



**A Semiotic exploration of Humour in South African fast-food advertisements
as a strategy for Brand Likeability**

By



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Abstract

Recently, more and more we have seen brands integrate humour as a strategy in advertising. Despite this growth however, humour is not used as frequently, or is often used in isolation as brands tend struggle to cater to large audiences. Humour can be tricky and often seem impossible without offending anyone, especially in recent times. So other than being seen as full proof method to getting your brand cancelled, how else could humour prove to be beneficial for brands? The following study analyses this very question by going back to the basics of advertising through the AIDA model and critically analysing the advertisement content itself. This research suggests that perhaps other components could be the key to successful humour advertising. Thus, taking the route of a semiotic exploration of humour in South African fast-food advertisements as a strategy in brand likeability.

This research shows potential in this line of thinking with other components such as integration of personal experiences and repeated communication and exposure from brands, with a holistic view of the consumer experience. With the different components taken into consideration and integrated, and the factors influencing brand likeability addressed, fast food brands could manage to provide commentary and meals to their audience and increase their chances of brand likeability.

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Declaration

I hereby declare that the Research Report submitted for the BA Honours in Strategic Brand Communication degree to The Independent Institute of Education is my own work and has not previously been submitted to another University or Higher Education Institution for degree purposes.

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1. Introduction

The following chapter includes the contextualisation and rationalisation of the research, which should provide the reader with background justification as to why this research is relevant. It will outline the problem statement that resulted in the research being conducted, and the purpose of research, as it highlights how the research could be utilised in daily practice in various areas of advertising and branding. Additionally, this chapter will identify and outline the research questions and objectives of this research.

i. Contextualisation

In fast-food advertising, the use of humour is widely popular, especially in the South African context. With Seminal authors such as Mantzaris (1985) suggesting that humour in the South African society was largely related to politics. Although this statement was formulated in older times, it couldn't be more accurate today. Popular fast-food brands such as Nando's shows us the modern-day examples of humour being influenced by politics. South African humour seems to have a way of bringing people together and serves as a symbol of social issues as Mpofu (2021) later describes. This statement provides insight into the nature of humour in South Africa and lays foundation for this research. The authors provide a guide as to the kind of humour that is often used in South Africa. Mpofu (2021) discusses how humour in South Africa was used for different scenarios and with certain goals in mind. This research follows suit in its line of thinking, in order to identify the different humour palates of the South African audience and for the purpose of using it as part of strategy in brand likeability.

ii. Rationale

Humour has proved to be an effective tool in advertising, as Djambaska, Petrovska, Bundalevska (2016) states that humorous advertisements were more memorable and cost effective. This could be relevant, especially in the branding, copywriting, and the advertising aspects of business, as it could give insight and a guide for their communication and the silent messages being sent to their relevant audiences via their advertisements. The core nature of advertising and branding is reliant on specific messages and narratives conveyed to the audience through the signs and symbols of their media content produced to form relationships with their audience and ultimately be first in the mind of the consumer (Najafian and Dabaghi ,2011). The research conducted would add to the knowledge of a humorous method of approach, for how these messages can be conveyed to strategically aid in brand likeability. The research could also give insight as to what the South African audience finds funny. In practice, this research could provide insight into how humour can be used as a tool in achieving brand likeability with in the South African Market.

iii. Problem Statement

Marketers and Copywriters are tasked with the responsibility of making visually appealing and entertaining advertisements, to influence and appeal to the South African market and the global market, respectively. With a variety of different cultures and ethnic groups this could be tricky to get correct, as what is entertaining to one group could be offensive to the next, and associations of certain words, phrases and images can be interpreted differently. A lot of research has been conducted on the semiotics at play in certain print advertisements (Sofiyah ,2019; Faizan, 2019), and the creation of a specific narrative for a particular audience to follow (Oparinde and Agbede,2019). However very little, if any research has been conducted with how humour can be used as a strategy in brand likeability, especially in the digital or videographic era of advertising content, through the meanings conveyed to the South African audience.

i.v. Purpose Statement

The purpose of this study aims to increase knowledge and give insight as to how humour can be used as a strategy for brand likeability using the specific meanings created from a brand's advertising content. In addition, the study aims to provide a different perspective in how we look at semiotics in advertisements, with a specific emotive narrative such as humour being created in the audience, and using the meanings conveyed through semiotics to strategically increase brand likeability. The study aims to investigate how the combination of a specific narrative creation, like humour, and certain semiotics, can be used by fast-food brands to create advertisements which aid them in brand building and strategy, in the South African market and market at large. This study looks at these concepts as a combination unlike previous research which has investigated these concepts in isolation.

v. Research Questions

What is the nature of humour in South African fast-food advertisements?

What is brand likeability?

How can brands achieve brand likeability through humour?

iv. Research Objectives

To establish an understanding of humour in South African fast-food advertisements by analysing previous literature and fast-food advertisements

To understand brand likeability through the semiotic analysis of advertisements and AIDA principles.

To identify existing strategy for humour through analysing previous literature.

2. Literature Review

The following chapter includes the conceptualisation and theoretical background of the research conducted. It will provide the reader with the knowledge of previous literature on the concepts to be analysed and outline key components for the study moving forward.

i. Conceptualisation

Humour advertising is defined by Roberts (2018) as the use of humour in advertising. For the purpose of this research this would refer to advertising content, which would be any visual, audio and video content communicated by the brand to the consumer with a humorous nature. This would include advertisements with that took a playful and non-serious approach in their humour, with the different types of humour identified by Wood, Van der Spuy, and Jayakrishnan (2018) and Siddhu (2021). In this research it would refer to the central idea or theme conveyed to the public by a brand through their advertising. Therefore, this research will specifically investigate humour types as a key theme under the humour advertising concept in the analysis of the various advertisements. For example, how sarcasm and wit can be used to be humorous in a Nando's advertisement and lay foundation to the humour being conveyed.

Semiotics is defined by Sofiyah (2019) as the study of signs and symbols. For the purpose of this research this would refer to any signs and symbols found in South African fast-food advertisements. This would include different icons, symbols, connotations, and denotations. Naturally in advertising the concept of semiotics falls under a different multimodal semiotics theme, identified by Nguyen, Durong & Nguyen (2019) which has subcategories of audio, visual and linguistic elements etc. Therefore, the key theme under semiotics for this research will be multimodal semiotics. This can be illustrated in the example of how the visual image of a chicken can be used to reflect the actual animal (chicken) or represent cowardness in a Chicken Licken advertisement in the attempt of humour.

AIDA is defined by Nyambura (2018) as a model of advertising used to attract and create awareness, spark interest, generate desire and prompt action. To this research this would refer to the same principles of awareness, interest, desire, and action created in consumers by advertisements. The AIDA principles will serve as the themes used to elaborate on the effectiveness of the humour advertising and the likelihood of brand likeability as a result. For example, the AIDA principles will be used to define which signs and symbols attract awareness of the consumer and effectively aid in the creation of sarcasm for the narrative of humour to be communicated and form or prompt the action of brand likability within a consumer.

ii. Theoretical Foundation

Humour Play Theory

The research will consider the previous literature on effectiveness and benefits of humour in advertisements as a basis because these will illustrate how the way humour is introduced and executed is what makes it more effective and important, which is fundamental to the argument of this research. The research will use the theoretical grounding of seminal authors like Attardo (1994)'s play humour theories, which will give foundation as to why we laugh in the first place which aids the argument of this research. Attardo (1994) initially defined play theory as a species of play. This theory looks at laughter as the result of something serious being portrayed in a not so serious manner. An example of this could be a group of friends worrying about something or anticipating something bad and then the situation turns out great or less serious and now everyone is joking about it.

