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**Adult humour in advertisement: a semiotic study of don't aviation and mint video**

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**Abstract**

Humour was and is commonly used as a creative means in advertisements. Adult humour specifically commonly used in mature focused products advertisements or in a restrictive timeslot. Don't Aviation and Mint itself was an advertisement for both an alcohol beverages and mobile phone services with plenty of sexual innuendos that uploaded in Ryan Reynolds' Youtube channel in which could be accessed even in restricted mode of Youtube. Thus, this study aims to (1) analyse the Don't Aviation and Mint video for semiotic patterns and (2) elaborate how humour is used in the aforementioned video. It was carried out using a descriptive qualitative approach with semiotic analysis based on the Saussure model of sign. The narrative analysis of the signs unravels the use of humour as an explanatory tool, creative ways in structuring the advertisement and inciting audiences' attraction. This study also shows that Don't Aviation and Mint used adult humour in various ways in both monologue and visual aspects. The adult humour itself was presented with varying degree of clarity through farce, slangs, a swear word and emojis.

**Keywords:** Advertisements; Adult Humour; Signs

**INTRODUCTION**

In 2020, global advertisement revenue amounted to 578 billion U.S. Dollars in estimation which roughly 5.8 per cent decline compared to 2019 due to the impact of the COVID-19 (Guttman, 2021a). The biggest market in terms of advertising spending is United States of America which invested nearly 243 billion U.S. Dollars in 2019. This spending was more than doubles the amount China spend in the same year in comparison which amounted to 87 billion U.S. Dollars (Guttman, 2021b). As a part of great importance in marketing, one of the most crucial question while creating an advertisements is *how to make customers pay attention to my message?* (Kim & Kim, 2018; Koneska et al., 2017).

Advertisements that have several restrictions to have it legally airs in mainstream media tend to focus more on a theme which describes the product or brand image or instils brand awareness through correlation to the audience. First example for restricted advertisements is cigarette product which cannot explicitly show the product (cigarette). Marlboro took a path which focused more on how the ad describes the brand as a masculine virtues based on *The Cowboy* image (White et al., 2012). Second example is Djarum 76 which took a more humour-heavy approach. The humour on Djarum 76 ads with the punchline *Wani Piro* not only presented humour as a way to attract the audience's attention but also to present satire and social criticism on capitalism (Apreno & Noermanzah, 2020) with a touch of ethnic and relatedness with the audience (Hermanto, 2017). By combining humorous skits with satire and social criticism in its advertisements, Djarum 76 put the product brand image as an *easy-going and freedom of speech product for the people* (Apreno & Noermanzah, 2020; Hermanto, 2017). In this case, Djarum 76 ads are a prime example which showed that the popularity of the ads' themes, humorous skits and punchline *Wani Piro* became the trigger which correlate to Djarum 76 brand and product thus increasing the audience awareness (target audience or not, such as children copying the adults saying *Wani Piro*) to Djarum 76.

Humour was and is often extensively incorporated in advertisements to build brand awareness in the audience (Hoffmann et al., 2014). Humour is incorporated in advertisements mainly to attract attention (Djambaska et al., 2015). But, based on several kinds of research, how humour affecting the audience can be related to the audience's sense of humour itself and how sophisticated the humour in the advertisement is (Djambaska et al., 2015; Hashem, 2017; Koneska et al., 2017). This problem can be traced to how different culture perceive different things (Hidayat et al., 2019; Hoffmann et al., 2014) or even based on gender (Greengross et al., 2020; Koneska et al., 2017).

As described in Djarum 76 case above, the use and presence of humour in advertisements may be used as a means to build a have high impact and mental image in the audiences (Hashem, 2017). As such, the typology and execution of humour in advertisement became one of many crucial points in which the effects of the humour became positive or negative (Hofmann et al., 2020; Koneska et al., 2017; Spotts et al., 1997). Heavy and serious subjects, for example, the COVID-19 pandemic, also became the adversity in incorporating proper humour for it not to be interpreted as something else entirely (Eriksen, 2019; Hussein & Aljamili, 2020).

