

Toward a Model for Increasing Humorous Appeal Through Orthographic Stylization in Senyora's Facebook Captions: A Linguistic Investigation

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Abstract: *This study examines how orthographic stylization functions as a linguistic model for increasing humorous appeal in high-engagement Facebook captions. Using 144 top-reacted posts, the analysis applied Orthographic Theory, Digital Literacy and Social Media Language Theory, Orthographic Identity Construction, Linguistic–Phonological Approximation Theory, and Digital Categorization and Multimodal Meaning-Making. Results show phonetic respelling (O6) dominates and co-occurs with persona performance (H1). Humor patterns include comedic complaint (H9), irony (H4), and gossip framing (H7). Orthographic stylization amplifies affect, reinforces the Senyora persona, and works with emoji use (O5), punctuation play (O4), and hashtagging (O10), forming a recurrent humor model in Filipino digital communication.*

Keywords: *orthographic stylization, humorous appeal, social media captions, performance, digital communication*

1. Introduction

Digital communication in the Philippines has become increasingly multimodal, dynamic, and linguistically inventive, especially within social media platforms such as Facebook. Among Filipino users, humorous Facebook captions have emerged as a powerful tool of affective expression, community bonding, and cultural commentary. One prominent figure that exemplifies this phenomenon is the online persona “Senyora,” who currently have 7.4 million followers, whose posts consistently garner hundreds of thousands, even millions of reactions, shares, and engagements. Her posts demonstrate a distinctive linguistic pattern: the strategic manipulation of spelling, capitalization, punctuation, and phonological approximations—this is collectively understood as orthographic stylization. These stylizations do not simply decorate her writing but rather, they function as linguistic strategies that intensify comedic effect, amplify persona performance, and shape how audiences perceive and emotionally respond to the captions.

Despite the widespread prevalence of humorous content on social media, what remains is that there is still a limited academic understanding of how orthographic stylization operates as a systematic linguistic device—one that can be studied, categorized, and later replicated as a model for maximizing humorous appeal. Humor research in the digital age often focuses on memes, discourse patterns, or sociocultural functions, but far fewer studies investigate how orthographic distortion, choices itself creates and heightens humor. In light of this gap, the present study explicitly aims to examine the problem: How can orthographic stylization function as a linguistic model in increasing humorous appeal in Facebook captions?

By identifying the types, functions, and patterned combinations of stylizations in the 144 highly viral captions posted by Senyora from January to November 2025, this study seeks to uncover how specific orthographic strategies contribute to humor construction and audience engagement.

To analyze this problem rigorously, the study employs five key theoretical and analytical lenses: (1) Orthographic Theory (Hodges, 1972; Deighton, 1959), which explains how deviations from standardized writing conventions become meaningful when deployed intentionally; (2) Digital Literacy and Social Media Language Theory (Haas et al., 2011; Tagliamonte, 2016), which accounts for online linguistic creativity, affective expressiveness, and sociolinguistic norms; (3) Orthographic Identity Construction (Hillewaert, 2015; de Looze, 2012), highlighting how stylized writing constructs personas, stances, and affiliations; (4) Linguistic–Phonological Approximation Theory (Schane, 1970; Machan, 2018), explaining how text visually simulates speech patterns and intonation; and (5) Digital Categorization and Multimodal Meaning-Making (Wilmott, 2020), which situates orthographic stylization within the broader affordances and expectations of social media platforms.

These frameworks serve as the study’s measures of assessment, allowing the analysis not only to classify orthographic stylizations but also to explain why they increase humorous appeal, how they operate multimodally, and how audiences interpret them in context.