Weinberger and Gulas (2019) alludes to Play Theory by referring to a non-offensive playful form of humour which can be used in advertising. Siddhu (2021) also gives us numerous examples of humour such as exaggeration, personification, juxtaposition, puns, sarcasm etc. The research benefits from this, as it provides various forms of humour that can be achieved. Weinberger and Gulas (2019) provides us with a historical outlook on what we know about humour from the attitude and image benefits of a brand to the structuring of it in advertisements. Guidi (2017) introduces the cultural aspect of humour and a form of it through the example of a pun. This although not the most recent, is still important to note as it identifies a change in how we look at humour within a specific setting. Guidi (2017) introduces the cultural aspect of humour and how a joke may be different according to the culture. The example of a pun also shows us different categories in which we can classify humour. Fedakar (2020) later defines this in his classification of theories and describes play theory as being like a playful inside joke. This is important to note as it acknowledges the evolving outlook of humour and the mutual understanding or knowledge needed to convey humour.

Knowing the theoretical grounding, categories of humour and evolving nature of humour would be beneficial to this study as it would aid in finding out what the nature of South African humour is and how the knowledge gathered could be used strategically. The method used to analyse the knowledge gained is very important, which is why semiotics has been chosen as an aiding tool through its theory to be discussed in the research.

Semiotics Theory

Additionally, the research will use Ferdinand Saussure's semiotic theory as a tool, which aids in the breaking down what exactly made the humour more effective within the advertisement context from the signs, symbols etc (Cheug, 2011). Although there are numerous authors on Semiotics' such as Roland Barthes's Theory and Charles Pierce, this study is best suited with Saussure's semiotic theory as it acknowledges not just the denotative and connotative meanings of this but also the presence of a third meaning which is myth. This would allow for analysis of the humorous advertisement content from a cultural aspect as well which is very important in the South African Market. Sofiyah (2019) further shed light on how semiotics can be used in advertising, as the different components such as colours, signs, and symbols etc., are used in fast food advertisements to evoke certain feelings and associations such hunger, excitement, and spark interest. Faizan (2019) highlights the importance of semiotics in advertising by stating that semiotics play a key role in advertising as they will determine the success or failure of that advertising attempt.

AIDA Model

This research will include the AIDA model which will provide backing in the effectiveness of humour tactics in advertising content being used (Preston, 1982). With Preston (1982) as the grounding structure, the researcher will use the AIDA model alongside recent research by Nyambura (2018) to analyse how humour can be used in South African Fast advertisements. Both Preston (1982) and Nyambura (2018) describe the AIDA model, as being used for attracting attention of the consumer and creating awareness for the product, generating interest in the consumer towards the product and using that interest to form desire and lastly prompt them to the action of purchasing the product. Syam'un, Sembiring, Bangkara, Fatmawati, Antoni (2022) provide further insight into the AIDA model in a digital era by calling it an expected recipe in the advertising space. Their analysis of the AIDA model in the digital era will provide this research with the guide on how to analyse the advertisements in new advertising content that is based heavily on the digital era. While the humour play theory classified by Fedakar (2020) will allow the researcher to look at and investigate the nature of humour in fast food advertisements, Ferdinand Saussure's semiotic theory as discussed Sofiyah (2019) and Faizan (2019) will provide the researcher with the tool of analysing the nature of this humour. Syam'un, Sembiring, Bangkara, Fatmawati, Antoni (2022) will then guide the research on how the AIDA model is being used in the digital era for the purpose of new advertising strategies. These 3 theories when used simultaneously could provide a new branding strategy that will benefit brand likeability.

iii. Review of previous literature

Humour can be a tricky concept to execute within the advertising and branding space (Myllyoja, Bejo Čeh, Said, 2020). In older times, humour was seen as slightly useful, but the hesitancy was apparent as seminal authors Gelb and Pickett (1983) suggests only a few advertisers were incorporating it due to lack of research or insight into it, and its unpredictable outcome with the intended audience.

However, the usage of humour continues to grow within advertising as Barriopedro, TobarPesántez and Goralczyk (2019) reported a 9% increase from 2016 to 2018. Therefore, its benefits, and advantages cannot be ignored, as Van Kuilenburg, de Jong and van Rompay (2015) supports this in stating that humour and its variables are important to brand linkage. Van Kuilenburg, de Jong and van Rompay (2015) further suggests that the way in which humour and its aiding elements are put together is what makes the brand more memorable. The author although not a seminal, must be mentioned as the basis of this research relies on the link identified between humour and branding, without van Kuilenburg, de Jong and van Rompay (2015), this researcher's argument in how humour could be strategized in brand likeability would not have appropriate foundation.

Weinberger and Gulas (2019) provides this researcher with the historical breakdown at the progress of humour in advertising. The authors identified when humour went from just an entertaining element present in advertisements to somewhat of a driver of advertising. It highlights both the good and bad elements of humour in advertising, such as how effectiveness of humour in advertisements, with Gregory, Crawford, Ngo (2019) clarifying that effectiveness of the humour is heavily based on the type of humour used and the audience it is directed to. This identifies the criteria in which humour can be deemed effective, as it highlights that the type of humour and audience is very important to the success of the joke. It becomes apparent that looking into the audience is essential, so Wood, Van der Spuy, and Jayakrishnan (2018)'s analysis of the multicultural audience that is South Africa and the humour that is most effective is important. Wood, Van der Spuy, and Jayakrishnan (2018) and Siddhu (2021) structured their research by categorizing the forms of humour used.

The insights gained from it, will provide this research with scope in which to categorize which types of humour are most effective for the South African audience. This will help the research with a starting point of which types of humour in fast-food advertisements to look at. For example, if wordplay or sarcasm types of humour were more popular and effective then the researcher will look at advertisements with a higher emphasis on sarcasm and wordplay. This will allow the research to identify the most effective advertisements from the market to analyse. Gregory, Crawford, Ngo (2019) identified the importance of the type of

humour used in conjunction with the audience. Whilst authors like Barriopedro, Tobar-Pesántez and Goralczyk (2019) and Siddhu (2021) encourage the use of humour in advertising and see it as a great tool. Other authors such as Sturmheit (2019) provides a contradictory perspective on humour in South African advertisements by stating that satirical forms of humour, although effective in entertaining the audience, did not improve purchase decision or quality perceptions.

This researcher identifies that the reason for these contradicting views is because of the style of humour analysed. Sturmheit (2019) was limited by the satirical humour used hence the reasons for the conclusions drawn. The researcher will consider multiple forms of humour in order to gain a better understanding on the topic and variation in results. With the consideration of both the type of humour and audience, the researcher will need to look at the how as well. How will these advertisements be analysed to gain understanding on the topic? Maggs (2022) answers this question by stating that humour can be a powerful tool with positive outcomes for advertising, when used in a tactful and mindful manner. From the information presented it becomes evident that the way humour is introduced and executed is what makes it more effective and important.

Barry and Graça (2018) suggests that humour dominated advertisements are more effective than advertisements where the humour was not so dominant and this worked well especially in low involvement goods, such as food. Thus, suggesting that the humour ratio within advertising content is important to keep balanced.

The use of semiotics as a method of analysis in this study, is beneficial in breaking down the different signs, symbols and text that made the humour more effective, and in finding the appropriate humour ratio within advertisement content.

