A Systematic Literature Review on Humour Advertising: The ADO Model Approach

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Abstract

Humour as an appeal is one of the earlier appeals that attracted marketers and has attracted researchers' interest in recent years. In lieu, the current paper systematically reviews various types of humour. The objective of the current study is to trace the research gaps and furnish directions for future research. The current paper considered articles from 2002–2022 on humour advertising. Multiple research gaps were outlined employing ADO (Antecedents, Decision, and Outcomes) model. The study finds that humour advertising has been effective if the sources are credible. The likability of the brand increases, and that finally affects the buying intention. The potential avenues of research in a similar domain are discussed at the end of the paper. It facilitates practitioners about the various types of humour appeal and methodical thinking to further advancement in the area of humour appealed advertising.

Keywords: ADO, Advertising Appeal, Humour Advertising, Humour Appeal, Review Paper

1. Introduction

The present market is characterized by the existence of a bloodthirsty era of competition where every producer is required to provide more than just a great product or service. The starting point is to provide an offering that meets a real need. The need of the hour is a strong cop-up mechanism to survive and fight for the very existence. Advertising is one of the most popular elements of the promotional mix employed to enhance the selling of a product or service. It often takes special prominence in the overall marketing mix design due to its high visibility and persuasiveness. Unique and meaningful drafting of the advertising message is required so as to increase the effectiveness of any advertised product. An effective advertisement indeed requires equally effective propaganda (Vaidya & Dua, 2022).

One of the main goals of a marketer is to grasp the customers' attention toward its brand. With people constantly using smartphones or distracted by conversations with others, TV advertisers have turned to humour with more frequency to catch the attention of consumers. Humour is the tendency of particular cognitive experiences to provoke laughter and provide amusement (Katrela & Augustine, 2019).

Among the different advertising appeals, commonly used emotional appeal includes humour appeal (Biswas *et al.*, 1992). Humour tugs the emotions, eliciting a positive emotion like laughter, which creates an impression. It also connects consumers to the commercial itself and hopefully to the product being marketed. Under such circumstances, humorous advertising is more likely to secure audience attention, increase memorability, overcome sales resistance, and enhance message persuasiveness. The present

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systematic review is undertaken to understand the various humour typology and humour styles employed in humorous advertisements and to comprehend the focus area for using a proper combination of typology and style to ensure maximum advertising yields.

2. Research Domain

Humour appealed advertisements have a long-lasting impact on the viewers (Krishnan & Chakravarti, 2003). It is important to categorise the humour advertisement and their types. Broadly speaking, humour advertisements are been categorised into puns, sarcasm, Joke/ Ludicrous, satire, comic wit, understatement, and exaggeration subcategories. Humour advertisement has also been proven to cessation the clutter in the heavily flooded advertisement world (Vaidya & Dua, 2022). However, humour appeal cannot be anonymous on all types of products. Furthermore, the various subcategories of humour advertisements and their impact and implications will be classified by using ADO (Antecedents, Decision and Outcomes) framework (Paul & Benito, 2017). ADO will enhance the domain by categorising the results generated by the earlier studies using humour as a base. The current study systematizes the humour appeal by antecedents (humour styles and humour theories) and outcomes (enhancing brand recall, positive attitude towards brand and advertisement, facilitating the purchase, etc.). The study will not only draw the base of products and the acceptance of humour accordingly. Moreover, the study will also craft further research areas in the field of Advertising appeals. The current framework, which amalgamates key studies on humour advertising leads to the following research questions:

RQ1. In what ways has the humour appeal been premeditated in previous studies on humour advertisements?

RQ2. Expending antecedent and outcome components of the types of humour appeal, what key literature on the impact of humour advertisements may be derived?

RQ3. What are the forward trends in the area of Humour advertising?

3. Methodology

The study employs a Systematic Literature Review (SLR) which offers the most effective and high-quality method for exploring and evaluating extensive literature (Tranfield *et al.*, 2003). It is used to evaluate and understand extant literature on a given topic or phenomenon in order to strengthen the theoretical underpinnings of research in the field of interest. The adoption of SLR over other traditional narrative review techniques is to ensure scientific and unbiased research (Hossain *et al.*, 2022). To highlight various anatomy of humour appealed advertisements such as their types, execution styles and their impact on brand recall, and buying behaviour of consumers; researchers have employed a comprehensive framework – Antecedents, Decisions and Outcomes (ADO) devised by Paul and Benito (2017). The data collection for this study was carried out following the PRISMA (as shown in Figure 1) (preferred reporting items for systematic reviews and meta-analyses) protocol (Moher *et al.*, 2009). This protocol is undertaken in four stages: identification, screening, eligibility, and inclusion- and provides means for a transparent reviewing process (Lim *et al.*, 2021; ter Huurne *et al.*, 2017) The data collection procedure involved in the aforementioned stages is explained in detail below.

