



Analysis of Applied Manga Visual Style in an Audio Visual Advertisement: Indomie x Pop Mie Tori Kara Flavour (2024)

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ABSTRACT

Indomie released a spicy version of the premium instant ramen collection— Tori Kara flavor— in January 2024. While it serves as an addition to the initial release of the first three ramen flavors, it was advertised with Manga Visual style, unlike any other Indomie promotional releases. The advertisement was analyzed using 8 Manga Visual Story Telling Techniques to further observe the role of Japanese art mediums for a non-Japanese target audience, in this case for Indonesian audiences. The role of characters, facial expressions, poses, expressive effects and motion, sense of place, world details, wordless panels and aspect-to-aspect transitions, and genre maturity creates an immersive effect towards Indonesian audience to experience a Japanese-inspired product. A big portion of Japanese visual keys was retained, with explicit and implicit behaviours still recognizable to Indonesian audiences, hence catching adolescents' attention and increasing the level of immersiveness while watching the advertisement.

Keywords: advertisements, manga comics, visual language

Introduction

Indomie is a company launched in 1982, providing consumer branded products focusing on instant noodles. As a part of PT Indofood, Indomie has contributed significantly to the Indonesian instant noodle industry, and later throughout various countries around the world. Its popularity has been publicized by strong press release of advertisements in different media forms, often portrayed with real-life actors participating in a communal activity that brings people closer together. Its variety of flavours spans across cultures around the Indonesian archipelago and other non-Indonesian cultures, specifically Japan. Japanese ramen has caught in popularity around the world and Indonesia is no exception Luthfan (2021).

As a result, Indomie produces a locally-made instant ramen market since March 3rd, 2023, going by Premium Collection Indomie *Ramen Series*, with three flavours introduced— Shoyu Ramen flavour, Takoyaki Ramen flavour, and Tori Miso Ramen flavour. Press releases with real-life actors was set in place, with the acting gestures, set, costumes, visual effects, narration, and imagery, tied to a mixture of Japanese-Indonesian culture mixed together. Less than a year later, Indomie launched a spicy ramen alternative as a part of the collection, called “Tori Kara Ramen Flavour”. But unlike almost any other first press releases of Indomie flavours, Tori Kara Ramen flavour was advertised with a motion graphic version of Manga (Japanese comic books). The advertisement clip has been uploaded through the Indomie official YouTube channel on January 15, 2024. Soon it gained popularity through YouTube AdSense and other social media platforms such as X (formerly Twitter) and Instagram. Its

popularity increased through the demand of the younger demographic, reaching them by the social media algorithm.

Up until that point, Indonesian advertisements that promotes Japanese cultures often portray its commodities through a film medium or an anime frame-by-frame short film— not by a manga-styled motion graphic short. Moreover, the initial release of Indomie: Ramen Series products were advertised in a hyperealistic method, creating a culinary experience exceeding consumers' expectation than the experience other Indomie products have (Kahfi et al.; 2023).

Manga has also become the main facet in advertisements in Japan, gaining popularity to become company mascots and the main medium of advertising products, notices, warnings, and even local elections, which aids Japan's GDP by 0.08% in 2016— a large number for one subsection of an industry (Hermenau, 2018). Similar to anime advertisements, it also creates positive and imaginative images to enhance brand impressions, especially towards the young market (Aziz & Ong, 2023).

Hence this paper aims to analyse Japanese visual language in an Indonesian context of the advertisement *Indomie x Pop Mie Ramen Series: Rasa Tori Kara* (2024), how it adapts print-based medium into an audio-visual format, and how effective the medium was for the Indonesian viewership in 2024 through manga visual style.

This analysis hopes to shed some light on more diverse visual languages in the country's culinary advertisement industry, as well as exploring diverse types of narrative in a cross-cultural context, specifically between Indonesia and Japan.

