

THE EFFECT OF FUNNY E-COMMUNICATIONS ON BRAND EQUITY: A STUDY ON SAUDI HOUSEHOLDS IN THE ELECTRICAL APPLIANCES MARKET

Omar Mohammed Ali Naqrash¹, Saud Abdulla Alsahli², Iyad A. Al-Nsour³,
Eman Abdelhameed Hasnin⁴

¹Associate Professor, Department of Cinema and Theatre, College of Media and Communication, Imam
Mohammad ibn Saud Islamic University (IMSIU), Riyadh, KSA.

²Dean, Associate Professor, Department of Public Relations and Marketing Communication, College of Media
and Communication, Imam Mohammad ibn Saud Islamic University (IMSIU), Riyadh, KSA.

³Full Professor, Department of Public Relations and Marketing Communication, College of Media and
Communication, Imam Mohammad ibn Saud Islamic University (IMSIU), Riyadh, KSA.

⁴Associate Professor, Department of Business Administration, College of Business, Imam Mohammad ibn Saud
Islamic University (IMSIU), Riyadh, KSA.

onqrsh@imamu.edu.sa¹
saalsahli@imamu.edu.sa²
iaalnsour@imamu.edu.sa³
eahasnin@imamu.edu.sa⁴

Corresponding Author: Professor Dr. Iyad A. Al-Nsour
iaalnsour@imamu.edu.sa³

Abstract: The study assesses the impact of funny communication on the brand equity of famous electrical appliance market. Funny communication is the independent variable, and brand equity—comprising human communication, emotional association, brand recall, and customer awareness—is the dependent variable. The study population consists of all Saudi households in Riyadh, totaling 996.1 thousand in 2022. Data were collected from a purposive sample, with a calculated recommended sample size of 486 households. A fully structured questionnaire was distributed via Google Drive, yielding a 100% response rate. Findings indicate that funny communication has a significant positive impact on all four brand equity components. The study presents several recommendations for decision-makers in famous electrical appliance market in the KSA.

Key Words: Funny Content, E-Marketing Communications, Funny Message, Saudi Household, Electrical Appliances.

1. Introduction:

Fun is a universal phenomenon that includes various interactive elements that encourage laughter and entertainment (Kawęcka, 2024). It reflects people's inclination to share jokes and express their emotions through laughter or entertaining actions in response to certain stimuli (Fehrest et al., 2024; Wu & Chen, 2019). Furthermore, Fun plays a role in emotional development related to events or motivations (Eisend, 2021). In e-marketing, fun is a powerful communication tool, especially in competitive markets (Lee & Johnson, 2021). It effectively moves E-marketing messages and persuades the public about different brands. Marketers often utilize fun in TV comedies, talk shows, and product advertisements (Barahmeh, 2023). Funny E-marketing relies on several factors, including arousal safety, incongruity resolution, and disparagement (El-Tazy&Dinana, 2018). Arousal safety helps alleviate daily stress, while incongruity resolution provides a sense of satisfaction by resolving conflicts in experiential contexts (Millati et al., 2023). Disparagement, on the other hand, brings pleasure and a sense of superiority over others (Hameed et al., 2020).

Humorous content increases consumer interest by providing engaging and unexpected experiences (Palikhe, 2019). Emotions play a crucial role in customer relations and can enhance brand competitiveness through innovative approaches (Baltezarević et al., 2023; Rahman & Zhou, 2023). The literature identifies several types of fun prevalent in society:

relativistic fun, which involves sharing jokes (Vernon et al., 2008); self-reinforcing fun, derived from contradictions in life; and aggressive fun, which expresses cynicism and self-defeat (Rahman & Zhou, 2023). These forms of fun influence customer preferences and behaviors (Gustafsson et al., 2016; Riecken & Hensel, 2012). Furthermore, engaging in various types of fun can alleviate stress, improve well-being, and positively affect both physical and psychological health (Barahmeh, 2023; Emma et al., 2024).

Humorous E-communication strategies increase brand interest (Akpinar & Berger, 2017), improve customer satisfaction and engagement in brand communications, and promote positive customer relationships (Warren et al., 2018). Research indicates that humor serves as an effective tool during critical periods due to its heightened relevance (Borah et al., 2020). Additionally, humorous E-marketing captures customer attention in ways that are entertaining, relatable, and innovative (Attardo et al., 2019). Integrating humor into E-marketing messages enhances the overall effectiveness of digital marketing communications (Yael & Katz, 2024; Barsade & Gibson, 2007). Humorous E-communications increases brand attention (Akpinar & Berger, 2017), improves customer satisfaction and engagement, and strengthens customer relationships (Warren et al., 2018). Research also indicates that humor is especially effective during challenging periods (Borah et al., 2020). Additionally, humorous E-communication captures attention engagingly and innovatively (Attardo et al., 2019). Integrating humor into E-communication messages enhances overall communication effectiveness (Yael & Katz, 2024; Barsade & Gibson, 2007).

Developing customer relationships is at the heart of using fun in E-Marketing practices. These practices can transform unstable relationships into mature interactions, enhance customer satisfaction and loyalty, and improve verbal communication efforts (Al-Nsour et al., 2021; Kuiper, 2016). Funny content boosts customer enthusiasm and happiness, aids in brand recall, and enhances personal communication and purchasing behavior (Lunardo et al., 2021). Furthermore, fun in E-communication turns customer challenges into new opportunities (Saavedra et al., 2024), reduces perceived risks, prevents relationship failures, and minimizes disputes with the brand (Cao et al., 2023). It also expands collaboration opportunities and fosters friendly, psychological connections with customers (Al-Nsour et al., 2024; Djambaska et al., 2016).

Additionally, funny E-communication serves as an effective means of communication between customers and brands by building awareness and trust (Al-Nsour, 2024), retaining customers, enhancing brand acceptance and recall, improving reputation, and increasing brand equity (Caleb et al., 2018). Positive humor can alleviate anxiety and lower unexpected purchasing risks, motivate frequent buying decisions, and strengthen purchasing intentions (Bergeron & Vachon, 2008). Moreover, Funny E-communication bonds between customers and brands by eliciting positive feelings, establishing a unique market position, promoting feelings of well-being, engaging customers emotionally throughout the communication process, and encouraging solidarity among participants (Al-Shaibani, 2024).

2. Literature Review:

1.2 Philosophy of Comedy and Humor:

Comedy plays a critical and corrective role in society. It employs humor and laughter as an automatic emotional response triggered by an unfamiliar or contradictory situation, movement, or gesture, and reveals the comic and sarcastic aspects of human behavior (Dionigiet al., 2023). Aesthetic and psychological visions agree that comedy is the form of humor most closely related to the mind. It addresses thought more than it touches emotion, which makes laughter and comedy in separable harmony, as both seek to bring joy and happiness (Epstein & Joker, 2007). Comedy aims above all to make the audience laugh

through various strategies, such as putting ordinary characters in unfamiliar or funny situations. Therefore, every comedy contains humor, but not everything that is considered humor can be classified as comedy (Libera,2020). Comedy is «the funny material» itself, while humor is «the way» that makes such material funny actions and words are carefully chosen to impact the ability of others to laugh, and may be linked to a specific social context (Marra, 2019).

Comedy is more than an art form that provokes laughter; it is a human phenomenon that enhances happiness, reduces stress, is a mirror for society, and is an effective critical tool with deep roots in history and philosophy (Dionigi et al., 2023). Comedy arose from religious rituals and popular celebrations in ancient civilizations, especially in Greece (Hassan,2023). It was associated with Dionysian celebrations that included noisy «komos» processions, where participants exchanged jokes and sarcastic comments on public figures (Middleton, 2022). From this atmosphere, Greek comedy emerged as an integrated dramatic art. It highlights human shortcomings (Hassan,2023). In political, social, and cultural situations, in a sarcastic manner, expose human flaws in situations of weakness that provoke laughter and call for avoiding those flaws. Aristotle believes that comedy is an art of imitation (Epstein & Joker,2007). Comedy still differs from others in its focus on depicting a group of «bad» people, not in the sense of corruption or baseness, but in the sense of showing their human deficiency (Devlin,2017).

