

# From the Revolutionary Anecdote to the Political Meme, an approach to understanding digital humor

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## **Abstract**

*The revolutionary anecdote was a medium that transmitted political humor orally, during the brief truces of the civil conflict, and e-memes are a resource of current communication to continue the legacy, but now through the digital image and the social networks.*

*Both were born because the common interest was violated, also out of curiosity and other motivations; but also as an aesthetic and critical experience; also as a form of complaint against corruption, abuse of power and the incapacity of the public function.*

*With this critical review we intend to offer content that facilitates the understanding of the current e-Meme, from the transition from the spoken narrative to the image; but also, subject to the tradition of political humor that Mexico has expressed through different media, anecdote, conversation, printmaking, photography, caricature, cardboard and more.*

*Although enough has already been written about the e-Meme phenomenon, and other expressive humorous forms that preceded it, this work constitutes an approach and qualitative exploration of the political humor that spreads in this digital conjuncture. Nothing arises from nothing, everything is linked to an identity inheritance; and in this sense we value the contribution of work.*

*We resort to documentary research to identify the approximation characteristics of the Revolutionary Anecdote, based on the e-Meme; However, also, the bibliographic consultation tried to account for the humorous historicity, which focuses its attention on the needs and subjects of the voracious political sphere.*

## **Key words**

*Humor, e-Memes, Politics, Revolutionary Anecdote*

## **Introduction**

As researchers we recognize the need to go into the study of memes as a recent research object surrounding our social environment, a comparative analysis of the Revolutionary Anecdote and Political E-Meme is carried out in this paper.

But to account for the timeline in which political humor has passed, either through the word spoken as happened with revolutionary anecdotes, or through the use of the image as now the e-memes; then we share a short journey of this expressive phenomenon that has marked the interaction, ideology, information and identity of Mexican.

Every stage and modality that has historically shown Mexican political mood, gathers with spontaneity and sufficient intentionality similarities and attributes, related to creativity, motivations, discomfort, criticism of the State, transfer of content and other features to mention some features.

We do not intend to deploy a comprehensive state of the art of national political humour but only to offer a decent preamble that gives us access to the narrow and comparative approach between the diffusion function of the Revolutionary Anecdote at its respective stage, and the so-called political e-meme.

All the media, formats or genres in which political humor has elapsed are important, because of its contribution and influence; however, this critical review seeks to privilege the understanding of the e-meme, based on the operational dynamics of other ways of humorous expression, in this particular case, comparison with the Revolutionary Anecdote.

The e-meme represents a contemporary sociocultural manifestation that we have to live in the voragine of digital culture; the social networks that we consult intensely, daily, lead us to get a greater understanding of their particular features and possibilities.

This historical count will be divided into two, the first refers to the use of the humoristic image in allusion to the political; and the second relates to the use of verbal expression, whether to tell stories through speech, or to write short humorous texts.

It does not matter the orderly and rigorous timetable, but only acknowledge that Mexico has a great militant mood course towards social problems and needs; or it also involves an important collective and civil movement that reacts, raises voice, which questions, builds opinion; which therefore must represent a political priority for the system and the State, minimally so that the latter can follow up and care as a concern for the desire to learn from mistakes and misdeeds.

We started with the contribution of *André Bretón*, en 1939, who recognized “the craftsman genius” of José Guadalupe Posada, who, through his work, sensitizes us to the agitations of the revolution 1910 the shadows of Villa and Fierro should be interrogated concurrently (...) giving way from the humour of speculation to action (...) affirming Mexico, as the chosen land of black humor” The Britonian position allows us to dimensify the tradition of the influence of humorous image, as a decision-making resource, activist and therefore political, which emanates as a representative of Mexican citizenship and he calls on the people through plastic to criticize the politicians’ political power and protagonist excesses. (Breton 11).

The desirable thing is that citizens follow Posada’s example, at least to think with visual engravings, or memes, and even go beyond digital activism, protest for what is defensible.

Jorge Portilla, he confirms as a Mexican that in his country “it is frequent and Mexicans do this attitude sometimes with creepy mastery.” (Portilla 75) in allusion to the drawings of Posada. To put in place, is to activate, on the contrary, to remain in silence and arms, political, part of Mexico’s history, Portilla himself, shows the strength with which humor has penetrated as an informative expression and opinion on the political ground, being part of Mexico’s history, “the humorist is a permanently oriented man in the sense of what we might call man’s misery. The humorist discovers the ruin motivations in the great facts or the despicable origins of great prestiges.”(Portilla 74) many of them inhabitants of the spheres of power, plague with ambition for power and money.

