

The Normalization of Consumerism in Healing Narratives on Social Media: A Critical Discourse Analysis

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ABSTRACT

The widespread shift in the meaning of healing across social media platforms has transformed public perceptions of psychological recovery into practices centered on the consumption of products, services, and experiences. This study aims to critically examine the changing meaning of healing and its implications for consumerist practices. Employing a mixed-methods approach with a case study design, the research combines qualitative and quantitative data to provide a comprehensive analysis. The qualitative data consist of TikTok videos posted by @avian.brands, which were analyzed using Norman Fairclough's Critical Discourse Analysis (CDA) through its three analytical dimensions: text, discursive practice, and social practice. The quantitative component comprises secondary survey data on social media usage collected from multiple sources to contextualize the phenomenon. The findings demonstrate that healing narratives on social media function as discursive instruments that normalize consumption as a legitimate solution to psychological problems. The analysis further identifies a recurring cycle in which stress is mediated through media narratives that construct product desirability, encourage consumption, and ultimately produce only temporary healing, thereby reinforcing repeated consumer behavior rather than addressing the underlying causes of emotional distress. Six key data sets were identified from the Avian Brands campaign videos, including four findings at the textual level and two at the discursive practice level. The social practice analysis was conducted across three interconnected dimensions—situational, institutional, and social—revealing how healing discourse reproduces capitalist ideology by redefining emotional recovery as a consumer practice.

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1. Introduction

Within the field of mental health, healing is understood as a continuous and dynamic process of overcoming stress, trauma, emotional exhaustion, and pressures arising from the social environment. This process can be achieved through various non-clinical activities, such as self-reflection, journaling, or communicating with trusted individuals. The growing popularity of the healing phenomenon is closely associated with the increasing prevalence of mental health problems worldwide. According to the World Health Organization (WHO), approximately one in seven people globally experiences mental health challenges, with depression and anxiety being the most common disorders. In Indonesia, the 2018 National Basic Health Research (Riset Kesehatan Dasar or Riskesdas) reported that the prevalence of emotional mental disorders among individuals aged over 15 years increased from approximately 6.0% in 2013 to 9.8% (around 19 million people) in 2018.

The phenomenon commonly referred to as self-healing has undergone a significant shift in meaning over the past few years. Rather than being associated primarily with medical recovery, healing has increasingly become a cultural practice emphasizing individual efforts to maintain and restore mental well-being through excessive consumption, such as purchasing products or taking leisure trips. This transformation is closely linked to the growing consumer culture in modern society. Consumption is no longer viewed merely as an activity that satisfies practical needs but also as a means of self-expression and emotional regulation (Faisal et al., 2025; Pratiwi et al., 2026; Andini et al., 2022). Various industries have strategically capitalized on this tendency by mass-producing narratives surrounding self-love, self-reward, and me time, linking these concepts to a wide range of products and experiences. Consequently, the distinction between genuine

psychological needs and consumerist desires has become increasingly blurred (Ko et al., 2025; Dalyan et al., 2025; Adinda et al., 2025).

Academic interest in the healing phenomenon has expanded across various disciplines, particularly communication studies, psychology, and tourism. Several studies have examined how the tourism industry utilizes the healing trend as a strategy to promote travel destinations in the post-COVID-19 era. Communication research has also explored self-healing as a communicative process for coping with academic stress among university students. However, most existing studies focus primarily on phenomenological aspects, such as the popularity of the term healing or its relationship with recreational activities and mental well-being. Studies specifically investigating how healing narratives are employed to normalize consumerist practices remain limited, particularly from the perspective of Critical Discourse Analysis (CDA). Furthermore, previous research has generally approached healing as a cultural trend, leaving the ideological dynamics embedded in its linguistic construction largely unexplored. Another noticeable limitation is the insufficient attention given to how the meaning of healing is discursively constructed by various social actors, including the media, commercial industries, and social media users.

A relevant study conducted by Eliya et al. (2026), entitled *Language as a Space for Healing: The Representation of Mental Health Discourse among Muslim Women on Instagram*, investigated representations of healing discourse among Muslim women on Instagram using Sara Mills' Critical Discourse Analysis framework. The findings revealed that language within healing narratives functions as a psychological medium for fostering self-acceptance while strengthening social solidarity and religious identity among users. In this context, social media serves as a symbolic space where individuals, particularly Muslim women, cultivate emotional support and regulate their emotions through affirmative and reflective linguistic practices. Although the study successfully identified the role of language in constructing spaces for healing, its analysis primarily emphasized the affirmative and emancipatory dimensions of healing discourse. It paid limited attention to other ideological dimensions that may be embedded within such narratives. Consequently, healing was portrayed as a neutral and constructive practice without questioning how the discourse itself may function as a mechanism for normalizing particular societal values.

