

# IMPACT OF HUMOROUS NARRATIVE ONLINE ADVERTISING ON ATTITUDE TOWARD ADVERTISING: THE MODERATING ROLE OF ADS INVOLVEMENT

**Nindria UNTARINI**

Department of Management, Universitas Negeri Surabaya, Surabaya, Indonesia  
[nindriauntarini@unesa.ac.id](mailto:nindriauntarini@unesa.ac.id)

**Anik Lestari ANDJARWATI**

Department of Management, Universitas Negeri Surabaya, Surabaya, Indonesia  
[aniklestari@unesa.ac.id](mailto:aniklestari@unesa.ac.id)

**Yessy ARTANTI**

Department of Management, Universitas Negeri Surabaya, Surabaya, Indonesia  
[yessyartanti@unesa.ac.id](mailto:yessyartanti@unesa.ac.id)

**Widyastuti WIDYASTUTI**

Department of Management, Universitas Negeri Surabaya, Surabaya, Indonesia  
[widyastuti@unesa.ac.id](mailto:widyastuti@unesa.ac.id)

**Monika TIARAWATI**

Department of Management, Universitas Negeri Surabaya, Surabaya, Indonesia  
[monikatiarawati@unesa.ac.id](mailto:monikatiarawati@unesa.ac.id)

## Abstract

Advertising is one way for a business to reach more buyers. Utilizing stories in advertisements as an effective marketing communication tool for engaging audience emotions and building a strong relationship between brands and consumers. Through narrative online advertising, it can reach wider consumers, lower advertising costs, and target specific consumers. The purpose of this study is to empirically examine the effect of humorous narrative online advertising on attitudes to advertising and the moderating role of advertising involvement in the relationship between the two. Using quantitative method, data collected through a survey of 170 students were analyzed by MRA (moderation regression analysis) with SPSS. This study found that advertising vividness, advertising entertainment, advertising self-referencing, and advertising interactivity affected attitudes to advertising. And advertising involvement weakens the relationship between advertising vividness, self-referencing ad, interactive ad to attitude to advertising, except for entertaining ad. The limitations and implications based on the findings to

demonstrate the importance of humorous narrative online advertising in encouraging advertising involvement and attitude to advertising are also discussed in this study.

**Keywords:** Narrative online advertising, advertising involvement, attitude toward advertising, humor.

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## 1. INTRODUCTION

Advertising is a way for marketers to communicate brands of consumers. Advertising can take the form of argument or narrative (Boller & Olson, 1991). Argumentative advertisements tend to present fact-based information on logical arguments and lectures (Lien & Chen, 2013). Narrative advertising tells a story about product consumption or experiences or consequences of using the product, and creates persuasion by attracting consumers' affective and emotional responses (Phillips & McQuarrie, 2010). Narrative advertising has unique capabilities and important characteristics in helping advertisers to better enhance ad content. Narrative ads can use drama and storytelling (Deighton et al., 1989), humour (Gulas et al., 2010), and editorial narrative (Chang, 2009). Narrative ads using humour are starting to be popular with advertisers and are included in the top 10 most popular advertising categories according to Google Indonesia's version (Abidin, 2015). Approximately one in five television commercials contains a humorous appeal (Beard, 2005). Humour can generate attention, increase liking for the source of the message and influence attitudes to advertising with the aim of evoking an emotional response to the audience in terms of laughter. Advertisements that contain story forms into the visual layer are more evaluated and remembered by viewers. Therefore, the best degree of concordance between the verbal and image levels are the best (Ching et al., 2013). Ads that display visual, text, and audio simultaneously will attract more attention. Visual ads that are displayed in the form of videos reach a lot of people and encourage people to engage in interacting with brands (Trimble 2015). When narrative advertising is featured in the internet medium, its unique capabilities and important characteristics are seen more clearly. Although Internet-based narrative advertising also shares features in traditional media advertising such as television (Gulas et al., 2010) and magazines (Norris & Colman, 1992). Research on narrative effectiveness shows that its use has a positive effect on the chosen communication as well as behavioural effects such as advertising awareness, perceived quality, attitude towards advertising, shopping intentions, involvement in advertising content (Mattila, 2000; Polyorat et al., 2007).

Story reactions are described as narrative transportation theory, which has been proposed as a basic mechanism in promoting narrative-based persuasion (Escalas 2004). Transportation is conceptualized as the experience of viewers and/or readers getting lost in context or immersion in the story plot (Escalas 2007). So, when a person is at an adequate cognitive level, it can increase the effect of transportation to narrative advertising, which then causes a favourable reaction to forming attitudes (Ching et al., 2013).