Methods

This analysis is conducted using a qualitative method, analysing the primary source as a natural object unaffected by the observer, as stated by Tania et al. (2021). A descriptive approach is used to obtain a comprehensive detail of the primary source in a factual manner while identifying possible comparisons and evaluations following the analysis of Dr. Drs. Ismail Nurdin & Dra. Sri Hartati (2019). The primary source consists of the advertisement titled *Udah Cobain yang #PedasnyaJepangBanget?*, released on January 15, 2024, by the official Indomie YouTube channel with 110k subscribers and 210 video uploads by June 18, 2024.

The plot of the advertisement will be analysed by observing the storyline, visual elements, and spoken script, followed by a comprehension of how the product was advertised using Japanese cultural points, the depiction of delicacy, and the depiction of spice level. These three attributes serve as a benchmark of further analysis through McCloud's (2006) 8 manga visual storytelling techniques in a Japanese-inspired instant noodle advertisement. The plot of the advertisement will be analysed by observing the storyline, visual elements, and spoken script, followed by a comprehension of how the product was advertised using Japanese cultural points, the depiction of delicacy, and the depiction of spice level. These three attributes serve as a benchmark of further analysis through McCloud's (2006) 8 manga visual story telling techniques in a Japanese-inspired instant noodle advertisement.

According to (Ahmad et al., 2012), manga visual distinctiveness served as the attractive element for readers, in which they reached the readers emotionally, bridging the ever-present cultural difference. This emphasizes a theory that manga visual language is an emotional language accessible for Indonesian readers and viewers, as explained by McCloud (2006) statement in Ahmad et al. (2012).

“Particular genres of manga which aimed at particular readers were provided with specific visual storytelling techniques.”

Hence the content analysis will be conducted with several limitations doing so by only deriving visual elements such as iconic characters, variety of character designs, emotionally expressive effects, subjective motion, strong sense of place, small real-world details, wordless panels and aspect-to-aspect transition, and genre maturity of the advertised product.

Result and Discussion

Plot

The advertisement follows the plot of six different characters going through the experience of consuming Indomie x Pop Mie Tori Kara Ramen. It occurs during daytime in a dry climate, situated in a suburban part of a city not too far from urban areas. The action mostly occurs inside the ramen bar, while other actions happen in exterior spaces outside the ramen bar, such as the road and a nearby field.

The advertisement opens with a detailed drawing of the setting, providing a comprehensive layout of the ongoing story. Accompanied with a title designed with Japan-fused Latin typography, the initial focus of the story follows two characters riding a motorcycle in a direction towards the viewer, slowly transitioning to an interior space similar to a kitchen, and another character figure facing their back to the viewer.

The first two characters smelled a scent coming from nearby, which made them go into a halt and brought themselves inside the ramen bar. Another group of three youngsters found themselves pausing their mobile games after recognizing the same smell, leaving them excited.

Later, the ramen chef was introduced, just as excited to serve them food. With comic panels as a tool of scene transitions, the next scene reveals the ramen chef in action, cooking the instant noodles with a unique motion. The scene shifts to real-life footage of Tori Kara Ramen in slow motion, showing the ready-made ramen from different angles. The rest of the characters were thrilled to find

