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## COMEDIC STYLES IN MEDIA FORMATS ACROSS GENERATIONS: A CASE STUDY OF THE PHILIPPINES

**Abstract.** The article examines the methods and techniques used by Filipino media of different generations to achieve a comic effect. The authors rely on the fact that humor inherent in each culture is based on the collective experience lived through by the representatives belonging to this culture; the influence of different events (political upheavals, social changes, technological transformations) is so great that the difference in the presentation and understanding of humorous content can be significant even between successive generations. As part of the study, the authors analyze the transformation of media formats that occurred with the widespread use of the Internet. The study is based on a comparison of several visual humorous media forms of two generations of Filipinos (comics, advertising, movie posters). In the classification adopted by the authors, one of these generations (born 1946–1964) is defined as “political”; the second (born 1965–1980) – as technological/digital. During the study researchers purposefully selected materials related to media forms of different generations, and applied content analysis of changes in the humor of generations. Three pieces of each media form were selected based on the following criteria: they were produced/directed by a Filipino during the generational period in question. The thematic content of the pieces was not limited to politics or popular culture. The selected pieces were compared with their counterparts from other countries to help confirm generational changes in humor in a global context. Understanding the relationship between media formats and ideology is critical to understanding how media shape our social and political landscape. By understanding the dynamic nature of media formats and their ideological content, we can get a clearer picture and better understanding of the role of media in the formation of our social and political reality.

**Keywords:** media forms, comedy, comedic styles, political humor, comic effect

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**Introduction.** Traditionally, there are five well-known classifications of generations which include the following: Traditional Generation, Baby Boomers, Gen X, Gen Y, and Gen Z. Generations were named after significant events or developments that happened during the given period. This involves several factors namely, a generation’s life cycle, age, cohort, and the events they have experienced [1; 2]. These five mentioned generations have their own ‘model of a generation,’ depending on the country [3]. Each generation’s collective experience takes up the characteristics of the previous generation while attempting to shatter conventional wisdom as it forges a new route ahead for the next generation [4]. Through generational analysis, it is noted that individuals from all eras rest with the goal of improving the next generation whilst leaving a legacy.

The 2021 study by H. Salvosa and M. R. Hechanova distinguishes two generations of Filipinos, one that is born between 1946 and 1964, is characterized as work-centered, family-oriented, traditional, seasoned, decisive, and multi-tasking

and the other being born between 1965 and 1980, is described as tech-savvy, carefree, laid-back, proud, individualistic, self-centered, arrogant, energetic, and adventurous. H. Salvosa and M. R. Hechanova (2021) classified Filipinos into two generational cultures – the Political Generation and the Technology/Digital Generation [5]. Each generation has its own unique factors that both define and differentiate themselves from one another. In the Philippine context, the model of generation for the West is rendered null. H. Salvosa and M. R. Hechanova (2021) stated that defining events in American culture does not necessarily define the Filipino generational character.

Lüders (2008) and Thompson (2013) offer complementary perspectives on the role of media forms in contemporary society. Lüders shifts our focus from static media products to dynamic forms, emphasizing the processes and practices involved in media creation and consumption. Thompson, on the other hand, highlights the ideological dimensions of media, arguing that symbolic forms embedded within media shape our understanding of the world. The perspectives of Lüders [6] and Thompson [7] provide a valuable framework for analyzing the complex relationship between media, ideology, and society. Understanding the interplay between media forms and ideology is crucial for comprehending the ways in which media shape our social and political landscape. By understanding the dynamic nature of media forms and the ideological influences embedded within them, we can develop a more nuanced understanding of the role of media in shaping our social and political realities. Thereby giving us a compelling reason to explore the difference between Salvosa and M. R. Hechanova's two generations of Filipinos and their comedic styles.

