

## Political Communication and TV Comedy: Examining the Descriptive Patterns of Political Entertainment on Mainstream TV Channels of Pakistan

Sobia Abid<sup>1</sup>, Muhammad Zahid Bilal<sup>2</sup>

### Abstract

Political entertainment shows may have political implications while entertaining. Political issues, political parties and political leadership are discussed in these shows employing different comedy frames including satire, humor and comedy. Identification and classification of entertainment content of these shows, on the basis of comedy formats, frames, types of issues, different political parties and their leadership, could help to understand the patterns of political comedy. Thus, this research examines how politics presented utilizing different patterns of comedy. Data for the study, using content analysis of 1118 representative segments, come from the political comedy shows broadcast on mainstream TV channels of Pakistan. Findings of the study show that there are more satirical frames used in these shows as compared to humor and parody. Political issues have been given more coverage as compared to social and economic issues; and political parties including PPP, PML-N, PTI remain the target of these shows predominantly.

**Keywords:** *Political Entertainment, TV Comedy, Political Satire, Humor, Parody, Politicians' traits, Election Campaigns*

### Introduction

In recent years, a surge of political entertainment based television shows has been witnessed on mainstream news and current affairs channels of Pakistan (Eijaz, 2012; Firdous, 2012). These political entertainment shows are also becoming popular among the audience parallel to political talk shows (Nazir, 2013). In USA and other parts of the world this phenomenon is probably considered

---

<sup>1</sup> Lecturer, Center for Media and Communication Studies, University of Gujrat

<sup>2</sup> Assistant Professor, Center for Media and Communication Studies, University of Gujrat

the outcome of media fragmented environment (Hollander, 2005). In Pakistan, the electronic media proliferation and increasing competitive environment among different TV channels might have come up with political entertainment shows as an alternative of serious political talk shows. These shows may have creative attraction for the audience due to its entertainment treatment. This treatment takes into account the political development and follies of politicians, employing different formats entertainment; political satire, comical segments and humorous situations (Yusuf & Shoemaker, 2013). Hence, in many ways, political entertainment shows may also have political implications like routine political content on TV channels (Nazir, 2013). Therefore, it draws the attention, of present study, towards the nature and treatment of political entertainment in Pakistan.

Political comedy presents the political scene in a way that is accessible and appealing, making viewers feel more connected to politics and empowered to think about it in an active and playful way (Young, 2013). This is what this study argues that political entertainment on news channels may also be considered important genre of political communication. In this context, Hariton (2011) argues that likewise news and current affairs, comedy also matters in political issues, parties and politicians, effecting political behaviour and attitude of the viewers. Therefore, political comedy should also be taken up seriously while taking into accounts the political effects in Pakistan. Unlike the South Asian countries, European countries and USA have developed a seminal scholarship in TV comedy. Their findings showed that political parties and political figures are presented with the help of political satire which

might have changed their perceptions about political figures. They have found that priming and framing in political entertainment is equally significant and a building block for what does lead to participation, not a barrier to it (Hariton, 2011; Zukas, 2012; Castronovo, 2007).

### **Theoretical Framework**

Many scholars have observed that political entertainment has the ability to prime the traits of candidate while discussing the issues (Holbert et al., 2003; Moy, Xenos, & Hess, 2005; Young, 2006). These highlighted traits, according to Lindsay and Dannagal (2011) provide base for persuading efficiency, and subsequently, increase the political involvement. Therefore, keeping in view these findings, this research is an attempt to highlight the political implications of comedy shows in Pakistan regarding priming of political issues, political parties and political leaders. Priming is conceptualized as the criteria that people use to evaluate political actors (Iyengar & Kinder, 1987). If the issue would be primed, then people would judge the candidates' performance by mostly evaluating their performance in the area of that particular issue (Pan & Kosicki, 1997). Thus, the effects of political entertainment programs in Pakistan need to be undertaken in the light of priming and framing. Framing, and Priming, have been studied previously in the context of serious political news and talk shows (McCombs & Shaw, 1972; Dearing & Rogers, 1996; Tversky & Kahneman, 1973, 1986; Iyengar & Kinder, 1987). These political talk shows and political news according to Hoffman & Young (2011) should be considered 'traditional media', after the emergence of political entertainment scholarship. According to them political satire and parody is

providing alternative ways of political participation.