Numerous studies have also examined consumer behavior on social media. One notable example is research on the phenomenon of flexing on TikTok. The study conducted by Bamazruk et al. (2025), entitled *The Culture of Flexing on TikTok: Its Impact on Consumer Behavior and Mental Health among Students at the University of Lampung*, demonstrated that exposure to flexing content encourages students to purchase products beyond their actual needs while simultaneously triggering psychological pressures such as anxiety and diminished self-confidence. Nevertheless, the study focused primarily on the psychological and behavioral consequences experienced by individuals after exposure to social media content. Its analysis positioned individuals largely as passive recipients of media influence without examining how such content is discursively produced and disseminated. As a result, the study did not investigate how language, narratives, and media representations contribute to constructing and normalizing consumerist practices.

Similarly, Siregar's (2024) study, *Reading the Direction of United States Policy through President Donald Trump's Statements*, demonstrated that language in President Donald Trump's public statements functions not only as a vehicle for conveying information but also as a strategic instrument for shaping public opinion and legitimizing policy directions. Within this framework, discourse possesses a performative nature in which metaphors and rhetorical strategies are employed to frame reality and reinforce particular ideologies. These findings highlight the power of language in constructing and directing broader social practices. However, because the study focused primarily on political rhetoric, its analysis emphasized the relationship between language and public policy, illustrating the ideological power of language within structural and institutional contexts of authority.

Critical Discourse Analysis (CDA) emerged as a response to the limitations of conventional discourse analysis in addressing issues of ideology and power. According to Ratnaningsih (2019, p. 2), CDA is a method of discourse analysis that seeks to determine whether discourse has been influenced by particular intentions and how such discourse affects society as readers or listeners. CDA conceptualizes language not merely as a tool of communication but as a form of social practice intrinsically connected to context, interests, and social structures. Accordingly, CDA goes beyond surface-level linguistic analysis by uncovering the relationships among power, ideology, and social action embedded within language use.

Within the framework of Critical Discourse Analysis, several key characteristics provide the foundation for understanding how discourse operates within social relations. According to Eriyanto (2008, pp. 7–13), these characteristics include action, context, history, power, and ideology. First, discourse is understood as an active form of social practice

(action). Second, discourse cannot be fully understood without considering the context of its production, including who is speaking, to whom, under what circumstances, and through which medium. Context also encompasses participants' social backgrounds, such as social class, educational level, and ideological affiliations. Third, discourse is inherently historical because it is shaped by preceding events and social situations, allowing historical analysis to explain why particular discourses emerge and influence language use in specific ways. Fourth, language functions as an instrument of power, enabling dominant groups to shape how individuals or other groups think, behave, and interpret reality through discourse. Finally, every discourse embodies ideology, either explicitly or implicitly, reflecting a set of values, beliefs, and worldviews held by particular individuals or social groups.

Based on the background described above, this study addresses the following research questions: (1) What are the effects of the shifting meaning of healing? and (2) How are consumerist practices constructed and interpreted as part of the healing process? In line with these questions, this study aims to analyze the transformation and implications of the meaning of healing in relation to consumerist practices. This research is particularly important because social media narratives increasingly portray mental well-being as something that can be achieved through the consumption of specific products, thereby potentially distorting the public's understanding of healing as a concept grounded in medical and psychological principles. Over time, such representations may reinforce misinformation regarding mental health recovery. The novelty of this study lies in its application of a mixed-methods approach. Whereas previous studies have generally examined healing from phenomenological and cultural perspectives, this research investigates how healing narratives are produced and disseminated while identifying the social consequences of normalizing consumerism through healing discourse, including the growing perception that mental health recovery can be achieved primarily through consumption.

2. Methodology

This study employs a mixed-methods approach, integrating both quantitative and qualitative methods within a single research design. According to Sugiyono (2011), mixed methods combine quantitative and qualitative approaches simultaneously to produce more comprehensive, valid, and reliable findings. In this study, the quantitative component serves as supporting evidence in the form of survey data collected from various sources to objectively contextualize the phenomenon, while the qualitative component is used to conduct an in-depth analysis of the research object. Specifically, this research adopts a case study design. Creswell (2015) defines a case study as a research strategy that explores a contemporary phenomenon within its real-life context through the collection of detailed and context-specific data.

Data were collected using two techniques: non-participant observation and documentation. Non-participant observation was employed to examine patterns in the use of the term healing without the researcher's direct involvement in the observed interactions. This method was selected to obtain authentic data that accurately reflect existing social practices. Documentation was conducted using electronic devices, such as smartphones, to capture and archive relevant materials. The collected data consisted of photographs, screenshots, and textual records, which were subsequently organized into descriptive narratives. Relevant texts were systematically documented through screenshots and transcribed into tabular form for further analysis.

