

The Combined Approaches of Norman Fairclough and Teun A. Van Dijk's Critical Discourse Analysis on Marjan Syrup YouTube Advertisements from 2021 to 2024

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Article Info	ABSTRACT
Article History: Submission: 2026-06-30 Revised: 2026-07-22 Accepted: 2026-07-31 Published: 2026-07-31	Television advertisements broadcasted during Ramadhan and Eid al-Fitr do more than promoting products but also actively construct cultural narratives that shape public sentiment. This research critically examines the narration of texts from four Marjan syrup advertisements spanning 2021 to 2024, employing the combined analytical power of Critical Discourse Analysis (CDA) from Norman Fairclough and Teun A. van Dijk. The findings reveal that despite their distinct storylines, all four advertisements converge on a single, powerful message: optimism. This optimism is strategically embedded within a recurring hero-versus-villain narrative, where protagonists confront and triumph over symbolic representations of life's adversities. Strikingly, this narrative pattern is not incidental but a deliberate discursive strategy consistently deployed across four consecutive years of Ramadhan and Eid al-Fitr campaigns (1442–1445 H). The combined application of Fairclough's and van Dijk's CDA approaches demonstrates that this narrative construction is highly effective in cultivating a sense of hope and resilience among audiences, proving that commercial advertising can serve as a potent vehicle for shaping collective optimism in the face of life's challenges. These findings underscore the transformative potential of advertising discourse to transcend commercial function that operate as a powerful cultural force during moments of collective spiritual significance.
Keywords: CDA; Fairclough; Van Dijk; Marjan syrup advertisement	
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1. INTRODUCTION

Marjan syrup is a very popular syrup drink in Indonesia, especially among Moslems, particularly during the holy month of Ramadhan and the celebration of Eid Al-Fitr (Rachman & Setiawan, 2019). The history of Marjan syrup was started at the establishment of PT Suba Indah in 1975. This company was founded by M. Kurnia who also made

Hero Supermarket. In the beginning of its establishment, PT Suba Indah had three noble missions, they were, reducing the import quantity of foods and beverages and providing employment to all Indonesians. Previously, PT Suba Indah had an intention to collaborate with PT Nutricia Indonesia to generate milk products in 1977. However, the collaboration didn't happen and PT Suba

Indah initiated a cooperation with Co-Ro Food Company, a company from Denmark, one of the Scandinavian countries in North Europe (Setyaningrum & Wibowo, 2018). The outcome of the cooperation made the first beverage product called Sun quick fruit extract. Furthermore, the company rapidly grown and successfully added the amount of their production by producing Marjan syrup and Farm House sausage (Pratama & Febrianto, 2021). Marjan syrup produced and marketed by PT Suba Indah initially in 1989 with the name of Marjan Boudoin syrup. The word “Boudoin” (read: Budwang) accompanying Marjan syrup is known to originate from a family in France, which means “Brave” (Hasanah, 2020).

In the early production, Marjan syrup was available in two variants, cocopandan and melon, and both of them remain the flagship flavor variants of Marjan syrup to this day. After successfully launching several highly popular products, PT Suba Indah rapidly expanded and was able to list its shares on the Indonesian Stock Exchange in 1991. However, a change in share ownership occurred later, leading to the company being taken over by the Tjokrosaputro family. Under the leadership of this family, PT Suba Indah planned to focus on the production and processing of corn. Therefore, PT Suba Indah subsequently sold its food and beverage business unit that produced Marjan syrup to PT Lasallefood Indonesia in 2002 (Putri et al., 2022). Under the ownership of PT Lasallefood Indonesia, Marjan syrup currently has three main product lines: Marjan syrup with fourteen flavor variants, Marjan syrup with milk with four flavor variants,

and Marjan squash with nine flavor variants.

Beyond its historical corporate transitions, Marjan syrup established itself as the most popular syrup brand in Indonesia through strategic marketing communications (Laksana & Nurhayati, 2021). One of the primary strategies is broadcasting advertisements in the form of narrative series during specific seasonal periods (Kusuma & Maharani, 2023). Utilizing storytelling concepts and exposing family values during the fasting month of Ramadhan, Marjan syrup successfully attracts audience engagement through emotional and cinematic narratives (Suryani & Febriana, 2022). Massive advertisement broadcasts across national television networks and digital platforms like YouTube during prime-time hours—specifically around the breaking of the fast (iftar)—have solidified Marjan’s position as a top-of-mind brand among Indonesian consumers (Firmansyah & Triastuti, 2020).

