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# 女性幽默與社會眼光：從角色需求觀點探討女性視覺消費歷程

## Women's Humor and Public's Perspective: Exploring Femininity Visual Consumption upon Role Expectation

### **Abstract**

The powers of humor and laughter have been seen as a treatment and therapy for mental health or mental disorder that can relief people from distress and conflict. The study concentrates on analyzing the widespread of humor applied in advertising and identifying the relationship among humor mechanisms, female depictions, and product types. The outcomes reveal that professional, celebrity, and narrator roles depictions have significant higher percentage than others traditional depictions such as wife, mother, and girlfriend. The aggressive and sexual humor appeals are replaced by nonsensical appeal because the social development extends view of women and male-female relationship. The emotion of humiliation and derision about women in humor is the past; the ideal state of perfect women image is the destination can be casually delivered by the funny skill. The red color and blue color separately represent different product involvement both have higher frequency to use humor in ads. The red color products use humor in ads which also shed light on ideal femininity characteristics; while the blue color products play problem-solving oriented humor.

Keywords: Humor Appeal, Female Role Expectation, Visual Consumption, PCM, Culture Value

## Introduction

Humor is a stimulus that directly or indirectly elicits pleasurable effect on viewer with result of laughing. The application of humor in advertising was not clear; the earliest record can be trace is in Procter & Gamble Ivory soap ads in 1880s that animals are listening product's message in auditorium (Hopkins, 1923; Herold, 1963; Stern, 1996). Vendors and tradesmen introduce their business by the forms of graphic or symbolic images as executional tactic to deliver products' information. They believed "humor is power" and agreed that humor stimulated attention and persuasion in social interaction as well as marketing communication. Although, the communication effectiveness of humorous ads is uncertain, the promotion technique have been widespread used. It is like Elaboration Likelihood Model (ELM) in persuasion knowledge; target consumers can comprehend and evaluate product message arguments or product's attribution/benefit in ads through central route because their prior experiences to related products (Sternthal & Graig, 1973; Mcghee & Goldstein, 1983; Weinberger & Gulas, 1992; Chapman & Foot, 1996; Mittaal & Lassar, 2000). Moreover, endorser's role depiction, symbolic images, or music in humorous ads can be considered as peripheral processing or heuristic viewpoint, which can help consumers to construct or evaluate message argument and conclusion.

Additionally, Weinberger et al (1995) proposes the product color matrix (PCM) that categorized product into four colors group according to products' functions, attribution and involvement: white, blue, yellow, and red to explain how humor technique can systematically integrated into ads to emphasize product's attribution and enhance consumers' memory. White color product presents high involvement and tool functional which is expensive and durable such as large appliances, insurance, or business equipment...etc. Blue color product presents nondurable, low involvement, and tool functional that need routine purchasing such as detergents, fuels, and non-desert foods. Red color products present high involvement and

toy functional that require detail comparison before purchase decision-making. For instance, fashion clothing, jewelry, or sport car consumption refer to psychological cost to fulfill self-actualization that need careful comparison before purchase the expensive “big toy” products. Yellow color products present “little treat” to satisfy daily reward. Snack foods, soft drink, beer or tobacco are included in this category that does neither take too much time to do comparison nor money. The combination with humor and product have involvement concerning that high involvement products relate to psychology-oriented purchase decision has little tendency to use humor tactics. On the other hand, the low involvement products contain problem-solving, routine purchase, and low cost features that can casually present products’ value by humorous skills (Petty, Cacioppo, & Schumann, 1983).

The goal of the study is to examine the integration of female endorsers’ role depictions with PCM to figure out the application of the current female role depiction in humorous ads. Specifically, the female role portrayals in humorous can or can not properly translate four colors products’ function to enhance consumers’ memory. Therefore, the study provides the following questions:

1. Does humor appeal selectively associate with particular product color matrix, matched ads setting, and ads purpose;
2. Does humor appeal particularly lean to certain product color matrix to create relative female roles depiction for certain gender audiences;
3. Do the marketing practitioners mean to create power image of female roles depictions in humor appeal?