3.1 Identification

In the identification process, the database used to search the relevant literature included Google Scholar, JSTOR, and Scopus. The snowball method was used to add important publications to our literary search to be thorough. The following four criteria were used to carry out the identification stage: (1) Source Type, (2) Search Period, (3) Search Keyword, (4) Search Engine. In the source type, only the peer-reviewed articles published in journals were considered. The reason for excluding book chapters and grey literature (industry reports, conference papers, and working papers) is that they typically don't get the same level of independent review as journal articles (Lim *et al.*, 2021). Advertising as an industry has bloomed in the last two decades. The global markets have seen a fair amount of turbulence in this decade where growth rates were

as high as 11.2% which is again projected to augment by the end of 2022 (Navarro, 2023). Hence, this review in terms of the search period identifies a period of two decades, i.e., from 2002–2022. The keywords used in the database for the compilation of the relevant articles were "Humour Advertising", "Sense of Humour", "Theories of Humour Advertising", "Impact of Humour Advertising", Humour as an appeal", and "Humour appeal". A total of 998 articles were identified after setting all the above-stated limits. The final 'Query' run in the Scopus database was as follows:

TITLE-ABS-KEY("Humour Advertising") OR TITLE-ABS-KEY("Comic Advertising") OR TITLE-ABS-KEY ("Theories of Humour Advertising") OR TITLE-ABS-KEY ("Sense of Humour") OR TITLE-ABS-KEY("Styles of Humour Advertising") OR TITLE-ABS-KEY ("Impact of humour advertising") OR TITLE-ABS-KEY ("Humour as an appeal") OR TITLE-ABS-KEY ("Humour appeal")

3.2 Data Screening and Eligibility

Stage 2 of the PRISMA protocol was commenced by screening the compiled articles using the inclusion and exclusion criteria (Table 1). For applying the exclusion criteria, titles, abstracts, and keywords were thoroughly screened. The literature other than articles was not considered and duplicates found were eliminated. At the end of Stage 2, a total of 581 progressed to the third stage. For Stage 3, the downsized articles that progressed from Stage 2 were read in full applying the inclusion and exclusion criteria again. It was made sure that only the articles relevant to the current study were further forwarded to the final stage of inclusion. As a result of failing to pass the eligibility assessment for article type and other such content relevance, 417 articles were prevented from moving on to the following (inclusion) stage.

Table 1. Inclusion and exclusion criteria

Criteria	Inclusion	Exclusion
Literature Type	Peer-reviewed published journal articles indexed in Scopus.	All the literary works or articles from conference proceedings, online reports, Books, chapters in books, Newspaper articles and book series.
Language	English	Non-English articles
Publication Year	Published during 2002-2022.	Publications before 2002.
Research Design	All the Quantitative, qualitative methods and mixed methods.	Systematic literature review

3.3 Inclusion

During the inclusion stage, an article's content is thoroughly examined, thereby encapsulating a countercheck on the relevance of the total included articles for the synthesis. A total of 96 articles were designated for consideration in the study.

A qualitative content analysis approach was adopted to synthesise the research findings. Qualitative synthesis aids in understanding the overall significance of research findings by pooling qualitative and mixed-method research data (Bearman & Dawson, 2013). Owing to the heterogeneity (study design and outcome measures) of the articles found, qualitative content analysis is the best-suited method rather than meta-analysis. The content analysis in the study is undertaken using the ADO (Antecedents, Decision and Outcome) approach.
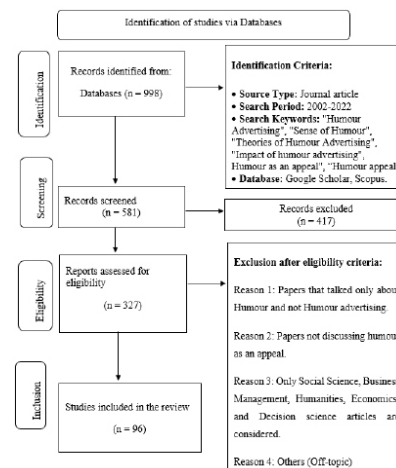

Figure 1. Flowchart of the selection procedure using the PRISMA protocol.

