

LAMPIRAN

Lampiran 1. Kuisisioner

Bagian 1 dari 12

Meme Marketing Kuisisioner

B I U Q K

Halo!

Saya Agi Febrian, mahasiswa marketing Universitas Atma Jaya Yogyakarta

Sebelumnya, terima kasih telah meluangkan waktu Anda untuk berpartisipasi dalam penelitian ini. Saya adalah mahasiswa yang sedang melakukan penelitian terkait pengaruh konten meme pada akun Instagram [@ecomtuz](#) terhadap brand love, khususnya pada pengguna media sosial Instagram

Kuisisioner ini bertujuan untuk mengetahui pendapat Anda mengenai konten yang ditampilkan oleh [@ecomtuz](#) dan bagaimana hal tersebut memengaruhi persepsi serta keterikatan Anda terhadap akun tersebut.

Seluruh data yang Anda berikan akan dijaga kerahasiaannya dan hanya digunakan untuk keperluan penelitian akademik. Tidak ada jawaban yang benar atau salah – mohon isi sesuai dengan pendapat dan pengalaman pribadi Anda.

Pengisian kuisisioner ini akan memakan waktu sekitar 3-5 menit. Partisipasi Anda sangat berarti dan akan membantu dalam pengembangan strategi pemasaran digital berbasis konten yang lebih relevan.

Terima kasih atas kontribusinya!

Bagian 2 dari 12

Filter Question

Deskripsi (optional)

Apakah anda memiliki akun Instagram aktif ? *

☐ Ya

☐ Tidak

Setelah bagian 2 Lanjutkan ke bagian berikut

Bagian 3 dari 12

Filter Question 2

Deskripsi (optional)

Apakah pernah melihat konten dari akun [@ecomtuz](#) ? *

☐ Pernah

☐ Tidak Pernah

Setelah bagian 3 Lanjutkan ke bagian berikut

Konten-konten @ecommuur sering kali mengangkat isu yang relevan, relate dengan kehidupan followers-nya, dan dikemas dalam bentuk meme atau storytelling yang ringan namun tajam. Karena gaya komunikasinya yang unik dan konsisten, akun ini telah menarik perhatian banyak pengguna Instagram, baik sebagai media hiburan maupun sebagai refleksi sosial yang menarik.

[illegible]

76

Bagian 5 dari 12

Sense of Liberation



Deskripsi (opsional)

Menonton konten @ecommurz membantu saya melupakan kekhawatiran sejenak *

	1	2	3	4	5	6	7	
Sangat tidak setuju	☐	☐	☐	☐	☐	☐	☐	Sangat setuju

Saya merasa lebih rileks dan santai setelah melihat konten @ecommurz *

	1	2	3	4	5	6	7	
Sangat tidak setuju	☐	☐	☐	☐	☐	☐	☐	Sangat setuju

Konten @ecommurz membuat saya bisa melepas stres. *

	1	2	3	4	5	6	7	
Sangat tidak setuju	☐	☐	☐	☐	☐	☐	☐	Sangat setuju

Saya merasa lebih bebas dan lega setelah menikmati konten @ecommurz. *

	1	2	3	4	5	6	7	
Sangat tidak setuju	☐	☐	☐	☐	☐	☐	☐	Sangat setuju

Setelah bagian 5 Lanjutkan ke bagian berikut

Bagian 6 dari 12

Perceived Trendiness

Deskripsi (optional)

Konten @ecommurz terlihat keren dan mengikuti perkembangan zaman *

1 2 3 4 5 6 7

Sangat tidak setuju ☐ ☐ ☐ ☐ ☐ ☐ ☐ Sangat setuju

Saya merasa konten yang dibuat @ecommurz selalu menarik dan fresh. *

1 2 3 4 5 6 7

Sangat tidak setuju ☐ ☐ ☐ ☐ ☐ ☐ ☐ Sangat setuju

Konten dari @ecommurz mengikuti tren terbaru di media sosial. *

1 2 3 4 5 6 7

Sangat tidak setuju ☐ ☐ ☐ ☐ ☐ ☐ ☐ Sangat setuju

Saya selalu merasa terhibur dengan konten yang dibagikan oleh @ecommurz. *

1 2 3 4 5 6 7

Sangat tidak setuju ☐ ☐ ☐ ☐ ☐ ☐ ☐ Sangat setuju

Setelah bagian 6 Lanjutkan ke bagian berikut

Bagian 7 dari 12

Hedonic Engagement

Deskripsi (optional)

Saya sangat menikmati dan terhibur saat menonton konten @ecommurz *

1 2 3 4 5 6 7

☐ ☐ ☐ ☐ ☐ ☐ ☐

Saat melihat konten @ecommurz, saya merasa benar-benar fokus dan terlibat *

1 2 3 4 5 6 7

☐ ☐ ☐ ☐ ☐ ☐ ☐

Saya bisa sepenuhnya menikmati pengalaman saat menonton konten @ecommurz *

1 2 3 4 5 6 7

☐ ☐ ☐ ☐ ☐ ☐ ☐

Setelah bagian 7 Lanjutkan ke bagian berikut

Bagian 8 dari 12

Perceived Humor

Deskripsi (opsional)

Konten yang dibuat @ecommurz sering kali membuat saya tertawa *

1

2

3

4

5

6

7

Saya merasa humor dalam konten @ecommurz sangat menghibur *

1

2

3

4

5

6

7

Setelah bagian 8
Lanjutkan ke bagian berikut

Bagian 9 dari 12

Self-brand connection

Deskripsi (opsional)

Saya merasa @ecommurz mencerminkan diri saya. *

1

2

3

4

5

6

7

Saya merasa akun @ecommurz mewakili siapa saya. *

1

2

3

4

5

6

7

Saya memiliki keterikatan emosional dengan konten yang dibuat oleh @ecommurz. *

1

2

3

4

5

6

7

Saya tidak segan untuk share konten @ecommurz ke orang lain karena menunjukkan diri saya. *

1

2

3

4

5

6

7

Bagian 11 dari 12

Demografi

Deskripsi (opsional)

Gender *

☐ Laki-laki

☐ Perempuan

Usia *

☐ 17-22 tahun

☐ 22-27 tahun

☐ 27-32 tahun

☐ 32-37 tahun

☐ lebih dari 38 tahun

Pekerjaan *

☐ Pelajar

☐ Mahasiswa

☐ Karyawan Swasta

☐ PNS/Pegawai negeri

☐ Pengusaha

☐ Lainnya

Lama waktu penggunaan di sosial media *

☐ kurang dari 1 jam

☐ 1-2 jam

☐ 2-3 jam

☐ 3-4 jam

☐ lebih dari 4 jam

Pendapatan per bulan *

☐ kurang dari Rp 1.000.000,00

☐ Rp 1.000.000,00 - 3.000.000,00

☐ Rp 3.000.000,00 - 5.000.000,00

☐ diatas Rp 5.000.000,00

Pendidikan Terakhir *

☐ SD

☐ SMP

☐ SMA

☐ S1

☐ S2

☐ S3

Setelah bagian 11 Lanjutkan ke bagian berikut

Lampiran 2. Data Responden

Apakah anda memiliki akun instagram aktif ?	Apakah pernah melihat konten dari aakun @ecommurz ?	Gender	Usia	Pekerjaan	Lama waktu penggunaan di sosial media	Pendapatan per bulan	Pendidikan Terakhir
Ya	Pernah	Laki-laki	22-27 tahun	Pengusaha	3-4 jam	Rp 3.000.000,00 - 5.000.000,00	S2
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	2-3 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	3-4 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	lebih dari 4 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	lebih dari 4 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Laki-laki	22-27 tahun	Mahasiswa	2-3 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	3-4 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Laki-laki	22-27 tahun	Mahasiswa	2-3 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	2-3 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	3-4 jam	Rp 1.000.000,00 -	SMA

						3.000.000,00	
Ya	Pernah	Perempuan	17-22 tahun	Pelajar	1-2 jam	kurang dari Rp 1.000.000,00	S1
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	lebih dari 4 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	3-4 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Perempuan	22-27 tahun	Mahasiswa	lebih dari 4 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Perempuan	22-27 tahun	Mahasiswa	1-2 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	1-2 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Laki-laki	22-27 tahun	Mahasiswa	3-4 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	lebih dari 4 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Perempuan	22-27 tahun	Mahasiswa	1-2 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	lebih dari 4 jam	Rp 3.000.000,00 - 5.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	lebih dari 4 jam	Rp 3.000.000,00 - 5.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	lebih dari 4 jam	kurang dari Rp 1.000.000,00	SMA

Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	lebih dari 4 jam	kurang dari Rp 1.000.000,00	S1
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	2-3 jam	Rp 1.000.000,00 - 3.000.000,00	S1
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	lebih dari 4 jam	Rp 3.000.000,00 - 5.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	1-2 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	1-2 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Pengusaha	lebih dari 4 jam	diatas Rp 5.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	3-4 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Laki-laki	22-27 tahun	Karyawan Swasta	1-2 jam	diatas Rp 5.000.000,00	S1
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	2-3 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	2-3 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	3-4 jam	Rp 1.000.000,00 - 3.000.000,00	S1
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	lebih dari 4 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	lebih dari 4 jam	Rp 1.000.000,00 - 3.000.000,00	SMA

Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	lebih dari 4 jam	kurang dari Rp 1.000.000,00	S1
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	lebih dari 4 jam	Rp 1.000.000,00 - 3.000.000,00	S1
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	1-2 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	2-3 jam	diatas Rp 5.000.000,00	S1
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	lebih dari 4 jam	kurang dari Rp 1.000.000,00	S1
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	lebih dari 4 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	lebih dari 4 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	lebih dari 4 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	lebih dari 4 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	lebih dari 4 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	lebih dari 4 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	lebih dari 4 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	lebih dari 4 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	lebih dari 4 jam	kurang dari Rp 1.000.000,00	SMA

Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	lebih dari 4 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	lebih dari 4 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Perempuan	27-32 tahun	Karyawan Swasta	1-2 jam	Rp 3.000.000,00 - 5.000.000,00	S2
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	lebih dari 4 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	lebih dari 4 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	lebih dari 4 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	3-4 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	lebih dari 4 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	3-4 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	2-3 jam	kurang dari Rp 1.000.000,00	S1
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	lebih dari 4 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	3-4 jam	Rp 1.000.000,00 - 3.000.000,00	S1
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	3-4 jam	Rp 1.000.000,00 -	SMA

						3.000.000,00	
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	lebih dari 4 jam	Rp 1.000.000,00 - 3.000.000,00	S1
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	1-2 jam	Rp 1.000.000,00 - 3.000.000,00	S1
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	1-2 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Laki-laki	17-22 tahun	Pelajar	kurang dari 1 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	3-4 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	2-3 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	lebih dari 4 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	2-3 jam	Rp 3.000.000,00 - 5.000.000,00	SMA
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	lebih dari 4 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Laki-laki	17-22 tahun	Pelajar	1-2 jam	kurang dari Rp 1.000.000,00	SMP
Ya	Pernah	Laki-laki	22-27 tahun	Mahasiswa	1-2 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Perempuan	22-27 tahun	Mahasiswa	2-3 jam	Rp 1.000.000,00 - 3.000.000,00	SMA

Ya	Pernah	Laki-laki	22-27 tahun	Karyawan Swasta	2-3 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Laki-laki	27-32 tahun	Karyawan Swasta	2-3 jam	Rp 1.000.000,00 - 3.000.000,00	S1
Ya	Pernah	Laki-laki	27-32 tahun	Karyawan Swasta	3-4 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Perempuan	32-37 tahun	PNS/Pegawai negeri	3-4 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Laki-laki	22-27 tahun	Mahasiswa	1-2 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Perempuan	27-32 tahun	Karyawan Swasta	2-3 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	1-2 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	1-2 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Laki-laki	lebih dari 38 tahun	Pengusaha	lebih dari 4 jam	diatas Rp 5.000.000,00	S2
Ya	Pernah	Perempuan	32-37 tahun	PNS/Pegawai negeri	lebih dari 4 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	lebih dari 4 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Laki-laki	32-37 tahun	Pengusaha	lebih dari 4 jam	Rp 3.000.000,00 -	S1

						5.000.000,00	
Ya	Pernah	Perempuan	27-32 tahun	Karyawan Swasta	lebih dari 4 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	1-2 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	lebih dari 4 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Perempuan	32-37 tahun	PNS/Pegawai negeri	lebih dari 4 jam	diatas Rp 5.000.000,00	S1
Ya	Pernah	Perempuan	22-27 tahun	Karyawan Swasta	2-3 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Perempuan	17-22 tahun	Pelajar	lebih dari 4 jam	kurang dari Rp 1.000.000,00	SMP
Ya	Pernah	Laki-laki	27-32 tahun	Lainnya	3-4 jam	Rp 3.000.000,00 - 5.000.000,00	SMA
Ya	Pernah	Perempuan	lebih dari 38 tahun	Pengusaha	lebih dari 4 jam	diatas Rp 5.000.000,00	S2
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	3-4 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Pelajar	3-4 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Karyawan Swasta	3-4 jam	Rp 3.000.000,00 - 5.000.000,00	SMA
Ya	Pernah	Perempuan	22-27 tahun	Karyawan Swasta	3-4 jam	Rp 3.000.000,00 - 5.000.000,00	SMA

Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	3-4 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Laki-laki	22-27 tahun	Karyawan Swasta	3-4 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Perempuan	22-27 tahun	PNS/Pegawai negeri	3-4 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	lebih dari 4 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Laki-laki	22-27 tahun	Karyawan Swasta	1-2 jam	diatas Rp 5.000.000,00	S1
Ya	Pernah	Laki-laki	27-32 tahun	Karyawan Swasta	2-3 jam	diatas Rp 5.000.000,00	S1
Ya	Pernah	Laki-laki	27-32 tahun	Karyawan Swasta	2-3 jam	diatas Rp 5.000.000,00	S1
Ya	Pernah	Perempuan	32-37 tahun	Pengusaha	1-2 jam	diatas Rp 5.000.000,00	S1
Ya	Pernah	Perempuan	27-32 tahun	Karyawan Swasta	2-3 jam	diatas Rp 5.000.000,00	S1
Ya	Pernah	Laki-laki	22-27 tahun	Karyawan Swasta	2-3 jam	Rp 3.000.000,00 - 5.000.000,00	SMA
Ya	Pernah	Laki-laki	27-32 tahun	Karyawan Swasta	2-3 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Perempuan	27-32 tahun	Lainnya	1-2 jam	diatas Rp 5.000.000,00	S2
Ya	Pernah	Perempuan	22-27 tahun	Karyawan Swasta	2-3 jam	Rp 1.000.000,00 - 3.000.000,00	S1
Ya	Pernah	Perempuan	27-32 tahun	Karyawan Swasta	1-2 jam	Rp 3.000.000,00 -	S1

						5.000.000,00	
Ya	Pernah	Laki-laki	27-32 tahun	Karyawan Swasta	2-3 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Laki-laki	27-32 tahun	Karyawan Swasta	2-3 jam	Rp 3.000.000,00 - 5.000.000,00	SMA
Ya	Pernah	Laki-laki	27-32 tahun	Karyawan Swasta	3-4 jam	Rp 1.000.000,00 - 3.000.000,00	S1
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	lebih dari 4 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Perempuan	27-32 tahun	Karyawan Swasta	2-3 jam	Rp 3.000.000,00 - 5.000.000,00	SMA
Ya	Pernah	Laki-laki	27-32 tahun	Karyawan Swasta	2-3 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Laki-laki	22-27 tahun	Karyawan Swasta	2-3 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Perempuan	32-37 tahun	Karyawan Swasta	2-3 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	2-3 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Laki-laki	22-27 tahun	Karyawan Swasta	2-3 jam	Rp 3.000.000,00 - 5.000.000,00	SMA
Ya	Pernah	Laki-laki	32-37 tahun	Karyawan Swasta	2-3 jam	Rp 3.000.000,00 - 5.000.000,00	SMA