In the memorial book of the luctuous centenary of José Guadalupe Posada, author Antonio Rodríguez, a scholar of his engraving, points out that

“Posada assumed, in relation to its time, a revolutionary attitude.

Most of his recordings and the ideology of political and satirical newspapers in which he worked in the late nineteenth century (...) he was not part of any party, nor was he forced to obey any political line (...) he sometimes got into men of the Revolution, if not to attack them in a vehemently manner, at least to give them some punches (...) He owned political culture, and aware of the social phenomena surrounding him, Posada warns that not only rabid dogs and natural scourges whip the human being.

He knows that man's enemy is man, but the man with privileges and powers (...) Posada fed day after day the gasket and biting spirit of the Mexican people; but not only to make him laugh but also to awaken his restlessness and shake him.”(Rodríguez 17, 19, 33 y 34). A social function of political humor in Mexico is precisely to wake the people, discourage them and make them think.

With regard to Posada’s historical contribution, through the humoristic image; his intellectual friend Diego Rivera wrote

“hostal, an interpreter of the pain, joy and anguish of the people of Mexico” had “a worker’s hand, armed with a burile of steel, wounded metal helped by corrosive acid, to cast the most acute apostrophes against the exploiters (...) Surely no bourgeoisie has had such bad luck as the Mexican, for having had as a vigilante reporter of its ways, actions and adventures, the brilliant and incomparable engraver José Guadalupe Posada (...) Analyzing Posada's work, the analysis can be carried out most complete of the social life of the people of Mexico " (E. del Río 8 y 10). A generic assessment around the humorous image about politics in Mexico, is summarized as complaint and discomfort for injustice.

Rius (Eduardo del Río), created his theory of "looking for feet" to the intentions and decisions of the System, especially that of his cynical, ambitious and Machiavellian countrymen; it was like someone who "looks for cat feet" to the behaviors of those who exercise power regarding their position; he anticipated seeing caricatures in the State; The same is true of the institutions with their excesses and behaviors that can turn into humorous drawings; so that, although the political sphere, in its euphemistic solemnity, should be worthy of honor, he maintained that "Humor is a shameless intruder who loses his sacred respect for the 'greats' and takes advantage of their works (...) to bring water to his mill and seek the laughter so necessary for health" (E. R. del Río 7-8).

Likewise, Ruiz resorted to the visual image to continue opening a gap in the historicity of Mexican political humor; However, Ruiz also added his verbal creativity to enhance the richness of the humorous image, with everything and his characters. It implied that Ruiz was an informed man, sensitive to the prevailing difficulties and needs of the Aztec people, which have been the same from generation to generation, inherited from one stage to another, due to unquestionable inequality, where a few with power fight for accumulate resources, while the majority of the population lives from day to day with the minimum. Salvador Pruneda, worked on the cartoon, as "a faithful expression of the renewal sentiment of the progressive political thought of the Mexican people, he fought against the injustices and excesses of the dictatorships, years after our Independence was consummated; equally against Santa Anna, than against clerical conservatives " (Pruneda 13-14).

This author traced political communication through visual humor, focused on the period between 1850 and the first phase of the 1910-17 Revolution, "Which was an exemplary and decisive task, among other factors, of the triumph of the revolutionary movements in their successive stages." (Pruneda). If the Mexican school educates to configure a slow, blind and mute society; at least the political humor, has tried to uncover the "head" and activate the thought.

Amador Narcia, said about Calderón (cartoonist for El Heraldo de México) that, beyond drawing monkeys, that opinion leader published "Reflections on the daily, political, social and economic life of Mexicans and the rest of the world (...) with knowledge of the facts. No fetishism. Without propaganda". (Calderón 5).