This study argues that as issues' salience (McCombs & Shaw, 1972), object salience (McCombs, 1997), organizing in a particular way (Reese et al., 2001, p. 7), schemata of interpretation (Goffman, 1974), slant, valence and 'perceived reality' (Entman, 1993, p. 51), goal and intention (Entman, 1993, p. 165) effect the public opinion about the issues, political parties, political figures using framing and priming foundations. Similarly, political entertainment may also have the ability to effect the perception (Druckman & Nelson, 2003; Hoffman & Young, 2011; Holbert et al., 2003; Moy, Xenos & Hess, 2006; Young, 2013). Although this research is limited to describe the political patterns but its implications can be imagined in the light of framing and priming.

#### **Political Entertainment in Pakistan**

In Pakistan, trend of exploring the effects of political comedy has been observed. Abid and Zahid (2012) found that these shows were also providing political information to the audience. They describe that political mimicry is playing role of making audience more familiar with the traits of political leadership in Pakistan. While on the other hand during elections 2013 in Pakistan, Nazir (2013) revealed that people were taking interest in watching political comedy shows and using them as a source of information regarding politics. He also elaborated that Political 'satirical' shows were main source of the political information than other political content and played a positive role in increasing positive perception about the democratic process. However, Eijaz (2012) found that these shows were more popular in Punjab as compared to the other provinces because Punjabi language is frequently used as a punch line and

slang in these shows. Some other findings also show that parody and mimicry of politicians helping the people in providing them the criteria to judge manifestoes, politicians and political issues in Pakistan (Firdous, 2012).

### **Literature Review**

Since the media-landscape has dynamically increased, so it is vital for scholars to start differentiating between not only program types, but also these broadcasts' effects, besides the structure that causes these effects (Lindsay & Dannagal, 2011). According to Lindsay and Dannagal (2011) satire and parody are contrastive to conventional laugh line-orienting late-night entertainment not just in type and subject matter, but also in outcomes upon normatively advantageous political consequences like political involvement. Because the researchers did not set apart the political entertainment's types, that's why it is hard to make an assessment that the effects were for both satire, parody and late-night political entertainment or possibly just one of them (Lindsay & Dannagal, 2011). This research also simplifies an important distinction between political entertainment's types; satire and parody.

In accordance with Lindsay and Dannagal, (2011), the research outcomes submit that satire or parody programs and late-night comedy cannot just be put up as "soft news" or just as "political entertainment". The study suggests that parody or satire possibly more analogous to the news of traditional television not only in presentation and layout (Fox et al., 2007), but similarly in effects (Lindsay & Dannagal, 2011). In a political context, the exertion of humor is an old sensation (Anagondahallin & Khamis, 2014). Political humor is rooted in ancient times in the western culture and

could be retraced back to Socrates', Aristophanes', and Plato's times (Corbeill, 1996; Schutz, 1977). There are more than a few types of political humor such as; comedy, witticisms, caricature, jokes, anecdotes, invective or satire (Schutz, 1977). According to Anagondahalli & Khamis, (2014) depending on the country's prevailing political system, humor can do many societal roles. For instance, humor reflects the principles of democracy; consequently, it is believed to be across-the-board, overt, untied, and equalitarian (Boskin, 1990).

Political satires in Television (TV) comedy programs provide understanding of the covert political scene. This platform gives the viewer an opportunity to understand the personality traits of politicians in depth (Young, 2004; Moy & Pfau, 2000). Famous American political comedy shows host Colbert and Stewart articulates that present political stories and issues in a different way that is reachable and appealing, making viewers feel more associated to politics and empowered to think about it in an active and playful way (Young, 2013). Social researchers consider the parody or mimicry as feature of social interaction. It gets strengthened when it takes support from the mimicry (Van Baaren, Holland & Kawakami, & Knippenberg, 2004). Chartrand, Maddux, and Lakin (2005) told that mimicry is a skill to copy the behavior of others. They think that "Mimicry is a manifestation of the perception-behavior link at its most fundamental level. It is no more than copying other's observables and requires only the ability to perceive the behavior in the other person and the ability to form the behavior oneself" (p. 335).

Van Baaren, Holland, Steenaert, and Knippenberg (2003)

analyzed people mimic words, accents rate of speech, tone of voice, and syntax. People have a tendency to imitate the rhythm, and pauses during conversations. Negative aspect of behavior draws more attention of the viewers than of positive aspects of the behavior (Fiske & Hartley, 1989; Vrana & Gross, 2004).