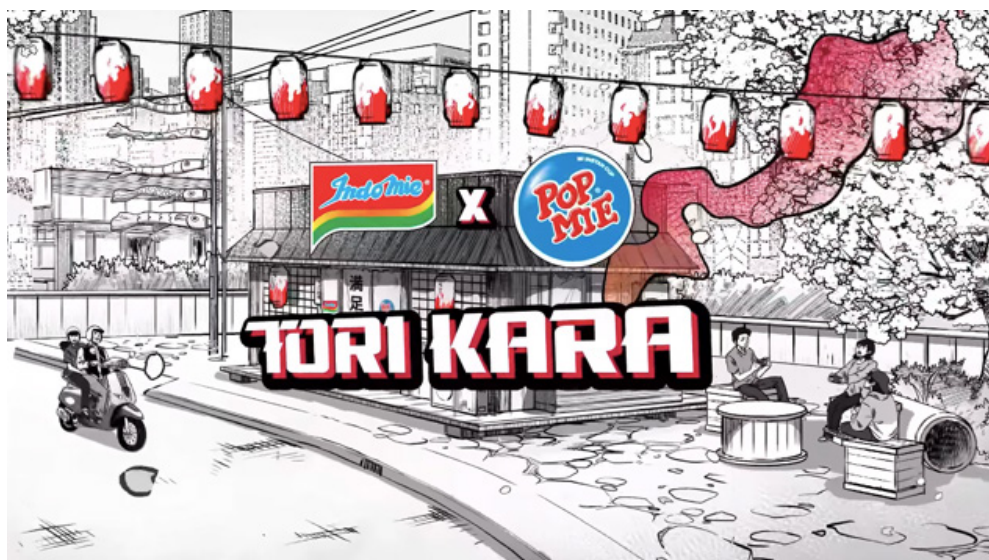


Image 1: Opening scene of *Udah Cobain yang #PedasnyaJepangBanget?* Time stamp 0.00-0.04 (screenshot on June 10, 2024)



Image 2: Closing scene of *Udah Cobain yang #PedasnyaJepangBanget?* Time stamp 0.47-0.49 (screenshot on June 10, 2024)

it readily served and instantly consumed it, finding its taste incredibly spicy and mind-blowing. The story closes with a shot of four young characters in four comic panels on each four corners, while the ramen chef emerges from the centre of the panel as a prominent figure presenting the audience the two Tori Kara Ramen products.

The whole clip spans 51 seconds, with shorter versions lasting up to 17 seconds and 5 seconds, edited according to its needs. A male speaker narrates a prominent chunk of the advertisement, using Bahasa Indonesia in a non-conventional accent. It serves as a voice effect coming from the ramen chef (voice 2). Two more voice overs were also added to accommodate the first male character (Voice 1) and the younger group of three (multiple voices), immersing the audience as it guides them throughout the clip. Other voices are done with multiple voice at once to encapsulate the speech of the three younger characters. Table 1 shows the narration done during the advertisement.

Table 1 shows how Voice 2 as the Ramen Chef dominates most of the narration, immersing viewers into the manga world. The narrator speaks in a heavy Japanese accent with onomatopoeic expressions that encapsulate the spiciness of the dish (“*Peda-a-as!*” and “*Sshh-haa!*”). It serves as a universal language when consuming spicy food, understood in Japanese and Indonesian contexts. Casual speech registers are used in both semi-formal and non-formal language, using Japanese-sounding (foreign language) expressions that act as an illocutionary speech in a manner of stating “*Pedasnya-a bikin nagih!*” (“The spice is addictive!”), claiming “*...pedasnya-a Jepang banget!*” (“As spicy as Japanese cuisine”), and commanding “*Nik-e-mati pedas autentik-u Jepang, di mana aja!*” (“Enjoy the taste of authentic Japanese spice anywhere!”).

Voiceovers from the younger five characters are mostly limited to stating the desire of eating the dish “*Mmm.. Mau!*” (“Mmm... We want some!”) and describing the scent coming from the source “*Wah aromanya pecah!*” (“Wow what an sharp scent!”), as well as responding to being served with tori kara ramen “*Eee? Waa!*”.

The medium is dominated by manga visual style, with some real-life footage showcased as it is or combined with manga visual style. All illustrations are drawn in greyscale, with clear ink-like

Table 1: Voiceover script of *Udah Cobain yang #PedasnyaJepangBanget?*

Scene	Duration/ seconds	Speech
1	0:00 – 0:17	Voice 1: <i>Wah aromanya pecah! (Gyaa!)</i> <i>Multiple voices: Mmm... Mau!</i> Voice 2: <i>Sense! Haa- baru, Indomie x Pop Mie Tori Kara!</i>
2	0:17 – 0:30	Voice 2: <i>Hwaa! Haa! Ramen pedas kental dengan nori dan wijen yang Jepang banget!</i> <i>Peda-a-as! Ha-ha-ha, sshh-haa! Ssahh! Hai!</i>
3	0:31 - 0:50	Voice 3: <i>Eee? Waa!</i> Voice 2: <i>Aroma wijen dan nori, gurih! (Kyaa!)</i> <i>Pedasnya-a, bikin nagih! (Umah!)</i> <i>Nik-e-mati pedas autentik-u Jepang, di mana aja!</i> <i>Indomie x Pop Mie Tori Kara. Extra pedasnya-a Jepang banget! (Mecha Kara)</i>

outlines, and varieties of textured patterns and screen tones, helping the visual style resemble the original printed style by adding complex textures like flashes of lighting and backgrounds resembling a modern time Japan (Anny, 2018).

