

Theses of Doctoral (PhD) Dissertation

Humorous advertisement categories

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1. Background, objectives and scope of the doctoral dissertation

The series of studies presented in this dissertation embark on a novel exploration of the categories of humorous advertising. Our approach is based on a comprehensive literature review and lay participants' unique perspectives. The aim is to outline a system of categories that can contribute to resolving the contradictions about the impact of humorous advertising, thereby offering a fresh and deeper understanding of its mechanism.

Humour, a human-specific yet universal trait, is a subject of research across a broad spectrum of the human sciences (eg. philosophy, communication studies, linguistic and psychology). This dissertation, with its interdisciplinary approach, explores a limited scope of humour's application in the field of persuasive messages, particularly in relation to commercial advertisements.

Advertising is one type of persuasive message used in marketing communication, and the reception of advertising is an integral part of our everyday media consumption (e.g. Aaker and Meyers, 1987). In terms of the advertising channel, humour is prevalent in audio (radio advertising) (Janssens & Pelsmacker, 2005), visual (outdoor, poster and print advertising) and audio-visual advertising (e.g. TV, online video advertising) (Weinberger & Gulas, 2019b). Regardless of the advertising channel, a systematic meta-analysis of advertising over the last hundred years (Weinberger et al., 2015) also shows that humour is a widely used tool for attention and attitude formation.

The prevalence of humour may be an indicator of its effectiveness, yet there are many unanswered questions about its impact mechanism (e.g. Walter et al., 2018; Weinberger & Gulas, 1992). In recent decades, economists and psychologists have studied the impact of humorous advertising and the factors that influence it. Numerous studies, models and theories have been developed on the role of humour in persuasion, its effectiveness, the factors influencing it and its impact mechanism (e.g. Aaker et al., 1986; Alden et al., 2000; Eisend, 2009; Raskin, 1985; Suls, 1983; Weinberger & Gulas, 1992; Weinberger & Gulas, 2019a; Weinberger & Gulas, 2019b). The majority of comprehensive studies (e.g., Eisend, 2018; Walter et al., 2018; Weinberger & Gulas, 1992; Weinberger et al., 2015) point out that humour can be of several types and that the type of humour presented in an advertisement can be an important moderator of its effectiveness. The different types of humour have also emerged as important factors in cross-cultural studies (e.g. McCullough and Taylor, 1993; Muller et al., 2011). Nevertheless, no widely accepted typology is systematically used in empirical studies.

In addition to researchers who develop and test impact models, marketing practitioners may also benefit from a systematically applied typology system for which many impact studies are being established. Humour is a double-edged sword (Meyer, 2000); it is highly subjective and

culture-specific; therefore, knowing the target audience and selecting the right type of humour for them is paramount to the success of advertising. However, as many competing humour typologies exist, experience and data are difficult to reconcile.

This dissertation aims to summarise previous findings and typologies and integrate them with the lay representations of humorous advertisements. That is, to identify humour types used in advertising that consider both the discipline's findings and the recipients' representations. The methodology used was a series of four studies focusing on the following research questions:

- Based on non-specialists's evaluation, can a latent structure be identified in humorous advertisement typology?
- What aspects are vital, and what discrete category of humorous advertisements can be identified?
- Do these latent structures differ in opinions from evaluators of different cultural backgrounds?

2. Overview of methods used

The series of studies can be considered as mixed-methods. A list of the methods used is given below:

- semi-structured interview
- focus group
- online assisted questionnaire
- online questionnaire

The methods used in each step of the survey are detailed below.

2.1. Methods of initial investigation

The study that was the immediate precursors to the study series included two preliminary investigation. As a first step, personal interviews were conducted to find out what categories and evaluation criteria lay people use when asked to do so in an unstructured way, without the help of concrete stimuli. Subjects were asked to name different humorous advertising categories they had seen and then to briefly argue or give an example of why they thought it was an existing humorous advertising category.

