

Invigorate Your Senses: Exploring the Language Dynamics of Feminine Grace and Masculine Charisma in the Cinematic Narrative of Marjan's Advertisement

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Abstract: *Marjan's advertisement has successfully produced an interesting marketing strategy, which uses seasonal marketing and packages it with interesting folklore. This research focuses on the use of folklore with male and female main characters. This research aims to find out the speech patterns used by the main characters who have different genders. There are two objectives of this research. First, to determine the advertisement approach used in Marjan advertisements, with the theory by Thompson (2004), namely sensory properties and consumer perceptions. Second, to find out the language use of different characteristics based on gender, with the theory by Haas (1997), namely direct speech and indirect speech. Researchers found a pattern that Marjan advertisements with male main characters tend to use direct speech, which is straightforward and explicit. Meanwhile, female main characters tend to use indirect speech which is usually figurative or not explicit. This research contributes both theoretically and practically to research on advertising and language use based on gender.*

Keywords: *Marjan, Advertisements, Directive Language*

Abstrak: Iklan Marjan berhasil menghasilkan strategi pemasaran yang menarik, menggunakan seasonal marketing dan mengemasnya dengan cerita rakyat yang menarik. Penelitian ini berfokus pada penggunaan cerita rakyat dengan tokoh utama laki-laki dan perempuan. Penelitian ini bertujuan untuk mengetahui pola tuturan yang digunakan oleh tokoh utama yang memiliki gender berbeda. Ada dua tujuan dari penelitian ini. Pertama, untuk mengetahui pendekatan iklan yang digunakan dalam iklan Marjan, dengan teori dari Thompson (2004), yaitu sifat sensorik dan persepsi konsumen. Kedua, untuk mengetahui penggunaan bahasa dengan karakteristik yang berbeda berdasarkan gender, dengan teori dari Haas (1997), yaitu tuturan langsung dan tuturan tidak langsung. Peneliti menemukan pola bahwa iklan Marjan dengan tokoh utama laki-laki cenderung menggunakan tuturan langsung, yaitu lugas dan eksplisit. Sementara itu, tokoh utama perempuan cenderung menggunakan tuturan tidak langsung yang biasanya bersifat kiasan atau tidak eksplisit. Penelitian ini memberikan kontribusi baik secara teoritis maupun praktis terhadap penelitian tentang iklan dan penggunaan bahasa berdasarkan gender.

Kata kunci: *Marjan, Iklan, Bahasa Direktif*

1. INTRODUCTION

Marjan, a syrup that is attached to the Indonesian people from young to old. Marjan has become an icon of syrup in Indonesia because it is not only about how delicious the taste of this syrup is, but also how the marketing strategy used by Marjan in attracting public interest. There is an expression that "If there is already a Marjan advertisement, then the month of Ramadan will arrive." Because it is none other than that Marjan uses a seasonal marketing strategy. Seasonal marketing is the adjustment of a product's marketing campaign with

important ongoing events (Gulati et. al, 2018). Every year, Marjan always returns with advertisements in the form of dramas and returns again every time before the month of Ramadan until Eid al-Fitr arrives. Marketing with seasonal marketing is consistently carried out by Marjan products.

Advertising has an important role to increase product sales, because advertising is an effective way to convey the message of the product so that it is in the mind of the customer (Malik et. al, 2013). With Marjan's seasonal marketing, this product has managed to stick in the customer's memory that every time this ad is aired, the month of Ramadan has arrived. Marjan succeeded in attracting customers through its cinematography with folk stories as well as the culture around the people interestingly. This strategy is not only used to promote the product itself, but also shows folklore that is thick with Indonesian culture. The attractiveness of Marjan advertisements can also be seen from the dialog narration for the actors who show their actions in advertisements wrapped in folklore. Dialogue or narration delivered in a Marjan advertisement also becomes its own characteristic or tagline in each chapter of Marjan advertisements.