A prominent portion of visual assets were moved with motion graphics animation, as it is presented as a display in which representation and images are considered as a conveyance factor in creation of the influence (Fattahi et al., 2014).

Japanese Culture

In the context of the modern world, Japanese culture, through the demand Indonesian consumers, serves as a modern phenomenon, considered as a modern culture through globalization (Limano et al., 2021). The surge of Japanese media has gained international recognition and continues to maintain its popularity through different media for decades.

Selling a Japanese-inspired product to non-Japanese viewers requires viewers to be immersed in the intended world. The greater the element of realism, the greater the likelihood that the audience will identify with the characters and events (Busselle & Bilandzic, 2009). Therefore, viewers can easily confirm the authenticity of the product and drawn even more to purchase it.

The visual style encapsulates traditional manga look, which originates from the Japanese manga publishing world. The Manga visual distinctiveness served as the attractive element for Indonesian viewers with which they could engage emotionally, bridging the ever-present cultural differences (Ahmad et al., 2012). Emotional engagement with Japanese culture can increase the authenticity of the potential customers' relationship with the instant ramen product.

The advertisement showcases Japanese attributes that are recognisable by Indonesian customers, combining visual styles, culture, language, settings, and music. Early exposure of manga comics to Indonesia since the 1990s have created a level of awareness to viewers on basics of manga imagery as stated by Ahmad et al. (2012), hence creating a level of nostalgia for young adult viewers and continue to manifest positively in their lives to the present day, creating life lessons of enjoyment, morality, and intergenerational learning (Anderson et al., 2017). Hence the level of accuracy in the depiction of Japanese culture will also play a role in the level of immersion towards the experience of consuming the product.

The Depiction of Delicacy

The taste of Indomie x Pop Mie Tori Kara instant ramen is closely tied to authentic Japanese taste stated from the first Indomie Ramen Series advertisement from the official Indomie YouTube channel with the title *BARU! Indomie Ramen Series Rasanya Otentik Jepang* was released on May 1, 2023. The first three new flavours within the premium collection were advertised with an emphasis of authenticity and what it tastes like consuming the instant ramen– the release of Tori Kara flavour is no different.

The level of delicacy in Indomie advertisements is portrayed through various means, often combined with characters, visual effects, settings, voiceover, music, and sound effects. In Ramen Series Premium Collection these elements are portrayed through the lens of Japanese culture to create a unique imagery.

These imageries are exaggerated to convey an exceeding response when consuming the product– this is the result of the use of hyperreality in Indomie Ramen Series advertisements. Visual effects such as the noodles, thick red broth, half-boiled eggs, and trickled down toppings set in slow motion create a sense of delicacy captured through the lens of the young characters and ultimately the audience.

The Depiction of Spice Level

Tori Kara flavour was released eight months after the first three flavours– Tori Miso, Takoyaki,



Image 3: The Ramen Chef as the main character in *Udah Cobain yang #PedasnyaJepangBanget?* (Screenshot on June 9, 2024)

Table 2 Usage of Iconic Characters in *Udah Cobain yang #PedasnyaJepangBanget?* (2024)

No.	Portrayal of Japanese Culture	The Depiction of Delicacy	The Depiction of Spice Level
1	The Ramen Chef being more visually distinct wearing traditional Japanese clothing visually distinct from other characters.	Five younger characters wears universal and casual attire familiar to Japanese and Indonesian culture to emphasise their actions better without excessive visual attributes.	Younger characters doing regular activities, riding a motorbike and playing mobile games to conform into familiarity with the target audience.
2	The Ramen Chef is presented more than any other character as a signifier of Japanese Culture.	Younger characters react to smelling the Tori Kara Ramen scent in excitement.	Younger characters react to the spicy stimulus in exaggerated ways, mirroring the desired target audience and fulfill their curiosity of its spicy taste.

and Shoyu— was released. It was emphasised as a spicy edition to the Indomie Ramen Series, following the increasing demand for spicy foods in Indonesian market (2024). A good combination of other flavours and spice levels provided in the premium collection exhibits a common characteristic that Indonesians favour rich and complex flavours, hence the notable demand for hot and spicy foods in the local market (Surya & Tedjakusuma, 2022).