The results of the interviews could be used to supplement the terms known in the literature and their colloquial names, but they were insufficient in creating an accurate basis for the study design. The five categories formulated at this stage (cute, taboo-breaking, parody, exaggeration, thinking required) could form the basis for further preliminary studies, which were already aimed at compiling the stimulus material and formulating the evaluation criteria later to be

applied in the main study. First, 40 humorous advertisements were selected by the investigators. The advertisements' humour and categorisation were then checked utilising a questionnaire and a focus group pre-test.

In the main study, in the absence of a validated questionnaire, laypeople rated advertisements according to qualities, colloquially referred to as characteristics that, based on the literature review, refer to the characteristics of different types of humour. The criteria included important aspects of humour such as incongruity, deviation from schemas (typicality, originality, unrealism) or the experience of being decoded (Alden et al. 1993, 2000a; Raskin, 1985; Suls, 1983). The warmth element (Alden et al., 2000b; McCullough & Taylor, 1993; Speck, 1987) was presented through cuteness. Also included in the criteria were humorous denigration through disparagement (Chen et al., 2019; Speck, 1987) and outrageous, morbid, irritating traits (Freud, 1905; Goldstein & McGhee, 1972; Warren et al., 2019). It was also important to check whether the adverts selected by the authors were indeed considered humorous by the participants, so humour itself was included in the criteria. The evaluation was done using a seven-point Likert scale. The questions were:

1. How original is this advertisement?
2. Did this advertisement evoke strong positive feelings?
3. Did this advertisement evoke intense negative feelings?
4. Is this advertisement unrealistic?
5. Is this advertisement cute?
6. Was this advertisement hard to figure out?
7. Is this advertisement humorous?
8. How typical is this advertisement?
9. Is this advertisement derogatory?
10. Is this advertisement morbid?
11. Is this advertisement outrageous?
12. Is this advertisement irritating?
13. Is this advertisement clear?

2.2. Method of the exploratory, focus group study

Two video advertisements were the subject of the focus group discussion. As a preliminary study, a questionnaire was used to select two out of four video advertisements as stimulus material.

The main study consisted of five focus group conversations that were moderated by the author of the dissertation.

After the initial opening conversation, the first advert, EDEKA's German grocery store chain advert (1. figure) with Hungarian subtitles, was played.

1. figure

The first advert viewed by the focus group was the German EDEKA's grocery store chain advert.



After the screening, the moderator asked the participants to write down their thoughts to get to know their first individual associations, eliminating peer pressure (e.g. Vicsek, 2006). Then, a discussion started based on the pre-planned questions. For example, the discussion focused on humour along the lines of questions such as "What elements made the advert humorous?" After the second advertisement was shown, the same process took place, and then the moderator moved on to compare the two advertisements. The second advertisement was a video promoting a department store, which has also received a lot of publicity in Hungary, in which Kasszás Erzsi starts singing (frames from the advertisement: 2. figure). The focus group discussions lasted between 60 and 90 minutes.

2. figure

The Hungarian CBA supply chain store's advertisement.



2.3. Methodology overview of the two online questionnaire-based studies

The series of studies continued with two online questionnaires. In one, we recruited Hungarian participants, while in the other, the explicit aim was to study participants' opinions from other nations and cultures. The methodological presentation is not separated because the two studies used the same methodology. A total of 38 advertisements were evaluated, split into two parts, and a straight and a reverse-sequenced version of each was produced; four versions of the questionnaire were randomly assigned to the participants.

The study's stimulus material consisted of 20 humorous (e.g., 3. figure left) and 18 non-humorous, neutral (e.g., 3. figure right) advertisements. The neutral advertisements were used

to ensure that participants would not only judge humorous advertisements against each other but also provide references. The ads were downloaded from the adsoftheworld.com website.

3. figure

Two examples of the stimulus material: one on the left is humorous, while the right one is neutral



The advertisements were displayed on separate pages, so the participants saw only one advertisement at a time, with a Hungarian translation of the text. They had to rate it on 13 criteria identical to those used previously. After evaluating the advertisements, demographic questions were asked about age, gender, and education.