Although recently the interest in narrative persuasion has increased, empirical research on narrative advertising through transportation is still limited (Ching et al., 2013). Several studies have tested the positive effect of online-based narrative advertising persuasion on consumer behaviour (Sheri & Traoudas 2017; Grigsby & Mellema 2020; Santos et al., 2021). Advertising involvement is an important component of persuasion and the best predictor of advertising effectiveness (Ziliak 2011). Online-based narrative advertising has an important role in engaging consumers (Mooradian et al., 2008). However, the role of consumer involvement in narrative advertising in online media is rarely investigated (Brajnik & Gabrielli 2010). A study conducted by Ching et al., (2013) on online-based narrative advertising using drama or storytelling, found that advertising involvement has not been able to moderate the relationship between online-based narrative advertising and product attitudes, except for interactivity advertising. The previous contradictory opinion creates a gap between the effectiveness of online-based narrative advertising in shaping advertising involvement and attitudes towards advertising, so this research needs to be done.

Based on the previous explanation, the study of the effects of humorous narrative advertising on online media can be expanded on at least two events. First, previous research has not tested the effectiveness of narrative advertising elements in the form of humour in online media, which can increase their positive influence with attitudes to advertising. Second, the potential role of advertising involvement as a moderating relationship of humorous narrative advertising on online media in forming positive attitudes to advertising are expected to benefit from theoretical development and empirical testing.

## 2. LITERATURE REVIEW

### 2.1. Narrative Advertising and Transportation Theory

Narrative advertising is defined as consumer stories and brand stories linked together (Hirschman, 2010). Narrative advertising will be interesting if it involves consumers in the story and contributes to the perceived value of the brand (Kim et al., 2016). These narrative ads not only aim to form strong emotions with consumers, but also influence the way consumers process advertisements. The narrative advertising process focuses on a person's subconscious and the ad processing is more unconscious and less demanding so that it can reduce consumers' critical and cognitive thinking (Dessart, 2018). This concept according to Escalas, (2007) is referred to as narrative transportation, where consumers relate stories unconsciously and relate them to experiences that consumers have experienced. This experience involves consumers' responses from their journey with the brand (Severesia et al., 2022) and will form positive feelings towards the brand.

Narrative transportation not only touches consumers emotionally but involves and activates deeper narrative processing so that it has a positive effect on brands (Dessart, 2018). According to Green &

Brock, (2000), increased transportation occurs when viewers have cognitive attention to ongoing events, have emotional involvement in story characters, and tend to build mental images. There are three domains that are often shown in narrative advertising research in improving transportation, namely experience, mental imagery, and mental simulation.

## **2.2. Humorous Advertising**

Escalas & Stern, (2003) argue that humour as a human activity and social interaction. When someone is exposed to humour, humour too tends to involve behaviour, and we tend to laugh because we as individuals find it funny. Humour as one of the most commonly used emotional strategies in advertising (Alden et al., 2000). Although humour is considered a powerful messaging strategy to use, there are certain risks that must be considered when applying it to advertising, as the effects of humour can vary depending on the demographics of the targeted audience such as gender, culture and age (Madden et al., 1988). Eisend, (2009) stated that the application of a well-integrated humour message with the right product category and accurate audience can lead to positive feelings towards the brand and has been shown to have a positive effect and increase attention. There is a relationship between humorous advertising and brand perception as well as a relationship between attitudes to advertising to brands (Rhie, 2014).

## **2.3. Narrative Online Advertising and Attitudes to Advertising**

Online-based narrative advertising has technological capabilities that have unique features (Jiang & Benbasat, 2007) including consumer interactivity with advertising exposure as well as entertainment (Childers et al., 2001). This uniqueness is the difference between online advertising and traditional advertising. The use of online media in advertising offers viewers freedom of experience to watch the advertisements they want to see, freedom in viewing time, and freedom in modifying stories by viewers (Zeff & Aronson, 2009). Online advertising can create a positive mood through auditory and visual stimulation (Batat & Wohlfeil, 2009). Unfortunately, the impact on the effectiveness of the unique capabilities and characteristics of online-based narrative advertising is still limited (Ha, 2008).

