Reminiscing the Joys of Aidilfitri in the Times of Covid-19

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The introduction of music for advertising or jingles started with the popularization of the radio and television in the early 20th century (Beyer & Meier, 2010). Some popular tunes have even evolved in terms of length, such as the Universal Pictures theme, over the years, retaining its main melodic motive. Jingles are designed to evoke associations between the tune and the product or a service. The act of associating a tune as an emotion adds another dimension to disassociate from other competitors. By using childhood memories and nostalgia (Davis, 1979) this paper aims to study the response on "TM RAMADAN/SYAWAL 2020" advertisement from internet viewers and the emotions they share with the unknown internet community. The analysis of the responses will greatly understand the musical impact towards viewers to understand how other advertisements related to nostalgia can be evoked effectively among viewers who share the same emotions.

Keywords: *Advertisements, emotion, nostalgia, jingles*

Introduction

Music and sound can be an effective tool to evoke certain emotions. The most common example is how different a horror movie would feel if you mute your television versus watching with a good stereo system. The same can be argued for short advertisements. With the correct combination of music and the product used, the message conveyed by the advertisement will linger in the minds of viewer's way after a campaign has ended. MacInnis and Park (1991) explains that in musical fit theory, music activates information and conjures connections based on prior knowledge/familiarity, and when these associations are relevant to the marketed product, the message becomes more compelling. An experiment mentioned by Herget et al (2020), describes that the findings show that the stimuli at various degrees of musical fit can have significant differences in terms of the intuitively perceived degree of musical fit. To amplify the music efficiency in advertising or any commercials, the selection of music to define and operationalize the musical fit was advised to be selected systematically and transparently

if any future experiment is going to use the same instrument as described. Thus, the result would be more precise and consistent (Herget, et al., 2020). In past research, the authors concluded that between unfitting music in ads and fitting music in advertisements that will have a more beneficial influence on commercials, product and brand evaluation (Herget, et al., 2020). No fit is less effective for advertising than music with a single fit, followed by music with a double fit, and finally music with a perfect fit (No Fit, Single Fit, Double Fit, Perfect Fit). Based on the authors' experiment on the impact of different levels of musical fit on the efficiency of Audio-Visual Advertising, advertisers will be able to better pick music to match the commercial based on reference points such as spot, narration, product, and target group. Such a meticulous and comprehensive approach can make the difference in advertising "between plain acoustical stimuli and meaningful music, as a sonic space embedded in a nexus of inter- and extra musical references" (Bode, 2006, p. 584). To amplify the music efficiency in advertising or any commercials, the authors mentioned that selection of music to define and operationalize the musical fit was advised to be selected systematically and transparently if any future experiment is going to use the same instrument as described. Thus, the result would be more precise and consistent (Herget, et al., 2020).

Farmer (2008) wrote an article in which he stated that advertisers have employed popular music for many years because it "intensifies images and colours words." It enhances the essential themes and motivates the listener, and it frequently provides a type of energy that can't be found anywhere else. Music might very well be the most exciting aspect of advertising." (Hecker, 1984, p.3). The article also said that there has been little research on the influence of music on sales in the field of musicology. Their investigation examines and discusses what has been written on this issue in the trade press. The advertising trade press has been reporting on what they describe "an increasing usage of popular music in television advertisements" for a number of years. Musical advertisements made a seamless transition to television in the 1950s, and they continued to play a significant part in broadcast advertising (Kellaris et al., 1993). Prior to the 1980s, jingles and incidental music were the most popular types of music used in television ads. Advertisers have subsequently modified the style of advertising, using a multitude of pop music to assist promote the goods. As a result, this article has employed Pop Music as the primary focus of their research into the analysis of popular music in prime-time television ads during the year in question.

Farmer's research and experiment improvised Allan's (2006) experiment in which he analysed the substance of pop music in television ads. The research looked at how popular music is now being utilised in prime-time television ads and whether there are any trends for its inclusion, particularly in terms of how it is conceived. Furthermore, the findings show that advertisers use music to complement the action rather than the product, and to encourage audience participation in the storyline (Allan, 2006). Despite the fact that this study yielded significant results, it is still restricted in its capacity to offer data for periods longer than one week. As a result, the current content analysis research done by Ajia (2008) will further define how popular music is used and how much of it is really consumed. It was also was noted that the percentage

of prime-time television commercials that use some form of music is significantly higher than those that do not, and these findings appear to be similar to those of Allan (2006), who found that 86 percent of the 3,000 commercials coded contained some form of music. This study's technique was still the most efficient means of analysing television ads. Despite the fact that certain factors were subjective, the bulk of the variables were objective, reducing the degree of coder bias. The developers reported on the most common things they saw or didn't notice.

Farmer (2008) also expresses that, music was employed as background music a considerable portion of the time rather than merely as a front executional style. Advertisers are urged to avoid allowing the music to dominate their main message, as the music is intended to support their advertisements. Based on the results of musical significance on popular music throughout this experiment, the marketer should plan on identifying the appropriate music that is most popular among younger age groups. The author mentioned that advertisers should be aware that viewers may quickly become distracted, thus reducing the amount of clutter is one method to assist. Using instrumental music rather than lyrical music in advertisements is undoubtedly a better option. It is dependent on the music chosen because the audience may recall particular tunes and so be more likely to sing along with the instrumental version. Consumers who are unfamiliar with the music, on the other hand, will utilise the lyrics as a memory aid.