3. The results of the studies presented in the dissertation

The results are presented starting with the initial study (Babinszki & Balázs, 2015), which was the first attempt to integrate the typologies found in the literature with the results of lay interviews, focus groups and online questionnaires. The advertisements used in this initial study were evaluated using hierarchical cluster analysis, and the resulting cluster profiles were compared pairwise. The advertisements' statistical results and the analysis of the content of prints were used to formulate the category designations. As a result, we hypothesised the existence of four humorous advertising categories: exaggeration, taboo-breaking, cute and youthful-trendy.

The category of exaggeration was characterised by its unrealistic nature and was also slightly morbid and irritating. Although it does not evoke very strong negative feelings, it was the type that evoked the strongest negative feelings compared to the other categories. Overall, this category received a rather negative evaluation.

The advertisements in the second cluster were labelled taboo-breaking, as they typically contain content that does not conform to social norms. Participants considered advertisements in this category to be more morbid than those in the other categories, except for those that contained exaggeration. Compared to the other categories, no features received exceptionally high or low ratings.

The ads in the cute category were judged the most unrealistic after the category of exaggeration. The cute category received the highest ratings for cuteness.

There was a general ambivalence about the ads in the youth-trendy category, which were considered the most original but also the most typical. The ones that evoked the most feeling of decoding were rated as the clearest. In searching for a name for this type, we tried to capture the unique characteristics of these prints among the advertisements we studied. At the same time, the originality and typicality of the subject matter and the fashionable themes led us to choose the category name 'youthful-trendy'.

These results can provide important information regarding the possible humorous advert types, although this study was only a starting point. The dissertation presents the results of three further studies.

In the first study, we took advantage of the focus group methodology to gain a deeper and more detailed picture of the opinions and characteristics of humorous advertisements (Babinszki & Balázs, 2021). The stimulus material of the study consisted of audio-visual advertisements that represented novel humorous content typical of the time.

The study's results support the finding that humour may not only evoke positive feelings in the recipient but does not affect perceived humour (cf. Warren and McGraw, 2013). The musical-style advertisements in the study may be members of the category defined by consumers as *trash*. Trash is a stylistic trend humorous to a narrow group, typically based on the "so bad it is good" phenomenon. The wording '*trash*' implies that it has no real value. The term is recent, but the style and its characteristics might have been used in advertising before. Its many contradictory characteristics suggest that it is a mixture of several categories: original, often out of touch with reality, cute, irritating and embarrassing. This result has outlined the direction for further studies. At the same time, the analyses also led to the conclusion that if we consider developing a category system as the main objective of the series of studies, video advertisements are too complex stimuli. An audio-visual experience, the composition of a complete story or several scenes, and several humour techniques are all included in the advertisement. The length of the advertisement itself can impact the receiver's feelings (e.g., boredom). To ensure better comparability, we resort to the examination of print advertisements.

In the second study (Babinszki & Balázs, 2023), advertising posters (print) were used, and quantifiably more were included in the stimulus material. Based on statistical analyses of the evaluations, we found two profiles that could be considered humorous; the difference between them is mainly captured in terms of the negative emotions evoked and other negative aspects (e.g., morbidity and outrageousness). They also differed most in terms of cuteness. Regarding the naming conventions used in the previous study, the taboo-breaking and the cute

advertisements have well distinguishable profiles. However, these labels are questionable in terms of the content of the prints in this study. There were positively perceived advertisements in this study, which were only slightly cute. This makes the profile more similar to Speck's (1987) sentimental humour or comedy categories. Also, among the more negatively perceived advertisements, some examples are not outrageous and less suited for the taboo-breaking label. There was a mixture of offensive and sexually suggestive themes in the negative ads. Instead of content-based labels, it seems more appropriate to distinguish between different humorous advertisements and capture the real difference between them by using the terms positive and negative humour, which, in addition to the emotions they evoke, also consider the presence of typical character traits.