The perceived clarity of advertising is one of the most important advertising attributes in creating consumer emotional responses (Mooradian et al., 2008). Vividness is the way the environment presents information to the senses including the depth and number of senses involved, proximity and quality of the human senses (Steuer 1992). Vividness involves image clarity and increasing consumer understanding of the brand, increasing the belief that the virtual experience matches their shopping behaviour and increasing shopping enjoyment (Jiang & Benbasat, 2007). A narrative online advertising that is vividness and relevant to consumers offers better elaboration, enhances the realistic experience, facilitates mental simulation and mental imagery (Escalas, 2004) and further promotes transportation and enhances persuasion (Petrova & Cialdini, 2005). The vividness of an advertisement can impress a more lasting attitude to viewers,

especially on a website, than one what is less vividness (Coyle & Thorson, 2001). Thus, advertising clarity (the way the ad touches the senses) positively influences consumer attitudes to narrative advertising. Most people use the internet to seek pleasure, entertainment, and relaxation (Childers et al., 2001). When the spectacle can entertain viewers, they enjoy all the nuances of the experience or appreciate the spectacle (Mathwick et al., 2001). From these experiences produce enjoyments and pleasure, emotional, high arousal and involvement, perceived freedom, and product consumption (Ching et al., 2013). If it is related to transportation theory, when consumers process messages in highly entertaining narrative advertisements, they are more easily carried away by entertainment that attracts their attentions, attracts emotions, and evokes images (Batat & Wohlfeil, 2009). Entertaining narrative ads is able to lure consumers to watch it as a fun activity. Once they are captivated by entertaining story advertisements it will generate affective involvement, a sense of fun, cool and fast time flow (Wang & Calder, 2006), facilitating the processing of consumer transportation in the story to generate favourable attitudes to online-based narrative advertising.

When viewing advertisements, consumers tend to attribute the advertised brand value to their experiences or themselves. They will think that the scene of the advertisement is in accordance with their own actual behaviour, even they are able to create an episode where they become the main character in the advertisement seen (Fiske, 1993). Self-reference is a cognitive ability processing strategy that links messages with self-construction (Burnkrant & Unnava, 1995). Self-references can be in the form of advertisements that can build a self-focused story (Escalas, 2004; Keng et al., 2011). Individuals who have high self-reference are more positive about advertising and brands ultimately have a better impact on purchase intention than individuals with low self-reference. Moreover, if the story in the advertisement contains important events, it may be more successful in forming a positive attitude towards the object or advertisement. Self-reference can create mental simulations that can build self-image and represent events that occur to advertisements and ultimately lead to positive affective responses.

Individuals who are influenced by certain stimuli or influence means that he does an interactivity (Florenthal & Shoham, 2010). When associated with online applications, interactivity requires direct two-way communication between users and online applications (Gurău, 2008). High interactivity on online shopping websites can increase patronage, which has an impact on high involvement, which further increases website loyalty (Campbell & Wright, 2008). High interactivity helps consumers to simulate product advantages or consumption benefits (Schlosser, 2003). In online advertising, interactivity allows consumers to control what and how much they want to see via links or control buttons in the app view by responding to events in ads comments. In addition, highly interactive narrative advertising can help consumers generate mental images of themselves as the main characters of advertising stories, making

mental simulations easier and ensuring transportation effects (Ching et al., 2013). So, high interactivity can positively influence consumer attitudes to advertising.

#### **2.4. Role of Advertising Involvement as Moderation**

According to Celuch & Slama, (1998), advertising involvement consists of affective (e.g., advertising intimacy) and cognitive (e.g., informative) dimensions. In the context of advertising, advertising involvement is a person's intrinsic motivation to cognitively process the content of the advertised message (Laczniak & Muehling, 1993). Highly engaged consumers often exhibit higher cognition and more information processing activity than those with low involvement (Petty et al., 1983). This means consumers with high involvement tend to be wary of claiming messages in advertisements. They will first test the claims and persist in their own endeavours, particularly with regard to personal factors such as value, personal relevance, and belief. Thus, advertising involvement reflects one's desire and motivation to achieve results and is considered a moderator.

Narrative transportation theory suggests that highly engaged consumers will be motivated to mentally simulate the advertised brand scenario whether it is relevant and useful to them (Wang & Calder, 2006). Mental simulation here is in the form of facilitating the transportation process (Green & Brock, 2000), reflecting the level of involvement in the consumer experience or addiction (Escalas, 2004). So, in sufficient cognitive capacity, consumers that are highly engaged with advertising content are more likely to experience a transport process that ultimately impacts on favourable brand attitudes (Chang, 2009); (Ching et al., 2013).