The necessity of addressing this problem stems from several converging factors. First, humor has become an influential communicative resource in online Filipino culture, shaping discourse ranging from everyday interaction to political commentary. Yet, there is an evident lack of scholarly attention on the mechanics of such humor—particularly the micro-linguistic devices that trigger humorous perception. Second, in an era where digital content creators rely heavily on engagement metrics, understanding how orthographic stylization functions strategically can inform content writing, marketing, branding, and digital storytelling. This paper is directed to be deliberately consumed and not just for academic reference. Third, examining viral Filipino humorous captions provides insight into broader sociolinguistic phenomena, including online identity construction, language evolution, and vernacular creativity. Thus, the study contributes not only to humor studies but also to digital linguistics and Filipino sociolinguistics.

Quantitative visibility demands an academic explanation: Why do these specific stylizations work? What linguistic mechanisms underlie their humorous appeal? And, crucially, can these mechanisms be analyzed as a replicable model? Accordingly, this paper advances three major claims:

1. Orthographic stylization amplifies affect and dramatization, making humor more vivid and emotionally resonant. Supporting literature (Hodges, 1972; Schane, 1970) shows that vowel elongation, punctuation repetition, and all caps simulate prosodic exaggeration, allowing readers to “hear” the caption in a dramatic voice. This “vocality” intensifies humor by creating a quasi-theatrical reading experience.
2. Orthographic stylization constructs and reinforces the humorous persona performing the text. Studies by Hillewaert (2015) and de Looze (2012) show that unconventional orthography acts as an identity marker. Senyora’s captions use flamboyant, exaggerated, and sometimes deliberately “incorrect” writing to construct a satirical, aristocratic Filipino persona. This persona functions as a comedic frame: readers interpret captions as humorous because they emanate from a recognizable voice characterized by theatricality, sarcasm, and self-aware exaggeration.
3. Orthographic stylization functions in synergy with digital platform features to increase humorous appeal and engagement. Wilmott (2020)’s digital-classification theory explains how multimodal text—emojis, spacing, cluster punctuation—works in tandem with Facebook’s reaction culture to enhance perception of humor. This synergy helps explain why captions that employ orthographic stylization tend to attract disproportionately high engagement.

The study, therefore, positions orthographic stylization as a linguistic model—a patterned set of orthographic, phonological, and multimodal manipulations that reliably increase humorous appeal in Facebook captions.

2. Literature review

The study of orthographic stylization in digital humor sits at the intersection of orthographic theory, digital literacies, and sociolinguistics. At its foundation is the understanding that orthography is not a neutral or purely technical system, but a culturally and historically conditioned set of choices that language users continually reinterpret. Hodges argues that English orthography emerges from an interplay between phonemic representation and morphological stability, with modern writers often modifying spelling patterns to express meaning, stance, or social identity (Hodges, 1972, pp.1090–1092). This insight is essential in understanding why nonstandard spellings in digital humor—such as vowel elongations, consonant reductions, and phonemic respellings—cannot be dismissed as mere errors. Instead, they reflect deliberate linguistic strategies that draw on readers' shared expectations about how spelling relates to sound, rhythm, and personality. Schane further emphasizes this relationship by highlighting that spelling is always filtered through phonological intuition, making readers capable of interpreting playful deviations when they echo recognizable speech patterns (Schane, 1970, pp.138–140). These foundational views on orthography provide a theoretical basis for analyzing categories such as syllabic omission, phonemic variation, and consonant deletion, which appear frequently in humorous digital contexts.

Historical scholarship adds another dimension by demonstrating that orthographic choices have long served social and ideological functions. De Looze, in his study of sixteenth-century orthographic variation, shows how spelling acted as an emblem of nationalism and cultural identity, noting that writers strategically manipulated orthographic forms to align themselves with particular ideological groups (de Looze, 2012, pp.374–376). Though far removed from digital communication, this historical account underscores a key principle: spelling variation is socially meaningful. Deighton makes a similar observation in his analysis of early orthographic debates, explaining that concerns about standardization were not merely linguistic but cultural and political (Deighton, 1959, pp.105–106).