Ya	Pernah	Perempuan	27-32 tahun	PNS/Pegawai negeri	2-3 jam	diatas Rp 5.000.000,00	S1
Ya	Pernah	Perempuan	22-27 tahun	Mahasiswa	2-3 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Laki-laki	22-27 tahun	Mahasiswa	3-4 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Laki-laki	27-32 tahun	Karyawan Swasta	2-3 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Perempuan	27-32 tahun	Karyawan Swasta	2-3 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Perempuan	27-32 tahun	PNS/Pegawai negeri	3-4 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Laki-laki	32-37 tahun	Pengusaha	2-3 jam	diatas Rp 5.000.000,00	S1
Ya	Pernah	Perempuan	32-37 tahun	Pengusaha	2-3 jam	diatas Rp 5.000.000,00	S1
Ya	Pernah	Perempuan	27-32 tahun	Karyawan Swasta	3-4 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Perempuan	27-32 tahun	Karyawan Swasta	2-3 jam	Rp 3.000.000,00 - 5.000.000,00	SMA
Ya	Pernah	Laki-laki	27-32 tahun	Karyawan Swasta	2-3 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Laki-laki	22-27 tahun	Mahasiswa	1-2 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Laki-laki	22-27 tahun	Karyawan Swasta	1-2 jam	Rp 1.000.000,00 - 3.000.000,00	SMP

Ya	Pernah	Perempuan	27-32 tahun	Karyawan Swasta	3-4 jam	Rp 3.000.000,00 - 5.000.000,00	SMA
Ya	Pernah	Perempuan	27-32 tahun	PNS/Pegawai negeri	2-3 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Perempuan	27-32 tahun	Karyawan Swasta	3-4 jam	Rp 1.000.000,00 - 3.000.000,00	S1
Ya	Pernah	Laki-laki	27-32 tahun	Karyawan Swasta	2-3 jam	Rp 3.000.000,00 - 5.000.000,00	SMA
Ya	Pernah	Perempuan	22-27 tahun	Karyawan Swasta	2-3 jam	Rp 1.000.000,00 - 3.000.000,00	S1
Ya	Pernah	Perempuan	27-32 tahun	Karyawan Swasta	2-3 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Perempuan	22-27 tahun	Karyawan Swasta	1-2 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Laki-laki	22-27 tahun	Karyawan Swasta	2-3 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Perempuan	22-27 tahun	Mahasiswa	lebih dari 4 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Perempuan	22-27 tahun	Karyawan Swasta	lebih dari 4 jam	Rp 1.000.000,00 - 3.000.000,00	S1
Ya	Pernah	Perempuan	22-27 tahun	Karyawan Swasta	2-3 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Laki-laki	22-27 tahun	Karyawan Swasta	lebih dari 4 jam	Rp 1.000.000,00 -	S1

						3.000.000,00	
Ya	Pernah	Laki-laki	22-27 tahun	Pengusaha	3-4 jam	diatas Rp 5.000.000,00	S1
Ya	Pernah	Laki-laki	22-27 tahun	Karyawan Swasta	3-4 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Laki-laki	27-32 tahun	PNS/Pegawai negeri	3-4 jam	Rp 1.000.000,00 - 3.000.000,00	S1
Ya	Pernah	Laki-laki	27-32 tahun	PNS/Pegawai negeri	1-2 jam	diatas Rp 5.000.000,00	S1
Ya	Pernah	Laki-laki	27-32 tahun	PNS/Pegawai negeri	lebih dari 4 jam	diatas Rp 5.000.000,00	S1
Ya	Pernah	Laki-laki	32-37 tahun	Pengusaha	lebih dari 4 jam	diatas Rp 5.000.000,00	S2
Ya	Pernah	Laki-laki	22-27 tahun	Karyawan Swasta	lebih dari 4 jam	Rp 1.000.000,00 - 3.000.000,00	S1
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	3-4 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Perempuan	27-32 tahun	Karyawan Swasta	lebih dari 4 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Laki-laki	27-32 tahun	Pengusaha	2-3 jam	diatas Rp 5.000.000,00	S1
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	lebih dari 4 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Perempuan	22-27 tahun	PNS/Pegawai negeri	lebih dari 4 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Laki-laki	27-32 tahun	PNS/Pegawai negeri	lebih dari 4 jam	Rp 3.000.000,00 - 5.000.000,00	S1

Ya	Pernah	Perempuan	22-27 tahun	Karyawan Swasta	2-3 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Perempuan	22-27 tahun	PNS/Pegawai negeri	2-3 jam	diatas Rp 5.000.000,00	S1
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	lebih dari 4 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Perempuan	27-32 tahun	PNS/Pegawai negeri	1-2 jam	diatas Rp 5.000.000,00	S1
Ya	Pernah	Perempuan	22-27 tahun	Karyawan Swasta	3-4 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	3-4 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Laki-laki	27-32 tahun	PNS/Pegawai negeri	lebih dari 4 jam	Rp 1.000.000,00 - 3.000.000,00	S1
Ya	Pernah	Perempuan	22-27 tahun	Karyawan Swasta	lebih dari 4 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Laki-laki	32-37 tahun	PNS/Pegawai negeri	3-4 jam	Rp 1.000.000,00 - 3.000.000,00	S1
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	2-3 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Perempuan	22-27 tahun	Karyawan Swasta	3-4 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Perempuan	27-32 tahun	PNS/Pegawai negeri	1-2 jam	diatas Rp 5.000.000,00	S2
Ya	Pernah	Perempuan	lebih dari 38 tahun	Pengusaha	2-3 jam	diatas Rp 5.000.000,00	S1

Ya	Pernah	Perempuan	32-37 tahun	Karyawan Swasta	2-3 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Laki-laki	17-22 tahun	Pelajar	kurang dari 1 jam	kurang dari Rp 1.000.000,00	SMP
Ya	Pernah	Laki-laki	22-27 tahun	Mahasiswa	1-2 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Laki-laki	27-32 tahun	Karyawan Swasta	2-3 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Laki-laki	32-37 tahun	PNS/Pegawai negeri	2-3 jam	dias Rp 5.000.000,00	S1
Ya	Pernah	Laki-laki	32-37 tahun	Karyawan Swasta	1-2 jam	dias Rp 5.000.000,00	S1
Ya	Pernah	Perempuan	22-27 tahun	Mahasiswa	3-4 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Perempuan	22-27 tahun	Mahasiswa	2-3 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	lebih dari 4 jam	Rp 3.000.000,00 - 5.000.000,00	S1
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	2-3 jam	kurang dari Rp 1.000.000,00	SMA
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	3-4 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	1-2 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	lebih dari 4 jam	Rp 1.000.000,00 -	SMA

						3.000.000,00	
Ya	Pernah	Laki-laki	17-22 tahun	Mahasiswa	1-2 jam	Rp 1.000.000,00 - 3.000.000,00	SMA
Ya	Pernah	Perempuan	17-22 tahun	Mahasiswa	3-4 jam	kurang dari Rp 1.000.000,00	SMA

S O L 1	S O L 2	S O L 3	S O L 4	P T 1	P T 2	P T 3	P T 4	H E 1	H E 2	H E 3	P H 1	P H 2	S B C 1	S B C 2	S B C 3	S B C 4	S B C 5	S B C 6	S B C 7	B L 1	B L 2	B L 3	B L 4
7	7	7	7	7	7	7	7	7	7	7	7	7	7	5	7	7	6	7	7	7	6	6	6
6	6	6	6	6	6	7	7	6	6	7	6	6	4	5	6	6	6	6	6	6	6	6	6
6	7	5	6	7	7	7	7	7	7	6	6	7	5	6	5	7	4	5	6	7	6	5	5
5	6	5	5	6	5	6	5	6	6	6	6	6	7	6	5	6	6	6	6	6	6	6	6
6	6	6	6	7	7	7	7	6	6	6	7	6	6	6	6	6	6	6	6	5	5	5	5
6	6	5	6	6	6	5	5	6	6	5	6	6	5	6	6	5	6	5	3	4	4	6	6
6	5	6	6	6	6	6	6	6	6	6	6	6	6	3	4	5	5	5	5	6	6	6	6
5	6	6	5	6	7	6	7	6	6	7	6	6	6	5	6	7	5	5	5	7	6	7	6
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
6	6	6	6	7	7	7	6	6	7	6	6	7	5	5	6	5	5	6	6	6	7	6	6
7	7	7	2	6	4	6	5	7	7	7	5	5	5	6	7	7	7	5	6	4	4	4	1
6	6	7	7	7	7	7	7	7	5	6	6	7	6	6	4	6	5	2	4	3	4	5	5
6	7	6	7	7	6	7	6	6	6	7	7	7	6	7	6	6	7	7	6	7	7	6	7
4	4	4	4	5	5	6	6	6	5	5	6	6	5	5	5	5	5	5	5	6	6	6	6
4	7	7	4	4	4	7	6	5	3	3	2	4	2	2	2	3	1	3	3	5	2	4	2

6	7	7	6	6	6	6	6	6	6	5	6	5	5	5	7	6	5	5	5	6	5	6	5
6	5	3	3	5	5	4	5	5	6	6	4	5	5	5	5	3	3	3	4	5	5	5	4
6	6	5	5	6	6	5	6	6	5	6	6	6	5	5	5	6	5	5	5	6	5	6	6
6	6	6	6	6	6	6	6	5	4	5	6	6	4	4	4	4	5	5	5	4	4	6	4
6	6	6	6	7	6	7	6	6	6	6	6	7	6	6	6	6	6	6	6	6	6	6	7
4	4	4	4	4	4	5	5	4	4	4	4	4	4	4	3	3	4	3	4	4	4	5	3
3	4	3	3	5	4	6	3	3	4	5	4	4	3	2	3	2	3	2	3	4	5	4	4
4	2	1	2	6	6	6	2	2	2	4	4	4	4	4	4	6	5	5	5	4	4	4	4
6	7	5	6	5	7	6	5	5	6	6	6	6	4	4	5	5	5	6	5	5	5	6	6
6	6	5	4	6	6	6	6	6	4	5	5	6	2	5	2	5	4	2	5	4	4	5	4
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
5	5	6	7	6	7	5	5	5	6	6	7	5	6	6	7	6	6	6	6	5	6	5	6
6	5	6	6	7	7	7	7	7	5	5	5	5	3	2	1	5	2	1	3	4	5	5	4
5	5	5	5	6	6	6	6	6	5	5	7	7	5	5	5	4	4	4	4	4	4	4	3
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
7	5	6	6	5	5	6	5	7	5	6	6	6	6	6	5	5	6	6	7	6	6	6	6
7	6	6	6	7	7	7	6	6	4	6	7	7	4	3	4	3	3	3	3	6	6	6	3
5	5	4	4	5	5	5	5	6	5	6	5	5	6	6	3	3	3	4	4	3	4	4	4
5	7	6	5	6	6	6	6	6	4	5	3	4	4	4	4	7	4	4	5	5	4	4	3
5	6	6	5	6	7	7	6	6	6	6	6	5	5	5	5	5	5	6	5	6	6	6	6
5	5	5	5	6	6	6	7	5	6	6	5	6	4	4	5	6	5	4	5	6	6	4	4
6	7	7	4	4	6	6	7	5	5	5	7	7	3	3	4	7	4	5	4	6	7	6	7
6	6	6	6	7	7	7	7	7	5	6	6	6	5	3	4	4	3	4	4	5	5	5	6

5	4	5	5	4	5	5	5	5	4	4	5	5	3	3	4	4	3	3	3	5	5	4	3
6	7	5	4	7	7	6	6	6	5	6	5	6	4	4	5	4	3	5	5	5	7	5	4
6	6	6	6	5	4	3	6	4	3	3	3	3	3	3	1	2	1	2	1	2	2	1	3
6	6	6	6	4	6	6	7	7	5	4	6	5	4	3	2	2	3	4	6	4	5	6	4
4	4	2	3	6	6	6	6	5	5	4	5	6	6	5	6	6	6	5	7	7	3	3	4
5	6	4	7	5	6	6	6	5	5	6	5	6	5	7	4	4	6	5	6	6	5	4	4
6	6	6	6	5	5	3	4	6	5	5	5	6	6	7	6	5	7	5	5	6	6	4	5
5	6	6	6	5	6	6	6	6	6	5	5	5	6	5	4	5	7	7	6	6	7	7	6
5	6	6	6	5	5	5	2	6	3	3	7	5	5	4	6	4	5	4	7	5	5	6	4
5	6	6	7	5	5	2	3	6	6	5	4	5	5	4	4	4	5	4	6	5	6	5	6
6	6	4	4	6	5	3	3	5	5	6	6	6	5	6	6	6	6	6	6	6	5	5	6
5	6	4	6	7	5	4	3	6	6	6	6	6	5	5	5	5	5	5	6	6	6	5	5
5	5	6	5	5	7	5	5	5	6	4	5	7	5	5	5	6	6	6	6	5	5	6	4
6	5	5	6	7	6	7	6	6	6	6	6	6	6	6	6	7	5	5	6	6	6	6	5
5	7	6	5	5	5	5	5	5	4	5	5	4	2	3	4	4	2	4	5	4	6	5	5
5	5	3	4	7	5	4	4	7	6	5	5	5	6	5	4	5	7	5	5	6	6	5	4
5	5	6	7	5	7	5	7	4	5	5	5	6	6	6	5	7	6	7	7	5	6	5	5
7	7	7	7	7	7	7	7	7	6	7	7	7	6	6	7	4	7	6	6	6	7	7	7
7	7	7	7	7	7	7	7	7	7	7	7	7	6	6	6	6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
4	5	4	4	6	6	6	4	4	4	4	5	5	4	3	3	3	3	3	4	4	4	4	3
4	4	4	4	5	5	5	4	4	4	4	4	4	4	4	4	3	3	4	4	4	4	4	3
5	5	4	3	3	3	4	5	4	4	4	4	4	5	5	4	5	5	5	3	4	3	3	3

7	7	7	5	7	7	6	7	7	7	7	7	7	7	7	7	6	6	6	6	7	6	7	6
7	6	7	7	6	6	6	6	7	6	6	7	7	6	5	6	5	5	5	6	6	5	6	5
5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
5	6	4	7	5	7	5	6	4	7	7	7	7	5	7	6	7	4	7	7	7	7	7	7
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
6	7	7	7	6	7	7	6	7	6	7	7	6	7	6	7	7	7	7	6	7	6	6	7
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
6	6	7	7	6	6	6	7	7	7	7	6	7	7	7	7	6	6	7	7	6	7	7	6
5	5	6	5	5	4	5	6	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
7	7	7	7	5	5	6	6	6	7	5	7	5	7	7	7	7	7	7	7	7	7	7	7
6	7	6	6	7	6	7	7	6	7	6	7	7	6	7	6	6	7	6	7	7	6	7	6
6	7	5	7	6	6	4	6	6	6	5	5	6	6	5	6	5	6	5	6	5	6	6	5
7	6	7	7	6	7	6	6	7	6	7	6	6	7	6	7	7	6	7	6	6	7	6	6
6	6	5	7	6	6	5	6	5	6	5	6	6	5	6	6	6	6	7	5	6	5	7	6
5	4	5	5	4	5	4	4	5	4	5	4	4	5	4	5	5	4	5	4	4	5	4	4
6	7	5	6	6	7	5	7	5	7	5	5	7	7	5	6	7	6	5	7	6	6	5	7
4	5	4	4	5	4	5	5	4	5	4	5	5	4	5	4	4	5	4	5	5	4	5	5
6	7	6	7	5	7	5	6	5	6	5	6	7	7	5	6	7	5	7	6	6	7	6	7
3	2	3	3	2	3	2	2	3	2	3	2	2	3	2	3	3	2	3	2	2	3	3	2
6	5	7	7	6	6	7	7	5	4	6	7	6	6	5	3	6	7	6	5	7	6	7	7
6	7	6	7	5	7	5	6	6	6	6	6	7	7	5	6	6	7	6	6	5	7	6	7
2	3	2	2	3	2	3	3	2	3	2	3	3	2	3	2	2	3	2	3	3	2	3	3
7	6	7	7	7	6	7	6	6	7	6	7	7	6	7	6	6	6	7	6	7	7	6	7

