

Audience Reception to the Creativity and Humor Elements in the Sasa Advertisement “Persembahan Terbaik dari Sasa Omega 3”

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ABSTRACT (10PT)

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Humor is a familiar aspect of everyday life and plays a significant role in Indonesian society. This is evident in various contexts and forms of everyday communication, media, entertainment, and advertisements. The creativity and humor in Indonesian advertisements reflect diverse and unique approaches to creating campaigns that capture the audience's attention. This research aims to understand and describe how audiences perceive the elements of creativity and humor in the Sasa advertisement “Persembahan Terbaik dari Sasa Omega 3.” This study is a descriptive qualitative research using the reception analysis method. The researcher categorized informants into three positions according to Stuart Hall: dominant hegemony, negotiation, and opposition. In-depth interviews were conducted with four informants, resulting in diverse findings influenced by differences in their backgrounds. The results showed that, regarding creativity, two informants held a dominant hegemonic position, one occupied a negotiation position, and the other held an opposition position. Regarding humor, three informants were in the dominant hegemonic position, while one was in a negotiation position.

1. Introduction

The utilization of humor constitutes an integral aspect of human communication, characterized by its innate quality and dependence on the shared experiences of the audience, coupled with subtle delivery for efficacy (Kariyawasam, 2024). In Indonesia, humor often mirrors cultural and social contexts, drawing upon local jokes, light sarcasm, the utilization of regional dialects, and wordplay. Such an approach renders humor more relatable and amusing for the Indonesian populace, permeating various facets of daily life. Comedy programs frequently employ parodies and impersonations of celebrities, politicians, and other notable figures, while social media platforms serve as popular avenues for disseminating humor. Memes and humorous illustrations depicting everyday situations or popular characters are frequently uploaded, alongside the emergence of podcasts discussing humorous daily topics, thereby attracting a substantial following.

However, it is imperative to acknowledge the subjectivity inherent in individual senses of humor; what may elicit amusement in one individual could potentially fail to resonate with another. Nonetheless, humor plays a significant role in Indonesian society, evident across diverse contexts such as daily interactions, media, entertainment, and advertising. Its dynamic nature is evidenced by the evolving trends influenced by technological advancements, shifts in social media, and cultural dynamics. Nevertheless, core features such as diversity, comedic impressions, and localized adaptations remain fundamental drivers of Indonesian humor.

Humor has emerged as a compelling tool for capturing audience attention, invoking laughter, and leaving a lasting impression (Clow & Back). Jokes, comedic situations, and amusing characters are frequently employed to entertain and evoke joy. Moreover, advertisements often leverage humor, employing parodies to address social, cultural, or political issues in a harmonious manner, thereby crafting intelligent and provocative campaigns. The inclusion of celebrities in commercials further

enhances humor or augments appeal, with their participation often characterized by portraying amusing characters or engaging in humorous scenarios. The creativity and humor inherent in Indonesian advertisements reflect diverse and innovative approaches, aiming to captivate audiences and foster emotional connections through the integration of local culture, traditions, and folklore.

Furthermore, the effectiveness of advertisements, as indicated by consumer behavior and brand loyalty, underscores the pivotal role of creativity. According to data from Media Indonesia, when a brand uses humor as part of its marketing strategy, around 82% of people are likely to make repeat purchases from that brand. A study by Putra Akbar Pradina & Raditya Pratama Putra (2023) revealed that approximately 82% of consumers are inclined to make repeat purchases from brands employing humor as part of their marketing strategy. Consequently, in a competitive market landscape, creativity serves as a critical differentiator, enabling brands to stand out amidst competitors and enhance brand awareness. The efficacy of advertisements is often measured by various factors aligned with the marketing objectives of the respective companies, with the level of creativity recognized as a primary determinant of success. Compelling visuals and engaging narratives foster emotional connections with audiences, facilitating enhanced message retention and brand recall (Sugandi, 2016). Therefore, creative ads can build an emotional connection with the audience, making the message easier to remember.

Television advertising, despite the burgeoning dominance of digital media, remains a formidable and influential marketing tool within the advertising industry. Its unparalleled reach, audience selectivity, flexibility, creativity, and timing afford it a distinct advantage over other media forms (Andrianto, 2018). Television advertising continues to hold a significant position in companies' advertising strategies, complemented by online media platforms to capitalize on broader audience engagement and algorithmic targeting capabilities.

