



(681) (653)

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والعشرون

الفكاهة في الأنواع المعقدة من السيميائية (الإعلان)

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المستخلص:

زاد استخدام الفكاهة في العديد من الأنواع السيميائية المختلفة في العديد من السياقات. خضعت تأثيرات وأدوار الفكاهة لتحقيق جاد من قبل العلماء. وبناء على ذلك، سنحاول من خلال هذه الورقة فحص نتائج استخدام الفكاهة في مختلف الأنواع السيميائية خاصة في الإعلانات، في سياق اللغة الإنجليزية كلغة أجنبية في العراق. للقيام بذلك ، تم اختيار مجموعة من ١٥٠ طالبا في اللغة الإنجليزية كلغة أجنبية في العراق للمشاركة في الدراسة. لقد كانوا يجربون بين مجموعة من المشاركين. تم استخدام استبيان جنبا إلى جنب مع اختبار مسبق لجمع بيانات الدراسة. تم تصميم الإطار النظري للدراسة لتحقيق في مدى استخدام الفكاهة في أنواع الدراسة. أشارت نتائج متوسط درجات المشاركين التي تم الحصول عليها إلى أن الفكاهة قد استخدمت على نطاق واسع في الإعلانات. إلى جانب ذلك ، تمت الإشارة إلى أن استخدام المصطلحات المسيئة كان أكثر في الإعلانات.

الكلمات المفتاحية :- الفكاهة ، الإعلانات ، السيميائية ، الأنواع ، اللغة الإنجليزية كلغة أجنبية .

Humors in Semiotic Complex Genres (Advertisement)

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Abstract:

Using humor in many different semiotic genres has gained popularity in various contexts. The effects and roles of humor have been largely studied



by the scholarly mind. This paper therefore attempts to look into what the outcomes are of using humor in different semiotic genres particularly in advertisements within the Iraqi EFL context. A sample of 150 EFL students from Iraq has therefore been selected to take part in the study. They have been piloted with a smaller group of participants. A questionnaire, data collection instrument along with a pre-test, were used to gather information for this study. The theoretical framework for this study was fashioned based on an inquiry into the levels at which the use of humor permeated the genres under investigation. Results of mean scores obtained from participants showed that humor had been widely been employed in advertisements. It was also indicated that offensive language was seen more use in advertisements.

Key Words: Humors, Advertisements, Semiotic, Genres, EFL, Context, Students.

Introduction:

Humors are one of the most commonly used concepts in different genres of language teaching. The use and effects of humor in different genres can have considerable outcomes. As the importance and application of humor have increased in many different genres, many studies have been focused on this concept (Stafford & Day, 1995). The present study aims to shed light on the same concept. In fact, it is an attempt to investigate the effects of humor in semiotically complex genres such as advertisements.

The use of humor has been cautiously considered over about a century by several studies as Weinberger & Spotts (1989), Weinberger & Gulas (1992), and Eisend (2009) among others, plus the standardization of its application in diverse educational settings and across national borders (Weinberger & Spotts 1989, Cheng & Duo, 2003). This led to the finding that different settings may affect level of humor use (Weinberger & Spotts, 1989) because setting exerts strong effect on humor appreciation. Perceptions regarding use of humor attitudes towards it, its recollection, and willingness as well as effectiveness (Eisend, 2009) dominate between individuals not to mention cultural differences however these relate directly to outcomes of humor effectiveness (Weinberger & Spotts, 1989; Cline & Kellaris 2007; Eisend



2009). Though many studies serve to uncover the use and function of humor across different genres, this issue has not been taken up with enough seriousness in the EFL context. So, in this paper, we will try to explain what the outcomes are of applying humor in advertisements within the Iraqi EFL context. Because of the general picture that relates to the concept of humor and also due to how much humor can be used in different cultures around the world that we live in, this idea often changes greatly from one setting or culture to another. Such cultural differences left large inquiries regarding the concept of humor by many scholars. Therefore, this study tries to show these differences and fill a gap left by other studies. It is an effort to answer the unclear issues and make the level of using humor in semiotic types as clear as it can be.

Research Questions:

RQ1_How is the use/classification of humors represented in semiotic complex genres such as advertisements?

RQ2_ Is the use of offensive humors more attractive than non – offensive ones addresses or non-offensive ones in the semiotic genres under investigation in this study?

Hypothesis:

H1_Semiotic complex genres barely use humors in their advertisements.

H2_ The use of offensive humors are more attractive for addresses rather than non-offensive ones.

In recent years, the use of humor across various genres has grown significantly , particularly within diverse linguistic and communicative contexts. Humor has become a vital rhetorical and stylistic device employed in multiple discursive practices. Among these , advertising stands out as genres that heavily relies on humor to engage and audience. The present study aims to explore not only the use of humor but across different genres – most notably in advertisement – within the Iraq EFL context, a field that remains largely under – researched .

The Definition of Key Terms

Semiotics: Is the science concerned with the study of meaning through the analysis of signs (Aliwy, & Khaluhin (2025). p1080) . . Semiosis refers to



any action, behavior, or function involving signs; a sign may be anything that conveys some information or knowledge about what it means to its audience or interpreter. The information may be deliberate, such as a word spoken with conscious meaning; or accidental, like a symptom being the indication of some disease. It is also possible for signs to express emotions (which do not usually count as meanings) and can express internally (through thought itself) or by one of the senses: sight, hearing, touch, smell, or taste. Meaning-making is therefore within Contemporary semiotics studied as one type of knowledge by several kinds of scholarship.