4. Conceptual Framework

Prior research on typologies and styles of humour unearths certain popular types and styles that are frequently employed by marketers. The present section throws light on the humour combinations and styles that are strategized to gain consumer attention. The following section thus depicts various findings derived from prior literature using ADO Approach devised by (Paul & Benito, 2017). The conceptual framework projected in the study is shown below as depicted in Figure 2.
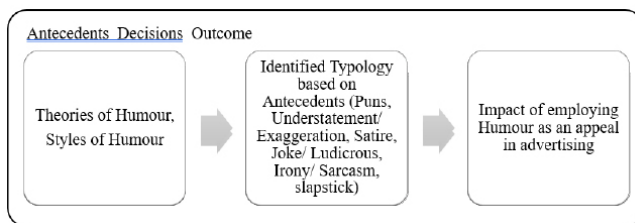

Figure 2. Conceptual framework – Antecedents, Decisions and Outcomes (ADO).

4.1 Antecedents (A)

An antecedent variable means something that pre-exists or seeks to explain the relationship between a given independent and dependent variable. The antecedent in the present study is Theories and Styles of Humour, which in the first place explain humour appreciation, and the combination of these theories and styles results in laughter, and amusement, thereby providing a base to develop a taxonomy of humour. Theories and styles of humour are identified as the antecedents in the present study.

4.1.1 Theories of Humour

Out of the 20 distinct theories of humour identified by Warren *et al.* (2021)**,** three theories—the incongruity theory, the relief theory, and the superiority theory—are frequently used in research. These theories facilitate in explaining how and why people experience humour as well as what motivates an individual to perceive humour. The majority of these humour theories that have been put forth are mixed theories, and many modern researchers think that humour as a whole is too vast and diverse a phenomenon to be included in a single integrated theory (Krikmann, 2006).

Affective/Relief Theory: The two most prominent proponents of the relief theory were Herbert Spencer and Sigmund Freud (Morreall, 2012). The central idea of relief theory contends that humour can be used to get over certain filters that stop us from thinking "prohibited thoughts". When the energy that has been restrained by these filters is released, it causes a sense of relaxation ultimately leading to a hilarious outcome (Mihalcea, 2007). Relief theory considers laughter as a therapeutic notion that serves as an exit valve for the effects of tension and discomfort which sums up the main essence of the theory (Dittmer, 2013). Branney *et al.* (2014) opinionated that Humour is primarily used to reveal repressed desires and combat "sociocultural inhibitions." This theory assumes that people resort to humour as a cop-up mechanism for sinking the psychological stress. To combat the complexities of life and vent out nervous energy, humour is employed (Buijzen & Valkenburg, 2004)**.** Additionally, Sandberg and Tutenges (2019) also believe that negative emotions might be repressed and released through satirical communications that could be used as a way to express the same suppressed negative emotions.

Based on relief theory, Damanik and Mulyadi (2020) projected six parameters, viz. Narrative Strategy (NS), Target (T), Script Opposition (SO), Language (L), Situation (S), and Logical Mechanism (LM) for developing a model to bequeath parameters for constructing a joke. Owing to the attribute of the relief theory, many authors have remarked on the influence of these theories on physiological studies where humour was observed to abbreviate anxiety symptoms and mood disorders (Mbiriri, 2020; Plester, 2009; Lynch, 2002).

Superiority/Humorous Disparagement Theory: **Aristotle**, Thomas Hobbes, and Plato were the principal proponents of the superiority idea; they held that humour was the outward expression of aggressive sentiments (Morreall, 2012). According to the superiority theory, mockery and a sense of relative superiority are crucial elements generating humour (Lintott, 2016). This is a type of socio-emotional stimulus humour that is more hostile or insulting and assumes that individuals find great satisfaction in the

sufferings and adversities of others (Barry & Graça, 2018). Ferguson and Ford (2008) refer to this theory as "sudden glory". The concept of humour here is laid on the idea that finding amusement in the flaws or misfortunes of others leads to a sudden surge of self-confidence, superiority, or triumph. A sense of superiority is felt toward individuals we laugh at, and it is considered the main essence of humour (Weissbrod, 2015; Ferguson & Ford, 2008). According to the superiority humour theory, all humour originates from the desire to feel superior or have power over others.

Using this theory, many researchers have apprehended a "Humour Disparagement Model" to be used in humour advertising. This model is essentially employed to disparage and deride competing items to demonstrate one brand's superiority over the other (Dynel, 2020; Voutsa *et al.*, 2018; Ford, 2015). In an experiment conducted by Gulas *et al.* (2010), it was witnessed that disparaging humour is already present in more than 30% of the commercials that air during prime-time television programmes.