From these psychological studies, satire in political entertainment can be identified. This probably target the negative aspect of the politics. This analysis maintains that the hidden side of the story, using comedy, appeals more to the viewer, providing them fun and critique at the same time. Some researchers have revealed the variation of the effects of the comedy political programs. An interesting argument in this study is that the satiric and parody of the politicians is not threatening to politics. This will foster the interest of the people towards politics by providing them information in the shape of entertainment. Young (2013) elaborates this idea observing substantial studies that the Fans of political satire consistently exhibit exceptionally healthy democratic characteristics compared to non-viewers. He considers that the viewing political comedy will increase the level of participation “People who watch Stewart and Colbert participate in politics more; they vote more; they discuss politics with friends and family more; they watch cable news more; they get news online more”.

#### **Objectives of the Study**

Keeping in view the above mentioned underlying conceptualization of political comedy in TV shows, following research questions have been formulated regarding the different patterns presented in comedy shows and viewers' preferences.

**RQ:** What kind of patterns were presented in the 'political comedy shows' broadcast on mainstream TV Channels of Pakistan?

#### **Methods and Measures**

Methodologically, content analysis is used for data collection. Content analysis for comedy patterns conducted during election campaign so as to capture valid data. Election campaigns are very significant for the study of media, issues and political parties because of "heightens citizens' attention to politics direct relation to the proximity of the event. Concomitantly campaign activity is more likely to register on voters' minds as Election Day draws near" (Sides, 2006, pp. 1-26). Previous studies based on traditional media were conducted during elections (McCombs & Shaw, 1972; Iyengar & Kinder, 1987; Shehata, 2010). This tradition has been found equally significant for political entertainment as well. Many studies related to comedy were also conducted during election campaigns (e.g. Castronovo, 2007; Compton, 2004; Leano, 2014; Hariton, 2011; Davis & Owen, 1998; Kim & Vishak, 2008; Moy, Xenos & Hess, 2005). Thus, present research also takes the advantage of examining descriptive comedy and audience patterns during election campaign.

Universe of the study, for the content analysis of comedy shows to analyse patterns of political entertainment presented in comedy shows, is based on political entertainment content in mainstream TV news channels in Pakistan from which sample is drawn through multi-stage sampling procedure. First, news and current affairs channels are identified; second, time period was determined for the political entertainment content; and on the third stage, comedy shows are selected. This research examines TV



comedy shows from three mainstream TV channels of Pakistan Geo TV, Dunya TV and Express TV because they represent major competing TV channels covering national and international issues in Pakistan. Comedy shows "*Hum Sub Umeed Se Hain*" (HSUSH) and "*Khabarnaak*" (KN) broadcast on Geo TV, "*Hasb e Hall*" (HH) broadcast on Dunya TV, and "*Darling*" (DL) on Express TV, are shortlisted during general elections in Pakistan which starts from June 2012 to May 2013 for the purpose of content analysis. This one year study includes campaign and post-elections scenario. In total, this study ends up coding 1118 segments of different comedy shows, i.e. 515 from Geo TV, 490 from Dunya TV and 113 from Express TV.

Unit of Analysis for this content analysis is "one complete topic of discussion" in a comedy show. One complete comedy shows may have as many segments as the topics of discussion. Words, phrases and images uttered within the topic of discussion including all dialogues, jokes, analysis of political issues and lyrics, on screen written words and question, answers in interview format all were counted and coded, keeping in view the different formats of political satire like parody and mimicry of politicians, mash up songs, sitcoms, skits, standup comedy, situation comedy, laughter, discussions with dummies of politicians, funny news bulletin, and jokes. In order to quantify data in the segments of political comedy programs, a codebook was developed that ensured each segment would be coded for information relevant to this study. For statistical significance, Chi-square test is run to understand the significant relationship of different categories of formats, nature of comedy, politicians and leadership with different comedy shows.

Codebook is based on literature review of different researches conducted by the Gallup Pakistan, FAFEN, and PILDAT. Content is categorized into six categories; TV channel, comedy show, format, comedy type, political party and political leadership. Every segment is coded with respect to its comedy show from which it is taken and news channel broadcast that show. Format of show is coded according on the basis of main anchor of the comedy show; Saba Qamar of HSUSH, Aftab Iqbal of KN, Junaid Saleem of HH, Khalid Abbas Dar of DL. Type of comedy show are coded into three categories i.e. satire, humour, parody. Segment coded as satire which include, pointing something between the lines, Sarcastic remarks on political situation, Critical evaluation, politician's personal traits and Punch lines etc. Humour is categorized keeping in view the following; Jokes, Funny situations, Funny Expressions, Funny Labels. While parody coded on the basis of mimicry of politician/Imitation, Dummy Museum, Parody songs, funny Re-enactments of political situations etc. Three mainstream political parties are coded as PPP, PML-N, and PTI while remaining parties were coded as others. On the other hand, respective leadership of parties' code as presidents of parties i.e. Asif Ali Zardari (PPP), Nawaz Sharif (PML-N), Imran Khan (PTI).