Comedy is often presented in simple language, close to colloquial language, to bring the idea closer to the general audience (Jayadevan, 2024). Comedy simulates daily life and reflects human contradictions with joy and simplicity, as a result of this close connection to social life and human relationships(Timothée,2019). Comedy has become an ideal means of expressing societal issues and criticizing its institutions and individuals, maintaining its entertaining character that attracts the audience (Ödmark,2021). One of its most prominent forms is «behavioral comedy», which criticizes social customs and trends, intending to correct them through laughter, an element that people naturally fear (Marra, 2019). Philosophers have presented three main theories to explain the comedic phenomenon:

- a. Theory of Supremacy: pioneered by the English philosopher Thomas Hobbes. This theory assumes that laughter results from a sudden feeling of superiority over others (Özkan,2019).
- b. Theory of Incongruity: This theory proposes that laughter arises from the perception of the contradiction between expectation and reality. It was developed by philosophers such as Immanuel Kant and Arthur Schopenhauer (Marra,2019).
- c. Subversion and Catharsis: This theory is mainly related to the psychologist Sigmund Freud. It assumes that laughter represents a release of pent-up psychological energy or a sudden release of psychological energy (Westwood,2004)

2.2 Comedy and Fun Definitions:

Fun is an integral part of a business'sE-marketing agility policy. It allows for new ways of working and various interpretations without strictly structured plans, bringing together contradictory and incomplete situations (Kawęcka, 2024). Research shows that marketers often struggle to predict future events, leading them to engage in spontaneous interactions when such events arise. This spontaneity serves to capture public attention on the organization and its capabilities (Borah et al., 2020). Incorporating fun into communication is a creative response that aligns with the current demands of work, environmental conditions fueled by hyper-competition, government regulations, and the complexities of various industries (Gerber, 2009). Customers' needs can often be categorized by elements of surprise and urgency (Hill et al., 2017). This allows businesses to meet those needs, diagnose sales situations, and respond creatively and unconventionally through fun and humor (Zahoor et

al., 2021). Furthermore, fun can effectively address sudden and urgent issues while solving customer problems that require spontaneous solutions (Hultman et al., 2019). It also instills confidence and reassurance in the public regarding the solutions provided, since conventional solutions may no longer suffice in these fast-paced conditions (Borah et al., 2020).

Circumstantial humor is timely and reflects the quick thinking of marketers. It elicits psychological responses characterized by laughter, happiness, and joy through wordplay, puns, and engaging imagery (Borah et al., 2020). Funny communication affects the quality of interactions and the impressions people form (Warren et al., 2018). Fun alleviates stress during tense or monotonous conversations with customers (Treger et al., 2013), reduces anxiety (Henman, 2001), fosters positive feelings, and enhances connection (Treger et al., 2013). Fun is most effective when it arises in spontaneous social contexts, particularly at unexpected moments (Borah et al., 2020). Technology also plays a role by minimizing chaos and noise in the market (Chen & Martin, 2007) and enabling immediate, spontaneous conversations with customers (Borah et al., 2020). Funny messages contribute to a brand's social capital (Akpınar& Berger, 2017) by facilitating information sharing among customers and increasing attention toward the brand (Warren et al., 2019). Instant, funny-based interventions can strengthen social relationships, create deep and more meaningful connections, and boost customer interest in the company and its brand (Tirunillai&Tellis, 2017). The literature identifies several benefits of funny communication (Al-Nsour& Al-Aiaf, 2024; Baltezarević&Baltezarević, 2023):

- Improving Human Association: fun decreases the communication gap between brands and consumers, creating shared experiences and emotions. This approach humanizes the brand, enhancing its connection with the public.
- Brand Recall: fun and joyful communication messages improve consumers' ability to remember the brand. Initially, recalling the message content can lead to recalling the entire brand.
- Attracting Attention and Engagement: funny-based E-communications capture attention more rapidly than serious content, fostering customer engagement, expanding brand reach, and increasing market visibility.
- Emotional Association: E-communications that evoke laughter and fun generate positive emotions in the audience, enhancing brand perception.
- Overcoming Boredom and Noise: With consumers exposed to approximately 800 advertisements daily, funny messages can cut through the noise and avoid advertising fatigue, ensuring the message reaches the audience.
- Brand Personality: funny communication allows a brand to be more relatable and personable, helping to shape and craft its identity.
- Risk and Authenticity: fun holds risks; what may be fun to one person might not be to another. Authenticity in communication content is critical in this context. Fun is not just about making people laugh; it's about creating lasting impressions that reinforce relationships and leave a positive impact on the audience.

2.3 Types of Funny Communications:

Fun and laughter are means of escaping social pressure and the challenges present in a person's life (Cao et al., 2023). Bergson (1993) suggested that laughter plays a role in organizing social interactions, helping to reduce the fear of ridicule and maintaining a constant level of vigilant engagement with others. The renowned psychologist Sigmund Freud (1969) noted that mockery is a significant aspect of laughter theory, which is often associated with the fear of irony. This theory categorizes Fun into four types: automatic fun, commercial fun, intertextual fun, and emotional fun (Panke, 2013). Automatic funny refers to messages delivered through traditional media, such as radio and television, which highlight

contradictions in everyday situations. Commercial fun relates to public entertainment and enhances the level of laughter while promoting messages (Emma et al., 2024). The funny texts are tied to political communication and create an interactive and provocative sense of fun (Al-Nsour & Alsahli, 2025). Emotionally fun involves the selection of words or expressive materials to convey feelings, such as costumes and landscapes (Warren et al., 2018).

Fun consists of various interactive elements that encourage people to laugh and enjoy themselves (Oliveira et al., 2023). Individuals often share jokes and contextual texts that are challenging to translate into other languages (Järvinen, 2013). Researchers agree that fun is a response to environmental stimuli, often involving playful or funny expressions by others (Taina et al., 2020). Fun also contributes to an individual's emotional development, arising from entertaining words or amusing actions (Eisend, 2009). It is defined as a playful act that provides enjoyment through expressions meant to elicit amusement, mental tricks, or the portrayal of events in a ridiculous way, contrasting with lived reality (Järvinen, 2013). The literature emphasizes that fun is rooted in comedic expressions, such as narrative jokes, slapstick, irony, and sarcasm (Cooper et al., 2012).

Fun and humor are a universal phenomenon that is easy to recognize and enjoy; it often elicits laughter and indicates that a person is entertaining or funny, engaging individual perception (Oxford Dictionary, 2024). In practice, there is no widely accepted definition of fun, though studies indicate that it often hinges on contradictions (Hoang, 2013) and navigates around formal constraints to provoke consumer responses (Gulas & Weinberger, 1992). Funny is effective when it generates positive reactions from the audience (Ogungbe, 2020). From psychological, social, and linguistic perspectives, three fundamental pillars of funny exist: relief, contradiction, and superiority (Raskin, 2008). Researchers from various fields have pointed out the social dimensions of fun (Miller et al., 2023; Yeoman, 2019). Rodden (2018) argued that creating a positive learning atmosphere is crucial, while Jiang et al. (2020) highlighted the role of social laughter and fun in fostering social connections and cognitive development. Fun emerges as a social experience that leads to positive outcomes and encourages engaging interactions (Yeoman, 2019). People develop their understanding of "scientific concepts" by building on everyday experiences (Fehrest et al., 2024), underscoring the value of integrating fun and playful interactions as social activities that enhance the learning process (Nilupama et al., 2017).

In the context of E-communication, studies have emphasized the significance of both verbal and visual fun (Marone, 2016). Other research has linked funny semantics in communication and social media (Bin Khunin & Al-Nsour, 2024; Gluscevskij, 2017). This concept, referred to as Semitic Funnyism in E-communication, fosters a shared meaning that promotes solidarity and loyalty (Jiang et al., 2020). The literature has also identified various funny modes in communication, including puns, irony, and comparisons in traditional media like television and newspapers (Hunter, 2016). Funny E-communication often relies on symbols and contextualized stereotypes (Laroche et al., 2014). The symbolic meaning is seen as central to funny within communication messages (Chiew et al., 2019). Forms of funny communication include the contradictions between events and images, puns, and words with multiple meanings (Al-Jabri et al., 2023).

3.3 The Funny E-Communications and Brand Equity:

The studies discussed the impact of fun on human relations and communication (Warren & McGraw, 2016). They demonstrated the effectiveness of using humor during urgent times and how to convey a funny message promptly (Borah et al., 2020). These studies explored the link between fun and the theory of rapid intelligence in unpredictable or challenging circumstances (Millati et al., 2023). Timing is crucial in this strategy, as it facilitates communication with the target audience through fun and enjoyment (Attardo et al.,

2019). Funny communication content generates positive engagement for the public, creating a lighter atmosphere during interactions and strengthening the connection between the audience and the brand (Luca & Ciobanu, 2016). Evidence suggests that funny communication content spreads quickly, lowers advertising costs, and enhances brand reputation and WOM (Alnsour et al., 2025; Gaboré et al., 2019).