For this reason, this research will discuss Marjan advertisements that use narrative cinematics in marketing their products. Narrative advertising used can increase subjective, sensory, affective, and experiential understanding of consumer behavior (Tung & Chang, 2020). In this narrative cinematic product marketing, the main male and female characters are successfully highlighted through the actions and narrative choices used. The narrative usually starts with the characters living their lives as usual, then a problem arises that starts the characters' adventure. The end of the narrative is usually the characters finding victory through the magic of Marjan products. In the use of cinematic narrative, there are differences in the delivery of the narrative. Narratives for male characters are usually presented in a direct manner, showing narratives that can be immediately recognized. Whereas narratives for female characters are usually presented indirectly, showing narratives whose meaning cannot be known immediately or require more thought in knowing the meaning. The researcher tries to find the pattern of male and female characters' narratives, which can be presented in the form of direct or indirect narratives.

There have been several previous studies related to this topic. Rinaldi (2023) discusses the emergence of language and developmental trajectories, gender differences in early language acquisition, and the interplay of biological, neuropsychological, and cultural factors in shaping these differences. Pruekchaikul (2022) this study explored the construction of masculinity in Portuguese advertisements through visual semiotic interpretation, highlighting the relationship between genre and gender in advertising. Falaq et.al (2021) in their study stated that the L-Men advertisement, through a three-level analysis of the discourse structure, introduces the construction of ideal masculinity desired by society, which may support or reinforce views of toxic masculinity. Konstantinovskaia (2020) in her research she discusses the portrayal of femininity in Japanese beauty advertisements, highlighting the traditional values, kawaii cuteness, and the dominance of male figures in creating and controlling women's beauty. Winarni (2020) study investigates the visual gaps in the depiction of Timun Mas's attire in Marjan Syrup advertisements against other media.

From these previous studies, a gap that still remains is how gender affects narrative descriptive language in advertisements. This aspect has not been thoroughly explored in the existing literature. Addressing this gap, the researcher wanted to discover this topic in a well-known syrup product in Indonesia called Marjan, which releases a new advertisement every year to celebrate the Muslim Eid al Fitr. Through a detailed analysis of the advertisement, the

researcher attempts to uncover and dissect various narratives into descriptive language through gender representation. Based on this, the purpose of this research is to explore the following questions:

(How does Marjan's advertisement present narrative to descriptive language through gender representation?)

In this study, the researchers will utilize Thompson et.al (2004) theory on understanding what kind of approach drive consumer liking is critical for maximum market share, which the categories are divided into two. The first is sensory properties, using the visual, flavor, mouthfeel of an advertised product. The second is consumer perceptions, targeting specific market groups and including elements of these groups in advertisements. This research analysis focuses on revealing the difference between male and female language in speaking, which includes aspects of form, topic, content, and language use by using the theory of Haas (1997) which divides the type of language used into 2 characteristics. The first direct speech tends to be more to the point and may be more loquacious and direct. The second indirect speech, often more supportive, polite, and expressive. Thus, this research is formulated to prove the marketing strategy used by Marjan in its cinematic promotional advertisements, as well as to examine the language characteristics between women and men used by the main actors in the advertisements.

2. LITERATURE REVIEW

Philip Kotler (2005) argues that advertising is a strategy to encompass all types of non-personal presentations, promotional concepts, and the marketing of goods or services conducted by a paid sponsor. Advertising is a tool of information in the form of a combination of text and images, but nowadays advertising can also be incorporated with audiovisuals. The information provided is about the representation of a product, because advertising has an influence that stimulates consumer purchasing behavior. Ads contain brands, logos, products, songs, and symbols or signs that are considered to represent tastes and shape the image of a product in their target market. The role of advertising image is to encourage consumers to take action, effectively to buy the product, by targeting the emotional response of the target audience. Persuasion is a process that attempts to change, modify, or replace the salient features, either consciously or unconsciously, of values, beliefs, and actions in society. Effective advertising will always be persuasive, there are many strategies to make advertising persuasive.