The primary data source consisted of social media narratives published in 2023 that explicitly or implicitly associated healing with consumer activities. The official TikTok account of Avian Brands (@avian.brands) was selected as the primary corpus for analysis. The selection criteria focused on texts that represented healing as a solution to social or emotional conditions and those containing identifiable ideological or persuasive agendas.

The analytical framework adopted in this study is Fairclough's (1995, p. 28) three-dimensional model of Critical Discourse Analysis (CDA), comprising the following stages:

a. Text Analysis

The textual dimension examines the linguistic features of the selected discourse, including grammatical structures, lexical choices, diction, pronouns, metaphors, and other formal linguistic elements. Each linguistic feature is analyzed to identify the values embedded within the discourse. According to Fairclough (as cited in Munfarida, 2014, pp. 9–10), formal textual elements embody four types of values: experiential, relational, expressive, and connective values.

b. Discursive Practice Analysis

This dimension investigates the processes of text production, distribution, and consumption, particularly how Avian Brands creates and disseminates healing narratives through the TikTok platform. The analysis considers the communicative context, the social media trends incorporated into the content, and the characteristics of the intended

audience. Audience reception is also examined by analyzing comments, engagement patterns, and other forms of user interaction to understand how the discourse is interpreted, reproduced, and circulated.

c. Social Practice Analysis

The final stage explores how healing narratives on social media both reflect and reproduce broader ideological structures, particularly consumerism and its relationship to contemporary capitalist systems. This analysis seeks to uncover how seemingly therapeutic narratives contribute to the normalization of consumption as a socially acceptable and emotionally desirable practice.

3. Results and Discussion

The increasing use of psychological terminology to market products demonstrates how brands strategically employ persuasive language to establish stronger emotional connections with consumers. This approach creates the impression of empathy and relevance within a society that has become increasingly open to discussing mental health. Baudrillard (1998, p. 25) argues that consumption constitutes the fundamental basis of human social existence and serves as the driving force shaping contemporary society. Consequently, many brands commodify mental health by framing product purchases as a means of fulfilling emotional needs and providing therapeutic benefits. Commodification, in this context, refers to the transformation of goods, ideas, or experiences into marketable commodities. One of the principal criticisms of commodification is its reductionist tendency, whereby complex meanings are simplified into exchange value. As Fairclough (as cited in Sari, 2015) explains, commodification shifts attention toward the production, distribution, and consumption of goods and services rather than their broader social or cultural meanings.

The findings of this study indicate that healing narratives on social media often function as a form of temporary emotional escape rather than encouraging meaningful reflection on the underlying causes of psychological distress. These narratives operate as discursive devices that normalize and legitimize consumerist practices through emotionally appealing frameworks. Within this discourse, the lexical item *heal* functions as a linguistic bridge connecting affective vulnerability with market-oriented activities. Individuals are implicitly encouraged to perceive self-recovery as achievable through purchasing products, traveling, taking staycations, visiting cafés, staying in luxury hotels, or consuming various forms of digital content. These activities represent carefully designed recreational experiences that support the study's primary objectives of demonstrating how the language of recovery has been reconstructed as a discourse of consumption. From Fairclough's perspective, this discourse redirects the meaning of recovery away from psychological or medical processes toward consumer-oriented practices. Similarly, Van Dijk interprets this phenomenon as a manifestation of ideological normalization, through which consumption is presented as logical, safe, and emotionally necessary.

Table 1. Social Media Usage Survey

Indicator	Value	Source
Global social media users (2025)	5.24 billion	DataReportal (2025)
Percentage of the world's population using social media	63.9%	DataReportal (2025)
Users accessing social media monthly	94.7%	DataReportal (2025)
Indonesian social media user identities	143 million	We Are Social & Hootsuite (2025)
Percentage of Indonesia's population using social media	50.2%	We Are Social & Hootsuite (2025)
Global wellness industry value	US\$2 trillion	McKinsey (2025)

Based on Table 1, the extensive reach of social media reinforces the normalization of healing narratives. According to DataReportal, 5.24 billion people, representing approximately 63.9% of the global population, were using social media in January 2025. Furthermore, 94.7% of users accessed social media on a monthly basis. The We Are Social & Hootsuite report recorded 143 million social media user identities in Indonesia, accounting for 50.2% of the country's total population. These figures indicate that healing rhetoric operates within a vast semiotic infrastructure rather than being confined to limited social environments. The widespread use of hashtags, influencer content, brand campaigns, and user-to-user imitation contributes to the construction and dissemination of shared meanings, eventually shaping new collective understandings. The supporting findings presented in Table 2 further demonstrate how healing narratives on social media function as a discursive mechanism that connects mental health recovery with an economy-driven system.