Semiotics is defined by Nyambura (2018) as a study on signs and symbols of language. Ferdinand Saussure's semiotic theory as discussed by Sofiyah (2019) and Faizan(2019) will provide the researcher with the appropriate tool of analysing humour in advertisements. While Nyambura (2018) and Faizan (2019) focused more on Roland Barthe's or Charles Pierce's interpretation of semiotics respectively. The research selected Saussure's interpretation as this looks at the connotative and denotative meanings and the myth. The inclusion of the myth in Saussure's interpretation of semiotics will benefit the research in identifying the cultural perspective through the meaning created in the myth. This allows for multiple meanings to be interpreted per advertisement. This will allow the researcher to potentially see a dominant meaning conveyed and how this meaning affects the brands likeability in the market.

Oparinde and Agbede (2019) provides insight into an example of how specific meanings and narratives can be conveyed within advertising, and how this narrative and meaning, affected the popularity of the product in consumers' minds, and how it was useful or detrimental to the improvement of brand likeability and consumer behaviour in general. In accordance with this insight Sofiyah (2019) states that the inclusion of certain elements within the advertising content will reinforce the idea or message for that particular context. Roberts (2018) gives us a clear view on how humour can be analysed through semiotics in a South African context with the example of fast-food restaurants Nando's advertisements throughout the years. Roberts (2018) highlights certain elements of the advertisements such as the wording and symbols as reinforcing to the joke used or the brand's image.

In one advert selected the illustrative symbol of the president Jacob Zuma (at the time) reinforced the idea of the joke about his wives and the wording used were beneficial to the "selling" of the idea as a whole by Nando's. It is clear from this example certain semiotic elements in the advertisement can reinforce the humorous meaning being conveyed. But how can this be linked in brand strategy for likeability? To provide that link for branding the researcher will look back at the basics of advertising and branding.

The research will consider the previous literature discussed as a basis, alongside the AIDA principles by Elias Lewis to strategically aid in using Saussure Semiotic Theory as a tool (Preston,1982). The researcher will use Semiotic to find the elements in the advertisements that the AIDA model uses in influencing consumer behaviour. Nyambura (2018) describes the AIDA model, as being used for attracting attention and creating awareness for the product, generating interest in the consumer towards the product and using that interest to form desire and using that desire to prompt them to the action of purchasing the product. The AIDA model has been used for years by brands to increase awareness and influence consumer behaviour into purchase. So, if the AIDA model can almost guarantee purchase intention, then the interest and desire built during the process could be used towards other elements of advertising and branding.

The researcher will investigate how the semiotics elements can be used to reinforce the principles of the AIDA model and the humour narrative in the South African fast-food advertisements for brand likeability. But how? The researcher speculates that if combined semiotic elements can be used to reinforce a humorous narrative and the emotions created by the AIDA principles in the advertisement could be used to further influence an individual's preference towards the brand based on the opinion of Siddhu (2021) and could increase likeability.

For example, if an individual was attracted to a poster from KFC because of a colour being used, then their interest was peaked because of a joke contained in the text of the advertisement and the visual element/ symbol of a burger could create the feeling of desire and then based on that experience occurring repeatedly, one could end up liking KFC more than Chicken Licken because of this. Therefore, brand likeability could be created through the combination of a humorous narrative, AIDA principles and reinforcing signs and symbols.

3. Research Design and Methodology

i. Research Paradigm

Maree (2020) defines Constructivism as a paradigm that relies on the mutual understanding of people and puts heavy emphasis on a participant to create meaning. The study aligns well with this paradigm as it is analysing humour which is a constructed meaning conveyed to an audience through the constructed semiotics in a brands advertising content. The concepts to be discussed within the study align well with the constructivist paradigm. Humour in general relies on the mutual understanding created in the joke and it relies on the participants to create meaning about the joke. Semiotics are a form of communication, which is formed based on a mutually agreed upon understanding created by participants. The study includes brand likeability which aligns with constructivism in that, brand likeability is created by the brand through advertising content to the audience. This paradigm heavily relies on the epistemological positioning and looks at the knowledge of what we know as defined by Davis (2020).

In this research context this would be the knowledge of humour in advertisements, semiotics, advertising, and brand likeability strategies. So essentially what we know about humour and how we interpret it, as this would affect how we perceive it through a brand's advertising content. This research would add to the knowledge on humour in advertisements and how it can be used with our knowledge of brand likeability for the purpose of improving our knowledge in advertising. Our knowledge of these things would then shape or make up our reality. The paradigm touches on an ontological perspective, which Davis (2020) defines as the study of reality. The constructivist paradigm in this study speaks on this assumption, in its analysis of human behaviour in considering humour within advertising context. In this study this would refer to the nature of humour in the South African context. The reality constructed in advertisements has created or been shaped around the South African humour palate which is rooted so this study would be looking at what that the nature of that humour palate is exactly and how it can be used to as a benefit in brand likeability. The constructivist paradigm is defined by Davis (2020) as the study of value and things important to the research. The paradigm relates to the axiological stance, in the sense of a value add, for the research this would look at how humour could be a value add to brand likeability. This research will use this paradigm as it aligns with the core of what this research is trying to investigate and understand, which the specific meaning and narrative (humour) created by advertisements through the signs and symbols within the content.

ii. Research Design

For this research a qualitative method of approach has been selected, as it would allow the researcher to explore, describe, and understand human behaviour, attitudes, beliefs behind humour. This method of approach aligns with what the research is attempting to understand and investigate in terms of humour with meaning conveyed in the symbols and signs of advertisement content towards brand likeability. In order to understand the nature of humour in South Africa, the researcher needs to analyse the human behaviour, beliefs and attitudes of South Africans towards humour as humour is based on a mutual understanding, knowledge and attitudes towards a particular topic.

The research will be carried out in a cross-sectional design. (Davis, 2020). The cross-sectional design aligns well with the research as it will be relevant to this period and the results can be applied and used by brands immediately. What is ideally humorous now may be seen as outdated or irrelevant 10 years from now, so it will be ideal for brands in terms of a current situation analysis.

iii. Population

For this research the population is made up of humorous fast-food advertisements in South Africa, as the research is focused on semiotically analysing all the humorous South African fast-food advertisements as these are the core focus of the study (Davis, 2020).

iv. Sampling

The researcher selected the purposive sampling method as it best aligns with the study being conducted since the advertisements are specifically targeted around the humorous fast-food theme. The study explores the humour being conveyed to the audience using the signs and symbols within the advertising content (Maree ,2020). The researcher selected 3 fast food brands for the sample, namely Nando's, KFC, and Burger King. Each brand with 2 advertisements each being analysed, with 1 digital and 1 video advertising respectively. The selection of these advertisements will allow for a balanced perspective on the humour palate of the South African audience with digital and videographic advertisements being considered and focused on. The selected advertisements allow for a more accurate analysis with a variety of sources considered, in comparison to previous studies.

v. Data Collection method

For the data collection method, the researcher uses content analysis as a data collection method because the answers to the question/s being asked are reliant on the meanings created in the content. Therefore, analysing the content, itself would be more beneficial to the study being done (Davis, 2020). The researcher uses a specific criterion as a guide that ensured that all the advertisements selected from the different brands were represented. The criteria includes different the different perceptions of the advertisement by the South African audience, this ultimately concludes if the advertisement fell under the category of humour. In the selection of the advertisements, the researcher looks at whether on not the advertisement had different signs and symbols to be analysed, as the semiotics components were need for the data analysis section. This provides for a balanced analysis with all elements of Ferdinand Saussure's semiotic Theory considered. The criteria follows the framework code and steps listed by Schreier (2012) which were to firstly identify the questions and constructs, then secondly identify the source of documents. Then thirdly choose a specific sample and unit of analysis for the collection and selection of different advertisements. Essentially the researcher selected the advertisements based on whether it met the criteria listed below.