Thompson et al. (2004) emphasize the urgency of mastering both sensory properties and consumer perceptions to maximize market share. Sensory properties—visual appeal, flavor, and mouthfeel—are crucial because they determine the immediate, tangible experience of the product, directly affecting consumer satisfaction and loyalty. If a product fails to meet sensory expectations, it risks being rejected regardless of its other qualities. Equally urgent is the understanding of consumer perceptions, which involves tailoring marketing strategies to specific demographic and psychographic segments. This ensures that the product not only meets the physical needs but also aligns with the psychological and emotional preferences of the target audience. Ignoring consumer perceptions can lead to ineffective marketing efforts and missed opportunities to connect with potential customers. Therefore, the simultaneous focus on enhancing sensory properties and aligning with consumer perceptions is essential for creating a compelling product that can dominate in a competitive market.

Haas (1997) presents a theory that categorizes language use into two distinct characteristics based on gender. According to this theory, male speech typically tends to be more to the

point, characterized by directness and a higher level of verbosity when it comes to sharing information or expressing opinions. Men are often more assertive and straightforward in their communication, focusing on delivering messages clearly and efficiently. In contrast, female speech is generally more supportive, polite, and expressive. Women tend to use language as a tool for building connections and fostering relationships, often prioritizing empathy, emotional expression, and politeness in their interactions. This supportive style includes a greater use of qualifiers, hedges, and compliments, reflecting an approach that values maintaining harmony and understanding within conversations. Thus, Haas's theory underscores the differences in communication styles between genders, highlighting how these differences influence the way men and women interact in various social contexts.

3. RESEARCH METHOD

Researchers used a descriptive qualitative design in analyzing the dynamics of language in narrative cinematics in Marjan advertisements. Qualitative research is research that explores human life and daily life (Magily & Thomas, 2009). Qualitative research uses descriptive methods as a method to understand the object of discussion (Krishnarao, 1961). Descriptive qualitative research describes the phenomenon under study in the form of words. Researchers used Marjan advertisements that used the concept of seasonal marketing and cinematic narrative. Researchers took data from narratives that represent the main characters of Marjan advertisements aired from 2019 to 2024.

The researchers took several steps in collecting the research data. The first step was to watch Marjan advertisements that appeared in 2019 to 2024. Then, the researchers collected tagline narratives from Marjan advertisements that appeared in the final scene of the advertisement. Next, the researchers classified the tagline narratives that represented the main character's gender in the advertisement into a table. The researchers used Thompson's (2004) theory to analyze the sensory property in the displayed Marjan advertisements. Haas (1997) theory was used by the researchers to analyze the type of language used by the main character, male or female. This research uses Spradley's theory (2016) to analyze the data which consists of four steps, namely: domain analysis, taxonomy analysis, componential analysis, and cultural theme analysis.

4. FINDINGS AND DISCUSSION

4.1 *Timun Mas & Buto Ijo (2019)*

Marjan 2019 advertisement, wrapped in the folklore of Timun Mas and Buto Ijo. The first part is the beginning of the story of Timun Mas and Buto Ijo. The scene begins with Buto Ijo giving a golden cucumber seed that will contain a child with the name Timun Mas in it to a husband and wife. Buto Ijo gives a warning that he will take Timun Mas back one day. When the child grows up to be a teenager, Buto Ijo comes and chases Timun Mas. The Marjan advertisement in part one ends with the narration “*Ini cerita manisnya Marjan*”

The second part is a continuation of Buto Ijo's pursuit of Timun Mas. Timun Mas then took out a magic object that could bind Buto Ijo. In the last scene, Timun Mas' mother's voice is heard, inviting him to break his fast with Marjan. The Marjan advertisement in part two, ends with the narration “*Ini cerita segarnya Marjan*”.

In the third part Buto Ijo again chased Timun Mas. Until in a place where they could not pass, Timun Mas issued another magic object that made a puddle of mud drown Buto Ijo. But the kind Timun Mas rescued Buto Ijo from the mud. In the end, everyone celebrated the festive night of Eid together with Marjan. The Marjan advertisement in part three, ends with the

narration “Inilah kisah Marjan merayakan kebaikan”.