Mexican cartoon and history, a genre that previously deserved all kinds of disdain and indifference due to its journalistic value, has been revalued (since the middle of the 20th century) thanks to texts by writer and monero researchers such as Manuel González Ramírez (*The political cartoon 1953*), Daniel Moreno (*Mexican humor, 1971*), Irene Herner (*Myths and monkeys. Comics and fotonovelas in Mexico, 1979*), Carlos Monsiváis (from "*The world of comics*" 1963 and you know, 1980, *a Images of the living tradition, 2005*, passing by *Family airs, 1995*, in addition to the innumerable texts dedicated -among others- to José Guadalupe Posada, José Clemente Orozco, Ernestoel Chango García Cabral, Miguel el Chamaco Covarrubias, Abel Quezada, Rogelio Naranjo y Helioflores), Eduardo del Río, Rius (*Un siglo de caricatura en México, 1982*, Critics of the Empire, 1998 -con Estela Arredondo- y *Los moneros de México, 2004*), Elvira García (*The caricature in strokes, 1983*), Juan Manuel Arrecochea y Armando Bartra (*Pure stories. The history of the comic strip in Mexico, 1988-1994*), Sergio Pitol ("*Borola against the world*" 1996) y Agustín Sánchez González (*Illustrated biographical dictionary of the Mexican caricature, 1997*). Nor will we forget the studies that about the century XIX y XX have published Esther Acevedo (*A story in 500 cartoons. Constantino Escalante in the orchestra, 1994 and Juárez under the brush of opposition, 2007*), Ricardo Pérez Escamilla (*Image nation, 1994 and Posada and the illustrated press, 1996*) y Rafael Barajas Durán, *The Snoop (Cartoon of a country in caricature, 2000*, de "*El Ahuizote*" 2005 and the country of "*El llorón de Icamole*", 2007); as well as the texts of Alfonso Reyes, Francisco Díaz de León, Luis Cardozab and Aragón Raquel Tibol, Fausto Ramírez, Hugo Hiriart, Aurelio de los Reyes, María de los Ángeles Sobrino, Helia Bonilla, Mercurio López y Selva Hernández" (Monsiváis, Barajas y Vidargas 89).

"As part of this re-encounter with the Mexican caricature, the museum decided to carry out a well-deserved tribute to two portraitists of daily life Gabriel Barajas and Eduardo del Río, Rius, unparalleled caricaturists of family and political humor, whose comics are throughout the twentieth century became essential readings to understand rural and urban Mexican life, both deserving from semiotic interpretations to sociological, political and cultural analyzes" (Monsiváis, Barajas y Vidargas 89). And the studies must continue, from communication, semiotics, hermeneutics and research with flexible and transdisciplinary methodologies.

Gastón Melo M, also refers us to the time line in which the humorous image has elapsed, in this case in the presentation of a work for didactic purposes, which covers one of the political edges of this meaning mechanism applied to education "The years that have passed since the advent of the collective information media, allow communication to be studied as a process, and Communication, humor and image, to be presented within the framework of that neopositivism that seems to permeate this not so new social science" (Medina 5).

It is worth mentioning that the humorous image, historically, according to Luis Ernesto Medina “has had the purpose of expressing notions or truths of a scientific, historical, artistic and social information”; of the latter, political culture is an unequivocal motive for inspiration and critical comedy for social formation.

On the other hand, regarding political humor, predominantly verbal; Octavio Paz, wrote about the old political plot, that of "popular humor, as deep as the soul, but with a mocking and irreverent spirit against those dishonest activities, such as those of the biting tree (...) Mexicans, and perhaps other Hispanic Americans as well we recognize ourselves in the stories and sayings of Nueva Picardía Mexicana. The surprise that its reading produces in us does not come from the novelty of familiarity and complicity. To read it is to participate in the secret. What is this secret about? Nueva Picardía shows us our other face, the hidden and inferior one (...) I am referring to our animal, sexual face: the ass and the genital organs. I am neither exaggerating nor making up; the metaphor is as old as that of the eyes "mirrors of the soul" - and it is more true ” (Jiménez 11). Paz alludes to the humorous and mischievous Mexicanness as an acquired characteristic, based on the indices of corruption, abuse of power, rapacity and low quality of governance.

Gabriel García Márquez, congratulated A. Jiménez , "For its civil value, its work capacity and its quality" (Jiménez Farías), Well, expressing humor in allusion to the great problems of Mexico represents a meritorious trade, since few people and times, do you have the boldness and firmness to protest and criticize with deserved the reprehensible and despicable of the excesses, great omissions and cynical deceptions. The contribution of Jiménez, according García Márquez, “It opened freedom for the country (...) to write about sex and other prohibited topics” (Jiménez Farías 7). Among the other prohibited topics, undoubtedly there was unease at the outrages and ambitions of Mexican politicians, who have abused power, in national history.

It encourages that Gabo, referred to the published work of Armando Jiménez, as an opportunity "to expand his knowledge and procure instruments to express his own ideas, enriched with tones of irony and mental acuity" (Jiménez Farías 8). With this and other positions, we understand that those who practice political humor, it is because they obtained a mental acuity training, which goes from the identification of problems to action.