Figure 1: Data collection criteria

	Yes	No
Is the advertisement from a fast-food restaurant?		
Did the South African audience find it humorous?		
Did it have different signs and symbols?		
Is it in colour?		
Visual, Audio or Videographic format?		

The concepts identified in literature review the aided in providing a scope for the advertisement to be considered. These criteria led to the researcher carrying out the analysis.

vi. Data analysis method

For the data analysis method, the research uses a semiotic method of analysis as this allows for the different signs and symbols of the advertisement content to be broken down and analysed adequately in a way that gives insight to the meanings conveyed, in this case the narrative of humour created for the audience. The very nature of study is reliant on a specific meaning of humour being conveyed in the advertising to the South African audience. The researcher uses a criteria that ensures that all the advertisements selected are from the brands are well represented. The criteria includes the themes in the literature from the concepts discussed, and these were used as a lens to look at content and to understand the nature, patterns, and relationships within it (Davis, 2020). In this study the researcher looks at the semiotics at play in humorous advertisements and how this could be used in relation to strategies for brand likeability. In the literature review there were certain themes identified which were multimodal semiotics under the Semiotics concept (Nguyen, Durong & Nguyen, 2019), humour types under the Humorous Advertising concept (Wood, Van der Spuy & Jayakrishnan, 2018), and attraction as an element of brand likeability (Nguyen, Melewar & Chen, 2019), which aids in guiding the analysis of the content and therefore forming the coding that allows the researcher to gain insights for the questions and objectives set . After this process of data analysis, the researcher assesses the validity and reliability of the results. The researcher followed the same steps used in the data collection method to analyse the data fully to avoid any varying inaccuracies and inconsistencies in the analysis.

Criteria: Listed as Figure 2 in annexure

4. Findings and Interpretation of Findings

The following chapter will outline and discuss in detail the findings from the analysis of the advertisements and how they can be interpreted and used in the practice within the advertising and branding space and how it applies to previous research.

i. Findings

Presentation of findings:

➤ **Advertisement 1:**



Figure 3: KFC. 2022. "She is a 10 but"

Name of Advertisement: "She is a 10 but..."

Country: South Africa

Context: This advertisement was created to join in on the social media 'She's/He's a 10' trend meme, which originated from TikTok. It begins with a person rating an imaginary lover on a scale of 1 to 10, based on their physical attractiveness then presenting a negative or positive trait that might alter their scoring (Wong, 2022). In the KFC advertisement, they use this trend to silently promote their products through the chips displayed. They use sarcasm to illustrate the 'negative' trait of a girl eating her significant other's chips. This being a reference to a somewhat common issue in relationships.

Public response: This advertisement was posted on KFC South Africa's Social media page on Twitter and based on analysing the responses, the majority of people found it humorous, and it earned some engagement with the brand @KFCSA. It was based on a popular trend as outlined in the context, so the engagement could be a result of that trend.

Sign	Signifier	Signified
1. Picture of KFC chips in packaging	1. Fried Chips	1. Fast food- With the association of fried chips relating to quick meals usually from fast food places and the colours of the KFC brand supporting this. They could also signify unhealthy food.
2. KFC logo	2. Old Man	2. Colonel Sanders- With the KFC brand identity, and story of their Founder, Colonel Sanders in mind, as his name and image are used as symbols for KFC Aging- The image of the old man could also represent aging or old age, as old people are associated with aging and/or old age. Masculinity- The image used as a symbol is of an old man with a beard therefore associated with the somewhat stereotypical idea of masculinity.
3. Red colour in packaging	3. Red colour	3. Red colour- The colour red in a Western Context, which the brand originates from, could symbolise emotions of passion, strength, and action (Olesen, 2013), and is used to attract attention (Kauppinen-Raisanen & Jauffret, 2018) It is also notably a colour in the S.A. flag as well with its own unofficial meanings attached to it. In the context of the advertisement, it could be used to signify the KFC brand colours as part of their identity with the red and white.
4. White colour in packaging	4. White Colour	4. White colour- The colour white could be associated with purity, peace, perfection in a Western Context (Olesen, 2013), which the brand originates. In the context of this advertisement, it could serve as a signifier of the KFC brands colours as part of their identity with the red and white.

5. Text	5. Text	5. Text- It signifies the context of the advertisement, without the text, the advertisement would just be an image of fried chips, therefore the context and overall humour of the advertisement is reliant on the text. Without it the intended meaning of 'She's a 10' would not be communicated.
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Type of signifier (icon, index, and symbol):	Icon
Type of Advertisement:	Digital
Type of humour:	Sarcasm- This is because of the irony used to mock the imaginary lover in the advertisement.
Attention:	The red colour in the packaging, is used to attract the reader's attention alongside the picture of the chips with red sauce on it. The logo on the packing makes the reader aware that the advertisement is from KFC.
Interest:	The captioned text is used to spark an interest in the reader after the picture of the chips attracts the reader to the advertisement.
Desire:	The advertisement fails to generate a desire in the reader, as it fails to state why the reader would need to purchase from KFC or create a positive disposition of the brand.
Action:	The lack of positive disposition and 'reasons why' impacts the action stage. It prohibits the reader from a willingness to try or buy products from KFC, let alone form a deep enough desire and interest into liking the brand.

➤ Advertisement 2:



Figure 3: Nando's. 2020. 34-day vs 3–4-minute chicken burger [30 July 2022].

Name of Advertisement: 34-day vs 3–4-minute chicken burger

Country: South Africa

Context: This advertisement was created in response to Burger Kings advertisement showing their burger moulding over a 34-day period to promote its fresh ingredients (Farveen, 2020). The Burger King advertisement was based on the numerous claims and tests that McDonald's meals did not mould or show signs of decomposing, even after 24 years (Das, 2019). Therefore, this response from Nando's is an attempt to throw jabs at both McDonalds and Burger King. The advertisement basically suggests that their burgers don't last long enough to find out the moulding process because they are consumed in 3-4 minutes, because they are that delicious.

Public response: At the time of publication, everyone was talking about Burger and McDonad's. The advertisement from Nando's was a new perspective from the known brand war between McDonald's with public opinion deeming Nando's the winner as stated by Viver (2020). The move was unexpected as most brands don't usually interfere with the two brands, one user called the advertisement 'Genius' and Lotter (2020) declaring Nando's the hero in the 'battle'. The general public seemed to be impressed by the brand's comeback and agreed with the notion of declaring Nando's the winner.