A representation of the spice level can let viewers feel immersed and empathise with the characters’ reactions. It causes an awareness and understanding of the experience when consuming the product. The depiction of spice level is dependent onto the same factors as the depiction of delicacy, in which is translated into the Japanese manga context.

8 Manga Visual Story Telling Techniques:

a) Iconic Characters

There are six different characters present, with one being the Ramen Chef, two characters from the commute, and another three characters focusing on their respective phones together in a nearby field.

The chef becomes the main character of the story as he guides the rest of the characters with his cooking throughout the act. He is visually distinct from all other characters, with a unique wolf-cut hair with a headband and wearing a Japanese sushi chef coat and “Sashiko” apron.

The rest of the characters roughly aged around mid-teens and early adulthood. While having a visually conventional outlook for both Indonesian and Japanese youth, it serves as a representation model to the desired audience, which roughly resembles the Indonesian youth. Therefore, it left a reflection of self to the desired audience, creating an exhilarating and immersive experience. Table 2 shows how the portrayal of Japanese culture, the depiction of delicacy, and the depiction of spice level within the advertisement contribute to the utilisation of iconic characters in manga storytelling format.

Table 3 Usage of Variety of Characters in *Udah Cobain yang #PedasnyaJepangBanget?* (2024)

No.	Portrayal of Japanese Culture	The Depiction of Delicacy	The Depiction of Spice Level
1	The Ramen Chef—with the most visible portrayal of Japanese Culture—becomes the main focus of the whole narrative.	The positive reaction of Tori Kara scent smelled by younger characters, serving a role as an anticipatory device for the audience to depict with.	Younger characters have a special segment (timestamp 0:30-0:46) that focuses on their reaction of spice level while eating Tori Kara Ramen.
2	Voiceover of the Ramen Chef narrates a prominent portion of the story, guiding the audience throughout the advertisement.	The Ramen Chef specializes in portraying the excitement of cooking Tori Kara Ramen to the youngsters, creating a clear expectation of reaction from younger demographic.	Younger characters' reaction to spice level are more action-based, while the Ramen Chef's reaction to spice level is more audio-based.

b) Variety of Character Design

The advertisement consists of characters from different age groups, starting from three middle to late teens, late teens to young adult characters, and the Ramen Chef in his mid-20s to 30s. The three age categories serve as a role that reflects the audience's desires— younger characters as the reflection of the target audience, while mature and sophisticated characters operate as the centre of attention as a reflection of Tori Kara Ramen as a delicious product.

An adequate number of six characters also creates a balance of focus, with one character introducing the product to the other five characters that reflect the target audience's persona. More characters that reflect the target demographic help the audience feel a sense of unity in their own age group, causing them to feel the reaction as a mutual phenomenon. Table 3 further analyses this storytelling technique.

c) Emotionally Expressive Effect

Characters present in the medium react to Tori Kara Ramen with their own unique expressive reactions, often exceeding real-world emotional expressions using supporting visual elements such as stars and curved lines. This phenomenon helps the audience to gain insight into characters' vivid feelings through a high level of vicarious expressions, which directly influences their perception of pleasure through emotional "contagion" (Sokolova et al., 2024).