Advertising is a part of integrated marketing communications. Advertising is defined as a kind of marketing communication with a paid nature whether directly or indirectly paid or sponsored in which became a blur with other kind of marketing communications by the existence of digital media that provide ease of use or create and own a *media* (Rodgers & Thorson, 2019, p. 259) While advertisements is defined specifically to promote products (including services) and ideas, integrated marketing communications as a whole was developed as a means to communicate and increase product brand awareness while also develop brand loyalty and base consumers (Kotler & Keller, 2016; Luxton et al.,

2015). Integrated marketing communications branched into two separate but interrelated aspect, first aspect is associated with marketing mix process and second aspect is associated with the process of marketing strategy development and execution. In summarise, integrated marketing communications focuses on two groups: (1) process and brand value; and (2) capability and performance (Luxton et al., 2015).

The shift to modern marketing techniques from traditional marketing techniques more prevalent prior to the 1990s was caused by interactive media boom. Thus, there are significant changes in which became more consumers interactivity and relation oriented (Bhatia, 2017). The shift caused by interactive media boom was a sign of a natural evolution in marketing communications. Therefore, integrated marketing communications preferably not being considered as a revolution in marketing thought. Integrated marketing communications however may better be considered as *conceptually old but operationally new* as an adaptation to newer medias (Kliatchko, 2020).

Coordinated marketing communications associates the concept of *integrated* with the concept of *coordination* which refers to coordination of marketing communications tools (such as advertising and public relations). Thus, integrated communications refer to the creation of both brand image and behavioural response that emanate from marketing communications materials such as advertisements (Kliatchko, 2020). Advertising itself is a part of promotional mix, and on its own became the extension of promotion part of marketing mix (Kotler & Keller, 2016).

Failing to utilise advertising as a part of company's investments may results in considerable market loss caused by the loss of information, product and brand awareness in potential customers. Notable use of advertisement is to build consumer's perception towards products or brands (Cagé, 2020; Chaudhuri et al., 2018). Thus, a company often focused on advertising to boost sales by influencing consumer's purchasing behaviours. This promotional mindset focused on influencing purchasing behaviours is universally understood and became the incentive and justification to increase spending in advertising (Choi & Liu, 2019; Gupta, 2016; Luxton et al., 2015). The aforementioned mindset and the desired outcome of advertisements worldwide are constant, from new establishment to firm-footed companies.

By the media, advertising can also be included as a part of mass communication. In this instance, if we look to the one of many purposes of advertising which is to influence the audience's (especially the purchasing behaviours), advertising effects can be explained using selective influence theory. Selective influence theory itself focuses on the idea that mass media (which advertising usually used) did not have direct or uniform effects towards audiences. Rather, selective influence theory explained that there are four aspects which also based on cognitive differences, subcultural identities and relationship that can be used to group the effect on the audiences. These four aspects are: (1) Selective Attention; (2) Selective Perception; (3) Selective Recall; and (4) Selective Action (Daniel Chandler, 2011, p. 379). In advertising case, these four aspects can be manipulated to maximise the effect on the audiences.

Advertising may or may not contain hidden messages. The hidden messages in advertising itself became the focus of the subliminal stimuli theory. The subliminal stimuli, when adapted into advertising (or media contents in general) case became a form of message, is designed to disseminate under the normal perception in which to target the subconscious or the deeper mind (Brooks et al., 2012; Hsu & Chen, 2020; Verwijmeren et al., 2013). The subliminal messages of advertising came in various forms, from audio to visual and from cryptic dialogue to single frame visibility in television (Verwijmeren et al., 2013; Yoon, 2018). Thus, advertising can be seen as an investment, especially considering the gain and risk it brings to the company. Due to the dualism nature of advertising, there are certain values in which the ads owner (company or organization) needs to consider such as gains, losses and long-term overall impacts of the advertisement itself (Rodgers & Thorson, 2019, p. 248). The company or organization should balance these aspects, especially regarding the theme used in the advertisement such as humour.