The major reason for the widespread usage of rock as a musical genre in numerous advertisements is because the target demographic, which includes those aged 18 to 39, Baby Boomers, and the elderly, still appreciates and can identify with rock and roll more than any other genre (Farmer, 2008). Furthermore, the most dominant mood generated by the song selection and the ad narrative was joyful, since few advertisers intentionally want the audience to experience a negative feeling. As a result, mentioned that the advertisers' objective is to keep the audience happy and optimistic. Even if establishing advertising congruence is still a challenge for advertisers, musical selections that are incongruent with the commercials cause confusion and/or distract the consumer from the message. When congruence is at its best, the musical choice and commercial narrative are inextricably linked, and both the product and the performer profit from the increased sales and visibility.

John and Patrik (2001) claim that there are few psychological approaches to emotion and music. There must be a reason for how and why we have emotional reactions to music, as well as how and why we perceive music as emotional expression. The fundamental goal of psychology in the context of music and emotions is to comprehend the processes that intervene between the music that enters one's ears and the feelings that person experiences or perceives as a result of listening to that music. A physiological explanation tries to explain the causal pathway using processes found in the neurological system, endocrine system, and other biological systems (Ismail et al., 2020). A phenomenological explanation, on the other hand, tries to characterise the causal pathway in terms of the individual's goals, meanings, and interpretations of his or her own actions. However, there is an explanatory level that is somewhere in the between of these two extremes, and this is what psychology is all about.

According to the study, psychology is a science since only hypotheses that have weathered repeated critical interactions with observable facts may survive in the long run. The scientific method refers to the arrangement and interpretation of such interactions as a whole (Neale & Liebert, 1986). Much of the misunderstanding between scientists (such as music psychologists) and non-scientists (such as musicians or aestheticians) stems from conflicting perspectives on how important the scientific method is in generating accurate and valuable information. There have been several ideas for the emotion's description over the years. 92 meanings were discovered in textbooks, journals, dictionaries, and other sources by Kleinginna and Kleinginna (1981). They proposed the following consensus definition based on a review of these definitions: "Emotion is a complex set of interactions between subjective and objective factors, mediated by neural/hormonal systems, that can (a) give rise to affective experiences such as feelings of arousal, pleasure/displeasure; (b) create cognitive processes such as perceptually relevant effects, appraisals, and labelling processes; (c) trigger broad physiological adaptations to stimulating situations; and (d) result in expressive, goal-directed, and adaptive behaviour."

Emotions and moods are considered to differ in three ways. To begin with, emotions are supposed to be fleeting, whereas moods are said to stay considerably longer. Second, many scholars suggest that emotions, unlike moods, generally involve a recognisable stimulation event. Third, some say that emotions, unlike moods, are accompanied by unique facial expressions (Ekman & Davidson, 1994). Scientists and the general public can better understand and identify emotions by looking at how they are perceived and expressed. The article covered the three most common ways of conceptualising emotion in this section: category, dimensional, and prototype approaches. They also take into account a new class of effects known as vitality impacts, which we feel might be important in describing how people react to music.

Niazi et al., (2012) as cited in Ayanwale et al. (2005) and Adelaar et al. (2003), advertising is believed to be able to attract viewers to make purchases of goods or be able to provide information for the audience. Advertisements are created to provide understanding, attract interest and influence the purchasing power of users for a product or service. It is very important to acknowledge consumer expression towards any advertisement. The attitude formed after watching the ads would help them in influencing consumer's attitudes on their purchase intent toward the brand (Lafferty et al., 2002). The author also mentioned that the power of purchasing products were due to emotional retaliation, and not environmental retaliation. In environmental countermeasures, the buyer performs unplanned shopping but in this investigation the user buys the product the user is attached to emotionally. This attachment is created through advertisements as audio, video and text forms, which catches his attention.

A study was conducted to uncover comparable trends based on the demographic region to learn more about how music might influence audience purchasing intentions. According to Yeoh (2008), the best approach to use in the Malaysian context is musical fit, because it openly acknowledges the importance of cultural aspects in determining the effect of a piece of music on customers. Furthermore, previous study has focused on western society and culture, and

there is currently a research gap in Asia. In fact, one instance in particular exemplifies the potential limitations of research that are solely focused on the West. When the wine cellar played Top 40 music, according to Yeoh (2018) as described in (Areni and Kim (1993), classical music contributed to the purchase of more expensive wine. Yeoh (2018) conducted a five-week research in a large study room in a Malaysian student dormitory, using three distinct musical genres and a 'no music' condition control. The results of this experiment, however, show that different types of music (and no music) had no effect on the maximum number of people willing to pay for utilitarian products.

As a result, another alternative emerges: preventing non-western persons from experiencing the impacts of classical music as found in Western research. This might be due to the fact that they see classical music as "West" rather than "supermarket," implying that it does not motivate participants to spend more or choose between two alternatives. Furthermore, the classical music acceptance among Malaysian is not widely spread as mentioned by Zaharul et al., (2013) as cited in Leung (2003) pointed out that the existence of local traditional music is under threat in several Asian nations. The gradual growth and lack of success in integrating the numerous traditions of local music in Malaysian schools is primarily due to the prevalence of Western traditional music. The remainder of this thesis examines the universality of musical fit in the context of other possible constraints.