**Results**

Content data shows that as a comedy show, Dunya TV show HH came up with high score of airing 490 segments, while as a channel, Geo TV had high score with 515 segments in both shows HSUSH and KN. Express TV had low score with 113 segments. Therefore, it is concluded that HH comedy show broadcast more political comedy based segments as compared to the other political comedy

shows.

**Table 1: Formats employed by Political Comedy shows**

Shows	Format of Segment			Total	Chi-Square
	Anchor Based	Character Based	Music Based		
HSUSH	63(29%)	87(40%)	68(31%)	218	P=.000
HH	161(33%)	244(50%)	85(17%)	490	df=6
KN	180(60.6%)	90(30.3%)	27(9%)	297	$\chi^2=309.664^a$
DL	14(12.3%)	30(26.5%)	69(33%)	113	
Total	418(37%)	451(40%)	249(23%)	1118	

Table1 shows that character based segments (40%) and anchor based segments (37%) are frequently utilized by the shows. According to the chi square test, KN has significantly higher percentage (60.6%) of anchor-based comedy; HH has higher percentage of (50%) character-based comedy, while DL has higher percentage (33.3%) of music-based comedy than other shows.

**Table 2: Nature of Comedy in Political Comedy Shows**

Shows	Nature of Comedy			Total	Chi-Square
	Humour	Parody	Satire		
HSUSH	116(53)	81(37%)	21(10%)	218	P=.000
	217(44)	106(22)	167(34)	490	df=6
HH					$\chi^2=327.516^a$
KN	36(12%)	31(10%)	230(78)	297	
DL	04(3.5%)	40(35.3)	69(61%)	113	
Total	373(33%)	258(23%)	487(44%)	1118	

Table 2 shows that in political comedy programs, in Pakistan, Satire is very frequently presented (44%) as compared to the Humour (33%) and Parody (23%). KN significantly employed higher percentage of satire (78%), HH used more humour (44%), HSUSH (37%) and DL (35.3%) utilized more parody than other shows.

**Table 3: Types of Issues Presented in Political Comedy Shows**

Shows	Category of Political Issues			Total	Chi-Square
	Political	Social	Economic		
HSUSH	122(56%)	40(18%)	56(26%)	218	P=.000
HH	321(66%)	37(7%)	132(27%)	490	df=6
KN	179(60%)	54(18%)	64(22%)	297	$\chi^2=61.695^a$
DL	43(38%)	37(33%)	33(29%)	113	
Total	665(59%)	168(15%)	285(26%)	1118	

Table 3 shows that under the umbrella of Political issues, political issues in comedy programs are discussed with high percentage of 59% while Economic and Social 26%, 15% respectively. It is manifested that social issues are less discussed in comedy programs as compared to pure political and economic. HH (66%) and KN (60%) discussed more political issues, DL presented more social (33%) and economic issues (29%) significantly.

**Table 4: Political Parties Discussed in Political Comedy Shows**

Shows	Political party mainly discussed in the segment				
	PML-N	PPP	PTI	Others	Total
HSUSH	56(26%)	63(29%)	61(28%)	38 (17.4%)	218
HH	105(21%)	140(29%)	83(17%)	162(33%)	490
KN	75(25%)	64(22%)	71(24%)	87(29.2%)	297
DN	30(27%)	44(39%)	13(12%)	26 (23%)	113
Total	266 (24%)	311(28%)	228(20%)	372(33.2%)	1118

Chi-Square P=.030; df=33;  $\chi^2=49.906^a$

Table 4 indicates that PPP, PML-N, PTI discussed predominantly in political comedy programs with the percentages (28%), (24%) and (20%) respectively. While remaining parties were given overall (33%) discussion. On the other hand, DN (27%) and Hum HSUSH (26%) significantly discussed more PML-N than other shows. DN significantly discussed more PPP with higher

percentage 39% than others programs. HSUSH with higher percentage discussed PTI i.e. 28% than other shows.