In the design and implementation of the third study, the aim is to test the conclusions drawn from previous studies on a culturally diverse population. In addition to the study of Hungarian participants (Babinszki & Balázs, 2015; Babinszki & Balázs, 2023), we felt it necessary to test the study material on an international population, since although humour is a global phenomenon, there may be cultural differences in the forms of its manifestation and its evaluation. In the study, we analysed participants' evaluations from collectivist cultures, mainly from South America.

A central question was whether humorous advertisements would be structured similarly when analysing the evaluations of people from a different cultural background than Hungarian. In analysing the advertising profiles, we found that essentially similar patterns emerge. Based on the ratings of the advertisements, three types of humorous advertising profiles could be distinguished. One category with a positive perception generates positive feelings and contains cute elements; one with a slightly different perception, which is less humorous; and finally, one with a negative perception, which is more outrageous. The minimal difference between the first two profiles and the fact that the criteria with the largest effect size were morbidity, being outrageous and irritating suggests that within humorous advertising, the difference between negative and positive judgements is essentially the same for this population. Participants found ads on the negative and positive poles equally humorous.

This study's central question was whether similar advertisements are included in the positive and negative perception types in a structure similar to the Hungarian results, and among the themes of negative but humorous advertisements, sexuality, caricatures of religious symbols, death, and old age appeared in this sample from this population. However, public humiliation also appeared alongside these, while participants in the Hungarian sample did not consider the print presenting this theme humorous. Regarding the more positive advertising profiles, pets, romance, love, and young children appeared frequently in both populations. However, the

participants from more collectivist cultures' ratings of humorous advertisements with positive perceptions included creative and explicitly aesthetic, colourful images. It may be likely that aesthetic and creative advertisements evoking positive, sentimental emotions and associations are more likely to be classified as humorous advertisements in collectivist cultures (Hoffman et al., 2011), while they are not different from neutral advertisements in evaluating the more individualist people. Considering these differences, it can be said that lay participants distinguish similar types from different cultures.

All three studies seem to support a bipolar structure, with a sharp distinction between positive and negative humorous advertising. This structure is also alluded to in previous typologies that focus on content (e.g., Freud, 1905; Goldstein & McGhee, 1972) or the effect of the advertisement (e.g. Speck, 1987). However, these typologies tend to be more representative of one pole, while the other is barely represented. The only exception to this is found in the literature by McCullough and Taylor (1993), who separated both negative (aggressive, sexual) and positive (heart-warming) categories. In their system, however, pun appeared as a category, which can be considered a separation rather based on the humour technique. Our results suggest, however, that what matters for lay recipients is not the technique of humour but the positive/negative nature of the emotions and associations experienced. On this basis, we can define the types and deciding the type of advertisement. For example, an advertisement in the original study and another advertisement in the extended Hungarian sample study use the technique of exaggeration. However, the former is perceived as negative (e.g. morbid) and the latter as positive (evoking positive feelings, cute), determining which profile it fell into.

If we reevaluate the results of our original study based on the results of the studies on several samples and more advertisements, it is striking that this split was also observed in the original study. The category defined by the label exaggeration elicited the most negative feelings from the participants; the taboo-breaking ads were rated as morbid and outrageous, in addition to negative feelings; and the youthful-trendy and cute categories showed more characteristics typical of the positive pole.

In the analysis of the results of our study on the collectivist population, there was one category, barely different from the positive pole, where a strong sense of decipherability was present and unrealistic. At the same time, some advertisements in this profile were also perceived as disparaging by participants. Furthermore, according to the participants, a characteristic of the trash trend defined during the focus group analysis of video advertisements was that this type of content was on the borderline between subjective good and bad. Trash can also be a novel representation of nonsense (e.g. Goldstein & McGhee, 1972) of incongruence,

and it is conceivable that it can indeed be captured as a distinct category in lay representations. The investigation of these two explanations, either humour of incongruence or a third type, could be a major focus of future research.