According to Ismail Sualman et al., (2021) as cited in Bollnow (1989), festive advertising with strong cultural values can serve as a motivator for all Malaysians to recognise the importance of the country's harmony and peace. Ads that are well-crafted and rich of cultural values provide a positive example for everyone in reinforcing the concept of unity. Ismail Sualman et al., (2021) also mentions that the researchers wanted to see if the festive commercials they chose used a sense of connection and unity among individuals from various ethnic backgrounds. This will help people understand the significance of such a message in terms of nation-building. It was discovered that several films created by local filmmakers, such as the late Yasmin Ahmad and Petronas, carry important messages about harmony or oneness among Malay, Chinese, and Indian ethnic groups. These media goods served as useful examples for local producers who wanted to make media products with the same message (Ismail Sualman et al., 2021; Siti Zabedah, 2013) These media goods served as useful examples for local producers who wanted to make media products with the same message thus brings the purpose of the study to examine the content of a few festive ads in Malaysia.

The researchers then found that Malaysian festive advertisements present a plural Malaysian society as a feminine and less individualistic community in which people care for one another and desire excellent connections. The chosen festive advertising frequently incorporates tangible cultural aspects such as the Islamic place of worship, the mosque, for Hari Raya marketing, or red lanterns for Chinese festivals. Most of the holiday commercials analysed had both subliminal and obvious messages supporting positive interracial partnerships. With the proliferation of numerous media, particularly those driven by the Internet, advertisers must be more aggressive in capturing the attention of their target consumers. In order to create culturally

appropriate artwork, such as festive ads, creative abilities, mastering the art of recognising 'what sells,' and comprehending Malaysian society are required (Ismail et al., 2021).

Methodology

This research was conducted based on the secondary data analysis, in particular, content analysis based on the data of responses available from online audience to investigate the emotional or psychological impact of the commercial to the online audience as well the association with the brand with advertiser that it might imply. qualitative content analysis may therefore be seen as a complete technique to analysing material that looks particularly suited to case studies (Kohlbacker et al, 2005). It may undoubtedly help to increase and improve the rigor, validity and reliability of case studies. The research is also based on existing data and information with the objective of determining the psychological impacts on the public, alongside to identify the advantages of employing the presence of right music in any existing product commercials.

The purposive sampling was used in this study where the samples are based on what information is needed and seeks for persons who can and are willing to offer it through their knowledge or experience. Mayring, 2000a, pp.468-469, 2000, as cited in Kohlbacher et al., 2005 mentions that any type of recorded communication, such as transcripts of interviews/discourses, protocols of observation, video recordings, and written materials in general, can be the subject of qualitative content analysis. However, not only is the material's visible content examined, but also its so- called latent content as well as its formal characteristics. Mayring's idea of qualitative content analysis was created in the 1980s as part of a longitudinal research on the psychosocial repercussions of unemployment, when more than 20,000 pages of transcripts were generated from 600 open-ended interviews, which had to be evaluated qualitatively (Mayring, 2000a, as cited in Kohlbacher et al., 2005). Mayring has created a sequential model of qualitative content analysis that proposes three unique analytical processes that can be used alone or in combination, depending on the research issue and the seven components of content analysis that serve as the foundation for a qualitatively oriented text interpretation process.

Diekmann (2003) as cited in Kohlbacher et al., (2005) mentions any type of social research claims to meet specific quality standards for data collection and measurement. Measuring or measurement techniques should be as objective, trustworthy, and valid as feasible, it is commonly acknowledged thus brings the reasoning for using the content analysis method in this study. Because of reliability issues, text coding is frequently delegated to several coders so that the researcher may check if the structures under investigation are shared and if various coders can consistently apply the same codes (Kohlbacher et al., 2005; Mayring, 2003, p.110; Ryan & Bernard, 2000, p.785). The sample will be collected based on the YouTube comments on the advertisement video chosen and some journals or articles related to the research objective will be use for the supporting data. In addition, few other sources such as books,

newspapers, internet and media align with the qualitative research methods where it will be implied to find the best conclusion for current research topic. The sample is in the form of video advertisement namely "TM RAMADAN / SYAWAL 2020" available on YouTube as the link to the video; https://www.youtube.com/watch?v=xeR997_I1xk. The response from audience will be analysed based on their comments and some responses will be taken from various social media such as Facebook, Twitter and Instagram. The comments will be divided into a few labels and codes.

The sample video namely "TM RAMADAN / SYAWAL 2020" that is available on YouTube as the link to the video; https://www.youtube.com/watch?v=xeR997_I1xk was chosen as the sample for this study. The advertisement was bound to the requirement which the sample used must be appropriate to the demographic conditions of the local community, the people of Malaysia.

To explain more about the sample, "TM RAMADAN / SYAWAL 2020" shows the efforts and hard work of Malaysians in tackling the covid-19 epidemic that has hit the world. The whole picture of the situation, images and figures are displayed in the form of documentation and accompanied by melodious piano music. At first the melody of the piano started calmly and its development in the middle began to bring a variety of emotions and expressions. The music used puts a lot of pressure on the emotions of someone and then brings a melancholy atmosphere to anyone who watches the advertisement.