Marjan 2019 part one and two advertisements use the Sensory Properties advertising approach. This is shown through the taglines “*Inilah manisnya Marjan*” and “*Inilah segarnya Marjan*”, which are representations of the flavor and visual appeal of the product. Marjan is known to have a sweet taste and visual of syrup added with ice cubes to make it look very fresh. Furthermore, part three uses the advertising approach Consumer Perceptions. This is shown through the tagline “*Inilah kisah Marjan merayakan kebaikan*”, which is a representation of a product that can persuade its consumers. Marjan is often associated with consumers who will celebrate Eid al-Fitr or the day of kindness. However, these three parts are indirect speech, because they do not explicitly show that Marjan is sweet, fresh, or that Marjan products are used to celebrate goodness. Therefore, this tagline seems to want to make consumers curious about the product.

4.2 Purbasari and Lutung Kasarung (2020)

Marjan 2020 advertisement features the folklore of Purbasari and Lutung Kasarung. Part one features a scene where the king chooses his youngest daughter Purbasari as his successor. Purbasari's sister who did not accept it called a witch who took advantage of Purbasari's sister. The witch makes Purbasari's sister curse Purbasari's face. Until then Purbasari had to leave. The Marjan advertisement in part one, ends with the narration “*Inilah awalnya, Marjan paling dinantikan*”.

Part two shows Purbasari meeting Lutung Kasarung in the forest and realizing that her curse also gives her strength. Purbasari and Lutung Kasarung, who share the same fate of being cursed, become friends. With their sincerity, both of them manage to get rid of the curse. The Marjan advertisement in part two, ends with the narration “*Paling nikmat saat berbuka, Marjan*”.

The third part shows a kingdom ruled by witches. Purbasari and Lutung Kasarung come to defeat the witch and free everyone from the curse. The defeated witch leaves the kingdom and is taken back by Purbasari. The Marjan advertisement in part three, ends with the narration “*Paling meriah saat lebaran, Marjan*”.

Marjan 2020 advertisements in parts one and three use the advertising approach Consumer perceptions. This is shown in the taglines “*Inilah awalnya, Marjan paling dinantikan*” and “*Paling nikmat saat berbuka, Marjan*”, which represent products that persuade consumers. The Marjan advertisement itself has become a sign for its consumers that the most anticipated day is coming, namely Eid al-Fitr. While in part two using advertising approach Sensory Properties. This is shown in the tagline “*Paling meriah saat lebaran, Marjan*”, which represents the mouthfeel of the product. Marjan is known as a drink that is just right to drink when breaking the fast after fasting all day. So that it will cause a feeling of pleasure when drinking it. However, the third part shows indirect speech, because it does not explicitly show that Marjan is a product to look forward to when heading to Eid al-Fitr or how Marjan can provide a delicious taste. Which here will still raise questions or curiosity towards consumers about Marjan products.

4.3 The Power Unite (2021)

Marjan's 2021 advert tells the story of two mighty heroes named Singabarong and a lightning hero named Kelana. These two heroes are told to fight evil that targets children. In part one, it is told that these heroes help people in distress so that the ad line reads the phrase “*Pahlawan penjaga kedamaian*”. At the end of the advert, an evil figure kidnaps the children

and the two heroes cannot help the kidnapped children because there is a rivalry between them and the advert ends with the phrase "*Selalu ada harapan*".

In part two, the story continues where Singabarong and Kelana rescue children from the criminals' headquarters by working together so that they are welcomed by the people as figures who "*Membawa harapan*". Finally, the advert closes with the phrase "*Saatnya kebebasan*" as well as "*Dan saatnya menyatukan kekuatan*" as an indication that without the unity of Singabarong and Kelana, the evil cannot be defeated.