Humor has been a subject of scholarly inquiry for decades, with researchers exploring its impact on audience attitudes, political engagement, and social change. In some cases, humor can serve as a form of resistance and social critique. Dmitriev (1998) [8] and Astapova (2015) [9] explored the role of political jokes in Russia and Belarus and their work assert how humor can be used to challenge, expose, or maintain a sense of agency. Becker and Haller (2014) [10] found that the effectiveness of political humor depends on the type of humor used, with audiences more receptive to satire that targets politicians' actions rather than their personal characteristics.

**Review of literature.** Collectively, many studies suggest that political humor can be a powerful tool for influencing public opinion, challenging political rhetoric, and promoting civic engagement. However, the effectiveness of humor may vary depending on factors such as the type of humor used, the target of satire, and the socio-political context. Boukes and Hameleers (2020) [11] demonstrated the potential of satire to hold populists accountable for their lack of solutions. By exposing the contradictions and inconsistencies in populist rhetoric, satirical content can encourage critical thinking and demand for substantive policies. Burgers and Brugman's (2022) [12] meta-analysis further supports the effectiveness of satirical news in influencing public opinion, highlighting its ability to evoke emotional responses, increase engagement, and promote learning.

When studying the humanities of the Filipinos, one must investigate their expressions of art through the Filipino lens. Categorizing Filipinos into their own unique generational culture allows one to perceive them at their expression in a more authentic view. The Political Generation is marked by eventful periods of political struggles. This involves the Ferdinand Marcos Sr, Corazon Aquino, Fidel Ramos, and Joseph Estrada Administration from 1965–1998. The second cluster is marked

by technological and digital trends such as the rise of the internet, rapid digitalization, digitization, social networking, and the emergence of search engines. For the purposes of discussions in this study, the Technological Generation also refers to the Digital Generation and vice versa.

**Generational Humor and Comedic Style.** Comedic structures and styles differ throughout the years and evolve with each generation. Humor is an internal heterogeneous phenomenon that cannot be construed as play, jocularity, or non-seriousness nor can it be associated entirely with seriousness. However, it can convey ideologies, serious implications, and repercussions. The messages, images, or visual representations of humor heighten joy, laughter, arousal, and the action of smiling [13; 14; 15; 16]. In fact, according to Catherine Davies (2019) [17], when encountering humor, it provides key elements that might help the individual appreciate and grasp these ideologies, serious implications, and repercussions. Crucial life outcomes and personality traits are also associated with humor styles [18].

Humor appreciation includes elements other than those related to comedy content, such as people, settings, and various realities. The form of humor and narrative tactics appears to be strongly related to its popularity, as does the reception and enjoyment of both form and substance across cultures [19]. In effect, humor may be utilized to strengthen the understanding of the constructs of a generation.

Berger (1999) [20] considers four categories of humor that explain what method is used to generate a comedic effect. First, language. It refers to the usage of language by double-entendres or disparity between a word, and its actual intended meaning. This includes allusion, exaggeration, irony, and puns. The second is logic which refers to the disparity in the logic of an object, subject, or phenomenon either being exaggerated or understated. This includes absurdity, repetition, reversal, and unmasking. The third is the identity which refers to making fun of a trait of a certain person, object, or event. This includes burlesque, caricatures, exposure, and parody. Finally, action refers to the exaggerated movements that one does in response to a situation such as slapstick and speed. These categories correspond with the three theories of humor: Incongruity (the oddity between an object and its reality), Superiority (the display of power above the less powerful or vice versa), and Relief as a form of a cathartic release from a tense situation [21; 22].

Likewise, comedy has multiple genres which may depend on humor, the method of delivery, and the context of how it is being delivered. The different comedic genres include aggressive humor, dark or blue comedy, slapstick comedy, improvisational comedy, high comedy, parodic comedy, and blended genres [23].

Aggressive humor refers to a type of humor that is insensitive to audience sentiment. This type of humor is destructive. It ignites hurtful comments of racism or sexism and has positive associations with spitefulness. However, it leans more toward humor than the offensive side. Men tend to use challenging types of humor that are more aggressive. Women, on the other hand, tend to use self-denigrating humor [24; 25; 26].