Therefore, a study was conducted and was able to identify some psychological effects on viewers who see and record the reactions of the public after finishing watching through their responses on social media sites. A holistic and comprehensive approach to analysis of data material allows for the study of quality content and therefore (nearly) to fully understand and cover the complexity of social conditions and the social data produced from it (Kohlbacher et al., 2005).

Data Collection

The data will be relied on the feedback from the audience based on the YouTube video's comments as the primary data supported by the secondary data whereby the amount of share on other social media platform such as Facebook, Twitter and Instagram will be taken into account. The analysis process are mainly based on the sample that was uploaded on the YouTube and also shared on other social media such as Facebook, Instagram and Twitter. Malaysians are quite ahead with the development of technology such as social media. Based on the statistic derived from the StatCounter Global Stats - Social Media Stats Malaysia, 2020, the amount of user in the year of 2020 are as stated below:

StatCounter Global Stats
Social Media Stats Malaysia from Jan - Dec 2020
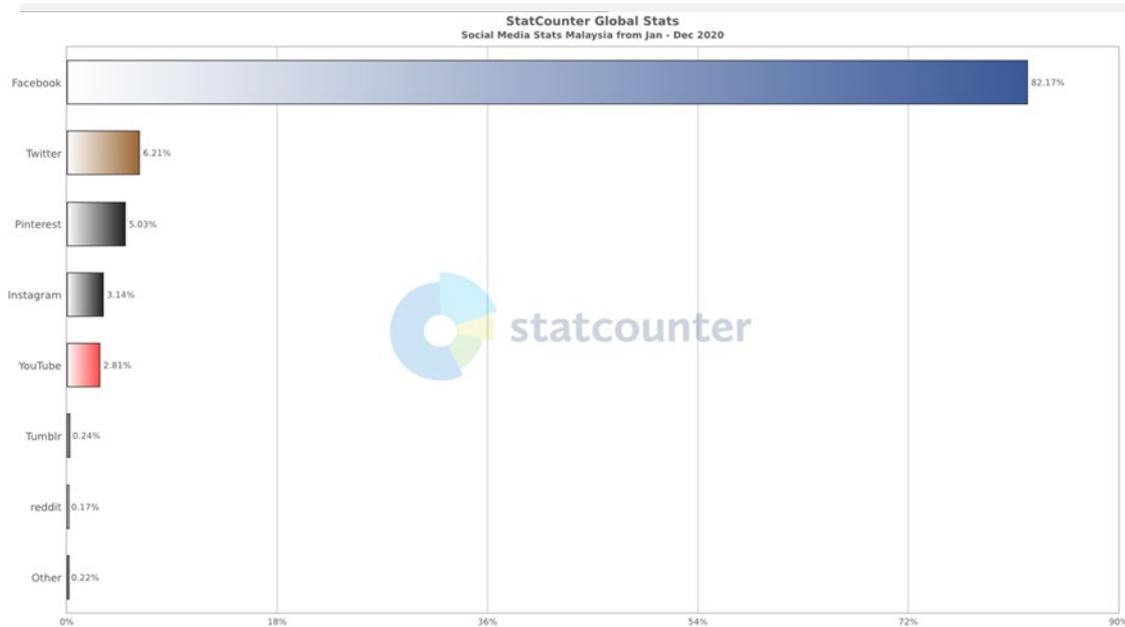
To ensure the response is related to the demographic area, the sample was taken from the advertisement of Malaysian company hence the audience responses are predominantly among the citizen. These methods will help in identifying gaps in knowledge and additional information that will be gained throughout this research. The feedback on how the audience react to the music employed in certain commercials will also be observed throughout this study. According to Creswell et al., (2017) as cited in (Pink, 2001), qualitative audio-visual and digital resources are qualitative data (including social media materials). This information may be pictures, pieces of art, videos, major pages of the website, e-mails, text messages, social media texts, or sounds in any way. Include techniques for innovative data gathering under visual ethnography and it may incorporate living storytelling, visual metaphor and digital archives (Clandinin, 2007). The feedback can be in the form of comments on YouTube and also their responds on personal account on social media such as Twitter, Instagram and Facebook (Mogaji, 2016).

The data gathered will be analysed thoroughly based on the audience feedbacks and finding the most related to the topic as well as any possible issue raised in the past research and avoiding just divulging good outcomes. To gain a complete perspective of data and find a pattern in the participants' accounts or sounds, each theme may include several subthemes as subdivisions (Mojtaba, 2016). The thematic coding was applied based on the sample and the data collected will be exiled by using the Microsoft Excel in order to separate the codes. At first, the comment section of the sample will be filtered to ensure that the response could serve the purpose of this study; all comments from YouTube, Facebook, Instagram and 50 tweets from Twitter (due to overwhelmed responses). All comments related to the research topic will be add compiled and translated to English due to most of the comments were written in either Bahasa Melayu, bilanguage or in short forms and the translation was made by my own preference. Responses also will be segregated based on several social media used due to the

age differences that use the platforms. Those responses will then divided into several codes depending on the samples and this is where the analysis can be done easier. In research, retaining key outcomes is academically dishonest or casting the results into a positive light for the preferences of participants or researchers. This means that the questioner has to describe the entire spectrum of findings in qualitative research, even findings which may conflict with the issues. The report on the range of viewpoints around the issue is a feature of effective qualitative research. The data analysis should reflect, and not be underreported in quantitative research, the statistical tests (Creswell et al., 2017). Therefore, the effectiveness of this study will mostly depend on the quality of information offered in connection to the research environment through primary research. To ensure that there is no confusing information and that no information be detached while analysing data collection, a pool of data from the past research materials will be implied in this study and the data should come from the legitimate sources.