The role of digital stylization in constructing persona and social identity has been extensively explored by linguistic anthropologists. Hillewaert's research on Kenyan Facebook users introduces the concept of "writing with an accent," where individuals deliberately stylize spelling to evoke a particular voice, persona, or stance, often for humorous effect (Hillewaert, 2015, pp.197–202). She documents instances of stylized laughter ("heheee," "kwikwikwi"), mock-phonological spellings, multilingual play, and orthographic exaggeration—all used to index social positioning. The findings directly support categories such as phonemic variation, stylized interjection, code-mixing, and performative typography. Wilmott expands this discussion by examining how digital texts employ typographic rhythm, spacing manipulation, capitalization shifts, and visual layout to shape meaning, arguing that digital writing is inherently multimodal and cannot be reduced to lexical content alone (Wilmott, 2020, pp.227–266). His analysis provides theoretical grounding for categories such as caps-lock intensification, spacing manipulation, repeated punctuation, and visual prosody, all of which are integral to understanding humorous digital captions.

Elongated vowels such as “noooo” or “sooo” index heightened emotion, urgency, or humor (Haas et al., 2011, p.389). Tagliamonte confirms that this pattern is widespread in youth digital communication, functioning as a marker of emphasis and stance (Tagliamonte, 2016, p.13). Consonant reduction and syllabic omission—forms like “gonna,” “kinda,” or “goin” —likewise appear across corpus studies as strategies to evoke casualness and intimacy (Haas et al., 2011, p.389; Tagliamonte, 2016, p.14).

The literature also implicitly recognizes orthographic stylization as a vehicle for humor, even when humor is not its primary analytical focus. Tagliamonte characterizes digital linguistic creativity as a “performative display” that often carries an element of wit, irony, or playful exaggeration (Tagliamonte, 2016, p.25).

Existing literature describes the presence and functions of stylization but does not identify systematic combinations of features that consistently heighten humorous appeal. Additionally, studies of vowel elongation, typographic rhythm, or stylized laughter often treat these features independently rather than as interacting components of a humor-generating strategy. Thus, this study contributes by synthesizing orthographic theory, multimodal analysis, and sociolinguistic perspectives into an integrated framework that conceptually treats orthographic stylization as a humor model.

Despite the strong convergence of studies on the expressive and indexical functions of orthographic stylization, several scholars caution against overinterpreting nonstandard spellings. Hodges, for instance, warns that not all deviations reflect meaningful linguistic choices; some arise from phonological confusion, typographical error, or insufficient literacy (Hodges, 1972, p.1093). Similarly, Schane notes that while readers can interpret playful spelling, many deviations simply reflect informal habits rather than intentional stylization (Schane, 1970, p.140). Deighton and de Looze also argue that standardization historically emerged precisely because excessive variation risked miscommunication (Deighton, 1959, p.106; de Looze, 2012, p.377). Even within digital contexts, Tagliamonte acknowledges that some orthographic changes are driven more by speed and convenience than by expressive intent (Tagliamonte, 2016, p.15). These contrasting perspectives offer important methodological caution: although orthographic stylization has demonstrable semiotic and humorous potential, researchers must avoid assuming that all deviations are equally meaningful or intentional.

Overall, existing literature establishes a solid foundation for examining orthographic stylization as a semiotic resource in digital humor. Scholarship on orthographic theory illuminates the linguistic and historical foundations of spelling variation; digital literacy studies demonstrate how users employ stylization for expressive purposes; sociolinguistic and anthropological research illustrates how orthographic choices encode identity, stance, and humor; and multimodal frameworks account for the visual and rhythmic dimensions of digital writing. Yet the literature also identifies the need for careful analysis to distinguish intentional stylization from incidental variation. This study builds

upon these insights by offering an empirically grounded account of how orthographic strategies can be used to form a reproducible humor model in Facebook captions.

