is to overhaul the flow/view that has become a culture deeply rooted in the language recognized in the community's view. Ultimately, the goal of deconstruction is to convey the ability to transform narratives/language/texts of a perspective that is foreign due to previous ideologies to realize a new perspective that can instantly amaze society.

Luna Maya's case illustrates how marriage is perceived not only as a personal choice but also as a social achievement measured through traditional gender norms. This phenomenon indicates that although women have greater freedom to determine the direction of their lives, gender-based social pressures still feel very strong. this is reinforced by the narrative of media coverage. News coverage of Luna Maya's marriage continues to present stories that reinforce traditional gender myths in Indonesian society, particularly about the role of women and age in marriage. Luna Maya's marriage at 42 contains an implicit message that getting married at a certain age for a woman is considered very late and too old. This judgment extends to reproductive issues. Women over the age of 40 are considered difficult to have offspring, physical and psychological changes are considered negative, such as decreased cognitive abilities, decreased sexual desire, and difficulty giving birth. Culture and norms by Hurlock [4] including marriage, are very strong, so that any adult woman who has not yet married will find pressure in her environment to get married as soon as possible. This reinforces the notion that women's happiness and success are only complete if they are already a wife. Have a good career, can live independently, are not considered important.

Moreover, the use of words like "finally married" does not only mean that marriage is the pinnacle of life for women. Banton [5] showed that, in the context of gender, there are differences in the treatment of women and men. More deeply, Fakih [6] states that gender differences are concepts that are bound between men and women. For example, women are described as soft, charming, sensitive, touchable, and have a patient nature meanwhile men are seen as dashing, tough, logical thinking, and mentally and physically strong. Sutami [7] assumes that gender stems from genetic differences between men and women, which are then constructed by society in relation to their social position. That are the natural characteristics which are God's destiny that cannot be avoided. Suryadi *et al.,* [8] found that cultural dynamics that have existed and been formed in the distant past are then passed down from generation to generation and become ingrained in the form of social rules, customs, and social standards in society. The second is a culture that adheres to the main principle that human relationships must be in accordance with position and dignity, forming

masculine and feminine characters that are classified into the roles of leader (male) and subordinate (female). This issue has led to women being positioned as passive figures. Such cultural depictions of society, which view women as only dealing with household matters, have resulted in limited freedom for women and led women to be more accepting/resigned/willing to accept any circumstances.

Gender concepts have existed for centuries, shaped by social and cultural interactions. These views were often regarded as divine calling, rooted in biological differences that then justified gender inequality as something natural and inevitable. This illustrates how media reproduce social pressures on women to conform to patriarchal norms that demand they marry quickly as part of their "fortune." Through this study, it becomes clear that public figures like Luna Maya are not merely entertainers but also reflect broader social cultural dynamics, particularly concerning personal branding. Montoya *et al.,* [9] identified that personal branding is a stage/way of communicating that requires us to be able to package our abilities, personality, and characteristics to become a strong identity. The goal is to make us easily remembered and stand out in society, even among other competitors. Luna Maya, known as a multitalented artist, demonstrates professionalism and a strong work ethic across various fields. According to Berzonsky [10], a person's self-image lies in their beliefs, assumptions, and principles of life that they embrace as a whole. Therefore Calhoun [11] split the concept of personal branding covers several important aspects, namely:

1. Knowledge about oneself at present. How a person understands themselves at the present moment.
2. Future hopes or motivations. How one's goals or self-motivation to achieve something in the future.
3. Self-assessment, how a person evaluates themselves, which affects their level of self-esteem.

Narratives in media texts thus serve as a key instrument in shaping cultural meaning and dispersing values in communication. Entman [12] reveals that framing involves selecting certain perspectives from understood reality and making them more prominent with the aim of seeking problem definitions, moral evaluations, and/or recommending specific handling for the objects described.