Humors: The term humor is often used to represent all kinds of amusement and humor-based activities involving what stimulates such activities (Attardo 2020, Roeckelein 2002).

Advertisement: Advertisers are genres which use various tools in an endeavor to promote statistics, absorb more users as well as catch the customer's attention, their perception concerning the advertisement, and most important of all, their conception concerning the brand (Eisend, 2009). Including advertising discounts which refer to the use of language and visual elements in promotional communication to project an image of products, ideas (Abdul & AL- Quraishi,2024.p912)

2.THEORETICAL FRAMEWORK AND LITERATURE REVIEW

One major point that must be highlighted is the effects of humors. Schema provides a conceptual framework to analyze the nature and effects of humors across genres in diverse works; hence, Davis and Hofmann (2023). The study has also indicated a schema describing 'humor transaction'—the processes through which what typically is called humor is made, communicated, experienced, responded to, and used—namely three stages of rich creative process shared between humorist and audience. It begins with the perception by the humorist of an amusing stimulus as well as its formation and then in the second stage its communication by her to others and their processing of it. The third stage soaks up the range of experiences and replies by the receivers involving personal effects and possible re-utilization of the humor which sets up further uses and results. Though experiencing and using humor are both complete processes, dependent on



the sync of social actions by the humorist and receiver, the schema simplifies to give a general outline of a typical shared humorous 'transaction' while allowing for complex detail within each stage, limiting it to a guiding framework for scholars and practitioners wanting to locate their areas of research and application. The identified target will assist in forming a common vocabulary of concepts and terminology that will improve communication across the diverse disciplines involved in humor research. A linked glossary serving this purpose is appended.

The Humors

The use of humors in all kinds of genres has been a common trend now a day. Most of the programs and studies use humors to make their works more effective, interesting, and workable. The importance of using humors is barely covered to any one anymore. Accordingly, many studies have been done in different educational context around the world to investigate the reflectivity of humors in different genres. As the significance and emergence of the humors increased, the present study tried to shed lights on the similar issue. As the author of this study, it is tried to out to examine the reflectivity of humors in different genres. So, in this chapter, a report on the description and clarification of previously done studies concerning humors in different context s has been provided. The following part, concentrated on the most recent and importance studies on the use and affectivity of using humors in different genres especially in advertisements, as it is the main concern of the present study.

Theoretical Framework

Advertising firms apply different techniques in making their products fascinating. The main aim of advertising companies is to have their customers appreciate them so that they receive adequate advertising stimuli which corresponds to them and dispose them towards the proper channel (Eisend 2009 p 191). Firms meticulously analyze the different markets and sectors aimed at creating innovative advertising techniques that captures different levels of interest which influences consumer perception and purchasing attraction. These interests can be sensational or logical (Stafford & Day, 1995 p75) though some of the most common applied over the past



decades were humor, music, scarcity, rationality, sexuality, and fear among others (Santesmases, 2012). A major tool for corporate advertisement is humor which is the main focus of this study. Corporations utilize humor in their advertisements to make their merchandise appealing and win over the interests of consumers.

Humor gains much leverage as the most applicable and suitable tool for advertisements since it can be used in almost every situation due to its easy acceptance through different media and its potentiality to attract public laughter (MacKenzie & Lutz, 1989). The moment we find ourselves making an advertisement, rather than having confirmed interest to get the approval of our audience or facing negative feedback about several messages (Cline & Kellaris, 1999), humor has been found helpful in eliminating those deficiencies in advertising messages (Eisend 2009).

Another important factor of comedy is the style of humor, that is how the comedy is showcased in the ad for the buyer to notice it or not, or the layout of the styles of humor used and its approval or not, among studies.

The importance of using humor is not covered to anyone nowadays. According to the studies conducted by Scott et al. (1995), the best way to capture consumers is when the humor used is directly intermingled and related with the messages that the advertisement increases as well as having previously represented the product. The message could have to be, consciously, thematically or in an organized way related to the product so as to make positive effects (Weinberger & Spotts, 1995). If we consider experimental findings, they represented us that advertisements are more memorable when humor is both strong and related to the message, it being mediated by attention and mood (Cline & Kellaris, 2007).

The communication of humor is very important as well. To grab and retain the audience's attention, humor should not be central to the talk but rather the message (Spott et al., 1997) as otherwise there is a possible chance of losing the listener's focus from the message and that in the end what happens is that there is a memory of a funny presentation but not related to the brand or product being shown, which is fundamentally against making advertisements. Since these considerations are typical, Eisend (2009)



examined the stimuli used in the ads, inferring that to develop a stronger AAD and brand cognition connection it is essential to utilize real stimuli rather than imaginary ones because possible brand cognitions can be achieved with greater certainty due to customers' prior experience MacKenzie & Lutz, 1989). This was a short theoretical background on the use of humors in ads. The next section defines and explains the concept of humor.