And in the last part, the two heroes are united into a single entity called 'Reogman'. Here, the phrase "*Bersatu adalah kekuatan yang tak terkalahkan*" is an indication that Reogman fights the evil that have been haunting the people and defeats them because they are united. The reogman universe advert closes with the phrase "*Dan damaipun untuk semua*" as well as "*Rayakan kemenangan*".

Marjan's 2021 advert has a very relevant and emotional theme for Indonesian people, especially after going through a difficult time due to the COVID-19 pandemic. In its advertisement, Marjan utilizes cultural values such as *gotong royong* and togetherness that characterize Indonesian society. This advertisement does not only promote the product, but also conveys a strong persuasive message to invite people to reunite and strengthen ties through various events and activities together, such as the first Idul Fitri after the pandemic. In this advert, the phrases used refer to the consumer perception of the culture that is very much inherent in the Indonesian people; togetherness, gathering, and *gotong royong*. This Reogman universe uses phrases that are thick with direct language typically delivered by a male, giving a firm and clear impression. The straightforward and to the point language style makes the message of togetherness and *gotong royong* easy to understand and remember. The assertiveness of the delivery reinforces the call to reunite after the pandemic.

4.4 The Sacred Caping (2022)

The Marjan 2022 advert tells the story of a village that has a bountiful rice harvest. As the village prepares to celebrate the harvest with a heroic guardian, Dewi Sri, the village is attacked by Kala Wereng and an army of pests who want to take away their harvest. The advert continues with the phrase "*Bangkitkan harapan*".

Part two also tells the story of Dewi Sri who travels in search of a caping pusaka that can protect the village, a caping pusaka that can be used by Dewi Sri to fight Kala Wereng when he and the pest army return to attack the village. Dewi Sri's return with the caping pusaka was warmly welcomed by the people by serving Marjan as the main menu and the advert was closed with the phrase "*Berbuka dengan harapan*" as a meaning of the new hope brought by Dewi Sri for the village.

The last part of the Marjan 2022 advert is when once again the village is attacked by Kala Wereng and his army of pests. Dewi Sri is swift to protect the village with her caping pusaka. "*Mengusir kejahatan dan mengembalikan kedamaian*" Dewi Sri's troops finally defeated Kala Wereng and the pest army. And finally, the phrase "*Rayakan kemenangan*" concludes the Marjan advert by displaying Marjan products as a victory dish.

In its 2022 advert, Marjan wants to convey a message of togetherness and hope in Indonesian society. This is reflected in the phrases used in the 2022 advertisement which emphasizes hope in the midst of Indonesian people who are struggling or experiencing difficulties. And there needs to be a commensurate celebration to realize that hope, whether it's a harvest celebration, a wedding, or welcoming someone back home. So it can be concluded that Marjan's 2022 advert uses the strategy of consumer perceptions in marketing

products, where Marjan is a drink that accompanies people at any celebration. While in the 2022 advert, the description language used is using indirect style where this language is often used by female character.

4.5 *Baruna the Guardian of the Ocean (2023)*

Marjan's 2023 advertisement raises environmental issues, more precisely the issue of marine pollution due to garbage. This ad is divided into two parts. The first scene opens with the main character named Baruna with a female narrator who tells every scene in the ad. Baruna feels uneasy because of the pollution of sea water, many people from adults to children are throwing garbage into the sea. Eventually, a dragon that symbolizes a sea monster appears with anger because of the humans who pollute the sea. The monster attacks fishermen and people on the coast. Baruna lost the first attempt to defeat the monster. This part 1 advertisement ends with a scene of Baruna getting his spirit back from a glass of Marjan syrup, accompanied by a narrator who says "*Marjan, Kembalikan Semangat saat berbuka*".

In part two Baruna has regained his spirit to defeat the monster and to bring back peace. The second attempt Baruna and the villagers worked together to defeat the monster, and they won. The ad ends with a scene of them celebrating the victory by breaking the fast together using Marjan syrup, along with the narrator saying "*Mengembalikan damai untuk semua*" and "*Marjan, Rayakan Manisnya Kemenangan*".