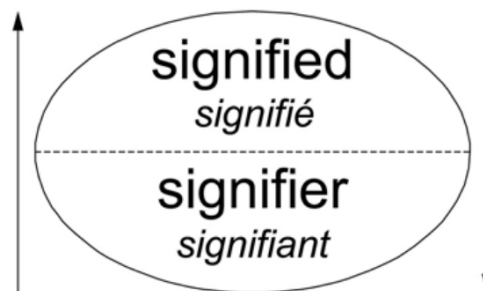
Humour is an enigma. Humour was and is commonly used as a creative means in advertisements (Huang, 2020; Huhmann & Limbu, 2020). Comedy and sense of humour is present in every culture in the world and can be found in ranging from every day interactions with other people to medias such as film, television, books or newspaper (Huhmann & Limbu, 2020; Palikhe, 2019). Thus, there is no aspect of human life such as sexuality, politics, business and religions, in which is not open to humour (Berger, 1987; Djambaska et al., 2015). There are four dimensions of humour: (1) affiliated humour, which target others in a positive way and often arises in everyday situations; (2) self-enhancing humour, which provides a mental defence mechanism to deal with unpleasant situations; (3) self-defeating humour, which often affiliated with offensive jokes and cynicism and tend to break down others; and (4) aggressive humour, which deliberately attempts to degrade others with obvious offensive, discriminatory, inappropriate and or degrading jokes (Mathies et al., 2016). However, aggressive humour can produce positive results, for example is aggressive humour by a Twitter account of fast-food brand Wendy's which often *roasts* other fast-food brands or even their followers (Dynel, 2020; Hofmann et al., 2020; Kim & Kim, 2018).

Humour itself can also be categorised into nine different types (Catanescu & Tom, 2001; Koneska et al., 2017). The aforementioned nine types are: (1) Comparison, where two or more elements put together to produce humorous situation; (2) Personification, giving human characteristics or attributes to animals, plants and objects; (3) Exaggeration, presenting an overstatement or something out of proportion also known as *Hyperbole*; (4) Pun, where similar elements of language was used to create new or improper meanings; (5) Sarcasm, is the use of blatant ironic responses; (6) Silliness, which ranges from presenting funny faces to ludicrous situations; (7) Surprise, where humour arisen from unexpected situations; (8) Black Humour, is the use of socially taboo subjects to create humorous situations by cancelling out the serious sides with playful approach; and (9) Blue Humour, is the type of humour which deals with sexuality or bodily functions also called *Adult Humour*.

Humour can be used to masks the occurrences of gender discrimination which in turn could become a strategy to negotiate gendered relations and to describe embodied gendered identities in everyday practices (Eriksen, 2019; Greengross et al., 2020; Yoon, 2018). Humour is more and more commonly integrated in marketing techniques as it also enabled and impacted consumers' feelings (Navrátilová & Milichovský, 2015). While it is frequently used, improper use of humour could cause the *vampire effect*. *Vampire effect* itself is where humour sucks attention away from advertised products and or messages. The use of humour itself creating positive side, which boosts desirable impacts of marketing, and negative side, which could create offensive situations, that make humour use in advertisements remains controversial (Kim & Kim, 2018; Koneska et al., 2017).

## RESEARCH METHOD

This study was carried out using a descriptive qualitative approach. This approach was selected based on the research subject and to get qualitative data (media text) which based on understanding and meaning (Sobur, 2015; Yusuf, 2014). The focus of this study is a one-minute public service announcement (PSA) style advertisement video titled Don't Aviation and Mint on Ryan Reynolds' Youtube channel which was uploaded on 4<sup>th</sup> May 2021 (Reynolds, 2021). Don't Aviation and Mint itself was selected based on the initial finds which showed that this video could be accessed through restricted mode of Youtube (both restricted mode toggle and Youtube Supervised Experience Beta with Explore 9+ content settings). Data was collected through document (using screenshot on aforementioned video) and literature study and observation on Don't Aviation and Mint video. Validity checking on collected data was done using expert checking and/or triangulation by performing a literature review for analytical or results comparisons. Collected data was analysed using semiotic analysis based on Ferdinand de Saussure's model of the sign which sign is unified based on two structure, signifier and signified (Chandler, 2017; Sobur, 2016).