Table 2. Statements Framing Recovery as Consumerism

Analytical Aspect	Findings	Data Evidence	Interpretation
Construction of the meaning of healing	Healing is represented as a consumption activity	Shopping online or at shopping malls	The language of recovery shifts into the language of consumption
Discursive function	Consumption is framed as a therapeutic act	Therapeutic narratives	Consumerism gains moral and emotional legitimacy
Dominant linguistic patterns	Evaluative adjectives, affective verbs, imperative verbs, and self-justifying clauses	<i>"You deserve it," "self-love," "Karena saya lagi galau, jadi saya beli aja"</i>	Establishes a relationship between emotional exhaustion and consumption
Narrative structure	Stress → media narrative → product desirability → consumption → temporary healing	Motivational phrases	Consumption is positioned as a solution to psychological distress
Multimodality	Visual elements reinforce verbal messages	Shopping malls, online shopping	Creates an association between consumption and emotional well-being

The findings summarized in Table 2 are derived from TikTok content posted by the accounts @jessicafentisa and @yemideguia. Both accounts uploaded videos portraying shopping activities as a form of self-reward. Although neither explicitly employs the term healing, both narratives implicitly position consumption within a broader context of emotional recovery.

The account @jessicafentisa uploaded a video in 2024 that received 206.6 thousand views. The video contains the verbal narration, "Selamat datang di hal-hal yang gue akan lakuin supaya gue gak galau lagi. Yang pertama adalah belanja," accompanied by the on-screen text "BELANJA IS MY THERAPY." At the beginning of the video, the creator displays a large package that has just arrived. The statement "tapi karena saya lagi galau, jadi saya beli aja" indicates that the purchase was motivated not by practical necessity but by the creator's emotional condition. Likewise, the caption "BELANJA IS MY THERAPY" reinforces the idea that shopping serves as a temporary escape and a means of improving one's emotional state.

Similarly, the video uploaded by @yemideguia in 2025, which accumulated 5.5 million views, features the message: "normalize buying yourself something nice after getting paid. go take care of yourself. you worked hard for it. you deserve it." This narrative presents self-care as a well-deserved reward after hard work. Each sentence follows a pattern of emotional compensation, portraying consumption as both reasonable and necessary while providing moral legitimacy for consumerist behavior. This message is further reinforced by visuals depicting a woman shopping in a mall and purchasing various products.

Collectively, these two accounts demonstrate how both language and visual representation subtly encourage audiences to purchase products by fostering the belief that consumption is a legitimate response to hard work, emotional recovery, and self-appreciation. The extensive reach of these videos further amplifies the potential for discursive reproduction, as the texts do not remain at the stage of production but continue to be distributed, consumed, and replicated through platform algorithms, user comments, and sharing features. The more frequently individuals are exposed to these narratives, the more likely they are to perceive them as socially normal and acceptable. Therefore, the following discussion applies Norman Fairclough's Critical Discourse Analysis to examine the data in greater depth. This analytical framework complements the preceding findings by exploring the interrelationship between text, discursive practice, and social practice. Ultimately, it provides a more systematic explanation of how meaning is constructed within the selected narratives and demonstrates the research objectives through empirically supported arguments.

3.1. Text Analysis (Description)

From Norman Fairclough's perspective, the textual dimension of Critical Discourse Analysis (CDA) views language as a semiotic practice embedded with ideological values. To understand how reality is represented within a text, the analysis focuses on formal linguistic features, such as vocabulary and grammatical structures, through which particular

systems of meaning and social relations are constructed. Fairclough (2001, p. 19) argues that speaking, listening, writing, and reading are not merely linguistic activities but fundamentally social phenomena. These communicative practices are shaped by the social environment while simultaneously influencing that environment. Consequently, every formal linguistic feature should be examined beyond its surface meaning by identifying the values embedded within it. Fairclough (as cited in Munfarida, 2014, p. 9) categorizes these values into experiential, relational, expressive, and connective values.

First, experiential value refers to the way text producers construct social reality through their linguistic choices. This value explicitly reveals the ideological assumptions underlying the construction of meaning within a text. Through the selection of particular lexical items, writers or speakers establish specific perspectives and direct audiences toward particular interpretations or interests. Second, relational value concerns the use of language to establish, maintain, or regulate social relationships among participants within a discourse. Word choice, sentence structure, pronoun usage, and modality function not only as vehicles for conveying information but also as indicators of social position, authority, and the interactional relationships intended by the text producer. Third, expressive value refers to the judgments, attitudes, or evaluations expressed by the text producer toward the reality being discussed. It reflects the writer's or speaker's stance toward particular events, objects, individuals, or social groups. Finally, connective value relates to the coherence and cohesion that link different parts of a text into a unified whole. This value encompasses not only internal textual relationships established through conjunctions, references, and cohesive devices but also the relationship between the text and the situational context in which it is produced. Accordingly, the purpose of connective value is to explain how textual elements are organized logically and coherently to generate particular meanings for readers or audiences.



Figure 1. Screenshot of Campaign 1

"Stress healing bisa juga dilakukan lewat terapi warna."