Subsequently, academic and market analyses indicate five primary factors driving consumer preference for Marjan syrup among Indonesian Muslims during Ramadhan and Eid Al-Fitr. First, the refreshing taste profile, available in various fruit flavors, effectively caters to sensory satisfaction after day-long fasting (Wibisono & Santoso, 2021). Second, wide distribution density enables high market availability, making the product accessible across both traditional retail outlets and modern hypermarkets nationwide (Hidayat & Rahayu, 2020). Third, competitive and economical pricing enhances affordability across diverse socioeconomic strata (Pratama &

Febrianto, 2021). Fourth, brand identity is deeply anchored in cultural tradition and collective nostalgia, transforming the product into a symbolic representation of family gatherings during festive seasons (Suryani & Febriana, 2022). Fifth, strict adherence to halal compliance and alcohol-free ingredients guarantees religious safety for Muslim consumers (Rachman & Setiawan, 2019). Collectively, these empirical factors demonstrate that Marjan syrup's market dominance is not merely an assumption, but the result of a deliberate alignment between product utility, cultural resonance, and seasonal marketing strategies (Kusuma & Maharani, 2023).

Additionally, in the past four years starting from 2021, just before the start of the fasting month, Marjan syrup has always promoted its lively advertisements and broadcasted them on several private television stations and also on YouTube channel with unique and interesting signature style. From 2021 to 2024, the narrative of each Marjan syrup advertisements contains a consistent message about optimism in facing all kinds of challenges. In 2021, the Marjan syrup advertisement featured two superhero characters: Kelana, known as Indonesia's Flash and Barong Lion. They joined forces in the second episode under the name Reogman. The enemy they faced was Black Bat. The 2021 Marjan syrup advertisements had a duration of 2 minutes and 24 seconds, divide into three short episodes with three messages of optimism. Starting from 00:00 to 00:44., the first message reads: 'There is Always Hope.' Then from 00:45 to 1:26, the second message reads: 'It's Time for Freedom!' Finally,

from 1:27 to 2:24, the third message reads: "Celebrate Victory."

Furthermore, in 2022, the Marjan syrup advertisement featured a female superhero named Goddess Sri who can fly like Supergirl, the superhero character from DC Comics. The enemy faced was Kala Wereng, a villain who frequently came to the village to rob the residents' harvest. The 2022 Marjan syrup advertisements had a duration of 3 minutes and 55 seconds, also divided into 3 short episodes. Just like the previous year, the three messages conveyed were also filled with optimism in facing challenges represented by the tough enemy, Kala Wereng, the rice robber of the village. Starting from 00:16 to 1:19, the first message reads: "Awaken Hope!" Then from 1:22 to 2:30, the second message reads: "Break Your Fast with Hope!" Finally, from 2:31 to 3:55, the third message reads: "Celebrate Victory!"

In 2023, Marjan syrup's advertisement introduced a male superhero named Baruna, the Guardian of the Ocean, or Indonesia's Aqua Man. The antagonist is a Giant Sea Dragon that awakens from its slumber due to the disturbance caused by the increasing amount of garbage being dumped into the sea. As a result, the Giant Sea Dragon becomes enraged and breathes a large fire onto the fisherman's village on the coast. This 2023 Marjan syrup commercial lasts 2 minutes and is divided into 2 episodes, each lasting 1 minute. It starts from 00:00 to 00:58 with the first message, 'Restore the Spirit When Breaking the Fast. Then from 1:00 to 2:00, the second message reads, "Marjan, Celebrate the Sweetness of Victory."

Moreover, the advertisement of Marjan syrup, which markets its products in this digital era by utilizing social media supported by the internet network, is one of the main pillars of its marketing strategy in Indonesia. With the increasingly connected online society and the widespread use of the internet across all layers of society, the Marjan syrup company utilizes digital platforms as a means to reach potential consumers. This situation is stated by L. Can & N. Kaya (2021) who argue that, “The proliferation of social media usage has also invited the emergence of various advertisements marketing, various products or services with quite attractive appearances. Marketing as an academic discipline and managerial activity has been the subject of major transformation over the past twenty years.” A similar condition regarding the massive use of internet that connects society with the Marjan syrup company in marketing its products is agreed upon by T. Rangunathan, et.al. (2015), who state that, “Nowadays, the internet and other social networks enable consumers and sellers to communicate directly about goods to be bought or sold with various brands and products.”