‘Dark comedy’ and ‘Blue comedy’ both differ in terms of the way they deliver humorous jokes. Dark comedy speaks about disturbing topics such as terrorism, rape, death, war, drugs, etc. It centers more on taboo topics that intentionally make people feel uncomfortable as they would laugh to relieve the tension. On the other hand, blue comedy is risqué in nature, associated with sexual jokes and profane language. These two are highly used by the millennial generation [27; 28].

Slapstick comedy is more on exaggerated facial expressions and stunts. This was widely used in the 20th century and popularized by Charlie Chaplin and the Three Stooges. Improvisational comedy is used by comedians who do not use any scripts. They perform by inventing comedic situations. American-Filipino stand-up comedian *Jo Koy* uses this technique. Entertainment experience stimulates the audience in both cognitive and affective manners. In stand-up comedy, it is recommended to combine comedy and human interest. It has the capacity to allow them to experience hedonic enjoyment and eudaimonic appreciation of serious topics [29].

High Comedy is known to be the 'comedy of manners'. It investigates the behaviors and lives of certain classes of people. It leans more toward the upper class in television shows and plays. Parodic comedy is a comic imitation used to ridicule, this is applicable to memes seen online [30; 31]. Observation humor is a comedy based on the commentary of everyday life. It can be found in both stand-up and sketch comedy and is often used to subtly criticize the world around us [32].

Blended genres are famously used by Hollywood insiders [33]. It creates a balance that is quite hard to control. This includes romantic comedy, horror comedy, and action comedy. The first focuses on the theme of love, mixed with comedic situations. The second is the hardest blend of the three because it is difficult to allow the audience to experience the feeling of being afraid and being entertained. It is more satirical and presents its jokes in a funny manner. Finally, action comedy is a blend of fantasy, dramedy, science fiction, and comedy.

It has been shown that humor across media forms proved that humorous statements are intended to deploy and accomplish goals. A sense of humor is a complex concept that incorporates behavioral patterns, skills and competencies, personality characteristics, a defense mechanism, and a personality test [34; 35]. As stated by M. Kfrerer, E. Bell & J. Schermer (2021) [36], the individual who identifies with left ideology, particularly social liberalism, utilizes relationship-building humor that incorporates both social bonding and confrontational humor, whereas conservatives avoid both humor styles.

**Generational Transitions of Humor, Comedy, Old Media, and New Media.** The difference in humor is based on the information that one can absorb which comes in the form of media [21]. Media is the plural media forms, describing any channel of communication. This includes anything from printed paper to digital data, and it encompasses art, news, educational content, and other forms of information [37]. There are two main classifications of media: old media forms and new media forms [38]. Old media are media forms that existed before the development of the internet, while new media forms existed because of the development of the internet. A change in the format of the media form does not necessarily change the media form's classification (an online newspaper article can still be classified as old media forms).

◆ **Radio vs. Podcast.** In the political generation, radio shows were used to entertain people with amusing materials whilst disseminating news. Broadcasters or announcers practiced habits of making jokes with witty one-liners by lampooning someone or something in their reports. This was an effective strategy to establish rapport with the audience. Today, radio shows have been equated to scripted podcasts. It is easily accessible on their mobile devices or on Spotify. Simply put, podcasts like *The KoolPals* or *Skypodcast* are used to educate and entertain [39].

◆ **TV Broadcast vs. YouTube.** Television is the biggest mass communication tool. After the radio, inventions like photography and films were used to fill the needs of

modern society and its lifestyle. For example, *The Daily Show* is a TV program that examines American politics, pop culture, news, stories, and more. At times, hosts or broadcasters would convey serious issues in a humorous manner to lighten their moods. Many shows have discovered this perfect formula over generations, resulting in several of the best entertainment news shows of all time. Today, the primary source of news can be found on YouTube. It can be streamed to see the happenings of the world and even see some humorous content like memes on social media that would surface because of this application [40; 41].