**Figure 1. Saussure's model of the sign**  
 Source (Chandler, 2017, p. 13).

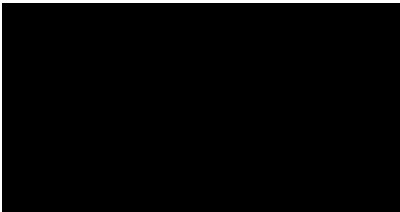
Saussure's model of the sign recognise sign as a combination of signifier and signified in a dyadic relationship. Signifier itself refers to a mental representation of a perceptible pattern while Signifier refers to the rational concept (Chandler, 2017). Saussure's model of the sign itself was constructed




based on a linguistic idea, as Ferdinand de Saussure himself was a linguist, but this study also included the visual text of Don't Aviation and Mint video as signs. For visual signs, we select the aspect in which fully or partially readable and observable. Thus, collected data (signs) can be analysed and interpreted for their meanings. Therefore, this study aims to (1) analyse the Don't Aviation and Mint video for semiotic patterns and (2) elaborate how humour is used in the aforementioned video.



## RESEARCH RESULTS AND DISCUSSIONS

Don't Aviation and Mint is a video that was uploaded on Ryan Reynolds' Youtube channel on 4<sup>th</sup> May 2021 (Reynolds, 2021). This video served as both a public service announcement (PSA) and advertisement for two of Ryan Reynolds' products: Aviation, a brand of alcoholic beverages specifically American gin, and Mint Mobile, an American telecommunications company that provides mobile phone services. As per 4<sup>th</sup> June 2021, Don't Aviation and Mint had 1.4 million views with forty five thousand likes to three hundred dislikes ratio. There are several semiotic patterns found in this video. The research results will be presented per semiotic patterns sorted based on chronological appearance in the video as summarised in table 1.

**Table 1. The semiotic pattern in Don't Aviation and Mint**

| Signifier   | Signified   |
|---|---|
| (0:00-0:02)<br>Monologue:<br><i>"it's been a long and dark period,"</i><br><br>Visual:<br>   | Refers to the quarantine period of COVID-19 where people cannot directly interact with each other.  |
| (0:02-0:21)<br>Monologue:<br><i>"but finally a light has started to shine. Bars and restaurants are opening their doors and the distance between us all is finally starting to disappear. But as an owner of both gin company and a wireless company, I feel a special obligation to say to everyone watching: please don't Aviation and Mint"</i><br><br>Visual: | Giving contrast to the previous scene. Refers to quarantine, the new normal and reopening period for business where people can start their usual everyday life albeit with few regulations. The use of "don't Aviation and Mint" served as both advertisements for both products (Aviation and Mint) and not to text while drunk. Both background and visual effects on Ryan Reynold's name and status at 0:11 refers to <i>up in the clouds</i> feeling (clouded |

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|   | <p>thinking) when intoxicated with alcohol.</p>  |
| <p>(0:21-0:30)<br/>Monologue:<br/><i>"I know you've been alone for a really long time. I share your enthusiasm for once again wearing pants with no drawstring and getting out there."</i></p> <p>Visual:</p>   | <p>The monologue refers to mostly single persons and the coping of quarantine or lockdown period by lazing around naked. The visual on the background shows romantically thirsty people texting wrong numbers which were usually given mostly for a safety precaution with strangers.</p>  |
| <p>(0:30-0:43)<br/>Monologue:<br/><i>"But when you Aviation and Mint, it never goes well. Dignity and grammar can vanish in an instant. Emoji abuse spread unchecked and for some reasons, too many DMs are accidentally sent to the wrong person."</i></p> <p>Visual:</p>  | <p>The monologue refers to the degradation of perception when intoxicated, especially on the details of impulse texting. The mention and visual of <i>emoji abuse</i> relate to the use of emoji to describe and incite sexual behaviours with the receiving numbers, for example, the Hands emoji and Eggplant and Peach emoji which implies sexual behaviours.</p> |
| <p>(0:43-0:50)<br/>Monologue:<br/><i>"This is an actual text my mother sent to my brother after just a half gin and tonic. True story. Don't let this happen to you."</i></p> <p>Visual:</p>   | <p>The effect of intoxication may result in an unpleasant experience. The Eggplant emoji in this context refers to the male genitalia. Combined with the context of the text, the visual represents an invitation for sexual behaviours and or activities.</p>   |