## **Theoretical background of humor**

The numbers of researchers involved to understand the functions of humor in sociology, psychology, leadership, and communication to figure out why people laugh and what make people laugh (McGhee, 1971; Fine, 1984; Mulkay, 1988; Veatch, 1998). In general, couples of humor theories are discussed: tension relief, superiority theory, social cohesion, meaning-making, and incongruity theory (Berger, 1993; Robinson & Smith-Lovin, 2001; Buijzen & Valkenburg, 2004), and those theories can be found interactive applied in one advertisement. The theory of tension relief, which is one evident to support the belief—humor is power, is used to reduce interpersonal tension to fulfill task goal and increase smooth relation (Bales & Slater, 1955). However, not anybody can tell joke. According to the theory of superiority, people who occupy higher status in group tell more joke than lower one. It reveals an emotion of triumph, confidence, and self-esteem. For instance, there are many existing researches indicate that men tell more joke than women, and they think women have ‘no sense of humor’ (Lakoff, 1975; McGhee, 1979).

H1: The humor appeal contains product characteristic relevant information in ads that create product categories image to consumers.

H2: The humor appeal builds specific ad setting to enhance product image.

Woman usually is the butt in joke that is gender pattern to translate the funny role in humorous ads because the prevalent patriarchal and man-oriented society. So, man is a humor producer, for a long time, and woman is a listener. The theory of social cohesion indicates that listeners express their support to joke teller in order to enhance position relative to others. Furthermore, the back and forth communication produce resonance between teller and listener can share situation-defining reality and meaning-making. The theory of meaning-making technically can minimize the gap of social meaning and status, shed light on invisible social class and structure to listeners (Stephenson, 1951; Davis, 1979; Wilson, 1979; Katz, 1996).

Rather, the theory of incongruity, similar with the theory of meaning-making, mixture cognition capacity from audiences' within into an un-expected but understandable humor resolution. The heavily used humor style may involve themes of absurdity, nonsense, and vital, which is violation for the audiences. Nevertheless, the incongruity humor is a conditions needed that can informally educate listeners' perception and cognition. The greater impact of incongruity humor can be expected if resolution is included in ads, the higher positive cognition learning can happen for audiences (Jones, 1970; Nerhardt, 1976; McGhee, 1979; Berger, 1993; Veatch, 1998; Meyer, 2000).

The applications of status-related humor describe products' functions could provide obvious rules for audiences to identify products' categorization. Besides, the above theories lead us to realize that humor is used to define meaningful situations in the female group. The traditional female images such as mother, wife, or girl friend are used to introduce tool function product to fix family caring problems. Hence, the humor female roles depictions appreciation in ads can be seen as peripheral elaboration to enacting with product message memorize via central route to clarify products' categories and functions.

H3: The female roles depictions in humor ads are created as subordinate position for female target group.

H4: The female humorous depictions mostly focus on personal-use purpose products.

### **Humor and gender**

Many researches indicate that gender differences influence response to humor; men would differentiate to humor creation while women would appreciate to humor construct and content. The reason that men have lower response toward humor can contribute to their conscious of gender esteem. They disparage women from men's viewpoint especially in the realm of sexual and aggressive humor to express their little interest to female (Henkin & Fish,

2001; Robinson, 2001; Nevo, 2001; Azim, 2005). But women will express more surprising and exciting emotion than men do to humor because they are used to not possess too much curiosity and expectation to humor to recognize women's characteristics. Regards to the reaction, the other empirical research can explain because women's humorous appreciation stemmed from the emotion of humiliation, disparagement, and fear under male-oriented environment. The phenomenon comes from social power status that women are defined as secondary position making them become a theme in humor; they couldn't help but to accept the destiny to maintain social cohesion and harmony. Hence, women's no sense of humor could be interpreted because they can't express their real emotion under restricted social regulations and patriarchal discipline which become conventionality—they are listeners (Wyer et al, 1965; Blanch, 1974; Lakoff, 1975; Chapman & Gadfield, 1976; Walker & Dresner, 1988).