The use of humor has been evidenced in several social settings. At this stage, the general application of humor typifies the broad cover of all kinds of amusement and activities related to humor based on what elicits such activities (e.g., Attardo 2020: 7–8; Roewecklein 2002). This does not define the concept of humor well, pushing what one imagines as funny by the phenomenon of feeling funny itself; but it certainly distanced it from what is the more rightful expression of a particular and real kind of humor (often associated with Englishness, see for example Noonan 2011). A schema's view of humor was introduced and familiar by Alexander (2004) who mixed and comic performance, rather than comic text on page or speech. It also relates to the older tradition of Aristotelian academia investigating language as a form of action, based upon correlations between speaker/writer and some addressees. Speech act theory (Austin 1962) relates this in such a way that it perceives the analysis of performative utterances, even in its modernized version, leaving little room for the role of the reporter in humor (Attardo 2020: 215–6). Closer ideas here are Aristotle's (1970) own idea of persuasive rhetorical discourse. It easily moves from logos (word and reason) to incorporate other communicative sign-systems like visual and performed humor which as great modalities for studying humor.

The relationship between the sender and receiver makes humor applicable to the schema. 'Transaction' will be used rather than 'humor exchange' for reasons that will become clear later. The sending and receiving of humor are central to the concept, though their roles differ in nature. Sometimes, the role of the sender may be crucial and initiating; however, there is an undeniable potential on the part of receivers to 'kill' humor as well. For a myriad of reasons not all relevant, some already hinted at vaguely above, most attempts



at humor fail. Norbert Elias has characterized social life in general as a dance both very sensitive and very incorporative. It is not spontaneous like any other event and actually humor itself mostly comes through preparation and rehearsal by the humorist. A transaction conceptualization relates not only to the two participants' different roles but also to the sequential nature of most humorous parts.

The use of humor in communication is a commonly phenomena. Humor is used for communication which has objectives of entertaining the audience and can eventually affect them positively (Meyer, 2000). The three complementary theories about the concept of humor are relief, incongruity, and superiority of humor. This three theories have been relied upon to clarify the philosophy of humor. More significantly great comedy allows content creators to dispel nervous energy as well as tension and anxiety from consumers In public speaking, politics, and business comedy often applies to dispel interactive anxiety in presenting challenging information (Lynch, 2002) Incongruity jokes involve something unexpected and startling because it transgresses what is generally accepted as normal and natural.

This allowed people, whether advertisers or politicians, to express their views in such a way that the message drove home and became memorable. Greater humor returns in exchange; one its effects is that it initiates when an audience starts considering itself as superior to the faults of others. On one side, it may well play as a social corrective device by laughing at unanticipated behavior and hence reducing its probability toward increasing its congruity among group members by revealing others' wrong acts. On the other hand, this might not be the type of humor that pleases the crowd since it could create uncomfortable feelings. The psychology of humor deals not only with people's assessments of whether and how something is funny but also with their response to jokes concerning smiles and laughter; thus related to positive psychology(Ruch, 2008). The psychology of humor considers humor to be one of the positive traits and characteristics of personality, it has been used by scholars in studying the use of humor concerning health, the workplace, and education.



Humor has different implications and definitions in various fields of psychology. Linguistics of humor means studying the very content of humor conveyed through puns, metaphors, etc., and the language used in texts, images, and their meanings (Attardo & Raskin, 1991). Typology represents conventional forms of communication put together by Berger (1995), who identified 45 kinds of humor. This was done using semantic script theory SSTH, which Attardo and Raskin implemented in 1991 along with creating verbal general theory GTVH. Later on, GTVH proved itself to be an extension over their own creation as it comprised six knowledge bases that are capable of analyzing long humorous texts such as novels, short stories or even TV shows.

Humor has various classifications. One can classify humor based on the positive or negative findings of the morning social life. If it is true that humor can reduce tension within people who are close to each other, then perhaps it may accomplish social equilibrium as well. People consider humor an important element of social control because laughter results when people do not fit into certain frames and structures (Billig 2005). Its roles and functions are also transgressive, aggressive, and argumentative (Kuipers 2008). Most jokes depend upon violations of cultural or social taboo; hence certain kinds of jokes transgress some purpose/group/object etc. It is said that people apply humor in expressing their negative feelings (on matters or people they dislike); hostility becomes more humorous. This may apply to ethnic and political jokes. Humor is concentrated on the construction of 'we' which is inclusion plus exclusion. In brief, humorous educators and teachers have tried to recognize the reasons of humor why it exists and why it is funny, and have paid little attention to the semiotic viewpoints concerning with humor.

Semiotics

Signs can be defined as anything that conveys meaning, and semiotics is the theory and practice of interpreting that meaning through signs (Peirce, 1991). Therefore, semiotics is central to understanding visual humor on social media in tourism marketing within the travel industry. In this respect, visuals of tourism cannot be simply read as signifying people, places, or



objects related to travel; they inherently denote a myriad of experiences and potential actions that lead to the concept of tourism when absorbed (Tresidder, 2014 & Dann, 1996). A picture showing an individual with closed eyes appearing calm with hair blowing might suggest that the place she/he travels to is in the mountains. Otherwise, they hold symbolic meanings which are either personal or collective cultural e.g. sunglasses mean beach. The life so greatly mundane that visual humor signifies—the everyday life plus social and political struggles—is something that other users typically perform on these platforms (Ge and Gretzel, 2018). Semiotics is matter and meaning at the relationship of denotative content and connotative sign aspects of images (Moriarty, 2005), describing them based on their possibilities of being iconic, indexical, or symbolic (Peirce, 1991). The subway map is an example whereby the iconic signs are easily visible having direct resemblance with the actual object. Indexical signs give indication of something; for example a sign with 'S' crossed denotes that stopping is not allowed. The last type is symbolic signs which show something by means of social conventions, cultural symbols or institutions; a flag gives the symbol of a country or a mascot gives a team (Metro-Roland, 2009).