Effective funny communication relies on engaging content that captures public attention in a funny, relatable, unobtrusive, innovative, and entertaining manner (Attardo et al., 2019). Literature supports the significant impact of fun on improving communication effectiveness. Examples include the founder of Dollar Shave Club, funnily presenting his razors, the Old Spice campaign "The Man Your Man Could Smell Like," and Blendtec's viral campaign with the slogan "Will It Blend?"—which showcased the CEO blending iPhones and golf balls. Additionally, Snickers' campaign declared, "You're not you when you're hungry" (Barsade & Gibson, 2007). Dove's "Beauty for All" campaign challenges traditional beauty standards and celebrates diversity and inclusiveness, recognizing the beauty of all women, regardless of size, shape, or age. This approach was changed how women perceive themselves, reinforcing that beauty unrelated to a single standard (Djambaska et al., 2016).

Funny e-communication improves customers' perceptions and awareness of the Brand (Eisend, 2009). Positive perceptions motivate brand attention of the customer (Akpınar & Berger, 2017). In certain circumstances, customers may feel discomfort when the communicated content is sad or contains serious news, making them less likely to share the message (Baltezarević & Baltezarević, 2023). Funny content communication surprises, delights, and positively engages customers within the communication relationship (Al-Jabri et al., 2023). Funny content enhances product appeal and fosters positive attitudes towards the brand, such as awareness, purchasing intention, trust, and acceptance. This, in turn, influences reputation, employee satisfaction, and brand equity (Al-Nsour et al., 2021; Borah, 2020). The positive interactions generated by funny communication motivate awareness and attract the attention of customers and stakeholders, thereby improving revenue, profits, and sales, and spreading brand awareness in the market (Al-Nsour & Al-Saleh, 2025). Additionally, fun motivates customers towards the offerings, affects financial statements, and boosts the exporting capacity of the company (Djambaska et al., 2016). According to the above, the research hypothesis is:

- ***H01: There is a Significant Impact of Funny E-Communications on the Brand Equity of Famous Electrical Appliances Market.***

After presenting an extensive theoretical framework and previous studies relevant to this research area, we were able to design an appropriate conceptual framework for this study. This framework assists in selecting the independent variable (IV) and dependent variable (DV) to be studied, as well as in determining the nature and direction of their relationship.

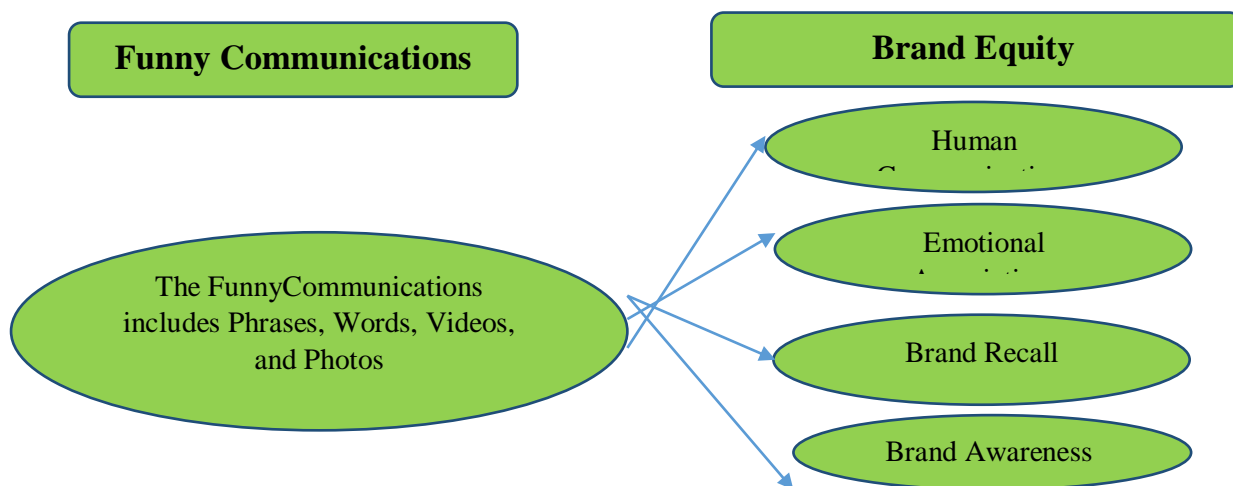


Figure 1: The Conceptual Framework

3. Research Design:

3.1 Research Population: It consists of all Saudi households in Riyadh. The users of the famous electrical appliance market are the target respondents. Data show that the total number of Saudi households in Riyadh was *996.1 thousand* in 2022. people, or 43.8% of the total households in Riyadh (Stat.gov.sa, 2022).

3.2 Sampling Method: The study used a non-probability sampling method. It is based on the personal judgment of the researcher to select the population (Sekaran, 2020). This method fits the difficulty of elaborating a detailed list of population names and addresses, and the lack of official information and characteristics. A purposive sample is used to collect the data from the population. The sample calculations found that the recommended sample size is 486 households.

3.3 Research Instrument: A fully structured questionnaire is the appropriate method for data collection. This questionnaire was developed based on relevant previous studies. Academics and professionals evaluate the preliminary items, confirming their external validity, relevance, and effectiveness in achieving the research objectives. As a result, the questionnaire was refined until it reached its final form. It was distributed electronically using the Google Drive platform, achieving a response rate of 100%.

3.4 Measurement: The study used a five-point Likert scale to measure research variables. The response levels range from 1 to 5, where 5 is a very high response and 1 is a very low level. The scale for interpreting these response levels is as follows: (1) 5 to 4.2 signifies a very high level, (2) greater than 3.6 but less than 4.2 indicates a high level, (3) greater than 2.4 but less than 3.6 represents a moderate level, (4) greater than 1.6 but less than 2.4 signifies a weak level, and (5) any score below 1.6 indicates a very low level. Sample responses were evaluated using descriptive analysis, which included indicators such as arithmetic mean, standard deviation, and relative frequencies. This analysis aimed to assess the level of social media involvement and its impact on online buying decisions through the Facebook platform (Al-Nsour& Al-Shaibani, 2024; Ge & Gretzel, 2018).

3.5 Data Analysis: The data were analyzed using Structural Equation Modeling (SEM) with PLS Smart software. This technique relies on several statistical assumptions and indicators. P-value shows the direction of the relationship between research variables. The Standardized Beta indicates the power and direction of the relationship. The f^2 and R^2 assess how the independent variable explains the dependent variable. The (Q^2) predicts

the behavior of the research variables, and the Goodness-of-Fit (GoF) evaluates the overall performance of the regression model.

3.6 File of Respondents:

- 1) **FunnyCommunications (IV):** This variable consists of 5 items, and the response level was moderated. The arithmetic mean is 3.861, with a standard deviation of 0.8324, indicating a high level of funny content.
- 2) **Brand Equity (DV):** This variable includes 19 items, and the response level was moderate. The arithmetic mean is 3.006, with a standard deviation of 0.932, indicating a moderate level of effectiveness in E-communications. **It is divided into four sub-variables:**
 - **Human Communication:** It consists of 5 items, and the response level was also moderate. The arithmetic mean is 3.941, with a standard deviation of 0.876, indicating a high Human communication.
 - **Emotional Association:** It consists of 5 items, with a moderated response level. The arithmetic mean is 3.881, and the standard deviation is 0.879, reflecting a high emotional association.
 - **Brand Recall:** This DV consists of 5 items, and the level of responses was high. The arithmetic mean is 3.781, with a standard deviation of 1.31, which indicates a moderate level of brand recall.
 - **Brand Awareness:** It consists of 4 items, and the response level was also moderated. The arithmetic mean is 3.914, with a standard deviation of 1.101, indicating a high level of brand awareness.

4. Testing and Data Analysis:

1) Reliability and Validity:

- **Construct Reliability:** The statistical rule indicates that the acceptable value of the test is above 0.7 and below 0.95 (Ringle et al., 2024). Table 1 shows values between the permitted limits of 0.7 - 0.95, so there is an acceptable degree of internal consistency between the items, and they can be trusted to test the research hypotheses.
 - **Average Variance Extracted:** The statistical rule indicates that the permitted limit is 0.5, and values above 0.7 are acceptable (Henseler & Sarstedt, 2013). Table 2 indicates that AVE values are above 0.5 for all latent variables, thus statistically acceptable, and can be trusted to test the study's hypotheses.
- 2) **Discriminate Validity: It is divided into two types:**
 - **Cross Loading:** The statistical rule considers a higher value than 0.7 statistically acceptable (Ringle et al., 2024). Table 1 shows all Items above 0.7, so they have achieved test conditions, and they are reliable and statistically accurate.