6	6	7	7	7	6	6	4	6	7	6	7	6	4	6	5	6	6	5	6	6	6	5	6
6	7	6	6	6	7	6	7	7	6	7	7	7	6	7	6	6	7	6	7	6	7	6	6
6	6	4	6	5	6	5	7	6	7	6	6	7	5	6	6	7	6	5	6	6	7	5	7
1	2	4	3	4	2	3	4	4	3	1	2	2	3	4	3	2	3	1	2	4	4	3	2
6	7	5	6	6	5	6	7	6	7	5	7	6	7	6	5	6	5	5	6	7	6	6	5
7	7	5	6	6	7	5	7	6	6	6	5	6	6	5	6	6	5	6	6	6	6	5	6
6	6	7	5	6	6	7	6	6	7	6	5	6	6	7	6	5	6	7	7	6	6	7	6
5	6	6	7	6	5	5	6	6	6	7	6	5	6	5	6	6	5	6	6	5	6	6	5
5	6	5	6	7	5	6	4	5	6	5	6	6	6	5	6	5	6	6	5	5	6	6	6
6	7	7	5	5	7	5	7	6	6	7	5	7	5	6	6	7	6	5	6	6	7	6	5
7	6	5	6	6	6	5	6	7	6	6	5	6	6	6	7	5	7	6	6	7	5	5	5
5	6	5	7	6	6	5	6	5	7	5	6	7	6	6	5	6	6	5	7	5	5	6	5
6	6	7	5	6	6	7	5	7	6	5	6	5	7	5	6	6	7	6	5	6	7	6	6
6	5	5	5	4	5	6	6	6	7	6	7	6	5	6	7	6	6	7	5	7	6	5	6
6	6	5	6	7	6	6	5	7	6	6	5	7	7	6	6	6	6	7	5	6	5	7	6
6	7	5	6	6	6	7	5	7	5	6	7	6	6	5	5	6	6	5	6	7	5	5	5
6	5	6	6	7	6	5	4	6	6	5	7	6	6	5	6	7	5	7	4	7	6	6	4
7	6	5	6	6	7	6	5	7	6	5	7	6	5	5	6	7	5	4	6	6	5	7	5
6	7	6	5	5	7	6	7	5	7	6	6	7	6	6	7	7	6	5	6	6	5	6	6
6	5	7	6	6	6	5	7	6	7	6	7	6	6	6	7	6	5	6	7	6	5	6	7
6	7	6	5	6	6	7	6	7	7	6	6	5	6	6	7	7	6	5	6	7	7	7	6
6	7	6	5	6	7	6	5	7	6	7	7	6	6	6	7	6	5	6	7	7	6	5	6
7	6	7	6	6	7	6	5	6	5	7	7	6	6	6	7	6	5	6	7	7	6	5	7

6	5	7	6	7	6	7	6	6	7	6	6	7	6	7	6	5	6	7	6	7	6	7	6
5	7	7	6	7	6	6	7	6	7	6	7	6	6	7	6	7	7	6	6	6	7	6	6
7	7	6	5	5	4	6	5	6	7	6	6	5	6	6	7	6	5	6	7	7	6	5	6
5	6	7	6	7	6	5	7	7	6	6	6	7	4	6	7	6	7	6	6	6	5	6	6
6	5	7	6	7	7	6	5	6	5	7	6	7	7	7	6	5	6	5	7	7	5	7	6
6	5	7	6	6	7	6	5	6	7	6	7	6	6	6	7	7	6	5	6	6	7	6	5
7	6	7	6	6	7	6	6	7	5	6	5	7	6	7	6	7	5	6	6	5	6	7	6
6	7	5	6	6	7	6	7	6	6	6	5	7	6	7	6	6	5	6	6	6	7	6	6
6	5	7	6	7	7	6	5	6	7	6	7	6	7	7	6	6	7	6	5	6	7	6	5
5	7	6	5	7	4	5	6	5	6	7	7	5	5	6	7	7	6	5	6	5	6	6	7
5	7	6	7	6	7	7	6	6	7	7	6	6	7	6	5	6	6	7	7	6	7	7	6
7	5	5	6	7	6	6	7	7	5	5	6	6	7	5	6	6	7	5	6	7	6	6	7
7	5	6	6	7	4	5	5	6	6	5	7	5	6	6	5	5	7	7	6	7	5	6	6
5	7	6	6	6	7	7	6	6	5	6	6	7	6	6	7	7	5	6	7	6	7	6	6
7	5	5	5	6	6	7	5	6	5	6	7	5	6	5	5	6	6	7	5	7	5	6	6
5	6	6	5	7	5	6	6	7	7	5	6	5	5	7	6	6	7	7	6	7	5	6	6
7	5	6	6	7	5	5	6	5	7	6	7	5	6	6	5	7	7	6	7	7	5	6	7
7	6	6	7	6	6	5	6	7	6	5	5	6	7	6	6	5	7	7	6	7	5	6	6
7	6	6	5	7	5	6	6	7	5	6	7	6	6	5	6	6	7	5	6	7	5	6	6
6	5	6	7	7	5	6	7	5	7	7	6	6	5	7	7	6	5	6	6	6	7	7	6
6	5	6	6	7	5	6	6	7	6	7	6	5	7	6	7	7	6	6	7	7	5	6	6
6	7	6	7	6	7	7	7	6	5	6	6	6	7	5	6	6	7	6	6	7	5	6	6
7	7	6	7	5	7	6	7	6	5	6	7	5	6	6	7	7	5	6	6	7	6	7	6

7	6	6	5	7	5	6	6	7	5	6	7	6	5	6	6	5	7	7	6	7	6	6	7
6	7	7	6	7	5	6	7	6	7	7	7	6	6	7	7	6	7	7	7	7	5	6	6
7	5	6	6	7	6	4	4	7	7	6	5	3	6	4	6	6	7	6	3	7	6	4	6
6	5	6	7	6	5	4	3	7	7	6	6	4	6	6	5	6	7	7	6	6	5	4	4
6	7	6	7	7	5	6	6	7	5	6	6	7	6	7	7	6	5	6	6	6	7	7	7
7	6	7	4	7	7	6	5	7	6	4	7	6	7	5	6	7	6	5	4	7	6	4	3
6	7	7	5	6	6	4	3	7	6	6	6	7	6	5	4	5	7	7	5	5	4	3	5
5	7	7	5	6	6	5	3	7	7	6	6	6	5	4	7	5	6	4	5	6	7	6	6
7	6	6	4	7	7	6	4	6	5	3	6	6	7	6	6	7	6	5	4	7	6	6	7
7	5	6	6	7	7	7	5	7	6	5	6	4	5	6	7	5	6	4	5	6	4	6	6
7	5	6	6	7	7	5	4	7	7	6	5	6	6	4	3	5	4	5	6	7	6	5	6
6	4	6	5	7	6	6	6	7	7	5	5	3	6	5	7	5	7	6	6	7	5	4	6
7	6	6	4	7	7	6	4	7	7	5	6	4	7	6	7	6	6	6	4	7	6	7	6
6	7	7	5	6	6	7	6	5	7	6	7	7	6	5	7	6	5	6	6	7	6	7	7
4	6	7	6	7	6	7	5	6	6	7	7	6	5	6	7	6	7	6	6	7	7	6	6
5	6	7	6	6	6	7	4	5	6	7	7	6	6	7	6	7	6	7	7	6	5	6	7
6	5	7	7	3	4	7	5	6	6	7	5	6	7	5	5	6	6	7	7	7	5	6	6
5	7	7	6	5	5	7	6	6	7	5	5	6	7	6	7	6	5	6	5	5	6	7	5
4	6	7	6	7	6	7	6	5	6	7	6	7	6	7	6	7	6	7	7	6	7	6	5
6	5	7	7	5	7	6	6	7	6	7	5	6	7	5	6	5	6	6	7	6	7	6	5
6	7	7	5	6	7	6	6	4	6	6	5	3	7	5	5	6	7	7	6	6	6	7	6
6	6	7	5	7	6	6	7	5	7	7	6	7	6	6	5	7	6	7	7	6	5	7	7
5	6	7	6	5	7	7	7	6	5	7	7	6	6	5	6	7	6	7	7	7	6	6	7

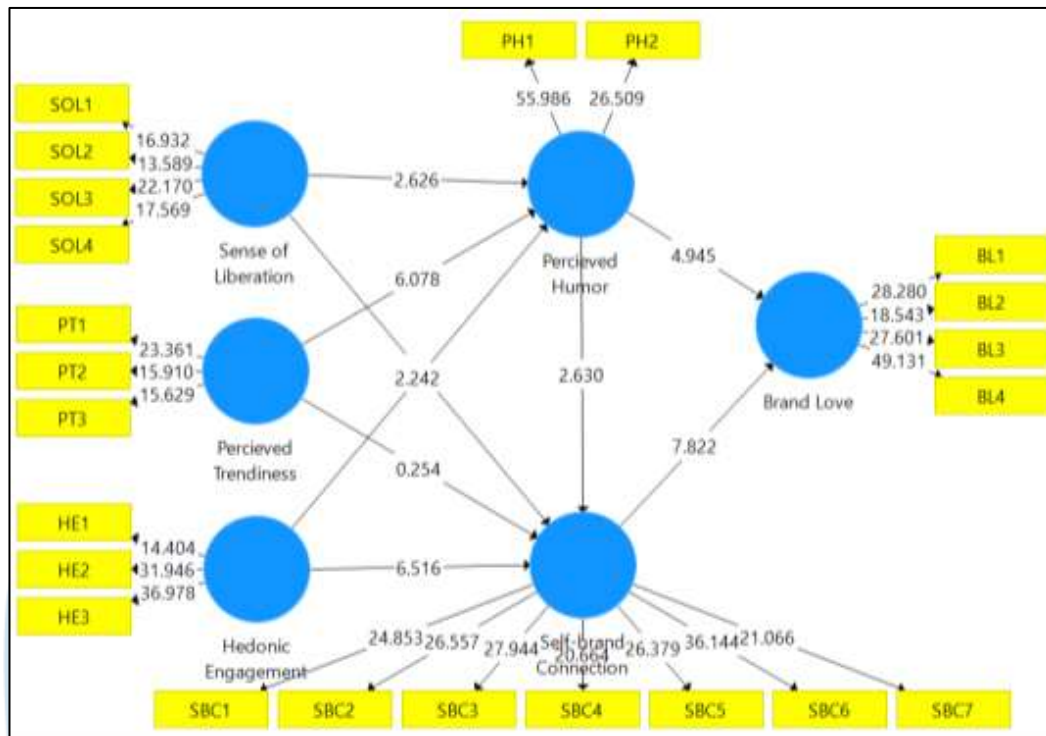
7	6	7	7	5	3	5	6	6	5	7	6	7	1	2	4	6	5	7	7	6	6	7	6
5	6	7	6	7	6	7	6	6	5	6	6	6	7	7	5	6	6	7	7	7	6	7	6
6	5	5	7	6	7	7	5	7	6	6	7	6	7	7	5	7	6	5	5	7	6	7	7
5	7	7	5	6	7	7	5	7	5	6	7	6	6	7	7	5	3	6	6	7	6	6	6
5	7	7	6	7	6	5	7	6	6	7	6	7	6	5	6	6	7	6	7	5	5	7	6
6	5	7	6	7	6	6	5	7	6	7	6	6	7	5	7	6	6	7	6	7	6	7	7
5	6	7	6	7	6	7	6	6	5	6	7	6	6	5	6	7	6	7	7	6	7	6	6
7	6	7	5	7	5	6	6	6	7	6	5	6	7	6	7	5	6	7	7	5	6	7	5
6	5	6	6	7	5	7	7	6	7	6	5	5	7	6	7	6	6	7	6	7	5	7	7
6	7	6	5	7	6	7	6	7	7	5	6	7	6	6	5	7	6	7	7	5	6	5	7
2	3	6	7	7	6	6	5	7	6	6	7	6	5	6	6	7	7	6	6	7	6	6	7
6	6	5	7	6	7	7	6	7	5	6	7	7	6	7	5	6	5	7	6	7	7	6	7
7	6	6	7	7	5	6	6	4	6	7	6	7	5	7	7	6	5	6	7	6	5	6	7
6	7	7	5	7	6	6	7	5	7	5	6	6	7	6	7	6	7	7	5	6	7	6	6
6	4	6	7	7	5	6	7	6	7	7	7	6	7	7	5	5	7	7	6	6	1	4	6
6	7	7	5	7	5	6	6	7	6	6	7	6	7	5	6	6	7	6	5	7	5	5	7
7	6	5	7	6	1	6	7	5	6	5	7	2	6	4	7	6	7	5	6	6	6	5	7
6	5	7	6	7	5	7	6	6	5	7	6	7	6	7	5	7	6	6	7	6	7	5	6
7	5	7	6	6	7	5	6	6	5	7	7	6	6	6	5	7	6	5	6	6	5	7	6
7	5	7	6	6	7	5	6	7	5	6	6	7	6	6	5	7	6	6	7	7	6	7	7
7	5	6	6	6	7	5	6	6	7	5	6	7	6	7	5	7	6	6	5	6	5	7	6
6	7	5	6	7	5	7	6	6	5	7	7	6	6	6	7	5	7	5	6	7	5	7	6
6	7	5	6	7	5	7	6	6	5	7	7	6	6	7	5	6	7	5	6	6	7	5	6

6	7	5	6	7	5	7	6	6	7	5	6	7	6	7	5	6	6	7	5	6	7	5	6
6	7	5	6	6	7	5	6	7	5	6	6	7	6	7	5	6	6	7	5	6	7	5	6
6	7	5	6	7	5	7	6	6	7	5	7	6	6	7	5	6	7	6	5	6	5	7	6
6	7	5	6	7	5	7	6	6	5	7	6	7	6	7	5	6	6	7	6	7	5	7	6
2	3	2	2	7	6	7	5	4	3	3	5	5	3	3	2	4	2	1	4	4	3	5	5
5	6	4	4	6	5	5	4	4	3	3	6	5	3	4	4	5	4	3	3	5	5	5	5
6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	5	6	6	5	5	5	5	5	5
7	7	7	7	7	6	6	5	7	5	6	7	7	3	3	5	6	3	6	5	7	7	6	6
6	3	4	4	7	5	4	6	2	3	2	7	6	4	4	4	5	7	4	3	7	6	4	5
4	4	5	6	4	6	6	7	5	4	5	6	5	3	2	4	4	3	2	4	5	4	4	2
5	6	3	2	5	6	5	5	5	5	5	5	5	4	2	2	1	1	1	2	3	5	2	1
6	6	6	5	7	7	7	6	7	7	7	7	7	3	3	3	2	3	3	5	4	4	5	3



Lampiran 3. Analisis SEM-PLS

Uji Hipotesis



p-values

	Original Sample (O)	Sample Mean (M)	Standard Deviation (STDEV)	T Statistics (O/STDEV)	P Values
Sense of Liberation -> Self-brand Connection	0,052	0,067	0,106	0,494	0,621
Sense of Liberation -> Percieved Humor	0,26	0,272	0,099	2,642	0,008
Self-brand Connection -> Brand Love	0,54	0,544	0,069	7,881	0
Percieved Trendiness -> Self-brand Connection	-0,025	-0,026	0,095	0,261	0,794
Percieved Trendiness -> Percieved Humor	0,384	0,379	0,064	5,998	0
Percieved Humor -> Self-brand Connection	0,237	0,23	0,088	2,685	0,007
Percieved Humor -> Brand Love	0,361	0,359	0,072	4,982	0
Hedonic Engagement__ -> Self-brand Connection	0,578	0,573	0,09	6,409	0
Hedonic Engagement__ -> Percieved Humor	0,247	0,238	0,109	2,265	0,024

Konstruk Validitas dan Reliabilitas

	Cronbach's Alpha	rho_A	Composite Reliability	Average Variance Extracted (AVE)
Percieved Trendiness	0,719	0,722	0,826	0,543
Sense of Liberation	0,785	0,787	0,861	0,608
Self-Brand Connection	0,915	0,916	0,932	0,663
Hedonic Engagement	0,75	0,763	0,856	0,666
Brand Love	0,844	0,85	0,895	0,681
Percieved Humor	0,705	0,714	0,871	0,772

R-square

	R Square	R Square Adjusted
Brand Love	674	670
Percieved Humor	594	587
Self-brand Connection	613	604

Outer Loading's Awal

	Brand Love	Hedonic Engagement	Percieved Humor	Percieved Trendiness	Self-Brand Connection	Sense of Liberation
BL1	0,829	0,641	0,584	0,523	0,708	0,515
BL2	0,775	0,555	0,531	0,441	0,55	0,532
BL3	0,825	0,554	0,597	0,559	0,594	0,559
BL4	0,87	0,591	0,625	0,507	0,685	0,563
HE1	0,502	0,765	0,509	0,532	0,481	0,635
HE2	0,6	0,834	0,504	0,474	0,704	0,569
HE3	0,626	0,847	0,632	0,566	0,658	0,626
PH1	0,684	0,617	0,896	0,597	0,614	0,595
PH2	0,554	0,566	0,861	0,611	0,512	0,54
PT1	0,475	0,549	0,534	0,746	0,464	0,416
PT2	0,448	0,455	0,534	0,721	0,373	0,447
PT3	0,478	0,421	0,51	0,796	0,366	0,382
PT4	0,408	0,452	0,434	0,68	0,37	0,512
SBC1	0,591	0,623	0,45	0,463	0,812	0,502
SBC2	0,553	0,595	0,546	0,449	0,809	0,434
SBC3	0,651	0,647	0,502	0,411	0,816	0,516
SBC4	0,656	0,592	0,582	0,524	0,784	0,519
SBC5	0,585	0,597	0,473	0,36	0,83	0,457
SBC6	0,699	0,649	0,536	0,403	0,852	0,576
SBC7	0,653	0,631	0,573	0,45	0,794	0,527
SOL1	0,5	0,612	0,497	0,459	0,49	0,789
SOL2	0,46	0,517	0,504	0,469	0,422	0,747
SOL3	0,505	0,606	0,464	0,475	0,496	0,802
SOL4	0,571	0,58	0,549	0,447	0,525	0,779

