

Islamic Brand *Sahaja* in Commercial TV Advertising Messages: Toward the Islamisation of the product

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Abstract: Commercial TV advertising can translate everything from the advertiser's goals through communicative, educative, and entertaining messages. As in the commercial TV advertisement message, *Sahaja* socialises the Islamic brand, which aims to be able to dialogue with the target market of Indonesian Muslims. This study aimed to determine the visual and narrative form of the Islamic brand of *Sahaja*'s commercial TV advertising message. This study uses a qualitative approach with narrative analysis, how do communicators tell stories. The data collection techniques are observing *Sahaja*'s advertising materials and literature study, analysing each ad frame and duration individually, and selecting and grouping according to the research focus for data presentation. In conclusion, *Sahaja*'s commercial TV commercial carries #NawaituSahaja as its creative foundation. It shows a visual story of a happy family living their life and worship with white domination. Five essential keys visible reflections of Islamic brands narrate the form of a brand that identifies with Islamic characteristics. This research is expected to help provide input or reference for further research and considerations in building an Islamic brand.

Keywords: Advertising; Islamic brand; TV Commercial.

Abstrak: Iklan TV mampu menterjemahkan segala sesuatu dari keinginan tujuan pengiklan yang akan dicapai dengan pesan yang menghibur secara komunikatif dan edukatif. Sebagaimana dalam pesan iklan TV komersial *Sahaja* melakukan sosialisasi strategi *Islamic brand* yang bertujuan untuk dapat berdialog dengan pasar sasaran muslim Indonesia. Tujuan penelitian ini untuk mengetahui bentuk visual dan narasi *Islamic brand* pesan iklan TV komersial *Sahaja*. Penelitian ini menggunakan pendekatan kualitatif dengan analisis naratif, bagaimana cara komunikator bercerita. Teknik pengumpulan data melalui pengamatan materi iklan *Sahaja* dan studi kepustakaan. Menganalisis satu persatu setiap *frame* dan durasi iklan serta menyeleksi dan mengelompokkan yang sesuai dengan fokus penelitian untuk penyajian data. Kesimpulan yang didapat bahwa iklan TV komersial *Sahaja* mengusung #NawaituSahaja sebagai landasan kreatifnya. Menampilkan cerita visual sebuah keluarga yang bahagia dalam menjalani kehidupan dan ibadahnya dengan dominasi warna putih. Ada lima visual kunci cerminan dari *Islamic brand* yang menarasikan bentuk komunikasi penghantaran *brand* berindention dengan ciri Islam. Penelitian ini diharapkan bermanfaat untuk memberikan masukan atau referensi bagi penelitian-penelitian selanjut dan pertimbangan dalam membangun *Islamic brand*.

Kata Kunci: Periklanan; merek Islami; Iklan TV.

1. Introduction

In the last few years, TV commercials show visuals with an Islamic identity, such as Islamic words, Islamic names, and Islamic sharia. Among them are products whose ingredients are identical to Islam's characteristics, such as *habatusauda* and *siwak*. Some also display a visualisation of advertising stars who use the hijab.

Many large domestic companies and even well-known multinationals have realised the awareness that the Muslim market is so large and will continue to grow (Jafari, 2012). According to Alserhan (2010), by 2050, the Muslim market will grow to US\$ 30 trillion. It aligns with Indonesiabaik.id that the world's Muslim population is around 24% of its population of 1.8 billion. This number will continue to increase, estimated to be up to 70% to 3 billion in 2060 as the primary consumers.

The State of the Global Islamic Report in 2018/19 put Indonesia in first place with a value of US \$ 170 billion as a country in spending on halal food (Katadata, 2020). The Muslim market is so large and the phenomenal event on December 2, 2016, reflects it. Millions of Indonesian Muslim communities gathered in one place and finally branded that gathering 212.