(TikTok Avian Brands, 2023, 0:37)

Textually, the statement above demonstrates several significant linguistic strategies. First, the lexical choices "stress" and "healing" are particularly noteworthy. From Fairclough's perspective, these terms reflect experiential value, through which the reality of mental health is constructed as something that can be healed through practices that are perceived as modern, fashionable, and accessible. According to Fairclough (as cited in Munfarida, 2014, p. 9), experiential value is embedded in the vocabulary of a text and serves to identify the relationship between textual meaning and the discourse that underlies it, while simultaneously revealing its ideological foundation. The use of the terms "stress" and "healing" suggests that local linguistic practices have increasingly been influenced by global discourse and popular culture through digital media. Within this context, stress is represented as an ordinary emotional condition that can be addressed through simple, personal, and aesthetically oriented practices. This interpretation is consistent with the argument of Kupriyanov and Zhdanov (as cited in Lumban Gaol, 2016, p. 1), who describe stress as a defining characteristic of modern life.

Second, the phrase "terapi warna" carries the presupposition that color possesses therapeutic legitimacy despite the absence of any scientific explanation supporting such a claim. The use of terminology associated with scientific or psychological knowledge creates the impression that the brand possesses expertise and sensitivity regarding mental health issues. In many cases, however, such expressions function metaphorically rather than referring to established psychological frameworks. At this stage, the discourse undergoes a process of semantic expansion, whereby complex psychological concepts are simplified into everyday expressions that are easily appropriated for commercial purposes.

Consequently, the distinction between authentic emotional support and commercial persuasion becomes increasingly blurred. This phenomenon also illustrates the operation of presupposition, which Ratnaningsih (2019, p. 32) defines as a discursive element used to support an argument or claim by relying on assumptions presented as accepted facts derived from previous statements or beliefs. Through this strategy, the text producer subtly encourages consumers to accept the implied assumptions, thereby broadening the intended meaning of the message. Furthermore, the expression “terapi warna” constructs the representation that aesthetic and visual elements are capable of alleviating emotional distress. In doing so, the brand simultaneously provides information while embedding specialized knowledge concerning the understanding and management of stress.

From the perspective of relational value, the text establishes an ongoing interpersonal relationship between the producer and the audience. Munfarida (2014, p. 10) explains that relational value can be identified through grammatical features, particularly (1) sentence types—including declarative, imperative, and interrogative forms—and (2) modality, which reflects the authority assumed by the speaker or writer. In this case, the simple sentence structure and the modal expression “bisa juga” (“can also”) create an informal and persuasive tone. Rather than presenting itself as a scientific authority issuing definitive recommendations, the text producer adopts the role of a friendly adviser offering an alternative possibility to the audience. This type of relationship is characteristic of contemporary social media discourse on mental health, where emotional connection is often prioritized over scientific formality. Moreover, the particle “juga” (“also”) implicitly suggests that “terapi warna” belongs to the broader category of accepted healing methods, thereby normalizing it as one possible approach to emotional recovery.



Figure 2. Screenshot of Campaign 2

“Untuk itu, Avian Brands meluncurkan Healing Colors Collection.”

(TikTok Avian Brands, 2023, 0:40)

The statement above constructs Avian Brands as a modern company that demonstrates concern for mental health issues. The straightforward and optimistic declarative structure reflects expressive value from a grammatical perspective. Within Fairclough's framework, this form of representation illustrates how text producers construct a particular version of reality while revealing their underlying beliefs and ideological positions. For instance, the verb “luncurkan” (“launch”) portrays the company as an active innovator responding to contemporary societal needs. Likewise, the connective phrase “Untuk itu” (“Therefore”) implies a causal relationship, suggesting that the product launch is a direct response to the problem of stress introduced in the preceding discourse.

The phrase “Healing Colors Collection” further attempts to construct an image of the brand as modern, fashionable, positive, and high-quality. Rather than positioning itself merely as a paint manufacturer, Avian Brands presents itself as a company that understands and responds to the emotional needs of its consumers. The phrase also conveys the implication that certain colors possess the capacity to promote calmness, comfort, and psychological well-being, positioning them as an effective solution for emotional recovery. In this context, the term “healing” undergoes a significant semantic shift from the psychological domain to the domain of commodities. Healing is no longer represented as a complex therapeutic process but instead as an outcome that can be achieved through the selection of interior paint products. The ideology operating within this discourse aligns with the logic of capitalism, as it privileges the interests of commercial entities by transforming psychological concepts into marketable commodities. Moreover, the term “collection” emphasizes exclusivity and lifestyle branding, presenting wall paint not merely as a functional product but as part of a contemporary aesthetic

landscape imbued with emotional significance. Consequently, the text encourages consumers to believe that emotional tranquility can be attained through the consumption of a carefully curated color palette designed and endorsed by the brand.