3. Methodology

3.1 Research design

This study employs a qualitative linguistic content analysis using a descriptive–interpretive approach. The objective is not merely to enumerate orthographic features but to interpret how these features function humorously within a digital environment. The study operationalizes orthographic stylization as the intentional, patterned manipulation of written language—including spelling deviations, capitalization shifts, reduplication, punctuation clustering, phonological respelling, spacing manipulation, and multimodal integrations—that contributes to comedic effect.

3.2 Corpus selection and justification

The study’s dataset consists of 144 Facebook captions posted by the public persona “Senyora” from January 1, 2025 to November 30, 2025. Each caption met the following strict, pre-determined criteria:

1. It must be a caption, not merely a status update or shared post with no original text.
2. It must fall within the designated time frame (January–November 2025).
3. It must be humorous in tone, as determined by its function, audience reception, and linguistic cues.
4. It must have received at least 100,000 Facebook reactions, ensuring high public engagement and strong audience resonance.

These criteria ensure that the dataset reflects the most impactful and widely circulated examples of humorous caption writing within Philippine digital culture.

The selection of Senyora as subject is justified on three grounds:

1. Consistency of voice and branding, enabling the identification of systematic orthographic strategies.
2. Prolific output, generating a large and rich linguistic dataset.
3. Virality and cultural relevance, as her captions frequently become part of national digital dialogue.

Selecting high-engagement posts also aligns with Tagliamonte’s recommendation to examine digital vernaculars through naturally occurring, publicly consumed discourse (Tagliamonte, 2016, p.2). Furthermore, using Facebook—which is still the Philippines’ most dominant social media platform—ensures cultural representativeness.

3.3 Data gathering procedure

All 144 captions were manually extracted, recorded, and catalogued chronologically. Each caption was transcribed exactly as written, preserving:

1. Capitalization
2. Spacing
3. Punctuation
4. Emoji placement
5. Orthographic distortions
6. Line breaks

This faithful preservation is crucial because orthography itself is the primary analytic unit. To maintain academic rigor and replicability, all entries were arranged into categories based on identified orthographic patterns.

3.4 Delimitations of the study

The study is bounded by the following limits:

1. Focus on textual captions only

Images accompanying the posts are acknowledged but not analyzed, as the objective is to understand humor through orthography independent of visuals.

2. Single content creator

The study examines Senyora exclusively. This allows in-depth pattern analysis but does not claim to generalize all Filipino humorous writing.

3. Humor as audience-perceived

Humorous appeal is determined based on reactions and comment behavior, not on psychological measures of humor reception.

4. Language scope

The corpus includes Filipino, Taglish, and English expressions. Orthographic stylization is analyzed regardless of linguistic variety.

5. Temporal scope

Only posts within January 1 — November 3, 2025 are included to ensure a coherent, culturally consistent sample.

These delimitations enable focused linguistic analysis without overextending the interpretive scope of the study.

3.5 Data coding and categorization

After corpus compilation, the captions underwent three stages of coding:

1. Initial open coding,
2. Focused thematic coding, and
3. Orthographic function categorization aligned with the theoretical lenses.

3.5.1 Open coding

In this phase, every instance of orthographic stylization was identified and labeled, including:

1. vowel elongation

2. consonant repetition
3. phonological spellings
4. emphatic capitalization
5. unconventional spacing
6. multimodal sequencing (emoji-punctuation hybrids),
7. discourse markers using stylization

A single caption could include multiple stylizations, each coded separately.

3.5.2 Focused thematic coding

Stylizations were then sorted into broader linguistic categories, such as:

1. Dramatic exaggeration markers
2. Identity-performance markers
3. Phonological mimicry markers
4. Emotion-signaling punctuations
5. Digital or platform-related cues
6. Social relational humor cues

This level of coding reflects how stylizations serve functional humor roles, not merely formal patterns.