Findings

The researcher proposed that the hypothesis for this study is that advertising that arouses the emotions of consumers brings more exposure to specific advertisements based on the literature review readings and the problem that has arisen. To ensure that this hypothesis is accepted, a study of consumers' views about advertisements on social media should be conducted, resulting in a more accurate conclusion for this study. The category is the primary output of the analytical process; it has a descriptive identity and is primarily utilised to classify discoveries at the start of the theme generation phase. To begin the abstraction process, researchers create categories at the start of the data analysis process. The establishment of categories aids in the availability of specifics for the development of analytical themes. In the initial phase, "Reading transcriptions and marking meaning units," "coding and looking for abstractions in participant accounts," and "writing reflective notes" are some of the tasks involved in this analysis process (Mojtaba Vaismoradi, 2016). Each cluster of codes with comparable codes is given a label. The label's definition, translation, and description serve as pillars for improving the level of abstraction of data analysis and developing a theme. The five phases of this phase are explained: "classifying," "comparing," "labelling," "translating and transliterating," and "defining and describing." (Mojtaba Vaismoradi, 2016). The labels and codes used based on the sample as shown in Table 1.

Table 1: Table and Code descriptions

Label	Code	Description
Service	Complaint	expression of irritation or disapproval with something
	Question	a concern that has to be solved or discussed.
	Positive Feedback	communication that acknowledges the merits, accomplishments, or successes of the service provided
Emotion	Thankful	expressing relief and appreciation
	Sadness	an emotional state accompanied by sorrow and a distress
	Sympathy	Feelings of pity and compassion for the suffering of others.
	Frustration	the feeling of being upset or dissatisfied when one could not alter or achieve something
	Reminisce	to recall a past vision or thought
Relationship	Family	Individual roles and relations change with time in an organised group, generally linked by blood or some other commonality.
	Friend	a person with whom one shares a strong relationship of affection that is not based on sexual or familial ties.
	Community/National	a group of individuals who live in the same location or have a shared attribute
Advertisement	Positive Feedback	communication that acknowledges the merits, accomplishments, or successes of delivery of messages
	Negative Feedback	Customers or personnel express their discontent with a company's messages
	Music	commenting on the sound or sound collection that present in the advertisement
Current Issue	Sensitivity	Other issue raised based on the situation happened within the company responsibility

The amount of responses were different due to the contrasting amount of comments available. On YouTube, all comments were collected, meanwhile on Twitter, only 50 tweets were included due to the deluge of tweets related to the sample even though the sample posting through the official twitter account gained no response at all. On Instagram, there were only 8 people who responded while on Facebook, a total of 48 comments were included. The table

below shows how the audience responds towards the video advertisement and was segregated based on different labels and codes.

Audience Responses Towards the Sample on Different Social Media Based On Labels and Codes

Label	Code	YouTube	Facebook	Twitter	Instagram
		% (of 139)	% (of 48)	% (of 50)	% (of 8)
Service	Complaint	2.16 (3)	45.83 (22)	4 (2)	0
	Question	0	20.83 (10)	0	0
	Positive Feedback	2.16 (3)	8.33 (4)	2 (1)	0
Emotion	Thankful	26.62 (37)	18.75 (9)	12 (6)	87.5 (7)
	Sadness	55.4 (77)	16.67 (8)	54 (27)	0
	Sympathy	10.8 (15)	10.42 (5)	8 (4)	12.5 (1)
	Frustration	7.19 (10)	43.75 (21)	16 (8)	0
	Reminisce	6.47 (9)	2.08 (1)	2 (1)	0
Relationship	Family	12.95 (18)	18.75 (9)	18 (9)	62.5 (5)
	Friend	1.44 (2)	0	0	0
	Community/National	32.37 (45)	14.58 (7)	38 (19)	37.5 (3)
Advertisement	Positive Feedback	41.01 (57)	10.42 (5)	36 (18)	0
	Negative Feedback	0.72 (1)	0	(0)	0
	Music	10.07 (14)	2.08 (1)	22 (11)	0
Current Issue	Sensitivity	0	4.17 (2)	0	0

YouTube: 139 comments, Facebook: 48 comments, Twitter: 50 Tweets and Instagram: 8 comments.

** percentage based on each platform

***Most comments consist of several codes each thus explaining why the percentage did not add up to 100%.

Table 2: Audience Responses Towards the Sample on Different Social Media Based On Labels and Codes

YouTube

Based on the YouTube users comments, there are several codes aligned. 41.07% out of 139 responses mentioned some positive feedback towards the advertisement and only 10% of the comments mentioned regarding music used. These 10% was only taken based on specific words which mention about the songs or the musical background itself. However, some comments did mention the emotion (Sadness) and this is definitely due to the advertisement circumstance that only displays footage of Covid-19 situation accompanied with depressing piano tunes.