Media narratives take a part a essential role in influencing public views on social events, including the private lives of public figures like Luna Maya. Social reality does not emerge naturally, but it is constructed, disseminated, and perpetuated through social interaction. According to William A. Gamson's in Herman [13] framing reveals a technique of explaining a systematic series of thoughts and constructing the meaning of an event related to the object of a news story. The style of narration formed in the narrative used by the media in constructing the message to be conveyed and to interpret the narrative to be received. Framing ultimately influences how an event is told and ultimately framed. This is in line with Bullock's *et al.,* [14] statement that framing is a method of interpreting media narratives that influence the way the public views an issue. This means that reality is not presented raw but is framed by the media through a specific construction process. The one of the most influential being the media. Conducted by Derrida [15], the choice of words and narrative structure in news coverage can represent different meanings in society. Thus, media narratives significantly influence how gender myths surrounding women's marriage age and Luna Maya's personal branding are perceived. As such, media narratives are essential for understanding how public opinion is shaped within a specific cultural context, was also conducted by Haryatmoko[16]. One study by Ali Bai *et al.,* [17] entitled Digital Empowerment: Transformation of Women's Body Display Norms in the Age of Social Media, examined that social media, particularly Instagram, has changed the way women present their bodies and identities, turning them into strategic "physical capital." Although this platform offers space for self-expression, empowerment, and the construction

of new digital identities, this study also highlights the pressure to meet unrealistic beauty standards and the risk of self-objectification that accompanies this freedom. Overall, social media creates a complex environment in which women navigate between the challenges of traditional norms and the demands of the new digital space. In line by Octavianti *et al.,* [18] finds that although social media has the potential as a means of liberation, it remains an arena for discourse between the reproduction of traditional values and efforts for women's emancipation. The results of her study emphasize the importance of a critical approach in viewing the dynamics of women's representation in the digital age to encourage social change towards gender equality. The gap that exists is the lack of empirical data on whether Luna Maya's personal branding efforts in the mass media and social media have actually succeeded in changing public opinion, especially in relation to cultural and religious norms.

Along the same lines, based on the research background, the author formulates the problem as follows: How do online media communication narratives deconstruct the meaning of gender and personal branding in Luna Maya's wedding news? The purpose of this study is to reveal the narrative of online media communication in deconstructing gender meaning and personal branding in Luna Maya's wedding news. By focusing on this aspect, this study contributes to showing how the media acts as a mediator between traditional social norms and more modern or liberal public views, as well as how the media shapes personal branding in society. This will contribute new insights to the study of personal branding and strategic communication in the context of a specific patriarchal culture.

2. Methodology
2.1 Research Approach

This research uses a qualitative approach, according to Sugiyono [19], qualitative research is a method used to obtain in-depth data. Meaning is the actual data, data that is a value behind the data that appears. Qualitative research does not emphasize generalization but rather meaning. Kriyantono [20] also argues, qualitative research aims to explain a phenomenon in the deepest possible way through the collection of the deepest possible data. Qualitative research reports contain quotes from interviews, observation notes, and other documentation.

2.2 Research Method

The analysis method used in this research is framing analysis. Eriyanto [21] argues, "framing analysis is a content analysis method that is influenced by sociology and psychology theories". The framing process cannot be separated from the strategy of processing and presenting information in media presentations by Simatupang [22]. Tabel 1 by Robert M. Entman's [23] framing model was chosen as a tool for analyzing data to determine how the media constructs gender issues. In addition, Derrida's concept of deconstruction was used to uncover hidden meanings about gender bias that were not explicitly displayed.

Table 1
Robert M. Entman's framing model scheme

Define Problems	How is an event or issue viewed?
Diagnose Causes	What is the cause of this event or issue?
Make Moral Judgement	What moral values are used to legitimize or delegitimize an action?
Treatment Recommendations	What solutions are offered to resolve the problem or issue?

After the framing analysis is done, the next step is to interpret how gender is deconstructed, as well as analyze Luna Maya's personal branding based on the image and gender bias created by the media.

2.3 Object and Unit of Analysis

The object of this study is news about Luna Maya's marriage in the media online such as tempo.co, suara.com, beritasatu.com, cnbcindonesia.com. The unit of analysis is news articles that explicitly mention Luna Maya's marriage, personal branding, and gender aspects.

3. Results
3.1 Age Framing and Social Expectations in Marriage

Luna Maya's wedding speech based on tempo.co [24] as Figure 1, in which she expressed her gratitude for "finally getting married at the age of 41," indirectly touched on gender myths, namely that this age is too late for women but not for men. As shown in Figure 2 below [25] she also shared her life journey, which was full of challenges, including her struggle to accept and love herself. Luna had even prepared herself for the possibility of not getting married, thinking that marriage might not be for everyone and that it was okay. However, when she tried to be sincere, Maxime came and proposed to her, and during her despair, netizens were moved and cried, showing that this narrative was very relatable and reinforced the views of women who could "relate" to Luna Maya's experience. Luna's acceptance of a life without marriage is a social deconstruction for today's women, showing that living independently, working, and having a career is not something to be afraid of.