Several national and multinational manufacturers have done great work to enter the Indonesian Muslim market, seeing the phenomenon of 212. They create products specifically designed to target the Muslim market segment and do various other things as part of their supporting series to be accepted by the Indonesian Muslim market. Not only producing halal products, but producers must also provide attributes in the form of a brand. Also, they must conduct socialisation to educate the target market so the customers can accept the brand easily.

Creating a brand is one way that is widely implemented. Of course, the brand can represent their own Muslim identity, such as the word Islam, Sharia, Islamic names, and halal labels (Nasrullah, 2015, p. 80). In general, Muslims are identical as followers of Islam with all the sharia they have. Likewise, advertising is a way to communicate with the market related to brands. Consciously or not, advertising has affected people's lives. What we do and wear may be affected by advertising. Ads are everywhere, even in the palm of our hands.

Implementing an Islamic brand is a necessity that producers must do. It is a strategy using identical things to Islamic identity, both in product and brand. It provides the spirit and footing to step into a series of brand-building. Likewise, it enables the communication messages to dialogue with the target market of Indonesian Muslims. Unilever did it by using TV commercials to communicate its newest range of home care products, Sahaja.

This study focuses on commercial TV advertising messages that convey the advertiser's objectives by illustrating all objectives through Unilever's commercial TV adverts that promote its new home care products. It represents the narrative of what advertisers want to target Indonesian Muslim consumers can be related to Fisher's narrative paradigm; humans are good storytellers by nature (Griffin, 2012, p. 312). How do communicators, Unilever, only narrate Islamic brands in commercial TV advertising messages? We do narrative communication when we tell stories (Sobur, 2016, p. v).

The range of primary narrative forms is comprehensive as a space for communication, including advertising (Sobur, 2016, pp. 9, 214) which can influence market awareness and preserve a positive brand image (Domazet, Đokić, & Milovanov, 2017, p. 214) about what consumers get. This study aimed to determine Islamic brands' visual form and narrative in Sahaja's commercial TV advertising messages.

Several studies examined Islamic brands in Indonesia, such as Hisanuddin (2015), Mudzakkir and Nurfarida (2014), Nasrullah (2015), Nurohman (2018), and Alfian (2017). Hisanuddin examined the effect of Islamic brand image on customer loyalty to Islamic banks. Based on the results of simultaneous testing of Islamic corporate image variables, product image and Islamic image of Islamic users significantly affected customer loyalty (Hisanuddin, 2015). Mudzakkir and Nurfarida explored religious commitment in moderating the relationship of brand awareness to purchase intentions. They found two findings. The first is that brand awareness and religiosity commitment had a positive and significant effect on the purchase intention of Islamic brand products. The second is that religiosity commitment could not be a moderating variable in the relationship between brand awareness and purchase intentions of Islamic brand products (Mudzakkir & Nurfarida, 2014).

Nasrullah studied Islamic brands, religiosity, and consumer decisions on products. He found that Islamic brand significantly contributes to consumer decisions on a product, and religiosity as a moderating variable weakens the relationship between Islamic brand and consumer decisions (Nasrullah, 2015). Nurohman (2018) examined the theoretical review on halal brand theory. He found that the phenomenon of Islamic marketing and branding as a new and separate discipline has attracted the attention of both academics and practitioners. There is confusion and inappropriate use of Islamic or Halal branding terms, and until now, there seems to be no clear understanding of what the term Halal branding means (Nurohman, 2018). Alfian and Marpaung (2017) analysed the effect of halal labels, brands, and prices on purchasing decisions in Medan city. A case study in the Medan Petisah sub-district found that Muslim consumers in Medan city believed buying decisions were influenced more by the halal label, price, and brand image variables than other factors. There is also a significant indirect effect of the halal label variable and brand image on purchasing decisions.

The research framework based on the exposure of several studies on Islamic brands and Islamic branding in Indonesia related to this research as shown in Figure 1.