Sign	Signifier	Signified
1.Mouldy burger	1. Mouldy burger	1. Spoiled food- The image of the mouldy burger could signify food that is no longer safe to eat or past the expiration date Fast food- The image of the mouldy burger looks like a typical shot of a fast-food burger; without context it looks like a Steers chicken burger.
2. Empty plate with crumbs	2. Empty plate	2.Satisfying meal- The image of an empty plate could be interpreted as the aftermath of a satisfying meal. Commonly when eating a meal you enjoy, the person would finish everything of the plate, with just crumbs left behind. Eating- The image of the empty plate could also signify the end process of eating a meal. So, seeing an empty plate could signify the end of a meal or indicate someone eating.
3. Text	3. Text	3.Text- The text in this advertisement provides context without the text, the advertisement would just be an image of a mouldy burger and empty plate. The text allows for a better understanding of the advertisement and the attempt at humour being made. Without it the context of the 34-day mouldy burger by Burger King vs the Nando's chicken burger would be lost in translation.
4. Yellow caution tape	4. Yellow Caution Tape	4. Yellow caution tape- This could signify important information such as safety or health concerns or serve as a barricade/barrier to something. The tape could also refer to the 'health concerns/ effects of the mouldy burger for consumers

		and refer to why it would be ill-advised to associate a food brand with mould in the first place.
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Type of signifier (icon, index and symbol):	Icon
Type of Advertisement:	Digital
Type of humour:	A combination of Topical and wit. This is because Nando's used a current (at the time) news event / scenario as a basis of their advertisement but also used wit with their 34-day vs 3–4-minute time frame comparison.
Attention:	The picture of the mouldy burger and empty plate initially attract you to the advertisement. The font used makes you aware that this advertisement is a Nando's advertisement. The yellow caution tape will also attract you to it, as usually it's used for important information, therefore this would make a bystander aware of the advertisement and bring their attention to it and the rest of the advertisement.
Interest:	The caption on the empty plate side, which reads "Our Peri-Peri chicken burger, after 3-4 mins" sparks some interest in the reader to be curious as if this burger would be worth the try, and if it would live up to the self-proclaimed standard.
Desire:	The caption on the empty plate side, which reads "Our Peri-Peri chicken burger, after 3-4 mins, tries to convert any interest formed from the initial awareness/ attraction stage into desire. It makes the user want to purchase the item, because of the

	suggested claim that their chicken burger is so good, it wouldn't last 3-4 minutes.
Action:	Although the ad takes the reader to the desire stage, it falls short in cementing the action in the reader. The lack of prompt to action, or something that calls on the reader to purchase the burger, e.g. 'Don't just take our word for it, try it out. Available in stores. The shortcomings in the action stage do impact the chances of a consumer forming a deep enough connection like liking the brand.

➤ Advertisement 3

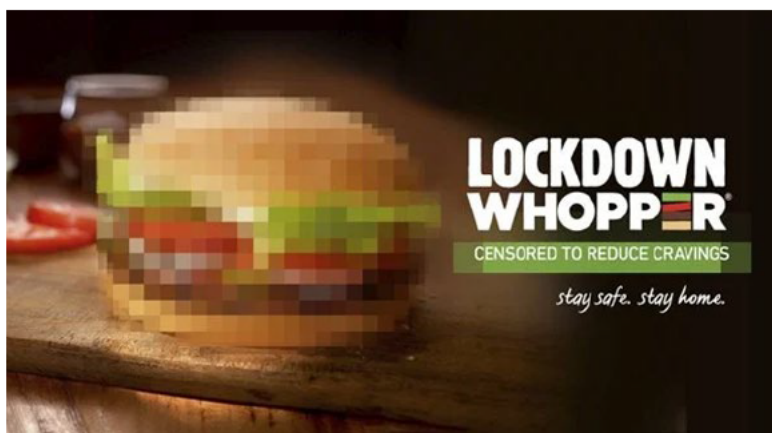


Figure 4: Burger King.2021. Lockdown Whopper

Name of Ad: Lockdown Whopper

Country: South Africa

Context: This advertisement was created during the 2020 lockdown, when the Covid-19 pandemic hit. During this time in South Africa, the government implemented a national lockdown to reduce the spread of Covid-19. This lockdown had certain restrictions in place for travel, trade etc. One of these restrictions was a ban on travel and trade, which prohibited fast-food outlets like Burger King from operating and/ or delivering to people, since they were not an essential service. Burger King was not operating during this time, so they took this as a chance to both amuse and advertise to people, who were likely stuck at home because of the restrictions. The censoring of the image of the whopper, was to reduce cravings as the joke in the supporting text suggests. Censoring of images is usually reserved for sensitive

information/image. In this case, the joke by Burger King suggests that the image of the Whopper would poke at or touch a sensitive spot in consumers, as showing the image as it might remind them of the 'tough times' they are in because of Covid-19 and the restrictions in place. Therefore, to reduce this 'pain' and cravings, they censored the image.

Public response: There was limited research in the public response to the advertisement however a user on Facebook called the advertisement a 'good laugh in the midst of chaos' so it did provide comic relief from the advertisement.

Sign	Signified	Signified
1. Censored Whopper	1. Censored Whopper	1. Censored Whopper- The censored image of the burger signifies a limitation in the viewer's access to the meal. This reflects the denied access to fast food outlets during lockdown (detailed in the Context). Censored Whopper- The image could also reflect 'sensitive information'
2. Text	2. Text	2. Text- It could signify the intended meaning of the lockdown whopper. So essentially what the Burger King Whopper would 'look like' during lockdown.
3. Green colour	3. Green colour	3. Green colour- The green could signify health, safety, and nature. In context of the advertisement this could relate to the health and safety concerns at the time, because of Covid-19. So, it can be seen as an aid to the context and the image used and subtly allude to the "fresh
4. White colour	4. White colour	4. White colour- The colour white could be associated with purity, peace, perfection in a Western

		Context. In the advertisement the colour is used as part of the font
5. Red colour	5. Red colour	6. Red colour- The colour red in a Western Context, which the brand originates from, could symbolise emotions of passion, strength, and action (Olesen, 2013), and is used to attract attention (Kauppinen-Raisanen & Jauffret, 2018) It is also notably a colour in the S.A. flag as well with its own unofficial meanings attached to it. In the context of the advertisement the red it is part of the burger icon and the condiments in the censored burger.

Type of signifier (icon, index and symbol):		Icon
Type of Ad:		Digital
Type of humour:		Topical
Attention:		The Bold font 'Lockdown Whopper' is what would initially attract/make you aware of the advertisement. It makes you pay attention to the advertisement. The censored image might also attract you to the advertisement
Interest:		The text within the advertisement is what truly creates meaning and gives context to the censored image. It sparks some interest by showing some interest in the consumer's wellbeing however it does not really convey true meaning and/benefits to the consumer. It is unlikely based on this advertisement alone that one would be thinking about Burger King around mealtimes as it was presented as something that is not

	available, which limits the possibility of forming a deep enough interest or desire into liking the brand.
Desire:	Although lacking in the generating interest stage, it does however generate desire through the text and censored image. The idea that the burger needs to be censored to 'reduce cravings' does subtly make you think of the food from Burger King and therefore create desire in the reader towards the Burger King food.
Action:	Due to the structure and nature of the advertisement, it fails to establish a call to action. There is no final push towards purchasing food from Burger King.

➤ Advertisement 4:



Figure 5: KFC. 2000. Napkin Boy

Transcription:

Old Man: 'Weeh Mshana yami, woza la ' (My Nephew , come)

Young Boy hurries over

***Wipes Grease on young boy's head'

Old Man: 'Uzoba nezinkome eziningi' (You will have many cows)

Young Boy: Growing up is hard. Everybody uses my head as a napkin.