Table 2: Cross Loading, Construct Reliability Average Variance Extracted & VIF

Construct	Items	Cross Loading	CR	AVE
FunnyCommunications(X)	FC1	0.912	0.959	0.832
	FC2	0.933		
	FC3	0.914		
	FC4	0.945		
	FC5	0.946		
Human Communication (HC)	HC1	0.916	0.926	0.844
	HC2	0.858		
	HC3	0.901		
	HC4	0.931		

		HC5	0.926		
Emotional Association (EMO)		EMO1	0.872	0.911	0.851
		EMO2	0.821		
		EMO3	0.913		
		EMO4	0.933		
		EMO5	0.922		
Recall (REC)		REC1	0.852	0.936	0.816
		REC2	0.921		
		REC3	0.919		
		REC4	0.936		
		REC5	0.933		
Awareness (AWA)		AWA1	0.911	0.917	0.863
		AWA2	0.937		
		AWA3	0.844		
		AWA4	0.890		

- **FornellLarcker Criterion:** The Variance Inflation Factor (VIF) test starts at 1 and has no upper limit. According to statistical guidelines, a VIF below 5 indicates no collinearity problem. A VIF above 5 suggests substantial collinearity, while a VIF above 10 indicates serious collinearity, so the regression estimates will be inaccurate (Fornell& Cha, 1994). Table2 shows that the collinearity values are below 5, meaning there is no collinearity among the independent variables (IVs). This confirms that the statistical model is verified and reliable.

Table 2: Fornell-Larcker Criterion

construct	Funny Message (X)	Human Communication (HC)	Emotional Association (FEL)	Brand Recall (REC)	Brand Attention (ATT)
FunnyContent (X)	0.933				
Human Communication (HC)	0.612	0.944			
Emotional Association (FEL)	0.622	0.826	0.924		
Brand Recall (REC)	0.613	0.901	0.913	0.953	
Brand Attention (ATT)	0.600	0.851	0.902	0.941	0.911

5. Research Outcomes:

- **H01: There is a Significant Impact of Funny E-Communications on the Brand Equity of the Famous Electrical Appliances Market.**

Table 3: Direct Effect of Path Analysis

Hypothesis	Relationship	Std. Beta	Std. Dev.	T-Value	P-Value	Decision	f^2	R^2	Q^2
H ₁₁	FC → HC	0.645	0.046	7.311	0.000	High Positive Effect	0.6450	0.376	0.331
H ₂₁	FC → EMO	0.691	0.035	9.618	0.000	High Positive Effect	0.885	0.445	0.368
H ₃₁	FC → REC	0.654	0.014	8.681	0.000	High Positive Effect	0.637	0.321	0.344
H ₄₁	FC → AWA	0.632	0.043	9.109	0.000	High Positive Effect	0.431	0.366	0.317
H ₁	FC → BE	0.676	0.052	8.915	0.000	High Positive Effect	0.811	0.410	0.368

Significant at $P_0^* < 0.01$. Significant at $P_0^{**} < 0.05$.

Path analysis is closely related to multiple regression and provides valuable insights into cause-and-effect relationships. While causal correlations may exist between variables, they are often insufficient for validating assumptions in causal research. In this context, independent variables are classified as exogenous, while dependent variables are referred to as endogenous. Path analysis identifies two types of effects: direct and indirect. A direct effect occurs when an external variable has a direct influence on the dependent variable, indicated by an arrow pointing toward it (Dijkstra&Henseler, 2015). Conversely, an indirect effect occurs when an external variable influences the dependent variable through another variable (Hair et al., 2022).

Path analysis provides a correlation matrix and visually represents model directions using squares and arrows to depict causal relationships between variables. Key statistical indicators include Standardized Beta and t-statistics (Hair et al., 2022). According to statistical conventions, a P-value below 0.05 is considered statistically significant, and the directional relationship between the variables is proven. The Standardized Beta also reveals the direction of these relationships, with a negative sign (-) meaning a positive correlation. In this study, the path coefficient confirmed the direct impact of funny communications on brand equity. These path coefficients serve as indicators of the proposed relationships among the variables. It was observed that the P-value for most correlation relationships was less than 0.05, which means that all sub-hypotheses were proved. This implies that most sub-dependent variables were highly correlated with brand value for Saudi households. Nevertheless, a positive correlation between funnycommunications and brand equity has been confirmed, with all sub-dependent variables supporting this outcome.

The Effect Size (f^2) serves as a supplementary test to the P value (Hair et al., 2020). This statistical measure assesses the extent to which funny communications influence brand equity and its subcomponents. According to statistical guidelines, an f^2 value above 0.35 indicates a significant impact; values between 0.15 and 0.35 reflect a moderate effect, values below 0.15 signify a small effect, and values under 0.02 demonstrate no effect. Table 3 shows the results of the path coefficients for the dependent variables (DVs) and independent variables (IVs). The DVs include four components: human communication, emotional connection, brand recall, and brand awareness. The IV is the funny communication, such as texts, words, videos, and photos, for the famous electrical appliance. The analysis revealed a significant impact of funny communications on brand equity, with a coefficient of 0.811.

Furthermore, there is a strong effect of funny communications on all sub-variables of the DVs: human communication (0.645), emotional association (0.885), brand recall (0.637), and brand awareness (0.481). These findings suggest that emotional communication is the most influential factor among the DV components, while brand awareness has the least impact. Human communication and brand recall are equally affected.

The Coefficient of Determination, R^2 , is a statistical measure that indicates the variation in one variable by changes in another. In detail, R^2 evaluates the strength of the linear relationship between two variables (Hair et al., 2020). The statistical guidelines define R^2 values as follows: An R^2 below 0.02 indicates small explanatory power, an R^2 between 0.02 and 0.13 suggests moderate power, and an R^2 above 0.26 reflects high explanatory power. Table 4 shows the R^2 values for various relationships involving funny content. The R^2 value for the relationship between funny communications and human communication is 0.376, which means that funny communications explain 37.6% of the variation in human communication for the Saudi household of a famous electrical appliance market. The funny communications explain 44.5% of the changes in emotional association for the Saudi household as well. Moreover, the funny communications explain 32.1% of the variation in brand recall and 36.6% of the changes in brand awareness. Lastly, the humor communications explain 41% of the changes in brand equity, and 59% of the changes refer to removed factors in the model. Overall, the data confirmed that funny communications play a significant role in enhancing brand equity for the Saudi household in the famous electrical appliances market.

Q^2 illustrates the power of restructuring data collected in the structural model and performance indicators (Fornell & Cha, 1994). The statistical decision rule says that the predictive power of the Q^2 value is above 0.00 (Wold, 1982). The table (4) illustrates that there is a moderated possibility of analyzing differences for the Brand equity ($Q^2 = 0.367$) due to human communication, according to the previous f^2 which is less than 0.35. In the same way, there is a moderate power of analyzing differences for the brand equity due to brand recall ($Q^2 = 0.337$) and brand awareness ($Q^2 = 0.332$). Conversely, there is a high potential to analyze differences for the brand equity ($Q^2 = 0.381$) due to emotional association. With these results, we find that the model has a predictive power between moderate and high, and in both cases, there is a need to improve the model used and review the IVs to identify the tools that most affect predictive power.

Table 4: The Predictive Power (Q^2) Results

Variable	SSO	SSE	$Q^2 (=1-SSE/SSO)$
HM	515.000	515.000	
HC	813.000	514.637	0.381
EMO	444.000	318.423	0.356
REC	495.000	356.123	0.337
AWA	398.000	282.179	0.332
Brand Equity	2311.000	1491.203	0.367

6. Outcomes Discussion:

The funny content is an effective tool for e-communication, particularly for households of the famous electrical appliance market. This study aims to examine the impact of such funny communications on the brand equity of Saudi Household. From a semantic standpoint, social media fun includes images of people and animals and sensitive topics such as race, religion, or politics (Ge & Gretzel, 2018). Research has shown that celebrity and videos are especially effective in enhancing the positive effects of fun (Al-Shaibani, 2024;

Al-Nsour, 2023). Visual messaging strategies through social media create brand attraction and positive financial outcomes. Studies suggest that funny communication has taken various forms, each with different influences on the audience. Forms of Fun that link with daily experiences, challenges, and emotions are particularly effective (Hughes et al., 2018). Funny E-communications are often free from the stressors of daily life, such as hectic schedules or lengthy meetings. Moreover, it can also be seasonal, linking E-communications messages to holidays, vacations, and special events (Djambaska et al., 2016). Successful communication usually employs visual humor to capture attention and ensure it remains memorable (Al-Shaibani, 2024). Visual elements such as graphs, animations, and comics change this content effectively (Chiew et al., 2019). In this context, funny communications for famous electrical appliance market have relied on narrative stories, constituting 43% of all funny content forms, then funny text (34.1%), funny videos (28%), and funny images (22.3%).