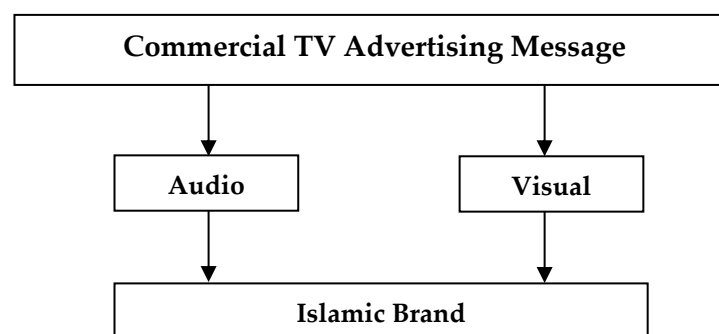


Figure 1 Conceptual Framework

Source: Designed by Researchers, 2020

The brand is not just a name, a logo design, a variety of attractive colors, and others on the product. The brand is a product's identity that has unique and distinctive (Farhana, 2012). It is marketable to become an asset and investment value. According to Nistorescu et al. (2014, p. 49) and Aaker (David, 2017, p. xv), buying a brand is a statement that is purchased and an affirmation of the personality that is owned and affects the financial condition and stock value.

Halal is a brand in an Islamic brand that is not only a functional description and material interpretation of a product. However, it can describe market conditions with existing aspects (Alserhan, 2010), halal logos and packaging (Tieman, 2011), and supply halal chain management (Ab Talib & Mohd Johan, 2012). Islamic religious brands, or halal brands, are created according to Islamic principles that guide what is permissible in the food industry in cosmetics, pharmaceuticals, logistics, clothing, finance, hospitality, and banking (Minkus-McKenna, 2007). There are three criteria for a brand to be labeled Islamic, either one or all of them, namely: (1) halal and based on Islamic sharia, (2) the brand from a Muslim country, and (3) Muslim consumers as the target market (Alserhan, 2010).

In essence, advertising is a form of paid communication message. It is a tool for advertisers to communicate their products for a fee. In making advertising messages, there is a creative concept of 'Big Idea' (Lee & Johnson, 2011, p. 170); combining creative strategy phrases in art and science (Moriarty et al., 2014, p. 433) about what will be communicated and how it can be communicated; reflecting brand claims (Kotler & Keller, 2016, p. 332) and must be effective in their execution (Shimp, 2014, p. 228).

Television commercials are so unique. The uniqueness is essentially an image that tells a story with audio and visuals as its elements. It contains moving images from a combination of image and sound impressions (Moriarty et al., 2014, p. 492), and generally, video dominates advertising messages (Lee & Johnson, 2011, p. 187) and can explain the benefits and describe its users persuasively and dramatically for consumers (Kotler & Keller, 2016, p. 609). Television advertising messages can demonstrate in detail and follow how things work. Additionally, television media can deliver communicative, educational, and entertaining messages through its audio and visual components.

Features that can describe something real and alive, as well as the details of a strategy and creative concept that are executed effectively. Visuals or videos can be in the form of images and graphics, as well as text, while audio can be in the form of sound, sound effects, and music. The message is unique because it can convey a clear and tangible way of working and using something.

As an audio-visual medium, the producers construct TV advertising messages from the translation of the narrative of a written script in the form of visual storytelling (Lee & Johnson, 2011, p. 202). Producing TV advertising that combines images and words that tell stories with the movement of the images (Moriarty et al., 2014, p. 491) can still be one of the powerful tools in marketing if appropriately managed (Kotler & Keller, 2016, p. 609).

This study uses a qualitative approach with narrative analysis, which is an analysis of the narrative (Eriyanto, 2013, p. 9) and defines the scope of the data (Sobur, 2016, p. 241). The authors got all data from a narrative perspective. The data are from various data sources in its collection. To facilitate the presentation and understanding of the findings, the operational concepts presented in table 1.