Nevertheless, women do not consider humor as personal talents to evoke transaction in society; they passively reveal their emotion of anti-patriarchal regulations by using satirical or ironic humor to self-disparage women's nature features. The attitude may be translated that women can't change the truth but to possess an open-mind to face humor in order to satisfy traditional patriarchal value. Technically speaking, the above mentioned humorous theories look are being dominated by men's viewpoints to humiliate women; the numerous female depictions in humor advertising are incident to social interaction in daily life as well as the essential evidences to explain the prevalent conventionality (Crawford & Gressley, 1991; Myers et al, 1997). Positively, the interactions informally provide chances for women to modify and upgrade their characteristic. In the past, the exist gender differences such as role depictions, images oriented, and setting can be found in ads, men are product information providers at working place and women are users and demonstrators at home. The differentiation presents power distance between two genders before 1970, after that, the

development of sociology prove women's ability and capacity when they are educated and participate in labor market. The humorous techniques may not change a lot but the female role depictions improve; they demonstrate products' knowledge with professional image at working place instead of housewife at home. They confidently express new outlook in humorous ads to perform their within and positive social cohesion (Courtney & Lockertez, 1971; Ford et al, 1998; Gilly, 1990; Arima, 2003).

Moreover, the improvement of female role depictions in humorous ads shift from men's derision to women's talk for achieving better personal identification according to the current femininity viewpoints. In the other word, there is no victimology of humor but being replaced by greater female-oriented humor appreciation among women for higher self-esteem and social dominance (O'Connell, 1960; Priest & Wilhelm, 1974; Wilson et al, 1975; Zillman & Stocking, 1976).

H5: The improvement of women social status has influenced female roles depictions in ads which gradually upgrade to professional image to emphasize product benefits for women.

## **Methodology**

The purpose of this study is to analysis how humorous female depictions are using print advertising in magazines. In order to judge the importance of the female roles depictions used by print ads to reach different market segments, a content analysis of print advertising was conducted to identifying effective and accurate ways among humor appeal, products categories, roles depictions, and ads purpose. The independent variables are humor content and construct, while the dependent variable are product categories, ads purpose, and magazine categories (Table 1). Kerlinger (1964) pointed out that the content analysis is a research technique for the objective, systematic, and quantitative description of the manifest content of human's behavior,



consciousness, belief, value, and cultural development.

The research questions are inferred to relative literatures to coding and testifying reliability/validity. The research sample is collected from the modern magazines to construct subcategories and criteria. Two categories of variable are identified based on the humor mechanism and target audiences segmentation — female roles depiction, advertising category, and products color matrix. Within each category, several specific magazines were chosen for evaluation (Table 2) and all humor print ads containing a picture of at least one female character. This study is focus on female humorous roles depiction, so a larger number of women's magazines are systematically collected to be a representative sample. Besides, those paid subscribes can identify readers' demography that can be valid support to insure magazine segmentations and target groups. According to the publication yearbook of Taiwan, there are four largest circulating consumer magazines which are leisure, fashion, technology, and business

The systematic sampling is an objectivity design that researcher defines categories and selects samples in order to find results consistency in the research content. The sampling process in the study follows a strict rules and procedures to lessen the possibility for subjective variation before coding procedure. The study adopts three coders to perform pre-test for 30 print ads. The average reliability index, refer to Kassarian (1977) suggestion, must at least above 80% among the three coders and the agreement is resolved through discussion. The total 500 print ads are gathered from Jan. to Dec. in 2007 as sample to fulfill the study.