An illustrative example of innovative advertising strategy is evident in Sasa's advertisement titled "Persembahan Terbaik dari Sasa Omega 3". Uniquely presented in a mini music album format, the advertisement features three songs, with the main song titled "Aku Tuang", performed by a cow reminiscent of Sheila on 7's "Berhenti Berharap". The song conveys the message of sacrificial animals willingly contributing to the production of Sasa Santan Omega 3. Accompanying this are two additional songs, "Hati dan Paru-paru" by Lomba Sihir and "Sasa Santan, I Love You So Much" by Aldi Taher, injecting a jovial atmosphere and humor for the audience's enjoyment. The advertisement has received positive responses, especially through the comments received on the music video uploaded on YouTube platform such as :

"This ad is so cool!! I saw it on TV for the first time and laughed so hard seeing the cow singing, but the song is still stuck in my head until now" wrote @nehatiara4799.

This the first TV ad that makes me want to watch it again and search for it on YouTube. The team behind this idea is amazing and so creative. If Indonesian ads are like this, I don't thik anyone would skip watching them" wrote @prastikadevimaharqani8249.

The team is so creative, I haven't been interested in ads for a long time. But this one is really good. It's funny and the promotion is good" wrote @alfinrawinda5579.

A twitter user with the username @pipis showed appreciation for an advertisement on their account. They are an advertising professional who often discusses unique and interesting ads on their Twitter. The ad in question received positive responses, particularly for its humor and creativity.

Creativity plays a significant role in increasing consumer interest in advertisements (Asyura & Musana, 2023). Therefore, advertising companies strive to create strong appeal through their creativity. An ad is considered creative if it is exceptional, emotional, unexpected, and meaningful (Santoso, 2020). The Sasa ad, "Persembahan Terbaik dari Sasa Omega 3", used creativity and humor to capture the audience's attention. Thus, this study aims to examine how viewers receive and interpret messages conveyed through creative techniques using the encoding-decoding theory. In audience reception research, the audience is considered to absorb, process, understand, and interpret information in the ad (Putra Sahidan, 2023).

Research pertaining to creativity and humor in advertising has been undertaken, exemplified by Muhammad Rilo Aditya's (2018) investigation into the impact of ad creativity, humor, and

messaging effectiveness within Bukalapak's Harbolnas ad version. This study sought to ascertain whether creativity, humor, and message quality exerted influence on ad effectiveness, employing a quantitative methodology. Another notable inquiry, conducted by Putra Akbar Pradina and Raditya Pratama Putra (2023), delved into the representation of humor content in Head & Shoulder shampoo advertisements. This study aimed to decipher the meanings of signifiers and signifieds and explore the ethical implications of advertising within the ad. Findings from the study revealed the existence of two interpretations of the signifier, rooted in Ferdinand Saussure's semiotic theory. Moreover, the humor content in the Head & Shoulder ad was found to possess persuasive, educational, informative, and entertainment values, aligning with experts' perspectives and adhering to Indonesian Advertising Ethics regulations.

Prior scholarly endeavors have predominantly focused on the impact of messaging and influence in advertising concerning creativity and humor. While antecedent studies have broached similar themes to the present research on creativity and humor, this study adopts a textual analysis approach. Thus, it distinguishes itself from prior research by employing reception analysis to scrutinize how audiences perceive creativity and humor within advertisements.

2. Method

The researcher employed a constructivist paradigm for this study, which posits truth as relative and contends that social construction shapes the truth of social reality (Wilantara, 2023). In qualitative research, the researcher assumes a pivotal role in comprehending and interpreting every phenomenon, event, and social condition. Hence, the researcher opted for a qualitative methodology to analyze and scrutinize the audience's reception of creativity and humor in the Sasa "Persembahan Terbaik dari Sasa Omega 3" advertisement. This study adopts a descriptive qualitative research design, employing the reception analysis method. Descriptive qualitative research aims to elucidate and explore a phenomenon, event, or social reality and furnish an account of various variables and units under examination. Applied to the researcher's study, this method facilitates addressing research inquiries concerning the creativity and humor evident in the Sasa "Persembahan Terbaik dari Sasa Omega 3" advertisement.