Table 1 Operational Concept

Concept	Dimension	Indicator
Messages of commercial TV advertising	Audio	Sound
		Sound Effects
		Music
	Visual	Image
		Text
		Graphic

Source: Designed by Researchers, 2020.

The data collection technique was observing Sahaja's advertising materials and literature study. Sahaja's creativity was observed on YouTube, broadcasted on May 13, 2020, and accessed on June 25, 2020. There are many steps in data collection. First, observe and analyse each frame and duration per second of advertisements starting from the frame or the first duration to the frame or the last duration for 30 seconds. Second, record one by one visual or creative scenes of Sahaja. Third, select and group according to the research focus. The last, input the data presentation.

Triangulation of sources (data) used in the analysis process is not to find the truth (Sugiono, 2014) but to increase the strength of the data (Sugiono, 2014). Triangulation of data strengthens observations by tracing studies and references about Islamic brands.

2. Islamic Brand Sahaja in Commercial TV Advertising Messages

Based on the data gathered, this research found several findings from Sahaja TV commercials as the following description:

Overview of Sahaja Commercial TV Ads

Sahaja's commercial TV ads are designed in scenes from different angles, with one scene including several shots and audio to support visual dramatisation. It shows a visual story of a happy family living their life and worship with white domination. The ads carry #NawaituSahaja as the creative foundation of Sahaja's commercial TV advertising message. It represents the intention to invite the community to make a clean, hygienic house full of meaning. The intention to clean the house becomes meaningful per the values put forward in Islam (Unilever, 2020). The advertising message is packaged in 30 seconds.

It lifts a story fragment about a happy family with one child doing worship. They are wearing clean and holy worship clothes and are in a clean place. They visualised cleanliness and purity with the dominance of white shades, either the color of the clothes or the place, which are full of meaning.

Among the stories, the producers insert a product visual, its packaging, how to use it, and the results of using the product. The stories coherently present everything, like the sequence of worship,

which is the set of the story. A pack shot of the product packaging with the background of a father and son wearing white worship clothes sitting on a pedestal for worship as the closing of the story.


Commercial TV Advertising Message Visuals and Narrative Only

There are several visuals and narratives of Islamic brands in Sahaja's commercial TV advertising messages, as follows.

Intention and praying is a visual story from table 2, represented by audio 'with *nawaitu*' from a female voice-over. The word '*nawaitu*' is synonymous with Islam, and the image of two hands pressed together with their palms facing upwards. The intention has a vital position in any human action, and so noble is prayer as worship in the sight of Allah. Prayer is a pillar and a reinforcing element in the symbols of worship (Sutarman, 2018, p. 87). There is honesty, truth, and gentle speech in the intentions conveyed and in the prayers delivered.

Trustworthy and honest words are under the Qur'an; right speech is a prerequisite for truth, and in the Sunnah, preserving the tongue is a deed Allah loves (Compiled in Baihaqi). Gentle in a speech to facilitate and hope that communication can run well and have influence. "Speak to him mildly; perchance he may take warning or fear (Allah) (Q.S. Thaahaa [20]: 44).

Table 2 First Scene

Position of two hands that are praying		Female Voice Over. "with <i>nawaitu</i> "
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Source: <https://www.youtube.com/watch?v=b4xjxbVjDM>

The dominant white color is discipline, purity, cleanliness, peace, kindness, and worship (Wicaksono, Marindra, & Kristianto, 2013, p. 72), as well as accuracy and without sin (Purnama, 2010, p. 119); and positive impression. Meanwhile, the negative is being fragile and isolated (Monica & Luzar, 2011, p. 1092) and empty and giving up (Wicaksono et al., 2013, p. 72).

