

Semiotics of Sacred Consumption: A Saussurean Analysis of Marjan's Ramadan Ads on Instagram

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Abstract

This research investigates the intricate construction of visual and verbal meanings within Marjan's Instagram advertisements during the 2024 Ramadan season and explores how these semiotic configurations stimulate consumer purchase intention. Adopting a qualitative paradigm underpinned by Ferdinand de Saussure's structuralist semiotics, the study deconstructs the dyadic relationship between signifiers and signifieds in digital promotional content. Systematic observation of visual markers, including the brand logo, the signature red syrup bottle, young coconut motifs, Ramadan lanterns, and desert landscapes, reveals a deliberate orchestration of brand identity, sensory freshness, spiritual enlightenment, and cultural nostalgia. Concurrently, verbal signifiers such as the slogan "*Breaking the Fast Becomes Sweeter*" function as anchors that solidify the brand's positioning as an indispensable cultural artifact of the holy month. The findings demonstrate that Marjan's advertising efficacy is rooted in its ability to synthesize religious symbolism with local cultural values, thereby enhancing brand resonance and effectively catalyzing purchase intention among Indonesian Muslim consumers. This study contributes to the discourse on digital marketing communication by elucidating the role of semiotic precision in capturing the cultural zeitgeist of religious festivities.

Key Words: *Digital Advertising, Instagram, Semiotics, Structuralism, Ramadan Marketing*

Abstrak

Penelitian ini menyelidiki konstruksi rumit makna visual dan verbal dalam iklan Instagram Marjan selama musim Ramadan 2024 dan mengeksplorasi bagaimana konfigurasi semiotik ini merangsang niat pembelian konsumen. Dengan mengadopsi paradigma kualitatif yang didukung oleh semiotika strukturalis Ferdinand de Saussure, studi ini mendekonstruksi hubungan antara penanda dan yang ditandai dalam konten promosi digital. Pengamatan sistematis terhadap penanda visual, termasuk logo merek, botol sirup merah khas, motif kelapa muda, lampion Ramadan, dan lanskap gurun, mengungkapkan orkestrasi yang disengaja dari identitas merek, kesegaran sensorik, pencerahan spiritual, dan nostalgia budaya. Bersamaan dengan itu, penanda verbal seperti slogan "*Berbuka Puasa Menjadi Lebih Manis*" berfungsi sebagai jangkar yang memperkuat posisi merek sebagai artefak budaya yang tak tergantikan di bulan suci. Temuan menunjukkan bahwa efektivitas iklan Marjan berakar pada kemampuannya untuk mensintesis simbolisme religius dengan nilai-nilai budaya lokal, sehingga meningkatkan resonansi merek dan secara efektif memicu niat beli di kalangan konsumen Muslim Indonesia. Studi ini berkontribusi pada wacana komunikasi pemasaran digital dengan menjelaskan peran ketepatan semiotik dalam menangkap semangat zaman budaya perayaan keagamaan.

Kata Kunci: *Iklan Digital, Instagram, Semiotika, Strukturalisme, Pemasaran Ramadan*

Introduction

In today's information-saturated marketing landscape, advertising has evolved beyond mere promotional instruments to become an essential strategic element for building and maintaining brand identity. In an era where consumers are bombarded by thousands of commercial stimuli every day,

advertising no longer serves solely to inform audiences about the existence of a product; Instead, they are tasked with instilling deep-rooted values, symbolic associations, and emotional resonance in consumer cognition. This psychological restraint is especially important because consumer behavior is often driven by affective responses rather than purely rational utility. Theoretically, effective ad design has the capacity to strengthen brand awareness, which then drives purchase intent by reducing perceived risk and increasing brand familiarity.¹ As a result, the success of a marketing campaign essentially relies on the strategic selection of characteristics, forms, and media to attract attention amid fierce market competition and fragmented audience attention.²