**Table 5: Political Leadership Discussed in Political Comedy Shows**

Shows	Political leadership mainly discussed in the segment			Total
	Mainstream Leadership	Provincial Leadership	Parliamentary Leadership	
HSUSH	126(58%)	37(17%)	55(25%)	218
HH	347(71%)	79(16%)	64(13%)	490
KN	193(65%)	54(18%)	50(17%)	297
DN	79(70%)	22(19%)	12(11%)	113
Total	745(67%)	192(17%)	181(16%)	1118

(N=1118) Chi-Square: P=.002; df=6;  $\chi^2=21.194^a$

Table 5 shows that Mainstream political leadership of Pakistan is discussed preferably in political comedy programs with high percentage (67%) whereas provincial and parliamentary leadership is rarely discussed. HH discussed mainstream leaders more (71%), DN discussed the provincial leadership (19%), while HSUSH discussed parliamentary leaders (25%) than the other shows significantly.

**Discussion**

In many ways, media and democracy are considered very important for the development of democratic attitude of society. Like other Asian countries, in south Asia, Pakistan is the country whose media, particularly electronic media have gone through an enormous development since the start of this century, after the liberalization of global economic markets (Rasul & Proffiff, 2013). People in Pakistan are enjoying a diverse range of TV news channels and heavily relying on TV news and current affairs shows for political information (Saeed, 2013). These shows may provide interpretation of political issues to audience and become key feature

for host of political processes.

Parallel to the news and current affairs talk shows, in TV news channels of Pakistan, a trend of political comedy shows have also been witnessed (Eijaz, 2012). In contrary to the serious political shows, political comedy shows are presenting the political issues and political leadership and their respective political parties in a way that seems to more appealing to audience (Yusuf & Shoemaker, 2013).

Mainstream News Channels of Pakistan broadcast comedy shows based on current political activities on regular basis like the other countries of the world (Jones, 2010). During elections 2013 in Pakistan, Geo News, Dunya News and Express news were the main channels that broadcast political comedy programs regularly. In comedy show, HH discussed the more political content as compared to HSUSH and KN and DN. Thus, it is concluded that political comedy show are very much prevalent and there is a competitive trend of political humour on mainstreams TV channels of Pakistan, as Jones has discussed that in USA, political satire shows are very popular (Jones, 2010). This trend is being followed by the Pakistani TV Channels. It indicates, in media fragmented environment (Hollander, 2005), that TV channels of Pakistan have also realized that new genres are necessary to grab the attention of viewers for political content.

Unlike the traditional talk shows, comedy shows utilize variety of segments and formats that help to produce comedy. Structurally, in Pakistan, these shows use mainly three formats, 'Anchor Based', 'Character Based' and 'Music Based'. Characters are very popular in these shows and appeared very frequently in dummy characters of

politicians or any symbolic representation of society (42%). They might have the liberty to make parody, mimic and copy of the expressions of political figures in a humorous way and this helps communicate much of the political substance between the lines. These results are similar to Anagondahalli and Khamis (2014) who discussed that jokester and contemporary comedians deliver blistering critique and demonstrate unwanted truths. Compton (2004) also discussed that characters-driven criticism is a very common and potential feature of these shows which are also prevalent in political satire in Pakistan.

Anchors are also an important part of these shows (38%) like traditional shows but they seem to have a different role here. They are more interactive, witty and come up with more work that helps to engage the characters, audience and laughter in a meaning full way. Compton (2004) while describing the format of satirical shows, considered the job of a host “mirroring process of reputational pre-emption” in these shows. Young (2013) also found that host of TDS and CR differently treats the shows. Therefore, it is evident that in Pakistan, comedy shows are also employing the host based format who is giving the treatment to these shows differently.

Music based (20%) segments are also included to produce humour, parody and satire in the shows. Lyrics of music segment describe the political happenings in a funny way that helpful to amuse the audience. On the other side, lyrics with music and visuals helpful to inform them about the political events and their contexts. Movements and performances of characters in the music segments are helpful to create a humour as Attardo (2001) argue that humour is produced with the visual, musical, paralinguistic,

and inter textual sings or clues (p. 100-101)

Therefore, it is evident that politics is being presented with the help of humour and satire in very diverse ways in Pakistan which is the harbinger of political interest and awareness. Comedy programs are popular on the basis of three segments, characters, anchors or music. 'Hasb-e-Hall' of 'Dunya News' is more character based and popular due its 'character Azizi' who is well known and famous artist of theatre. Khabarnaak of Geo News is more anchor centric show whose anchor Aftab Iqbal known by his creative, passion and hard work. He seems to be ruling over the shows with his timely and witty insertions in the show. DarLing of Express News include large amount of political content based on musical lyrics and visuals. These results indicate that hosts, comedian and shows are famous around the globe as Colbert and Stewart who are popular in USA, Ehring in Germany for his show 'Extra-3', 'Les Guignols' in France and 'The Last Leg' in Australia.