Incongruity Theory: James Beattie, George Campbell, Immanuel Kant, Soren Kierkegaard, and Henri Bergson are the prominent proponents of the incongruity theory, along with Arthur Schopenhauer and Arthurian philosophy (Morreall, 2012). Humour, according to the incongruity theory, materialises as a consequence of an incongruous event that is unexpected, inconsistent, and unanticipated. The primary focus of incongruity theory is the creation of laughter as a component of amusement over something absurd (Kulka, 2007). The audience finds the joke funnier when there is a contradiction or difference between the "intended interpretation" and the "forced interpretation"– the latter being the incongruous aspect that pushes the listener to think in a particular way (Yus, 2017; Yus, 2003). Owing to the complexities and multi-facets of humour and the inadequacy of the other two theories to explain the source of humour, this theory occupies a dominant position and is considered the most influential and powerful (Lili, 2012; Buijzen & Valkenburg, 2004). In the incongruity theory, the presence of an incongruous element, such as a cartoon or joke, is inevitable. It illustrates such individual variances in one's capacity to produce and enjoy stimuli thereby identifying the quality that makes a certain joke amusing (Cooper, 2008). Shaw (2010) highlighted the benefits of incongruity theory as it tends to explain various typologies of humour that the other theories could not sufficiently explain. The study further asserted that since surreal humour exposes incompatible glaring flaws, the audience prefers to like it.

Based on incongruity theory, an "Incongruity-Resolution model" is developed, which acts as a groundwork for further humour-based advertising studies. This model considers humour development originating from a two-way process wherein, the first step involves the identification of the incongruous element and the second stage deals with the perception of the underlying incongruous element (such as a punch-line or joke). The defeated or unanticipated perception of the above element triggers humour (Yoon & Lee, 2018; Yus, 2017). When the incongruity-resolution model was combined with relevance theory and the blending model, the compatibility of the humorous stimuli was seen to be enhanced. The melding of the aforementioned models added to the audience's understanding and appreciation of humour (Abdel-Raheem, 2018).

4.1.2 Styles of Humour

Martin *et al.* (2003) developed a new multi-dimensional measure HSQ (Humour Styles Questionnaire) comprising a set of two positive and negative humour styles: Affiliative humour, Self-enhancing humour, Self-defeating humour and Aggressive humour. While self-defeating humour and aggressive humour are unfavourable and destructive to mental health, affiliative humour and self-enhancing humour are advantageous and beneficial. An overview of these humour styles is presented in the following paragraphs:

Affiliative Humour*:* "Affiliative humour is described as the type of humour used to improve one's connections with others in a kind, benevolent and constructive way". This type of humour device is used as a strategy to build relationships and reduce interpersonal tension by amusing others (Martin *et al.*, 2003). The usage of

more affiliative humour was correlated with higher acceptance of positive self-evaluative standards as it caused a decline in depression and a rise in social self-esteem (Kuiper & McHale, 2009). The involvement of an affiliative style of humour reduces anxiety attachment and prevents reluctance towards communication *(*Miczo *et al.*, 2009; Miczo, 2004). It is characterised by playful conversation and helps build relationships through clever banter, impromptu jokes, and humorous anecdotes (Rnic *et al.*, 2016). To investigate the impact of affiliative humour in intercultural settings, the HOS (Humour Orientation Scale) was applied. The results revealed that the negative effects of apprehension and ethnocentrism were apprehended, and the deployment of this style of humour made people with cultural differences feel more secure and comfortable (Miczo & Welter, 2006). In the cross-cultural study conducted by Kalliny *et al.* (2006) it was beheld that affiliative humour is uprooted in both the American and Arab cultures as it inculcates confidence in the individual and makes them more buoyant and extroverted. To examine an adult's personality towards humour styles, Vernon *et al.* (2008) applied the Revised NEO Personality Inventory (NEO-PI-R) method, where the results highlighted that affiliative humour had an affirmative relation with extraversion and openness-to-experience. In the study by Van Den Broeck *et al.* (2019), the researcher probed the impact of positive humour styles on quantitative and qualitative job insecurity where the outcome disclosed that the affiliative humour serves as an embankment to dispel links between quantitative and qualitative insecurity, enhancing workers' capacity to handle stress at work.