Semiotics has been, and is, very much a relevant issue and approach useful for lots of areas of tourism. Semiotic studies hardly ever approach the images connected to social media in tourism; almost never in advertising by travel agencies. Most works have focused on using pictures made by businesses and consumers as a means to create and control an image toward some audience. This might be done, for instance, through the Pierce sign system.

To foster a type of visual semiotic-based authenticity that includes iconic, indexical, and symbolic authenticities and some that adjusted a blend of them (Hunter, 2015).

As an example, content analysis serves to spot and categorize the visible content depicted in images (e.g., landscapes/nature; local food), whereas visual semiotics encompasses the study of the lifestyle/adventure related to these visuals. The common aspect shared by all acknowledged studies on



visual semiotics within tourism is that they generally neglect the distinctive visuals of particular online platforms where they are presented and interpreted. Thus, current tourism literature focusing on visual semiotics within online tourism offers very little knowledge for analyzing this new social media-based visual humor.

3 Study Design

Qualitative and quantitative research designed is sued in this study. The variables of this study are the use of humors as the independent variable and student's language learning through different genres as the independent variable. Data have been collected through observation. The semiotic genres of the study have been represented to students and after watching they were supposed to fill out the questionnaires and determine the extent of humors in the observed videos. As the main purpose of the present study is to investigate the extent of using humors in different genres, three mainly attracted genres which usually have more visitors and addresses have been selected for this study. The genres such as advertisements, cartons, and memes have the greatest number of addresses among all the people from young to adults. So, being attractive and accepted among all groups and age of people was enough reason to select the genres as the main ones to be used for measuring the extent of humors.

The data gathering has taken place among university students in the EFL context of Iraq. They have been randomly assigned as members of a humor groups in between-subject design.

As it was indicated, among the whole groups of the participants of the study, 150 EFL Iraqi students were considered as acceptable and have participated in the conduction of the study. They were all Iraqi EFL students who were learning English in their courses. Considerably, 73 ones of the participants (49%) of the participants were male and 77 ones (51%) were female in the EFL context of Iraq. They were Baghdad University students in who were studying English in the University of Humanities as their main course. The course was co-educational and the participants were a combination of male and female students.



The participants ranged in age from 22 to 35 years old ($M = 25.05$, $SD = 4.92$). Considerable care was taken to ensure the selection of similar mean ages among the students. For the participating students in this study, the mean age was recorded as 27.59 years old. On another note, the educational level of participants totaled 58% bachelor degree holders and 42% master degree holders. All study participants were native Arabic speakers learning English within an EFL context in Iraq.

A questionnaire was used for data collection in this study. The designed questionnaire for this study comprised two major sections. The first part contains features of the participants of the study and also a control scale for collectivism; the second part has listed statements and questions that measure students' conceptions regarding advertising based on a specific advertisement they had viewed. To ensure data variation, data collection took place within an environment where students were being educated. This study used samples indicating achievement, hedonism, dominance, self-direction, and stimulation values and samples indicating generosity, adaptability, and convention values.

The questionnaire was well-crafted and shared with the study participants in Iraq. In this research, online versions of the questionnaires were shared with all study participants due to the challenge of creating a paper version and the long travel distance for many participants. Once the questionnaires distributed to all study participants, their responses were entered into a computer system for analysis.

The participants in the Iraqi EFL context were informed via -email and online social networks. Students were invited to participate by completing the questionnaires. In other words, as soon as the questionnaires were distributed through advertisement, students began filling them out. Upon viewing the advertisement, they were expected the questionnaire. This method was selected to minimize the likelihood of students confusing the study with unrelated advertisement. To further enhance the validity of the data, all questionnaires items were translated into Arabic – the participants primary and official language.

Independent Variables



The independent variables of this study that was perceived in lives were the concepts that individuals have as a heading criterion in their life. This aspect was assessed using the Short Schwartz' Value Survey (Lindeman and Verkasalo, 2005). The participating students were asked to rate the core values identified by Schwartz(1999) on a scale from one (most important) to ten (least important). A collectivism scale was also incorporated to examine the relevance of the context . Students rated eight items on a 7-point-scale. **In this research $\alpha =.55$, implying that the reliability for evaluating collectivism was not bad. After conducting a factor analysis two factors have been figured out, however, those two variables also had a mild reliability: factor 1: $\alpha =.60$; factor 2: $\alpha =.51$. Thus, this scale could not be used in the analysis.**

Dependent Variables

All items in the scale were to be rated on a 7-point scale. A 7-point scale was adopted because according to Churchill and Brown(2003) with a 7-point scale students think about the extent of their opinions Churchill and Brown(2003). It could also be considered the most commonly used method in the study Churchill and Brown(2003) therefore all scales were rated on a 7-point scale unless noted otherwise.

To know how funny types like the ad were understood and seen by students in their daily language-learning habits, the humor level of Zhang(2017) was used to do this study. It had 5 bi-polar parts. The joked went from not funny to funny; not humorous to humorous; and so on. not humorous/not humorous and not boring/boring). It had a good level of validity that warranted the conduct of the study ($\alpha = .85$). The perceptions about advertising came next. These scales were evaluated using a ten bi-polar item scale which was sized according to the items of Mitchell and Olson (1981). The listed items were based on a scale from bad/good, likeable / unlikeable, not irritating/irritating, not fun to watch/fun to watch, not enjoyable / quite enjoyable, negative/positive, tasteless/tasteful, awful/nice, ineffective / effective to eye-catching in that order. Its reliability was judged to be about the same as above good.