Political comedy in these shows is produced through humour, parody and satire. Satire is predominantly used 487(44%) in comedy shows as compared to Humour 369(33%) and parody 262(23%). In Khabarnaak and DarLing, more satire is used (78%) and (61%) respectively while Hasb-e-Hall used more humour (44%) and Hum Sab Umeed Say Hain used more Parody (37%). Hasb-e-Hall and Hum Sab Umeed Say Hain utilized the complete range of comedy including humour, parody and satire.

Result of present study highlight that different types of political comedy humour, satire and parody are contrastively used in these shows. In previous studies, scholars have identified contrasts of these concepts related to comedy. Lindsay and



Dannagal (2011) argued that satire and parody are contrastive to each other. Schutz (1977) categorized humour into comedy, witticisms, caricature, jokes, anecdotes, invective or satire. Matthes, Rauchfleisch and Kohler (2011) have investigated effects of political parody on the ratings of the politicians. They are of the view that parody helpful to transport implicit message. Pfau et al., (1990) mentioned three types of attacks which are made by the comedian in TV Comedy i.e. monologue-attack, parody-attack, and conventional-attack.

Therefore, addressing the RQ, it is referred that variety of comedy patterns are being used by the comedy programs in Pakistan. Diverse political comedy programs on mainstream channels of Pakistan i.e. HSUSH, HH, KN and DN; various forms of comedy i.e. satire, humour and parody; several bases of comedy i.e. anchor, character and music are very much visible in Pakistan. On the other hand, significant chi square differences, answering to RQ indicate that these shows are utilizing patterns with varying degree.

### **Conclusion**

Geo News, Dunya News and Express news were the main TV channels that broadcast political comedy programs regularly during general elections 2013 but as a channel of comedy, Geo News came as leading channel that broadcast two major political comedy shows. Unlike the traditional talk shows, comedy shows utilize variety of segments and formats mainly; 'anchor Based', 'character based' and 'music based'. 'Hasb-e-Hall' of 'Dunya News' is more character based and popular due to its 'character Azizi' who is well known and famous artist of theatre. Khabarnaak of Geo News is more anchor centric show whose anchor Aftab Iqbal known by his

creative, passion and hard work. DarLing of Express News include large amount of political content based on musical lyrics and visuals. Humour, parody and satire were used in these shows. Satire used predominantly as compared to Humour and parody.

Under the umbrella of Political issues, pure political issues were discussed more frequently as compared to economic and social issues. Three political parties remained the top priority of discussion i-e PPP, PML-N and PTI. On the other hand, political parties, PML-Q, ANP, MQM, PMAP, JUI-F which have more representation in parliament discussed in comedy shows marginally whereas parties PAT, APML, PAL which have minor or no representation in parliament discussed with priority. This is an interesting finding of this study that media like to make comedy about those parties that are not even participated in electoral politics due to reasons and are not primarily in power corridors. Mainstream political leadership of Pakistan is discussed preferably in political comedy programs as compared to Provincial and parliamentary leadership. On the basis of these findings, it is suggested that the future researchers should take up the political comedy genre as an important variable of political implications, taking into account the quantitative and qualitative survey research for the better understanding of political effects.

#### References

- Abid, S. and Zahid, B. (2012). *Mimicry of politicians and audience perception: Analysis of Political comic programs of TV News Channels in Pakistan*. Conference paper, presented in IAMCR conference 2012 at Durban South Africa. Retrieved from: [https://iamcr.org/sites/default/files/IAMCR\\_2012\\_Abstracts.pdf](https://iamcr.org/sites/default/files/IAMCR_2012_Abstracts.pdf)