The taglines "*Marjan, Kembalikan Semangat saat berbuka*" and "*Mengembalikan damai untuk semua*" are included in the Consumer perceptions advertising approach, because it target the market of Indonesian people who like working together in doing something. It is in accordance with the culture of Indonesian people who do activities together and like to keep in touch. While the tagline "*Marjan, Rayakan Manisnya Kemenangan*" is included in the Sensory properties advertising approach, because it emphasizes the flavor and mouthfeel of Marjan syrup products. The tagline tends to equate the sweetness of victory with the sweetness of Marjan syrup, so when we celebrate victory it is recommended to drink Marjan. The tagline above also relates to the annual event when Marjan advertisements appear, namely Eid al-Fitr or commonly referred to as Victory Day. The three taglines are included in the type of language direct speech because the main character who says it is male, and the content and sentences used tend to be straightforward, to the point, and firm.

4.6 *Putri Hijau, Village of Life, and Mr. Jungkat (2024)*

Marjan 2024's advertisement raises the theme of one of the seven deadly sins, which is greed. The ad is divided into two parts, each part being a connection to the story of the previous part. In Marjan advertisements, the main character does not have dialogue but is replaced by a narrator. The main character in this movie is the Putri Hijau with a female narrator. The first part of the ad tells the story of a beautiful village that is powered by life energy and protected by a guardian named Putri Hijau. But one day a villain named Mr. Jungkat came, and he took the village's life energy for his own benefit. This caused the balance to be ruined, so Putri Hijau was determined to bring things back to normal. Putri Hijau began to train hard to defeat Mr. Jungkat. The final scene closes with Putri Hijau drinking a glass of Marjan syrup after a hard training session, as the narrator says "*Marjan, Berbuka dan hidupkan harapan*".

In part two of the advertisement, Putri Hijau begins her journey to save the village. But what she encounters instead is Mr. Jungkat who turns into a monster because he cannot control life energy, his greed only brings destruction. Putri Hijau cuts off Mr. Jungkat's power with her

sword, then the life energy flows into Putri Hijau, the true protector. The final scene closes with the Putri Hijau drinking Marjan syrup with the villagers accompanied by the narrator saying “Mengembalikan alam permai untuk semua” and “Marjan, Sambut hari kemenangan”.

The three taglines above “Marjan, Berbuka dan hidupkan harapan”, “Mengembalikan alam permai untuk semua”, and “Marjan, Sambut hari kemenangan” are included in the Consumer perceptions advertising approach, because they target the market of certain groups of people. In this context, it is the Muslim community because the advertisement is aired when approaching Eid al-Fitr or can be called the day of victory, because after a month of fasting, we finally return to fitri or purify. All three are also included in the type of language indirect speech because the main character who says it is a woman, and uses language that uses more words implying feelings. Using words that have many meanings to comprehend it we have to read it several times.

Table 1. Componential table of Marjan's Cinematic Universe

	Female								Male			
	2019		2020		2022		2024		2021		2023	
	S	C	S	C	S	C	S	C	S	C	S	C
Direct									8		1	2
Indirect	2	1	1	2		4		3				

DISCUSSION

Marjan can't be separated from the characteristic of gathering together at certain events, which indicates that Marjan uses an advertising narrative that focuses on consumer perception. By leveraging moments of togetherness such as breaking fast together and celebrating holidays, Marjan emphasizes the importance of togetherness and *gotong royong* in Indonesian culture. This strategy creates an emotional association between the product and positive moments of togetherness, which strengthens Marjan's brand image as a symbol of togetherness and unity in society.

From the data collected the Marjan Cinematic Universe from 2019 to 2024, the results of the analysis of the 24 data obtained show that as many as 20 description language data indicate that Marjan uses a consumer perception strategy in marketing its products. This strategy involves an approach that focuses on specific groups, namely communities that often gather in various events. These events can be small events such as family gatherings, weddings, engagement parties, to other large events.