Young Boy brings his uncle A KFC meal

Text: "It's Finger Licken Good"

Name of Advertisement: Napkin Boy

Country: South Africa

Context: This joke is based on the 'concept' of using the young boy as a napkin and the the act greasing/ 'passing on good fortune', usually done in black South African households to children. This is a process where one's elders would rub your head or hover their hands over your head, to give you blessings or bestow 'good fortune' on to you, whilst simultaneously wiping leftover grease on the child's head (napkin replacement). The joke basically suggests that KFC grease is too good not to lick off, hence the finger licking tagline. The hair greasing process also mimics an act done in black families of bringing a bowl and cloth usually done by children for their elders before and after meals, the humour is also alluding to that as in this case the "cloth/ napkin" is the child.

Public response: Although old the advertisement had a lot of engagement when someone reposted it on YouTube with 19k views. A lot of responses expressed how much they loved the advertisement even now, with one user stating "this commercial killed me back then and still does today" with multiple laughing emojis. Some recognised the Old Man (main character) from older shows such as Generations. One user in the

comments section of MarkLives (2009) where the advertisement was reposted said that the advertisement made him want to work in advertising in 2009 and how they were currently a creative director at a digital agency. Based on the response and those of those, we can safely conclude that there was a positive response to the advertisement

Sign	Signifier	Signified
1.Group of old men	1. Group of old men	1.Group of old men- This could represent family or the community at large. This could also convey masculinity.
2.Young Boy	2.Young Boy	2. Young Boy- This could represent a young boy. This could also represent youthhood.
3.Head greasing	3.Head greasing	3. Head greasing- This could convey the act of 'hair greasing' which is the process of moisturising one's hair/scalp. This could also represent the act of being blessed or passing well wishes on one's future by elders. This is a process where one's elders would rub your head or hover their hands over your head, to give you blessings or bestow 'good fortune' on to you. This was a common older practice in black South African homes and was passed generationally.
4.KFC Meal	4.KFC Meal	4.KFC Meal- This could signify a meal from KFC. This could also convey fast-food in general or the act of eating
5. Text	5.Text	5.Text- The spoken audio/ text throughout the advertisement and at the end provides context to the advertisement. It allows for a better

		understanding of the advertisement. It serves as the 'punchline' of the joke.
6. Black background	6.Black background	6.Black background- This could represent the end of the advertisement, as often used in media e.g. movies. It could also be associated with power, darkness and authority in a Western context, of which the brand originates.
7. Red colour text.	7.Red colour text.	7. Red colour text- The colour red in a Western Context could symbolise emotions of passion, strength, and action (Olesen, 2013), and is used to attract attention (Kauppinen-Raisanen & Jauffret, 2018) It is also notably a colour in the S.A. flag as well with its own unofficial meanings attached to it. The colour is also present in the part of the index used to represent a burger in the word whopper.

Type of signifier (icon, index and symbol):		Index
Type of Ad:		Video
Type of humour:		Self-deprecating- The nature of humour in the advertisement is based on the young being a 'napkin'. Therefore, he is the butt of the joke.
Attention:		The group of men sitting, and the sound of laughter and chatter is what would initially make you aware of the advertisement.

Interest:	The exclamation of the uncle saying “Mshana wami” / My Nephew! is what would spark your interest in the advertisement. Almost immediately you think of family and meals shared together. You are now looking at the advertisement wondering where the story is going. Your interest perked.
Desire:	As the advertisement finishes off, showing the KFC packaging with the “finger licking good” tagline, your mind is left thinking of KFC meals or around mealtimes you would think of it as a choice. If the hair greasing act is something that is still practiced, then upon seeing it you might think of KFC as well.
Action:	The advertisement lacks the “call to action” that would promote someone to the action stage. Although desire is present. It falls short of turning the desire to action. However due to the nature of the hair greasing act and multiple references to personal experience as a child, the advertisement might generate brand likeability but only if one was repeatedly exposed to the brand and the interest, desire and personal connection where continuously simulated with the consumer. So, despite potential it could have, based on this advertisement alone the chances of brand likeability were low.

➤ Advertisement 5:

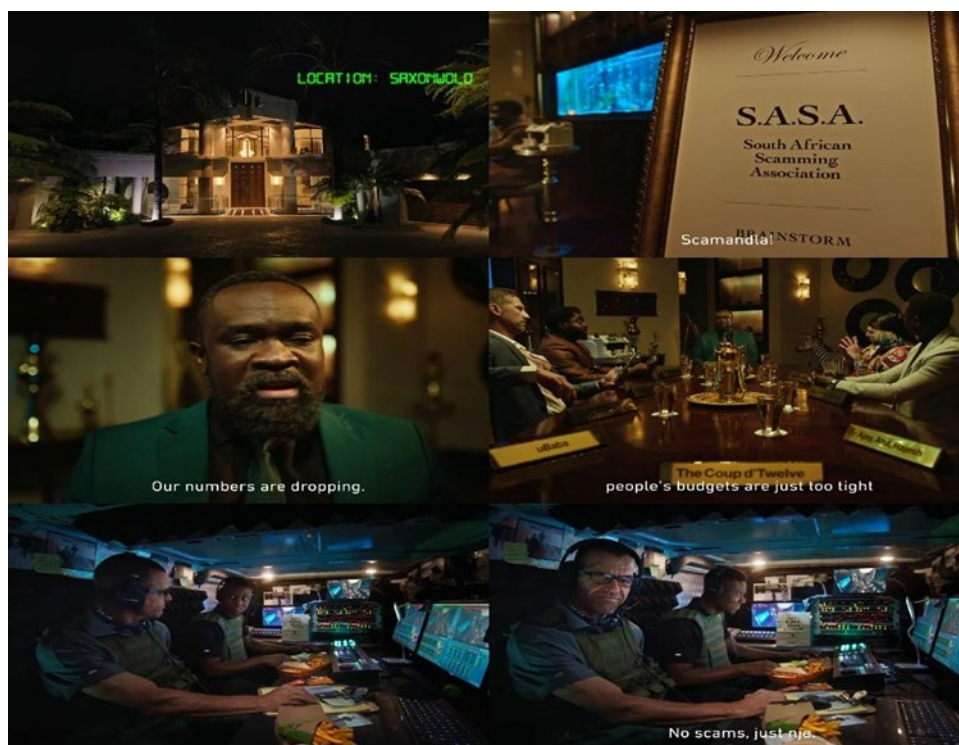


Figure 6: Nando's. 2021. Scamandla

Name of Advertisement: Scamandla

Country: South Africa

Context: This advertisement was aired in 2021, at a time where the details and extent of certain criminal activities by former President Zuma and the Gupta family were coming to light. With Zuma facing possible jail time and the Gupta brothers on the run. This was also at a time where scam culture was rampant in S.A. with many fed up as a result. The advertisement basically illustrates this and uses the ending as an opportunity to advertise their new Chicken Prego meal.

Public response: Subramoney(2021) reported that the Nano's Scamandla advertisement had the South African nation in hysterics. Nefdt (2021) supports this claim by stating that once again Nando's sit on the throne when it comes to marketing campaigns. The #Scamandla trended on Twitter and some users still use it humorously when referring to other scam related issues. The advertisement was reposted by MarkLives (2021) and it earned 1, 435 views.