There are six aspects to consider in the context of advertising in marketing Marjan syrup products in the digital era in Indonesia. First, the utilization of social media such as YouTube has become the primary venue for the Marjan syrup to advertise. With an extraordinarily large number of users in Indonesia, YouTube offers invaluable opportunities to reach consumers directly and interact with them personally. This trend is clearly stated by Handoko, H. et.al. (2019), who express that, “The high

exposure to life has made many large companies start to leave traditional marketing methods and switch to social media-based marketing.” Second, more precise targeting. One of the advantages of digital advertising is the ability to perform very specific targeting. Through data and algorithms, the Marjan syrup company can present ads to people with certain interests, demographic, or behaviors while simultaneously targeting them to buy the products offered through social media platforms, thereby increasing the effectiveness of the advertising campaign. This is in line with the statement from Richadinata & Astitiani (2021) who state that, “Advertising is a particular form of communication usually used by entrepreneurs to direct persuasive communication to target buyers and the public.”

Third, accurate performance. Digital advertising allows Marjan syrup companies to measure the performance of their campaigns with great accuracy. With the availability of analytical tools, they can track the number of impressions, click, conversions, and various other metrics in real-time, allowing them to continuously optimize their advertising strategies. Fourth, creativity and innovation. Digital advertising also enables Marjan syrup companies to be more creative and innovative in delivering their messages. With various available ad formats, such as image snippets, videos, and other interactive media, they can capture consumer’s attention in more engaging ways. Similarly, Tarigan, et.al. (2024) emphasized that “One way to influence purchase decisions is to through unique and appealing strategies, one of which is

through advertising.” Advertising is any form of messages about a product delivered through media, aimed at a portion or all of society. In this modern era, there are many media used to disseminate advertisements, such as YouTube, Facebook, Instagram, and Tik-Tok. A message delivered by a brand ambassador packaged in a short video format using digital technology will be more easily accepted by consumers. Fifth, dominant mobile presence. In Indonesia, internet access via mobile devices is far more dominant than access via desktops. Therefore, companies must ensure that their advertising campaigns are optimized to display well on mobile devices, including responsive design and user-friendly experiences. Sixth, intense competition. As more companies shift to digital advertising, competition in the digital space is also becoming fiercer. Companies need to have solid strategies to differentiate themselves from competitors and attract consumers attention. The current situation regarding tight competition was stated by Ratana (2018), “The use of social media can help companies see various opinions and analyze shifts in customer attitudes. This can provide insights for companies to sustain themselves amidst market changes and maintain their brand image.”

In order to obtain a solid research foundation and enrich the scope of this study, the Researcher refers to three previous studies that examined the utilization of Norman Fairclough and Teun A. van Dijk’s Critical Analysis Discourse on beverage product advertisements on social media platforms. The first study was conducted by Ananda & Nurhayati (2024) entitled,

“Consumerism Ideology in Beverage Advertisement Posters: A Critical Discourse Analysis by Norman Fairclough,” which utilized a descriptive qualitative method and employed a Critical Discourse Analysis approach using Norman Fairclough’s model. The study yielded several findings, namely (1) Text Analysis: based on the linguistic analysis of beverage advertisement posters, it was found that they generally used specific identities, such as millennial identity by incorporating informal English language. (2). Text Practice Analysis: Advertisers have a good understanding of customer needs through the analysis of text practices from the perspectives of production and consumption, particularly among millennials who tend to purchase trendy beverages. As a result, they are offered a variety of beverages, such as boba and coffee, which have different flavors from the usual. (3). Sociocultural Social Practice Analysis: Advertisers have recognized the contemporary lifestyle of Indonesia society which includes consumerism and modernity. Therefore, they offer trendy beverages that represent certain social classes and also convey elements of a happy life through the advertisements.”

Furthermore, the second study was conducted by Dea and colleagues (2024) titled, “Teun A. Van Dijk’s Critical Discourse Analysis on the 2023 Bear Brand YouTube Advertisement,” using content analysis techniques with a descriptive qualitative approach. This study uncovered several findings: at the macrostructure level, the advertisement’s narrative contains a topic, theme, and main idea that are clearly or visibly conveyed. Then, at the superstructure

level, the advertisement's narrative introduces the theme, which revolves around unexpected life challenges. The narrative includes a complication that depicts various life obstacles someone might face. The narrative also features a reorientation that provides a solution for overcoming life's challenges by consuming Bear Brand. At the microstructure level, the advertisement's narrative employs precise and effective language use. The appropriate use of syntax, semantics, and stylistics effectively influences or stimulates the interest of netizens to pay attention to the Bear-Brand advertisement.