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| <p>(0:50-0:55)<br/>Monologue:<br/>“So please, so get back out there, don’t completely lose your shi— (censored), okay?”</p> <p>Visual:</p>  | <p>The censored swear-bomb phrase (“don’t completely lose your shit”) means not to emotionally lash out or lose mental faculties. Censorship on both audio and Ryan Reynolds’s face with emoji relate to the use of <i>shit</i> as rude slang to swear.</p>                        |
| <p>(0:55-1:00)<br/>Monologue:<br/>“and never, Aviation and Mint.”</p> <p>Visual:</p>    | <p>Both the visual (the use of prohibition, drink and phone emojis and text of Aviation American Gin and Mint Mobile) and “never Aviation and Mint” monologue refer to the public service announcement for <i>don’t text while drunk</i> while relating to the product brands.</p> |

The “Don’t Aviation and Mint” is opened with a monologue “*it’s been a long and dark period*” with a black screen for two seconds (0:00-0:02) followed by “*but finally a light has started to shine*” with a black screen removed showing Ryan Reynolds in a cloudy background (0:02-0:04). These first four seconds of the video gave contrast to the audience by presenting the black and white concept (*dark period* with the black scene and *a light has started to shine* with Ryan Reynolds visible). The scene where *A light has started to shine* monologue with Ryan Reynolds appearance in the video could be interpreted as Ryan Reynolds and thus his products (Aviation and Mint Mobile) in extension are the light which gave people a means of coping when facing quarantine (Martínez-Cao et al., 2021).

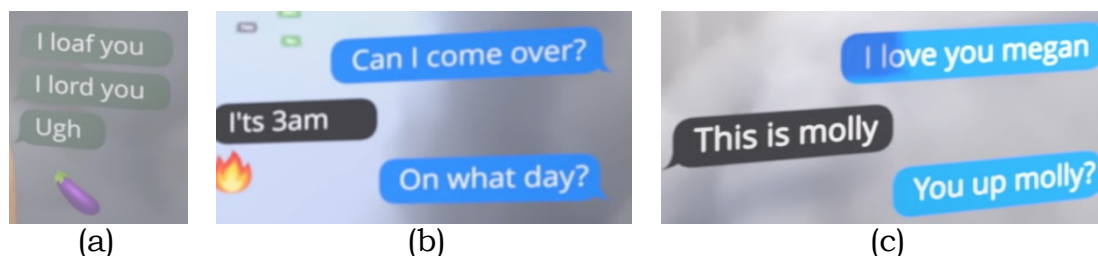
Don’t Aviation and Mint in on itself recognize quarantine as an adversity by some. It regards the adversity, especially on mental condition and coping strategies, by presenting its product (Aviation and Mint Mobile) as a connection between the message and the audiences, the company with the audiences and



audiences with other audiences. The black screen in the foremost part of the video represents not only the quarantine as an adversity but also mental health of the people. Mental health, especially emotional flux, worry and anxiety, became a part in which affected by the unexpected intensity and severity of the COVID-19 and quarantine period (Cincidda et al., 2021).

The clouds background starting from 0:02 and the effects in which Ryan Reynolds' name and status was revealed refers to and can be interpreted as the *up in the clouds* feeling when intoxicated. This clouded thinking feeling described as *heads in the clouds* not only apparent on alcohol abuse but also for drug abuse as well (Malekshahi et al., 2015). The varying colours of the thick clouds ranging from grey to white also reinforce the meaning and reference to clouded thinking when intoxicated with alcohol. In this context, alcohol and getting intoxicated itself became one of many coping strategies to deal with the COVID-19 quarantine period (Martinez-Cao et al., 2021).