◆ **Newspaper vs. Social Media Networks.** Newspaper articles are used to discuss the latest headlines of current events. It includes photos, reports, facts, charts, polls, and controversial debates that may be incorporated with humor. Humor is used to condemn or strike something that they dislike, it may be used in editorials to satirically convey a pressing concern. *The Manila Times* released a comic entitled ‘Disarming the Nuke’. This animated portion presented a deep meaning – depicting the humanistic repercussions of nuclear weapons. Over the years, Facebook\* has been invented which has become the most popular social network to interact with others. It can be used to spread news like the newspaper [42]. Humorous content is being dispersed on this application through memes derived from the news. An example would be the ‘stolen’ SM Mall of Asia (MoA) Globe on the Facebook\*. Marketplace. It was nothing more than a publicity stunt for the Netflix Film Red Notice.

◆ **Advertisements.** Global advertising strategies have come to use the method of humor. However, humorous ads would have to depend on what is humorous to that certain country. For example, Jiang, T., Li, H., & Hou, Y. (2019) [43] found that Westerners and Easterners have different methods of humor. Westerners have positive humor and are considered important in their daily life. Easterners, on the other hand, are the complete opposite [44; 45]. There is no universally accepted classification of humor types but there is perceived importance to sorting humor into conceptual, theoretical, or practical-oriented categories. These classifications are used more in advertisements and television, in comparison with print media forms [46; 47; 48].

◆ **Comics.** Comic strips first emerged in the 1930s in the Sunday newspaper. It was a serial, single-panel comic that had a simple humorous storyline. The ‘*Yellow Kid*’ was the first ever comic that debuted in New York City. The artist back then used word balloons and sequential panels with a continuing cast found on the newspaper feature. It focused on children and ethnic humor which became popular in printed newspapers. Years passed, and the comic strip evolved into comic books with four predominated types: slice-of-life, humor, non-fiction, and science fiction/fantasy. The humorous comics are satirical with characters having unique features that make them look funny.

◆ **Movie Posters.** Movie posters are used as media forms to attract the attention of people to watch the film. In the past, early movie posters were influenced by advertisements. The main style used by poster designers was to showcase a certain scene or characters of the film. Comedic posters used to have a cartoony design to them as they tended to exaggerate the physical appearances of the cast. At present, comedic posters look more real. They follow a certain color palette or color scheme and focus more on how to make the cast look funny [49].

\* Социальная сеть Facebook в России признана экстремистской и запрещена.

**The Distinction of Filipino Comedic Style and Content as would be suggested by Hechanova.** Humor plays a significant role in social media. This is seen through memes and caricatures that create feelings of joy to brighten one's mood. The impact of social interaction between users on mobile applications varies which includes immersion, social presence, and entertainment stimulated by mobile videos [50]. Not only that, but companies also use humor in advertisements, movie posters, and comics to appeal to and gain the attention of customers [51].

Old advertisements in American companies such as Old Spice (1957), McDonald's '*Going Batty*' (1983), and Dodge's '*Charger 500*' (1970) present humor influenced by slapstick cartoons. This is either by displaying exaggerated actions of the body or making use of slapstick cartoons within the advertisements. In comparison to newer advertisements of the same company, Old Spice's '*Really Weird Commercial for Soap*' (2014), McDonald's '*Give me back that Filet-o-Fish*' (2008), and Dodge's '*Chrysler Jeep*' (2008) presents nonsensical and pointless humor [21].

Foreign movie posters such as *Benyamin Biang Kerok* (1972) was handmade, showing a certain scene in the film. The placard paint technique was used to create thick strokes for a thicker image and film titles were usually bright, in contrast to the background. Humorous films have characters shown in a caricature style, smiling, and having bigger heads to signify that the movie is for laughs [52]. Posters nowadays adopt fun, laughter, and lightheartedness to their designs by using expressive photography as well as bright, optimistic color palettes.