Moreover, the third study was conducted by Abednego and colleagues (2024) titled: "Fairclough's Critical Discourse Analysis in the 2024 Sprite Advertisement Text." The finding of this research indicate that the 2024 Sprite advertisement creates a representation of freshness, freedom, and youthful spirit, targeting active consumers who need a refreshing drink, especially during the breaking of the fast. Through the analysis of text, textual practices, and sociocultural practices, this advertisement connects the message of Sprite's freshness with consumers' needs in situation of thirst during fasting, reinforcing the relationship between the product and the target market. The advertisement also demonstrates efforts to understand relevant consumption trends and to create an emotional connection with the audience through everyday experiences recognized by Indonesian society, such as thirst and fasting during Ramadhan. Additionally, the advertisement successfully positions Sprite as an economically affordable beverage within the cultural context of

fasting, which is significant in Indonesian society.

2. METHOD

This research employs a method using content analysis technique on an advertisement, complemented by a descriptive-qualitative approach. According to Creswell (2014), "Qualitative research is an inquiry aimed at exploring and understanding the meaning that individuals or groups ascribe to human social problem." Meanwhile, Miles & Huberman (2014), state that "Descriptive qualitative research is a research approach that emphasizes holistic, descriptive, and in-depth data collection to understand the phenomenon being studied." The text discourse used is the narrative found in Marjan syrup advertisements from the years 2021, 2022, 2023, and 2024. The researcher conducts data analysis using two approaches of Critical Discourse Analysis (CDA) from Norman Fairclough and Teun A. van Dijk.

The first framework, Fairclough's Three-Dimensional Model, analyzes texts through three dimensions: the Textual (microstructural) dimension, which examines language features, vocabulary, and stylistic choices reflecting power and ideology; the Discourse (mesostructural) dimension, which explores how texts relate to broader social practices, institutions, and modes of production/consumption; and the Cultural (sociocultural) dimension, which considers how texts shape and are shaped by societal values, norms, and ideologies.

The second framework, Van Dijk's AWK Model, analyzes texts through three structures: the Macro Structure,

which addresses the broader social, political, and cultural context shaping the text's themes; the Supra Structure, which examines narrative organization through Orientation (context/background), Complication (conflict), and Reorientation (resolution/moral lesson); and the Micro Structure, which focuses on linguistic features including Syntax (sentence form, coherence, pronouns), Semantics (word relationships, clauses, word choice), and Stylistics (word choice for effect, figures of speech).

By combining these two frameworks, the researcher analyzes the advertisements at both the linguistic/textual level and the broader socio-cultural/ideological level to identify how narrative structures convey meaning.

3. RESULTS AND DISCUSSION.

After carefully listening to four Marjan syrup advertisements from 2021 to 2024, the researcher took notes for the narrative text of each advertisement into several sections based on year order. First, the narrative of the Marjan syrup advertisement in 2021, followed by the narrative text of the Marjan syrup advertisement in 2022, 2023 and 2024.

Part One of Marjan Syrup Narrative Text 2021.

"This is the mighty Singa Barong and the lightning-fast Kelana, the heroes who protect the peace." "But there is no togetherness between them."

"Until the evil forces come." "On your own." "They weren't fast enough." "Not strong enough." "Marjan!" "There is always hope."

Part Two Narrative Text of Marjan Syrup 2021.

"This is where the crime begins. Kelana and Singa Barong come to restore hope." "Marjan!" "It's time for freedom and it's time to unite our strengths. Reogman!"

Part Three Narrative Text of Marjan Syrup 2021.

"The evil force full of revenge has returned and can only be faced together with Reogman!" "Unity is an invincible force and peace for all." "Celebrate Victory! Marjan."

Part One Marjan Syrup Narrative Text 2022.

"Who? Who wants to come? Marjan!"

"Marjan, raise hope! This is the village in Magic Valley."

"Dewi Sri the Protector and the residents prepare to welcome the harvest."

"Suddenly, Kala Wereng and Pest Troops came to wreak havoc."