To assess whether or not the students understood the advertisement viewed during the study, two filter questions were placed at the beginning of the questionnaire. These were, 'I understand the advertisement,' and 'I have never seen this advertisement before.' The respondents answered these questions on a 3-point scale. Those who had seen and liked the ad were included in the sample but excluded from analysis. This has been taken into account and done according to Zajonc (1968) that there exists direct positive relation between stimulus exposure and liking it; that is greater stimulus item exposure by a learner leads to greater liking by that learner Zajonc (1968). To reduce this trend and bias on respondents, students who had pre-advertisement viewing removed from study as well as those who did not grasp advertisement.

Pre-test and post-test

The ads were selected to gauge the humor levels in these genres, utilizing a pre-test. This pre-test has been like types of humor devices shown in earlier studies. That is because different types had used within other research and thus better explain and represent. With 25 of them students doing a pre-test needed to break down 36 ad genres into six different categories of humor tools by rating how funny they found an ad on a scale from 1 (not funny at all) to 5 (very funny), Inter-rater reliability measured by Cohen's Kappa investigated which ad was best placed in a type of humor. The three ads with highest Cohen's Kappa per-category were used in this work, and the fness scale has used to gauge whether or not the ads were perceived as humorous. If the results had come out that students considered the genres under this study to be absolutely unfunny, these advertisements would not have been used. That has not come out, so all genres with the highest Kappa per-category were used instead. To create humor device groups, genres were placed juxtaposed in the humor device groups with how they are classified by the students.

For choosing the study genres, these criteria were considered. First, it had to be possible to classify the advertisement under one of the classifications of humor devices. Second, both the advertisement and genre have to compromise a maximum of one humor device between them. Third, that



advertisement should have been manifested for a prize; it comprised one of the components in the YouTube title or had at least a rating of 6.5 out of 10 comprised in YouTube title. Fourth, they must be in English or at least understandable by students if they do not understand English otherwise). The initial selection was categorized by one individual and later re verified 36 advertisements till such time classification was conveyed to pre-test participants. Thereafter post-test was taken from students after watching videos with an aim to finding out effect of humors on their language learning.

Procedures

This study is an attempt to investigate the use of humors in semiotic complex genres. The participants of the study have been asked to determine their ideas concerning the use of humors in genres which they have seen recently. Then, some video clips regarding the genres of the study have been selected and presented to students. The videos have been selected in google based on the recent video clips in each genre. Students were supposed to watch some clips and videos and after that fill out the questionnaires and determine their attitudes concerning the humors in the observed videos. Each genre is separately observed and measured to examine the extent of using humors in each one. During watching the genres, the use of humors in the genres are meticulously examined and reordered. It has been tried out to examine the context, classification, and use of each humor in the genres. After observing all the genres, the classifications of each genre are represented and classified in different tables. The field and classification of the genres in determined. Then, by making a comparison among the collected data, it is tried out to examine the affectivity of using humor in each.

The samples of the genres of the study have been selected based on the most frequent ones which have been played in TV programs and social media. They have been represented to students. After watching each genres, students fill out the related questionnaire to that specific genres and determined the extent of humor in that genres. Then, the obtained data have been analyzed and the extent of humors in each genres has been measured.



Data Analysis

Bivariate analysis using Spear man's rho was first carried out to check if there was significant relationship among the study variables. Since data distribution did not conform to normality, an equivalent of ANOVA, the Kruskal-Wallis test, was applied under several contexts for comparison on the dependent variables and to determine whether the collected data of the whole sample on dependent variables differed across the three humor device groups.

Also, MANCOVA tests used been to test study of the hypotheses. An extra analysis used get complete consideration humor classifications.

4.RESULTS AND DISCUSSION

In this study, bivariate analysis has been utilized to measure the significance of the relation between the dependent variables of the study. As it is indicated in the following Table (4-1), the humor scale relates with conceptions of participants concerning advertisement ($r = .351, p < .01$); conceptions concerning cartoons ($r = .255, p < .01$); conceptions concerning memes intention ($r = .290, p < .01$). For the variable attitude concerning the advertisement, cartoons, and memes appeared to have a significant relation towards the use of humors in these genres. As the dependent variables sound to be significantly correlated, MANCOVA tests can be conducted.

Table (4_1). Correlations between dependent variables.

Dependent variables	1	2	3	4	5
Humor scale	-	.735	.236	.280	.396
Advertisement		-	.432	.456	.501
Cartoons			-	.610	.315
Memes				-	.410
Attention towards humors					-

Correlation is significant at the 0.01 level (2-tailed)

Multiple Kruskal-Wallis tests have been applied to obtain the mean level scores and standard deviations for humor scale; conceptions about the advertisement; conception about cartoons, and conceptions about memes which were the major genres of investigation of the study. Findings on



Humor scale let EFL Iraq context participants make a mean level score (mean level of students in this context = 148.05) after encountering genres like advertisement, cartoons, and memes involving a humor tool and feature. Because among the genres of study advertisements were found to be the most humorous compared to all other genres of study. However, based on their scores received by cartoon and meme genres, they were also considered humorous.. The least amount of humor was found in memes between the studied genres. The above text says that the best ideas about humors after seeing an ad, cartoons, and memes with a humor tool was noted(mean rank = 148.05), but the score for the cartoons and memes does not greatly vary from scores of ads.