In America, Archie Comics has evolved over 80 years in terms of humorous content [53]. The radio show is the first media form to feature the Archie characters. This would be equivalent to today's scripted podcasts. In the political generation, the comics had inappropriate covers and jokes that were sexist and chauvinist that were humorous. The obsession was always about love triangles and daily teenage drama [54]. In the digital generation, modernized Archie doubled down more on themes of humor, heart, and horror [55]. Later, it was adapted into a Netflix series called *Riverdale*. The film leans more toward the darker side where teens are introduced to crime, cults, and violence.

Humor may even mitigate criticisms, reprimands, or requests, diffusing conflict [56; 57]. It also allows speakers to not look too strong or overbearing in what they are communicating. The tools of humor and comedy have been used as a cultural-resonant instrument to effectively relieve anxiety-producing evidence. It aids to overcome difficult topics through entertainment in non-threatening ways [58]. In foreign countries, the government uses humor with a touch of sensitivity to relieve communities through the after-effects of disasters. There are considerations of humor topics, the nature of the issue or crisis, timing, appropriate channel, and the relationship between the source of information and the public [15]. Hence, humor is helpful in transactional and relational objectives, even contributing to humor support in the comment sections online [38; 59].

**Methodology.** The study used a purposive selection of intergenerational media form content and employed content analysis of the changes in generational humor depicted in the following media forms: comics, advertisements, and movie posters. There were three materials of each media forms all of which were purposely selected using the criteria of them being either made or directed by a Filipino; and were from the period of the two generations of Filipinos considered in the study. The thematic content of which were either but was not limited to politics or popular culture. The selected materials

were juxtaposed with equivalents from other countries which will helped in providing corroboration of the changes in generational humor in a global context. With these in mind, the researchers were able to establish that there were: (1) similarities of humor presented in the selected materials, (2) differences of humor in the selected materials, and (3) a distinct style of humor which the two Filipino generations subscribed to.

**Findings.** During this study, the researchers selected three media forms where humor is presented, namely comics, television advertisements, and movie posters. Each of these media forms has its own ways of presenting and displaying the humorous content and purpose as can be seen in the following:

◆ **Comics.** *Mga Kabalbalan ni Kenkoy* [The Misadventures of Kenkoy] was the first ever comic strip made by Tony Velasquez – the Father of Philippine Comics. During the Political Generation, this comic was considered humorous because of *Kenkoy's* character. It painted an image of a Filipino who was trying hard to keep up with America's lifestyle, influences, and teachings [60]. He wore a tuxedo, suspenders, and Converse shoes which seemed to be inspired by the Beatles as seen in Figure 1a. It was perceived as hilarious for a Filipino's inappropriate choice of clothing. This is because suits are uncomfortable, and it is rarely worn as it mismatches the tropical climate of the country.



(a)

(b)

Figure 1. Selected Filipino Comics

(a) *Mga Kabalbalan ni Kenkoy* pub. 1929, by T. Velasquez, representing the Political Generation;

(b) *Ang Jowa Kong Crosswise*, pub. 2021, by Tsambolero, representing the Digital Generation.

The main character in the comic was known for his carabao English accent: “*Weit-aminit!*” [wait a minute!], “*Huat is dat?*” [what is that?], “*Halo, how is yu?*” [Hello, how are you?], “*Let’s tek ewok!*” [Let’s take a walk!]. This seems to reflect the lower educational standards of the Philippines. Filipinos before would speak strange English and would choose to avoid conversing with others out of shyness or embarrassment [61]. However, in this case, Kenkoy was loud and proud of his English accent which was viewed as funny.

Back then, politics was used to make comics funny in a way that involved American culture and how it was coveted by most Filipinos at that time. This type of comedy may be satirical in the sense that Filipinos viewed it funny but also presented them with politicized ideas of identity, colonialism, and control [62]. The comics and their seemingly comedic yet thought-provoking content were later adapted into a movie in the 1950s.