The study indicated a significant direct impact of funny communications on the brand equity of Saudi households. Specifically, the research conducted by Lin (2023) confirmed that funny E-communications enhance the effectiveness of advertising through social media (Albashtawi et al., 2025). It found that effective funny content improves persuasion, garners public attention, and increases brand admiration, while also reducing the brand failure. Social media's inherent ability to facilitate sharing enables messages to reach specialists and experts who can provide their insights (Ge & Ulrike, 2018). Furthermore, the current study demonstrated that funny communications significantly influence brand recall and attention, accounting for 32.1% of changes in brand recall and 36.6% in brand awareness. Most studies support the notion that funny posts on social media encourage customer interaction with businesses, alleviate audience tension, and foster a comfortable dialogue (Lin, 2023). Moreover, fun enhances both awareness and recollection of communication messages, while also mitigating behavioral problems (Moyer-Gusé, Mahoo& Brookes, 2011). The study of Eisend (2021) found that fun increases the persuasive effect of advertising messages, effectively reducing negative purchasing decisions. Fun has also proven to be an effective tool for attracting electoral audiences (Kuipers, 2011). A study by El-Tazy&Dinana (2018) highlighted that Funny advertising messages have a positive impact on consumer attitudes of brands and their buying behaviors. Moreover, the funny advertising fosters positive word-of-mouth (WOM) and enhances brand recall (Al-Nsour, 2017). Additionally, Minazzi (2021) found that visual content in funny advertisements broadens the reach of social media messages within the tourism industry.

Despite the findings mentioned above, some studies challenge these results, indicating that funny content may be harmful, involving threats and mockery of brands. All the above make consumers avoid the communication message (Warren & McGraw, 2016). McLeod et al. (2022) confirmed the positive impact of fun on brand recall, buying intentions, and attitudes toward brands. However, the use of fun may not always produce positive outcomes, especially if it is inconsiderate of the target audience, which leads to confusion, disappointment, or offense. The type of fun employed in communication may be inconsistent with the brand personality indices developed by Speck (1991). The study by Millati et al. (2023) examined the effects of funny advertisements on excitement, contradiction resolution, and funny disregard, finding insignificant differences in their impact. The funny content enhances brand recall and attitudes. In fact, fun in branding reduces engagement and negative attitudes, as audiences prefer brands not to have comedic elements in their messages (Chan & Lowe, 2020).

On the other hand, fun significantly impacts human communication and emotional associations. According to Baltezarević&Baltezarević (2023), Fun is a crucial aspect of humanity, and savvy companies understand the importance of integrating fun into their

communications. Emotion-based communication has proven to be a more effective way to capture customers' attention and stimulate their feelings, which in turn enhances brand awareness and improves purchasing decisions (Malkawi et al., 2025; AL-Nsour & Alsahli, 2022). Fun serves as an innovative tool for monitoring trends (Rahman & Zhou, 2023) and fostering positive perceptions (Eisend, 2009). It can easily be utilized across various media for entertainment and enjoyment (Cheung et al., 2019). Additionally, fun improves recall through casual and engaging learning experiences (Warren et al., 2018). Both positive and negative emotions generated during advertising can enhance pleasure and amusement (Baltezarević & Baltezarević, 2023). It is also important to note that emotional associations can manifest in various forms, including anger, fear, negative responses, threats, or errors (Roseman, 2013).

The value of fun as a source of new, intelligent, and enjoyable content through social media increases audience participation and spreads positive emotional content more quickly than negative emotions (Berger & Milkman, 2012). Additionally, heightened emotions lead to greater motivation, engagement, sharing, and positive word-of-mouth (WOM). Comedy fosters admiration for the source and enhances perceptions of the product more effectively than other types of content (Al-Nsour, 2017; Eisend, 2009). From an international perspective, there are no significant differences in how fun is applied in advertisements targeting Swedish and Chinese university students. Studies indicate that affiliate and aggressive fun are equally effective across these cultures, and both have similar impacts on brand purchasing (Hoefel et al., 2024). Self-defeating and self-enhancing Fun also play a role in creating emotional connections and have a comparable impact in both Swedish and Chinese contexts. However, Chinese consumers tend to be more willing to buy the product (Gustafsson et al., 2016). Previous research distinguishes between funny associated with a product and fun linked to a communication message, though both serve a similar purpose in two-sided advertising by providing additional positive information to consumers. Fun has become a key success factor and serves as a universal language that humanizes communication, giving brands a distinctive identity. Ultimately, funny content offers an innovative and meaningful competitive advantage, fulfilling its mission as a social process.

7. Conclusion:

Funny E-communications transcend cultural, age, and demographic boundaries. It is a powerful tool for customer engagement strategies. When customers are made happy through fun, they receive a better understanding of the communication message and its content. Fun is an effective E-communications approach and requires careful planning and execution. Previous studies have shown that fun evokes positive emotions and fosters stronger relationships between customers and brands. The effective e-communication message should incorporate narrative storytelling and the fun-based cultural context of the audience. Different cultural backgrounds lead to misunderstandings or distortions of the message, making fun inappropriate for certain communities and potentially damaging customer loyalty, brand perception, and purchasing decisions. Integrating fun into communication messages carries risks. The successful, funny E-communication campaigns depend on the relevance of the jokes to the product or subject being promoted. Inappropriate fun leads customers to avoid the message and the brand itself. Convenience goods typically involve low levels of customer engagement in purchasing decisions and are seen as less risky for consumers. Consequently, fun positively affected E-communication by selecting the products, distinguishing the brands, and identifying the brand features and competitive advantages. In Saudi Arabia, most consumers make emotional decisions and rely on expert opinions in purchasing convenience goods. The Saudi consumers often use their purchasing process according to impulsive

feelings, positive attitudes, and impressions rather than product attributes. Funny communication messages enhance customer engagement and repeat purchases, despite the weakness in frequent purchases. Nonetheless, fun remains a valuable tactic for building a brand image and cultivating customer loyalty. While fun is not a secure solution for successful communication messages, it can be appropriate and effective in specific circumstances. Consumer attention, funny messages change product perceptions and stand out against non-funny alternatives.

References:

- Akpinar, E., and Berger, J. (2017). Valuable Virality. *Journal of E-Marketing Research*, 54(2), 318-330. <https://doi.org/10.1509/jmr.13.0350>.
- Al Shaibani, Majed. (2024). Impact of Visual Funny Advertising on Customer Relationships in Saudi Fast-Food Restaurants. *RevistaIberoamericana De Psicología Del Ejercicio Y El Deporte*, 19(3), 271-275.
- Albashtawi, Zain., Alnsour, Ibrahim Radwan., Al-Nsour, Iyad A., Allahham, MahmoudIzzat., and Jawabreh, Omar. (2025). The Role of Big Data Analytics in Developing Logistics Within Renewable Energy Systems:The Moderating Role of Engineering Solutions. *Lex Localis - Journal of Local Self-Government*, 23(S2), 273-293. <https://doi.org/10.52152/>.
- Al-Jabri, H., Alhasan, G., and Ali, S. (2023). Subtitling Arabic Funny into English: the case of Arabic stand-up comedies on Netflix. *The European Journal of Funny Research*, 11(2), 159–177. <https://doi.org/10.7592/EJHR.2023.11.2.754>.
- Al-Jubouri H., Zwine P., and Ali L. (2019). Funny E-Marketing and Its Impact on Customer Well-being by Enhancing Social Media Quality. Pilot study on Customers of Mobile Telecommunications Companies in Iraq. *HSS*, 16 (1), 64-94.
- Al-Nsour, A. I., and Aiaf, A.A. (2024). Effect of Innovation in Communication Message on Financial Customer Relationships: New Evidence from Saudi Arabia. *Journal of Asian Business Strategy*, 14(1), 61–69. <https://doi.org/10.55493/5006.v14i1.5054>.
- Al-Nsour, I. (2023). The Impact of Social Media Celebrity on Buying Behavior of Retailer Customers in Riyadh, KSA. *Jordan Journal of Business Administration*, 20(1). <https://doi.org/10.35516/jjba.v19i4.1719>.
- Al-Nsour, I. A. (2017). WOM Effectiveness in Improving the Purchasing Behavior: Comparative Study on the Private Hospitals Inpatients in Jordan and Saudi Arabia. *Arab Economic and Business Journal*, 12(1), 13-28. <https://doi.org/10.1016/j.aebj.2017.04.003>.
- Al-Nsour, I. A. (2024). Building a Model for E-Interaction Via Facebook Platform: "The IN-IMSIU Model for E-Interaction". *Journal of Management World*, 2024(5), 348-362. <https://doi.org/10.53935/jomw.v2024i4.1120>.
- Al-Nsour, I. A. A., & Al-Saleh, N. H. (2025). Impact of Humor Communication Message Elements on Brand Equity Mediator for Customer Relationships A Study on Fast Food Restaurant Customers via the X Platform in Saudi Arabia. *Arab Journal of Administration*, (), 1-24. doi: 10.21608/aja.2025.356476.1791.
- Al-Nsour, I. A., Al-Nsour, I. R., & Al-Otoun, F. J. (2021). Enhancing Customers' Satisfaction Using Loyalty Rewards Programs: Evidence from Jordanian Banks. *The Journal of Asian Finance, Economics and Business*, 8(11), 297–305. <https://doi.org/10.13106/JAFEB.2021.VOL8.NO11.0297>.
- Al-Nsour, I. A., and Al-Sahli, S. A. (2022). Effects of Cash and Non-Cash Communications on Brand Awareness: An Empirical Evidence from Saudi Arabia. *The Journal of Asian Finance, Economics and Business*, 9(5), 507–518.