- Anagondahalli, D., & Khamis, S. (2014). Mubarak framed! Humor and political activism before and during the Egyptian Revolution. *Arab Media and Society*, 19, 1-16.
- Attardo, S. (2001). *Humorous Texts: A Semantic and Pragmatic Analysis*. Berlin
- Boskin, J. (1990). American political humor: Touchables and taboos. *International Political Science Review*, 11(4), 473-482.
- Castronovo, E. (2007). *The Effects of Framing of late Night Comedy on Young Adults' Perceptions of Political Leaders*. Thesis University of Anselm Saint-1.
- Chartrand, T. L., Maddux, W. W., & Lakin, J. L. (2005). Beyond the perception-behavior link: The ubiquitous utility and motivational moderators of nonconscious mimicry. In J. S. U.
- Compton, J. A. (2004). *Late night political comedy, candidate image, and inoculation: A unique test of inoculation theory*. (Doctoral dissertation, University of Oklahoma).
- Corbeill, A. (1996). *Controlling Laughter: Political Humor in the Late Roman Republic*. NJ: Princeton University Press.
- Davis, R., & Owen, D. M. (1998). *New media and American politics*. New York, NY: Oxford University Press.
- Dearing, J. W., & Rogers, E. M. (1996). Agenda-setting. *Communication concepts* 6. *Thousand Oaks/London, Sage. Lebensverhältnisse und soziale Konflikte im neuen Europa: Verhandlungen des*, 26, 558-567.
- Entman, R. M. (1993). Framing: Toward clarification of a fractured paradigm. *Journal of communication*, 43(4), 51-58.

- Eijaz, A. (2012). Articulation of political discourse through the prism of mass media in Pakistan. *European Journal of Business and Social Sciences*, 1(3), 1-21.
- Firdous, M. (2012). *Impact of Mimicry of Politicians in Pakistani Television Comedy Shows on Political Perception of Audience*. Unpublished BS thesis of University of Gujrat, Pakistan.
- Fiske, J., & Hartley, J. (1989). *Reading Television*. New York: Routledge.
- Fox, J., Koloen, G., & Sahin, V. (2007). No joke: A comparison of substance in The Daily Show with Jon Stewart and broadcast network television coverage of the 2004 presidential election campaign. *Journal of Broadcasting & Electronic Media*, 51, 213-227.
- Goffman, E. (1974). *Frame Analysis: An essay on the organization of experience*. New York: Harper and Row
- Hariton, A. (2011). *Satirical political media and youth political participation: A look at The Daily Show with Jon Stewart and The Colbert Report* (Doctoral dissertation, Indiana University Bloomington).
- Hoffman, L. H., & Thomson, T. L. (2009). The effect of television viewing on adolescents' civic participation: Political efficacy as a mediating mechanism. *Journal of Broadcasting & Electronic Media*, 53, 3-21.
- Hoffman, L. H., & Young, D. G. (2011). Satire, punch lines, and the nightly news: Untangling media effects on political participation. *Communication Research Reports*, 28(2), 159-168.
- Holbert, R. L., Kwak, N., & Shah, D. V. (2003). Environmental

concern, patterns of television viewing, and pro-environmental behaviors: Integrating models of media consumption and effects. *Journal of Broadcasting & Electronic Media*, 47(2), 177-196.

Holbert, R. L., Pillion, O., Tschida, D. A., Armfield, G. G., Kinder, K., Cherry, K., & Daulton, A. (2003). The West Wing as endorsement of the American presidency: Expanding the domain of priming in political communication. *Journal of Communication*, 53, 427-443.

Hollander, B. A. (2005). Late-night learning: Do entertainment programs increase political campaign knowledge for young viewers? *Journal of Broadcasting & Electronic Media*, 49(4), 402-415.

Iyengar, S., & Kinder, D. R. (1987). News that matters: Agenda-setting and priming in a television age. *News that Matters: Agenda-Setting and Priming in a Television Age*.

Jones, J. P. (2010). *Entertaining Politics: Satiric Television and Political Engagement* (2<sup>nd</sup> ed.). New York, NY: Rowman & Littlefield Publishers.

Kim, Y. M., & Vishak, J. (2008). Just laugh! You don't need to remember: The effects of entertainment media on political information acquisition and information processing in political judgment. *Journal of Communication*, 58(2), 338-360.

Leano, J. (2014). The Agenda-Setting Power of Saturday Night Live. *The Elon Journal of Undergraduate Research in Communications*, 5(1), 81-89.