"They were happy to find fertile land."

"Kala Wereng: "Prepare all your precious harvest!" I will be back"

Part Two Narrative Text of Marjan Syrup 2022.

"Marjan! Celebrate the win."

"The harvest is abundant and protected." "The vermin army came to plunder."

"But this time, Dewi Sri is ready to block it!"

"When the planthopper carries its main weapon, the Flying Wereng, it wants to suck up the harvest without any residue."

"With all her strength, Dewi Sri launched the ultimate attack."

"Expel evil and restore peace."

"Marjan! Celebrate the win."

Part One Marjan Syrup Narrative Text 2023.

One day, Baruna, the Guardian of the Ocean, felt that the sea was becoming increasingly polluted."

"Trash gives rise to a disastrous figure."

"Baruna was forced to retreat to save the fishermen from returning to the village."

"Marjan! Restore enthusiasm when breaking the fast."

Part Two Narrative Text of Marjan Syrup 2023.

"Baruna and the residents are prepared. Disaster comes again with greater force."

"Baruna and the villagers worked together to withstand the onslaught."

"This is Baruna's ultimate attack. Restore peace to all."

"Marjan! Celebrate the sweetness of victory."

Part One Marjan Syrup Narrative Text 2024.

"The beautiful nature in this village comes from the life energy protected by the Guardian."

"But, here comes the bringer of disaster, Lord-Jungkat."

"Lord-Jungkat takes life energy to become strong and young again."

"Natural balance is disturbed."

"Green Princess is determined." "He will protect all."

"Open and live hope. Marjan!"

Part Two of Narrative Text from Marjan Syrup 2024.

"The green princess embarks on a journey to save the village."

"But, the source of life energy is now dangerous." "Lord Jungkat changed."

"The power he seized was uncontrollable."

"His greed only brings destruction."

"The Green Princess cut off Lord. Jungkat's power."

"The energy of life also flows to the True Protector."

"Restoring natural beauty for all."

"Welcome the day of victory."

"Marjan!"

To synthesize the extensive textual data effectively and present a holistic analysis that directly corresponds to the analytical dimensions outlined in the Method section, the findings are organized into two structured comparative matrices. The first framework, Norman Fairclough's 3D model, synthesizes the Textual (Microstructural), Discursive (Mesostructural), and Sociocultural dimensions across the four advert narratives in

Table 1. Subsequently, Teun A. van Dijk's socio-cognitive model categorizes the narrative structures into Macro Structure (global themes), Supra Structure (the schematic narrative sequence of Orientation, Complication, and Reorientation), and Micro Structure (syntactic, semantic, and stylistic highlights) in Table 2. Each table is immediately followed by an interpretive explanation to elucidate the ideological and cultural meanings embedded within the commercial discourses.

Furthermore, in order to provide a clear and effective overview of the microstructural, mesostructural, and sociocultural dimensions without repetitive textual breakdown, the

narrative analysis of the four Marjan syrup advertisements (2021–2024) using Norman Fairclough’s three-dimensional framework is synthesized in Table 1.

Table 1. Condensed Narrative Analysis of Marjan Syrup Advertisements (2021–2024) Based on Fairclough’s 3D CDA Model

Year	Microstructural (Textual Analysis)	Mesostructural (Discourse Practice)	Sociocultural (Social Practice)
2021	Empathetic and powerful lexical choices ("mighty", "fast as lightning", "hero") establishing superhero attributes.	Contextualizing spatial origin of conflict ("here") and collaborative intervention to restore hope.	Cultural integration of East Javanese traditional dance and folklore (<i>Singa Barong</i> and <i>Reog Ponorogo</i>).
2022	Descriptive noun phrases ("The Protector", "All Strength", "Ultimate Attack") depicting female heroic power.	Representation of communal sanctuary ("Magic Valley") as a safe refuge during agricultural crisis.	Mythological archetype of <i>Dewi Sri</i> (Goddess of Fertility) vs. <i>Kala Wereng</i> (pest infestation motif).
2023	Action verbs and disaster tropes ("generating disaster", "retreating", "ultimate attack").	Ecological awareness connecting ocean pollution to collective community defense and salvation.	Javanese maritime mythos: <i>Baruna</i> (Guardian of the Seas) and sea conservation rituals.
2024	Decisive verb phrases ("cutting off the power") establishing triumph over environmental drain.	Environmental harmony narrative where village vitality relies on "life energy" protected by guardians.	Traditional play culture (<i>Jungkat-Jungkit</i> / seesaw action) adapted into antagonist character naming (<i>Lord Jungkat</i>).