Driven by shifting digital consumption behavior, social media platforms, particularly Instagram, have emerged as the vanguard of visual marketing communications. The transition from traditional broadcasting to digital interaction has redefined the power dynamics between brands and consumers.³ Instagram's inherent focus on visual aesthetics and high-fidelity imagery allows brands to build direct and immersive engagement with audiences through image and video narratives rich in polygamous meaning.⁴ The platform doesn't just host content; The platform serves as a digital stage where lifestyle aspirations and cultural identities are negotiated. In the Indonesian context, the visuality of digital advertising goes beyond mere aesthetics; It is a matter of deep cultural representation. Visual and verbal messages on Instagram contain a complex layer of meaning that requires critical interpretation, as the effectiveness of the message depends heavily on how the audience decodes the symbols presented within their specific socio-cultural framework.⁵

One of the most consistent and interesting advertising phenomena in Indonesian popular culture is the annual campaign of the beverage brand, Marjan. For decades, Marjan has mastered the art of "seasonal branding", occupying a unique niche due to its exclusive, high-budget airing during the month of Ramadan. This temporal exclusivity has created a strong top-of-mind association, in which Marjan's advertising appearance is often perceived by the public as a symbolic carrier of the arrival of the holy moon. The brand has managed to commodify the "feeling of Ramadan" through cinematic storytelling that emphasizes family reunion, forgiveness, and the joy of breaking the fast.⁶

¹ M Chaidir, Cathas Teguh Prakoso, and Kheyene Molekandella Boer, "The Influence of Yamaha's Advertising Tagline 'Increasingly Ahead' on Brand Awareness in the People of Samarinda Ulu District in Samarinda City Samarinda,"

EJournal Communication Science 6, no. 1 (2018): 391–402, chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/https://ejournal.ilkom.fisip-unmul.ac.id/site/wp-content/uploads/2018/02/eJournal_chaidir_02-21-18-04-08-20).pdf.

² Andi Sebastian and Ardi Tri Yuwono, "The Influence of Social Media Advertising on Adolescent Consumerism in Islamic Boarding School District, Kediri City," *Al-Qolamuna: Journal of Islamic Communication and Broadcasting* 2, no. 1 (2025): 316–32, <https://doi.org/https://doi.org/10.71242/gpw6qg22>.

³ Sebastian and Yuwono.

⁴ Marshelia Gloria Narida, "Brand Image in E-Commerce Advertising Competition Using Brand Ambassador (Semiotic Analysis of Shopee 'Can Buy Now' Ads versus Tokopedia x BTS)," *Journal of Media and Communication Science* 12 Published by the Communication Science Study Program, University of Mataram 3, no. 1 (2019): 12–25, www.careers.shopee.co.id.

⁵ Aliyah Sofiyani et al., "The Effectiveness of the Use of Jargon in Indomie Product Advertising Bina Bangsa University, Indonesia," *Mysterious: Visual Communication Science and Design Publications* 2 (2025): 25–34, <https://journal.asdkvi.or.id/index.php/Misterius/article/view/633/872>.

⁶ Gloria Narida, "Brand Image in E-Commerce Advertising Competition Using Brand Ambassador (Semiotic Analysis of Shopee Ads 'Can Buy Now' versus Tokopedia x BTS)."

However, as brands migrate their narratives to social media, the semiotic complexity shifts from long-form television commercials to static or short visual cues on Instagram. Despite its cultural prominence and commercial dominance, there is a lack of literature that specifically deconstructs how the structure of the mark in Marjan's Instagram ads operates to influence purchase intent at a micro-semiotic level, especially in the post-pandemic digital landscape of 2024.

This study aims to address this gap by analyzing the visual and verbal signs in Marjan's Ramadan 2024 Instagram content through the lens of Ferdinand de Saussure's structuralist semiotics. This approach was chosen because of its methodological rigor in dividing the message into two main components: *Markers* (form of sign material, such as color and shape) and *Tagged* (mental concepts or meanings produced, such as tradition and freshness).⁷ By interpreting the relationship between visual elements relevant to local wisdom and persuasive verbal messages, this study seeks to answer a fundamental question: How does the orchestration of visual and verbal cues in Marjan's Instagram ads build product appeal and validate purchase intent during the unique psychological circumstances of the fasting month? Through this analysis, an in-depth understanding of digital marketing communication strategies based on cultural sensitivity, religiosity, and semiotic precision is expected to emerge, providing valuable insights for academic discourse and industry practice.