Self-Enhancing Humour: The ability to laugh at oneself, one's situation, and one's quirks in a positive, non-detrimental ways is referred to as "self-enhancing humour." It is the quality of being optimistic and finding amusement in the hardships of life. It is positively related to extraversion and openness, which means it evokes positive emotions while it is negatively correlated with unfavourable emancipating factors such as neuroticism (Martin *et al*., 2003). It is the propensity to keep a light-hearted attitude toward life even in solitude, to discover humour in life's inconsistencies even when faced with stress or atrocities, thereby

utilising humour as a coping mechanism (Ruch & Heintz, 2013; Kazarian & Martin, 2004). Self-enhancing is such humour that helps one feel better about themselves and empathize, and broadens one's perspective while a negative correlation was witnessed with personal distress (Hampes, 2010). It is an adaptive form of humour that entails utilising comedy as a cop-up mechanism to re-evaluate prospective stressors and essentially deal with difficulties. It seemed more socially desirable when compared with maladaptive forms of humour (aggressive and self-defeating) (Cann & Matson, 2014). While investigating the interpersonal signalling property of humour, it was observed that the benign styles of humour, which includes self-enhancing humour were discovered to be allied with positive personality traits like high degrees of openness, extraversion, and self-esteem. It was preferred over self-defeating humour (Zeigler-Hill *et al*., 2013). Optimistic styles of humour such as Self-enhancing humour are favoured over the negative styles for sustaining long-term relationships, which makes it more socially desirable (Hall, 2017; DiDonato *et al*., 2012). A significant predilection for positive humour types (i.e., Self-enhancing and affiliative humour) that encourage emotional intimacy and relationship satisfaction across the board was witnessed irrespective of gender differences. It circumvents the detrimental impacts of insecure attachment, thereby gratifying relationships (Luevano *et al*., 2021).

Aggressive Humour: Aggressive Humour embroils the utilisation of insults, sarcasm, deceit, and ridicule at the expense of others. This type of style is harsh and detrimental to others. Racism and sexism are the most common form of aggressive humour used. Individuals making more use of this humour device are generally found to be hostile, making it more prevalent among men (Martin *et al*., 2003). Sarcasm, mocking, or ridiculing are common forms of aggressive humour used to denigrate or control others in an effort to boost one's ego. While anger and hostility are only tangentially related to aggression, verbal and physical aggression are the direct results of an aggressive style (Dozois *et al*., 2013). It can also be treated as disparaging humour where one derogates, belittles, maligns, or denigrates the other person for

self-amusement. Disparaging humour as a releaser of prejudice affects the way in which people communicate with each other (Ford *et al*., 2015). The investigation concerning the effect of various humour styles on the tenure of interpersonal relationships divulged that for sustaining long-term relationships, aggressive humour is not favoured by the people at large. People found it less appealing than other styles of humour (Cowan & Little, 2013). All the forms of aggressive humour may not be seen as jeopardy as usage of the same for defending oneself from potential enemies does not have a harmful effect. However, the potential threat it poses still makes it unpopular, less attractive and arouses more pessimistic results, mostly for women (Cann *et al*., 2016). This humour possesses such traits (like less extroversion and more neuroticism) making it more socially undesirable, thereby focusing primarily on self-betterment by way of putting down or insulting others (Zeigler-Hill *et al*., 2013; Kuiper & Leite, 2010). People with high Neuroticism, low Conscientiousness, and low Agreeableness generally tend to disclose certain likings towards such humour style as they possess the traits such as emotional instability, indiscipline, and uncooperative. These studies show a link between humour and psychopathy (Masui *et al*., 2013; Veselka *et al*., 2010).

Self-Defeating Humour: Self-defeating humour is a style of humour that involves making jokes about oneself that could be hurtful in an effort to win others' acceptance or gain their approval. This method makes unwarranted use of self-ingratiation for gaining the acceptance of others. It has a negative relationship with conscientiousness and agreeableness and a positive relationship with neuroticism, which implies people with this humour are more prone to exhibit traits like anxiety, despair, a foul mood, aggression, etc. (Martin *et al*., 2003)**.** It has a positive correlation with undesirable traits such as anxiety, lack of self-worth, and depression, which has an adverse effect on children as with adults (Tsukawaki *et al*., 2019; Fox *et al*., 2013). Low self-esteem and a willingness to let others make fun of one-self are common traits of those who engage in self-defeating humour (Anderson & Di Tunnariello, 2016)**.** While deploying this humour style, people tend to highlight their own weaknesses, faults or blunders

for the amusement of others. A negative impact due to self-defeating humour on self-esteem and subjective happiness is invariably noticed among the Chinese audience. The reason for this may be attributed to the fact that humour is considered indecisive by the sample (Yue *et al*., 2014; Yue, 2011; Yue, 2010). These pose a serious threat to professional success, especially to comedians who employ self-defeating humour, as they are perceived as unfunny, pathetic or weak by the audience. People using self-deprecating humour are contemplated less attractive (Greengross *et al*., 2012)**.**

4.2 Decisions (D)

This section deals with the decisions taken based on the recognised and identified antecedents. Various types of humour employed in advertising have been identified. The popularly used types of humour for advertising recognized in various studies include puns, understatement, exaggeration, ludicrous, sarcasm, and jokes. The models developed by various researchers based on humour theories and styles are exhibited below.