Outer Loading's Akhir

	Brand Love	Hedonic Engagement	Percieved Humor	Percieved Trendiness	Self-brand Connection	Sense of Liberation
BL1	0,829	0,641	0,584	0,526	0,708	0,515
BL2	0,775	0,555	0,531	0,435	0,550	0,532
BL3	0,825	0,554	0,597	0,531	0,594	0,559
BL4	0,870	0,591	0,625	0,477	0,685	0,563
HE1	0,502	0,765	0,509	0,539	0,481	0,635
HE2	0,600	0,834	0,505	0,437	0,704	0,569
HE3	0,626	0,847	0,632	0,530	0,658	0,626
PH1	0,684	0,617	0,897	0,604	0,614	0,595
PH2	0,554	0,566	0,859	0,577	0,512	0,540
PT1	0,475	0,549	0,535	0,805	0,464	0,416
PT2	0,448	0,455	0,534	0,755	0,373	0,447
PT3	0,478	0,421	0,510	0,786	0,366	0,382
SBC1	0,591	0,623	0,451	0,461	0,812	0,502
SBC2	0,553	0,595	0,546	0,430	0,809	0,434
SBC3	0,651	0,647	0,503	0,402	0,816	0,516
SBC4	0,656	0,592	0,583	0,498	0,784	0,519
SBC5	0,585	0,597	0,473	0,352	0,830	0,457
SBC6	0,699	0,649	0,536	0,385	0,852	0,576
SBC7	0,653	0,631	0,573	0,409	0,794	0,527
SOL1	0,500	0,612	0,497	0,424	0,490	0,789
SOL2	0,460	0,517	0,504	0,411	0,422	0,747
SOL3	0,505	0,606	0,465	0,434	0,496	0,802
SOL4	0,571	0,580	0,549	0,389	0,525	0,779

Fostering brand love through branded memes on social media

Minseong Kim

Department of Marketing and Information Systems, Louisiana State University in Shreveport, Shreveport, Louisiana, USA, and

Tae Hyun Back

Department of Media and Communication, Sungkyunkwan University, Seoul, Republic of Korea

Abstract

Purpose – This study aims to investigate the psychological mechanisms underpinning the impact of branded memes on brand love on social media.

Design/methodology/approach – Using a self-reported online survey, data from 479 verified Facebook users were analyzed using structural equation modeling to examine the interrelationships among sense of liberation, perceived trendiness, hedonic engagement, perceived humor, self-brand connection and brand love.

Findings – The results indicate that a sense of liberation significantly influences self-brand connection but does not directly affect perceived humor. Perceived trendiness is a key predictor of both perceived humor and self-brand connection. However, hedonic engagement has no substantial effect on perceived humor or self-brand connections. Importantly, perceived humor plays a crucial role in strengthening self-brand connections and fostering brand love.

Originality/value – To the best of the authors' knowledge, this study is the first empirical exploration to showcase the consumer brand love formation process facilitated by branded memes, offering valuable insights into meme-marketing strategies. This highlights the importance of perceived humor and trendiness in enhancing brand love through social media platforms.

Keywords Meme marketing, Brand love, Self-brand connection, Perceived humor, Perceived trendiness

Paper type Research paper

1. Introduction

In the continually evolving digital environments, branded meme marketing has become a vital strategy (Razzaq *et al.*, 2023). This shift from traditional marketing highlights the need for further scholarly investigation in this area (Malodia *et al.*, 2022). Memes represent pieces of content—whether images, text, videos or combinations—that spread virally across the internet, carrying various meanings, emotions or humorous tones. According to Malodia *et al.* (2022), memes are “cultural units” that undergo iterative adaptations and disseminate quickly, shaping the behaviors and interactions of social groups. Branded memes, however, are a subset of memes specifically designed by brands for marketing purposes (Godey *et al.*, 2016). Unlike generic memes, branded memes incorporate commercial messages with the intent to generate consumer engagement, drive brand awareness or influence brand loyalty (Godey *et al.*, 2016; Msugheter, 2020). Branded memes typically follow the structural framework of memes but are deliberately created to resonate with brand positioning, messaging and target audience (Taecharungroj and Nueangiammong, 2015). Brands carefully select or modify memes to ensure that the meme aligns with their core values and communicates their message effectively (Malodia *et al.*, 2022).

Existing studies have broadly examined social media marketing and the role of humor in building brand relationships

(Phua and Kim, 2018; Msugheter, 2020), but the specific dynamics of how branded memes influence long-term emotional connections with consumers have been largely overlooked. This oversight is problematic because memes operate differently from other forms of digital content: they are highly viral, often rely on humor or irony and are deeply embedded in cultural trends (DeCook, 2018; Newton *et al.*, 2022). Without understanding these differences, brands risk misunderstanding how to effectively leverage meme culture to build sustainable consumer-brand relationships. This gap in the literature is not simply a matter of academic curiosity; it represents a significant need for both marketing theory and practice. Understanding how branded memes influence emotional responses such as brand love is essential for creating effective, long-term strategies in digital marketing (Wallace *et al.*, 2022).

One of the most pressing needs in this area is to understand the psychological constructs that drive consumer responses to branded memes. For example, while previous research has discussed memes in terms of entertainment and viral marketing (Malodia *et al.*, 2022), there has been little investigation into how branded memes foster a sense of liberation, which allows consumers to break from conventional norms and feel more connected to a brand (Oh and Phum, 2022). This construct is critical because it reflects

Funding: This research received no specific grant from any funding agency.

Disclosure statement: No potential conflict of interest was reported by the authors.

Received 25 February 2024

Revised 26 June 2024

5 October 2024

17 December 2024

Accepted 17 December 2024



Journal of Product & Brand Management
© Emerald Publishing Limited [ISSN 1061-0421]
[DOI: 10.1108/JPBM-02-2024-5002]

The current issue and full text archive of this journal is available on Emerald Insight at: <https://www.emerald.com/insight/1061-0421.htm>

consumers' desire for authenticity and self-expression, which are increasingly important in today's digital interactions (Hatzithomas *et al.*, 2021). Without exploring how this sense of freedom relates to self-brand connection, the current understanding of meme marketing is incomplete.

Similarly, the concept of perceived trendiness—the degree to which branded memes are seen as culturally relevant—has been acknowledged in the literature but not fully explored in relation to consumer emotional responses (Yang, 2022). In meme culture, trendiness is often a currency of relevance, amplifying the viral potential of the content and heightening its emotional appeal (Malodia *et al.*, 2022). The failure to examine how trendiness influences consumers' perception of humor in branded memes leaves an important theoretical gap. Understanding this relationship is essential because humor is a key driver of positive emotional engagement, and brands that successfully align themselves with cultural trends are more likely to foster brand love (Phua and Kim, 2018; Wong and Holyoak, 2021).

Another important gap in the literature concerns hedonic engagement—the pleasure consumers derive from interacting with memes (Razzaq *et al.*, 2023). While the hedonic appeal of memes is well-documented, the role it plays in the context of branded memes—where the content must simultaneously entertain and promote brand identity—remains underexplored (Malodia *et al.*, 2022; Wallace *et al.*, 2022). This is a crucial oversight because hedonic engagement directly influences consumers' emotional attachment to the brand. Without investigating how pleasure-seeking behavior interacts with brand love, marketers lack the necessary insights to create branded memes that resonate emotionally with consumers over the long term.

Moreover, while humor is a well-established feature of meme marketing (Shen *et al.*, 2024), the specific role of perceived humor in the context of branded memes has not been adequately explored. Branded memes must strike a balance between humor and brand messaging, and the failure to integrate these elements could result in negative consumer responses (Oh and Pham, 2022). Conversely, when humor is well-integrated with a brand's identity, it can enhance emotional connections and deepen brand love (Phua and Kim, 2018). This makes it imperative to study how perceived humor influences brand attachment in the context of meme marketing.

Lastly, the concept of self-brand connection, which reflects how closely consumers identify with a brand, plays an important role in building brand love (McManus *et al.*, 2022). While this construct has been studied in other areas of digital marketing, its application to meme marketing is underdeveloped. Memes, with their playful and often subversive nature, offer a unique opportunity for brands to humanize themselves and foster emotional connections that resonate with consumers' personal values and identities (Batra *et al.*, 2012). However, the literature does not yet address how branded memes can strengthen self-brand connections in a way that leads to brand love, leaving a significant theoretical and practical gap.

Addressing these gaps is not just desirable; it is necessary for advancing the field of digital marketing and providing brands with actionable insights into how they can effectively use memes to build emotional relationships with consumers. This study empirically examines the psychological constructs of sense of liberation, perceived trendiness, hedonic engagement, perceived humor and self-brand connection in the context of branded memes, providing a comprehensive understanding of how these

factors collectively foster brand love. The findings will offer valuable insights for both scholars and practitioners, helping brands develop meme-based marketing strategies that enhance consumer engagement and create lasting emotional bonds.

2. Literature review

2.1 Theoretical background (sense of liberation, perceived trendiness and hedonic engagement)

The uses and gratifications theory, explaining why individuals actively seek specific media to fulfill distinct needs, closely relates to the role of memes in digital marketing (Kujur and Singh, 2020; Malodia *et al.*, 2022). This theory suggests that media engagement offers psychological and emotional satisfaction beyond mere information or entertainment (Kujur and Singh, 2020). In meme marketing, this satisfaction often appears as a sense of liberation, encompassing feelings of freedom and empowerment (Benaïm, 2018; DeCook, 2018). This includes the freedom to express humor, creativity, challenge societal norms and engage in cultural commentary (DeCook, 2018). Memes allow users to voice opinions and share experiences genuinely and unrestrictedly (DeCook, 2018; Malodia *et al.*, 2022). They enable users not only to consume content but also to actively participate in creating and reshaping it, providing significant control and personal expression in online social environments (Malodia *et al.*, 2022; Razzaq *et al.*, 2024).

Diffusion of innovation theory, developed by Rogers *et al.* (2014), explains how new ideas or innovations are adopted within a social system. It identifies categories of adopters—innovators, early adopters, early majority—and highlights characteristics that influence adoption, such as observability, compatibility, relative advantage, trialability and complexity (Rogers *et al.*, 2014). Traditionally applied to the diffusion of new products and technologies, this theory is also relevant to branded meme marketing, where memes act as a digital innovation in social media (Malodia *et al.*, 2022). The adoption of branded memes follows the stages of diffusion of innovation, progressing from initial exposure to the confirmation of emotional attachment through key constructs, such as perceived humor, self-brand connection and brand love (Razzaq *et al.*, 2023; Rogers *et al.*, 2014). In this framework, perceived trendiness is crucial for the adoption of branded memes, particularly among early adopters who are drawn to culturally relevant content (So *et al.*, 2018; Yang, 2022). As consumers engage with these memes, emotional responses encourage deeper connections with the brand (Yang, 2022). Ultimately, brand love reflects the confirmation stage of DOI, where long-term emotional attachment forms as consumers reflect on the positive outcomes of their engagement (Batra *et al.*, 2012).

This theory supports the idea that perceived trendiness—the belief that a meme is fashionable—drives adoption and diffusion within social systems (Rogers *et al.*, 2014). This aligns with the concept of observability, as trendy branded memes are more visible and more likely to be shared, increasing their reach and reducing uncertainty about their value (Liu *et al.*, 2023). As individuals seek to be associated with what is considered popular, trendiness enhances the spread of branded memes through social networks, accelerating the transition from early adopters to the early majority (Benaïm, 2018; Rogers *et al.*, 2014). Communication channels including social media,

influencers and peer networks are critical for spreading perceived trendiness, which reinforces diffusion of innovation's emphasis on the role of social systems in disseminating innovations (Razzaq *et al.*, 2024). As trendiness spreads across these networks, it shapes consumer behavior, encouraging faster adoption and creating social buzz (Malodia *et al.*, 2022; Razzaq *et al.*, 2023).

Hedonic consumption theory, focusing on pleasure-driven consumer behavior, naturally applies to meme marketing (Lee *et al.*, 2019; Rieger and Klimmt, 2019). This theory suggests consumers seek emotional and sensory gratification beyond practical utility (Aleem *et al.*, 2023; Yhee *et al.*, 2024). For meme marketing, this involves generating content that conveys a message while also resonating an emotional and sensory level (Aleem *et al.*, 2023; Lee *et al.*, 2019). Memes, with their humor, relatability and sensory appeal, align well with hedonic consumption principles (Rieger and Klimmt, 2019; Yhee *et al.*, 2024). By focusing on pleasurable experiences through memes, brands can distinguish themselves by adding enjoyment to their marketing (Lee *et al.*, 2019). The interactive nature of meme marketing, allowing consumers to engage, share and create memes, establishes a feedback loop for continuous engagement (Aleem *et al.*, 2023; Yhee *et al.*, 2024). This interaction keeps the audience actively involved and emotionally invested, embodying hedonic consumption in digital marketing (Rieger and Klimmt, 2019; Yhee *et al.*, 2024).

Hedonic engagement in meme marketing refers to the intrinsic enjoyment and entertainment derived from interacting with memes (Rieger and Klimmt, 2019). This form of engagement is crucial, as it goes beyond mere information absorption, focusing on eliciting positive emotions and providing amusement. Memes inherently cater to this aspect by being humorous, emotionally engaging and relatable (Lee *et al.*, 2019). Such content taps directly into an audience's hedonic desires, creating a memorable and enjoyable experience (Lee *et al.*, 2019; Yhee *et al.*, 2024). This is crucial in marketing, as pleasure and entertainment derived from memes can significantly enhance brand recall and affinity (Aleem *et al.*, 2023; Yhee *et al.*, 2024). Furthermore, the enjoyable nature of memes encourages social sharing, which is an integral part of digital engagement (Lee *et al.*, 2019). When consumers find a meme entertaining, they are likely to share it within their networks, thereby amplifying their reach and implicitly endorsing a featured brand or product (Aleem *et al.*, 2023).

Hedonic engagement is a key driver of emotional attachment in meme marketing, as consumers seek out content that provides pleasure and amusement (Yhee *et al.*, 2024). The spontaneous emotional responses elicited by humorous branded memes are crucial for creating positive affective associations with the brand. From a neurological perspective, humor activates the brain's reward circuits, releasing dopamine and reinforcing the positive emotional connection with the brand (Rieger and Klimmt, 2019). This cycle of pleasure and emotional reinforcement leads to the development of brand love, as consumers continue to engage with the brand in a way that satisfies their hedonic motivations (Batra *et al.*, 2012).

2.2 Perceived humor and trendiness

Perceived humor is inherently subjective and varies significantly from one individual to another based on personal preferences,

cultural backgrounds and individual experiences (Warren *et al.*, 2018). The types of humor contributing to this diversity include slapstick or physical humor, known for its exaggerated, often clumsy actions; sarcasm and irony, where humor lies in saying one thing but meaning another; wit and wordplay, which involve intelligent play on words; self-deprecating humor, where individuals make fun of themselves and observational humor, which derives from pointing out the absurdities of everyday life (Warren *et al.*, 2018; Yoon, 2018). Each type appeals to different sensibilities and requires a certain level of cognitive engagement, emotional state and cultural understanding to be fully appreciated (Warren *et al.*, 2018).

Incongruity, in the context of humor, plays a significant role in branded meme marketing. Brand love literature emphasizes the importance of congruence—the alignment of brand identity with consumer expectations—in fostering trust and emotional attachment (Batra *et al.*, 2012). However, incongruity can enhance brand love by introducing humor and surprise in ways that resonate with contemporary culture (Deckers and Kizer, 1975). According to benign violation theory (Warren *et al.*, 2018, 2021), humor arises when there is a mismatch between expectations and reality, but this mismatch must be perceived as nonthreatening or playful. In meme marketing, incongruity can be used to surprise and engage consumers, making the brand appear more adaptable and relatable (Ge and Gretzel, 2018). However, incongruity must be balanced with cultural congruence to avoid alienating consumers (Yus, 2021). When branded memes employ humor that aligns with the cultural references and expectations of their target audience, they can create positive emotional experiences that deepen brand love (Batra *et al.*, 2012; Yus, 2021). Thus, rather than contradicting the role of congruence in brand love, incongruity can complement congruence by adding moments of delight and spontaneity, fostering a richer and more dynamic relationship between the consumer and the brand (Warren *et al.*, 2018).