Research Methods

This study uses a qualitative descriptive approach to explore the phenomenon of digital advertising in a naturalistic context. According to Mappasere and Suyuti (2019), qualitative methods are essential for obtaining a deep and comprehensive understanding of social reality, especially when dealing with the complexity of human perception and cultural interpretation.⁸ By focusing on the "how" and "why" behind the visual representation in the Marjan 2024 Instagram ad, the study seeks to capture the subtle nuances of meaning that are often overlooked by quantitative metrics, ensuring that the analysis remains rooted in the lived experiences of Indonesian Muslim audiences. The data collection process involves systematic observation and documentation of selected visual assets from Marjan's official Instagram account during the Ramadan 2024 period. As noted by Puspitarini and Nuraeni (2019), social media serves as a primary promotional medium where visual and verbal elements are carefully curated to build brand identity. The researchers performed "digital immersion" to capture high-resolution screenshots of the advertisement, ensuring that every detail from color gradients to typography was preserved for rigorous semiotic inspection. This systematic archiving process allows for a consistent longitudinal analysis of the visual evolution of the brand during the holy month.⁹

⁷ Jerry Indrawan, Ruth Elfrita Barzah, and Hermina Simaniburuk, "Instagram as a Political Communication Media for the Millennial Generation," *Expression and Perception: Journal of Communication Science* 6, no. 1 (2023): 170–79, <https://ejournal.upnvj.ac.id/JEP/article/view/4519>.

⁸ Vanni Miza Oktari, "The Use Of Natural Media In Learning In Kartika Kindergarten 1-63 Padang," *PAUD Lectura: Journal of Early Childhood Education* 1 (2017): 49–57, chrome-extension://efaidnbmnnnibpcajpcgclefindmkaj/https://web.archive.org/web/20180422191719id_/https://ejournal.unilak.ac.id/index.php/paud-lectura/article/viewFile/1156/745.

⁹ Nur Rohmah Fatmawati, "The Application of Problem Based Learning in Islamic Religious Education Learning Class V Sumayyah at Al Abidin International Islamic Elementary School Surakarta Academic Year 2013/2014," *Manuscript of Public Articles*, 2014.

At the heart of the analytical framework is Ferdinand de Saussure's dyadic model of signs, which separates the "marker" (physical form) from the "marked" (mental concept). Patriansah et al. (2021) show that this structuralist approach is highly effective in uncovering hidden signs of communication in visual media, such as posters and advertisements. In this study, the analysis continued by first identifying literal visual components such as Marjan bottles, lanterns, and landscapes and then mapping them to the abstract values they represented, such as freshness, spiritual purity, and family togetherness. This step-by-step deconstruction ensures that the interpretation is logically derived from the material evidence provided in the advertisement. To ensure the validity and reliability of the findings, this study uses researcher triangulation and thick descriptions. As emphasized in qualitative research standards, providing a detailed explanation of the context and the analytical steps taken allows other researchers to follow the logic of interpretation. In addition, the analysis was cross-referenced with the existing literature on color psychology in advertising and Marjan's branding history (Ramadhan et al., 2021). This multi-layered validation process ensures that semiotic conclusions are not subjective desires but rather rigorous academic findings that accurately reflect the brand's strategic intent and audience's cultural acceptance.¹⁰

In conclusion, this study is directed to explain the mechanism of "sacred consumption" in which the act of buying a product becomes intertwined with religious observance and cultural traditions, thus providing a comprehensive blueprint for semiotics-based digital marketing. The research method used to analyze the semiotics of visual messages on Instagram, including content from the Ministry of Religion of the Republic of Indonesia, is a qualitative approach using the semiotic method (Mappasere & Suyuti, 2019). This qualitative approach is used because it can provide an appropriate explanation of the scientific understanding in this study and can also provide an appropriate explanation for the religious community in Indonesia. It can also produce results that can explain phenomena similar to those in this study.