The intention is a starting point for what we will do. With sincerity, good intentions will produce good results and the difference between worship and other ordinary activities. As contained in the hadith of Umar bin Khattab regarding the position of intention, "Indeed actions are with intentions, and indeed everyone depends on what he intends (Al-Bukhari, 1987, p. 73). Praying is surrender and an expression of need and submission. In praying, Muslims show submission and a feeling of need and servitude (Sutarman, 2018, p. 83), even being a condition for proper worship. Thus, in general, Islamic sharia can be interpreted.




In its advertising, there is a clear, meticulous intention to worship goodness in peace and without sin. A general description of sharia in Islam must be carried out and consistently enforced for the foundation of an Islamic brand. The advertisement delivers brands with pure intentions, a clean heart, and careful about halal products honestly and truthfully because Allah loves cleanliness. Done peacefully and non-tenderly (without sin) as a cult; Life is worship in Islamic sharia. A female voice-over narrates the path to eternal life in heaven. The woman full of gentleness is one of the doors of heaven, which is generally understood in Islamic sharia.

The narration of a message in Islamic branding must be done with the intention of an intense action to be carried out. The law is *fardhu* by presenting the intention as worship, which is a differentiator from other activities. Pray as a sign of submission to the Creator and a sense of need. Representation of

Sharia which Islam owns as a guide in life for its adherents; Muslims. Everything must be done truthfully and honestly and delivered with gentle words to create mutual respect.

There is a visual story about a home appliance cleaning product characterised by an Islamic identity with clear colors. The visual sequence is shown in table 3. The calligraphy also emphasises it with Arabic 'Nadhif' on the packaging logo. The brand name is identical to the Islamic word 'Sahaja.' Visual clean plates of stains stick using the product with the Halal logo. The blue color in Arabic calligraphy, the Sahaja brand name, and the Halal logo reflect positive impressions. These are trust, cleanliness, security (Holzschlag, 2003), loyal, harmony, and reliability (Wicaksono et al., 2013, p. 71). While negative impressions of blue include sadness (Wicaksono et al., 2013, p. 71), depression, coldness, and lethargy (Monica & Luzar, 2011, p. 1090). The green color on the packaging and the plants in white pots give a positive impression of nature, prosperity, and luck (Wicaksono et al., 2013, p. 71) as well as health and renewal (Holzschlag, 2003). The negative impression is in the form of greed, envy, and inexperience (Monica & Luzar, 2011, p. 1090).

Table 3 Second Scene

Clear cleaning liquid, poured from Sahaja packaging with a logo in the Arabic calligraphy 'Nadhif'.		<i>Female Voice Over.</i> "Daily work starts from my hands."
The halal logo is in blue and has clear cleaning fluid.		
Clean white plates from stains.		

Source: <https://www.youtube.com/watch?v=b4xjaxbVjDM>

The positive impression of the dominant white color is pure and sterile (Holzschlag, 2003) as well as discipline and ease (Wicaksono et al., 2013, p. 71). The negative impression is in the form of cowardice (Wicaksono et al., 2013, p. 72) and the death (Holzschlag, 2003).

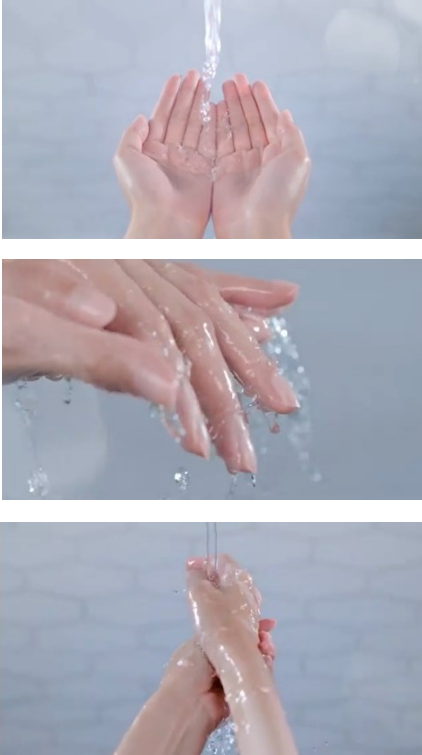
Islam, in its Shari'a, upholds good things, such as trust and cleanliness, and also relies on loyalty and harmony for the safety of its adherents in living life. Faith and always remain faithful to there is only one God. Cleanliness is part of faith to realise the harmonisation of life; with it all, it feels safe to live it all. Trust in an excellent product, both from the materials of manufacture and how they are made. In Islamic sharia, always being faithful in doing everything is one of building harmonisation and creating a sense of security in this world and the hereafter.