Humor significantly influences meme virality (Malodia *et al.*, 2022; Penney, 2020). Razzaq *et al.* (2023) asserted that humor in meme advertising boosts consumer enjoyment and deepens brand engagement. Perceived humor varies between generic and branded memes. Generic memes engage audiences solely through humor, which is subjective and influenced by individual preferences, cultural backgrounds and personal experiences (Warren *et al.*, 2018). Branded memes, while humorous, must balance entertainment with brand messaging. The humor in branded memes is tailored to be on-brand and relevant to the marketed product or service, which can restrict the type and extent of humor to ensure alignment with the brand's identity and values (Phua and Kim, 2018).

Trendiness in generic and branded memes differs significantly. Generic memes gain trendiness through their relevance to current events, cultural phenomena or viral potential (Yang, 2022). Branded memes, however, must align trendiness with the brand's image and marketing strategies, maintaining cultural relevance while ensuring consistency with the brand's message and values (Godey *et al.*, 2016; Yang, 2022). Unlike generic memes, which rely solely on humor and trendiness to engage users, branded memes must weave these elements into brand messaging, affecting humor perception, trendiness, consumer engagement and the meme's effectiveness in promoting brand love.

From a psychological perspective, perceived trendiness functions as a form of social validation, where content that aligns with current cultural trends is viewed more favorably by consumers (Yoon, 2018). In the context of branded memes, trendiness amplifies the humor through cognitive priming, as consumers are primed to find trendy content more entertaining due to its cultural relevance (Warren *et al.*, 2018). This interaction between trendiness and humor is further explained by benign violation theory, which posits that humor emerges when content violates norms in a nonthreatening way (Warren *et al.*, 2018; Yang, 2022). Branded memes capitalize on this by presenting humor within a culturally validated context. It ensures that the violation is perceived as benign, thus fostering positive emotional responses and deeper consumer engagement (Godey *et al.*, 2016).

2.3 Self-brand connection and brand love

Self-brand connection and brand love are foundational in understanding consumer-brand relationships, each emphasizing different aspects of the psychological and emotional ties that bind consumers to brands. These constructs guide marketers in crafting strategies that not only appeal to consumers on a surface level but also resonate deeply with their identities and emotional needs (McManus *et al.*, 2022; Palusuk *et al.*, 2019; Parmar and Mann, 2021; Sarkar *et al.*, 2021; van der Westhuizen, 2018).

Self-brand connection involves a brand's integration into an individual's self-concept (McManus *et al.*, 2022; Parmar and Mann, 2021). This construct is rooted in self-identity and self-perception theories, where consumers choose brands reflecting their values, beliefs and aspirations (Sarkar *et al.*, 2021; van der Westhuizen, 2018). Key factors include brand personality, values and alignment with personal identity (McManus *et al.*, 2022). For instance, an environmentally responsible brand appeals to individuals prioritizing sustainability, becoming part of their self-identity. This connection often leads to consistent purchasing, brand advocacy and loyalty (Parmar and Mann, 2021).

Self-brand connections have been found to positively influence consumers' brand engagement on social media (Hollebeek *et al.*, 2014). Harrigan *et al.* (2018) provided empirical evidence that self-brand connections mediate the relationship between social media marketing activities and brand emotional attachment, highlighting the importance of self-brand connections in the context of social media marketing.

Brand love goes beyond simple preferences or loyalty; it signifies the deep emotional bond and affection consumers develop for a brand (Batra *et al.*, 2012; Gumparthy and Patra, 2020). Characterized by strong positive emotions, brand love is akin to the feelings one might have toward a loved person, encompassing affection, passion and deep attachment (Palusuk *et al.*, 2019). This emotional connection develops through consistently positive experiences, the alignment of the brand with the consumer's personal values and the brand's ability to fulfill emotional and social needs (Batra *et al.*, 2012; Gumparthy and Patra, 2020). For instance, a brand that consistently delivers exceptional experiences and upholds values that are important to its consumers can cultivate deep affection.

The impact of brand love is profound, leading to behaviors such as the willingness to pay premium prices, active advocacy and unwavering loyalty (Palusuk *et al.*, 2019). Consumers who experience brand love are also more likely to forgive minor

brand mistakes and remain steadfast despite negative information (Gumparthy and Patra, 2020). For marketers, fostering brand love involves creating emotionally resonant and memorable experiences, ensuring consistent quality and engaging consumers at a profound and value-driven level (Batra *et al.*, 2012). Strategies may include storytelling that connects consumers, fosters a sense of community around a brand and demonstrates a genuine commitment to values that resonate with the target audience (Gumparthy and Patra, 2020; Pakusuk *et al.*, 2019).

2.4 Research hypotheses development

Brands are increasingly leveraging viral memes to connect with consumers in a humorous and engaging manner (Razzaq *et al.*, 2023). A key appeal of memes lies in their inherent humor (Malodia *et al.*, 2022). According to Knox (1951), humor is a form of liberation from everyday life constraints. Humorous memes offer consumers a liberating experience by eliciting amusement and laughter. The liberating effect of humor is crucial for meme virality and engagement. Supporting this perspective, Vanden Bergh *et al.* (2011) discovered that the perceived humor of user-generated ad parodies on social media positively predicts consumer attitudes toward parodies and intentions to share them with others. Thus, this study proposes the following hypothesis:

H1. A sense of liberation is positively associated with perceived humor.

Memes facilitate liberating fun by enabling imaginative, unpredictable and boundary-pushing forms of hedonic engagement (Abbasi *et al.*, 2023). As a unique avenue for self-expression, memes serve as a means of communicating freedom and individuality (Rintel, 2013). By eliciting fun through humor and liberation, memes can enhance consumers' self-referencing of brands, activating their liberating qualities to create viral content that resonates with their consumer identities (Razzaq *et al.*, 2024).

This aligns with the idea that consumers tend to connect with brands that reflect their self-concepts and values (Fournier, 1998). Consumers actively engage with brands that are consistent with their self-concept (Sirgy, 1982), and when a brand's image closely matches an individual's self-image, consumers evaluate the brand more positively as it reflects their own self-expression (Li *et al.*, 2022). This phenomenon is consistent with the notion of the extended self, where consumers incorporate brands into their identity (Belk, 1988). In the context of memes, when brands facilitate liberated self-expression through these viral content forms, consumers are more likely to perceive the brand as congruent with themselves (Malär *et al.*, 2011). This liberated self-expression through branded memes can lead to stronger self-brand connections, as it allows consumers to align their sense of freedom with the brand's identity. Thus, this study proposes the following hypothesis:

H2. A sense of liberation is positively associated with self-brand connection.

Memes have become ubiquitous in online culture and a popular form of digital marketing communication (Malodia *et al.*, 2022; Shen *et al.*, 2024). Brands have found that using trendy and

humorous memes is an effective strategy for engaging their target audiences (Taecharungroj and Nueangiamnong, 2015). Trendy content often leverages current cultural references, amplifying its humorous appeal. For example, the phenomenon of "Gangnam Style" and its numerous spin-offs showcase how Internet memes operate within digital culture (Shifman, 2013). Such memes, resonating with contemporary cultural contexts, are more likely to be perceived as both trendy and humorous. In digital communities, memes are considered cultural capital (Nissenbaum and Shifman, 2017). This shared knowledge among community members can evoke humor through insider jokes and references. Furthermore, trendy content often incorporates elements of unexpectedness that can trigger humor (McGraw and Warren, 2010).

The benign violation theory provides a framework to explain this relationship between trendiness and humor (Warren *et al.*, 2021). According to this theory, humor arises when individuals encounter unexpected elements in a harmless or playful context (Howe *et al.*, 2023). The concept of benign violation applies to branded memes, where the fusion of brand messaging with current, relatable content forms a benign violation. Consumers may recognize the incongruity between the meme format and traditional brand communication as harmless, thereby triggering a humorous response. The trendiness of these memes contributes to their accessibility and relatability, making the violation more likely to be perceived as benign. Therefore, the unexpected yet familiar nature of trendy meme content can foster a sense of humor, reinforcing the positive relationship between perceived trendiness and humor in branded memes.

Empirical evidence demonstrates that social media posts featuring funny and trendy memes elicit more positive attitudes and higher sharing intentions compared to posts with serious images (Yang, 2022). This effect is more pronounced when the funny meme includes bandwagon cues such as a substantial number of replies, retweets and likes, suggesting that the collective validation of a meme's trendiness enhances its perceived humor. Based on these theoretical reasoning and empirical evidence, the following hypothesis is proposed:

H3. Perceived trendiness is positively associated with perceived humor.

Brand trendiness is associated with perceptions of being cool, fashionable and popular (Warren *et al.*, 2019). Meme's perceived trendiness plays a crucial role in bolstering social media marketing efforts to enhance brand equity (Godey *et al.*, 2016). When brands leverage trendy memes, they signal their relevance and connectedness to popular culture, reflecting consumers' self-concept (Fournier, 1998). This alignment between brand trendiness and consumer self-concepts can foster stronger self-brand connections. Therefore, this study proposes the following hypothesis:

H4. Perceived trendiness is positively associated with self-brand connection.

The liberating engagement theory of consumer fun (Oh and Pham, 2022) posits that fun arises from a blend of liberation and hedonic engagement. Hedonic engagement refers to the pleasure-seeking and enjoyment-oriented aspects of consumption experiences (Hirschman and Holbrook, 1982).

In the context of viral memes, hedonic engagement can manifest as enjoyment and pleasure derived from engaging with humorous and entertaining content. Accordingly, this study proposes the following hypothesis:

H5. Hedonic engagement is positively associated with perceived humor.

Consumers' hedonic engagement with viral memes fosters stronger self-brand connections. This is because the enjoyable and pleasurable aspects of meme consumption align with consumers' self-concepts and identities (Nadeem *et al.*, 2021). When consumers derive pleasure from engaging with branded meme content, they are more likely to perceive a connection between the brand and their sense of self. The link between hedonic engagement and self-concept strengthens the bond between consumers and brands. Thus, this study proposes the following hypothesis:

H6. Hedonic engagement is positively associated with self-brand connection.

Consumers can use humor as a means of liberation to further strengthen their self-brand connections. Social media enables consumers to publicly affiliate with brands, thereby allowing them to construct their self-identities (Phua *et al.*, 2017). In this context, the liberating humor conveyed through memes can foster deeper consumer-brand relationships. Humorous memes that offer a sense of liberation reinforce self-branding connections. For instance, Phua and Kim (2018) observed that perceived humor in Snapchat ads increased positive brand attitudes and purchase intentions. Similarly, Grougiou *et al.* (2020) found that humorous content in social media marketing campaigns positively influences consumers' self-brand connections and brand attitudes. Consequently, this study proposes the following hypothesis:

H7. Perceived humor is positively associated with self-brand connection.

Humorous memes can play an important role in the effectiveness of meme marketing by evoking a sense of liberating fun and enabling self-expression (Oh and Pham, 2021). The perception of humor as a form of liberation and hedonic engagement can significantly foster brand love. Research has indicated that humorous messages can create pleasant experiences for consumers, thereby increasing the likelihood of developing brand love (Chattopadhyay and Basu, 1990; Warren *et al.*, 2018). Specifically, humorous meme content on social media triggers laughter, amusement and joy, which evoke positive affective states and enhance consumers' emotional connections with the brand (Yang, 2022). Thus, this study proposes the following hypothesis:

H8. Perceived humor is positively associated with brand love.

Brands serve as symbolic representations of consumers' sense of self, enabling them to connect with brands at a personal level (Fournier, 1998). This self-image congruity between a consumer and a brand positively influences self-brand connections (Li *et al.*, 2022). When a brand's image or personality aligns with an individual's self-image, self-brand connections are likely to occur

(Escalas and Bettman, 2003). Brands that allow consumers to effectively express their self-identity should strengthen the consumers' brand love (Karjaneito *et al.*, 2016). When consumers feel a strong connection between their self-identity and a brand, they are more likely to develop a deep and enduring love for the brand (Batra *et al.*, 2012). This relationship between self-brand connection and brand love has also been observed in the social media context, where self-brand identification has been found to positively influence brand love (Wallace *et al.*, 2022). Therefore, this study proposes the following hypothesis:

H9: Self-brand connection is positively associated with brand love.

3. Methods

3.1 Sample characteristics

This study used self-reported online survey data from 479 Facebook users. Facebook's large and diverse user base makes it an ideal platform for examining consumer behavior related to branded meme marketing. Compared to social media platforms such as Instagram, Twitter or TikTok, and Facebook's demographics are more varied, providing a broader range of participants in terms of age, gender and socio-economic background (Statista, 2022). This diversity offers valuable insights into how branded memes resonate across different consumer segments. Participants were recruited through the Cloud Research Connect Panel in the United States in October 2023; 33.8% were aged 30–39 years, 47.6% were male and 52.4% were female. They reported the following ethnic diversity: Caucasian/White (71.8%), African American/Black (10.4%), Asian (8.6%), Latin (6.7%), American Indian/Alaskan Native (0.2%) and multiracial (2.3%). Table 1 presents the participants' demographic characteristics.

3.2 Measurement items

To test the proposed model, this study adapted established scales from previous studies and aligned them more closely with the research context. This research measured the sense of liberation using four items and hedonic engagement using three items, both adopted from Oh and Pham (2022). This study assessed perceived trendiness using four items from Van Esch and Mente (2018) and gauged perceived humor using two items based on Howe *et al.* (2023). This study measured self-brand connection using seven items from Escalas (2004) and evaluated brand love using four items from Carroll and Ahuvia (2006). All survey questions used a 7-point Likert scale, with responses ranging from 1 (*strongly disagree*) to 7 (*strongly agree*).

4. Findings

4.1 Reliability and validity of the measurement model (two-step approach)

The two-step approach is widely recognized in social science research because of its systematic and clear handling of complex models. It promotes clarity and precision in the model-building process by separating the measurement model from the structural model, allowing for a thorough validation of constructs and enhancing the study's overall validity (Anderson and Gerbing, 1988; Fornell and Yi, 1992; Hair *et al.*, 2021;

Table 1 Demographic information

Sample (N = 479)	N (%)
Gender	
Male	228 (47.6)
Female	251 (52.4)
Age	
20s	126 (26.3)
30s	162 (33.8)
40s	105 (21.9)
50 above	86 (18.0)
Education	
Less than high school	2 (0.4)
High school or equivalent	58 (12.1)
College of vocational school	141 (29.4)
Bachelor's degree	201 (42.0)
Master's/professional degree	64 (13.4)
Doctorate	13 (2.7)
Annual household income	
Below \$10,000	20 (4.2)
\$10,000–\$19,999	27 (5.6)
\$20,000–\$29,999	34 (7.1)
\$30,000–\$39,999	43 (9.0)
\$40,000–\$49,999	52 (10.9)
\$50,000–\$59,999	57 (11.9)
\$60,000–\$69,999	40 (8.4)
\$70,000–\$79,999	37 (7.7)
\$80,000–\$89,999	24 (5.0)
\$90,000–\$99,999	26 (5.4)
\$100,000–\$149,999	73 (15.2)
\$150,000 or more	46 (9.6)
Ethnicity	
Caucasian/White	344 (71.8)
African American/Black	50 (10.4)
Hispanic or Latino	32 (6.7)
Asian	41 (8.6)
American Indian or Alaskan Native	1 (0.2)
Other (e.g. multiracial)	11 (2.3)

Source: Authors' own work.

Richter *et al.*, 2016). As the first step in the two-step approach, this study conducted confirmatory factor analysis (CFA), a crucial statistical technique that can verify the factor structure of a set of observed (or measured) variables (or indicators). CFA helps confirm the factor loadings (i.e. the extent to which each indicator reflects its construct) and ensures that they align with the researcher's theoretical understanding. The first step aimed to establish a clear and theoretically consistent mapping of the indicators to their respective constructs.