Sign	Signifier	Signified
1. Saxonwold Location reading	1. Saxonwold Location reading	1. Saxonwold Location reading: The gives context as to where this advertisement / "meeting" is set. It signifies a suburb in the city of Johannesburg, South Africa. This suburb is known for having affluent individuals reside there.
2. House	2. House	2. House- The big house/ mansion shown sets the intended meaning of a home, specifically one belonging to an affluent person. It could symbolise a comfortable lifestyle, and important/ well-paying job.
3. Welcome sign	3. Welcome sign	3. Welcome sign- The sign suggest an event/ meeting being held as it is common to have a welcome sign at prestigious events. This also reinforces the rich narrative as it not a norm to have a welcome sign in one's home unless it were big enough to have events there. It also provides context as to who this meeting is for as the sign reads "South African Scamming Association / Brainstorm"

4. Group of men	4. Group of men	4. Group of men- The group of men serve as representatives of specific individuals in South Africa such as “UBaba” (Ex S.A. president Jacob Zuma, known for corruption), Crypto Chris (Bitcoin Billionaire rumoured scammer), Ajay Gupta (Part of Gupta family corruption partner of President Zuma). They all represent men who have been or rumoured to be part of corruption, scamming and or illegal activities involving theft.
5. Name plaques	5. Name plaques	5. Name plaques- The plaques serve as signifiers to everyone’s identity. They let you know who or what is being represented
6. Money counter	6. Money counter	6. Money counter- The machine counting money serves as money counter but also as a reminder of the criminal activities and setting this advertisement has. It is popular for criminals to be shown with a money counter in media.
7. Police Surveillance Team	7. Police Surveillance Team	7. Police Surveillance Team- This serves as a signifier of justice. To show that despite the criminal activities, the police or those who care about justice are investigating this meeting.
8. Nando’s meal.	8. Nando’s meal	8. Nando’s meal- This represents a meal, specifically fast food, or the act of eating.
9. Text	9. Text	9. Text- This provides context into the advertisement and allows for a better understanding of the advertisement context.

10. Nando's logo	10. Nando's Logo	10. Nando's logo- This could reflect a chicken as that is mainly what the logo is but also reflects the Nando's brand identity and its colours with the red and black.
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Type of signifier (icon, index and symbol):	Icon
Type of Advertisement:	Video
Type of humour:	Topical humour- It is based on the "current event" in S.A.
Attention:	The location tag and the fancy house used initially attract you to the advertisement. It seeks to build some interest in the reader into continuing to watch the advertisement.
Interest:	The interest is peaked when the phrase 'Scamandla' is used which is a play on words used combining 'Amandla' and Scam, the welcome sign also serves keep you interested in it. The different characters portrayed also aid in the generation of interest.
Desire:	The desire towards the brand lies in the inclusion of the meal at the end. This makes you think of the meal and how it is introduced also creates a desire in the reader.
Action:	There is somewhat of a call to action in how they tell the reader they can afford the meal and the inclusion of the actual meal. Although somewhat present, the call to

action is not successful in making one like the brand more but it does attempt to keep it first in mind even after the advertisement.

➤ Advertisement 6:



Figure 7: Burger King. 2022. King of the day

Name of Ad: King of the Day

Country: South Africa

Context: This advertisement was released earlier this year, somewhat post the Covid-19 pandemic and right after the Ukraine/ Russian War announcement. During this time many businesses and individuals were feeling the economic strain that the past 2 years

had on their finances, with many things like petrol included hiking to new prices with the rising inflation rates.

Public response: Bizcommunity (2022) stated that burger's king of the day advertisement was a useful insight to tap into and delivered in a humorous manner. The video was posted on the Burger King South Africa (2022) YouTube page, and it earned a whopping 951k views. Many users complimented the ad claiming it was the 'best ad they had seen in a long time'. One even called the advertisement a 'fantastic ad', that they 'laughed so much too'.

Sign	Signifier	Signified
1.Petrol Station	1.Petrol Station	1.Petrol Station- The man would reflect where people pour petrol into their cars or serve as a rest top on long drives. Also, where one would get snacks for the road.
2.Petrol Attendant	2.Petrol Attendant	2. Petrol Attendant- The man would represent the person responsible for pouring petrol into your car and servicing it at the petrol station. This also represents a working class of people in South Africa.
3.Woman in Car	3.Woman in Car	3. Woman in car- The woman represents a consumer at the petrol station but also the individuals that make up South Africa.

Type of signifier (icon, index and symbol):	Icon
Type of Advertisement:	Video
Type of humour:	Topical
Attention:	The petrol station and audio might make you aware of the advertisement as these are the initial things you will see and hear.
Interest:	The conversation between the attendant and woman might seem relatable and spark your interest towards watching the rest of the advertisement. With the context discussed in mind, you would likely be curious as to where the storyline is going.
Desire:	The desire stage is reached when the petrol station scene cuts to the flame grilled and tomato, this is where you realise which brand the advertisement is from and the R29.90 fits in. The shot of the burger patty on the grill and fresh tomato builds a craving in the reader towards Burger King.
Action:	The advertisement does include a call to action towards the end, but it is not clear and concise enough which limits the odds of purchase and therefore any potential relationship that could have occurred. Due to these shortcomings and based on exposure to this advertisement alone, the chances of achieving brand likeability are limited as not a deep enough connection has been formed but the possibilities are there with repeated exposure and a positive experience with Burger King.

➤ Codes:

Frequency:	Code:	Code category	Theme category
6	Logo	Brand signage	Multimodal semiotics (visual)
7	Colours (red, black, white, green, yellow)	Colours	Multimodal semiotics (visual)
3	Sound	Audio	Multimodal semiotics (audio)
6	Images	Food visuals	Multimodal semiotics (audio)
1	Sarcasm	Humour	Humour type
6	Vocab and metaphors	Text	Multimodal semiotics (linguistic)
6	Icon	Signifiers	Multimodal semiotics (visual)
4	Topical	Humour	Humour type
1	Wit	Humour	Humour type
1	Self-deprecating	Humour	Humour type
6	Initial impression	Awareness	Attraction
6	Continuous attention	Interest	Attraction
3	Consumer need and want	Desire	Attraction
1	Prompter (call to action)	Action	Attraction

Interpretation of findings in context:

After completing the data collection and analysis methods, the researcher observed a pattern of codes and behaviour which led to the findings. The findings could be interpreted as following under the themes.

➤ *Multimodal semiotics*

The semiotics with the advertisement content fall under the multimodal semiotics themes which have subcategories of audio, visual and linguistic formats. The linguistic format is present in 6 advertisements and aiding the overall context of each advertisement (Nguyen, Durong & Nguyen, 2019). It is therefore established as an essential element to the overall context of the humour being conveyed. It is essential to the understanding of the nature of humour in S.A. as it sets the tone, which aligns with the objectives. It allows the researcher to gain insight into the language style of the humour used and the type of humour to be used. Sofiyah (2019) and Faizan (2019) use of Ferdinand Saussure's semiotic provided the researcher with the necessary insight of a other hidden meanings with advertisement content. This enables the researcher to broaden the perspective in which analyse the advertisement, as seen in the analysis of the colour red, which provide a Western and South African perspective of its associations. The analysis however fell short though as it would require repeated communication for this element to fully get to a state of brand likeability, linguistic element would likely need to be used in union with other elements and repeatedly for brand likability to even occur. The semiotic analysis speaks broadens the work of Oparinde and Agbede (2019) and Roberts (2018) with showcasing different narratives being analysed semiotically and outside of the traditionally chicken- oriented fast-food outlets, with the use of Humorous advertisement from Burger King.