3.5.3 Alignment with theoretical lenses

Finally, each category was analyzed through the frameworks:

1. Orthographic Theory — Establishes deviation type, structural manipulation, and markedness (Hodges, 1972, pp.1089–1095).
2. Digital Literacy Theory — Interprets digital playfulness, affective expressiveness, and vernacularity (Haas et al., 2011, p.385; Tagliamonte, 2016, p.10).
3. Identity Construction Theory — Explains persona-making through orthographic accents (Hillewaert, 2015, pp.197–211; de Looze, 2012, pp.371–389).
4. Phonological Approximation Theory — Determines sound-symbolic humor and mock-speech effects (Schane, 1970, pp.138–140; Machan, 2018, pp.225–230).
5. Digital Categorization Theory — Accounts for multimodal and platform-specific meaning (Wilmott, 2020, ch.13).

This multi-layered process ensures both formal linguistic classification and deeper functional interpretation.

3.6 Ethical considerations

All data used in this study are publicly available Facebook posts accessible to general audiences. No private information was collected, and attribution is limited to the public persona name “Senyora,” which is already a known and intentionally public identity. The analysis focuses solely

on textual stylization and does not evaluate or speculate on personal identity beyond public linguistic performance.

4. Results

Table 1 Frequency counts by label of Senyora's humorous Facebook captions from January to November 2025

Orthographic stylization	Humor-mechanism / discourse
1. O1 Vowel elongation: 14	1. H1 Persona / voice performance: 101
2. O2 Letter/character repetition: 7	2. H2 Exaggeration / hyperbole: 72
3. O3 ALL-CAPS: 9	3. H3 Mock-threat / protective posture: 37
4. O4 Punctuation play / repeated punctuation: 34	4. H4 Irony / sarcasm: 95
5. O5 Emoji use: 28	5. H5 Self-deprecation / faux-modesty: 18
6. O6 Phonetic respelling / eye-dialect (Taglish forms, respellings, colloquial spellings): 138	6. H6 Intertextual / celebrity / meme reference: 62
7. O7 Syllabic omission / clipping: 12	7. H7 Call-out / gossip / chismis framing: 86
8. O8 Spacing/linebreak layout emphasis: 3	8. H8 Punchline / incongruity: 77
9. O9 Graphological substitution (numbers, quotes, special stylings): 6	9. H9 Complaint / comedic grievance: 104
10. O10 Hashtagging / concatenated tags: 12	10. H10 Engagement prompt / direct address: 59

Table 2 Top ranked stylizations by label of Senyora's humorous Facebook captions from January to November 2025

Rank	Stylization / Mechanism	Count
1	O6 Phonetic respelling / colloquial Taglish orthography	138
2	H9 Complaint / comedic grievance (rants, mock fury)	104
3	H1 Persona / voice performance (Señora persona)	101
4	H4 Irony / sarcasm	95
5	H7 Call-out / gossip / chismis framing	86
6	O12 Mixed-language / code-switching	64
7	H6 Intertextual / celebrity reference	62
8	H8 Punchline / incongruity	77

Rank	Stylization / Mechanism	Count
9	O5 Emoji use	28
10	O1 Vowel elongation	14

Table 3 Most frequent pairs of stylization and mechanism of Senyora’s humorous Facebook captions from January to November 2025

Stylization–Mechanism	Count	Description
O6 (Phonetic respelling) & H1 (Persona)	100	Voice heavily relies on colloquial orthography.
H9 (Complaint) & H4 (Irony)	82	Many posts present rant-tones that are ironic.
O5 (Emoji) & H6 (Celebrity reference)	44	Emojis are commonly used when posting about celebs or events.
O4 (Punctuation play) & H2 (Exaggeration)	58	Repeated punctuation used to dramatize.
O10 (Hashtagging) & H10 (Engagement prompt)	28	Hashtags used to frame stance / invite reaction.

From the sample of 144 high-reaction captions (Jan 1–Nov 30, 2025), Senyora’s humorous voice is overwhelmingly indexed by colloquial orthography and Taglish respelling (O6): 138 of 144 captions use deliberate phonetic spellings, local lexical choices, or non-standard punctuation to stage a recognizable persona. This orthographic persona (H1) acts as the grammatical seat of humor: readers treat the caption not only as a message but as a performance of an auntie/Señora voice. Because voice is so central, many other devices are deployed to amplify comedic impact.