In every marketing campaign, Marjan emphasizes the values of togetherness and *gotong royong* that are very distinctive in Indonesian culture. The visuals and narratives in Marjan's adverts often depict moments where family and friends gather, work together and share happiness. Marjan products are always present as a complement in each of these moments, reinforcing the image that Marjan is a drink that should not be absent in every celebration and important event.

This approach not only brings Marjan closer to consumers but also instils in consumers' minds that Marjan is an integral part of every moment of togetherness. Through this strategy, Marjan succeeded in capturing the hearts of consumers by highlighting the relevance of its products in a cultural and social context that is closely related to the daily lives of Indonesians. As a result, Marjan has earned its stamp as a drink that is always present in every

event, symbolizing togetherness and *gotong royong* on various occasions.

From 24 data, 4 of them show marketing strategies by describing the taste of Marjan products. This strategy will make consumers recognise a taste in one product which will be useful when a consumer sorts a product. So it can be said that, Marjan also often uses this strategy to introduce the taste of their products.

From the findings that have been collected, there are 11 data that show that Marjan adverts tend to use direct language used by the main male character in describing the product. This approach is characterized by the use of language that is straightforward, clear, and to the point, and avoids a wordy or terse communication style.

The male characters in these adverts often come across as assertive and convincing, able to convey messages in an effective and efficient manner. The style of language used by these male lead characters not only aims to explain the product informatively, but also to instil trust and credibility in the minds of consumers. By not using an exaggerated or emotional language style, the message conveyed becomes stronger and easier for the audience to understand.

In addition, out of the 24 data analyzed, there are 13 data that show that the female main character is more likely to use indirect language in describing Marjan advertisements. This approach is characterized by the use of more subtle, emotional and nuanced language, which often includes more in-depth and personal narratives. The female characters in these adverts often feature stories or tales involving personal experiences or heartfelt moments of togetherness, thus creating a strong emotional connection with the audience.

Thus, this research found that there is an identification of two different marketing strategies used by Marjan in its advertisements, namely the consumer perception approach that focuses on moments of togetherness and *gotong royong*, and sensory properties that describe the taste of a product which is also accompanied by the use of language by male and female characters. This consumer perception strategy highlights the importance of togetherness in Indonesian culture, creating an emotional association between the product and positive moments of togetherness. Meanwhile, the sensory properties used introduce a flavor of the Marjan product itself. The difference in language use between the direct male character and the indirect female character shows Marjan's understanding of the different communication preferences among their audience, providing a unique insight into the product marketing approach. Marketing strategies that describe the product's flavor also help consumers recognise and differentiate Marjan from other products, increasing product awareness and appeal.

Discussing how Marjan markets the product in its Marjan Cinematic Universe, the strengths of this approach include the effectiveness of the consumer perception strategy that successfully instils the image of Marjan as an ever-present beverage in every gathering, as well as the combination of emotional and informational that covers a wide range of consumer communication preferences. However, there are some drawbacks to note. The lack of variety in communication styles may not cover the preferences of all consumer segments, and the findings may be limited to the Indonesian cultural context, requiring customization for international markets.

5. CONCLUSION

Based on the results of the study, the researchers concluded that after analyzing through the theory of Thompson and Haas, the researchers found that there are differences in speech between the main character with male gender and the main character with female gender. Speech or taglines in Marjan advertisements show speech patterns that are commonly used for the gender of the main characters. Therefore, indirect speech and direct speech are divisions

of the main character's speech differences. Indirect speech can be seen in the main character with female gender, which in Marjan advertisements is shown in 2019, 2020, 2022 and 2024. Speech in Marjan advertisements with female main characters tends not to give direct statements or explanations, where it uses more figurative words, which still raises questions or curiosity. Meanwhile, direct speech can be seen in the main character who is male, which in Marjan advertisements is shown in 2021 and 2023. Speech in Marjan advertisements with male main characters tends to give direct, explicit, and definite statements. Through this study, the researchers hope that Marjan advertisements that use attractive marketing can be analyzed with other approaches, such as cinematography or the use of folklore.

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