- Al-Nsour, I., & Alsahli, S. (2025). The Brand Involvement as a Mediator Between Sports Sponsorship and Jordanian Audience Behavior: Psychological-Communication Analysis. *Arab Journal of Administration*, (), 1-32. doi: 10.21608/aja.2025.404536.1897.
- Al-Nsour, I., and Al-Shaibani, M.F. (2024). Effect of Social Media Involvement on Buyer Behavior: Evidence from Jordan Fashion Market via Facebook Platform. *Journal of International Crisis and Risk Communication Research*, 7(S12), 341–359.
- Alnsour, Ibrahim Radwan., Al-Nsour, Iyad A., Malkawi, Eyad Mohammad., and Allahham, Mahmoud Izzat. (2025). The Role of Internet of Things in Fintech Adoption Within Banking Sector: The Moderating Role of Digital Transformation Capability. *Lex Localis - Journal of Local Self-Government*, 23(S4), 2486-2510. <https://doi.org/10.52152/k4pew155>.
- Al-Nsour, Iyad A., Hasnin, Eman Abdelhameed., Almurad, Hussein Mohamad., and Allahham, Mahmoud Izzat. (2024). The Relationship Between Social Media Trust and Purchase Decision in the Fashion Industry. *Journal of Information Systems Engineering & Management*, 10(54s), 1012-1029.
- AlSahli, Saud Abdulla., Al-Nsour, Iyad A., Allahham, Mahmoud Izzat. (2025). Improving Visitor Awareness Through Marketing Literacy During Riyadh Season Events. *Lex Localis - Journal of Local Self-Government*, 23(S4), 2511-2540. <https://doi.org/10.52152/srvtb662>
- Attardo, Salvatore. Pickering, Lucy, and Baker, Amanda. (2019). Prosodic and multimodal markers of Funny in conversation. *Pragmatics & Cognition*, 19(2), 224 – 247..
- Baltezarević Ivana, and Baltezarević, Radoslav. (2023). Negative effects of Funny in E-Marketing communications. *Trendovi u poslovanju*, 11(2), 101-10.
- Barahmeh, Yousef (2024). The collective and individual expressions of humour in social media spaces: insights from the socio-political context of Jordan after the 2011 Arab Spring. *The European Journal of Humour Research* 12(2), 1–17.
- Barsade, S., and Gibson, D. (2007). *Why Does Affect Matter in Organizations?* *Academy of Management Perspectives*, 21(1), 36-59.
- Berger, J., & Milkman, K. L. (2012). What Makes Online Content Viral? *Journal of E-Marketing Research*, 49(2), 192-205. <https://doi.org/10.1509/jmr.10.0353>.
- Bergeron, J. and Vachon, M. (2008). The effects of Funny usage by financial advisors in sales encounters. *International Journal of Bank E-Marketing*, 26(6), 376-398. <https://doi.org/10.1108/02652320810902424>.
- Bin Khunin, L. K., & Al-Nsour, I. A. (2024). Impact of Digital Advertising Strategies on the Competitive Advantage of SMEs in KSA. *European Journal of Business and Management Research*, 9(2), 91–98. <https://doi.org/10.24018/ejbmr.2024.9.2.2285>.
- Borah, A., Banerjee, S., Lin, T., Jain, A., and Eisingerich, A. B. (2020). Improvised E-Marketing Interventions in Social Media. *Journal of E-Marketing*. 84(2). <https://doi.org/10.1177/0022242919899383>.
- Bressolles, GrÃ©gory., Durrieu, François, and Senecal, Sylvain. (2014). A consumer typology based on e-service quality and e-satisfaction, *Journal of Retailing and Consumer Services*, Elsevier, 21(6), 889-896.
- Cao, Yi., Zhou, Keqiucheng., Wang, Yijiang., Hou , Yubo., Miao, Rentao. (2023). The influence of leader Funny on employee creativity: from the perspective of employee voice. *Front. Psychol., Sec. Organizational Psychology*, 14, 1-28.
- Chan, F.F.Y. and Lowe, B. (2021). Placing products in Funny scenes: its impact on brand perceptions. *European Journal of E-Marketing*, 55(3), 649-670. <https://doi.org/10.1108/EJM-10-2018-0701>.

- Chen, Guo-Hai and Martin, Rod A. (2007). A comparison of Funny styles, coping Funny, and mental health between Chinese and Canadian university students. *FUNNY*, 20 (3), 215-234. <https://doi.org/10.1515/FUNNY.2007.011>
- Chiew, T. M., Mathies, C., & Patterson, P. (2019). The effect of humour usage on customer's service experiences. *Australian Journal of Management*, 44(1), 109-127. <https://doi.org/10.1177/0312896218775799>.
- Cline, T. W., Altsech, M. B., & Kellaris, J. J. (2003). When Does Funny Enhance or Inhibit Ad Responses? - The Moderating Role Of The Need For Funny. *Journal of Advertising*, 32(3), 31–45. <https://doi.org/10.1080/00913367.2003.10639134>.
- Constantin Y. Plessen, Fabian R. Franken, Christoph Ster, Rebecca R. Schmid, Christoph Wolfmayr, Anna-Maria Mayer, Marc Sobisch, Maximilian Kathofer, Katrin Rattner, Elona Kotlyar, Rory J. Maierwieser, Ulrich S. Tran. (2020). Funny styles and personality: A systematic review and meta-analysis on the relations between Funny styles and the Big Five personality traits, *Personality and Individual Differences*, 154, <https://doi.org/10.1016/j.paid.2019.109676>.
- Cooper, Cecily D., and John J. Sosik. (2012). The Laughter Advantage: Cultivating High-quality Connections and Workplace Outcomes through Funny', in Gretchen M. Spreitzer, and Kim S. Cameron (eds), *The Oxford Handbook of Positive Organizational Scholarship*, Oxford Library of Psychology (2011; online edn, Oxford Academic, 21(Nov). <https://doi.org/10.1093/oxfordhpb/9780199734610.013.0036>, accessed 1 Dec. 2024.
- Devlin, Maria Patricia. (2017). Ethics and Renaissance Comedy. Doctoral dissertation, Harvard University, Graduate School of Arts & Sciences. UK.
- Dijkstra, T. K. and Henseler, J. (2015). Consistent and Asymptotically Normal PLS Estimators for Linear Structural Equations. *Computational Statistics & Data Analysis*, 81(1): 10-23.
- Dionigi A, Duradoni M, Vagnoli L. (2023). Understanding the Association Between Humor and Emotional Distress: The Role of Light and Dark Humor in Predicting Depression, Anxiety, and Stress. *Eur J Psychol*.19(4),358-370. doi: 10.5964/ejop.10013.
- Djambaska, A., Petrovska, I., Bundaleska, E. (2016). Is Funny Advertising Always Effective? Parameters for Effective Use of Humor in Advertising. *Journal of Management Research*, 8 (1).
- Eisend, M. (2009). A meta-analysis of Funny in advertising. *J. of the Acad. Mark. Sci.* 37, 191–203. <https://doi.org/10.1007/s11747-008-0096-y>.
- Eisend, M. (2021). The influence of Funny in advertising: Explaining the effects of Funny in two-sided messages. *Psychology & E-Marketing* is published by Wiley Periodicals LLC. Wiley. DOI: 10.1002/mar.21634.
- El-tazy, G., and Dinana, H., (2018). The impact of Funny advertising on consumers' buying, word of mouth, and recall. *Journal of Business and Retail Management Research (JBRMR)*, 12 (2), 202-211.
- Emma Garnier, Melvyn R.W. Hamstra, Frieder Lempp, and Martin Storme. (2024). A little fun goes a long way? The influence of Funny on offer acceptance in one-shot online negotiations, *International Journal of Conflict Management*, 10.1108/IJCMA-11-2023-0229, 35, 5, 1060-1078.
- Epstein R, Joker VR. (2007). A threshold theory of the humor response. *Behav Anal.* 30(1):49-58. doi: 10.1007/BF03392145.
- Fehrest et al. (2024). Incorporating humour in the educational journey of young tourists: systematic multidisciplinary review. *The European Journal of Humour Research* 12 (2) 145–162.