Finally, Jorge Ibarguengoitia, also resorted to Mexican political humor through the image, as a critical resource; only, through journalism and theater, mainly in the showiness of the staging. To say of Ignacio Trejo Fuentes: "many things are said about this writer: that he is a prodigious humorist, an irreverent one, someone who does not tempt his soul to lower himself from the pedestal to the most painted one"” (Trejo Fuentes 14).

Trejo identified two main reasons for the playwright's criticism, "infidelity and betrayal"(Trejo Fuentes 87); In the latter he took the opportunity to disrupt the political exercise, for example he ridiculed Obregón, distorting the representation of the hero of the Nation using another name for the character (Trejo Fuentes 91), in order to avoid the prevailing censorship in the creative years of Ibarguengoitia. In addition, he alluded in one of his works to "the feat of the Independence of Mexico” (Trejo Fuentes 94).

The display of political humor is abundant; We have announced above that we do not intend to exhaust the path of media, genres and formats; They are not all who are and they are not all who are. However, if it is possible to establish that the acuity of these critical expressions are increasingly convergent in terms of the use of devices, most of which are compatible within digital environments.

Before entering fully into the comparison between the Revolutionary Anecdote and the e-meme, we want to give an account of another modality of political humor, we refer to the oral narrative of some people from Tabasco, who commonly touch on political topics contracted with resources from the public purse, to perform at mass events. We refer to the 2 or 3 generations or versions of *elChoco Tabasqueño*, *La Choca Kasiana* and the cartoon characters of *Chocolitos (Joliche y Chipilín)*, so successful on social media.

### **Development of the topic**

Aludo a Leopoldo (Zincúnegui - Tercero), Who, according to Homero Lozano C. “has been considered with all reason as the father of the Revolutionary Anecdote, because no one like him, with such grace, certainty and knowledge of the facts, could have started, sustain as well as continue this literary modality ” (Zincúnegui - Tercero 3).

Before attempting to bring the readers of this work closer to the definition and explanation of the Revolutionary Anecdote concept, we consider it convenient to highlight the personality of (Zincúnegui - Tercero) because the way of thinking of the Mexican is inferred very close to that of the one who makes the social decision to politically create an e-meme critical of the politics of our country.

Refiere Homero Lozano C. as representative of the Mexican Association of Journalists and the National Union of Press Writers, registered in 1958, which (Zincúnegui - Tercero), he had "a strong literary personality" that is, a man who exercised freedom of expression with humor; but he also had a "political, parliamentary and acting revolutionary background" whose "writings have double force and authorization", thanks to which it was possible to understand "the importance of the history of the Mexican Revolution" (Zincúnegui - Tercero 3), especially in the period from 1910 to 1930.

Certainly, in this work the image created or the creative product of the e-meme matters more; However, the binomial that make up personality and creativity such as that of (Zincúnegui - Tercero), They should not go unnoticed in this work, since humor and political sense derive from this conjugation, both aspects of capital priority in these lines of study.

The revolutionary anecdote, including in it the essentially political one, was susceptible during the above-mentioned stage of a tedious and varied production of collections; A similar proportion to that which is currently awakening the presence and publication of memes, the fondness for them, the interest in studying them, as well as the pleasure that exists when consuming them.

Anecdote comes "from the Greek *anekdotos*, a secret and private fact" (Zincúnegui - Tercero 6), similar to the individuality with which an e-memero designs and disseminates in the complicity of the isolation of digital environments and social networks.

In the same way, just as the e-meme arises from the anecdote, the anecdote also comes from a fact that draws the attention of the creative, as a private motivation and inspiration; which constitutes a "ordinarily brief relationship of some more or less notable feature or particular event" such as news or journalistic events or events, some of which it is correctly inferred in advance that they will soon become e-memes, with viral reaches.

"The anecdote (...) is the brief and funny account of some historical event and incident that deserves to be cited, for its ingenuity, for its didactics or for revealing the intelligence, rudeness or preparation of the people involved in it (...) the anecdote, to be so, does not need to be funny or festive, since it can encompass the serious and tragic genre; the condition of being a historical fact referred to in a few lines is sufficient " (Zincúnegui - Tercero 6).

Just like photoepigrams of Brecht (Brecht), in the sense of explaining e-memes from categories or creative characteristics of the German poet's work; In the same way, I will continue the interpretative and didactic breakdown, from the contributions that (Zincúnegui - Tercero), who theorizes about the genre of the revolutionary anecdote.