Vividness narrative advertising appeals to consumers' senses (Steuer, 1992) and offers a wealth of detail and clues that consumers can use to interpret and explain advertising content. Consumers who are highly engaged with advertising content will search for and focus on the details and hints of advertising content to process it cognitively (Keng et al., 2011). Highly engaged consumers show more enjoyment of vivid stories (affective) and more easily process story content (cognitive) and then experience transportation. So, advertising involvement is able to improve the transportation process that is triggered by clear online advertising to form a positive attitude to advertising.

Viewers are more likely to feel pleasure, relax and express emotions if the advertisement they see is very entertaining. Entertaining advertisements is able to make viewers happy and immerse themselves in the story (Wang & Calder, 2006). This means that someone that engages with advertising will usually enjoy and be pleased with the highly entertaining features of advertising. These entertaining features of advertising can immerse the viewer in the world of the story. When the viewer engages affectively and cognitively, it facilitates narrative transport and is able to moderate the relationship between narrative advertising and attitudes to advertising.

Previous studies found that someone that is more engaged with message contents are often associated with self-reference, personal goals and brand consumption. Self-reference occurs when associations are strong (Petty et al., 1983), and when combined with high cognitive processing it further strengthens consumers' feelings of self-reference which further facilitates mental simulation of product consumption and creates narrative transport (Escalas et al., 2004). Thus, a person that is increasingly engaged with narrative ads content can amplify the effect of self-referencing on transports, and this narrative transport impact induces a positive attitude to advertising content.

The proposed model identifies the elements of narrative online advertising, the moderating role of advertising involvement and the interrelationships that lead to positive attitudes towards advertising. Four hypotheses were developed to test each element of narrative online advertising including vividness, entertainment, self-referencing, and interactivity to advertising attitudes. The fifth hypothesis examines the moderating role of advertising involvement on the relationship between the two.

H<sub>1</sub>: Advertising vividness affects the attitude to humorous narrative online advertising.

H<sub>2</sub>: Entertaining ads affects the attitude to humorous narrative online advertising.

H<sub>3</sub>: Self-referencing ads has an effect on the attitude to humorous narrative online advertising.

H<sub>4</sub>: Interactive ads affects the attitude to humorous online narrative advertising.

H<sub>5a</sub>: Advertising involvement moderates the relationship between advertising vividness and attitudes to humorous narrative online advertising.

H<sub>5b</sub>: Advertising involvement moderates the relationship between entertaining ads and attitude to humorous narrative online advertising.

H<sub>5c</sub>: Advertising involvement moderates the relationship between self-referencing ads and attitude to humorous narrative online advertising.

H<sub>5d</sub>: Advertising involvement moderates the relationship between interactive ads and attitude to humorous narrative online advertising.

### 3. RESEARCH METHODS

This study uses a quantitative design with a conclusive research type that aims to obtain evidence of the relationship between variables (Sekaran & Bougie, 2016). Descriptive research is used to describe characteristics or phenomena, which are then used to ascertain the relationship between variables. Research variables include narrative online advertising (independent variables) such as vividness, entertainment, self-referencing, interactivity. The dependent variable in this study is attitude to advertising and advertising innovation as moderating variable. The narrative ads used is a narrative kind that contains elements of humour. Mukherjee & Dube (2012) show that ads that generate high (compared to moderate)

fear tension are more effective when humour is incorporated into the ad, resulting in a variety of affective experiences. Thus, mixed emotion effects may be more certain when combined with purpose. For the measurement of the advertising vividness variable, it was adopted from Ko et al., (2005), Ching et al., (2013). The entertaining ad variable was adopted from Ching et al., (2013) The self-referencing advertising variable was adopted from Lien & Chen, (2013), Ching et al., (2013). Interactive ad variable was adopted from Ching et al., (2013), Lien & Chen, (2013). Attitude to advertising was adopted from Alden et al., (2000), and the advertising involvement variable measurement from (Lee, 2000; Ching et al., 2013).