As indicated in Table 2, the standardized factor loadings of each indicator were greater than the threshold of 0.50, and their critical ratios were statistically significant at $p < 0.001$, confirming the convergent validity of the measurement model. This study also evaluated the overall fit of the measurement model with indices such as $\chi^2 = 621.052$ with 237 degrees of freedom, $p < 0.001$, the comparative fit index (CFI) = 0.949 (above 0.90), the normed fit index (NFI) = 0.921 (above 0.90),

Table 2 Measurement model from CFA

Constructs and variables	Standardized factor loading (critical ratio)	AVE ^a	CCR ^b
Sense of liberation ($\alpha = 0.844$)		0.580	0.846
I find myself temporarily free from my worries	0.775 (Fixed)		
I feel carefree and lighthearted	0.706 (15.361)		
It allows me to let go of my concerns	0.801 (17.610)		
This experience makes me feel liberated and unburdened	0.760 (16.651)		
Perceived trendiness ($\alpha = 0.931$)		0.781	0.934
Branded memes on Facebook are very cool	0.933 (Fixed)		
Branded memes on Facebook are very exciting	0.910 (35.355)		
Branded memes on Facebook are very trendy	0.759 (22.685)		
Branded memes on Facebook are very fun	0.922 (36.990)		
Hedonic engagement ($\alpha = 0.753$)		0.508	0.756
The situation feels incredibly engaging	0.674 (Fixed)		
I become completely absorbed in the experience	0.753 (13.388)		
I truly feel "in the moment" and fully engaged	0.709 (12.819)		
Perceived humor ($\alpha = 0.908$)		0.836	0.910
Branded memes on Facebook are very humorous	0.950 (Fixed)		
Branded memes on Facebook are very playful	0.877 (31.752)		
Self-brand connection ($\alpha = 0.867$)		0.403	0.726
This brand reflects who I am	0.734 (Fixed)		
I can identify with this brand	0.692 (14.548)		
I feel a personal connection to them	0.687 (14.439)		
I use this brand to communicate who I am to other people	0.707 (14.854)		
I think this brand will help me become the type of person I want to be	0.687 (14.431)		
I consider the brand to be "me" (it reflects who I consider myself to be or the way that I want to present myself to others)	0.714 (15.013)		
The brand suits me well	0.645 (13.532)		
Brand love ($\alpha = 0.843$)		0.585	0.849
This is a wonderful brand	0.768 (Fixed)		
I love this brand	0.812 (17.644)		
This brand makes me very happy	0.777 (16.875)		
I am passionate about this brand	0.698 (15.036)		

Notes: $\chi^2 = 621.052$; degrees of freedom = 237; $p < 0.001$; CFI = 0.949; NFI = 0.921; IFI = 0.949; RMSEA = 0.058; ^aaverage variance extracted;

^bcomposite construct reliability

Source: Authors' own work

the incremental fit index (IFI) = 0.949 (above 0.90) and the root mean square error of approximation (RMSEA) = 0.058 (less than 0.08), which were satisfactory to represent the theoretical framework (Hair *et al.*, 2021).

In the second step of the two-step approach, this study assessed the reliability and validity of the measurement model using CFA. First, this study evaluated internal consistency reliability using metrics such as Cronbach's alpha and composite reliability, with values above 0.70 generally considered acceptable, indicating that the indicators reliably measured the corresponding construct in this study (Hair *et al.*, 2021). Second, discriminant validity, which focuses on ensuring that each construct is distinct and not excessively correlated with others, was signified by comparing the average variance extracted (AVE) values for each variable with the interconstruct correlations, where the former should be greater, indicating distinctiveness (Anderson and Gerbing, 1988; see Table 3).

Typically, for adequate discriminant validity, a construct's AVE should be greater than 0.50, which ensures that the

construct explains more than half of the variance in its indicators. However, in our case, the AVE for the self-brand connection was 0.403, which falls short of this threshold. Nevertheless, the construct's discriminant validity was confirmed by comparing the AVE with the squared correlations between the construct and other constructs in the measurement model ($AVE = 0.403 > 0.491^2, 0.495^2, 0.512^2, 0.547^2$ and 0.548^2). As all these values were less than 0.403, self-brand connection exhibited adequate discriminant validity, indicating that it was sufficiently distinct from the other constructs in the research model (Anderson and Gerbing, 1988).

Additionally, this study used the Heterotrait-Monotrait (HTMT) ratio to assess discriminant validity in the measurement model more rigorously. A common rule of thumb is that HTMT values should be below 0.85 (with some sources suggesting 0.90) to indicate good discriminant validity and suggest that the constructs might not be sufficiently distinct from each other (Henseler *et al.*, 2015). As indicated in Table 3, all HTMT ratios were below the 0.85

Table 3 Construct intercorrelations (*n*), mean, standard deviation (*SD*) and Heterotrait-Monotrait (HTMT) ratio

	Mean	SD	SL	PT	HE	PH	SC	BL
SL	3.536	1.648	1					
PT	4.411	1.632	0.532**	1				
HE	3.519	1.627	0.660**	0.519**	1			
PH	4.851	1.602	0.477**	0.787**	0.456**	1		
SC	3.161	1.451	0.512**	0.547**	0.495**	0.491**	1	
BL	3.457	1.512	0.478**	0.547**	0.394**	0.486**	0.548**	1
HTMT ratio								
SL								
PT			0.690					
HE			0.781	0.643				
PH			0.636	0.764	0.649			
SC			0.563	0.558	0.602	0.578		
BL			0.568	0.575	0.484	0.592	0.638	

Notes: SL = sense of liberation; PT = perceived trendiness; HE = hedonic engagement; PH = perceived humor; SC = self-brand connection; BL = brand love; ** $p < 0.01$; * $p < 0.05$

Source: Authors' own work

threshold, indicating that all pairs of constructs had good discriminant validity.

4.2 Test of research hypotheses

This study applied structural equation modeling (SEM) to explore the dynamics of branded meme marketing. SEM is a powerful tool in the social sciences that offers a comprehensive approach to understanding the complex relationships between variables. Its ability to simultaneously analyze multiple pathways and handle latent variables makes it ideal for exploring intricate social phenomena (Hair *et al.*, 2021). Its robustness extends to the rigorous testing and validation of the theoretical models, ensuring the reliability and validity of the findings (Anderson and Gerbing, 1988). Its flexibility in accommodating various data types and its utility in affirming potential causal relationships based on strong theoretical foundations significantly enhance the depth and breadth of social science research (Anderson and Gerbing, 1988; Hair *et al.*, 2021).

The overall fit of the proposed model to the data was satisfactory, as indicated by several fit indices. The chi-square statistic was significant ($\chi^2 = 627.726$ with 240 degrees of freedom, $p < 0.001$), suggesting an acceptable fit. The CFI was 0.949, with NFI and IFI at 0.920 and 0.949, all exceeding the 0.90 threshold. The RMSEA was 0.058, below the 0.080 threshold, confirming the model's adequacy in interpreting the relationships (see Table 4). The model explained significant variance in the endogenous variables: perceived humor (90.9%), self-brand connection (51.4%) and brand love (58.9%), demonstrating the model's effectiveness in capturing the dynamics of branded meme marketing.

First, the path from sense of liberation to perceived humor was not significant ($\beta = 0.007$, $p = 0.896$), indicating *H1* was not supported. However, sense of liberation significantly impacted self-brand connection ($\beta = 0.199$, $p < 0.05$), supporting *H2*. Second, perceived trendiness had a strong

positive effect on both perceived humor ($\beta = 0.980$, $p < 0.01$) and self-brand connection ($\beta = 0.847$, $p < 0.01$), supporting *H3* and *H4*. Third, hedonic engagement did not significantly influence either perceived humor ($\beta = 0.039$, $p = 0.511$) or self-brand connection ($\beta = 0.171$, $p = 0.104$), meaning *H5* and *H6* were not supported. Fourth, perceived humor significantly affected both self-brand connection ($\beta = 0.449$, $p < 0.05$) and brand love ($\beta = 0.201$, $p < 0.01$), supporting *H7* and *H8*. Finally, self-brand connection was a strong predictor of brand love ($\beta = 0.636$, $p < 0.01$), confirming *H9* (see Figure 1).

5. General discussion

This study examines the interrelationships between the sense of liberation, perceived trendiness, hedonic engagement, perceived humor, self-brand connection and brand love within the context of branded meme marketing. This study discovered that although the sense of liberation does not substantially impact perceived humor, it strengthens self-brand connections. Perceived trendiness enhances both perceived humor and self-brand connections. Notably, perceived humor affects brand love through self-brand connections. These empirical findings provide valuable insights into the role of branded memes in fostering brand love on social media platforms.

First, the lack of a significant relationship between the sense of liberation and perceived humor suggests that the freedom and creativity embodied in branded memes do not necessarily translate into humor perception. This might indicate that while users enjoy the liberation and novelty of memes, these feelings alone do not make the memes funny (Takovski, 2020). Humor perception may depend more on other factors, such as the content's relatability or cultural references, than the sense of liberation it provides (Takovski, 2020).

Second, the significant positive effect of a sense of liberation on self-brand connection indicates that when consumers experience a sense of freedom and creativity through branded memes, they are more likely to feel connected with the brand. This aligns with psychological theories suggesting that feelings of autonomy and personal expression can enhance emotional bonds (Newton *et al.*, 2022). Brands that allow consumers to break away from conventional norms and express themselves freely can foster a stronger connection with their audience (Newton *et al.*, 2022).

Third, the strong positive impact of perceived trendiness on both perceived humor and self-brand connections highlights the importance of cultural relevance. Trendiness likely enhances humor because meme content that is current and aligned with contemporary cultural references, social trends and shared experiences resonates more with users, making it funnier (Malodia *et al.*, 2022). Furthermore, when a brand is perceived as trendy, consumers' connections to the brand are enhanced, reflecting a desire to be associated with current and fashionable trends (Malodia *et al.*, 2022). This finding supports the idea that social identity and peer influence are critical in shaping consumer behavior (McManus *et al.*, 2022).

Fourth, the nonsignificant impact of hedonic engagement on perceived humor and self-brand connections suggests that the pleasure and enjoyment derived from interacting with memes are not sufficient to significantly enhance these perceptions. This might indicate that while hedonic engagement creates

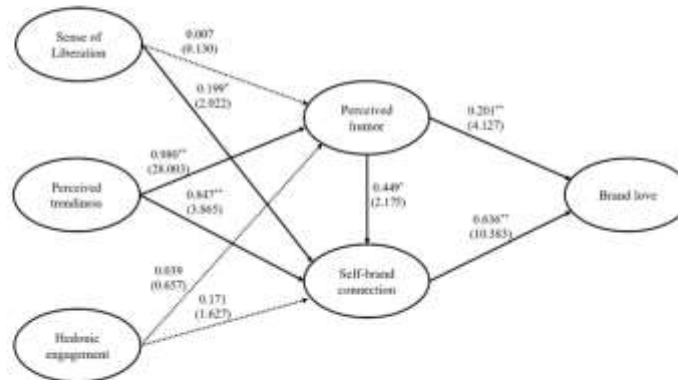
Table 4 Standardized parameter estimates

Path	Standardized regression weight	Standardized error	Critical ratio
H1 Sense of liberation → Perceived humor	0.007	0.057	0.130
H2 Sense of liberation → Self-brand connection	0.199	0.089	2.002*
H3 Perceived trendiness → Perceived humor	0.980	0.033	28.003**
H4 Perceived trendiness → Self-brand connection	0.847	0.182	3.865**
H5 Hedonic engagement → Perceived humor	0.039	0.074	0.657
H6 Hedonic engagement → Self-brand connection	0.171	0.117	1.627
H7 Perceived humor → Self-brand connection	0.449	0.181	2.175*
H8 Perceived humor → Brand love	0.201	0.039	4.127**
H9 Self-brand connection → Brand love	0.636	0.057	10.383**
Endogenous variables			SMC (R ²)
Perceived humor			0.909
Self-brand connection			0.514
Brand love			0.589

Notes: ** $p < 0.01$; * $p < 0.05$; $\chi^2 = 627.726$; degrees of freedom = 240; $p < 0.001$; CFI = 0.949; NFI = 0.920; IFI = 0.949; RMSEA = 0.058

Source: Authors' own work

Figure 1 Estimates of structural model



Notes: Standardized regression weight (critical ratio); solid line = significant path; dotted line = insignificant path; ** $p < 0.01$; * $p < 0.05$

Source: Authors' own work

enjoyable experiences, it does not necessarily translate into humor or deeper brand connections in the context of branded memes (Razzaq *et al.*, 2023). Other factors, such as the content and relevance of the meme, may play a more substantial role (Razzaq *et al.*, 2023; Tan *et al.*, 2018).

Fifth, the significant influence of perceived humor on self-brand connections and brand love highlights its critical role in brand marketing. Humor can create positive emotional responses, which, in turn, strengthen the connection with the brand and foster affection toward it (Razzaq *et al.*, 2024; Takovski, 2020). This aligns with emotional branding theory, in which humor acts as a mediator in building emotional bonds and enhancing consumer-brand relationships (Takovski, 2020).

Finally, the strong predictive relationship between self-brand connections and brand love reinforces the notion that when

consumers feel a personal connection with a brand, it significantly enhances their emotional attachment. This finding supports the theories of self-congruity and emotional branding, suggesting that brands that resonate with consumers' self-identity and personal values can cultivate deep emotional bonds, leading to brand love (Tan *et al.*, 2021).

5.1 Theoretical implications

This study enriches the theoretical understanding of branded meme marketing by identifying the key psychological mechanisms that influence the impact of branded memes on brand love in the context of social media. The findings of this study reveal that perceived humor and self-brand connections are key mediators through which branded memes foster brand love. By uncovering these novel mechanisms, our study extends

the existing literature on meme marketing (Malodia *et al.*, 2022; Razzaq *et al.*, 2023) and provides a deeper understanding of how branded memes can be strategically used to enhance brand love. Thus, this study offers a comprehensive framework for examining the complex interplay among the psychological constructs of branded memes and provides valuable insights into the fields of social media marketing and brand management. To further advance our understanding of branded meme marketing and explore the generalizability of our findings, future research should investigate additional social media factors and boundary conditions (Lei *et al.*, 2021) that may influence the effectiveness of these novel mechanisms in fostering brand love. Moreover, conducting cross-cultural comparisons (Batra *et al.*, 2022) would help assess the robustness of our findings and identify culture-specific factors influencing meme marketing effectiveness.

The findings of this study have several significant theoretical implications. First, the empirical findings advance our understanding of branded meme marketing by exploring the role of a sense of liberation. While a sense of liberation did not significantly influence perceived humor, it substantially affected self-brand connection. This diverges from traditional marketing theories that have often linked this sense of liberation primarily with creative expression and humor (Grougiou *et al.*, 2020; Rauwers *et al.*, 2018). This study suggests that in meme marketing, liberation may be less about evoking laughter and more about resonating with consumers' identities and personal values (Oh and Pham, 2022; Rosenthal *et al.*, 2021). This observation aligns with contemporary consumer behavior theories emphasizing empowerment and identity expression (Rauwers *et al.*, 2018). This implies that consumers engage with memes that reflect their sense of freedom and personal narratives, thereby fostering a deeper connection with the brand (Grougiou *et al.*, 2020; Oh and Pham, 2022; Rosenthal *et al.*, 2021). This shift in understanding positions the sense of liberation as a crucial construct in developing brand identity and consumer loyalty within digital marketing strategies.

Second, the empirical findings demonstrate the impact of perceived trendiness on both humor perception and self-brand connections in meme marketing. This supports and extends the diffusion of innovations theory, positing that a meme's trendiness is a critical factor in its effectiveness and consumer adoption (Dearing and Cox, 2018; Mehra *et al.*, 2021; Talebian and Mishra, 2018). It suggests that trendiness is not merely an appealing attribute but also a driving force in content virality and brand affinity. This dual impact on humor and brand connection highlights the symbiotic relationship between cultural relevance and brand engagement (Dearing and Cox, 2018). Theoretically, this indicates that perceived trendiness elevates the content's appeal and enhances consumers' identification with the brand, aligning with discussions on cultural capital in marketing (Malodia *et al.*, 2022; Mehra *et al.*, 2021; Talebian and Mishra, 2018). The critical role of trendiness in meme marketing aligns with the notion of social currency in digital spaces, suggesting that remaining culturally relevant is crucial for eliciting positive consumer responses and strengthening brand loyalty (Malodia *et al.*, 2022).