Don't Aviation and Mint is a video that features blue comedy as a means of not only creatively attract audiences' attention but also create relatable situations in which bridge the gaps between the two companies (Aviation and Mint Mobile) and the audiences. The relatedness itself creates a mental state in audiences, especially where the situation describes the condition of a lockdown (Alfawaz et al., 2021). Some monologues presented how people cope with COVID-19 quarantine and texting while intoxicated in various humorous texts to create relatable situations with the audiences. First, the sentence "*I know you've been alone for a really long time*" and "*I share your enthusiasm for once again wearing pants with no drawstring and getting out there*" from 0:21-0:30 which give a jab of humorous prejudice that people tend become lazy in quarantine, sitting around the house doing close to nothing (Lucibello et al., 2021; Ram et al., 2020) or working while inappropriately dressed which worked for some people (Lo, 2020). In this case, observational comedy is used as a mode to present comedic value in the scene.



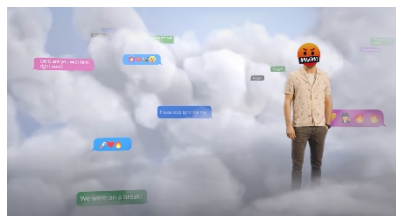
**Figure 2. Examples of the miscommunication caused by intoxication and clouded thinking**

Source (Reynolds, 2021).

As the risk of sending a wrong message to the wrong person and miscommunication caused by drunk-texting became the main topic of this video, there are few visual examples represented within the video itself, whether as visual eye candy (figure 2) or in a monologue (0:30-0:50). The video presented an argument that stated that texting while intoxicated will most likely lead to an

unpleasant experience, as stated with the monologue *“But when you Aviation and Mint, it never goes well. Dignity and grammar can vanish in an instant. Emoji abuse spread unchecked and for some reasons, too many DMs are accidentally sent to the wrong person”* between 0:30-0:43. Drunk-texting leads to clouded thinking and judgement which also based on the fluctuation and regulation of emotion that may or may not be able to be predicted (Joshi et al., 2015; Trub & Starks, 2017). Drunk-texting also increases the potential miscommunication which includes but not limited to sexual activity, especially risky intercourse (Trub & Starks, 2017).

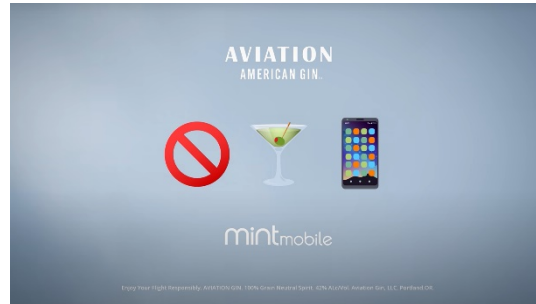
Surprise-based humour was presented in 0:43-0:50 which stated *“this is an actual text my mother sent to my brother after just a half gin and tonic. True story. Don’t let this happen to you”*. This context presented the audiences with an example situation in which drunk-texting leads to unpleasant and or awkward interaction. The situation is a farce in inciting audiences’ sense of humour. The *true story* part of the monologue not only relate to the farce but also implies that it may or may not be happened with Ryan Reynolds. The next part of the monologue, *don’t let this happen to you*, further places an emphasis on the urgency in which the aforementioned situations may be happening to the audiences.



**Figure 3. Censorship using emojis**

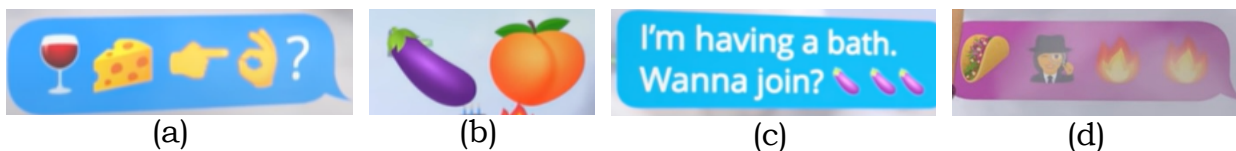
Source (Reynolds, 2021).

Surprised-based humour was also found in the next part (0:50-0:55) in which the monologue stated *“so please, so get back out there, don’t completely lose your shi—(censored), okay?”*. In the first part of the sentence, Ryan Reynolds seemingly encourages the audiences to socialise and interact with each other. But then, Ryan Reynolds drops a swear word (*shit*), albeit partially censored. The censorship not only happened audio-wise but also visual wise by placing the Swearing emoji in place of Ryan Reynolds’ face the moment the swear word was uttered. The uttered swear word (*shit*) is categorised as bad language or taboo word which is classified as offensive especially in advertisements as it could create bad product or brand image. Thus, the appearance of swear words is uncommon in average advertisements and most notably used in movies in M (mature) rating and up (Bednarek, 2019).