Table 1. Categories of analysis

Category	Subcategories and criteria
<b>Independent variables</b>	
Humor construct	Pun /Understatement /Satire /Joke /Intent
Humor content	Aggressive /Sexual /Nonsensical
<b>Dependent variables</b>	
<b>Female role portrayal</b>	
Age	Under 19 /20-35/36-50/51-65/over 66
Target gender	Male /female /both
Credibility	User /authority
Occupation	Professional /high-level business /entertainment /sports /middle level business /non-professional /white collar
Product association	Yes /no
Message	Accepts message /provide message /neither
Help	Accepts help /provides help /neither
Role	Girlfriend, mother/housewife/career woman/celebrity/narrator)
<b>Advertising category</b>	
Magazine Category	Leisure /fashion /technology /business
Advertising purpose	Informative /persuasive /reminder
Target gender	Male /female /both
Advertising setting	Home /store /outside /office /other
<b>Product Color Matrix</b>	White /red /blue/ yellow

Table2 Sample of Magazines

Category	Title
Leisure	Taipei Walker, J-Star, Here, Choc, Popteen, Cool, Az,
Fashion	Elle, Vogue, Bella, Vivi, Beauty
Technology	Pc Shopper, Call, @live, Pcadv,
Business	30, Smart, Career

## Results

### *Findings for research question 1*

#### *Testing for Hypothesis 1*

Hypotheses 1 The humor appeal contains product characteristic relevant information that create product categories image to consumers.

Finding for the hypothesis 1 can be found in Table 3 that show 98.4% humorous ads can lead audiences to associate with product features. The total 500 copies sample contain 33(6.6%) copies of aggressive humor ads, 35(7.0%) copies of sexual humor ads, and 432(86.4%) copies of nonsensical humor ads (Table 4). Besides, red color (N=154, 35.6%) and blue color (N=158, 36,6%) goods reveal higher frequency to introduce products information with nonsensical humor content. The humor tactics are constructed with pun, understatement, satire, joke, and intent in the research. The quantitative analysis of the 500 humor print ads construct with 92 (18.4%) copies of pun, 95 (19.0%) copies of understatement, 28 (5.6%) copies of satire, 78 (15.6%) copies of joke, and 207 (41.1%) copies of intent (Table 5).

To generalize the above findings can reveal that the satire humor construct has very low frequency to be selected for products' feature promotion. The red goods (high involvement) and blue goods (low involvement) categories have higher frequency to be introduced by humor mechanism. The reason can be contributed to those two product categories lean to single-person usage, the target group's intention is a core concerning of how product's feature can be expressed. The other humor constructs—pun, understatement, joke, and intent leave space for audiences to do products' relative image. The marketing practitioners prefer to use the close ties between the product characteristic and consumers' emotion in the commercials to promote products. Hence, the satire probably is not appropriate skill to translate personal product core value to target audiences.

Table 3. Selected profile statistics of Variables

Category		N	%	Category		N	%
<b>Female role portrayal</b>				<b>Advertising purpose</b>			
Age	20-35	469	93.8%	Purpose	Persuasive	263	52.6%
Occupation	Professional	285	57.0%		Informative	147	29.4%
Product association	Yes	492	98.4%	Gender	Female, Male	266	53.2%
Credibility	Neither	286	57.2%		Female	229	45.8%
Help	Neither	415	83.0%	Setting	Other	291	58.2%
Role	Other	181	36.2%	<b>Product Color Matrix</b>			
<b>Humor construct</b>	Intent	207	41.1%	Red		195	39.0%
<b>Humor content</b>	Nonsensical	432	86.4%	Blue		174	88.2%

### *Testing for Hypothesis 2*

H2: The humor appeal builds specific ad setting to enhance product image.

Finding for hypothesis 2 is listed in Table 5. The results show ads setting is not specific concerning in humor ads (N=291). But, the home setting (N=83) and outside setting (N=74) are the second and third alternative in humor ads. Further, the ads purpose contain informative, persuasive and reminder. The total 500 copies ads have 263 copies of persuasive purpose, 147 copies of informative purpose and 90 copies of reminder purpose. The research outcome does not support the hypothesis which can contribute to ads practitioners do not want to mislead persuasive focus from product image. Specific ads setting may derive misunderstand or different definition toward product image. To integrate endorsers' performance and product image can simplify mission complement to leave specific product image for audiences.