Fairclough’s three-dimensional CDA framework reveals how the narrative structure of Marjan syrup commercials connects textual choices with broader sociocultural realities in Indonesia. At the microstructural level, the texts consistently deploy strong adjectives, dynamic action verbs, and binary character descriptions (protagonists vs. antagonists) to build high narrative tension. At the mesostructural level, the advertisements construct production and consumption practices centered on social solidarity; challenges such as monster invasions, agricultural pests, marine pollution, and energy theft serve as metaphors for shared societal struggles. Finally, at the sociocultural level, the discourse

intentionally draws from localized Indonesian mythologies and cultural symbols (such as Reog Ponorogo, Dewi Sri, and Baruna). By embedding commercial messages into deeply rooted cultural symbols, the advertisements successfully transform a seasonal beverage commercial into a culturally resonant narrative of collective optimism and resilience during the holy month of Ramadhan and Eid Al-Fitr. Furthermore, the structural breakdown of the advertisement narratives utilizing Teun A. van Dijk’s socio-cognitive approach—comprising Macro Structure (global theme), Supra Structure (schematic superstructure), and Micro Structure (syntactic, semantic, and

stylistic choices)—is summarized and presented in Table 2.

Table 2. Socio-Cognitive Discourse Structure of Marjan Syrup Advertisements (2021–2024) Based on Van Dijk's Framework

Year	Macro Structure (Global Theme)	Supra Structure (Schematic Narrative)	Micro Structure Highlights (Syntax, Semantics, & Stylistics)
2021	Themes: Hope, Freedom, Victory. <i>Symbolism:</i> Spiritual endurance against evil temptation during Ramadhan.	Orientation: Introduction of Kelana & Singa Barong. Complication: Emergence of Black Kalong. Reorientation: Union into Reogman.	Complex syntax for power description; contrastive single sentences emphasizing isolation vs. strength in unity; personification of evil forces.
2022	Themes: Awaken Hope, Harvest Protection. <i>Symbolism:</i> Resisting temptation and securing blessings.	Orientation: Peaceful life in Magic Valley. Complication: Invasion by Kala Wereng. Reorientation: Dewi Sri's decisive counter-attack.	Spatial setting syntax; cause-and-effect clauses depicting agrarian robbery vs. heroic readiness; hyperbolic action descriptors ("ultimate attack").
2023	Themes: Renewed Spirit, Sweetness of Victory. <i>Symbolism:</i> Overcoming inner/outer pollution and desire.	Orientation: Baruna detecting ocean pollution. Complication: Awakening of Sea Dragon. Reorientation: Joint fisherman-Baruna defense.	Causal syntax mapping pollution to disaster; collective plural pronouns ("they", "villagers"); dramatic action verbs highlighting cooperative triumph.
2024	Themes: Restoring Hope, Seasonal Triumph. <i>Symbolism:</i> Conquering adversity to reach Eid celebration.	Orientation: Village life energy guarded. Complication: Lord Jungkat drains vitality. Reorientation: Green Princess severs evil power.	Sequential sentence structures tracking environmental crisis and heroic resolve; transformational semantics regarding life energy and balance.

Table 2 summarizes the socio-cognitive discourse structure across the four analyzed commercials. In terms of Macro Structure, all four advertisements systematically revolve around superordinate themes of hope, resilience, unity, and ultimate victory. Cognitively, these themes parallel the spiritual journey of fasting during Ramadhan—where endurance through hardship leads to the joyous victory of Eid Al-Fitr. The Supra Structure follows a classic narrative schema: an initial peaceful state

(Orientation), disrupted by a destructive antagonist force (Complication), and resolved through unity and heroic intervention (Reorientation/Resolution). At the Micro Structure level, the discourse utilizes strategic syntactic arrangements (such as transition from singular isolation to plural unity), semantic coherence (linking environmental/social harm to antagonist actions), and stylistic figures like personification and hyperbole. Together, these linguistic strategies maximize

emotional resonance, making the implicit message of optimism clear, memorable, and persuasive to Indonesian viewers.