In the Digital Generation, comics shifted from print and movies to online digital. One of which is known as a ‘Webtoon’. Webtoons are a form of digital storytelling for comics meant for mobile devices. An example of a webtoon platform in the Philippines is called *Penlab* (penlab.ink). These webtoons are digitally illustrated with chapters often being published per week. Filipino webtoons nowadays focus more on Filipino culture where love stories are highlighted, turning them into humorous narratives. “*Ang Jowa Kong Crosswise*” [My Crosswise Boyfriend] by Tsambolero from Penlab is a great example. It centers on a gay couple falling in love as seen in Figure 1b. However, this queer webtoon has a touch of Philippine mythology as the other character is a *manananggal*, a scary and hideous creature and is often depicted as female, capable of severing its upper torso while sprouting with its bat-like wings to fly at night in search of couples in love.

The story presents the local myth differently in a way that the *mananggal* is a man and does not prey on others. Instead, he finds himself in love with another man. The narrative is symbolic in a way that the so-called ‘monster’ is equated to the LGBTQIA+ community\* — people who are closeted as they are viewed differently from society like the creature. As it separates itself from its upper torso, it may symbolize its sexual orientation coming out at night. The story somehow brings to light how gay couples are not as bad as the Filipinos bring them out to be. The webtoon presented it humorously, centering on the unspectacular couple and the need to catch up with the norms of today.

Overall, politics is heavily applied in both comics in the Political and Digital generation. *Mga Kabalalan ni Kenkoy* [The Misadventures of Kenkoy] used humor in a way that when Filipinos aspire for something such as applying the norms of American society, it is viewed as hilariously ‘trying hard.’ It used satirical humor to criticize Filipinos and view them as a joke. On the other hand, *Ang Jowa Kong Crosswise* [My Crosswise Boyfriend] embraced Filipino culture and showed the importance of the rights of the LGBTQIA+ community\*. The webtoon served as a queer comic platform to portray a loving story between two men. It used romantic-comedy and local myths to present taboo topics in the country. Before, applying the norms from a foreign land was humorous, and now, as the webtoon illustrated, the inability to do so is viewed as funny.

◆ **Advertisements.** The use of humor in advertising is a complex topic [63]. Even 55% of executives believe that humor is superior compared to non-humor advertising [64]. In general, humor creates a positive effect that is powerful to attract consumers’ attention. Characteristics of humor shown in these advertisements are shown contrastingly by different generations. Filipino television advertisements do not fail to make use of humor in their presentations. Usually, celebrity endorsements are used as a popular method to market products [65]. Such advertisements are used

\* Деятельность Международного общественного движения ЛГБТ запрещена в Российской Федерации.



by companies in various fields of industries, may it be food, beverages, cleaning products, etc.

In the Political Generation, San Miguel Corporation's *'Mag Beer Muna Tayo'* [Let's Have Beer First] advertisement (1975) became known for its slapstick comedic nature that highlights Filipino values, presented by Bert *'Tawa'* Marcelo. This 31-second commercial began as Bert angrily narrated that a man named Bruno had not yet paid his debt. Upon waiting outside his door, he shouts his name and to his surprise, Bruno had punched someone to the point of ultimately destroying the doorway. As he sees his debtor, he nervously laughs and tells him, "*Mag Beer Muna Tayo!*" [Let's Have Beer First]. The scene shifted to a happy setting of the three men, including the one who had been hurt, enjoying themselves with a glass of beer as seen in Figure 2a. In the end, the main character received the money he had been owed. The advertisement debunks and criticizes the stereotypical *'utang'* [debt] culture in the Philippines by making it funny. When borrowing money from another, it seems to put on this negative assumption that the person in debt would not be able to pay back his creditor. However, in this case, it promoted not only the product but Filipino values to counter debt culture with *pakikisama* [to conform or play along], *pagka-kaibigan* [friendship], and *pagka-masayahin* [cheerfulness]. This became funny as it encouraged the language of alcohol to solve away the problem regarding associating lasting friendships over one bottle of beer at a time. Additionally, the exaggerated gestures and facial expressions of the characters are also what made the advertisement so humorous.