### *Findings for research question 2*

### *Testing for Hypothesis 3*

H3: The female roles depictions in humor ads are created as subordinate position for female target group.

Findings for hypothesis 3 can be found in Table 4. The total 500 sample identify 181 copies of non-certain role depiction, 109 copies of celebrity depictions and 95 copies of

professional depictions. The hypothesis of subordinate position does not obtain support according to the statistical analysis of the study. The outcome shows 266 copies of humor ads are for both gender audiences and 229 copies of humor ads are for female audiences. The total 495 copies of humor ads are for men and women that contain non-certain, professional and celebrity images, can be seen as strong evidence to explain the high degree of acceptance for female humorous role depiction; narrow view of women and male-female relationship has gradually fade away.

#### *Testing for Hypothesis 4*

H4: The female humorous depictions mostly focus on personal-use purpose products.

Finding for hypothesis 4 can be explained from Table 5. Based upon the statistic analysis of PCM subcategory can realize that the red goods (N=195) and blue goods (N=174), which most likely belong to personal products, have higher frequency ( $N_{R+B}=369$ ) to be introduced by humor. The 286 copies of others credibility and 134 copies of user credibility can explain because the undefined role credibility has the wider range to translate product characteristic by target audiences.

#### *Findings for research question 3*

#### *Testing for Hypothesis 5*

H5: The improvement of women social status has influenced female roles depictions in ads which gradually upgrade to professional image to emphasize product benefits for women.

According to the Table 5, findings are listed as follow: (1) 80 copies of humor ads with authority endorser credibility; (2) 13 copies of help provider image; and (3) 26 copies of both office setting and store setting. Moreover, the role depictions are not concentrated as an acceptor (N=72) and provider (N=13), but mostly are created as non-certain (N=415) instead. There are not many superiority image used in humor ads to transfer product benefits for audiences. The evidences can be explained that even the social development does upgrade

women career opportunities and along with positively high-level depiction in society. However, the humorous mechanism is used to transmit serious issues with casual emotion; thus, the occupational roles or professional images may not be able to touch consumers. To compare the total 420 copies of user and others credibility with the 445 copies of professional female role portrayals—professional, celebrity, narrator, and other can be the appropriated female depiction in the current era. Those delicate, gorgeous, and wisdom portrayals are not only promote product image but also extend value.

Table 4 The Inter-relationship between Humor Content and Female Role Portrayal, Target Audience, and Product Color Matrix

Female Role Portrayal	Humor Content			Total N
	Aggressive n (%)	Sexual n (%)	Nonsensical n (%)	
Wife(Girlfriend)	1 (3)	11 (31.4)	31 (7.2)	43
Mother	0 (0)	0 (0)	4 (0.9)	4
Homemaker	0 (0)	0 (0)	8 (1.6)	8
Professional	8 (24.2)	2 (5.7)	95 (19)	105
Celebrity	8 (24.2)	3 (8.6)	98 (22.7)	109
Narrator	4 (12.1)	3 (8.6)	53 (12.3)	60
Others	12 (36.4)	16 (45.7)	153 (35.4)	181
	33 (100)	35 (100)	432 (100)	500
$\chi^2=33.513$ , $p=0.001<0.05$				
Target Audience	Aggressive n(%)	Sexual n(%)	Nonsensical n(%)	Total
Male	1 (3)	0 (0)	4 (0.9)	5
Female	24 (72.7)	13 (37.1)	192 (44.4)	229
Both	8 (24.2)	22 (62.9)	236 (54.9)	266
	33 (100)	35 (100)	432 (100)	500
$\chi^2=13.685$ , $p=0.008<0.05$				
Product Color Matrix	Aggressive n(%)	Sexual n(%)	Nonsensical n(%)	Total
White Goods	1 (3)	3 (8.6)	68 (15.7)	72
Red Goods	20 (60.6)	21 (60)	154 (35.6)	195
Blue Goods	8 (24.2)	8 (22.9)	158 (36.6)	174
Yellow Goods	4 (12.1)	3 (8.6)	52 (12.0)	59
	33 (100)	35 (100)	432 (100)	500
$\chi^2=16.694$ , $p=0.010<0.05$				