A total of 170 students were used as research respondents and selected non-randomly with purposive sampling technique. Consideration of the minimum number of samples used is 10 times the total number of variable arrows (Hair et al., 2013) where in this study there were 8 variable arrows. Before they filled out the questionnaire, they were asked to first select several products or services that they plan to consume in the near future. Then they are directed to see ad impressions based on the product or service that will be consumed. Some of the product advertisements and service advertisements that are displayed are already well known in the Indonesian market. The use of several advertisements for products and services that are already well-known so that respondents that already have experience and feelings with the two brands are easier to give an assessment. A pilot study is planned to find out whether advertising has fulfilled the elements of narrative online advertising such as vividness, entertainment, self-referencing, and interactivity. Collaborate with advertising experts to review research instruments and provide recommendations. Data were collected by distributing questionnaires to respondent and analysed using moderation regression analysis.

The instrument tests for validity and reliability were carried out before distributing the questionnaire. From the results of the validity test, it is known that all statement items in the research questionnaire have a corrected item-total correlation value or  $r_{count} > r_{table}$  (0.3) (Kaplan & Saccuzzo, 2012). Meanwhile, from the reliability test results, it is known that the Cronbach alpha value is above 0.70 (Viladrich et al., 2017). It was concluded that all statement items in the research instrument were valid and reliable so that they could be used as a measure of the influence of narrative online advertising, advertising involvement, and attitude to advertising. A Likert scales with answers ranging from strongly disagreeing, to represent a scale of 1 to strongly agree representing a scale of 7, was used to evaluate students' attitudes to advertising that contain humour to test the research hypothesis.

#### 4. RESULTS

This study uses the demographic characteristics and behaviour of internet use by respondents. Where demographic characteristics consist of diversity of age, gender, education, and occupation. Based on the

research results, it is known that the majority of the samples spend more than 8 hours/day (43.53%) on the internet. The length of time using the internet shows that the respondents are people who like and are familiar with the internet. They understand how to apply the internet, use the internet to help find brand information and entertainment for them. Interestingly, the proportion of female respondents (53.53%) is higher than that of men (46.47%). Most of the respondents are 17-21 years old (71.18%). Although respondents aged 17-21 years dominate, they are currently pursuing higher education so that they are expected to have sufficient skills and knowledge to ensure the quality of the information captured through displaying humorous narrative advertisements on online media. The display of demographic characteristics and internet usage behaviour is shown in table 1.

**TABLE 1. DEMOGRAPHIC CHARACTERISTICS AND BEHAVIOR OF INTERNET USERS**

	Category	n	% of total
Age	17-21 years	121	71,18
	27-31 years	17	10
	27-31 years	10	5,88
	32-35 years	6	3,53
	>35 years	16	9,41
Total		170	100
Gender	Female	91	53,53
	Male	79	46,47
Total		170	100
Education	Senior High Scholl	134	78,82
	College Undergraduate	21	12,35
	College Graduate and Above	15	8,83
	Total		170
Frequency of Internet Usage	>8 jam/hari	74	43,53
	5-8 jam/hari	64	37,65
	2-4 jam/hari	27	15,88
	<2 jam/hari	5	2,94
Total		170	100

Source: Primer Data, 2022

Testing hypothesis 1 to hypothesis 4 in this study using multiple linear regression analysis, which is shown in table 2.

**TABLE 2. MULTIPLE REGRESSION ANALYSIS TEST**

	Beta Unstandardized	Sig.
Constant	-1,177	
Vividness (V)	0,192	0,027
Entertainment (E)	0,273	0,001

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Self-referencing (SR)	0,361	0,000
Interactivity (I)	0,187	0,019
Adjusted R Square = 0,557		
Sig. uji F = 0,000		

Source: Primer Data, 2022

The F-test results show that the significance value of 0.000 is smaller than the alpha value of 0.05, meaning that the model used in this study is feasible. These results also show that four independent variables, namely elements of narrative online advertising including advertising vividness, entertaining ad, self-referencing ad, and interactive ad have an effect on advertising attitudes. In table 1, It can be seen that the adjusted R2 value is 0.557 percent, meaning that the contribution of advertising vividness, entertaining ad, self-referencing ad, and interactive ad variables to advertising attitudes is 55.7 percent and the remaining 44.3 percent is influenced by other variables which were not investigated in this study.