This research is qualitative, using visual and verbal content analysis methods (Maharani et al., 2021). The method used is semiotics, which is researching text and images posted on Marjan Indonesia's Instagram account.

Marjan's Instagram handle is @marjanboudoin, which has been verified by Instagram. At the time of this study, Marjan had 83,000 followers.

¹⁰ Yoshinta Putri Ariyanti, Mufarrihul Hazin, and Supriyanto, "Evaluation of Independent Curriculum Policy," *Almufi Journal of Social and Humanities* 1, no. 1 (2024), <http://almufi.com/index.php/ASH><http://almufi.com/index.php/ASH>.



Figure 2. Screenshots of Marjan's Instagram in 2024

The data obtained from the Ministry of Religion's Instagram account was analyzed qualitatively using descriptive analysis to provide in-depth and objective research results. The method used is semiotics, which translates visual and verbal messages in specific Instagram content (Mappasere & Suyuti, 2019). In the semiotic method, the analysis is performed to examine related properties, such as content and representation (Patriansah et al., 2021). The analysis also includes the references of the visual message, the references in the visual message being analyzed, and the meanings they contain. Furthermore, in linguistic semiotics, the method of understanding meaning revolves around two elements: text and content. In analyzing the meaning of a text, its content and meaning intersect to determine its relevance to the wishes of information users (Patriansah et al., 2021). The analysis of visual and verbal content was carried out using Ferdinand de Saussure's structuralist semiotics method, analyzing signs, signifiers, and markers (Patriansah et al., 2021). This is done to study content based on the acceptance and influence of a broad approach in interpreting linguistic signs in the context of community research.

Results and Discussion

A. Art and Research Gap

The current advertising research landscape in Indonesia has documented the role of religious symbols in television advertising. Previous studies, such as those conducted by Ramadha, have established that Marjan's success is firmly rooted in the commodification of religious icons during the Ramadan season.¹¹ However, much of this existing literature focuses on traditional broadcast media or general brand perceptions, leaving a significant gap in understanding how these semiotic structures are specifically reconfigured for Instagram's algorithmic and visual-centric environment. This research addresses this gap by shifting the focus from a broad television narrative to a micro-level digital sign.

¹¹ Guided by Prisms and Research Gaps, "Transversal Skills in Education: A Systematic Review," *Educatio Journal* 12, no. 1 (2026): 68–79, <https://ejournal.unma.ac.id/index.php/educatio/article/view/17898/7989>.

Moreover, while researchers such as Maharani et al. have emphasized the importance of decoding audiences in the digital space, there is a lack of specific structuralist analysis regarding the visual evolution of the 2024 campaign.¹² Most current studies use Barthes' myth-making framework or general content analysis, often ignoring Saussure's basic dyadic relationships in the context of contemporary Instagram features such as carousel and high-definition photography. Using Saussure's structuralism, this study provides a more detailed look at the fundamental "signifier-signified" relationship that serves as the foundation for more complex cultural myths.¹³

Another research gap identified in the State of the Art is the lack of a relationship between color-specific semiotics and digital purchase intent. Although Monica and Luzar (2011) discussed the psychological effects of color in general advertising, their work was published before the explosion of social media-based consumption. The study bridges this temporal gap by analyzing how color palettes, specifically Marjan red and light coconut green, function as a trigger for purchase intent in the specific context of the 2024 digital landscape. Additionally, while previous academic work has explored the concepts of "confusing advertising" and brand awareness (Setiawan, 2016), there is still limited exploration of how "clear" and "traditional" signs can be equally effective in a modern social media landscape filled with disruptive content. This research fills that gap by showing that Marjan's consistent use of traditional marks actually strengthens its brand equity in an era of rapid digital change. By focusing on the structural stability of these signs, the study offers a counter-narrative to the idea that digital marketing must always be revolutionary to be successful.