Table5 The Inter-relationship between Humor Construct and Female Endorser Credibility, Provide Help, and Ads Setting

<b>Endorser Credibility</b>	<b>Humor Construct</b>					
	<b>Pun n (%)</b>	<b>Understatement n (%)</b>	<b>Satire n (%)</b>	<b>Joke n (%)</b>	<b>Intent n (%)</b>	<b>Total N</b>
User	25 (27.2)	34 (35.8)	6 (21.4)	17 (21.8)	52 (25.1)	134
Authority	22 (23.9)	14 (14.7)	6 (21.4)	6 (7.7)	32 (15.5)	80
Others	45 (48.9)	47 (49.5)	16 (57.1)	55 (70.5)	123 (59.4)	286
	92 (100)	95 (100)	28 (100)	78 (100)	207 (100)	500
$\chi^2=16.422$ , $p=0.037<0.05$						
<b>Provide Help</b>	<b>Pun</b>	<b>Understatement</b>	<b>Satire</b>	<b>Joke</b>	<b>Intent</b>	<b>Total</b>
Accept	9 (9.8)	16 (16.8)	9 (32.1)	17 (21.8)	21 (10.1)	72
Provide	2 (2.2)	2 (2.1)	0 (0)	3 (3.8)	6 (2.9)	13
None	81 (88.0)	77 (81.8)	19 (67.9)	58 (74.4)	180 (87)	415
	92 (100)	95 (100)	28 (100)	78 (100)	207 (100)	500
$\chi^2=17.051$ , $p=0.030<0.05$						
<b>Ads Setting</b>	<b>Pun</b>	<b>Understatement</b>	<b>Satire</b>	<b>Joke</b>	<b>Intent</b>	<b>Total</b>
Home	12 (13)	12 (12.6)	10 (35.7)	15 (19.2)	34 (16.4)	83
Store	7 (7.6)	8 (8.4)	4 (14.3)	3 (1.8)	4 (2.9)	26
Outside	11 (12)	13 (13.7)	4 (14.3)	19 (24.4)	27 (13)	74
Office	3 (2.3)	7 (7.4)	0 (0)	7 (9.0)	9 (3.3)	26
Other	59 (64.1)	55 (57.9)	10 (35.7)	34 (43.6)	133 (64.3)	291
	92 (100)	95 (100)	28 (100)	78 (100)	207 (100)	500
$\chi^2=38.380$ , $p=0.001<0.05$						
<b>Ads Purpose</b>	<b>Pun</b>	<b>Understatement</b>	<b>Satire</b>	<b>Joke</b>	<b>Intent</b>	<b>Total</b>
<b>Informative</b>	40 (43.5)	22 (23.2)	4 (14.3)	23 (29.5)	58 (28)	147
<b>Persuasive</b>	42 (45.7)	51 (53.7)	18 (64.3)	44 (56.4)	108 (52.2)	263
<b>Reminder</b>	10 (10.9)	22 (23.2)	6 (21.4)	11 (14.1)	41 (19.8)	90
	92 (100)	95 (100)	28 (100)	78 (100)	207 (100)	500
$\chi^2=16.805$ , $p=0.032<0.05$						