The results of the calculations shown in table 1 show that the value of  $\beta_1$  of the advertising vividness variable is 0.192 with a significance level of 0.027 which is less than 0.05. This shows that the advertising vividness variable has a positive and significant effect on advertising attitudes so that the first hypothesis ( $H_1$ ) is accepted. The value of  $\beta_2$  for the entertaining ad variable is 0.273 with a significance level of 0.001 less than 0.05. This shows that the entertaining ad variable has a positive and significant effect on advertising attitudes so that the second hypothesis ( $H_2$ ) are accepted. The value of  $\beta_3$  for the self-referencing variable ad is 0.361 with a significance level of 0.000 less than 0.05. This means that the self-referencing ad variable has a positive and significant effect on the attitude of advertising so that the third hypothesis ( $H_3$ ) are accepted. The value of  $\beta_4$  for the Interactive ad variable is 0.187 with a significance level of 0.019 which is smaller than 0.05. This means that the interactive ad variable has a positive and significant effect on advertising attitudes so that the fourth hypothesis ( $H_4$ ) are accepted.

Moderate regression analysis is used to examine the role of the moderating variable, which moderates the relationship between the independent variable and the dependent variable. The results of the moderation regression analysis are shown in table 3.

**TABLE 3. MODERATION REGRESSION ANALYSIS TEST**

	Beta Unstandardized	Sig.
Constant	-1,767	
Vividness (V)	-0,290	0,505
Entertainment (E)	0,640	0,077
Self-referencing (SR)	0,839	0,034
Interactivity (I)	-0,512	0,282
Ads Involvement (AI)	0,417	0,181
V*AI	0,021	0,260
E*AI	-0,030	0,049
SR*AI	-0,021	0,182

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I*AI	0,028	0,159
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Source: Primer Data, 2022

The calculation results of table 2 show that the value of  $\beta_{5a}$  of the interaction variable between advertising vividness and advertising involvement is 0.021 with a significance level of 0.260 greater than 0.05. This means that advertising involvement has not been able to moderate the relationship between advertising vividness and advertising attitude so that Hypothesis 5a ( $H_{5a}$ ) is rejected. The value of  $\beta_{5b}$  for the interaction variable between entertaining ad and advertising attitude is - 0.030 with a significance level of 0.049 which is smaller than 0.05. This shows that advertising involvement strengthens the relationship between entertaining and advertising attitudes so that Hypothesis 5b ( $H_{5b}$ ) is accepted. The value of  $\beta_{5c}$  for the interaction variable between cell-referencing ad and advertising attitude is -0.021 with a significance level of 0.182 which is less than 0.05. This shows that advertising involvement has not been able to moderate the relationship between entertaining ad and advertising attitude so that Hypothesis 5c ( $H_{5c}$ ) is rejected. The value of  $\beta_{5d}$  of the interaction variable between interactive ad and advertising attitude is 0.028 with a significance level of 0.159 which is greater than 0.05. This shows that advertising involvement has not been able to moderate the relationship between interactive ad and advertising attitude so that Hypothesis 5d ( $H_{5d}$ ) is rejected.

## 5. DISCUSSION

This study aims to examine the impact of narrative online advertising in the form of humour in shaping attitudes to advertising and the role of advertising involvement in moderating the relationship between narrative online advertising elements such as vividness, entertainment, self-referencing, interactivity. To explain the impact of narrative online advertising elements on information processing and the effectiveness of narrative persuasion in narrative advertising using transportation theory. The results of the study found interactive ads, advertising vividness, entertaining ads, and self-relevant ads, thus developing favourable attitudes to advertisements. This condition shows that vivid narrative advertisements encourage the senses of viewers, engage emotions and excite imagination to form favourable attitudes in narrative advertisements. High self-reference in narrative advertising leads to the formation of transportation in consumers and ultimately forms favourable attitudes to advertising. Entertaining narrative advertising is able to make consumers immersed in the advertising story by providing detailed messages and entertaining contextual elaborations that can arouse emotions and facilitate mental simulations that ultimately form positive attitudes with advertisements. High interactivity allows consumers to enjoy greater control over the ad viewing process. Consumers who are interested in advertising are encouraged to

actively participate in the current advertising story and are encouraged to engage more deeply to have experience of the story characters. This experience makes the viewer more immersed and loses himself in a self-constructed alternative world (Wang & Calder, 2006), which ultimately facilitates the transport effect and contributes to generating a positive attitude to advertising. In general, the empirical findings of this study support the existing literature and show the persuasive impact of online narrative advertising in the form of humouring in formation of positive attitudes to advertising. Viewers are attracted to humorous narrative ads, causing them to devote more attention to humorous ads and generate better thoughts. Therefore, humour in narrative advertising can be an effective means of changing consumer attitudes, especially with regard to attitudes to advertising (Zhang & Zinkhan, 2006).