(a)



(b)

Figure 2. Selected Filipino Advertisements

(a) *'Mag Beer Muna Tayo!* [Let's Have Beer First.], pub. 1975 by San Miguel Corporations, representing the Political Generation; (b) *'Mag Beer Call Muna Tayo!* [Let's do a virtual call while drinking beer, first.], pub. 2021, by San Miguel Corporations, representing the Digital Generation

In the Digital Generation, San Miguel Corporation's *'Mag Beer Call Muna Tayo!* [Let's do a virtual call while drinking beer, first] advertisement (2021) was released in commemoration of legendary comic Bert *'Tawa'* Marcelo. This one-minute commercial was different from the first one in a way that it had a jingle to it. It clearly illustrated how mobile devices and technology brought people together at the height of the COVID-19 pandemic as seen in Figure 2b. It humorously showed the new normal culture of Filipinos from the shift of face-to-face gatherings to an online setting with the involvement of alcohol. Similarly to the original advertisement, it still portrayed Filipino values of friendships, hard work, determination, joyfulness, and companionship in their lyrics. The humor lies in the reality of the Filipinos who had

to come together or had parties in digital meetings with alcoholic beverages as they had to adjust to the strict safety protocols released by the government.

Overall, it can be said that both advertisements under the same corporation during the Political and Digital Generation magnify Filipino values. Though they are both presented in different ways, it can be seen how these advertisements promote their products to their target audience in a humorous manner. In the political generation, slapstick comedy was used in the plot and with characters who exaggeratedly portrayed themselves in an obscure way. It also criticized the debt culture in the Philippines by making it funny over a San Miguel beer. In the digital generation, it incorporated the benefits of technology, a jingle, and the funny reality of the Filipinos adjusting to the new norms of the pandemic.

◆ **Movie Posters.** Studios produce movie posters to promote films. The purpose of a movie poster is to promote an approaching film by gaining the interest of the viewers. To create comedic movie posters, they must (1) photograph the cast, (2) create the scene, (3) add a title, (4) add one-liners, and (5) choose the color. Elements include iconography, interest, appeal, style, lasting appeal, and recognizability that have changed over the years.



Figure 3. Selected movie posters

(a) *Wanted Perfect Father*, RVQ Productions, pub. 1994, by Efren Jarlego, representing the Political Generation; (b) *Praybeyt Benjamin*, Star Cinema, pub. 2011, by Wenn V. Deramas, representing the Digital Generation

When advertising comedic movies, production companies use two tricks —the title must be big, bold, red, and attractive. The use of this color helps give meaning to the film which symbolizes love, rage, blood, etc. Philippine comedy portraits in the past such as Figure 3a. *Wanted Perfect Father* (1994) is known to be hand drawn. Most humorous posters back then portray smiling faces with distorted body parts such as having big heads and small bodies to make the film look comedic. In the Digital Generation, they are no longer drawn but focus more on the actors for the film, rather than portraying a glimpse of the film's scenes. They use digital software to create their designs that are more heavily advertised on social media than in print. In old films, we can see that they use more facial expressions and body disfigurements

to make the movie poster seem humorous compared to new films, which contain real photos of the actors such as Figure 3b. *Praybeyt Bengamin* (2011).

Comedic movie posters of the Political Generation tend to be hand drawn, show body distortions to portray humor, and showcase a certain scene of the film, whereas comedic movie posters in the digital generation, although they are similar in re-using the styles of old movie posters, are more digitally edited and show a pop of color. The main differences we can see between old and new movie posters are the designs and colorations, as well as the use of different styles to make the poster look humorous. A few distinct styles between old and new movie posters are the use of caricature style, which is having body distortions, color symbolism, and digital design.