Fig. 1. Luna Maya's Touching Moment [24]   **Fig. 2.** Luna Maya's Wedding Speech [25]

Rather than objectifying women by using phrases that treat them as commodities with expiration dates, some media outlets deconstructed the idea of marriage as a personal choice and achievement. This restored Luna Maya's autonomy, proving that she has the right to determine her own path. Positive sub-narratives about age differences emphasize that love knows no age limits and that a successful relationship is not determined by who is older. These narratives focus on chemistry, family and friend support, and the couple's happiness. They help break the stigma that it's unusual for women to marry younger men. Luna teaches us that even if a woman is not ready to get married, she can still live a happy life. This is a hopeful and deconstructive statement. It shows that a woman's

happiness and validity do not depend solely on her marital status or age. It challenges the notion that a woman's happiness is only complete when she Is a wife and that women can freely determine the direction of their lives without social pressure.

3.2 Personal Branding through Stories of Struggle and Resilience

Luna Maya reflects on her difficult life journey as shown in Figure 3 below [26]. Her life has been full of challenges, including the struggle to accept and love herself, building a strong personal branding narrative about resilience, the ability to bounce back, fighting feelings of inferiority, and with her patience, netizens are moved and share Luna's happiness after encountering several difficulties and even associating them with the trauma she may have experienced. The portrayal of Luna's emotions and personal story shows how media narratives play a central role in shaping public perception. Through her shared personal experiences, Luna's personal branding as a vulnerable but strong figure has successfully found happiness after a difficult period. Her resilience and life journey serve as an example that women are not always weak and helpless. Media narratives can show the reality of today's women as tough and realistic. This emotional resonance keeps the audience viewing Luna as a trendsetter in how women build their dreams, their thoughts, and manage their emotions to remain resilient and tough no matter what difficulties they face in life. Defying the norm that women are cry-babies, weak, and helpless, she has become a tough and professional figure who is a natural inspiration. Luna's story reinforces that debates surrounding existing norms can spark discussions that indirectly demonstrate that women can challenge the status quo of societal norms regarding marriage and gender-related social constructs.
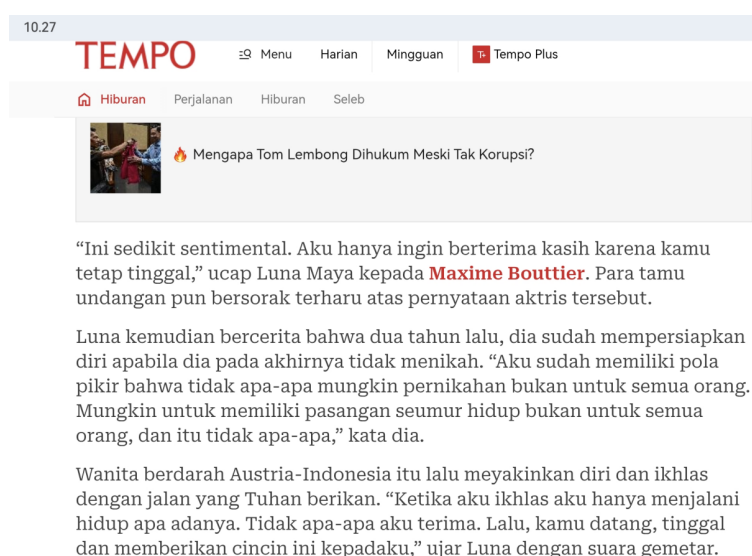

Fig. 3. Luna Maya's Touching Moment [26]

The analysis of the article based on tempo.co [27,28] as Figure 4 concludes that Luna Maya's personal brand is currently strong and well-managed. Her personal brand is built not only on her career as an actress but also reinforced by several key elements:
1) Her image as a strong woman
   After overcoming major challenges, she returned to the peak of her career. This narrative is inspiring and makes her a symbol of strength, resilience, and second chances.
2) Business Icon as Professionalism and Credibility

Luna Maya has successfully expanded her brand by becoming a ZAP Premiere ambassador. She is more than just an endorser; she shows that she has long-term investment value and attracts public interest. Her decades of consistency in her career demonstrate her high level of professionalism. She remains the top choice for various major brands, further strengthening her reputation.