Regarding the role of advertising involvement in moderating the relationship between narrative humorous advertising on online media and advertising attitudes, it was found that advertising involvement weakened the relationship between vividness, self-referencing, interactivity and advertising attitudes, except for entertainment. Although several studies have examined the potential for engagement to advertising research (Laczniak & Muehling, 1993; Ching et al., 2013). If humour is used in persuasive communication, the function of this engagement varies depending on how humour is processed by the recipient of the message. The existing literature states that the transportation effect of narrative advertising depends on the cognitive abilities of the viewers (Chang, 2009). Greater cognitive attention to advertising content reinforces the positive effect on advertising attitudes. However, it seems that excessive humorous ad content in combination with interactive, vividness, and self-relevant narrative ads can overwhelm the viewer's cognitive abilities so that it can hinder their silence in the ad story and negate positive attitudes to the ad. Highly engaging tasks with advertising such as paying attention to advertising content can deplete the individual's cognitive resources, which hinder the transport process and consequently weaken the effectiveness of persuasion. The purpose of humorous advertising is to attract consumers' attention to laughter and funny. While humorous advertising is a peripheral to brand excellence, the influence of humour on narrative and brand advertising is less pronounced as engagement increases (Zhang & Zinkhan, 2006). This is different when a humorous narrative ad can be entertaining. Entertaining display ads has a positive effect on viewers' attitudes. Entertainment stimulates affective engagement, which facilitates immersion and transport in the viewer's processing of advertisements. Existing research rarely distinguishes affective to cognitive involvement (Ching et al., 2013). The findings suggest that the two may be closely related, but in this study, cognitive involvement attenuated the effects of entertainment and advertising attitudes. Although entertaining advertising can induce favourable attitudes to advertising, consumers' cognitive involvement in advertising content has little impact on immersion and enjoyment of the ad experience. This means that the possibility of advertising involvement occurs if affective involvement plays a role in strengthening the entertainment and advertising attitude. Zhang & Zinkhan,

(2006), explained that in the analysis of cognitive outcomes, message processing and humour under different engagement conditions. Low involvement was associated with more favourable thinking, especially when the ad was funny. Therefore, advertisers must pay attention to the balance between interactivity, vividness, self-referencing and humorous narrative ad content in online media in their design.

## 6. CONCLUSION

This study aims to examine the effect of humorous narrative advertising elements on attitude to advertising and the moderating role of Ads involvement in this relationship. A very interesting finding was that involvement in humorous narrative advertisements weakened the relationship between vividness, self-referencing, interactivity and attitudes towards humorous narrative advertisements, but not entertainment. This study shows that humorous narrative advertisements that are interactive, lively, self-relevant, and entertaining have a positive effect on advertising attitudes. Although humorous narrative advertising has provided a highly interactive, lively, and self-relevant experience, it can build different message processing and engagement. This is different when the humour in narrative advertisements can be entertaining, consumers who feel entertained by the existence of humorous narrative advertisements are encouraged to actively participate and be involved in the story and represent the experiences of the story characters. This experience encourages viewers to become more immersed and lose themselves in the world they have built for themselves, resulting in a favourable attitude to advertising.

This study contributes to an understanding of narrative advertising research and provides empirical evidence of the characteristic effects of Internet-based humorous narrative advertising and expands the boundaries of transportation theory. The application of humour in narrative advertisements broadcast on online media will certainly give different results if the narrative advertisement content is in the form of drama or editorial narrative and is shown in traditional media. Of course, this requires further discussion and research because viewers will pay attention to narrative ad content. Advertisers need to understand the potential effects of the unique humour and features of online media. This gives a different thing where viewers are encouraged to experience immersion and transportation in a dynamic and interactive virtual world. These four elements are important factors that enhance and enrich the storytelling experience.

This study is limited to the public in Indonesia. A number of other factors may be considered, such as audience characteristics and humorous stimuli. Because Most of the practitioners believe that humour is the most suitable for students and educated, especially men. It is hoped that this will represent young and educated consumers with cognitive abilities that help them understand and appreciate humour more easily. The rapid increase in humour advertising on the Internet and new technology-enabled features offer great opportunities for advertisers and advertising researchers. Future researchers can extend this

research to different contexts and markets with different advertising stimuli, including the unique characteristics of humorous advertisements and online advertisements and examine their effects on other variables.

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