Figure 3. Screenshot of Campaign 3

“Dengan pilihan koleksi Mood Booster dan koleksi Stress Release.”

(TikTok Avian Brands, 2023, 0:45)

Syntactically, the construction of the statement begins with the preposition “Dengan...” (“With”), forming a directive phrase followed by the nominal expression “pilihan koleksi” (“a selection of collections”). This structure omits an explicit subject or agent. The absence of a subject creates an impersonal effect, suggesting that the promised emotional benefits are universally applicable rather than directed toward a specific group of consumers. The phrase “pilihan koleksi” positions the text producer as an authority capable of offering solutions, while the audience is implicitly positioned as individuals seeking and selecting those solutions. This reflects relational value in Fairclough's framework, whereby linguistic choices are employed to establish, maintain, and negotiate social relationships between the text producer and its consumers. Furthermore, the structure softens the promotional intent of the message. Instead of issuing a direct command to purchase the product, the text presents consumption as a matter of personal choice, thereby making the persuasive appeal appear more subtle, voluntary, and individualized.

The statement also constructs a particular representation of reality in which emotional distress and stress are portrayed as ordinary conditions that can be addressed through the selection of appropriate products. In this representation, individuals are no longer depicted as active agents responsible for managing their own mental well-being; instead, this role is transferred to commercially packaged product collections. Consequently, the discourse undergoes a process of reification, whereby abstract psychological experiences are transformed into tangible commodities that can be purchased. Through this process, the text implicitly equates the act of shopping with the process of healing, thereby redefining emotional recovery as a consumer practice rather than a complex psychological or therapeutic process.



Figure 4. Screenshot of Campaign 4

"Kunjungi toko cat favoritmu dan ubah warna tembok interior dan eksterior di rumah, toko tempat usaha, atau kantormu menjadi warna yang menyembuhkan dan juga memberi semangat."

(TikTok Avian Brands, 2023, 0:49)

The syntactic structure of the statement above is realized through the imperative mood, expressed by the verbs "kunjungi" ("visit") and "ubah" ("change"). The use of imperatives indicates a discursive action intended to direct the audience toward adopting a specific behavior. From Fairclough's perspective, this grammatical form cannot be regarded as neutral because it actively contributes to the construction of social relationships between the text producer and its audience, thereby reflecting relational value. The brand positions itself as an authoritative entity with the legitimacy to issue recommendations or instructions, while the audience is positioned as agents expected to respond to these directives. This asymmetric relationship subtly reinforces the producer's authority without appearing overtly coercive.

From a lexical perspective, several linguistic choices are particularly significant. The phrase "toko cat favoritmu" ("your favorite paint store") conveys a sense of familiarity and personal connection. The incorporation of the possessive suffix "-mu" ("your") establishes an affective relationship between the message sender and the recipient, making the communication appear more personalized and intimate. This strategy reflects a common marketing practice aimed at minimizing the perceived distance between producers and consumers. Furthermore, the phrase "warna yang menyembuhkan dan juga memberi semangat" ("colors that heal and also inspire") embodies a profound metaphorical construction. Literally, colors possess no medically recognized healing properties. In this context, the verb "menyembuhkan" ("heal") functions metaphorically by transferring the connotations of psychological well-being into the domain of paint products. Through this mechanism, colors are personified as entities capable of performing therapeutic functions. As a result, paint is no longer represented merely as a functional material for decorating walls but rather as a medium capable of restoring emotional well-being and enhancing psychological resilience.

3.2. Discursive Practice Analysis (Interpretation)

The primary focus of this stage is the production, distribution, and consumption of discourse. According to Eriyanto (2001, p. 316), texts are produced through discursive processes that determine how they are created, circulated, and interpreted by audiences. The central concern of this analysis is how readers construct meaning based on their own experiences, knowledge, beliefs, and ideological backgrounds. A discourse acquires significance only when it is interpreted within these existing interpretive frameworks. Therefore, the following comments posted by social media users are examined to illustrate how audiences interpret the narratives constructed by the content creator or text producer. This section explores the elements involved in the process of interpretation and explains how the discourse generates particular meanings through audience engagement and reception.

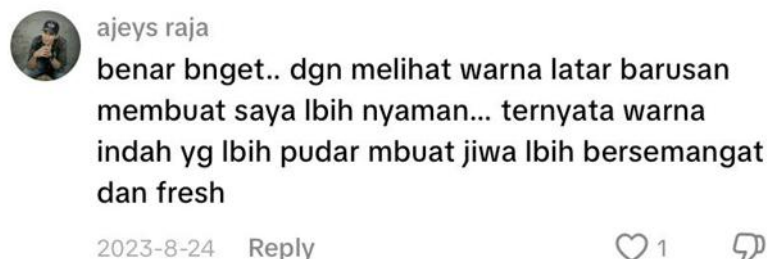


Figure 5. Audience Review Data

Source: TikTok Avian Brands

At this stage, discursive practice focuses on how audiences consume and interpret texts according to their social backgrounds, knowledge, psychological conditions, and personal experiences. As illustrated in Figure 5, the background colors presented in the visual text generate both psychological and emotional effects. The audience interprets the "lighter" color tones as elements capable of creating feelings of comfort, enthusiasm, and freshness. This indicates that the visual messages produced by the media are positively received and meaningfully interpreted by viewers.