3) Strategic Use of social media

Luna Maya uses social media to document her daily activities and promote her work. This shapes the media narrative about her, showcasing her modern, relevant side as an inspiring fighter, smart businesswoman, and authentic public figure. This portrays her as a public figure who is loved by the masses.
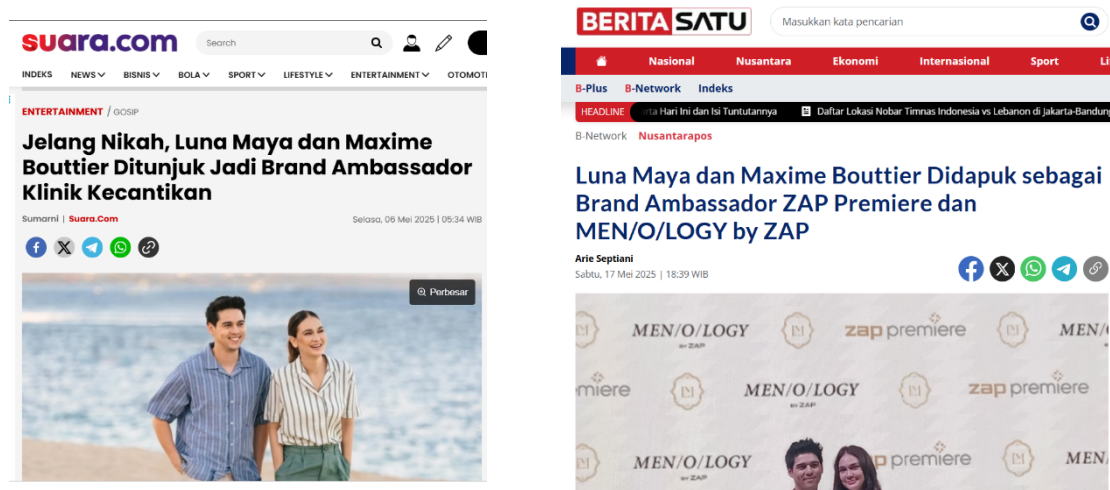

Fig. 4. Luna Maya was appointed as the brand ambassador for beauty products [27-28]

Based on the original news of cnbcindonesia.com [29] as Figure 5 giving an almost 3 million rupiahs coffee machine as a souvenir conveys an image of luxury and uniqueness. This strengthens Luna Maya's image as a high-profile public figure with access to premium goods. It demonstrates that Luna is a person of exclusivity and projects a high end. The coffee machine from Indonesian manufacturer NOD reflects Luna Maya's support for domestic products. It demonstrates patriotic personal branding and support for the local economy, which can garner public sympathy. Luna's smart marketing strategy involve several other souvenirs including skin care products, makeup, and vitamins which are from high end brands for which Luna Maya is a brand ambassador. She is not only celebrating her special day, but also cleverly using the occasion to promote the products she represents, integrating her personal life with her professional career. Choosing coffee machines as souvenirs reflects the popular trend of "drinking coffee at home". This portrays Luna Maya as someone who is up to date with current trends and modern lifestyle.

Fig. 5. Luna Maya gave souvenirs worth 3 million rupiah [29]

3.3 Gender Deconstruction and Norm Reinforcement

Deconstruction fundamentally means unravelling the hidden meaning structure in a text. Thus, in the narrative of Luna Maya's marriage, it serves as a tool to expose the common patriarchal assumptions related to women's gender and the institution of marriage. This is not merely about individual celebration, but about how the surrounding narrative, whether accidentally or intentionally, challenges ideas that have been considered normal/absolute. Deconstruction here is about destabilizing the binary opposition and gender myths attached to women, marriage, and success.

a) Destabilizing Binary Oppositions: Early Marriage vs. Late Marriage and Complete vs. Incomplete
    The assumption that is being dismantled is that society often constructs strict binary oppositions. Where if a woman marries at a young/productive age, she is considered successful and complete. Conversely, if she exceeds the ideal age, then the stigma of being late, undesirable, or an old maid will be attached to her life, regardless of her career achievements or independence. This myth limits a woman's value solely to her marital status. Luna Maya's deconstruction mechanism, marrying at the age of 41, physically and symbolically breaks the ideal vs. late binary. Her courage to accept marriage at an age that is no longer young with Maxiem Bouttier, who is 10 years younger, without sacrificing her established career, quietly deconstructs the time pressure that shackles women. That a woman's life *timeline* can differ from the socially defined *timeline*, and that is valid. Luna's honest speech about the emptiness of self-acceptance and readiness to live life as it is without marriage openly challenges the dominant narrative that marriage is the only indicator of happiness, acknowledging the plurality of life paths that dismantle the hegemony of a single norm.