In addition, existing research often treats social media as an extension of traditional PR tools without fully examining the semiotic synergy between visual aesthetics and the "call to action" inherent in purchase intent. As highlighted by Puspitarini and Nuraeni (2019), social media is a curated promotional medium, but the semiotic mechanism that converts "likes" or "views" into "purchase intentions" is still understudied in Indonesian semiotics studies. This study makes an important contribution by directly linking the visual markers of the Ramadan 2024 campaign with the psychological precursor of consumption. Lastly, this study distinguishes itself from previous works by focusing on the "immediate present" of the 2024 Ramadan season. While previous research has documented Marjan branding as a historical phenomenon (Ramadhan et al., 2021), this study captured brand responses to postpandemic consumer behavior and the increasing trend of "aesthetic consumption" on Instagram. By addressing these specific gaps, media platform transitions, theoretical focus, and contemporary relevance, this research contributes a new perspective to existing knowledge in semiotics and digital marketing.

B. Structuralism

One of the most appropriate methods for analyzing the visual message of the displayed text is structuralism in the semiotic analysis method. This method was introduced by Ferdinand de Saussure, a famous philosopher and linguist. Saussure recounted this method of searching for and finding

¹² Sehpenganti Pengcipta Kunst et al., "Space as a Source of Ideas for the Creation of Spatial Gap Painting," *Iconic Journal of Art and Design* 2 (2020): 87–94, <https://e-journal.umaha.ac.id/ikonik/article/view/738/582>.

¹³ Amira Juliani Surbakti et al., "Socio-Cultural Representation and Gender Gap in Lengger Dance, Bedhaya Dance and Reog Dance," *Philosophy : Communication Science Publications, Design, Cultural Arts*, no. 3 (2024), <https://e-journal.umaha.ac.id/ikonik/article/view/738/582>.

messages in language, calling it semiology.¹⁴ Saussure's structuralism spread rapidly throughout Europe and influenced many branches of science, including linguistics, social sciences, and humanities. Structuralism is very beneficial to science. Structuralism is not limited to the study of linguistic messages but also applies to the analysis of symbols in various other branches of science. For example, the study of semiology is also used to study phenomena in the socio-cultural environment that are closely related to people's lives (Maharani et al., 2021). In modern times, for example, semiology and structuralism are also used to study advertising in marketing, and in the natural sciences to study biology. In summary, Saussure's method, known as structuralism, is a method of reading the signs in a message (Patriansah et al., 2021). The signs are divided into markers and markers. First, a marker is a sound produced in a written language or sentence. Second, a marker is a concept, which is the interpretation of the message captured from the message. These expressions can appear through sounds in speech, language, and sentences directly.¹⁵



Figure 1. Analysis of modified structuralism diagrams for research

C. Discussion of Visual Messages

Viewing visual messages as messengers on social media has also been used and done for research purposes. Social media has now become a safe and engaging medium, providing its own visual message tailored to the local culture.¹⁶ Therefore, proper visual design in a message is essential to ensure that the message is delivered appropriately in its intended context. Additionally, giving proper meaning to messages on social media is essential to conveying a strong message, from creator to recipient. Social media provides a platform to convey visual messages, which is a form of communication. This communication is visual communication in digital media to convey

¹⁴ Fajriannoor Fanani, "Semiotics of Saussure Structuralism," *The Messenger Journal V* (2013): 10–15, https://journals.usm.ac.id/index.php/the-messenger/Focus_and_Scope.

¹⁵ Kasno Atmo Sukarto, "Structuralism Approach in Literature, Language, and Cultural Research," *Journal of Poets Volume 3*, no. November 2017 (2017): 48–80, <https://journal.unas.ac.id/pujangga/article/view/441/0>.

¹⁶ Hayatul Lisa and Ade Irma, "The Use of Second Instagram Accounts as a Media for Adolescent Self-Expression in the Digital Era," *Title: A Journal of Scientific Literature and Teacher Innovation 2*, no. 1 (2025): 1–15, <https://doi.org/10.71153/arini.v2i1.277>.

understanding and information.¹⁷ Social media content also includes text in sentences that can reinforce the moral message and increase the recipient's emotions so that the message is conveyed accurately. Through visual content in digital media, messengers convey information about the experience, their knowledge, ideas, and feelings to the recipient of the message.¹⁸