The representation of the halal logo is blue on the packaging, which shows that halal is the basic foundation and central problem of all things that apply in the lives of Muslims. Halal, in general, has

the meaning of liberating and allowing, which is related to *shari'a* law. Two interpretations exist: (1) The term "Halal" refers to the legal use of anything to fulfill physical needs, including food, drink, and medication; (2) Concerning usage, Halal is determined based on the texts, in the sense of allowing usage, such as eating and drinking and engaging in all activities (Sucipto, 2012, p. 2).

A narrative that represents that Islamic brands must go due to what is happening in Muslim life; namely: Halal, which is following *sharia* law. So that there is goodness, cleanliness, and safety in using and utilising it. Therefore, everything is done with ease, sterility, and a sense of health and renewal for people who access it. It is also necessary to have discipline and faithfulness purely and naturally. It must be reliable in its application to achieve prosperity and harmony, and good luck in life, both in this world and in the hereafter.

Table 4 The Third Scene

<p>The position of the hand that is holding water, cleaning the palms, and cleaning the wrists.</p>		<p>Female Voice Over. "Become worships."</p>
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Source: <https://www.youtube.com/watch?v=b4xjxbVjDM>

A ritual is like one of the procedures for the movement in ablution; namely: washing with clean water the palms of the hands up to the wrists, the visual story from the series of pictures in table 4. The visual narrative of a worship ritual is strengthened and represented by audio 'becomes worship' from a female voice-over.

In general, ablution is synonymous with cleanliness; namely: cleaning certain limbs with clean water, which is related to prayer, as a legal and mandatory requirement. Clean and beautiful is the meaning of ablution according to the language. Eliminate minor *hadast* (excretion) by washing and cleaning every part of the ablution according to the *shari'a*. As a worship procession, ablution is preparation for cleansing the soul for prayer: communicating in dealing with God (Lela & Lukmawati, 2015, pp. 58, 59). Ablution can cleanse the soul and body. It benefits the body by controlling body temperature, stimulating blood flow, and making the skin appear vibrant and bright (Lela & Lukmawati, 2015, p. 58). While the advantages for the soul include increasing mental clarity and calmness, boosting self-esteem, and reducing stress (Lela & Lukmawati, 2015, p. 59).



The dominance of white has a positive impression: purity, cleanliness, and peace (Wicaksono et al., 2013, p. 72) and without sin and shine (Holzschlag, 2003; Monica & Luzar, 2011, p. 1092; Purnama,

2010, p. 119). Giving up, being cowardly (Wicaksono et al., 2013, p. 72), isolation, and death (Holzschlag, 2003; Monica & Luzar, 2011, p. 1092; Purnama, 2010, p. 119), are negative impressions.

There is careful preparation and sincerity in Islamic branding as a preparatory ritual to communicate with God the Creator and Almighty. Purification is like performing ritual procedures in ablution, which in laity's terms means cleansing. The product must be clean and pure and free from anything that is not good, and it is forbidden to use in Islamic sharia.

The advertisement reflects a Halal condition following sharia law as the obedience of surrender and fear of the power of God. It is carried out sincerely, thoroughly, and confidently to enlighten and bring light and quiet for the cleansing of the perpetrator's and the accomplice's souls. It also aims to create serenity and peace and a bright body and soul for all involved in life, likewise, what should and must be concerning Islamic brands.