b) Unravelling the Connection Between Women's Success and Marital Status
    Luna's career as a top celebrity with a solid career despite her personal scandal before marriage proves that marriage is not the determinant of her success but a new chapter in her life. That every woman can rise and remaining professional in pursuing her goals and dreams. The deconstruction here lies in separating women's self-validation from the parameter of marital status.

c) Challenging Emotional Expectations of Appearing Strong and Having Trauma
    Luna's journey deconstructs the narrative that strong women should not show weakness or that a difficult past must be hidden. She shows that her difficult personal journey can be an integral part of a strong and inspiring *personal brand* and that true happiness can be achieved together

with these life experiences, not after erasing them. This dismantles and redefines deeply rooted patriarchal assumptions in society about the values of vulnerable and weak women. Through Luna's story, it opens space for a more fluid, inclusive, and empowering understanding of women's identities beyond conventional frameworks.

4. Conclusions

The conclusion of the coverage of Luna Maya's marriage reflects the complexity between traditional gender norms and *the personal branding* of a *public figure* in media narratives. The dynamics between the deconstruction and reinforcement of these norms highlight the central role of the media in shaping and reproducing social constructs. The media not only reports reality, but also frames it and, in the process, can simultaneously challenge and reaffirm gender norms. Luna Maya's story is a rich example for understanding how *public figures* can consciously or unconsciously become agents of change in narratives that can alter society's perceptions and expectations regarding an issue. It encourages self-reflection and personal deconstruction of deep-rooted gender assumptions and contemplation to open oneself to a broader, non-conventional understanding of individual roles and values. In summary, the media covered Luna Maya's wedding in the following ways:

1. Changing the framing from "delay" to "choice."
2. Normalizing age differences in relationships.
3. Reinforcing the narrative of women's empowerment through inspirational life path.
4. Connecting the marriage to narratives of resilience and self-achievement rather than mere social status.

This deconstruction process shows that the media plays an important role in shaping and challenging social norms. Luna Maya's case is an example of how the media can contribute to changing public perceptions of age, marriage, and the role of modern women. That social media can give individuals greater control, which can be used to construct self-image. This can counteract mass media narratives that are often beyond individual control.

References

[1] Royle, Nicholas. Jacques Derrida. Routledge, 2003. https://doi.org/10.4324/9780203380376
[2] Mendie, John Gabriel, and Stephen Nwanaokuo Udofia. "A philosophical analysis of Jacques Derrida's contributions to language and meaning." *International Journal of Humanities, Management and Social Science (IJ-HuMaSS)* 3, no. 1 (2020): 20-34. https://doi.org/10.36079/lamintang.ij-humass-0301.109
[3] Haryatmoko, Membongkar Rezim Kepastian. "Pemikiran Kritis Post-Strukturalis." Yogyakarta: Kanisius (2016).
[4] Hurlock, Elizabeth B. "Developmental psychology: A life-span approach." New York: Mc. Graw Hil Book (1980).
[5] Banton, Michael. *International action against racial discrimination*. Clarendon Press, 1996. https://doi.org/10.1093/0198280610.001.0001
[6] Fakih, Mansour. "Gender analysis and social transformation." Yogyakarta: Penerbit Pustaka Pelajar (1996).
[7] Sutami, Hermina. "Tim Redaksi Kamus Besar Bahasa Indonesia Pusat Bahasa, Kamus Besar Bahasa Indonesia Pusat Bahasa; Edisi Keempat. Jakarta: Gramedia Pustaka Utama, 2008, 1701 pp.[: Kamus Besar Bahasa Indonesia, Jakarta: Balai Pustaka, 1988.] ISBN 978-979-22-3." Wacana, Journal of the Humanities of Indonesia 11, no. 2 (2015): 8. https://doi.org/10.17510/wjhi.v11i2.165
[8] Suryadi, Ace, and Ecep Idris. Kesetaraan gender dalam bidang pendidikan. Genesindo, 2004.
[9] Montoya, Peter, and Tim Vandehey. The brand called you. New York, NY: McGraw-Hill, 2009.
[10] Berzonsky, Michael D. "Identity style: Conceptualization and measurement." *Journal of adolescent research* 4, no. 3 (1989): 268-282. https://doi.org/10.1177/074355488943002
[11] Calhoun, James F., and Joan Ross Acocella. "Psychology of adjustment and human relationships." (No Title) (1990).
[12] Entman, Robert M. "Framing: Towards clarification of a fractured paradigm." *McQuail's reader in mass communication theory* 390 (1993): 397.