For conceptions regarding cartoons, data had been considered normally distributed for students of the study and thus no Kruskal-Wallis test was conducted but One-way ANOVA. The mean rank scores for the students did not vary significantly ($M=135.69$). Participants indicated positive conceptions regarding cartoons after watching a cartoon which contained a humor tool.

About memes, the results of the stats of the study showed that students had a pretty high rank on memes with humor tool (mean rank of = 114.41). These scores were important for students in EFL context of Iraq. The mean level scores for all groups of the sample of the study varied for the dependent variables.

It could be figured out from the below Table (4_2) that the mean level scores of students in different genres differed on the humor scale. Among the genres of the study, memes had low mean level scores, and it ranked the least in respect to humor scale in this study (mean rank = 114.41), while advertisements had high mean level scores and it ranked highest in respect to humor scale (mean rank = 148.05). However, cartoons, the other genre which was under investigation in this study had relative significance in humors by mean rank of 135.69. These results shed lights on the fact that advertisements as a genre under investigation in this study, with a humor tool were considered as most humoristic, while memes with a humor tool was considered as less humorous. For conceptions concerning cartoons, the



results were relatively similar and on an average medium in comparison to advertisements and memes, and also, they were proved to be significant but no as much of advertisements. In fact, advertisements had the highest level of mean, while memes had the lowest mean rank score among the genres of the study concerning the use of humors.

These results indicated that students had a positive conception concerning advertisements with a humor, while they reported less positive conceptions concerning cartoons, and memes in use of humors. The following Table (4-2) the means scores of the groups of the study are represented.

Table (4-2). Mean rank scores of total samples on the dependent variables along different genres

		Humor scale	Advertisements	Cartoons	Memes
		M	M	M	M
Humor tool	1	241.65	148.5	135.69	114.41
Humor tool	2	256.89	148.5	135.69	114.41
Humor tool	3	292.11	148.5	135.69	114.41
Chi-square		9.23	25.43	17.67	11.45
Significance		00.9	.01	.00	.012

Since the concepts have been considered for every student in the study, the concepts have been analyzed, along with the context of the study, **with a one-way ANOVA analysis. The lower the score, the more significant the concept is in one's life.** The concepts of self-direction, benevolence, security, stimulation, universalism, achievement, conformity, hedonism, tradition, power have been investigated. **The analysis of the data indicated that in this context of the study it appeared to concept self-direction as most important value in their life ($T = 1.123$, $df = 581$, $p = .315$, $M = 3.01$).** This score does not importantly differ, referring that in this context concept of value is as the most crucial value for the participants. However, the concept value that was significant after self-direction seemed to be the opposite value of what was looked forwarded. Iraq context appeared to value achievement as significant ($M = 3.24$), a score that did not indicate a great variation. The results of this



analysis indicated that Iraqi students have more consideration and attention to the value of achievement in the genres they have seen after self-direction. For benevolence which was the other concept of value for humors in different genres, it was the other way round, as students considered benevolence as a more significant concept value of life ($M = 3.44$). The concept value of security appeared to be considered as important for students ($M = 3.85$). However, this value is considered third in this context. Besides, stimulation was considered on the fourth in this classification and indicated not as much important results ($M = 4.95$). Also, universalism did not indicate an important influence and this context. It was not as much significant and it was placed after universalism ($M = 5.32$). For the concept value of conformity, it could be considered that the students ($M = 5.85$) rated conformity less significantly as more important compared to the other values mentioned. Approximately the same findings have also been obtained for the concept value hedonism. Students had mean lower score ($M = 5.98$) on this concept value. Finally, the last concept of value for students was power. It was considered as the least important value among all the values which was considered important in rating the genres they have seen as humorous or non-humorous. The following Table (4_3) indicated an overview of the order of values of the study.

In fact, the results of the obtained analysis of the data indicated that self-direction is valued in EFL context of Iraq was considered as most important. On the other hand, power was considered as the least important value for students.

Table (4-3). The humors levels of concept values

Value	M	SD	N
Self-direction	3.01	2.66	150
Benevolence	3.24	2.46	150
Security	3.44	2.77	150
Stimulation	3.85	2.67	150
Universalism	4.95	2.85	150
Achievement	5.32	2.54	150



Conformity	5.35	2.64	150
Hedonism	5.65	2.67	150
Tradition	5.76	2.76	150
Power	5.85	3.05	150

Hypotheses Testing

The main and the only hypothesis of which this study tried to test was, if semiotic complex genres barely use humors in their advertisements. Here, the affectivity of the hypothesis in all the genres of advertisement is investigated separately.

A one-way MANCOVA between groups was performed to mitigate possible Type I error hypothesis checking. The humor scale, conceptions about the advertisement, conceptions about cartoons, and conceptions about memes were used as dependent variables in the test, while humor served as the independent variable. All concepts values gave achievement benevolence conformity hedonism power security self-direction stimulation tradition and universalism hedron as covariates to see if these had an effect on the subjects; they were included when running the analysis of data to check their effect on subjects. To measure whether consideration regarding advertisements could qualify as a covariate in the analysis a one-way ANOVA was performed. Data analysis results obtained showed that consideration regarding advertisements is not significant; hence it treated as non-covariate ($p > .05$). Overall humor main-effect has been found out on the dependent variables.