The visual elements of images and colour are in all 6 advertisements and aiding in taking the consumer in the journey of awareness, interest, desire, and action. It serves as a reminder of the brand but also to tie the emotions felt when viewing each advertisement back to the brand. The visual elements serves as an aid to the humour in some instances like the censored burger from Burger King and formulate the first steps towards a relationship formed with the consumer in the hopes of brand likeability because of that relationship because it stimulated desire and sparked interest towards products from the brand and their brand identity. The 'Napkin Head' advertisement by KFC has a personal connection to the consumer experiences. It falls short though as it would require repeated communication for this element to fully get to a state of brand likeability, the visual element needs to be used in union with other elements and repeatedly for brand likability to even occur. The uses of images such as the Chicken Prego meal by Nando's was useful to generating desire and positive feelings to the brand, but it also would require the consumer actually participating in the action stage and having a positive experience repeatedly for brand likeability to grow.

➤ *Humour types*

The most common humour type used in the advertisements selected was Topical. Considering different cultures and races in South Africa, it seemed more effective to utilize a news event/ trending topic that people were going through or aware off to convey humour. This aligned with the early opinions of Mantzaris (1985) and the work of Mpofu (2021) which stated that South African humour had a way of uniting people and had ties to current topics and politics. The advertisement examples like the #Scamandla ad by Nando's, KFC'S 'She is a 10' and Burger King's Lockdown Whopper all utilised general popular knowledge and experiences at the time to create humour. The KFC's napkin is also good however it relied to heavily on a specific experience which some people may not know or be aware off, which then excludes certain people, thus contradicting the work of Mpofu(2021).It aligns and amplifies however the importance of the observation within the previous research of Gregory, Crawford, Ngo (2019) which stated that effectiveness of the humour is heavily based on the type of humour used and the audience it is directed to, The KFC advertisement is the perfect example of this. The Burger King, king of the day petrol advertisement also showcasing this as the context is based on the perspective of someone living in S.A. and with a car, thus limiting a younger audience from relating to or understanding it. of Based on the analysis of the content, the researcher noted that although humorous advertising could

convey silent messages and a narrative, it could not however successfully create brand likability based on the advertisement alone.

➤ *Brand likeability: Attraction*

This study set out to understand brand likeability and establish identify existing strategies using humour for brand likability. The research however has shown that there are other factors necessary to achieve brand likeability and although humour could be considered it could be the only element at play. Humour however could potentially be utilised in taking the consumer through the AIDA model stages to form a connection and relationship with the consumer which could lead to brand likeability if the other factors were considered and used correctly (Nyambura ,2018).

Research Question, Problem, Hypotheses/Objectives Addressed

The findings of this research provide insight into the nature of humour in South African fast-food advertisements, in the form of the humour types used. It showcases how each type could be interpreted into different meanings. It showed how visual and linguistic semiotics could aid in the narrative and attempt at formulating a connection and/or making the reader aware of a brand but had insufficient evidence towards likelihood of achieving brand likeability as it would require looking beyond the scope of this research. The research did provide clarity of the initial question asked of the nature of humour in South Africa which can be used in advertisements moving forwards thus increasing the chances of its effectiveness for advertisers. The KFC napkin Boy advertisement provided another finding crucial to the objective of identifying a strategy for humorous advertising, as it showcases that the dual use of humour and a connection via a personal experience could be very effective in the world of advertising and branding.

The researcher noted other factors beyond the scope of this research such as the repeated communication with the consumer, a call to action, positive experiences amongst other things to fully get to the stage of brand likeability, these provided insight into additional limitations of the study than previously considered and could be used as feedback for future researchers to consider and as guides of exploration for advertisers and branders.

5. Conclusion

i. Validity, reliability, or trustworthiness

Davis (2020) views reliability and validity as concepts that evaluate the quality of the research. Reliability is defined as the consistency of the measurement of quality in the research. So, in other words can these results be reproduced if they were under the same conditions. For this research this would consider the conclusions (results) drawn from the analysis of the fast-food advertisements be the same if another researcher analysed them. For example, if the Advertisement 1 had an image, would the meanings conveyed be interpreted the same by different researchers. The reliability would be ensured by the researcher, by adhering to the criteria selected and not inserting personal beliefs and opinions.

Davis (2020) defines validity as how accurate the measurement of the quality in the research. So in other words, to what extent can the results of the measurement of quality in the research, measure what they are intended to measure. For this research this would basically be asking if the identified form of humour alongside the signs and symbols, can actually be used to make a brand more likeability and to what extent this could be achieved.

Maree (2020) defines trustworthiness as how much we can trust or believe in the research. So in layman's terms, can the researcher trust in the truth of his/her findings. Similar to reliability but more accurately defined as the creditability of the results of the study. For this research, this would refer to how credible the expected results of the research would be, could brands essentially believe and trust in them when utilising humour for brand likeability in their advertisement's content.

ii. Implications of findings for future practices

The findings of the research above indicated that although the creation of a specific narrative was possible and could be used to influence consumers behaviour towards certain behaviours and emotions, it was limited by the amount of exposure to the advertisements and brands. The research indicated that repeated exposure to the advertisements and brands would likely be needed for the possibility of brand likeability to be achieved by the consumer. Therefore, the implication for future research would be to try and incorporate this needed repeated exposure.

This research was conducted by 1 researcher therefore the analysis was limited to one perspective thus limiting the meanings conveyed and overall analysis. The recommendation in future research would be to broaden the research with more than one perspective, perhaps through the collaboration of researchers analysing the data or direct the analyse to

consumers within the market through focus group, interviews and or observations. The integration of consumers could allow for a more refined and specific form of insights that could be linked to a specific demographic within the market. Future research could also explore other factors that could influence brand likeability such previous experience and attitudes of consumers towards the brand.

iii. Contribution, Ethical considerations, and Limitations

➤ *Anticipated Contribution*

The research conducted would increase the body of knowledge and give insight as to how humour can be used as a strategy for brand likeability using the specific meanings created from a brand's advertising content. Additionally, the study expects to provide a different perspective in how we look at semiotics in advertisements, with a specific emotive narrative such as humour being created in the audience, and using the meanings conveyed through semiotics to strategically increase brand likeability. The study expects to provide a guide as to how the combination of a specific narrative creation, like humour, and certain semiotics, can be used by fast-food brands to create advertisements which aid them in brand building and strategy, in the South African market and internationally. This would hopefully provide an innovative way of combining the concepts to benefit the brand and gain marketing advantage for it.

➤ *Ethical Considerations*

To conduct ethical research, the researcher will avoid bias, which in the context of this study would be favouring a specific brand or advertisement. The researcher will be mindful in their choosing of an appropriate methodology, and in terms of this study, the appropriate methodology used would be qualitative, since the research is more focused on the meanings and feelings created in the audience because of the advertisement content. For ethical research, the researcher would avoid plagiarism, this will be avoided by making sure all work from previous research papers and content is used as sources that will be correctly cited, and any other information included outside of those sources is the original work of the researcher.

➤ ***Limitations***

The research is limited by time as it can only be conducted within a year. Therefore, the results conducted will most likely be relevant for a short amount of time. In future perhaps a longitudinal approach might be fitting as it could give insight in the changing patterns in the sense of humour of the South African audience. The research is limited by the analysis method, as it can only look at signs, symbols etc. This might make the results skew in the favour of the signs and symbols found without considering other factors. In the future, the consideration of other factors such as individual emotions, sense of humour etc should be considered. The research is limited by the population chosen, as the results will be based on fast food advertisements. The use of fast-food advertisements as content might limit the research as the results found might be non-applicable to other industries. In future, the researcher could include advertising content from other industries for a more accurate description of the South African Humour palate. The research is limited in that the content will only be analysed by the researcher, perhaps in future opening up the study into a Qualitative survey approach would be ideal.

6. Reference List

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