[13] Herman, Achmad. "Framing Analysis of Social Criticism Mural News in Online Media." *Global Journal of Arts Humanity and Social Sciences ISSN* 2583 (2023): 2034.

[14] Bullock, Heather E., Karen Fraser Wyche, and Wendy R. Williams. "Media images of the poor." *Journal of social issues* 57, no. 2 (2001): 229-246. https://doi.org/10.1111/0022-4537.00210

[15] Derrida, Jacques. Of grammatology. Jhu Press, 2016. https://doi.org/10.56021/9781421419954

[16] Haryatmoko, Dr. "Critical discourse analysis (Analisis wacana kritis): Landasan teori, metodologi, dan penerapan." Jakarta: Rajawali Pers (2016).

[17] Bai, A., M. Vahedian, H. Hessari, M. Bai, R. Ghahreman, and H. Piri. "Digital Empowerment: Transformation of Women's Body Display Norms in the Age of Social Media." *Formosa Journal of Science and Technology* 3, no. 8 (2024): 1935-1954. https://doi.org/10.55927/fjst.v3i8.10862

[18] Octavianti, Annisa, Eko Purwanto, Anita Hidayati, Helga Juwita Sari, and Zenicka Rachman. "Teori Feminis dalam Dekonstruksi Representasi Perempuan di Media Sosial." *CONVERSE Journal Communication Science* 2, no. 1 (2025): 12-12. https://doi.org/10.47134/converse.v2i1.4395

[19]]Sugiyono, Dr. "Penelitian Kuantitatif, Kualitatif dan R&D." Bandung: Alfabeta (2011).

[20] Kriyantono, Rachmat, and S. Sos. Teknik praktis riset komunikasi. Prenada Media, 2014.

[21] Eriyanto, E. "Analisis Framing: konstruksi, Ideologi, dan politik media (Cet. 1)." (2012).

[22] Simatupang, Rosida. "Analisis framing pemberitaan kompas. com tentang covid-19 di DKI Jakarta." *Jurnal Pustaka Komunikasi* 4, no. 1 (2021): 39-52. https://doi.org/10.32509/pustakom.v4i1.1315

[23] Entman, Robert M. "Framing: Towards clarification of a fractured paradigm." *McQuail's reader in mass communication theory* 390 (1993): 397. https://doi.org/10.1111/j.1460-2466.1993.tb01304.x

[24] Tempo.co. "Pidato Luna Maya di Pernikahannya Buat Netizen Terharu." Tempo.co, May 12, 2025. https://www.tempo.co/hiburan/pidato-luna-maya-di-pernikahannya-buat-netizen-terharu-1414176

[25] Tempo.co. 2025. "Momen Haru Luna Maya Buat Gaun dengan Lukisan Terakhir Ayahnya." Tempo.co. https://www.tempo.co/hiburan/momen-haru-luna-maya-buat-gaun-dengan-lukisan-terakhir-ayahnya-1434084

[26] Tempo.co. 2025. "Pidato Luna Maya di Pernikahannya Buat Netizen Terharu." Tempo.co, May 12, 2025. https://www.tempo.co/hiburan/pidato-luna-maya-di-pernikahannya-buat-netizen-terharu-1414176

[27] Sumarni. "Jelang Nikah, Luna Maya dan Maxime Bouttier Ditunjuk Jadi Brand Ambassador Klinik Kecantikan." Suara.com, May 6, 2025.https://www.suara.com/entertainment/2025/05/06/053406/jelang-nikah-luna-maya-dan-maxime-bouttier-ditunjuk-jadi-brand-ambassador-klinik-kecantikan

[28] Arie Septiani. 2025. "Luna Maya dan Maxime Bouttier Didapuk sebagai Brand Ambassador ZAP Premiere dan MEN/O/LOGY by ZAP." Nusantarapos-BeritaSatu Network, May 17, 2025. https://www.beritasatu.com/network/nusantarapos/565486/luna-maya-dan-maxime-bouttier-didapuk-sebagai-brand-ambassador-zap-premiere-dan-men-o-logy-by-zap

[29] CNBC Indonesia. 2025. "Harga Mesin Kopi yang Jadi Suvenir Pernikahan Luna Maya di Jakarta." CNBC Indonesia, July 31, 2025. https://www.cnbcindonesia.com/lifestyle/20250731124422-33-653873/harga-mesin-kopi-yang-jadi-suvenir-pernikahan-luna-maya-di-jakarta