Table 5 The Fourth Scene

Muslim families wear white and clean clothes for worship.		Female Voice Over. "Because my home is my heaven."
The boy in a white dress kisses his mother's hand.		
The family has finished a ritual of worship.		

Source: <https://www.youtube.com/watch?v=b4xjaxbVjDM>

The visual series represents the harmony and warmth of the family. They look so happy to have performed worship in a clean and tidy house, as shown in the visual story in table 5. The female voice-over's audio 'Because my house is my heaven' confirms its meaning. It shows completing a worship ritual represented by a visual of a man in white clothes and a white head covering and a boy in white dresses and a white head covering to kiss his mother's hand. They sat on the carpet as the base.

In general, the representation is the atmosphere after the prayer service. Prayer as worship is the pillar of religion and has the highest position in Islam. Prayer services will be sucked first in the calculation in the hereafter. Whether or not people practice is good or not depends on whether their prayer is good or not in the calculation of going to heaven. Prayer is problematic because it requires patience and sincerity in doing it at the appointed time, except for those who believe and are solemn.

The dominant white color has a positive impression: clean and holy (Holzschlag, 2003; Purnama, 2010), humility and worship (Wicaksono et al., 2013, p. 72). White can also be associated with angels and God and is a symbol of luck, balance, and effectiveness (Monica & Luzar, 2011, p. 1092). The negative impression is white: Fragile, isolated, empty, and unimaginative (Monica & Luzar, 2011, p. 72; Wicaksono et al., 2013, p. 1092).

The blue color of the rug gives a positive impression of trust, truth, and coolness (Wicaksono et al., 2013, p. 71) as well as peace and loyalty (Monica & Luzar, 2011, p. 1090). The negatives of blue: are in the form of sadness and cold (Wicaksono et al., 2013, p. 71) as well as depression and lethargy (Monica & Luzar, 2011, p. 1090). The positives of the brown rug color make an impression in the form of trustworthy and comfortable (Purnama, 2010, p. 119) as well as neutral and protective (Wicaksono et al., 2013, p. 71). The negative impression is dirty and bored (Wicaksono et al., 2013, p. 71).

Prayer is a ritual of communication between humans and their Creator. In this communication, many rituals must be related to actions and words, such as remembrance, prayer, prayer beads, and the presence of some body movements, namely: prostration, bowing, *takbir*, and standing and sitting. Of course, it is along with the coolness and truth of speech that is full of trust and loyalty for the realization of peace to avoid cold lethargy and result in sadness and depression.

Prayer is a form of self-purification. There is humility, worship, isolation from the world's hustle and bustle, and a sense of vulnerability and emptiness due to the lack of imagination in the patient performer. It aims to achieve happiness and harmony, and warmth in living life. It also protects Muslims from vile and evil deeds and dirty and dull.

Likewise, related to Islamic brands as a form of communication, the brand is identified with Islamic characteristics to enter the market. It delivers with humility, cleanliness, and patience in words and deeds based on faith and piety as the pillars. It realizes prosperity for the actors, harmony of life for the accessors, and respect for the surrounding ecosystem.

The ad also represents the narrative of the Islamic brand as it befits a prayer ritual. The prayer is performed at a predetermined time in a good and neat manner and full of warmth and can also provide comfort and protection. Prayer is a practice of worship that can offer a holy, clean, and enlightening light for all.

The visual sequence in table 6 represents victory and happiness that has the meaning of achieving a goal. Audio 'Make our goals more meaningful with *nawaitu Sahaja*' from female voice-over strengthens it as well as the victory of the ultimate goal in completing a worship ritual that has meaning, namely happiness, balance and a sense of relief from the release of a burden. The visual of a woman wearing praying clothes while smiling loosely and happily and then covering her mouth with two palms and smiling happily, and a father and son wearing worship clothes sitting side by side facing the Qibla as the background of the Sahaja product range represent all of that.