The audience's personal experiences, combined with the discourse constructed by Avian Brands, demonstrate that viewers do not passively perceive color merely as a visual element. Instead, they actively associate color with their own emotional states and psychological well-being. Expressions such as "lebih nyaman", "bersemangat", and "fresh" represent subjective interpretations that reflect the successful internalization of the brand's discourse. These responses suggest that

the audience has accepted the narrative positioning color as a medium for healing, thereby reinforcing the intended association between aesthetic choices and emotional recovery.

From Fairclough's perspective, these audience responses illustrate that meaning is not produced solely by the text itself but emerges through the interaction between the discourse and its consumers. The comments indicate that the healing narrative promoted by Avian Brands has been successfully interpreted and reproduced by audiences, revealing how commercial discourse becomes normalized through everyday interpretations. Consequently, the discourse extends beyond the producer's original message and is continuously reconstructed through audience engagement, contributing to the broader circulation and legitimization of consumption-oriented understandings of healing.

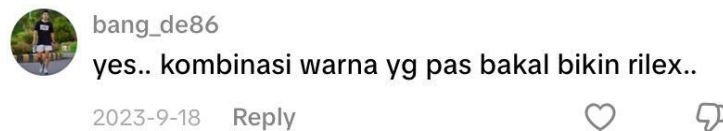


Figure 6. Audience Review Data

Source: TikTok Avian Brands

The comments above demonstrate the effectiveness of the media text in stimulating discussions about the relationship between healing and color. The use of the word "rilex" ("relaxed") indicates how viewers interpret the media message by associating certain colors with feelings of calmness and emotional well-being. This interpretation is reinforced by the phrase "kombinasi warna yg pas" ("the right color combination"), which suggests that the audience perceives color as a composition capable of influencing an individual's mental state. In this case, the media introduces a particular message, which is subsequently reproduced through audience comments that reinforce the discourse promoted by the text producer.

The audience actively engages in the interpretive process by connecting the media text with their own sensory experiences and emotional responses. Furthermore, the use of informal expressions such as "yg," "bakal," and "rilex" reflects the communicative conventions of social media platforms, where interactions are typically casual, personal, and highly interactive. This linguistic style demonstrates that meaning is constructed within a digital environment that encourages audiences to respond directly to both the visual and verbal components of the discourse. Consequently, audience participation contributes not only to the interpretation of the text but also to the continuous circulation and reinforcement of the healing narrative within online communities.

3.3. Social Practice Analysis (Explanation)

Fairclough argues that discourse constitutes a form of social practice capable of reproducing as well as transforming social relations within society. According to Eriyanto (2001, p. 321), dominant ideologies are interpreted and disseminated through the social forces operating within society itself. Accordingly, this dimension of analysis examines how discourse relates to ideology, social structures, power relations, and broader societal conditions across three interconnected levels: situational, institutional, and social.

At the situational level, the emergence of healing narratives on social media is closely associated with the increasing pressures of modern life, particularly among younger generations. Psychological escape, as a response to emotional distress, may arise from various factors, including academic stress, workplace pressure, social anxiety, and post-pandemic emotional exhaustion. On the one hand, social media can function as a platform that encourages individuals to seek appropriate recovery through professional mental health support. On the other hand, it may also promote less constructive coping strategies by framing consumer activities as forms of emotional recovery. Through aesthetically appealing visuals and carefully curated lifestyle representations, digital platforms reinforce this discourse, leading audiences to associate self-recovery with consumption-oriented activities frequently displayed online. Within this context, both language and visual representation contribute to constructing a new definition of healing.

At the institutional level, the normalization of consumerism within healing narratives is inseparable from the economic interests of digital capitalist industries. Platforms such as Instagram, TikTok, and YouTube operate through algorithms that continuously expose users to similar and highly popular content. Simultaneously, industries including tourism, beauty, food and beverage (F&B), fashion, and retail strategically employ the concept of healing as a marketing tool. Expressions such as "self-reward," "me time," "you deserve this," and "therapy" function as persuasive discursive strategies that encourage individuals to purchase products or experiences in pursuit of emotional comfort. Consequently,

corporations and digital media indirectly shape public perceptions by promoting the belief that mental well-being can be achieved through the consumption of particular goods and experiences. From Fairclough's perspective, this reflects a power relation between economic institutions and society, in which discourse appears natural and commonsensical while simultaneously reproducing the ideological logic of capitalism.