Fairclough-based advertising studies consistently treat advertisements as discourse operating across text, discursive practice, and social practice, which fits your reading of Marjan's optimism as a multi-level construction (Purwaningrum & Handayani, 2026; Murtini, 2026; Kusumaningsih et al., 2024). Studies of ads on YouTube, Facebook, television, and social media also show that linguistic choices such as adjectives, pronouns, imperatives, modality, and sentence structure are used strategically to personalize messages, direct action, and build ideology (Rad & Melendez-Torres, 2025; Murtini, 2026; Brilliantia & Setiari, 2022; Kusumaningsih et al., 2024). At the broader level, CDA work argues that ads do not merely promote products; they also construct social reality, represent values, and shape consumer thinking and behavior (Purwaningrum & Handayani, 2026; Murtini, 2026; Sutikno et al., 2025).

Van Dijk-oriented work is also aligned with the argument that discourse must be read through shared cognition and ideology, not text alone (Rifka et al., 2023; Torusdağ, 2023). In Ramadan advertising specifically, social-cognitive analysis has been used to show that ad narratives become inspirational by linking product discourse to fasting, motivation, and coping with challenges (Rifka et al., 2023).

Recent advertising research shows that narrative structure itself increases persuasion relative to non-narrative ads by increasing emotive response, hedonic value, credibility, and perceived goal

facilitation (Kim et al., 2017). Ads with positive endings and stronger emotional shifts are evaluated more favorably, which directly supports your claim that repeated optimism-oriented resolution is likely a deliberate persuasive strategy rather than a neutral storytelling choice (Ghosh & Deb, 2022). Research on brand stories further shows that heroic narratives can offer scripts for prosocial action, moral sense-making, resilience, and value alignment between audience and brand (Sanders & Van Krieken, 2018).

The hero-villain schema is especially relevant to Marjan analysis. Social-psychological work describes villain, victim, and hero as basic recurring tropes across myth, fiction, advertising, and politics, with villains focusing blame and heroes serving as rallying points that increase agreement and commitment (Bergstrand & Jasper, 2018). Work on archetypal blending in advertising similarly shows that heroism is adapted to changing audience values and often expands from an individual journey toward collective responsibility, which closely matches from conflict to communal victory (Kelsey et al., 2022).

Ramadan and Eid advertising research consistently shows that these campaigns carry religious, emotional, and social meaning, not just sales messaging (Mahmoud & Al-Azawi, 2025). Ads during Ramadan often foreground Islamic symbols, cultural values, and social practices, and in Indonesia specifically they are used to attract Muslim-majority audiences through symbolic and religiously resonant messaging (Rifka et al., 2023). Cross-national work likewise finds that Ramadan advertising frequently uses

themes of fasting, unity, charity, conservative visual codes, and religious objects (Mokrushina, 2024; Aydın & Hasiloglu, 2019).

Current research also treats advertising as a cultural artifact from which social values, everyday norms, and even national problem-framings can be read (Mokrushina, 2024). Marjan's ads also reinforce a collective narrative of resilience and victory during Ramadhan and Eid, rather than simply attaching festive imagery to a beverage brand (Mahmoud & Al-Azawi, 2025).

4. CONCLUSION

Norman Fairclough and Teun A. Van Dijk's Combined Critical Discourse Analysis (CDA) approach to YouTube advertisements for Matrjan Syrup from 2021 to 2024 reveals interesting and varied narrative patterns. By using an analysis method that integrates Microstructural, Mesostructural and Socio-Cultural concepts from Fairclough, as well as Macro, Supra and Micro Structure from CDA Van Dijk, can be applied to understand the dynamics of the message conveyed by the advertisement. Although there are differences in focus and approach

between Fairclough's and Van Dijk's discourse analysis models. Both have similarities in their efforts to reveal the structure and meaning in narrative texts in the four Marjan syrup advertisements 2021, 2022, 2023, and 2024. Whether through language analysis, social context, or narrative construction, both models aim to understand how the texts of the four Marjan syrup advertisements for four consecutive years created meaning and influenced our perceptions and actions, especially the Indonesian Muslim community when fasting and welcoming the day of victory, namely the Iedul Fitri celebration. The equivalence between the two critical discourse analysis models lies in the fact that both emphasize the importance of context in understanding texts. Both Fairclough and Van Dijk consider the influence of ideology, power and social norms in message formation, although with different approaches. Thus, the correspondence between these two models emphasizes the importance of paying attention to social context in analyzing and understanding media communication.

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