Third, contrary to the traditional assumptions rooted in hedonic consumption theory, this study finds that hedonic engagement does not significantly impact humor perception or

self-brand connection in the context of meme marketing. This challenges the long-held belief that enjoyment and pleasure are the primary drivers of consumer responses in entertainment-based marketing (Hollebeek *et al.*, 2022; Razzaq *et al.*, 2023; Rieger and Klimmt, 2019). This implies a more complex or indirect influence of hedonic engagement in meme marketing, calling for an exploration of additional factors such as cognitive engagement or social influence (Razzaq *et al.*, 2023). This finding prompts a theoretical reevaluation of hedonic principles in digital environments, particularly in the diverse and rapidly evolving world of Internet memes (Hollebeek *et al.*, 2022; Rieger and Klimmt, 2019). This suggests that pleasure derived from memes may operate differently, possibly requiring a combination of cognitive and emotional factors to influence consumer perceptions and brand connections effectively.

Fourth, the significant impact of perceived humor on both self-brand connections and brand love reveals the strategic role of humor in deepening brand relationships. This finding validates and expands upon theories of emotional branding—particularly the role of humor in fostering emotional connections with consumers (Rahman *et al.*, 2021; Saavedra Torres *et al.*, 2024). It suggests that humor in memes goes beyond mere entertainment and acts as a critical mediator in developing a sense of belonging and affection toward the brand (Malik *et al.*, 2023). This supports the notion of humor as a strategic tool in emotional branding, aligning with theories that have emphasized emotional engagement as a key driver of brand loyalty and advocacy (Malik *et al.*, 2023; Rahman *et al.*, 2021; Saavedra Torres *et al.*, 2024). Theoretically, this finding enriches the understanding of humor in branding, highlighting its capacity to nurture a relational bond between consumers and brands, resonating with the concept of brands as relational partners.

Finally, this study reveals a strong predictive relationship between self-brand connection and brand love, reinforcing theories on the role of self-concept in branding. This suggests that when consumers perceive a strong connection with a brand, this alignment with their self-identity significantly fosters deep-seated emotional attachment (Bıçakcıoğlu *et al.*, 2018; Shimul and Phau, 2023). This observation aligns with the self-congruity theory, which posits that consumers develop affinities for brands that mirror their self-image (Rabbaneh *et al.*, 2020; Shimul and Phau, 2023). The theoretical implication here is that personal relevance and identity congruence are critical in transforming brand preference into emotional attachment (Bıçakcıoğlu *et al.*, 2018; Rabbaneh *et al.*, 2020). This study contributes to the literature on the psychological underpinnings of brand love by highlighting the importance of personal identity in forming deep emotional bonds with brands. These findings highlight the necessity for brands to create and disseminate content that resonates with consumers at the personal level, thus facilitating deeper emotional connections (Rabbaneh *et al.*, 2020).

5.2 Practical implications

The practical implications of this study emphasize the need for in branded meme marketing to be adaptive, culturally attuned and consumer-centric. By leveraging the nuances of a sense of liberation, trendiness, humor and personal identity in meme content, they can foster more meaningful and effective social media engagements.

First, the role of a sense of liberation in brand messaging through memes has gained significance. While liberation in marketing has been associated with humor and spontaneity (Yang *et al.*, 2021), our findings suggest a deeper connection between personal values and identity. For instance, a fashion brand targeting a younger, progressive audience could use memes that humorously challenge conventional fashion norms, resonating with consumers who value individuality. By aligning meme content with the audience's sense of liberation and identity, brands can foster stronger emotional connections, enhancing loyalty and advocacy.

Second, the significant impact of perceived trendiness on meme effectiveness highlights the need for brands to be culturally attuned and intricately weave current trends, viral topics and popular cultural references into their meme content (Yang, 2022). For example, a tech company can create memes based on the latest technological innovations or trends in Internet vocabulary. This approach not only makes the brand appear current and relevant but also enhances its relatability for a tech-savvy demographic. By strategically leveraging trendiness, brands can increase the shareability of their content, improve brand recall and foster stronger connections with their target audiences (Yang, 2022).

Third, contrary to conventional marketing strategies, in which entertainment is often the sole focus, this study suggests a more nuanced meme marketing approach. Brands should blend entertainment with informative or inspirational content to add value to the consumer experience. For instance, a health and wellness brand could use memes to humorously address common health myths while simultaneously providing factual health tips or insights. This combination of humor and useful information can enhance consumer engagement, making the content enjoyable and educational. This strategy not only entertains the audience but also positions the brand as a credible source of information, thereby strengthening consumer trust and brand loyalty.

Finally, humor in memes is a powerful tool for building and strengthening brand relationships. Brands craft their humor to be on-brand, relevant and emotionally resonant with their target audiences (Phua and Kim, 2018). For example, a pet care brand can create memes that depict the joys and challenges of pet ownership in a lighthearted and more humorous manner. While entertaining, these memes can evoke a sense of shared experience and community among pet owners, deepening their emotional connection with the brand. This strategy not only increases consumer engagement but also enhances one's perception of the brand as understanding and empathetic, leading to stronger brand loyalty and advocacy.

5.3 Limitations and directions for future research

This study has some limitations that should be considered for future research. First, the findings may have limited generalizability due to the focus on a cross-sectional sample of Facebook users, potentially not reflecting behaviors on platforms, such as Instagram or TikTok. Future research should examine if the relationships between a sense of liberation, perceived trendiness, hedonic engagement and brand love apply across different platforms. Additionally, this study emphasized perceived humor and self-brand connection in fostering brand love. However, it did not consider moderating effects of demographics, such as age or cultural background, which impact meme perception and sharing (Mehra *et al.*, 2021). Future research should incorporate demographic data analyses to

understand how different segments engage with branded memes. The reliance on self-reported survey data may introduce social desirability and recall biases, affecting response accuracy. Using real-time data, such as monitoring engagement metrics or employing experimental designs to observe user interactions, could yield more valuable insights. Addressing these limitations will enhance understanding of branded memes' impact on consumer behavior across social media platforms and demographic groups.

References

- Abbasi, A.Z., Ayaz, N., Kanwal, S., Albashrawi, M. and Khair, N. (2023), "TikTok app usage behavior: the role of hedonic consumption experiences", *Data Technologies and Applications*, Vol. 57 No. 3, pp. 344-365, doi: [10.1108/DTA-03-2022-0107](https://doi.org/10.1108/DTA-03-2022-0107).
- Aleem, A., Loureiro, S.M.C., Schivinski, B. and Aguiar, M. (2023), "What if utilitarian products are regarded as high-status? The moderate role of iconic and popular as two dimensions of brand coolness", *Journal of Marketing Communications*, Vol. 30 No. 4, pp. 508-528, doi: [10.1080/13527266.2022.2152077](https://doi.org/10.1080/13527266.2022.2152077).
- Anderson, J.C. and Gerbing, D.W. (1988), "Structural equation modeling in practice: a review and recommended two-step approach", *Psychological Bulletin*, Vol. 103 No. 3, pp. 411-423, doi: [10.1037/0033-2909.103.3.411](https://doi.org/10.1037/0033-2909.103.3.411).
- Batra, R., Ahuvia, A. and Bagozzi, R.P. (2012), "Brand love", *Journal of Marketing*, Vol. 76 No. 2, pp. 1-16, doi: [10.1509/jm.09.033](https://doi.org/10.1509/jm.09.033).
- Batra, R., Li, D. and Chiu, C.Y. (2022), "Consumption attitudes and behaviors in Asia: a 'discovery-oriented' fresh look", *Asia Pacific Journal of Marketing and Logistics*, Vol. 34 No. 3, pp. 559-575, doi: [10.1108/APJML-12-2020-0878](https://doi.org/10.1108/APJML-12-2020-0878).
- Belk, R.W. (1988), "Possessions and the extended self", *Journal of Consumer Research*, Vol. 15 No. 2, pp. 139-168, doi: [10.1086/209154](https://doi.org/10.1086/209154).
- Benaïm, M. (2018), "From symbolic values to symbolic innovation: internet-memes and innovation", *Research Policy*, Vol. 47 No. 5, pp. 901-910, doi: [10.1016/j.respol.2018.02.014](https://doi.org/10.1016/j.respol.2018.02.014).
- Bıçakcıoğlu, N., İpek, İ. and Bayraktaroğlu, G. (2018), "Antecedents and outcomes of brand love: the mediating role of brand loyalty", *Journal of Marketing Communications*, Vol. 24 No. 8, pp. 863-877, doi: [10.1080/13527266.2016.1244108](https://doi.org/10.1080/13527266.2016.1244108).
- Carroll, B.A. and Ahuvia, A.C. (2006), "Some antecedents and outcomes of brand love", *Marketing Letters*, Vol. 17 No. 2, pp. 79-89, doi: [10.1007/s11002-006-4219-2](https://doi.org/10.1007/s11002-006-4219-2).
- Chattopadhyay, A. and Basu, K. (1990), "Humor in advertising: the moderating role of prior brand evaluation", *Journal of Marketing Research*, Vol. 27 No. 4, pp. 466-476, doi: [10.1177/002224379002700](https://doi.org/10.1177/002224379002700).
- Dearing, J.W. and Cox, J.G. (2018), "Diffusion of innovations theory, principles and practice", *Health Affairs*, Vol. 37 No. 2, pp. 183-190, doi: [10.1377/hlthaff.2017.1104](https://doi.org/10.1377/hlthaff.2017.1104).
- Deckers, L. and Kizer, P. (1975), "Humor and the incongruity hypothesis", *The Journal of Psychology*, Vol. 90 No. 2, pp. 215-218, doi: [10.1080/00223980.1975.9915778](https://doi.org/10.1080/00223980.1975.9915778).
- DeCook, J.R. (2018), "Memes and symbolic violence: #proudboys and the use of memes for propaganda and the construction of collective identity", *Learning, Media and*

- Technology, Vol. 43 No. 4, pp. 485-504, doi: 10.1080/17439884.2018.1544149.
- Escalas, J.E. (2004), "Narrative processing: building consumer connections to brands", *Journal of Consumer Psychology*, Vol. 14 Nos 1/2, pp. 168-180, doi: 10.1207/s15327663jcp1401&2_19.
- Escalas, J.E. and Bettman, J.R. (2003), "You are what they eat: the influence of reference groups on consumers' connections to brands", *Journal of Consumer Psychology*, Vol. 13 No. 3, pp. 339-348, doi: 10.1207/S15327663JCP1303_14.
- Fornell, C. and Yi, Y. (1992), "Assumptions of the two-step approach to latent variable modeling", *Sociological Methods & Research*, Vol. 20 No. 3, pp. 291-320, doi: 10.1177/0049124192020003.
- Fournier, S. (1998), "Consumers and their brands: developing relationship theory in consumer research", *Journal of Consumer Research*, Vol. 24 No. 4, pp. 343-373, doi: 10.1086/209515.
- Ge, J. and Gretzel, U. (2018), "Impact of humour on firm-initiated social media conversations", *Information Technology & Tourism*, Vol. 18 Nos 1/4, pp. 61-83, doi: 10.1007/s40558-017-0097-0.
- Godey, B., Manthiou, A., Pederzoli, D., Roldka, J., Aiello, G., Donvito, R. and Singh, R. (2016), "Social media marketing efforts of luxury brands: influence on brand equity and consumer behavior", *Journal of Business Research*, Vol. 69 No. 12, pp. 5833-5841, doi: 10.1016/j.jbusres.2016.04.181.
- Grougiou, V., Balabanis, G. and Manika, D. (2020), "Does humour influence perceptions of the ethicality of female-disparaging advertising?", *Journal of Business Ethics*, Vol. 164 No. 1, pp. 1-16, doi: 10.1007/s10551-018-4032-x.
- Gumpathi, V.P. and Patra, S. (2020), "The phenomenon of brand love: a systematic literature review", *Journal of Relationship Marketing*, Vol. 19 No. 2, pp. 93-132, doi: 10.1080/15332667.2019.1664871.
- Hair, J.F. Jr., Hult, G.T.M., Ringle, C.M. and Sarstedt, M. (2021), *A Primer on Partial Least Squares Structural Equation Modeling (PLS-SEM)*, Sage publications, New York.
- Harrigan, P., Evers, U., Miles, M.P. and Daly, T. (2018), "Customer engagement and the relationship between involvement, engagement, self-brand connection and brand usage intent", *Journal of Business Research*, Vol. 88, pp. 388-396, doi: 10.1016/j.jbusres.2017.11.046.
- Hatzithomas, L., Voutsas, M.C., Boutsouli, C. and Zotos, Y. (2021), "A superiority-inferiority hypothesis on disparagement humor: the role of disposition toward ridicule", *Journal of Consumer Behaviour*, Vol. 20 No. 4, pp. 923-941, doi: 10.1002/cb.1931.
- Henseler, J., Ringle, C.M. and Sarstedt, M. (2015), "A new criterion for assessing discriminant validity in variance-based structural equation modeling", *Journal of the Academy of Marketing Science*, Vol. 43 No. 1, pp. 115-135, doi: 10.1007/s11747-014-0403-8.
- Hirschman, E.C. and Holbrook, M.B. (1982), "Hedonic consumption: emerging concepts, methods and propositions", *Journal of Marketing*, Vol. 46 No. 3, pp. 92-101, doi: 10.1177/002224298204600314.
- Hollebeck, L.D., Glynn, M.S. and Brodie, R.J. (2014), "Consumer brand engagement in social media: conceptualization, scale development and validation", *Journal of Interactive Marketing*, Vol. 28 No. 2, pp. 149-165, doi: 10.1016/j.intmar.2013.12.002.
- Hollebeck, L.D., Abbasi, A.Z., Schultz, C.D., Ting, D.H. and Sigurdsson, V. (2022), "Hedonic consumption experience in videogaming: a multidimensional perspective", *Journal of Retailing and Consumer Services*, Vol. 65, p. 102892, doi: 10.1016/j.jretconser.2021.102892.
- Howe, H.S., Zhou, L., Dias, R.S. and Fitzsimons, G.J. (2023), "Aha over HAHA: brands benefit more from being clever than from being funny", *Journal of Consumer Psychology*, Vol. 33 No. 1, pp. 107-114, doi: 10.1002/jcpy.1307.
- Karjalainen, H., Munnukka, J. and Kiuru, K. (2016), "Brand love and positive word of mouth: the moderating effects of experience and price", *Journal of Product & Brand Management*, Vol. 25 No. 6, pp. 527-537, doi: 10.1108/JPRM-03-2015-0834.
- Knox, I. (1951), "Towards a philosophy of humor", *The Journal of Philosophy*, Vol. 48 No. 18, pp. 541-548, doi: 10.2307/2020793.
- Kujur, F. and Singh, S. (2020), "Visual communication and consumer-brand relationship on social networking sites: uses & gratifications theory perspective", *Journal of Theoretical and Applied Electronic Commerce Research*, Vol. 15 No. 1, pp. 30-47, doi: 10.4067/S0718-18762020000100104.
- Lee, H.H., Liang, C.H., Liao, S.Y. and Chen, H.S. (2019), "Analyzing the intention of consumer purchasing behavior in relation to internet memes using VAB model", *Sustainability*, Vol. 11 No. 20, p. 5549, doi: 10.3390/su11205549.
- Lei, S.I., Shen, H. and Ye, S. (2021), "A comparison between chatbot and human service: customer perception and reuse intention", *International Journal of Contemporary Hospitality Management*, Vol. 33 No. 11, pp. 3977-3995, doi: 10.1108/IJCHM-12-2020-1399.
- Li, Y., Zhang, C., Shelby, L. and Huan, T.C. (2022), "Customers' self-image congruity and brand preference: a moderated mediation model of self-brand connection and self-motivation", *Journal of Product & Brand Management*, Vol. 31 No. 5, pp. 798-807, doi: 10.1108/JPRM-07-2020-2998.
- Liu, J., Wang, C., Zhang, T. and Qiao, H. (2023), "Delineating the effects of social media marketing activities on generation Z travel behaviors", *Journal of Travel Research*, Vol. 62 No. 5, pp. 1140-1158, doi: 10.1177/00472875221106394.
- McGraw, A.P. and Warren, C. (2010), "Benign violations: making immoral behavior funny", *Psychological Science*, Vol. 21 No. 8, pp. 1141-1149, doi: 10.1177/0956797610376073.
- McManus, J.F., Carvalho, S.W. and Trifts, V. (2022), "The role of brand personality in the formation of consumer affect and self-brand connection", *Journal of Product & Brand Management*, Vol. 31 No. 4, pp. 551-569, doi: 10.1108/JPRM-08-2020-3039.
- Malär, L., Krohmer, H., Hoyer, W.D. and Nyffenegger, B. (2011), "Emotional brand attachment and brand personality: the relative importance of the actual and the ideal self", *Journal of Marketing*, Vol. 75 No. 4, pp. 35-52, doi: 10.1509/jmk.75.4.35.
- Malik, A.Z., Thapa, S. and Paswan, A.K. (2023), "Social media influencer (SMI) as a human brand—a need fulfillment perspective", *Journal of Product & Brand Management*, Vol. 32 No. 2, pp. 173-190, doi: 10.1108/JPRM-07-2021-3546.
- Malodia, S., Dhir, A., Bilgihan, A., Sinha, P. and Tikoo, T. (2022), "Meme marketing: how can marketers drive better