Data collection for this study entailed conducting in-depth interviews. This approach aimed to enable the researcher to grasp how the audience comprehends the message, thereby facilitating the classification of the audience's stance during the decoding process. Purposive sampling was utilized to select participants, with careful consideration given to aligning participant selection with the researcher's objectives. Before selecting participants, the researcher established criteria to identify suitable subjects for the study. Several criteria guiding participant selection included: 1) participants who had viewed the Sasa "Persembahan Terbaik dari Sasa Omega 3" advertisement, 2) participants who were housewives, 3) participants representing various generations, encompassing Generation Z, Millennials, Generation X, and Baby Boomers, and 4) participants with diverse backgrounds. The researcher chose participants criteria with following details.

No	Informants	Age	Job
1.	MMR	22 years old	Housewife
2.	SK	34 years old	Teacher
3.	K	47 years old	Employee
4.	MM	60 years old	Farmer

After conducting an in-depth interview, the researcher will transcribe and analyze the message reception results into three positions based on how they encode the message namely (Durham, 2006):

1. Dominant Hegemony
This position occurs when the audience receives and understands the message conveyed by the media. Because the message is in line with their ideology and culture, the audience also agrees with the values or perspectives conveyed.
2. Negotiation

In this position, the audience understands and accepts the message content, but there are several things they consider.

3. Opposition

This position occurs when the audience does not accept the message conveyed in the media text. The audience has certain reasons to reject the values or perspective conveyed.

3. Result and Discussion

The research aims to study how the audience perceives creativity and humor in the Sasa “Persembahan Terbaik dari Sasa Omega 3” advertisement. The analysis will be based on Stuart Hall’s encoding decoding model, which states that the audience not only receives messages from media but also interprets and assigns meaning to them based on their personal experiences, cultural context, and individual views. The reception study emphasizes that the audience must actively participate in constructing and comprehending messages through that they read, hear, and see in a specific cultural context (Pertiwi & Oktarina Costa, 2023). However, everyone has a different understanding of the message’s meaning, depending on their experiences and knowledge. Stuart Hall proposes the concept of audience reconceptualization through the process of encoding and decoding messages, where he argues that the audience has a relatively high level of freedom in interpreting the hidden meanings in media texts, making codes and signs have multiple meanings (Muttamimah & Kurniawan Sujono, 2023). Encoding is the process of creating a message or information, while decoding is the process of receiving and interpreting it. According to Pertiwi & Oktarina Costa, (2023), reception analysis depends on the encoding- decoding process described by Stuart Hall, which includes the following stages:

1. The message delivery

In this stage, the advertisement message originates from an idea that becomes a reality. The audience can then understand this concept. The audience determines the message’s content based on their interpretation.

2. The meaning-making

In this stage, the audience tries to decode the pre-existing codes, which they then modify according to their individual backgrounds.

The following is the encoding- decoding process chart for the audience’s interpretation of the Sasa “Persembahan Terbaik dari Sasa Omega 3” advertisement.

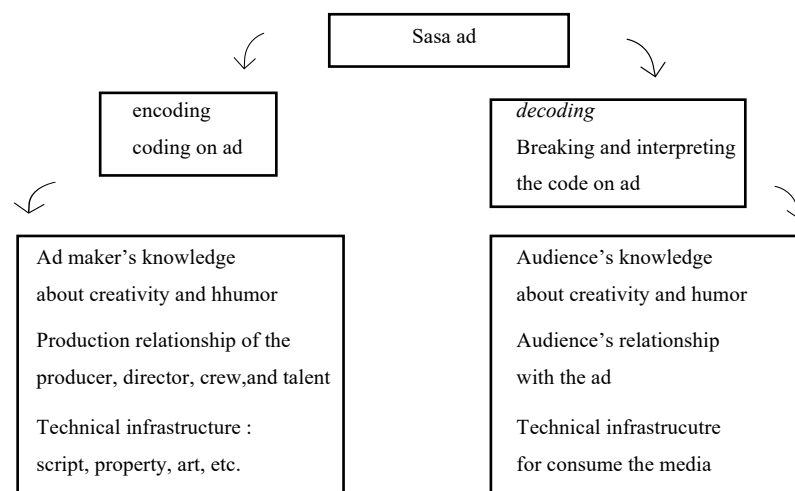


Figure. 1. Data analysis using Stuart Hall’s model

During the Muslim celebration of Eid al-Adha in June 2023, Sasa unveiled a distinctive and inspirational advertisement entitled "Persembahan Terbaik dari Sasa Omega 3." The ad premiered on Animal3’s Instagram channel, the advertising agency credited with conceiving the concept. In their statement, they portrayed Muslims as acknowledging these animals as true heroes, with the intention of spotlighting them during Eid al-Adha. Recognizing that they would be prepared in a