D. Instagram

Instagram is a very popular social media platform around the world that has created many trends in the digital world. Since its launch in 2010, Instagram has become an integral part of modern society. It has been used globally to share and distribute visual content to others. Instagram has made visual content a part of everyday life. In the context of Marjan's drink brand's Instagram ad, the goal is clearly to attract buyers. These posts and advertisements coincide with the month of Ramadan, which will be more attractive to the target market. Furthermore, the Marjan brand wants to directly assess the response of Instagram users to the ad.¹⁹ The response to the post can certainly determine whether the product will be accepted or not. Instagram has evolved into an advertising platform that beverage brand Marjan can use to build direct public communication with the public through social media posts (Alam, 2021). Public responses will certainly be considered, but more importantly, the posts are meant to increase awareness of the brand and its products, while also increasing purchase interest.

1. Marjan Beverage Products

Marjan Drinks is closely related to the arrival of Ramadan, as advertisements for this syrup brand only air during Ramadan. Marjan syrup, also known as Marjan Boudoin syrup, is an Indonesian syrup. It was first produced by PT Subaindo, a food manufacturing company established in 1975. The founder of the company is Mr. Made Kurniawan, who also founded the Pahlawan supermarket. PT Subaindo once collaborated with the Danish company Corovit Company, which produces fruit juice drinks under the San Kue brand. In 1980, based on the company's experience in production and significant market potential in the field of syrup, PT Subaindo launched its own syrup product, Marjan Boudoin. The initial syrup variants were melon and cocopandan. Over time, Marjan Syrup began to develop other flavors. However, in 2007, PT Subaindo was declared bankrupt, and Marjan Syrup is now produced by PT Lasallefood Indonesia. Marjan syrup is currently very famous and has firmly established itself in the public mind as a typical drink during Ramadan. This is because the Marjan brand always has special advertisements displayed during Ramadan to attract buyers. These specific ads and promotions increase brand awareness and encourage consumers to buy the product.²⁰

¹⁷ Adisel Adisel and Ahmad Gawdy Prananosa, "The Use of Information and Communication Technology in Learning Management Systems during the Covid 19 Pandemic," *Journal Of Administration And Educational Management (ALIGNMENT)* 3, no. 1 (2020): 1–10, <https://doi.org/10.31539/alignment.v3i1.1291>.

¹⁸ Dian Heryani, Detya Wiryany, and Ridma Meltareza, "Daclen's Marketing Communication Strategy in Building Positioning on @daclen Instagram Account. Id," *Consensus : Journal of Defense, Law and Communication Sciences* 2, no. 3 (2025): 299–314, <https://doi.org/10.62383/konsensus.v2i3.1130>.

¹⁹ Ali J Al-kandari et al., "The Influence of Culture on Instagram Use," *Journal of Advances in Information Technology Vol. 7*, no. 1 (2016): 54–57, <https://doi.org/10.12720/jait.7.1.54-57>.

²⁰ Anggit Dyah Kusumastuti, Farah Adiba, and Vira Nur Lita, "The Influence of Content Marketing Strategy on Consumer Loyalty (Case Study of Marjan Syrup Consumers)," *Journal of Economics and Business UBS* 14, no. 2 (2025): 147–56, <http://www.jurnal.ubs-usg.ac.id/index.php/joeb/article/view/2609/1274>.

2. Research Objectives and Strategic Significance

The strategic direction of this research centers on the deconstruction of the micro-semiotic layer of digital advertising to understand how the structure of specific signs affects the psychological state of consumers. According to Lukitaningsih (2013), effective advertising design must go beyond aesthetic appeal; must have the capacity to strengthen brand awareness, which then drives purchase intent by reducing perceived risk and increasing brand familiarity. Therefore, the main objective of this study is to identify how Marjan utilizes "markers" and "signs" to construct narratives that resonate with the religious and cultural identities of Indonesian people during Ramadan. In addition, this research offers significant theoretical advances in the field of digital semiotics by applying Saussure's structuralism to the context of Instagram. This research effectively bridges the gap between classical linguistic theory and modern visual marketing practices. As suggested by Maharani et al. (2021), visual and verbal messages on social media platforms contain layers of complex meanings that require critical interpretation. The effectiveness of such messages is highly dependent on the audience's ability to decode symbols within their specific socio-cultural framework, making this theoretical approach essential to understanding contemporary digital discourse.