Example one:

> *"Sebak tgok iklan raya TM yang dulu kelakar tapi tahun ni menyentuh jiwa betul* 🥲 *Dengan alunan piano and what happened out there, frontliners bertungkus lumus buat kerja, for us! Terima kasih semua! Saya team raya rembau tapi tak balik kg pun tak apa lah tahun ni* 😅*! Stay safe semua! Jaga diri!* ❤❤❤"
> - Jessa Styles

> **[look at TM's advertisements which used to be funny but this year really touched the soul. With the piano and what happened out there, the front liners worked hard to get the job done, for us! Thank you all!......Stay safe everyone! Take care!]**

Example two:

> *"Sebaknya :') Kepada rakyat-rakyat Malaysia, kita semua di atas kapal yang sama. Stay strong semua. #kitajagakita"* - Nur M

> **[This is so sad. To the people of Malaysia, we are all on the same ship. Stay strong all. #KitaJagaKita]**

People may be more inclined to listen to sad music to cognitively manage with a new circumstance, re-experience and work through emotions, and separate themselves from old experiences, especially after a terrible life event. It is believed that listening to sorrowful music and deciphering its lyrics would bring strength, aid in coping, produce emotions of closeness to others, and provide consolation (Ter Bogt et al., 2019; Eerola, Peltola, & Vuoaskoski, 2015; Hanser et al., 2016; Ter Bogt et al., 2017; Van den Tol & Edwards, 2013). However there were only few comments mentioned regarding the service by the company and one of the comments is stated below.

Example three:

> *"Yang aku tersentuh sekali ialah, line internet macam c***i... Daripada buat iklan, lebih baik perbaiki capaian internet…"* - anjkrazy2

> **[the one that touched my heart the most was , the internet line is like a xxx ... Instead of making ads, it's better to improve internet access…]**

Through this comment, it is clear that the commenter is one of the company's clients and very unsatisfied with the service provided. The commenter also advises the company to provide a better service than just displaying such advertisements. From this comment, it would lead to exposure to the disadvantages of using the company's services and being able to influence future prospects.

Facebook

Meanwhile on Facebook, almost half of the comment section (45.83% out of 48 comments) was filled with complaints. Some users totally ignore the purpose of the advertisement and use the opportunity to express their frustration meanwhile about 20.83% of the commenters were asking about their questions regarding the services provided by the company.

Example four: (originally commented in English, no translation required)

> *"Dear TM, am facing issues in my Unifi account and after 3 days I have been bounced from one consultant to another. Please help intervene, I am trying to connect with anyone in TM who can help me but I need my basic internet to be able to work from home please."* - Soraya Yahya

Example five: (originally commented in English, no translation required)

> *"May I know, how to be dealer for TM Unifi?"* - Andrew Chan

The difference in the response of Facebook users compared to other social media users is that there are 2 comments that mention issues that occur outside the company's service. Previously, manhole owned company Telekom Malaysia has led to a husband and wife being involved in an accident in Penang yet no explanation from the company has caused the public to be dissatisfied.

Example six:

> *"Oi TM,ap cer dgn org eksiden langgar manhole ko tu,ad dtg melawat x?,kang abg long lando pang nanti bru taw"* - Tun Nila Utama
>
> **[what's the story with the person who accidentally hit your manhole, did anyone come to visit?....]**

Example seven:

> *"Kesian mangsa yg excident tu..harap korang tolong la bertanggungjawab…"*
> *- Lutfi Rmly*

> **[Pity the victim of the accident, Hopefully you guys are taking the responsibility.]**

Despite all these negative comments, there was also a comment coming from Malaysian who live overseas encouraging the citizens to be patient with the allegations that are plaguing.

Example eight:

> *"Tahun ni hari raya tak akan sama dgn hari raya yg lepas-lepas dan ianya ada lah hari raya yg lain dari yg lain. Hiba rasa hati ini sesungguhnya ianya dugaan dari ALLAH buat kita semua... walau bagaimanapun kita semua kena REDHA atas ujian ini. SALAM DARI PERANTAUAN.*😭*" - Hasmawati Misdi*

> **[This year, the festival will not be the same as the previous festival and it is a different festival from the others. This heartache is indeed an allegation from GOD for all of us ... however, we all have to REDHA for this test. GREETINGS FROM OVERSEAS.]**

Twitter

On Twitter, tweets by the company itself that posted about this advertisement did not get an encouraging response. Nevertheless, there are some individuals who have posted YouTube links alongside with their comments received widespread response from other twitter users and one of them received 10.8K, Retweets, 1,037 Quote Tweets and 7,448 Likes based on the tweet mentioned below.

Figure 3: A tweet from an individual who is not from TM's own company has received a large number of views and replies.