Indeed, just as the anecdote of a fact or event is born, the e-meme is also the result, for example of the causes that may be: the mistake of Donald Trump who, insensitive to protocol, forgets to bring his hand to his chest during the public act u tribute in front of the flag and anthem of the United States of America; Another example may be the correction that a Tlaxcala girl addresses to the Mexican Secretary of Education, when instead of pronouncing read, she publicly said "ler"; Another may be the recording of the voice of Granier Melo, former governor of Tabasco when he boasted - away from the inauguration - in a state of drunkenness the unusual and excessive quantity of shoes that he had in his wardrobe.



In reality, an e-meme does not require prolonged or lasting events to be retaken as when anecdotes are formed; a fleeting moment or detail in the middle of an act and political intervention is enough to take advantage of the situation and create the critical expressive device in question, in order to activate mockery, laughter and a certain level of satisfaction as compensation against the discomfort towards officials public and bureaucratic apparatus.

The event should not necessarily always be funny, but on some occasions the event may be serious, solemn, dramatic and even catastrophic; however, the anecdote and the e-meme must always meet the requirement of humorous provocation. It is worth remembering the content of the Tabasco Anecdote by Jorge Priego Martínez (Priego Martínez), work and author of which, we include in the contextual chapter at the beginning of this work, several anecdotes all of them with a certain tone of humor.

Similar to the previous section, the revolutionary anecdote and anecdotes of other types, as well as e-memes; They require a historicity not so much because the motivations and scope that lead to creating both genres are indelible and of such an impact to be included in history textbooks; but we are referring to a historical incident that deserves to be taken up just because it happened and attracted attention and generated a certain level of treatment in the news media. Both the revolutionary anecdote and the e-meme carry the implicit purpose of telling the event in another way in that special format where political critical humor is permissible, valid, viable and free, as if it were a special medium.

Regarding the merit of citing the historical incident, on that occasion the intentionality of humor appears unavoidable, because the opportunities are not always the same to laugh and because reality does not always offer the moments to enjoy, especially in cultures like ours where happiness and well-being do not necessarily depend on the interiority of being, but on exteriority; Therefore, any foreign and personal occasion that is related to the mistake, the defect, the funny thing, the occurrence or the human imperfection constitute potential circumstances to turn them into stories, even if they are fleeting and ephemeral.

I understand ingenuity, it is something more than the ability to create, it means a developable or perfectible gift that unequivocally requires intelligence, lucidity or spark; represents a genuine exercise of thought activation that recovers and takes advantage of previous reasoning, experiences and knowledge, as well as spontaneous speculations that arouse from incidents of public or social life, on which the political sphere always constitutes a focus of attention or a target to be aimed at given the poor periodicity and makeup of accountability. The e-memes and anecdotes whose voices awaken an echo, are constructed with ingenuity, in whose vestments of subjectivity, the multiplication and deployment of humor is possible, as aesthetic expressive forms, since they correspond to the joy that is surpassed to spaces, times, moments and contexts.

The rudeness belongs to the character and behind it dwells the impetus and daring to resist without silencing the voice, the rudeness is the implementation of the look and sharp thought, with which it is denounced, claimed and demanded. Rudeness always prefers to show courage, an attitude with which revolutionary e-memoirs and anecdotes spread their messages.

Certainly the dates that were registered as part of the Mexican revolutionary process have already passed, however, the revolutionary spirit will always be in force to the extent that injustice, inequality, intolerance, inequity, corruption, nepotism and many others exist. human weaknesses. Black humor, mockery, mockery and sarcasm among other possible forms of humor, depend on rudeness to design, create, write, tell and publish anecdotes and e-memes.

The artistic condition with which a creative person writes, recreates an anecdote or designs an e-meme is directly proportional to the level of information they have, or depending on how much the person is aware of daily events; It also refers to the degree of knowledge that the creative subject has, to carry out humorous texts and images.

The preparation surely alludes to other types of theoretical, scientific, experiential, social and rather holistic knowledge, a broad panorama with which it allows the artist to construct critical works with a sense of general interest.

All artistic creation of anecdotes such as revolutionary ones or e-memes require sensitivity, competence, dexterity, sharpness, intelligence and in general all kinds of human qualities, without which it would not be possible to string together ideas with the added value of humor, the spark and with a didactic, formative spirit, catalyst for awareness, reflection and consequently learning.