An interaction-effect of humor and the concept values has not been figured out ($p > .05$). Regarding the interaction-effects of humor and the concept values on each of the dependent variables, major findings have been figured out. Data-analysis results indicated there is a significant interaction-effect of humor and benevolence on conceptions regarding advertisements ($F(3,484)=3.022, p<.05, \text{partial}\eta^2=.018$) and on conceptions regarding cartoons ($F(3,484)=2.990, p<.05, \text{partial}\eta^2=.018$). Further, and hedonism an interaction effect has been found on perceptions about memes as well ($F(3,484)=2.874, p<.05, \text{partial}\eta^2=.018$). Significant interaction-effects have been determined with the covariates and mixed humor on the dependent variables,



a regression analysis carried out indicated significant findings within the humor values.

Since variations between the different humor values are plausible, these outcomes could be investigated further as well, to verify the assumptions. The assumption stated that semiotic complex genres come very little into play humors in genres like advertisements, cartoons, and memes. Summarization of Multiple Analysis of Covariance for the variables predicting the dependent variable regarding conceptions about advertisements, cartoons, and memes is presented in the next part. Outcomes of data analysis carried out in all three types of genres covered by the study indicate humors' usage in all three genres. The hypothesis of the study was rejected by data indicated.

Table (4_4). Summary of Multiple Analysis of Covariance for the variables predicting the dependent variable of advertisement

	Effects of conceptions concerning advertisement	
Predictor	B	t
Humors	.74	2.883

The hypothesis presupposed that the scores on the humor scale and conceptions concerning the advertisement scale are the highest for humorous advertisements containing a humor for the values people have. In fact, significant data have been obtained. Hypothesis is therefore rejected.

Table (4_5). Summary of Multiple Analysis of Covariance for the variables predicting the dependent variable of cartoons

	Effects of conceptions concerning cartoons	
Predictor	B	t
Humors	.71	2.732

The hypothesis presupposed that the scores on the humor scale and conceptions concerning the cartoons scale are the highest for humorous



advertisements containing a humor for the values people have. In fact, significant data have been obtained. Hypothesis is therefore rejected. The obtained scale of the analysis was lesser that advertisements.

Table (4_6). Summary of Multiple Analysis of Covariance for the variables predicting the dependent variable of memes

	Effects of conceptions concerning memes	
Predictor	B	T
Humors	.66	2.65

The hypothesis presupposed that the scores on the humor scale and conceptions concerning the memes scale are the highest for humorous advertisements containing a humor for the values people have. In fact, significant data have been obtained. Hypothesis is therefore rejected. The analysis of the obtained scale was the least among all the genres of the study.

4.4 Offensive and non-offensive humors

The second research question of the study relates to the degree of humors being offensive or non-offensive in the genres of the study. An attempt has been made to measure and investigate whether the humors observed in this study are offensive or non-offensive and also to measure which ones were more acceptable and admitted by students. As far as the genres investigated in this study are concerned, another analysis regarding humors' offensiveness or non-offensiveness in those genres has been conducted. The results of that analysis are presented. In terms of mean level scores assessed, respect humorous classification is observed to have a higher mean rank score compared to the non-offensive humor classification. This analysis sheds light on the fact that offensive humorous advertisements, cartoons, and memes were considered to be as more humorous. The same results have been achieved for the definitions about the types under inquiry in the study. But, for definitions about cartoons, the non-offensive humor category seemed to have a more positive inclination. The scores on the types of the study did not appear to be very different from one another. The scores can be found in Table (4_7).



Table (4-7). Mean rank scores of the dependent variables along different humor categories

	Humor scale	Advertisement	Cartoons	Memes
	M	M	M	M
Non_offensive	215.45	213.98	275.32	270.65
Offensive	295.66	290.62	249.89	249.23
Chi-square	31.54	34.88	6.92	4.45
Significance	.000	.000	.23	.71

As the results of the above Table (4-7) indicated, the mean score of non-offensive advertisement was 213.98, cartoons 275.32, and memes 270.65. In comparison, the mean score of participants on offensive genres differed. The mean score of advertisement was 290.62, cartoons 249.89, and memes 249.23 which was higher than non-offensive mean scores. These results clearly shed lights on the more use of offensive humors in advertisements, cartoons, and memes. However, it was indicated that among the mentioned genres of the study, the use of offensive humors was more than the other genres such as cartoons and memes. The increased use of offensive humor in certain genres may be attributed to various factors, such as its ability to attract attention, entertain viewers, and engage a wider audience.

Discussion

This study was intended to investigate the use of humors in semiotic complex genres such as advertisements, cartoons, and memes. To do so, a group of 150 EFL students in Iraq have been selected to participate in the study. They have been piloting among a group of participants. A questionnaire has been used along with a pre-test to a group of 150 students to collect the data of the study. Students have been asked to rate the levels of humors values in the advertisements, cartoons, and memes which they have observed. The results of the obtained mean scores of the participants indicated that humors have been used in advertisements, cartoon, and memes. However, it was indicated that the use of humors in these three types of genres relatively varied. The use of advertisements was more in advertisement than the other genres of the study. Also, it was indicated that



the use of humors was lesser in memes comparing the other genres of the study.

Further analysis of the study indicated the use of offensive or non-offensive terms in these genres. The obtained results indicated that the use of offensive terms was more than non-offensive terms in the genres of the study. Besides, it was indicated the use of offensive terms was more in advertisements in comparison to the other two genres. These offensive uses were attributed to some factors such as being attractive, interesting, and absorbing more contacts.