At the social level, the controversy surrounding consumer-oriented healing narratives is deeply connected to the broader relationship between society and capitalism. In contemporary society, social identity is increasingly constructed through lifestyle representations on social media, where individuals are often evaluated according to what they consume and display online. Baudrillard argues that consumption is an active process through which individuals use and acquire commodities to construct and maintain their identities (Bakti, Nirzalin, dan Alwi, 2019). Within this context, healing narratives evolve into an ideology that normalizes consumerist behavior as an emotional necessity. As a result, society increasingly accepts the purchase of goods or experiences as a legitimate means of coping with stress and emotional difficulties. Fairclough (as cited in Munfarida, 2014, p. 14) describes this phenomenon as a dialectical relationship between discourse and social structure, whereby capitalist society simultaneously produces discourse and reinforces the very culture of capitalism through that discourse.

The analyses presented above reveal a recurring pattern underlying the research problem. This pattern illustrates how healing discourse is systematically constructed, disseminated, interpreted, and normalized across different levels of social practice, as illustrated in the following framework.

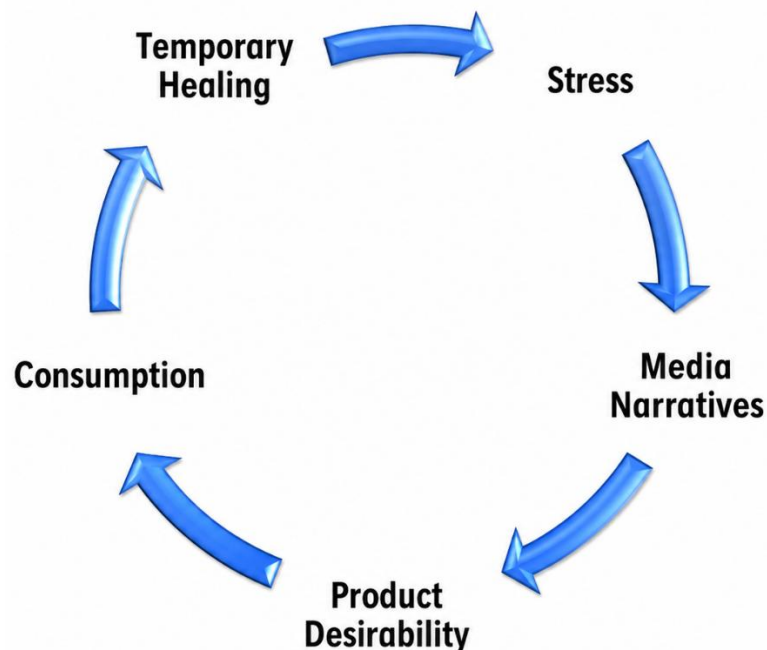


Figure 1. The Cycle of Modern Healing Narratives

The system of healing narratives creates a process that transforms desires into perceived needs, as illustrated in the cycle above. Rather than leading individuals to directly address the underlying causes of stress or develop emotional awareness, experiences of stress are mediated through the construction of product desirability, whereby products or services are framed as appropriate means of achieving psychological recovery. This conceptual model was developed based on recurring narrative patterns identified in TikTok social media content and illustrates how the concept of healing has evolved within contemporary society. From a critical perspective, the model demonstrates the normalization of consumerism, in which the recovery achieved is largely temporary, as it alleviates emotional symptoms without addressing the root causes of psychological distress. Consequently, when stress re-emerges, individuals are encouraged to repeat the same consumption practices, thereby reinforcing a continuous cycle of consumer-oriented healing.

4. Conclusion

This study demonstrates that healing narratives on social media function as discursive instruments that normalize consumption as a means of addressing psychological problems. Through Norman Fairclough's Critical Discourse Analysis, the findings reveal how language and visual representations construct a new understanding of healing by associating it with consumerism and forms of temporary emotional recovery. The widespread use of social media across diverse segments of society further amplifies the reproduction of this discourse, enabling healing narratives to circulate rapidly and become increasingly normalized through continuous online interaction.

The findings indicate that the discourse of healing no longer primarily refers to a psychological or therapeutic process but has increasingly been reconstructed as a consumer-oriented practice embedded within digital media culture. As a result, emotional well-being is represented as something that can be attained through the consumption of products, services, and curated lifestyle experiences, thereby reinforcing capitalist values while obscuring the structural and psychological causes of emotional distress.

In total, six analytical data sets were identified from the Avian Brands campaign videos in accordance with the research objectives. Four data sets were analyzed at the textual (descriptive) level, while two data sets were examined within the discursive practice (interpretive) dimension. Finally, the social practice (explanatory) analysis was conducted across three interrelated levels—situational, institutional, and social—to demonstrate how healing discourse is produced, circulated, interpreted, and ultimately normalized within contemporary consumer culture.

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