- engagement using viral memes?", *Psychology & Marketing*, Vol. 39 No. 9, pp. 1775-1801, doi: [10.1002/mar.21702](https://doi.org/10.1002/mar.21702).
- Mehra, A., Paul, J. and Kaurav, R.P.S. (2021), "Determinants of mobile apps adoption among young adults: theoretical extension and analysis", *Journal of Marketing Communications*, Vol. 27 No. 5, pp. 481-509, doi: [10.1080/13527266.2020.1725780](https://doi.org/10.1080/13527266.2020.1725780).
- Msugbeter, A.E. (2020), "Internet meme as a campaign tool to the fight against covid-19 in Nigeria", *Global Journal of Human-Social Science: Arts & Humanities-Psychology*, Vol. 20 No. 6, pp. 27-39.
- Nadeem, W., Tan, T.M., Tajvidi, M. and Hajli, N. (2021), "How do experiences enhance brand relationship performance and value co-creation in social commerce? The role of consumer engagement and self brand-connection", *Technological Forecasting and Social Change*, Vol. 171, p. 120952, doi: [10.1016/j.techfore.2021.120952](https://doi.org/10.1016/j.techfore.2021.120952).
- Newton, G., Zappavigna, M., Drysdale, K. and Newman, C.E. (2022), "More than humor: memes as bonding icons for belonging in donor-conceived people", *Social Media + Society*, Vol. 8 No. 1, p. 20563051211069055, doi: [10.1177/20563051211069055](https://doi.org/10.1177/20563051211069055).
- Nissenbaum, A. and Shifman, L. (2017), "Internet memes as contested cultural capital: the case of 4chan's/b/board", *New Media & Society*, Vol. 19 No. 4, pp. 483-501, doi: [10.1177/1461444815609313](https://doi.org/10.1177/1461444815609313).
- Oh, T.T. and Pham, M.T. (2022), "A liberating-engagement theory of consumer fun", *Journal of Consumer Research*, Vol. 49 No. 1, pp. 46-73, doi: [10.1093/jcr/ucab051](https://doi.org/10.1093/jcr/ucab051).
- Palusuk, N., Koles, B. and Hasan, R. (2019), "All you need is brand love: a critical review and comprehensive conceptual framework for brand love", *Journal of Marketing Management*, Vol. 35 Nos 1/2, pp. 97-129, doi: [10.1080/0267257X.2019.1572025](https://doi.org/10.1080/0267257X.2019.1572025).
- Parmar, Y. and Mann, B.J.S. (2021), "Exploring the relationship between celebrity worship and brand equity: the mediating role of self-brand connection", *Journal of Creative Communications*, Vol. 16 No. 1, pp. 61-80, doi: [10.1177/0973258620968963](https://doi.org/10.1177/0973258620968963).
- Penney, J. (2020), "It's so hard not to be funny in this situation": memes and humor in US youth online political expression", *Television & New Media*, Vol. 21 No. 8, pp. 791-806, doi: [10.1177/1527476419886068](https://doi.org/10.1177/1527476419886068).
- Phua, J. and Kim, J.J. (2018), "Starring in your own snapchat advertisement: influence of self-brand congruity, self-referencing and perceived humor on brand attitude and purchase intention of advertised brands", *Telematics and Informatics*, Vol. 35 No. 5, pp. 1524-1533, doi: [10.1016/j.tele.2018.03.020](https://doi.org/10.1016/j.tele.2018.03.020).
- Phua, J., Jin, S.V. and Kim, J.J. (2017), "Gratifications of using Facebook, Twitter, Instagram, or Snapchat to follow brands: the moderating effect of social comparison, trust, tie strength and network homophily on brand identification, brand engagement, brand commitment and membership intention", *Telematics and Informatics*, Vol. 34 No. 1, pp. 412-424, doi: [10.1016/j.tele.2016.06.004](https://doi.org/10.1016/j.tele.2016.06.004).
- Rabbane, F.K., Roy, R. and Spence, M.T. (2020), "Factors affecting consumer engagement on online social networks: self-congruity, brand attachment and self-extension tendency", *European Journal of Marketing*, Vol. 54 No. 6, pp. 1407-1431, doi: [10.1108/EJM-03-2018-0221](https://doi.org/10.1108/EJM-03-2018-0221).
- Rahman, R., Langner, T. and Temme, D. (2021), "Brand love: conceptual and empirical investigation of a holistic causal model", *Journal of Brand Management*, Vol. 28 No. 6, pp. 609-642, doi: [10.1057/s41262-021-00237-7](https://doi.org/10.1057/s41262-021-00237-7).
- Rauwers, F., Remmelswaal, P., Franssen, M.L., Dahlén, M. and van Noort, G. (2018), "The impact of creative media advertising on consumer responses: two field experiments", *International Journal of Advertising*, Vol. 37 No. 5, pp. 749-768, doi: [10.1080/02650487.2018.1480167](https://doi.org/10.1080/02650487.2018.1480167).
- Razzaq, A., Shao, W. and Quach, S. (2023), "Towards an understanding of meme marketing: conceptualisation and empirical evidence", *Journal of Marketing Management*, Vol. 39 Nos 7/8, pp. 670-701, doi: [10.1080/0267257X.2022.2158906](https://doi.org/10.1080/0267257X.2022.2158906).
- Razzaq, A., Shao, W. and Quach, S. (2024), "Meme marketing effectiveness: a moderated-mediation model", *Journal of Retailing and Consumer Services*, Vol. 78, p. 103702, doi: [10.1016/j.jretconser.2023.103702](https://doi.org/10.1016/j.jretconser.2023.103702).
- Richter, N.F., Cepeda-Carrión, G., Roldán Salgueiro, J.L. and Ringle, C.M. (2016), "European management research using partial least squares structural equation modeling (PLS-SEM)", *European Management Journal*, Vol. 34 No. 6, pp. 589-597, doi: [10.1016/j.emj.2016.08.001](https://doi.org/10.1016/j.emj.2016.08.001).
- Rieger, D. and Klimmt, C. (2019), "The daily dose of digital inspiration 2: themes and affective user responses to meaningful memes in social media", *New Media & Society*, Vol. 21 No. 10, pp. 2201-2221, doi: [10.1177/1461444819842875](https://doi.org/10.1177/1461444819842875).
- Rintel, S. (2013), "Crisis memes: the importance of templatability to internet culture and freedom of expression", *Australasian Journal of Popular Culture*, Vol. 2 No. 2, pp. 253-271, doi: [10.1386/ajpc.2.2.253.1](https://doi.org/10.1386/ajpc.2.2.253.1).
- Rogers, E.M., Singhal, A. and Quinlan, M.M. (2014), "Diffusion of innovations", *An Integrated Approach to Communication Theory and Research*, Free Press, New York, pp. 432-448.
- Rosenthal, B., Cardoso, F. and Abdalla, C. (2021), "(MIS) representations of older consumers in advertising: stigma and inadequacy in ageing societies", *Journal of Marketing Management*, Vol. 37 Nos 5/6, pp. 569-593, doi: [10.1080/0267257X.2020.1850511](https://doi.org/10.1080/0267257X.2020.1850511).
- Saavedra Torres, J.L., Bhattarai, A., Dang, A. and Rawal, M. (2024), "Do you want to be roasted? The boundaries of using dark humor as a brand-to-brand communication strategy", *Journal of Research in Interactive Marketing*, Vol. 18 No. 2, pp. 220-237, doi: [10.1108/JRIM-12-2022-0370](https://doi.org/10.1108/JRIM-12-2022-0370).
- Sarkar, J.G., Sreejesh, S., Sarkar, A. and Dwivedi, Y.K. (2021), "Impact of self-brand connection on willingness to pay premium: relevant mediators and moderators", *Psychology & Marketing*, Vol. 38 No. 11, pp. 1942-1959, doi: [10.1002/mar.21554](https://doi.org/10.1002/mar.21554).
- Shen, Y.C., Lee, C.T. and Lin, W.Y. (2024), "Meme marketing on social media: the role of informational cues of brand memes in shaping consumers' brand relationship", *Journal of Research in Interactive Marketing*, Vol. 18 No. 4, pp. 588-610, doi: [10.1108/JRIM-01-2023-0029](https://doi.org/10.1108/JRIM-01-2023-0029).
- Shifman, L. (2013), *Memes in Digital Culture*, MIT Press, Cambridge, MA.
- Shimul, A.S. and Phau, I. (2023), "The role of brand self-congruence, brand love and brand attachment on brand advocacy: a serial mediation model", *Marketing Intelligence & Planning*, Vol. 41 No. 5, pp. 649-666, doi: [10.1108/MIP-10-2022-0443](https://doi.org/10.1108/MIP-10-2022-0443).

- Sirgy, M.J. (1982), "Self-concept in consumer behavior: a critical review", *Journal of Consumer Research*, Vol. 9 No. 3, pp. 287-300, doi: 10.1086/208924.
- So, K.K.F., Oh, H. and Min, S. (2018), "Motivations and constraints of Airbnb consumers: findings from a mixed-methods approach", *Tourism Management*, Vol. 67, pp. 224-236, doi: 10.1016/j.tourman.2018.01.009.
- Statista (2022), "Distribution of Facebook users worldwide as of January 2022, by age and gender", available at: www.statista.com/statistics/376128/facebook-global-user-age-distribution/
- Taecharungroj, V. and Nueangiamnong, P. (2015), "Humour 2.0: styles and types of Humour and virality of memes on Facebook", *Journal of Creative Communications*, Vol. 10 No. 3, pp. 288-302, doi: 10.1177/0973258615614420.
- Takovski, A. (2020), "Coloring social change: humor, politics, and social movements", *HUMOR*, Vol. 33 No. 4, pp. 485-511, doi: 10.1515/humor-2019-0037.
- Talebian, A. and Mishra, S. (2018), "Predicting the adoption of connected autonomous vehicles: a new approach based on the theory of diffusion of innovations", *Transportation Research Part C: Emerging Technologies*, Vol. 95, pp. 363-380, doi: 10.1016/j.trc.2018.06.005.
- Tan, T.M., Salo, J., Juntunen, J. and Kumar, A. (2018), "A comparative study of creation of self-brand connection amongst well-liked, new, and unfavorable brands", *Journal of Business Research*, Vol. 92, pp. 71-80, doi: 10.1016/j.jbusres.2018.07.011.
- Tran, T.P., Muldrow, A. and Ho, K.N.B. (2021), "Understanding drivers of brand love-the role of personalized ads on social media", *Journal of Consumer Marketing*, Vol. 38 No. 1, pp. 1-14, doi: 10.1108/JCM-07-2019-3304.
- van der Westhuizen, L.M. (2018), "Brand loyalty: exploring self-brand connection and brand experience", *Journal of Product & Brand Management*, Vol. 27 No. 2, pp. 172-184, doi: 10.1108/JPB-07-2016-1281.
- van Esch, P. and Mente, M. (2018), "Marketing video-enabled social media as part of your e-recruitment strategy: stop trying to be trendy", *Journal of Retailing and Consumer Services*, Vol. 44, pp. 266-273, doi: 10.1016/j.jretconser.2018.06.016.
- Vanden Bergh, B.G., Lee, M., Quilliam, E.T. and Hove, T. (2011), "The multidimensional nature and brand impact of user-generated ad parodies in social media", *International Journal of Advertising*, Vol. 30 No. 1, pp. 103-131, doi: 10.2501/IJA-30-1-103-131.
- Wallace, E., Torres, P., Augusto, M. and Stefurny, M. (2022), "Do brand relationships on social media motivate young consumers' value co-creation and willingness to pay? The role of brand love", *Journal of Product & Brand Management*, Vol. 31 No. 2, pp. 189-205, doi: 10.1108/JPB-06-2020-2937.
- Warren, C., Barsky, A. and McGraw, A.P. (2018), "Humor, comedy, and consumer behavior", *Journal of Consumer Research*, Vol. 45 No. 3, pp. 529-552, doi: 10.1093/jcr/ucy015.
- Warren, C., Barsky, A. and McGraw, A.P. (2021), "What makes things funny? An integrative review of the antecedents of laughter and amusement", *Personality and Social Psychology Review*, Vol. 25 No. 1, pp. 41-65, doi: 10.1177/1088868320961909.
- Warren, C., Batra, R., Loureiro, S.M.C. and Bagozzi, R.P. (2019), "Brand coolness", *Journal of Marketing*, Vol. 83 No. 5, pp. 36-56, doi: 10.1177/0022242919857698.
- Wong, E.F. and Holyoak, K.J. (2021), "Cognitive and motivational factors driving sharing of internet memes", *Memory & Cognition*, Vol. 49 No. 5, pp. 863-872, doi: 10.3758/s13421-020-01134-1.
- Yang, G. (2022), "Using funny memes for social media marketing: the moderating role of bandwagon cues", *Journal of Promotion Management*, Vol. 28 No. 7, pp. 944-960, doi: 10.1080/10496491.2022.2054904.
- Yang, S., Cai, J. and Tu, H. (2021), "Effects of humor climate within online brand community", *Marketing Intelligence & Planning*, Vol. 39 No. 7, pp. 909-923, doi: 10.1108/MIP-10-2020-0457.
- Yhee, Y., Goo, J., Koo, C. and Chung, N. (2024), "Meme-affordance tourism: the power of imitation and self-presentation", *Decision Support Systems*, Vol. 179, p. 114177, doi: 10.1016/j.dss.2024.114177.
- Yoon, H.J. (2018), "Creating the mood for humor: arousal level priming in humor advertising", *Journal of Consumer Marketing*, Vol. 35 No. 5, pp. 491-501, doi: 10.1108/JCM-01-2017-2074.
- Yus, F. (2021), "Incongruity-resolution humorous strategies in image macro memes", *Internet Pragmatics*, Vol. 4 No. 1, pp. 131-149, doi: 10.1075/ip.00058.yus.

Further reading

- Back, T.H., Kim, J., Yoon, S., Choi, Y.K. and Taylor, C.R. (2023), "The COVID-19 threat and luxury advertising", *Journal of Consumer Behaviour*, Vol. 22 No. 3, pp. 582-596, doi: 10.1002/cb.2137.
- Lee, H., Smith, K.G. and Grimm, C.M. (2003), "The effect of new product radicality and scope on the extent and speed of innovation diffusion", *Journal of Management*, Vol. 29 No. 5, pp. 753-768, doi: 10.1016/S0149-2063_03_00034-5.

About the authors

Minseong Kim, PhD is an assistant professor in the Department of Marketing and Information Systems at Louisiana State University in Shreveport, USA. His research focuses mainly on digital consumer behavior and social media marketing. He has taught principles of marketing, marketing management, hospitality marketing and marketing strategy.

Tae Hyun Baek, PhD is an associate professor in the Department of Media and Communication at Sungkyunkwan University in Seoul, Republic of Korea. His primary interests revolve around advertising technology and consumer responses to artificial intelligence. Tae Hyun Baek is the corresponding author and can be contacted at: tbak@sksu.edu

For instructions on how to order reprints of this article, please visit our website:

www.emeraldgroupublishing.com/licensing/reprints.htm

Or contact us for further details: permissions@emeraldinsight.com

BAB-1-5---Copy.pdf

ORIGINALITY REPORT

19%	16%	10%	10%
SIMILARITY INDEX	INTERNET SOURCES	PUBLICATIONS	STUDENT PAPERS

PRIMARY SOURCES

1	e-journal.uajy.ac.id Internet Source	1%
2	Submitted to Universitas Diponegoro Student Paper	1%
3	repository.ub.ac.id Internet Source	1%
4	Minseong Kim, Tae Hyun Baek. "Fostering brand love through branded memes on social media", Journal of Product & Brand Management, 2025 Publication	1%
5	Submitted to Universitas Negeri Jakarta Student Paper	1%
6	Submitted to Binus University International Student Paper	1%
7	Submitted to LPPM Student Paper	1%
8	adoc.pub Internet Source	<1%
9	Submitted to Fakultas Ekonomi Universitas Indonesia Student Paper	<1%
10	jurnal.feb-umi.id Internet Source	<1%