Table 4 Usage of Emotionally Expressive Effect in *Udah Cobain yang #PedasnyaJepangBanget?* (2024)

No.	Portrayal of Japanese Culture	The Depiction of Delicacy	The Depiction of Spice Level
1	Usage of additional Japanese manga lines to emphasize anger and frustration in 0:08-0:10.	Hyperrealistic reaction of the young consumers' faces with additional elements such as stars flashes, tears, and hearts.	Hyperrealistic reaction of eating Tori Kara occur with the characters having tears in their eyes.
2	Facial expressions and anatomy are drawn in manga visual style.	Showing close-ups and bust-ups of characters's faces before and during the consumption of Tori Kara to emphasize reactions.	Younger characters' reaction to spice level starts from close ups to wide angle shot, with a quick motion transition to increase its' pace.

Table 5 Usage of Subjective motion in *Udah Cobain yang #PedasnyaJepangBanget?* (2024)

No.	Portrayal of Japanese Culture	The Depiction of Delicacy	The Depiction of Spice Level
1	Visual elements that convey motion uses ink and screen tones similar to traditional manga visual style	Red smoke in the visual style of manga coming from the dish as a signifier of delicacy produced by Tori Kara.	Red fire and smoke visual elements used to convey the heat intensity combusted from dish.
2	Manga speed lines are used as a background for action scenes to convey urgency.	Real shot footages of cooked Tori Kara are shot from bottom angle to signify magnificence.	Illustrations of chili bursting out of a character with a fast motion to signify explosion of heat.
3	Transition between panels move from the right to the left, following the reading flow of manga comics.	The scent of Tori Kara Ramen colored red and animated frame-by-frame makes the visual asset more flexible and stand out.	3D illustrated visual assets of chili pepper is thrown from the chef towards the audience to increase immersivity and sense of realism.
4	Japanese iconography is presented as a signifier and exaggeration of expression. A few are twinkling lights, heart eyes, smoke, and exaggerated punctuation marks.	Shown by the Japanese onomatopoeic expressions (<i>giongo</i>) animated and visualized with speed, energy, and vibration to resemble the excitement of the characters.	Exaggerated depiction of characters' reactions like flying off the ground by the spice and delicacy, while being puffed out with smoke and rubble.

The use of onomatopoeic expressions (*giongo*) also helps to emphasise what the characters feel when consuming Tori Kara Ramen, confirming this manga style as a *Shonen Manga* (manga for traditionally male audience) (Clopton, 2018). The advertisement shows a few types of *giongo*; an expression of a person's feelings (*hito no kimochiga hyoujo*), and a person's condition, situation and character (*hito no yousu, taido, seisitsu*) as stated by Nesa Agustina (2015).

d) Subjective Motion

Human motion (*nignen no dousa*) is presented by motion graphics as a result of being an audio-visual medium. Despite some transitions between poses are done through frame-by-frame 2D animation, other assets are done with motion animation for a smoother effect. Additional visual elements such as dust, smoke, and fire were used to convey a groundbreaking taste.

Table 6 Usage of Strong Sense of Place in *Udah Cobain yang #PedasnyaJepangBanget?* (2024)

No.	Portrayal of Japanese Culture	The Depiction of Delicacy	The Depiction of Spice Level
1	Story is situated in a typical Japanese suburb overlooking downtown.	Settings are in constant change from the kitchen and brought to the playground to emphasise authenticity of taste.	A dominant section of the advertisement is situated in an outdoor setting to set a breezy and welcoming tone while eating a spicy ramen.
2	Road and playground area focused as the main setting adolescents often wait in.	Audio voiceover that describes the taste of Tori Kara clarifies the audiences' expectations of the product.	A continuous red scent as the spicy Tori Kara ramen to map out the territory of each character involved in the story.

Table 7 Usage of Small Real-world Details in *Udah Cobain yang #PedasnyaJepangBanget?* (2024)

No.	Portrayal of Japanese Culture	The Depiction of Delicacy	The Depiction of Spice Level
1	Recurring red lanterns as a symbol of good luck and happiness.	Fragments of sakura flying in the air to convey the "beauty" of Tori Kara taste.	Real footage and images of Tori Kara ramen is shown for an accurate depiction of spice level for audiences to fully connect with the product.
2	Detailed background illustrations to emphasise the manga world into the audience.	A segment of ramen-tasting is situated in the ramen bar to immerse the audience of an authentic ramen experience.	The color red all over the setting becomes a highlight of Tori Kara spice level, serves as a reminder throughout the advertisement.

e) Strong Sense of Place

The press release of Indomie x Pop Mie Tori Kara Ramen is situated in a typical Japanese suburb overlooking buildings in town. The whole setting is mapped out around interior and exterior places, with the ramen bar, kitchen, road, and playground being the strong focus of place. The universal space is recognizable for Indonesian audiences while it retains authentic Japanese details, creates an appropriate ambience for the product.