In addition to its theoretical value, this research serves as an important reference to increase brand resonance through the ethical and effective commodification of religious symbols. Ramadhan et al. (2021) note that the strategic use of religious imagery in Marjan advertising has historically created strong top-of-mind associations among consumers. The study explores how such associations are maintained and adapted in the digital age to maintain long-term consumer loyalty, providing a deeper understanding of the intersection between religion-based symbolism and corporate branding. Practically, this analysis generates strategic marketing utility by providing actionable insights for practitioners in utilizing social media for direct public communication (Alam, 2021). Since Instagram has integrated visual content into the fabric of everyday life (Hu et al., 2014), mastering the semiotic precision behind successful campaigns is essential. Understanding these dynamics can help other brands in increasing their brand awareness and ultimately encourage consumers to take a purchase action.²¹

Finally, this research contributes to cultural and social documentation by noting how religious celebrations such as Ramadan are represented in Indonesian popular culture. By utilizing a qualitative approach, this study provides an appropriate and nuanced explanation that is very relevant to religious communities in Indonesia. This ensures that the findings are not only academic but based on real and observable socio-cultural phenomena that reflect the development of people's identities (Mappasere & Suyuti, 2019). In conclusion, this study is directed to explain the mechanism of "sacred consumption" in which the act of buying a product becomes intertwined with religious observance and cultural traditions, thus providing a comprehensive blueprint for semiotics-based digital marketing. Every brand naturally wants to reach the maximum target market. Therefore, attractive and appropriate brand advertising and promotion will better reach the desired target market. A good

²¹ Tadzkirotul Latifa, "The Influence of Strategy Planning and Internal Control on Employee Performance," *Journal of Accounting Science and Research* 6, no. September (2017), <https://jurnalmahasiswa.stiesia.ac.id/index.php/jira/article/view/1674/1684>.

and engaging ad design should include elements that appeal to the buyer's interest and desire to learn more about the product, spark interest, and ultimately buy it.²²

Ad campaigns should target a wide audience. Otherwise, the reach of conscious and interested buyers to buy the product will be limited. Social media has now become a new and appropriate promotional platform for brands that want to reach a wider target market (Hasanah et al., 2015). Similarly, syrup drink brand Marjan chose Instagram as a social media platform for its products during Ramadan. This clearly shows that Marjan's target market is Muslims who are fasting. With attractive and attractive advertising, it will undoubtedly increase buying interest among the target market. Marjan includes several key elements to further increase buyers' interest in her products. Furthermore, to understand the visual messages in Marjan's Instagram posts, the structuralism method is used to dissect the signs and markings, markers contained in the visual message.

3. Content Analysis

A post posted by Marjan's Instagram account on March 15, 2024, featured a look at Marjan's own product, a syrup drink, accompanied by several other background images and additional elements related to the month of Ramadan. This advertisement is made and intended for Muslims who are fasting.²³ Through social media posts, the visual message in Marjan's advertisement is further expanded. The advertisement also reinforces the message and meaning that Marjan wants to convey: that mendi is the drink chosen by Muslims to break their fast. Of course, the broad target market and attracting buyers to Marjan syrup drinks is the main goal of the Instagram ad.



Figure 3. Visual Content

Visual Analysis

²² Hilmi Asrori, "Assistance of the Syawir Method to Improve Fiqh Understanding through the Book of Minhaajul Qowim at the Al-Anwar Ngrukem Islamic Boarding School Yogyakarta," *Asian Journal Of Multidisciplinary Research* 1, no. 4 (2024): 150–56, <https://e-journal.staima-alhikam.ac.id/ngabekti/article/view/2302/874>.

²³ Harry Fajar Maulana and Hastuti Hastuti, "The Role of Political Buzzers in the Formation of Public Opinion Supporting Anies Baswedan on Social Media Twitter," *Communication Perspectives: Journal of Political Communication and Business Communication* 6, no. 1 (2022): 111, <https://doi.org/10.24853/pk.6.1.111-122>.