4.1 Top orthographic devices and their functions

1. Phonetic respelling & Taglish (O6, O12): functions to index local identity and to create colloquial authenticity, readers respond with recognition and affection. Example function: establishing comic persona instantly, making even a short line read as a characterful comment.
2. Punctuation play (O4) and all-caps (O3): used to time beats and signal exaggerated emotional states (shock, mock outrage, excitement). These devices often serve as prosodic markers in text, acting like raised volume, pause, breath in speech.
3. Emoji (O5): functions as paralinguistic confirmation of intended tone (laugh, cry, mock-sadness); frequently paired with celebrity or event mentions to cue audience reaction.
4. Vowel elongation (O1): a performative elongation cues weary or dramatic sighing, typical for mock-dramatic or “haaay” setups.

4.2 Humor mechanisms frequently present

1. Complaint / comedic grievance (H9) is the most common mechanism. The humor often arises from a mock-epic complaint about social slights, petty rivalries, or celebrity antics.
2. Persona performance (H1) and irony/sarcasm (H4) are near-universal; Senyora adopts an exaggeratedly moralizing, indignant, or boastful voice, then undercuts it with comedic hyperbole.
3. Call-out / gossip framing (H7) converts ordinary observation into social drama, inviting reactions (and thus high engagement).

4.3 Co-occurrence patterns and what makes posts “go viral”

High-engagement captions frequently combine: (1) a strongly performative voice (O6/H1), (2) an emotive paralinguistic cue (O4/O5), and (3) a social hook (H7/H6 — celebrity or scandal reference). In plain terms: voice + timing + social relevance = virality. For instance, a pithy Taglish line (voice) with repeated punctuation (timing) and a celebrity name (social hook) reliably produced strong reactions in the dataset.

Novel categories found in data.

1. Chismis-announce framing (a sub-type of H7): brief, teasing lines that mimic backstage gossip and invite comment.
2. State-of-(role) parody (e.g., “State of the Nanay Address”): institutional parody using caps & roleplay (O3 + H1 + H4).

4.4 Linguistic guide derived from quantitative prevalence + functional reading

1. Adopt a clear persona (Taglish or local voice — O6/O12). This is the single most important step.
2. Use a social hook — name a celeb or viral event (H6/H7). Topical relevance attracts attention.
3. Add a paralinguistic cue — punctuation repetition or an emoji (O4/O5) to set timing and intended affect.
4. Deliver a short punchline or ironic twist (H8/H4) — short, incongruous lines perform best.
5. Optional dosage: vowel elongation (O1) or caps (O3) for mock-dramatic emphasis — use sparingly to avoid seeming overblown.

Interpreting this using Orthographic Theory (Hodges, 1972; Deighton, 1959), this overwhelming presence indicates that deviation from standard conventions is not accidental but serves as a marked choice that signals stance and tone immediately. These phonetic and colloquial spellings turn simple statements into textured performances, fulfilling the 1st Claim by amplifying affect and dramatization. Because nearly every caption deploys this strategy, the humor is not carried by punchlines alone, but by the visual performance of voice in the text.

The high frequency of persona performance (H1) present in 101 captions further demonstrates that stylized orthography is integral to constructing the Senyora character. Under Orthographic Identity Construction Theory (Hillewaert, 2015; de Looze, 2012), stylized text operates metapragmatically,

making the voice recognizable before content is even processed. The consistent co-occurrence of O6 and H1 (100 captions) shows that the persona does not simply “use” Taglish spelling; rather, these choices produce the persona. This supports the 2nd Claim, which argues that orthographic stylization constructs and reinforces the humorous voice performing the text. The Senyora character emerges not through explicit self-reference but through patterned deviations such as clipped syllables (O7: 12), code-switching (O12: 64), and expressive orthography that simulate a dramatic or gossipy tone.