Lindsay, H. H., & Dannagal, G. Y. (2011). Satire, Punch Lines, and the Nightly News: Untangling media effects on Political Participation. *Communication Research Reports*, 28(2), 159-168. doi: 10.1080/08824096.2011.565278

- McCombs, M. F., & Shaw, D. L. (1972). The agenda-setting function of mass media. *Public Opinion Quarterly*, 36, 176-187.
- McCombs, M. F. (1997, August). New frontiers in agenda-setting: Agendas of attributes and frames (Paper presented at the annual convention of the Association for Education in Journalism and Mass Communication, Chicago).
- Matthes, J., Rauchfleisch, A., & Kohler, F. (2011). *Getting the joke: The negative effects of late-night political parody on the evaluation of politicians*. Paper presented at the WAPOR 64th Annual Conference: Public Opinion and the Internet, University of Zurich.
- Moy, P., & Pfau, M. (2000). *With malice toward all?: The media and public confidence in democratic institutions*. London: Greenwood Publishing Group.
- Moy, P., Xenos, M. A., & Hess, V. K. (2005). Communication and citizenship: Mapping the political effects of infotainment. *Mass Communication & Society*, 8, 111-131.
- Moy, P., Xenos, M. A., & Hess, V. K. (2006). Priming effects of late-night comedy. *International Journal of Public Opinion Research*, 18(2), 198-210.
- Nazir, F. (2013). *Impact of Television Comedy Shows in Political Socialization: An Analysis of Private TV Channels in Pakistan*. Unpublished MPhil thesis of International Islamic University, Islamabad., Pakistan.
- Pan, Z., & Kosicki, G. M. (1997). Priming and media impact on the evaluations of the president's performance. *Communication Research*, 24(1), 3-30.

- Pfau, M., & Kenski, H. C. (1990). *Attack politics: Strategy and defense*. Praeger Pub Text.
- Rasul, A. & Proffitt, J. M. (2013). Diversity or homogeny: concentration of ownership and media diversity in Pakistan. *Asian Journal of Communication, 23*(6), 590-604.
- Reese, S. D., Gandy Jr, O. H., & Grant, A. E. (Eds.). (2001). *Framing public life: Perspectives on media and our understanding of the social world*. Routledge.
- Saeed, K. (2013). Pakistan's power crisis: Challenges and the way forward. *Criterion*
- Shehata, A. (2010). Unemployment on the Agenda: A panel study of Agenda-Setting effects during the 2006 Swedish National Election Campaign. *Journal of Communication, 60*(1), 182-203.
- Schutz, C. E (1977). *Political Humor: From Aristophanes to Sam Ervin*. Cranbury, NJ: Associated University Presses.
- Sides, J. (2006). *The Study of Political Campaigns*. In Brady H. & Johnston R. (Eds.), *Capturing Campaign Effects* (pp. 1-26). Ann Arbor: University of Michigan Press. Retrieved from <http://www.jstor.org/stable/10.3998/mpub.132252.4>
- Tversky, A., & Kahneman, D. (1973). Availability: A heuristic for judging frequency and probability. *Cognitive Psychology, 5*(2), 207-232.
- Tversky, A., & Kahneman, D. (1986). Rational choice and the framing of decisions. *Journal of Business, S251-S278*.
- Van Baaren, R. B., Holland, R. W., Steenaert, B., & Van Knippenberg, A. (2003). Mimicry for money: Behavioral consequences of imitation. *Journal of Experimental Social*

*Psychology*, 39(4), 393-398.

- Vrana, S. R., & Gross, D. (2004). Reactions to facial expressions: effects of social context and speech anxiety on responses to neutral, anger, and joy expressions. *Biological Psychology*, 66(1), 63-78.
- Young, D. (2004). Late-night comedy in election 2000: Its influence on candidate trait ratings and the moderating effects of political knowledge and partisanship. *Journal of Broadcasting & Electronic Media*, 48(1), 1-22.
- Young, D. G. (2007). The Daily Show as new journalism. In J. S. Morris & J. C. Baumgartner (Eds.), *Laughing matters: Humor and American politics in the media age* (pp. 241-259). New York, NY: Routledge.
- Young, D. G. (2008). The privileged role of the late-night joke: Exploring humor's role in disrupting argument scrutiny. *Media Psychology*, 11, 119-142.
- Young, D. G. (2013). Lighten up: How satire will make American politics relevant again. *Columbia Journalism Review*. [http://www.cjr.org/cover\\_story/lighten\\_up.php?page=all](http://www.cjr.org/cover_story/lighten_up.php?page=all)
- Young, D. G., & Tisinger, R. M. (2006). Dispelling late-night myths: News consumption among late-night comedy viewers and the predictors of exposure to various late-night shows. *Harvard International Journal of Press/Politics*, 11(3), 113-134.
- Yusuf, H., & Shoemaker, E. (2013). The media of Pakistan: Fostering inclusion in a fragile democracy. *Policy Briefing*, (9).
- Zukas, K. J. (2012). News genre strategy: Comparing agendas and frames in the daily show and ABC world news. *Journalism and Mass Communication*, 2(2), 399-411.