While not mentioning any specific detail of the setting, the whole ambience is accessible for Indonesians to connect with the place through a socio-economic lens, opening doors for consumers of all backgrounds to enjoy the product.

f) Small Real-World Details

The world of Tori Kara ramen is unique for its similar depiction to traditional manga. With drawing techniques that are inherently present in the manga world, picturing the real world truthfully. Backgrounds are drawn with the appropriate perspective without minimizing details of buildings and sense of architecture. For example,

Unlike the first promotional advertisement of Indomie Ramen Series, Tori kara isn't necessarily situated in an area that deems to be "iconically Japan", but at a regular day-to-day spot where most young people spend their time in. The use of everyday-spaces in such advertisements can help the audience immerse themselves in its world.

g) Wordless Panels, and Aspect-to-Aspect Transition

According to Suzanna Anderson Creates (2015), McCloud proposed the six panel-to-panel transitions following moment-to-moment, action-to-action, subject-to subject, scene-to-scene, aspect-to-aspect, and non-sequitur. While Japanese manga panels, according to Asamu Tezuka's works, often use all the panel transitions except for non-sequitur (2015).

Within the audio-visual medium, most shots are considered wordless panels. With a few exceptions, during scenes of building the ramen and younger characters reacting to the taste of the dish. Typography is added as a description of taste and an expression of a character's feelings (*hito no kimochiga hyujo*), such as "*Kuah pedas dan kental*" ("a broth so spicy and thick") and "*Umaaaaah!*" respectively.



Image 4: Real footage of Tori Kara Ramen with additional taste description in *Udah Cobain yang #PedasnyaJepangBanget?*
Time stamp 0:20-0:21
(Screenshot on June 21, 2024)

The use of wordless panels and aspect-to-aspect transition also allows others who are unfamiliar or less keen with Japanese-themed context can still easily identify the media set in a Japanese context. Wordless panels are often depicted with a clear setting and unified action of characters. The slide to each scene creates a straightforward awareness of where the action happens, as the transition only occurs in the outdoor field and inside the indoor ramen bar.

For those who prefer a less maximalist advertisement (almost contrary to the main attributes of shonen manga), this demographic can still follow the animation's appeal through dynamic transitions between scenes of the real Indomie footage. It illustrated every aspect of the actual product, from the drizzling of sesame seeds and seaweeds to the hot broth being poured in, conveyed with extreme close-ups and zoom-ins and outs in slow motion. It not only gives a real insight into the reality of the product, but it also gives a toned-down version of advertisement, especially for those who favour manga less.