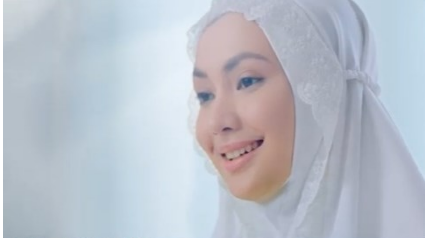

The dominance of white has a positive impression, namely purity, innocence (Holzschlag, 2003; Purnama, 2010, p. 119) peace, and coolness (Wicaksono et al., 2013, p. 72). White can also be associated as a perfect balancing color (Monica & Luzar, 2011, p. 1092). On the other hand, the negative impression of white is surrender, death, vulnerability, and isolation (Monica & Luzar, 2011, p. 1092; Wicaksono et al., 2013, p. 72).

The blue color in some texts gives a positive impression of loyalty and coolness (Monica & Luzar, 2011, p. 1090), trust, and cleanliness (Holzschlag, 2003; Purnama, 2010, p. 119). The negative impression of blue is sad and cold (Wicaksono et al., 2013, p. 71) and conservative and depressed (Holzschlag, 2003; Monica & Luzar, 2011, p. 1092; Purnama, 2010, p. 119). Green graphics give a positive impression in the form of honesty and success (Monica & Luzar, 2011, p. 1090), renewal (Holzschlag, 2003; Purnama, 2010, p. 119), and harmony (Wicaksono, et al. 2013:71). The negative impression of green is jealousy (Holzschlag, 2003; Purnama, 2010, p. 119), greed (Monica & Luzar, 2011, p. 1090) and bad luck and shame (Wicaksono et al., 2013, p. 71).

The visual on table 6 illustrates how the best achievement of the goals that have been set will be achieved. It is a very high achievement with a feeling that cannot be described, even with words—fulfilling the goal of a prayer ritual. A prayer is a form of worship that includes various physical and non-physical activities to communicate with the Creator. The highest achievement is when there is no longer a sense of sadness, depression, and surrender that is felt from fragility and isolation to death. Certainly, each individual will feel different and varied.

Prayer is a pillar in Islam, and in simple terms, its function is to support a building so that it stands firmly and maintains the balance it supports. Prayer is a balance from lousy luck, shame, greed, and jealousy to peace, coolness, and honesty on the way to success. It takes the purity of materials and confidence in making poles so that people can realize the renewal to create harmony. Likewise, the goal of Islamic brands in delivering brands with Muslim characteristics is a balance to carry out reforms to achieve peace and goodness.

Table 6 The Fifth Scene

The woman wearing white praying clothes smiled happily, covering her mouth with two palms.		Female Voice-Over. "Make our purpose more meaningful with nawaitu Sahaja."
The woman wearing white praying clothes smiled happily.		
In a series of products, Sahaja and a father and son wear worship clothes sitting side by side facing the Qibla.		

Source: <https://www.youtube.com/watch?v=b4xjxbVjDM>

3. Conclusion

Islamic brand Sahaja in commercial TV advertising messages, carries #NawaituSahaja as its creative foundation designed in scenes that include several shoots and audio to support visual dramatisation. The visual story shows a happy family in living their life and worshipping with the dominance of white color that looks clean and holy.

The advertising message is packaged in a duration of 30 seconds with 5 (five) scenes : namely: Scene 1; visualisation of the position of the hands in prayer, Scene 2; visualisation of products with brand identical to the word Islam and calligraphy with Arabic words 'Nadhif' and its uses, Scene 3; visualisation of hands being cleaned like a ritual ablution, Scene 4; visualisation of the family who finished performing the ritual of prayer, and Scene 5; visualisation of a happy woman after completing the tradition of worship and using the product range. All of these visualisations with the good choice of colour, the scenes, the words, attract the customers to choose the brand as it contextualised within the religious language where nowadays raising in contemporary Indonesia.

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