**Conclusions.** In conclusion, the study has looked at various forms of media where humor is presented. The researchers of this study have taken into consideration the media form such as comics, advertisements, and movie posters, and purposely selected Filipino materials that have presented humor in line with the Filipino experience. These are then juxtaposed to find similarities and differences in the produced content. This is with the aim to determine what kind of humor a generation subscribes to.

The findings of this research have found that both the Political and Digital Generations have similarities and differences. Firstly, both generations are similar in the way they present content stemming from the identity of Filipino culture, politics, and values. These values include the importance of friendship, determination, companionship, diligence, and moreover, the significance of close family ties. However, in the Political Generation, humor is often associated with politics and is displayed either in an exaggerated or satirical manner to criticize Filipinos for their beliefs, lifestyles, politics, and values. Back then, foreign culture alongside taboo topics had not been embraced and is more subtle in their presentation of such topics. But as time evolved, the Digital Generation used humor to showcase a sense of embracement of these said foreign and taboo values; explicitly on subjects such as homosexuality (as seen in the media form of comics and movie posters). This generation has adjusted to the norms not only brought by the pandemic, but the new ideologies presented in this generation.

The findings also add to the veracity in that humor is meant to target a certain impact on audience attitudes, political engagement, and social change. Generational humor has the potential to form social critique as supported by the work done by Dmitriev in 1998 [8] and Astapova in 2015 [9]. The findings also further support the work of Brugman's (2022) [12] on the effectiveness of satirical news in influencing public opinion, highlighting its ability to evoke emotional responses, increase engagement, and promote learning packaged as a comedic style. Both generations are found to favor one brand of comedic expression over others. The Political Generation tends to favor a slapstick comedic style in their expression of humor whereas the Digital Generation favors a parodic type of comedic expression, parodying in a manner that asserts their sense of identity that diverts and even contradicts the Political Generation.

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## КОМЕДИЙНЫЕ СТИЛИ В МЕДИА-ФОРМАТАХ РАЗНЫХ ПОКОЛЕНИЙ (НА ПРИМЕРЕ ФИЛИППИН)

**Аннотация.** В статье рассмотрены способы и приёмы, используемые филиппинскими медиа различных поколений для достижения комического эффекта. Авторы основываются на том, что юмор, присущий каждой культуре, обусловлен коллективным опытом, пережитым её представителями; влияние отдельных событий (политических потрясений, социальных перемен, технологических трансформаций) – столь велико, что разница в представлении и понимании юмористического контента может быть значимой даже между соседними поколениями. В рамках проведённого исследования авторы разбирают трансформацию медийных форматов, произошедших с массовым распространением интернета. В основе исследования лежит сравнение отдельных визуальных юмористических медиа-форм двух поколений филиппинцев (комиксы, реклама, киноафиши). В принятой авторами классификации одно из этих поколений (1946–1964 годов рождения) определяется как «политическое»; второе (1965–1980 годов рождения) – как технологическое/цифровое. В исследовании использовался целенаправленный отбор материалов, относящихся к медиа-формам разных поколений, и применялся контент-анализ изменений в юморе поколений. Было отобрано по три материала каждой медиа-формы, выделенные по следующим критериям: они были либо сделаны/срезжиссированы филиппинцем, их создание относилось к периоду рассматриваемых поколений. Тематическое содержание материалов не ограничивалось политикой или популярной культурой. Отобранные материалы были сопоставлены с аналогами из других стран, что помогло бы подтвердить изменения в юморе поколений в глобальном контексте. Понимание взаимосвязи между форматами медиа-передачи и идеологией имеет решающее значение для понимания того, как медиа формируют социальный и политический ландшафт. Понимая динамическую природу медиа-форматов и идеологических влияний, заложенных в них, мы сможем более тонко понять роль медиа в формировании нашей социальной и политической реальности.

**Ключевые слова:** медиа-форма, комедия, юмористический стиль, политический юмор, комический эффект

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