The results of our studies, the conclusions drawn from them, and the newly raised questions can provide valuable lessons for further research. At the same time, we must acknowledge its limitations. One of the most important is that we have not investigated the impact of each type of humour. We aimed to develop a typology that could be used for impact studies, and the impact of the two identified types was not the subject of our research so that no conclusions can be drawn. Regarding the methodology, we have taken into account at several points in our series of studies the assessments of the 13 criteria we have developed, thus using them systematically in the series of studies to ensure comparability. However, valuable aspects may have been missed, so developing and using a validated questionnaire would be beneficial. About the inclusion of a sample from a cultural background other than Hungarian, it should be pointed out that it would be worth repeating the study with a wider representation of different cultural values and a more targeted sample, where the cultural dimension could be measured even at the individual level.

Even considering the limitations of the study series, we concluded that the impact studies and impact models of humorous advertisements could be greatly enriched if both positive and negative humorous advertisements were included in the stimulus materials. Such a simple separation would allow us to continue to obtain a more nuanced and accurate picture of the effects of humorous advertising through transparent test designs. Although recent research is beginning to steer away from the traditions of the discipline and investigate humorous advertisements that generate negative emotions (e.g. Warren & McGraw, 2013, 2016; Warren et al., 2019), it is necessary to emphasise that lay participants, recipients, perceived both poles as humorous. The approach of using both positive and negative emotion-eliciting types of humour in studies may be key to deciphering the controversial results of the effects of humour.

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List of publications related to the dissertation

Hungarian book chapters (1)

1. **Babinszki, E.**, Balázs, K.: A humoros reklámok alkategóriái és közvetett hatásosságuk.
In: Alkalmazott pszichológiai tanulmányok a Szociál- és Munkapszichológiai Tanszék fennállásának 25. évfordulójára. Szerk.: Balázs Katalin, Debreceni Egyetemi Kiadó, Debrecen, 133-149, 2015. ISBN: 9789633185285

Hungarian scientific articles in Hungarian journals (3)

2. **Babinszki, E.**, Balázs, K.: A humoros reklámok napos és sötét oldala: A humoros reklám potenciális hatásainak szakirodalmi áttekintése.
Marketing & Menedzsment. 57 (2), 37-49, 2023. ISSN: 1219-0349.
DOI: <http://dx.doi.org/10.15170/MM.2023.57.02.04>
3. **Babinszki, E.**, Balázs, K.: A humoros reklámok és hatásosságuk.
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4. **Babinszki, E.**, Balázs, K.: Humoros reklámok vizsgálata: musicalszerű reklámok tanulságai.
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Foreign language scientific articles in international journals (1)

5. **Babinszki, E.**, Balázs, K.: Humorous advertisement categories.
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Hungarian abstracts (2)

6. **Babinszki, E.**, Balázs, K.: Humoros reklámok jellemzőinek fókuszcsoportos vizsgálata.
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7. **Babinszki, E.**, Balázs, K.: Humoros reklámok alkategóriáinak vizsgálata nemzetközi mintán.
In: Változás az állandóságban: A Magyar Pszichológiai Társaság XXVII. Országos Tudományos Nagygyűlése : Kivonatkiötet. Szerk.: Lippai Edit, Magyar Pszichológiai Társaság, Budapest, 135, 2018. ISBN: 9786158024174

List of other publications

Hungarian scientific articles in Hungarian journals (2)

8. Balázs, K., **Babinszki, E.**, Gerhát, R.: "Dühítő ez a reklám!": Érzelmi reakciók mérése társadalmi célú reklámok esetén.
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9. **Babinszki, E.**, Balázs, K., Hidegkuti, I.: Aranyos és humoros reklámok hatásvizsgálata (Az érzelmek iránti igény függvényében).
Alk. Pszichol. 16 (1), 43-59, 2016. ISSN: 1419-872X.
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