Humor is further shaped by punctuation play (O4: 34) and all-caps bursts (O3: 9), which act as prosodic cues. Under Linguistic–Phonological Approximation Theory (Schane, 1970; Machan, 2018), these choices visually simulate loudness, breath, rhythm, and emotional spikes. Their strong association with hyperbole (H2: 72) is evident in the co-occurrence between O4 and H2 (58 captions), demonstrating that orthographic timing devices intensify dramatic complaint, mock outrage, or comedic escalation. This supports the 1st Claim, as these cues heighten affective resonance by making the reader “hear” and “feel” the emotional intensity encoded in the text.

The dataset also shows that irony and sarcasm (H4: 95) co-occur with complaint or comedic grievance (H9: 104) in 82 captions, indicating that Senyora’s humor depends on a tension between dramatized annoyance and ironic distance. Within the lens of Digital Literacy and Social Media Language Theory (Haas et al., 2011; Tagliamonte, 2016), this pairing reflects online norms of humorous expression where overstatement is understood as playful rather than literal. The captions rely on shared digital literacy, an understanding that excessive punctuation, clipped English-Tagalog forms, and emoji exaggeration are part of a collective semiotic repertoire for humor.

Emoji use (O5: 28), though moderate in frequency, becomes meaningful when viewed through Digital Categorization and Multimodal Meaning-Making Theory (Wilmott, 2020). Emojis help set the interpretive frame, particularly when paired with celebrity or event references (H6: 62). Their co-occurrence (44 captions) shows that the audience is cued not only by text but by platform-specific multimodality, supporting the 3rd Claim: orthographic stylization gains humor-enhancing force specifically because it works with digital affordances such as emojis, hashtags, and attention-driven feed structures. Similarly, hashtagging (O10: 12) pairs with engagement prompts (H10: 59) in 28 captions, revealing how stylization is embedded within Facebook’s interactional ecosystem, shaping how humor circulates and gains visibility.

A broader interpretation across theories shows that the most successful humorous constructions in the dataset occur when stylized orthography (O6, O4, O3) intersects with persona work (H1), socially topical references (H7, H6), and prosodic simulation (O1, O3). The data supports a pattern: humor is strongest when persona + dramatization + platform multimodality concurrently operate.

The quantitative and qualitative patterns converge to show that orthographic stylization is not decoration—it is the mechanism through which humor becomes vivid, persona-rich, and platform-responsive.

4.5 Linguistic models

1.	H1 + H3 + (O1/O4/O5/O6) + H2 + H4 + H5
2.	(Persona Voice + Dramatic framing of a trivial issue + Orthographic Stylization (elongation / CAPS / emoji / respelling) + Relatable everyday problem + Sudden tonal shift + Micro-punchline)

5. Discussion and further research

5.1 Summary of findings

This study examined orthographic stylization as a linguistic model for increasing humorous appeal in Facebook captions, analyzing 144 posts from the Señora persona. The data demonstrate that humor on the page relies heavily on non-standard, performative writing that dramatizes voice, constructs identity, and aligns with platform-specific multimodal practices.

The most dominant feature across captions is phonetic respelling and colloquial Taglish orthography (O6), appearing in 138 captions, indicating that stylized orthography is not auxiliary but constitutive of the humorous voice. This foundational device co-occurs with persona performance (H1) in 100 captions, showing that identity construction emerges directly through orthographic deviation. Additional frequent mechanisms include complaint or comedic grievance (H9) at 104 captions, irony and sarcasm (H4) at 95, and gossip-style call-outs (H7) at 86, revealing that humor is framed around dramatic social commentary performed through stylized text.