healthy manner using Sasa, a nutritious coconut milk, the animals "sacrificed" themselves wholeheartedly and peacefully, anticipating their transformation into nourishing and delectable food for Muslims in Indonesia. This portrayal depicted a poignant moment of relinquishment for Muslims, as they perceived all Qurbans to be offered peacefully. This sentiment resonated with Sasa's brand ethos. The 18-second advertisement was ingeniously structured in the format of a mini-music album. It commenced with a piano soundtrack, accompanied by a singing cow, evoking the emotion of the cow's impending departure or slaughter. Subsequently, a mother figure joined the cow in a duet, reassuring that the cow would peacefully depart, knowing it would be sacrificed. The narrative then transitioned to depict the mother receiving the cow's sacrifice through Sasa's coconut milk, characterized by its optimal consistency and omega-3 content. The emotional storyline was effectively conveyed through the animated portrayal of the cow in an entertaining and captivating manner, ensuring that the primary message of Sasa's coconut milk, enriched with omega-3, was communicated while preserving the essence of Eid al-Adha itself.

The creatively designed and entertaining Sasa advertisement, "Persembahan Terbaik dari Sasa Omega 3," serves as a reference point to ascertain the perspectives of each informant. The researcher will delve into the meanings of creativity and humor among the informants during the interviews. The resulting transcripts will be analyzed to discern the positions of each informant within categories delineated by Stuart Hall's reception theory: dominant hegemonic, negotiation, and opposition.

The first theme explored in this study pertains to the creativity evident in the ad. The initial informant, MMR, deemed the creativity as intriguing and slightly surreal yet clever, attributing anthropomorphic qualities to the cow. MMR also remarked upon the rarity of such a musical drama concept in advertising. SK echoed MMR's sentiments, finding the idea intriguing and acknowledging the viral nature of the accompanying song as an attention-grabbing factor. However, SK expressed slight boredom due to the length of the music and perceived sluggishness in the video's pacing. The third informant, K, expressed enjoyment of the ad, finding it entertaining and captivating. Conversely, the final informant, MM, expressed disinterest, preferring ads with direct dialogue over musical-themed ones.

The subsequent theme scrutinized in this study pertains to the humor perceived within the ad, which elicited varied interpretations among the informants. MMR identified humor in the ad due to the anthropomorphized nature of the cow and the realistic animation. SK concurred, citing the humorous aspect of a singing cow and appreciating the 3D animation blending live-action and cartoon elements. K found the ad amusing and laughed throughout its duration. Conversely, MM acknowledged the humor in the ad, particularly the absurdity of a cow playing the piano and singing, but also recognized the underlying sadness of its impending fate.

Following the in-depth interviews with the informants, the researcher transcribed and analyzed the findings, categorizing them into three positions based on Stuart Hall's reception theory: dominant hegemonic, negotiation, and opposition. Based informant, different results were obtained, as follows.

Name	Creativity	Humor
MMR	Dominant Hegemonic	Dominant Hegemonic
SK	Negotiation	Dominant Hegemonic
K	Dominant Hegemonic	Dominant Hegemonic
MM	Opposition	Negotiation

In terms of creativity, the message conveyed in the advertisement is agreed upon by two informants, MMR and K, who hold dominant hegemonic position. Meanwhile, SK agrees with the message but has some reservations, so they occupy a negotiation position. On the other hand, informant MM opposes the message regarding creativity presented in the advertisement. Talking about humor, three informants MMR, SK, and K agree with the message about the use of humor in the advertisement, indicating their dominant hegemonic position. Lastly, informant MM agrees with the message about humor but has some considerations in interpreting it, putting them in a negotiation position.

4. Conclusion

The importance of comprehending audience responses to advertisements, particularly those employing creativity and humor strategies, has garnered considerable attention. The Sasa advertisement, titled "Persembahan Terbaik dari Sasa Omega 3," stands as an exemplary illustration of how creative elements and humor can effectively promote the benefits of a product. An analysis of this ad revealed that it elicited responses categorized into dominant hegemonic, negotiation, and opposition. Stuart Hall's theory of reception analysis underscores that audiences interpret and attribute meaning to media messages based on their individual experiences and backgrounds. While the encoding of the message influences its reception, the process is not transparent. Each stage of reception possesses distinct limitations and opportunities that influence the ultimate outcomes (During, 2001). As a result, different people may derive different outcomes from the same advertisement.

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