## Conclusions and Discussions

### 1. Female roles depictions in humor ads

The female endorsers' roles selections are around age 20-35 whose occupations are professional actress and athletics. The endorser's depiction is created as product users to persuade consumers and 90% endorsers' images do match products features. The statistic analysis clarify the 90% image include others (181), celebrity (109), professional (105), and narrator (60) whose performance are mostly as others (286) credibility and users (134) credibility in second. Besides, help-provide depiction does not appear significant quantity in acceptor and provider but none (415) specific role depiction instead. The above findings identify that female role depictions tend to none specific oriented and no specific setting in humor ads. The reason may contribute to authority depiction reveals emotion of aggression which may not match humor appeal. Traditionally, the indoor without indicated occupation and sexy depictions are prevalent female character in ads. The social professional-oriented depictions explain the increasing amount of female participants in labor market which lead roles transformation in the modern era. This is positive evolution that female humorous depictions do not treat women as butt to do gender humiliation and sexual discrimination. The harmful critique about female appearance will be less, if the symbolic of second gender portrayals can decrease in ads.

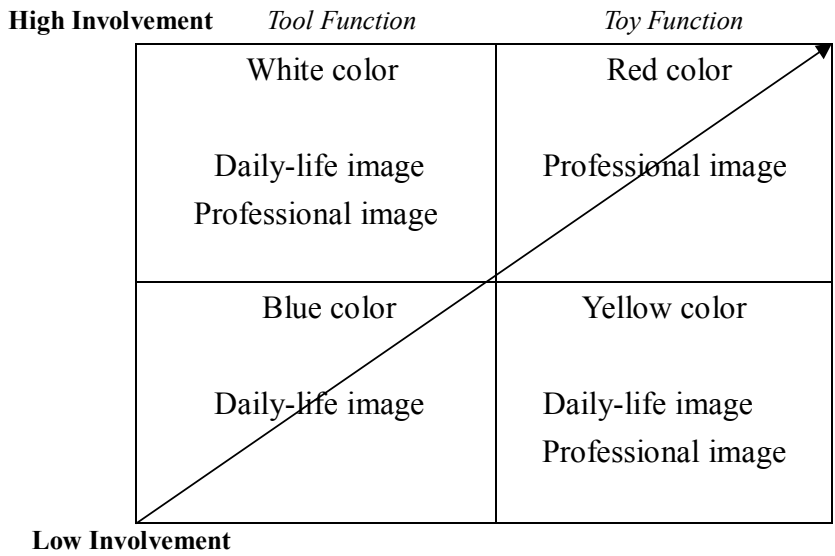
The data show low frequency in aggressive and sexual humor appeal but very high in nonsensical purpose. The nonsensical purpose appeal contains a deeper layer of meaning to explain the advanced female roles depictions. Those depictions are concerned as mentor and role model to provide an opportunity to approach high visibility and accountability images for target audiences—female (192) and both (236). According to the view, the humorous depictions not only shed light on an ideal state of female image for men and women but also provide conditioned appropriate gender behavior to follow (Ochalla, 2004).