Prosodic orthographic cues—punctuation play (O4: 34), all-caps bursts (O3: 9), and vowel elongation (O1: 14)—intensify emotional resonance, particularly when paired with hyperbole (H2), which co-occurs with O4 in 58 captions. Meanwhile, emoji use (O5: 28) and hashtagging (O10: 12) contribute multimodal meaning-making, especially alongside references to celebrities and social events.

Viewed through five theoretical lenses, the findings show that stylized orthography:

1. gains meaning through intentional deviation (Orthographic Theory),
2. aligns with online norms fostering affect and creativity (Digital Literacy Theory),
3. constructs identity and stance (Orthographic Identity Construction),
4. visually simulates speech rhythms and intonation (Linguistic–Phonological Approximation Theory), and
5. functions synergistically with platform affordances (Digital Categorization and Multimodal Meaning-Making).

Collectively, the dataset confirms that orthographic stylization heightens humor, sustains persona, and enhances engagement.

5.2 Conclusion

The study concludes that orthographic stylization functions as the central engine of humor in Senyora's captions, validating the problem and all three claims.

First, the data strongly support the 1st claim: orthographic stylization amplifies affect and dramatization. Devices such as O4 repeated punctuation, O1 vowel elongation, and O3 caps operate as prosodic and emotional intensifiers. Their frequent co-occurrence with H2 hyperbole and H9 complaint demonstrates that humor arises not only from content but from the *visual performance* of emotion embedded in the text.

Second, the results affirm the 2nd claim: orthographic stylization constructs and reinforces the humorous persona. The near-universal presence of O6 and its co-occurrence with H1 persona performance show that non-standard orthography is the material through which the Senyora voice exists. Without these orthographic cues, the character's identity, sass, mock indignation, and gossiping tone would not register as distinctly or consistently.

Third, the findings validate the 3rd claim: orthographic stylization interacts in synergy with digital affordances to heighten humorous appeal. Emojis, hashtags, layout choices, and multimodal cues work in tandem with stylized text to guide interpretation, invite participation, and fit humor into Facebook's interactional ecology. The pairing of O5 emoji use with celebrity references (H6) and O10 hashtags with engagement prompts (H10) illustrates how stylization becomes effective *because* it is embedded in platform-specific communicative norms.

Overall, orthographic stylization is not merely decorative; it is the structural and functional core of Señora's humor. Through stylized spelling, prosodic visuals, multimodal symbols, and culturally familiar Taglish, humor becomes more vivid, persona-driven, and socially resonant.

5.3 Recommendations

1. For linguistic and humor studies: Future research should explore how orthographic stylization functions across other Filipino digital personas or pages, comparing stylization strategies, persona construction, and audience reception. Cross-platform studies (e.g., TikTok captions vs. Facebook posts) may reveal how stylistic conventions shift depending on affordances and community norms.

2. For digital literacy and sociolinguistic education: Educators may incorporate analyses of stylized online writing into media literacy programs, emphasizing that non-standard orthography is often purposeful, expressive, and socially meaningful rather than "incorrect." Studying these patterns can deepen learners' awareness of how humor, stance, and identity are constructed in digital communication.

3. For content creators and social media practitioners: Creators aiming to replicate humorous voice performances may consider the proven model found in the data:

1. H1 + H3 + (O1/O4/O5/O6) + H2 + H4 + H5
2. (Persona Voice + Dramatic framing of a trivial issue + Orthographic Stylization (elongation / CAPS / emoji / respelling) + Relatable everyday problem + Sudden tonal shift + Micro-punchline)

4. For further methodological development: Due to the fact that orthographic stylization is multimodal, future studies may integrate computational analysis of punctuation, emoji patterns, and visual layout to complement human coding. Combining quantitative patterns with discourse-based interpretation can refine our understanding of digital humor structures.

5. For cultural and community-based research: Given the distinctly Filipino orthographic humor observed—rooted in Taglish, chismis framing, and dramatized complaint, researchers may investigate how local cultural scripts shape digital humor and how these practices differ across regions, age groups, or linguistic communities.

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