- Fehrest, Farima, Panchal, Jenny, Pabel, Anja, and Murphy, Laurie (27 Aug 2024), Humour and children's learning: opportunities for tourism, *Tourism Recreation Research*, 49 (4), 107. DOI: 10.1080/02508281.2024.2390715.
- Fornell, C. and Cha, J. (1994). Partial Least Squares. *Advanced Methods of E-Marketing Research*, 407, 52-78.
- Ge, J., and Gretzel, U. (2018). Impact of humour on firm-initiated social media conversations. *InfTechnol Tourism*, **18**, 61–83. <https://doi.org/10.1007/s40558-017-0097-0>.
- General Authority for Small and Medium Enterprises. Statistical data. 2021. Riyadh.
- Gluscevskij, Dmitrij (2017). Methodological issues and prospects of the semiotics of Funny. *Sign Systems Studies* 45 (1-2), 137-151
- Gustafssonm Julia., Kihl, Ida., and Said, Mariam. (2016). Funny in Advertising – A Cross–Cultural Study. Bachelor's thesis in Business Administration.
- Hair, J. F., Hollingsworth, C. L., Randolph, A. B., and Chong, A. Y. L. (2017). An Updated and Expanded Assessment of PLS-SEM in Information Systems Research. *Industrial Management & Data Systems*, 117(3), 442-458.
- Hair, J. F., Hult, G. T. M., Ringle, C. M., and Sarstedt, M. (2022). *A Primer on Partial Least Squares Structural Equation Modeling (PLS-SEM)*, 3rd Ed., Sage: Thousand Oaks.
- Hair, Joe F., Howard, Matt C., and Nitzl, Christian. (2020). Assessing measurement model quality in PLS-SEM using confirmatory composite analysis. *Journal of Business Research*, 109, 101-110.
- Hameed, Irfan., Babar Khan, Muhammad., and Shahab, Atif (2020). Perceived Funny and Purchase Intention: Mediating Role of Attitude towards the Advertisement and Brand. *The Lahore Journal of Business*, 8 (2), 55–84.
- Hassan, W. (2023). Drama Between the Ancient Egyptian and Greek Civilizations: A Comparative Study. *Arts and Architecture Journal*, 4(2), 133-155. doi: 10.21608/aaj.2023.241217.1044.
- Henseler, J., and Sarstedt, M. (2013). Goodness-of-Fit Indices for Partial Least Squares Path Modeling, *Computational Statistics*, 28(2), 565-580.
- Hill, K. E., Bush, V. D., Vorhies, D., & King, R. A. (2017). Performing Under Pressure: Winning Customers through Improvisation in Team Selling. *Journal of Relationship E-Marketing*, 16(4), 227–244. <https://doi.org/10.1080/15332667.2017.1349554>
- Hoang, A.T. (2013). Impact of Funny in advertising on consumer purchase decision. Saimaa University of Applied Sciences Faculty of Business Administration, Lappeenranta Degree Program in International Business.
- Hoefel, Diego., Capelotti, João Paulo., and Date, Rujuta. (2024). Funny and conflict in the Global South. *European Journal of Funny Research*, 12(3), 1-8. <https://doi.org/10.7592/EJHR.2024.12.3.1001>.
- Hughes, D. J., Lee, A., Tian, A. W., Newman, A., and Legood, A. (2018). Leadership, creativity, and innovation: a critical review and practical recommendations. *The Leadership Q.* 29, 549–569. doi: 10.1016/j.leaqua.2018.03.001.
- Hultman, M., Yeboah-Banin, A.A. and Boso, N. (2019). Linking improvisational behavior to customer satisfaction: the relational dynamics. *Journal of Business & Industrial E-Marketing*, 34(6), 1183-1193. <https://doi.org/10.1108/JBIM-11-2017-0298>
- Hunter, S. C., Fox, C. L., & Jones, S. E. (2016). Funny style similarity and difference in friendship dyads. *Journal of Early Adolescence*, 46(1), 30-37. <https://doi.org/10.1016/j.adolescence.2015.10.015>.

- Järvinen, M. (2013). Funny As an E-Marketing Communication Tool: A case of a Finnish e-retailer. Bachelor's thesis autumn 2013 Degree program in International Business Oulu University of Applied Sciences. Finland.
- Jayadevan, Nikhil . (2024). Comedy and Satire Against Cynical Withdrawal.hesis Submitted in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy in the Department of English, Faculty of Arts and Social Sciences.Simon Fraser University.
- Jiang, F., Lu, S., Jiang, T., &Jia, H. (2020). Does the Relation Between Funny Styles and Subjective Well-Being Vary Across Culture and Age? A Meta-Analysis. *Frontiers in Psychology*, 11, 569427. <https://doi.org/10.3389/fpsyg.2020.02213>.
- Kawęcka., Magdalena (2024). Funny elements in virtual onymic creations. *he European Journal of Humour Research* 12(2) ,87–98.
- Kuiper, N.A. (2016). Model of Funny Styles. In: Zeigler-Hill, V., Shackelford, T. (eds) *Encyclopedia of Personality and Individual Differences*. Springer, Cham, 1-4. https://doi.org/10.1007/978-3-319-28099-8_1250-1
- Kuipers, G. (2011). The politics of Funny in the public sphere: Cartoons, power and modernity in the first transnational Funny scandal. *European Journal of Cultural Studies*, 14(1),63-80. <https://doi.org/10.1177/1367549410370072>.
- Laroche M., et al., (2011). What's So Funny? The Use of Humor in Magazine Advertising in the United States, China, and France.*Journal of Advertising Research*, 51(2), 404.
- Lee, S. S., & Johnson, B. K. (2021). Are they being authentic? The effects of self-disclosure and message sidedness on sponsored post effectiveness. *International Journal of Advertising*, 37, 1–24.
- Libera, Anne. (2020). The Science of Comedy (Sort of) ,*AMA J Ethics*. 22(7):E602-607. doi: 10.1001/amajethics.2020.602.
- Lin, Z. (2023). Investigate the Impacts of Funny on Advertisement Effectiveness via Social Media E-Marketing. *Advances in Economics, Management and Political Sciences*,11,141-146.
- Luca, Florin-Alexandru&Ciobanu, Claudia Ioana (2016). Satisfaction, Trust, and Commitment as Dimensions of Loyalty in Real Estate Companies. *SEA - Practical Application of Science*, 2(11), 354-350.
- Lunardo, R., Bompar, L., &Saintives, C. (2021). Breaking the ice with a joke: The relief-inducing property of Funny and its effect on sellers' performance. *Recherche et Applications En E-Marketing (English Edition)*, 36(2), 2-20. <https://doi.org/10.1177/20515707211008392>.
- Malkawi, Eyad Mohammad., AL-Malahmeh, Zaid Akram., Al-Nsour, Iyad A., and Allahham, Mahmoud. (2025). The Impact of Digital Marketing on Tourist Engagement: Exploring Sustainable Development in Jordan. *Lex Localis - Journal of Local Self-Government*, 23(S2), 294-314. <https://doi.org/10.52152/>.
- Marone, V. (2016). Looping out loud: A multimodal analysis of humour on Vine. *The European Journal of Humour Research*, 4(4), 50-66.
- Marra, Jennifer. (2019). *Humor, Power and Culture: A New Theory on the Experience and Ethics of Humor"* (2019). Dissertations (1934 -). 1015. https://epublications.marquette.edu/dissertations_mu/10
- McLeod, B. T., Houghton, D. M., & Saavedra, J. L. (2022). Developing a Sense of Funny: Congruence between Funny Type and Brand Personality. *Journal of E-Marketing Development and Competitiveness*, 16(4). <https://doi.org/10.33423/jmdc.v16i4.5751>.