**Figure 4. Don't Aviation and Mint depicted with emojis**  
 Source (Reynolds, 2021).

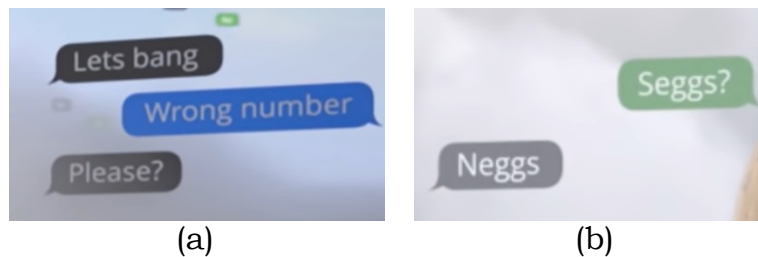
*"Don't Aviation and Mint"* used in the first, middle and last part of the video refers to the phrase of *don't drink and text*. This phrase is similar to *don't drink and drive* and *don't text and drive* which both emphasize not to do two things that will result in unpleasant or even dangerous situation. The phrase of *Don't Aviation and Mint* is not only presented as a humorous skit but also became the strategy to instil Aviation and Mint Mobile brands audiences by replacing and correlating the word *drink* (getting drunk) with Aviation (alcoholic brand) and *texting* (sending short messages) with Mint (mobile phone service brand). On the visual side, the phrase of *don't Aviation and Mint* also presented using emojis where *don't* (prohibition) is replaced with No Entry Sign emoji, *drink* (getting drunk) is replaced with Cocktail Glass emoji and *texting* (sending short messages) is replaced with Mobile Phone emoji.



**Figure 5. The use of emojis to depict sexual behaviours**  
 Source (Reynolds, 2021).

As stated in the monologue of the video, emoji abuse often occurs. There are a few examples in which emojis are used to describe sexual behaviours presented in the video. First of all, figure 5 (a) described the invitation to dinner and having sex after. The Wine Glass and Cheese emoji depicted a fancy dinner with an alcohol and cheese platter. The sexual behaviours are presented using two emojis, the Pointing Finger emoji represents male genitalia and the Ok Hand Sign emoji represents female genitalia. The Eggplant emoji used in figure 5 (b) and (c) both represent the male genitalia. While the Eggplant emoji represents male genitalia, the Peach emoji in figure 5 (b) represents buttocks. Thus, figure 5 (b) describe the act of non-procreative sexual activity in the form of anal sex or sodomy. Figure 5 (d) represents three things, *female genitalia*, *investigating* and *hot*. These three are represented by Taco emoji, Sleuth or Spy emoji and Fire emoji (Fire emoji used twice). Combined, the emojis form the urge or the impulse of the sender to see the receiver's (female) genitalia. Figure 5 (d) is also represented the phrase of *the pussy is lit* in which a derogatory slang phrase to

describe female genitalia. The ambiguity and misdirection of the meaning of the aforementioned emojis are produced as a by-product of emoji abuse in which became one of many blue comedy and low comedy representations in this video.



**Figure 6. The use of slang in inviting sexual activity**  
Source (Reynolds, 2021).

Another form of sexual activity invitation can be seen from two different signs. Figure 6 (a) use the phrase “lets bang”. In this case, *bang* represents the meaning *to have sex with someone* (Anonymous, 2003). The “please?” after “wrong number” response represents the urge and desperation of the sender for sexual activity. The desperation tone in “please?” also indirectly stated that the sender is a *loser* which a word to pejoratively demean someone (Carol et al., 2015). Figure 6 (b) use shorter means to invite someone for a sexual activity in which the sender only sent one word with the question mark “Seggs?”. The slang word *seggs* here represent the word *sex*, in the sense to *make love* or *intercourse* (Someone1357246, 2020). The response used is *neggs*, which may be interpreted as *no* but in the same styling as *seggs* or the slang *neggs* in which differ in its entirety (Montiero is the worst Chris, 2020).