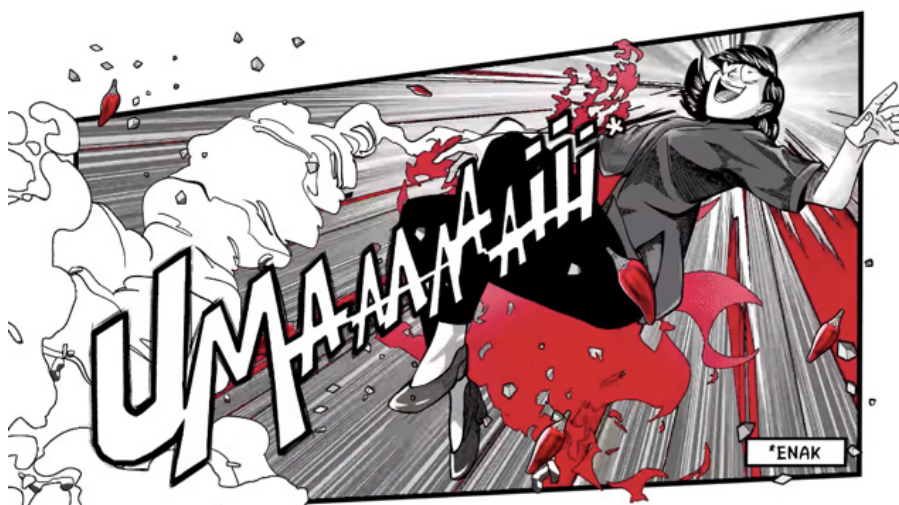


Image 5: A shot showing the reaction of a young female in *Udah Cobain yang #PedasnyaJepangBanget?*
Time stamp 0:39-0:40
(Screenshot on June 21, 2024)

Table 8 Usage of Wordless panels, and aspect to aspect transition in *Udah Cobain yang #PedasnyaJepangBanget?* (2024)

No.	Portrayal of Japanese Culture	The Depiction of Delicacy	The Depiction of Spice Level
1	Some panel transitions are kept in RTL (Right-to-left) format.	Footage of Tori Kara Ramen is pulled to the left, following RTL.	The colour red is preserved for non-character objects to amplify the spiciness through decorations.
2	Shot of manga panels are zoomed in to imply immerse the audience into the manga world.	Minimal use of written dialogue to focus on characters' facial reactions of Tori Kara Ramen.	Aspect-to-aspect panel transitions dominate the advertisement when Tori Kara footage was shown.

h) Genre Maturity

Manga is often divided into two main genres which are Shonen and Shoju, manga for male and female readers respectively. Other main genres are mostly popular through each main genre, with Shonen manga receiving more popularity within action and thriller themes. Tori Kara Ramen press release is filled with action sequence of almost every character by conveying taste as a physical reaction.

As the advertisement itself have only been distributed through social media platforms, the content is formally directed to younger audiences through algorithmic selections. It is quick-paced and full of action sequences, guiding the characters into the plot with the use of the characters' body language.

Conclusion

Indomie x Pop Mie Tori Kara Flavour advertisement (2024) serves as an animated media targeted for young audiences by drawing in Japanese influences in an Indonesian context. The use of comic attributes, uniquely found in manga comics, significantly contributes a sense of familiarity to the Tori Kara Ramen product itself. Its consistent usage of characters, facial expressions, poses, expressive effects and motion, sense of place, world details, wordless panels and aspect-to-aspect transitions, and genre maturity, impacts how younger audience sense the authentic portrayal of Japanese culture, the depiction of delicacy, and its spice level. It has shown how manga visual storytelling techniques remain effective, or rather improved, even after being adapted to digital media with a different objective (marketing instead of pure entertainment). Hence, the animated media was strategically

Table 9 Usage of Genre Maturity in *Udah Cobain yang #PedasnyaJepangBanget?* (2024)

No.	Portrayal of Japanese Culture	The Depiction of Delicacy	The Depiction of Spice Level
1	Categorized as shonen manga (directed for tradition-nally male readers).	Quick-paced movements and animation to convey excitement of anticipating Topi Kara Ramen.	Younger characters who had Tori Kara ramen is of adolescent age, showing how the product and advertisement is age appropriate.
2	Full of action sequences and convey feelings outwardly.	Sense of playfulness remain in the advertisement to direct the product for adolescents.	Red fires depicted as a representation of spice level remain flat to convey a less serious tone.

constructed to reach and compel audience with a prior (or no) awareness to Japanese visual cues. The humble combination between Japanese and Indonesian cultural points forms a clear personal connection and excitement to the audience of Tori Kara Indomie ramen advertisement.

While the overall visual style was mostly derived from Japanese Manga, most actions and expressions are still recognizable to Indonesian audiences. Therefore, the advertisement utilizes Japanese attributes to attract a Japan-inspired product. The advertisement was also distributed through social media such as YouTube, Instagram, TikTok, and X (previously Twitter), which further confirms a calculated algorithm was used to reach the target audience— Indonesian adolescents.

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