Using appropriate types of humour has a bearing on the success or otherwise of humour advertising. The identified typologies help the advertiser in designing an advertising message (Taecharungroj & Nueangjamnong, 2015). The usage of positive humour types in organizational culture proves advantageous (Romero & Cruthirds, 2006). The type of humour used also depends upon the selection of media, i.e., print, or electronic media. Cross-cultural and cross-regional differences at times also become an influencing factor (Lee & Lim, 2008). The comparison between Arab and American humour revealed that positive types of humour based on affiliative humour are employed more in America than in Arab (Kalliny *et al*., 2006) sentimental humour was witnessed to be more prevalent in Spanish culture than in German culture (Hoffmann *et al*., 2014) slapstick humour was found to be popular in Netherlands (Buijzen & Valkenburg, 2004), while Laroche *et al*. (2015) claimed that Americans use ludicrous humour more than French and Chinese. Besides, the traditional types, several other models like encrypted humour typology (Flamson & Barrett, 2013), content and technique-oriented

typologies (Laroche *et al.*, 2015) were also explored in certain studies. The most popular types employed in various studies are as follows:

4.3 Outcome (O)

The outcome section discusses the impact of humour as an appeal used in advertising as observed in the considered studies. This section also converses the influence of the humour taxonomy on the minds of the customer and their impact on brand recall, brand comprehension, attitude towards advertisement and brand and buying decisions.

Brand Recall: Humorous advertising improves and enhances brand claim memory (Krishnan & Chakravarti, 2003), while in another study, it was witnessed that humour advertising weakens the memory of the brand name. However, it aided the respondents to remember the advertisements as compared to the recalling power of non-humorous advertisements (Hansen *et al.*, 2009). On comparing three types of advertising viz., shock advertising, emotional advertising, and humour advertising; the brand recall observed in humour advertising was the highest (Srivastava, 2020; Srivastava & Dorsch, 2019). Using humour as a tool in advertising for low-involvement products boosts brand recall (Chung & Zhao, 2003)**.** Advertisements using humour substantially impact both recall and word-of-mouth (El-tazy & Dinana, 2018).

Purchase Intention: Humour advertising, in general, produces positive results and induces people to purchase considering the other attributes of the product. It is more effective than the other rational appeals used (Djambaska *et al.*, 2015). Humour that is related to the product enhances brand purchase strategy (Koneska *et al.*, 2017). In the Pakistan-based study of the telecommunication sector, a positive perception towards advertised products was unearthed, which had a favourable impact on the consumer's buying intention (Waqar, 2020; Mehmood & Masood, 2016). A strong and positive correlation was discovered between humour advertising and purchase intention among Indian, Malaysian and Chinese customers (Kovindasamy & Ogundare, 2017). In contrast to humour appeal, emotional appeals that show compassion, pride, thrill, and fear are more effective at

capturing consumers' attention and driving purchase intention (Verma, 2009). Similar results were seen in the study by Palikhe (2019), where the researcher opinionated that humour advertising alone is not effective in bringing positive purchase intention, but the willingness of the customers to spend also plays a moderating role.

Attitude towards Advertisement (A_{AD}) and Attitude towards the Brand (A_{AB}): Humour advertising improved and facilitated a positive A_{AD} and A_{AB} when the product involvement is low (Chung & Zhao, 2003)**.** Humour advertising in the case of "blue goods" (functional goods) showed less influence on A_{AD} and A_{AB} irrespective of the type of humour employed (Eisend, 2009)**.** The consumers deprived of any psychological conditions seem to have enjoyed the humour appeal most, and the A_{AD} was seen highest in them, which, in turn, augmented brand loyalty (Limbu *et al.*, 2012). The use of the aggressive form of humour in the advertising was seen to reduce the likeability of the advertisement, which degraded both A_{AD} and $A_{AB.}$ The results were particularly negative in the case of females rather than males (Swani *et al.*, 2013). Besides the positives, a negative effect known as the "Vampire Effect" was also observed, where humour advertising sucks the attention from the brand or product advertised. This adversely affected the attitude towards the brand (Eisend, 2011).