Visual analysis is carried out by analyzing all image elements in the content uploaded to Marjan's Instagram account.

Contents	Markers	Signs
1.	Marjan logo in top center	Placing the product logo at the very top and center reflects the identity it wants to convey to the target market. Brands want to convey meaning so that the visual message of the logo is seen and remembered first by the target market (Ainun et al., 2023). Brand awareness is an important element in advertising, so placing a logo at the very top conveys awareness (Kurniasari & Budiatmo, 2018). This is also the first thing the target market sees.
2.	Red Marjan Syrup Bottle	The image of the Marjan syrup bottle illustrates the product offered. The color red also symbolizes courage and enjoyment. The hard work of fasting means that when breaking the fast, the pleasure of quenching the thirst must also be experienced (Monica & Luzar, 2011).
3.	Young coconut	Given that these advertisements and promotions are made during the month of Ramadan, coconut water is a thirst-quenching drink that most people associate with it. Therefore, the image of young coconuts in the advertisement also conveys the meaning of a refreshing drink. The visual message conveyed by the image of young coconuts is that Marjan syrup tastes like sweet and satisfying young coconuts (Diani & Wibowo, 2022).

4.	Ramadan Lights	"Light" means "to give light". Placing the lights of Ramadan in the advertisement shows a light that will illuminate the inner journey of Muslims during the fasting month. To accompany Muslims to break their fast, there is a refreshing and sweet Marjan syrup, which will give new energy and enthusiasm (Diani & Wibowo, 2022).
5.	Desert	The desert is always symbolized by pilgrimage and spiritual contemplation. Marjan used the desert as the backdrop for his advertisement to show that Ramadan is a month of pilgrimage and contemplation for Muslims. For this reason, Marjan has launched a syrup drink product to accompany Muslims to break their fast (Diani & Wibowo, 2022).

Table 1. Visual Message Analysis

Language Verbal Analysis

In the advertisement uploaded by Marjan, there are several verbal messages that can be analyzed to get the meaning that is intended to be conveyed to the public.

Contents	Markers	Signs
Verbal Messages in Posts	Breaking the fast becomes sweeter with Marjan Cocopandan	The visual message conveyed by this sentence is that Marjan as a syrup drink brand wants to offer drink products that are suitable for breaking the fast for Muslims. The phrase "making breaking the fast sweeter" visually conveys the idea that Marjan wants to raise awareness among his target market about his products, which provide sweetness and quench thirst after a day of fasting. This is Marjan's way of showing its identity as a beverage brand specifically for the month of Ramadan (Yulika et al., 2022). Marjan also introduced a special product, Marjan Cocopandan which can be enjoyed by the target market when breaking the fast later.

Verbal messages in text	Marjan Boudoin Sweet things always make every moment sweeter. Enjoy the sweetness of breaking the fast with Marjan Cocopandan.	Again, this sentence provides a visual message as a slogan and serves as the brand identity that Marjan wants to convey. Marjan wants his target market to see it as a special brand for the month of Ramadan, which is best suited for buyers as a menu for breaking the fast (Yulika et al., 2022). The words "sweet", "togetherness", and "downtime" are the brand's way of instilling product awareness among the target market. The main goal is, of course, to attract the interest of the target market and encourage them to choose their products over competitors' (Yulika et al., 2022).
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Table 2. Language Verbal Analysis

Conclusion

Advertising basically aims to reach a wider and larger target market. Advertising helps increase brand awareness among the target market, highlighting the unique features and functionality that the product offers. Well-designed and attractive ads will further generate positive customer interest, leading to increased purchase interest. Buyer interest depends on how the brand presents its products through promotions and advertising. Social media has evolved into a platform that can be a new promotional platform. The inseparable influence of social media on modern society presents an opportunity for brands to reach a wider target market. Instagram is one of the social media platforms that can be used for brand advertising. This is due to its large user base and growing awareness of the importance of understanding the features and benefits of a product before making a purchase. An attractive and effective social media campaign can certainly influence buyers' interest in choosing a product.

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