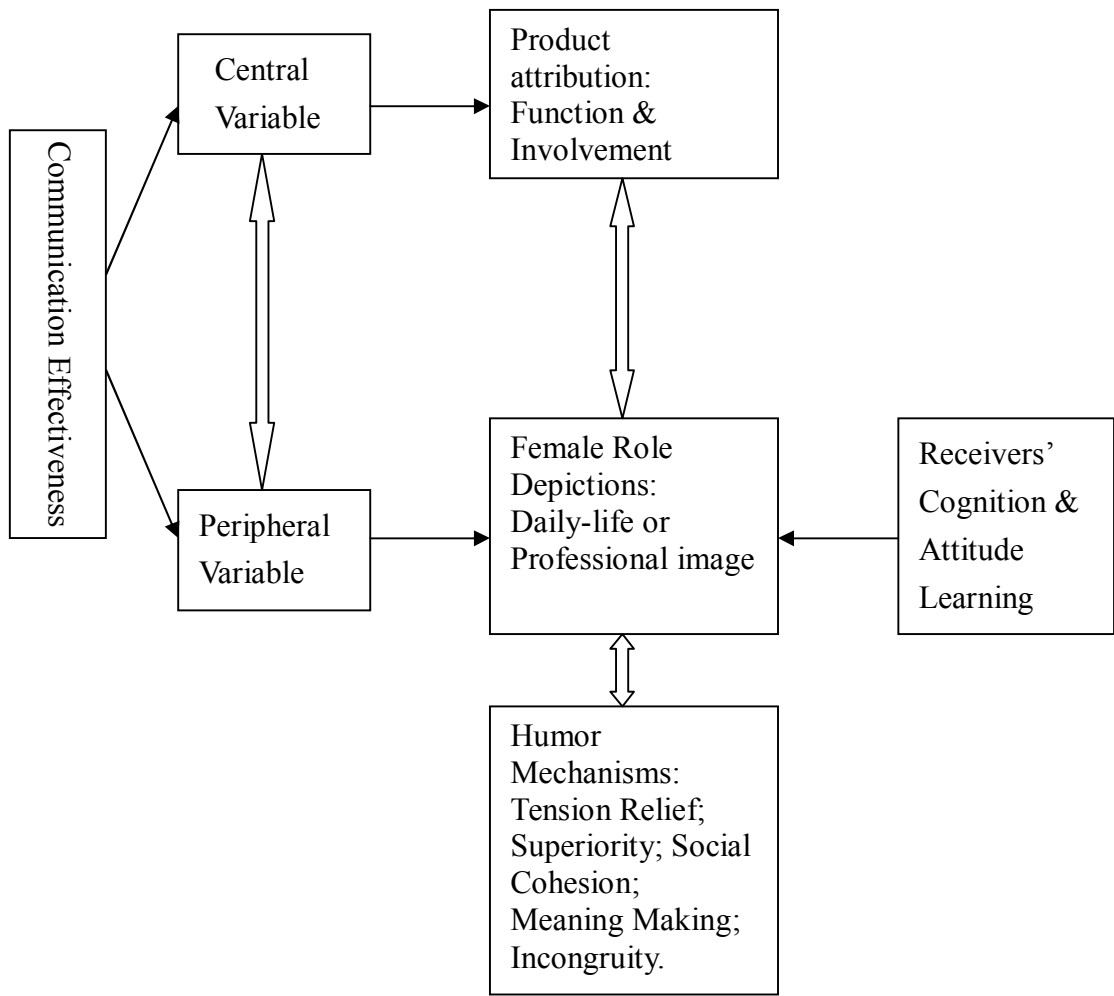
## 2. The integration of humor ads with PCM

The analysis of the application of female role depiction integrate with the product colors matrix (white, blue, yellow, red) revealed that marketing manager selectively associate with specific product categories. Based on the study, the red color product (N=195) and blue color product (N=174) have significant higher frequency to be introduced by humor. Basically, the red color product belongs to the high involvement such as fashion clothing, fine jewelry and sport car, which does not fit for funny skill in ads. McCullough and Taylor (1993) indicate that humorous may damage the image of delicate, serious, and high-technique product. However, the red color product has toy function for personal entertainment. The socioeconomic burst upgrades buyers' purchasing power. The application of humor skill in the red color product category can be described that the casual and funny attitude for the high involvement product can receive tension relief from wide range consumers. Furthermore, the blue color products present the low involvement including detergents, fuels, and non-desert foods. Those products have tool function for personal using to solve daily problem. There are researches point out that the purchasing decision for the blue color products are processed under moderate memory, the humorous mechanisms can provoke consumers' attention and memory increasing (McInnis and Jaworski, 1989; Sternthal and Craig, 1973).

Besides, the tendency of humor application has been gradually modified from aggression and sexual to nonsensical. The advantages of this tendency can lead products to higher rank by pun, understatement, and intent. A wider product imagination will leave to consumers because the ambiguous definition can arouse discussion from any aspect of view. The deeper memory will store in audiences' mind.



**Fig 1 Female Roles Depictions Idealization**



**Fig 2 Communication Effectiveness Model for Female Roles Depictions and Humor mechanism**

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