5. Discussion and Suggestions

The current study aimed to understand and comprehend the typology and humour styles employed to grab consumers' attention. The review of the extant literature provides insight into the effectiveness of humour as an appeal employed in advertising, the various typologies that are used in humorous advertisements as well as the directions for future study in a similar field.

Humour is one of the most popular tools in marketing. Pertaining the first research domain of the study concerning the premeditation of humour in advertising reveals that it confers the advantage of augmenting the likeability of the advertised product, which is observed in a number of studies (Djambaska *et al.*, 2015;

Hansen *et al.*, 2009; Chung & Zhao, 2003; Krishnan & Chakravarti, 2003). The deviating impact found in other studies (Palikhe, 2019; Eisend, 2011; Verma, 2009) divulged that overusing humour may have an undesirable effect ("Vampire Effect") since it diverts attention away from the marketed product and towards the humour itself.

The antecedents identified in the study are theories and styles of humour. The key theories used in the context of humour advertisements include the incongruity theory (Yoon & Lee, 2018; Yus, 2017; Shaw, 2010**;** Cooper, 2008; Yus, 2003), the relief theory (Damanik & Mulyadi, 2020; Sandberg and Tutenges, 2019 Dittmer, 2013), and the superiority theory (Barry & Graça, 2018; Weissbrod, 2015; Lintott, 2016; Ferguson & Ford, 2008). Based on these antecedents, some of the popular types of humour recognized in numerous studies include puns, understatement, overstatement,

satire and ludicrous (as shown in Table 2). Following a detailed examination of these types, it was exhumed that the types used differed in different economical settings due to which the dependent variables like brand recall and purchase intention vary. For example, in developing countries like India, Malaysia, Pakistan and China, the correlation between humour and purchase intention was found to be strong (Waqar, 2020; Kovindasamy & Ogundare, 2017; Mehmood & Masood, 2016), while in the UK it was found useful only for a certain class of product (Djambaska *et al.*, 2016). At the same time, outcomes also varied considering the gender of the respondent, where it was observed that the adoption of comedic violence (superiority humour) in advertising was positively received by male rather than female respondents (Hoffmann *et al.*, 2014; Brown *et al.*, 2010). Consequently, the impact seemed to contrast based on the geographical location, sector, and gender of the respondent.

Table 2. Summarisation of popular typology of humour proposed in different studies

Type of Humour	Characteristic	Studies
Puns	Playing with words or exploiting different possible meanings of the same word.	(Taecharungroj & Nueangjamnong, 2015), (Laroche *et al.*, 2015), (Chan, 2011), (Buijzen & Valkenburg, 2004).
Understatement/ Exaggeration	Understatement is intentional de-emphasizing the importance of something while exaggeration is overdoing the same.	(Siddhu, 2021), (Taecharungroj & Nueangjamnong, 2015), (Laroche *et al.*, 2015), (Chan, 2011), (Buijzen & Valkenburg, 2004).
Joke/ Ludicrous	The act of being silly or absurd without any meaning attached to make things amusing.	(Walter *et al.*, 2018), (Taecharungroj & Nueangjamnong, 2015), (Laroche *et al.*, 2015), (Chan, 2011).
Satire	The act of criticizing or demeaning others to generate humour.	(Walter *et al.*, 2018), (Barry & Graça, 2018), (Horňák, 2017), (Laroche *et al.*, 2015), (Hoffmann *et al.*, 2014), (Hatzithomas *et al.*, 2011), (Chan, 2011), (Leonidas *et al.*, 2009), (Beard & Tarpenning, 2004), (Buijzen & Valkenburg, 2004).
Irony/ Sarcasm	The use of such expression where the words used imply opposite meanings.	(Siddhu, 2021), (Walter *et al.*, 2018), (Bruntsch & Ruch, 2017), (Horňák, 2017), (Taecharungroj & Nueangjamnong, 2015), (Buijzen & Valkenburg, 2004), (Chan, 2011), (Pehlivan *et al.*, 2011).
Slapstick	The comedy generated using deliberate clumsy actions.	(Walter *et al.*, 2018), (Chan, 2011), (Buijzen & Valkenburg, 2004), (Beard & Tarpenning, 2004).
Incongruity	The quality or state of being incongruence to produce intense mirth or enjoyment.	(Hoffmann *et al.*, 2014), (Chan, 2011), (Beard, 2008), (Beard & Tarpenning, 2004), (Paddon-Row, 2003).
Comparison / Juxtaposition	Producing humour by positioning two or more elements together.	(Taecharungroj & Nueangjamnong, 2015), (Siddhu, 2021).
Personification	Assigning the inanimate objectives human characteristics or qualities.	(Siddhu, 2021), (Laroche *et al.*, 2015), (Taecharungroj & Nueangjamnong, 2015).
Surprise	Humour stems from unexpected situations.	(Walter *et al.*, 2018), (Laroche *et al.*, 2015), (Taecharungroj & Nueangjamnong, 2015).
Sentimental	A sense of humour that is usually dominated by emotion, sensibility or idealistic feeling.	(Barry & Graça, 2018), (Horňák, 2017), (Laroche *et al.*, 2015), (Schwarz *et al.*, 2015), (Hoffmann *et al.*, 2014), (Hatzithomas *et al.*, 2011), (Leonidas *et al.*, 2009).
Comic wit	Depicting verbal felicity to provoke humour.	(Barry & Graça, 2018), (Laroche *et al.*, 2015), (Schwarz *et al.*, 2015), (Hoffmann *et al.*, 2014), (Chan, 2011), (Hatzithomas *et al.*, 2011), (Leonidas *et al.*, 2009).