Example nine:

"Simple je iklan raya TM tahun ni. Tapi sedih . Tak sangka lagu meriah mcm tu boleh bawa mood sedih mcm ni. Bersabarlah Malaysia. Ala kali ni je. Insyaallah. #KitaMestiMenang" – Kak Jah Sungai Dua (@XXXbyefelicia)

[This year's TM advertisement is simple. But sad. I didn't think such a lively song could bring such a sad mood. Be patient Malaysia. Just this time. InsyaAllah. #KitaMestiMenang]

Compared to users on Facebook, the average Twitter user is more likely to respond positively than to express dissatisfaction. Most of the tweets mentioned how they feel sad with the advertisement especially when the advertisement highlights the hardships and how Malaysians are united in fighting the epidemic. They put themselves in commenting by stating how they feel regarding this experience and most of them are sad, sympathetic, and reminisce about the moment with their family. They also praised the hard work done by the frontline in curbing the epidemic from continuing to spread.

Instagram

As for Instagram, there were only 8 people who responded to the posting done by the company and all of them are positive with the situation happening and none of them are expressing their frustration with the service nor the advertisement itself. They even encourage Malaysians to

continue to be patient with the challenges they face and suggest the best measures to maintain good relations during this season.

Example ten:

"Walaupun kita jauh tapi tetap hari kita bersatu. Yang mana tak dpt jumpa berjauhan boleh video call pagi raya hehe skrg semua org guna Zoom ke Skype ke en hahaha gunakan lah apa yang ada. Kena biasakan new normal 🤝" - _dinihaikal

[Although we are far away but still today we are united. Those who can't meet far away can make a video call in the morning…now everyone uses Zoom to Skype. use what you have…Get used to new normal]

Example eleven:

"takpe atlest boleh video call mak ayah dari jauh pun dah kira bersyukur. hargailah mereka selagi mereka masih ada di dunia ni" – Maisarazennie

[**It doesn't matter, as long as we can video call mom and dad from afar, I'm grateful. cherish them while they are still in this world]**

Overall analysis

Total of Audience Responses Towards the Sample Based On Labels and Codes

Label	Code	All Comments
		% (of 245)
Service	Complaint	11.02 (27)
	Question	4.08 (10)
Emotion	Positive Feedback	3.27 (8)
	Thankful	24.08 (59)
	Sadness	45.71 (112)
	Sympathy	10.2 (25)
	Frustration	15.92 (39)
	Reminisce	4.49 (11)
Relationship	Family	16.73 (41)

	Friend	0.82 (2)
	Community/National	30.2 (74)
	Positive Feedback	32.65 (80)
Advertisement	Negative Feedback	0.41 (1)
	Music	10.61 (26)
Current Issue	Sensitivity	0.82 (2)

Total comments of all social media (YouTube, Facebook, Twitter and Instagram) are 245 comments.

*** Most comments consist of several codes each thus explaining why the percentage did not add up to 100%.*

**** Calculation of percentage is number of comments per 245 comments (total number of comments).*

Table 3: Total of Audience Responses Towards the Sample Based On Labels and Codes (YouTube, Facebook, Twitter and Instagram)

To conclude codes mentioned by the response of the audience in all social media (YouTube, Facebook, Twitter and Instagram), Sadness gained a high number of mentions over all. Out of 245 comments, there were 112 comments that were related to sadness followed by positive feedback which has gained 32.65% which is 80 out of 245 comments mentions about how good the advertisement was.

However, there was only one comment mentioned about his negative feedback on the advertisement, which brings the percentage of 0.41% out of 245 comments related to the sample. The comment has been mentioned in 4.2.1 example three and it shows the dissatisfaction of the service provided by the company and has caused the commenter to feel negative towards anything the company has provided.

Despite all responses gained through YouTube, Facebook, Twitter and Instagram, there are differences in topic development that have led to different levels of abstraction in data analysis tools, which might lead to inconsistencies in evidence-based practise. A realistic and step-by-step approach of theme creation was proposed that has the ability to help and enable greater knowledge of how themes are created, based on one's own qualitative analysis experiences and the relevant literature. Based on data collected in data analysis and finding, there are several things we can learn about how viewers respond to an advertisement and due to an unaware situation of analysis of content by the researcher, the audience will state the comments without having second thoughts regarding the sample they were watching and be more honest with their criticism.

Discussion

The findings of this study are the addition of knowledge of digital engagement and social media advertising in various ways. Turning back to the objectives of this study, we found that how music in product commercials and advertising affect the audience psychologically plays a major role in controlling the mood and there are several practices that can be adopted by advertisers in implementing product advertising more effectively.

There are some differences in the number of views based on the social media used to market "*TM RAMADAN / SYAWAL 2020*" advertisements. Youtube gained 95 thousands while Facebook obtained 31 thousands number of views. Twitter and Instagram attained 124 thousand and 3,261 views respectively. Just for the disclaimer, the advertisement on Twitter posted by Telekom Malaysia Official did not receive much response thus the amount of views was taken based on one of Twitter's influencer tweets namely *Kak Jah Sungai Dua (@XXXbyefelicia)* where the analysis in 4.2.3 was taken from.

However this shows how not all viewers really responded even though they were watching the advertisement video. As mentioned by Nielsen (2006), in most online communities, 90% of members are lurkers who never contribute, 9% contribute a little, and 1% of users are responsible for virtually all of the activity. This explained why most of the advertisement received a very encouraging amount of views but the number of responses did not say so.