Adult humour is presented and became the main attraction of Don’t Aviation and Mint. While the video is targeted towards both products main and biggest market which is the United States of America, by uploading it to Youtube (specifically Ryan Reynolds’ Youtube channel), the audiences grow worldwide. Thus, as humour is achieved by both understanding the sense of humour and the content itself, cultural aspect also became a part that affects the efficacy of the humour (Hoffmann et al., 2014; Limantara & Sukendro, 2019). While the theme of adult humour is a broad theme understood by general public worldwide, specific usage of slangs and emojis which were prevalent usage by United States citizens may not be understood by others even if they spoke and understood English. As such, less obvious signs in this video may go by without fully noticed by the audiences. The signs, especially the less obvious ones, act as subliminal messages which the advertisement is transmitting.

If we look at the selective influence theory, Don’t Aviation and Mint makes a few points of importance. The most prominent point is the repetition of the phrase “Don’t Aviation and Mint”. As explained above, this phrase is used as a brand awareness strategy by combining both brand (Aviation and Mint Mobile) and “don’t drink and text”, a variation of “don’t drink and drive”. The phrase “Don’t Aviation and Mint” triggers audience’s understanding of the brand and associating it with the appeal of “don’t drink and text”. Thus, the video not only

triggers the selective recall of the audiences but also use it to further introduce and disseminate both brands. But, to further discuss the other points, we also need to take a look at the target audiences.

As aforementioned in the discussion above, the biggest target audiences for Don't Aviation and Mint is the United States of America. The humour contained within Don't Aviation and Mint video is tailored towards US citizens' perception. While by being uploaded to Youtube means the audiences grow worldwide, the message may not be fully understood by the audiences in other countries, even English-speaking countries, due to the difference in perception. The difference of perception is based on cognitive aspects, beliefs, interests, knowledge, needs and values (Bompar et al., 2018; Hofmann et al., 2020); especially regarding the humour in Don't Aviation and Mint.

Humour in advertisement is not only acts as an attention focal point, but also as an entertainment (Baig et al., 2019). As such, the audiences may or may not watch Don't Aviation and Mint based on the humorous approach usually used by Ryan Reynolds. Ryan Reynold's performances as an actor in films with similar style of humour such as *Deadpool* (IMDb, 2016) also contributes in drawing attention of the audiences. In this case, selective attention is invoked in per audience basis. While not being the only factor, the humorous approach used in would still impact on brand perceptions, albeit with varying degrees (Chan & Lowe, 2021; Palikhe, 2019; Warren et al., 2018). A few studies showed that there is a relationship between alcohol product advertisements and humour which results in longer and more positive conversations both regarding the products and the advertisement itself (Hendriks & Strick, 2020; Warren et al., 2018).

## CONCLUSION

Don't Aviation and Mint video presents a unique take on advertising products. The use of adult humour and sexual innuendos itself in advertisements is a common practice, albeit often seen in products targeted to more mature consumers. The styling of Don't Aviation and Mint represented the main focus which is *not to text while drunk*. The visual style itself showed a thread-style messaging with various examples of signs directly representing or implying sexual behaviours. The ambiguity of the meaning of the emojis used in the video may hinder and confuse the process of meaning if not for the sexual context which this video carries.

Adult humour was heavily used in this video and became a way to both enticing audiences' attention, giving a message in public service announcement style and growing brand awareness of both Ryan Reynolds' products (Aviation and Mint Mobile). Adult humour which represented both visually or verbally and the presence of the swear word, albeit partially censored, became a part of the creative process in which shock value for the audiences was built in the video. The presence of adult humour also created relatable situations in which may or may not happened to the audiences. For this, the video and the sense of humour in itself play with the audiences' emotion, rationale and sense of humour. The connection between the sense of humour presented in the video and audiences'

sense of humour may or may not correlate and affecting each other. Thus, we suggest further research in this specific video regarding the correlation or effect in which this video gave to the audiences. We also suggest similar research focusing on different videos or advertisements in which could be further expanded by comparison.

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