Source: Author's Adaptation

Beholding the outcomes of the previous studies, it can be suggested that while selecting a type of humour the socio-cultural barriers of the targeted population and the type of product should be considered and strategy should be framed accordingly. For instance, in developed nations where people possess modern thought processes, more progressive forms of humour like sarcasm and dark humour could produce desired results, while in developing countries generic or simpler forms of humour like puns or understatement/overstatement would be more feasible. At the same time, the gender of the existing and potential buyers is to be reflected in preparing a suitable strategy especially if the product is gender-specific. Types involving the conflicting interests among the two (dark, aggressive, sexual humour) could be evaded to minimise undesirable effects.

6. Conclusion and Future Scope of Study

This is a framework based-literature review of humour advertising using an ADO framework- Antecedents, Decisions and Outcomes (Paul & Benito, 2017)**.** The researchers have analysed and synthesized 96 journal articles owing to the pre-determined inclusion and exclusion criteria. This paper provides insight into the various styles and types of humour used as an appeal in advertising with reference to its impact on brand recall, attitude towards brand and advertisement and consumer purchase intention.

If the humour element in the advertisement hits the right cord, it is sustained in the memory for a longer period which means it facilitates brand recall (Srivastava, 2020; Srivastava & Dorsch, 2019; Chunga & Zhao, 2015), while its exaggerated use shifts the focus from the advertised product to the humour itself (Eisend, 2011). Humour may increase the likeability of the product but does not necessarily always result in the purchase of the product (Palikhe, 2019; Verma, 2009). Owing to the above studies, it can be rightly said that humour alone does not persuade the buyer to purchase as the other attributes of the product, like price, quality and function play a crucial role. However, an advertisement drafted with a good message along with a suitable type of humour proves successful.

Most of these studies are quantitative in nature. The novel concepts or variables could be developed using qualitative tools and techniques on which future researchers can lay their focus on. The typologies employed in various studies include only the popular types like puns, sarcasm, understatement or overstatement (Siddhu, 2021; Taecharungroj & Nueangjamnong, 2015; Chan, 2011; Buijzen & Valkenburg, 2004). The majority of the studies follow a similar typology given by (Speck, 1991). Besides this, many other types of humour, such as sexual humour, dark humour, resonant humour etc., the effects of which are still unexplored. There hasn't, to date, been any scientific evidence of the prevalence and relative significance of these kinds of humour. Moreover, a consensus between various styles of humour should be established to develop a typology that is comprehensive in nature.

It has been evident from the results of various studies that there is no universal effect of humour. This lack of universality of types employed in humour advertising suggests that it may produce diverse results in different settings. Hence, cross-cultural studies highlighting the change in effects of humour due to cross-cultural variations should be undertaken to gain a better perception. This would further facilitate the marketers in framing suitable strategies while keeping in view the characteristics of the targeted population. Further, researchers could explore these effects based on product involvement for different product types, such as low-involvement goods and high-involvement goods. Most of these research is taken considering the perceptive of consumers for FMCG products while not even trial studies are conducted for producer goods, which calls for exploration in this field. At the same time, the choice of media also plays a focal role in ensuring the effectiveness of humour advertising. Further studies should be undertaken in this respect to examine the effectiveness of humour with respect to different types of media. To date, research has been undertaken concerning the effectiveness of humour advertising with respect to audio-visual media, visual media, audio media, and print media (Walter *et al.*, 2018; Chan, 2011; Buijzen & Valkenburg, 2004). The use of outdoor and social media as a tool of marketing and advertising

has reached new heights. Owing to this current state-of-the-art, humour-appealed advertisements could be extended to such media as well.

7. References

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