- Middleton, Alison (2022). Laughter, Humour & Greek Tragedy. Published thesis Submitted for the degree of Doctor of Philosophy Trinity. Jesus College, University of Oxford. Uk.
- Millati, AQ., Nariswari, CI., Bening, KB., Maharani, N., and Sulistiobudi, RA. (2023). Effects of Three Funny Advertising Techniques on Purchase Intention. *Psychology & Psychological Research International Journal*, 8(2), 1-5.
- Miller, E., Bergmeier, H. J., Blewitt, C., O'Connor, A., & Skouteris, H. (2021). A systematic review of humour-based strategies for addressing public health priorities. *Australian and New Zealand Journal of Public Health*, 45(6), 568-577.
- Minazzi, R. (2021). Social Media Approaches and Communication Strategies in Tourism. In: Xiang, Z., Fuchs, M., Gretzel, U., Höpken, W. (eds) *Handbook of e-Tourism*. Springer, Cham. https://doi.org/10.1007/978-3-030-05324-6_127-1.
- Moyer-Gusé, E., Mahood, C., & Brookes, S. (2011). Entertainment-education in the context of Funny: Effects on safer sex intentions and risk perceptions. *Health Communication*, 26(8), 765-774. <https://doi.org/10.1080/10410236.2011.566832>.
- Nilupama, Wijewardena., Charmine EJ Härtel., and Ramanie, Samaratunge. (2017). Using Funny and boosting emotions: An affect-based study of managerial Funny, employees' emotions and psychological capital, *Human Relations*, 10.1177/0018726717691809, 70, 11, 1316-1341.
- Ödmark, S. (2021). Moral Transgressors vs. Moral Entrepreneurs: The Curious Case of Comedy Accountability in an Era of Social Platform Dependence. *Journal of Media Ethics*, 36(4), 220-234. <https://doi.org/10.1080/23736992.2021.1967158>.
- Ogunbe, E. O. (2020). The Pragmatics of Coronavirus-Motivated Funny on Social Media. *All Nations University Journal of Applied Thought (ANUJAT)*, 8(1): 1-20. All Nations University Press. doi:<http://doi.org/10.47987/OURO2156>.
- Oliveira, Raquel, Arriaga, Patrícia and Barreiros, João. (2023). The role of Funny in social, psychological, and physical well-being" *FUNNY*, 36 (3), 487-509. <https://doi.org/10.1515/Funny-2022-0072>.
- Özkan, D. . (2019). Jokes In The Context of Supremacy Theory . *EUROASIA Journal of Social Sciences & Humanities* , 6(10), 31-36. Retrieved from <https://euroasiajournal.com/index.php/eurssh/article/view/222>.
- Palikhe, A. (2019). Impact of Funny Advertising on Brand Purchase Strategy. *Journal of Nepalese Business Studies*, 12(1), 60-70. <https://doi.org/10.3126/jnbs.v12i1.28183>.
- Pallant, J. L., Karpen, I. O., & Sands, S. J. (2021). What drives consumers to customize products? The mediating role of brand experience. *Journal of Retailing and Consumer Services*, 64, 102773. <https://doi.org/10.1016/j.jretconser.2021.102773>.
- Panke, L. (2013). Poli-entertainment: The use of humour in political communication. *SpheraPublica*, 13 (I), 2-18.
- Rahman, Md. Shahinoor and Zhijin Zhou. (2023). The Effect of Self-Related Humor on Convergent and Divergent Thinking. *The European Journal of Humour Research* 11 (4), 1-13.
- Raskin, Victor (2008). *The Primer of Funny Research*, Berlin, New York: De Gruyter Mouton, 8. <https://doi.org/10.1515/9783110198492>.
- Riecken, G., and Hensel, K. (2012). Using Funny in Advertising: When Does it Work? *Southern Business Review*, 37(2), 27-38.
- Ringle, Christian M., Wende, Sven, & Becker, Jan-Michael. (2024). *Smart PLS 4*. Bönningstedt: Smart PLS. Retrieved from <https://www.smartpls.com>.

- Rodden, Frank A..(2018). the neurology and psychiatry of Funny, smiling, and laughter: A tribute to Paul McGhie. *Part I. Introduction and clinical studies*, Funny, 31 (2), 339-371. <https://doi.org/10.1515/Funny-2018-0022>.
- Roseman, I. J. (2013). Appraisal in the Emotion System: Coherence in Strategies for Coping. *Emotion Review*, 5(2), 141-149. <https://doi.org/10.1177/1754073912469591>.
- Saavedra Torres, J.L., Bhattarai, A., Dang, A. , and Rawal, M. (2024). Do you want to be roasted? The boundaries of using dark Funny as a brand-to-brand communication strategy. *Journal of Research in Interactive E-Marketing*, 18 (2), 220-237. <https://doi.org/10.1108/JRIM-12-2022-0370>.
- Saudi Central Bank. Annual data. 2018. Riyadh.
- Sekaran, U., and Bougie, R. (2020). *Research Methods for Business: A Skill-building Approach*. Wiley.
- Speck, P. S. (1991). The Funny Message Taxonomy: A Framework for the Study of Funny Ads. *Current Issues and Research in Advertising*, 13(1-2), 1-44. <https://doi.org/10.1080/01633392.1991.10504957>.
- TainaVuorela, Sari Alatalo, Eeva-LiisaOikarinen, Anne Poutiainen, (2020). Young consumers' views on Funny BELF communication, *Corporate Communications: An International Journal*, 10.1108/CCIJ-01-2020-0008, 26, 2, 265-278.
- Timothée, Parrique. (2019). The political economy of degrowth. *Economics and Finance*. Université Clermont Auvergne [2017-2020]; Stockholmsuniversitet, 2019.
- Treger, S., Sprecher, S., Erber, R. (2013). Laughing and liking: Exploring the interpersonal effects of Funny use in initial social interactions. *European Journal of Social Psychology*, 43 (6), 523-543.
- Vernon, P. A., Martin, R. A., Schermer, J. A., & Mackie, A. (2008). A behavioral genetic investigation of Funny styles and their correlations with the big-5 personality dimensions. *Personality and Individual Differences*, 44(5), 1116-1125. <https://doi.org/10.1016/j.paid.2007.11.003>.
- Warren, C., & McGraw, A. P. (2016). Differentiating what is Funny from what is not. *Journal of Personality and Social Psychology*, 110(3), 407-430. <https://doi.org/10.1037/pspi0000041>.
- Warren, C., Barsky, A., & McGraw, A. P. (2018). Funny, comedy, and consumer behavior. *Journal of Consumer Research*, 45(3), 529-552. <https://doi.org/10.1093/jcr/ucy015>.
- Warren, C., Carter, E. P., & McGraw, A. P. (2019). Being funny is not enough: the influence of perceived Funny and negative emotional reactions on brand attitudes. *International Journal of Advertising*, 38(7), 1025-1045. <https://doi.org/10.1080/02650487.2019.1620090>
- Warren, G., and McGraw, P. (2016). When Does Funny E-Marketing Hurt Brands? *Journal of E-Marketing Behavior*, 2(1), 39-67.
- Weinberger, M. G., & Gulas, C. S. (1992). The impact of Funny in advertising: A review. *Journal of Advertising*, 21(4), 35-59. <https://doi.org/10.1080/00913367.1992.10673384>.
- Westwood, Robert (2004). Comic Relief: Subversion and Catharsis in Organizational Comedic Theatre. *Organization Studies*, 25 (5), 775-795.
- Wold, H. (1982) Model Construction and Evaluation When Theoretical Knowledge Is Scarce: An Example of the Use of Partial Least Squares. *Cahier du Département d'économétrie, Faculté des Sciences Economiques et Sociales*, 06, 79, 1982.

- Wu, C.-L., & Chen, H.-C. (2019). The influence of creativity on incongruity-resolution and nonsense Funny comprehension. *Creativity Research Journal*, 31(1), 110-118. <https://doi.org/10.1080/10400419.2019.1577675>
- www.Arqam.com. Annual Data 2021.
- www.bonat.io. 2023.
- Www.Deportal.com. Annual Data. 2024
- Yael Brender-Ilan, Adi Katz. (2024). don't try to make me laugh, let me do: persuading employees to action, *Atlantic Journal of Communication*, 10.1080/15456870.2024.2397962, 1-22.
- Yeoman, I.S. (2019). Tourism and Humour. *Journal of Tourism Futures*, 5 (1), 96-97. <https://doi.org/10.1108/JTF-01-2016-0002>
- Yue, X., Hao, X., and Goldman, G. (2010). Funny Styles, Dispositional Optimism and Mental Health: A Study among 800 Undergraduates in Hong Kong and China. 11 (2), 173-188.
- Zahoor, Nadia & Gabriel Pepple, Dennis & Choudrie, Jyoti, (2021). Entrepreneurial competencies and alliance success: The role of external knowledge absorption and mutual trust. *Journal of Business Research*, Elsevier, 136(C), 440-450.