Elements of Nostalgia

Despite not getting a lot of comments that actually really expressed their opinions about the song used, I learned the reason why most audiences get emotional when the song used really reflects on their feeling regarding the situations that happened in Malaysia. As mentioned by Ter Bogt et al., (2019) as cited by Van den Tol, (2016) in the present research, unpleasant events such as the loss of a loved one and social isolation, among others, have been identified as variables that cause people to listen to sad music.

According to Sedikides C. et al., (2008) as cited in Sedikides C. et al., (2004), nostalgia was recognised as a mental illness at the turn of the century. Anxiety, sorrow, and sleeplessness were among the symptoms. By the mid-twentieth century, psychodynamic methods had classified nostalgia as a repressive compulsive disease because it was thought to be a hidden yearning to return to a previous life stage. Soon later, nostalgia was demoted to a kind of sadness characterised by loss and mourning, while it was still associated with homesickness (Sedikides C. et al., 2008). There were strong reasons for nostalgia and homesickness to split ways by the late twentieth century. Adult participants distinguish nostalgia from homesickness. For example, they connect nostalgia with terms like warm, old times, childhood, and yearning rather than homesickness (Sedikides C. et al., 2008; Davis, 1979).

Furthermore, nostalgia study crosses social groups and age, whereas homesickness research focuses on the psychological issues (e.g., separation anxiety) that might emerge when young individuals migrate outside their home environment. Nostalgia, for example, may be present in healthy people, children, and dementia sufferers throughout cultures (Sedikides C. et al., 2008; Zhou et al., 2008; Sedikides et al., 2004) Finally, Sedikides C. et al., (2008) as cited in Wildschut et al., (2006) mentions that although homesickness pertains to one's birthplace, nostalgia may apply to a wide range of items.

Sedikides C. et al., (2008) as cited in Wildschut et al. (2006) found more evidence that nostalgia is primarily a pleasant emotion: the responses had significantly more positive than negative affect expressions. However, there were indications of bittersweetness at the same time. Many of the stories described disappointments and losses, and some even dealt with difficulties like separation and the death of loved ones. Nonetheless, good and bad components were frequently contrasted to produce redemption, a narrative pattern in which a negative life scenario is followed by a happy one (Sedikides C. et al., 2008; McAdams, 2001). The prominence of the redemption theme might explain why, despite the depictions of sadness, the nostalgic narratives' overall emotional signature was positive.

Customer Dissatisfaction Outlets

There was an explanation for the issues that arose on Facebook, where there were complaints in over half of the comments area, entirely disregarding the aim of the advertisement and taking the opportunity to vent their displeasure. According to Hye Won Lee et al., (2020) findings, dissatisfaction with material services has a favourable impact on 'no action' and public complaint behaviour, and direct pathways from discontent with material services to revisiting intentions were shown to be insignificant and mediated through complaint behaviour.

Hye et al., (2020) mentions that consumers' public complaint behaviours have been found to enhance their propensity to return. This is due to the fact that consumer unhappiness and concerns may be resolved through public complaint behaviours, which encourages customers to return. The findings suggest that customers must be encouraged to file public complaints and Customers should be able to reach complaints desks that are easily accessible (Hye et al., 2020).

The discourse, conversational style that social media posts foster has helped to engender that sense of company and customer in constant conversation with one another, and has proven critical to the development of new relationships as well as the maintenance and, in some cases, enhancement of existing ones (Creelman, 2015). According to Creelman (2015), these social media platforms have evolved into a digital marketplace where, at its best, conversation takes on a cooperative aspect as businesses collaborate with their customers and clients to maintain, mitigate, and, in some cases, repair their customer relationships through virtual conversations.

Businesses are now forced into the difficult social scenario of publicly reacting to bad feedback, where their reaction to an individual customer is evaluated and examined, not just by the immediate correspondent but also by a community of customers and potential responses (Creelman, 2015).

Conclusion

Even though the advertisement did not really mention or promote their service, it is a right choice to display the actual reality of what is happening in life onto the television screen especially during the festive season due to the fact that many of the targeted market are currently away from their family and have to celebrate in their own house. Ismail et al., 2021 mentioned that advertisers must uphold their social responsibilities by promoting positive society values and supporting family values and it was a great opportunity used by the company, Telekom Malaysia where the service is totally highlighting connecting people virtually by using the internet service provided especially during this pandemic.

In the end, the hypothesis made earlier may be accepted because the sample utilised in this study was able to elicit strong emotional responses from the audience, resulting in a large number of views, ratings, and replies via various forms of social media. In the year of 2020, according to Department of Statistic Malaysia Official Portal (2021), the percentage of households access to Internet, pay TV channel, radio showed an increase to 90.1 per cent (3.1 percentage points), 75.8 per cent (2.7 percentage points) and 97.2 per cent (1.5 percentage points) respectively. Due to this situation, Telekom Malaysia managed to gain RM10.84 billion for the group revenue and RM539.6 million payouts for the shareholder (Telekom Malaysia BHD, 2020). Even though Telekom Malaysia broke the record by earning RM11.43 billion in the previous year, these results are still encouraging as there is also an increase in internet service provider companies competing for high profits and decreased contributions from all product lines except data by the company itself (Telekom, 2020).

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