In fact, it has been figured out that students in this study considered offensive genres as more humorous. This could be indicated and discussed that through the results of the study that students of the study sounded to put more significance on humorous values. As indicated, students with these values may like 'high arousal/assaultive genres such advertisements, cartoons, and memes more. The indication is that offensive genres especially advertisements result in more stimulation than non-offensive ones, and thus offensive genres are considered as more humoristic for the participants of the study. However, the rates of offensive genres also differed between the genres of the study. The first finding in this research is that the EFL barely had individualistic and collectivistic values. A description for these findings could be figured out in the fact that the study sample included students.

The findings of this study fall in line with those of Elbers (2013); Núñez-Barriopedro, et al. 2019 who noted that motivational values do relate to the effectiveness of humorous advertisements. The classification of humorous advertisements should be redeveloped so as to better define the value related to humor in different kinds of humorous advertisement. The use of humor as a selling technique is very frequent among brands when they seek this effectiveness up to the point of having its globalization at intercultural standards, coming to be used by the best companies all over five continents and arriving to be one of the most applied techniques in the most successful advertising campaigns over recent years.

The results obtained from this study contradict that of Speck, 1991; Strick, 2009, which indicated there is no underlying principle of humor utilized



within the advertisement itself. The advertisements per se should be assigned to a category; mere association with humor increases product evaluations and choice in a way that is divorced from the accessibility of the product in memory.

Conclusion

The aim of this study was to examine the use of humors in different genres such as advertisements among EFL students in Iraq. It was tried to investigate the conceptions regarding advertisements . The role of advertisement was investigated in this study .To evaluate the research objective , a hypothesis was formulated . Several interesting findings emerged that warrant further consideration and could be recommended for further research .The study revealed that humor in semiotically complex genres ,such as advertisement , can ultimately lead to increased audience engagement .It was also concluded that there is a direct and significant correlation between the humor scale and audience attraction. Thus, the more consideration a person has for a semiotic genre, the more direct and significant conception concerning humors they could have. It is crucial to be taken into consideration that businessmen and makers of different semiotic genres need to attract attention so order to make a more direct conception concerning the advertisement. And accordingly, they can be able to make better of trading intersections.

The motivational value of Schwartz (2006) was split into two parts of the study, individualism and collectivism. The EFL participants in Iraq assigned the highest value to self-direction, followed by achievement for males and benevolence for females. It was assumed that collectivism would manifest itself directly in terms of benevolence, conformity, and tradition; individualism would show itself directly in terms of achievement, hedonism, power, self-direction, and stimulation. This did not come out as per the perceptions. This study tried to take into account and find out how humor in a television advertisement could be effective for people with different value orientations toward the conception of humor.

The ads were recombined into the two humor categories of non-offensive and offensive, minor variations in the scores computed in the first analysis.



Benevolence seemed to have some major effect seen with non-offensive advertisement on conceptions about advertisement. None of these scores led to any balanced relationship, though. When the other test was done to measure and account for variations in mean scores of the values achievement and benevolence by participants, a significant difference found on the humor types on the humor scale.

Advertisements were considered by the respondents to be the most humorous. All these findings shed light on the fact that there was barely any specific correlation of humor with a specific value or context that could result in more effect on the conceptions of the students. Different genres like advertisements comprising humor were more effective regarding dependent variables but when it comes to someone's values, it is not as effective humor. In terms of context within the classification of humor both Nepalese and Dutch students stated that they found offensive advertisements to be the most humorous (Ibers , 2013).

Like in prior studies, there was no ideal method to rank humor in the neat ordering of several other dimensions like product, masculinity or femininity of the consumer, type of brand, type of data, etc. that have great importance in how well and the way advertisements come across and are understood.

To wrap it up, humor genres were mostly about studies focusing on Any dimensions of humor need to be taken into consideration due to the broad diversity of media, types of interactions, factors, kinds, motifs, tropes, methods, styles and goals that humor applies towards an equally wide domain of personal and contextual elements applied to the manifestation and design of humor. Emphasis should be placed on different social and cultural values that influence both humorists and the audiences. It should also be noted that the effectiveness of humor can be viewed as a social as well as personal value because it has side effects. Humor could be prizing or as much human beings can hardly derive at it and thus ask to repeat the exercise. But then again researchers understand it can also be neglected or perceived as inappropriate even aggressive towards them. By opting for a very general system of categorization, this mode of humor reveals itself and



its consequences meeting all these distinct factors and probabilities. But it could be effective and fruitful if the present study moves at the same direction with following ones and put humors in many different semiotic genres and even in communication and use.

Suggestion for Further Study

This study, conducted by our all attempt to have a thorough consideration of all aspects of humors in advertisements tried to investigate the use of humors in these semiotic genres. It would be thorough and better to have a firm understanding by implementing the study more students. A more comprehensive research could be implemented to dig out the effects of more semiotic genres concerning humors. On the other hand, more studies could be done to investigate the effects of semiotic genres such as advertisements, cartoons, and memes on student's language skills especially the communicative ones such as listening and speaking. However, many other semiotic genres such as short video clips, gifs, music, animations, audio, and videos which could be examined their effectively in use of humors and language learning. My best suggestion for following studies could be that, they can make a correlational analysis of the use of humors in different genres and its effects on students' language learning. It is hoped that skills and even sub skills of students considering humorous-based semiotic genres be investigating.

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مجلة العلوم الأساسية
Journal of Basic Science



Print -ISSN 2306-5249

Online-ISSN 2791-3279

العدد الثامن والعشرون

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