Spontaneity certainly helps to provoke laughter, however, some dose of intelligence detonates with premeditation and mastery, laughter and pleasure; In other words, nobody gives what they don't have, so the medicinal and revitalizing versatility that derives from humor is only possible from the conjunction of attributes that empower the artist, as a creative human being. Even the availability to share and publish what one feels, it is known, what bothers, what motivates, what shakes constitutes a baggage with which it is carried, but to remove, to externalize; the latter is already an intervention, like the one that often moved revolutionary creatives who write anecdotes and give visual potential to the images of e-memes.

Leopoldo (Zincúnegui - Tercero), establishes that “the anecdote is almost always revealing of the character, culture and individual psychology, because it occurs spontaneously, without prior meditation or artifice; that is: in spiritual underpants” (Zincúnegui - Tercero 6-7) In this sense, the last 6 lines of the previous paragraph give an account of that spirituality to which the journalist alludes (Zincúnegui - Tercero), which we interpret as the interiority or depth that shape the character and identity of the creative person; depth and richness that allow the artist to believe and have ideals under social principles -almost always- of justice and act accordingly, minimally as anecdote writers, funny storytellers or expansive e-meme designers.

*Ludwig Wittgenstein* he spoke that “in every particular *natural* language it includes a variety of language games, the meaning of which derives from the life *forms* of the communities in which language is learned, spoken and used”

(Santibáñez Y 8) Those life *forms* are like the presence and manifestation of e-memes, as they represent language games that combine the image and the short popular text that make sense in the cultural context of the community in which you learn, communicate and apply; in this same sense, (Zincúnegui - Tercero), it also explained the proliferation of revolutionary anecdotes as elements of individual character, culture and psychology; and precisely, this coincidental approach finds relation to those *cultural education units* the ones he referred to *Richard Dawkins* (1988-1979) (Santibáñez Y 4) to explain that this is how the social sense of times is formed. As revolutionary anecdotes abounded at that stage of orality that is still in force today, the e-memes are currently those minimum cultural units in digital culture.

Continuing with the theoretical contributions of the revolutionary anecdote, as a genre whose characteristics and similarity with e-memes is great; he says (Zincúnegui - Tercero) that these humoristic narratives were developed in the particularity of spontaneity, which allowed language to be highly accessible and understandable to the majorities who were at that time contextualized in the Mexican Revolution, due to their involvement and persecuted interests.

This particular feature deserves to be highlighted separately, because in the phenomenon of e-memes such spontaneity is also applicable; first because the initiative to create an e-meme is as fast as its virality, for almost suddenly to the occurrence of the fact, the creative is already attributing humorous discursivity to the e-meme; second because the spark is usually as inherent to some people, social quality that in the way of habit flows into the naturalness of grace.

In Mexico, without Tabasco being exceptional, the spontaneity with which humor appears as a form of being, versatile to generate with acute the funny look that allows us to appreciate the almond triggering laughter, with the power of collective acceptance and the certainty that the occurrence will unequivocally result in shared and contagious joy. (Zincúnegui - Tercero), in relation to the Revolutionary Anecdote he admitted: “To make sure that after those jokes and that gracejo, there was something more than waste of a good mood, because it was a collective philosophy, whose dialectic message leaked through the painful stages of the struggle. That constituted a mystical, another modality within popular art.” (Zincúnegui - Tercero 8).

The aspects of collective philosophy, in dialectical message and stages of struggle, are implicit in the previous section of “Preparation of the people involved”; while collective philosophy is only possible to perceive in spontaneous.

Spontaneity on the other hand is highly viable, as in the revolutionary era had pencil and paper at hand, or today access to the internet and software to insert into immediacy some ingredients of humor, data and narrative; by the way, the content of those anecdotes did not necessarily consume times long to start sharing; only key points were captured in the record; it means that the roundness and perfection of the anecdote was polished and debugged throughout the process in which the anecdote was counted and extended, as is the case with e-memes, which are perfected, resulting in different versions of the same image corrected and increased at every step, from terminal to terminal, word of mouth, collecting in each user or subject the heart of popularity and the capital value of the folklore that ensures multiplication, success and positioning. And it is precisely the folklore and the most notorious event, which follows the following category, also contemplated by (Zincúnegui - Tercero), the realism of the revolutionary anecdote.

“When the phrase is improvised and the person presents itself as it is, without theatrical attitudes or words studied by lightning, or rhetorical of golpel, the Anécdote is deeply realistic” (Zincúnegui - Tercero 7). Since fiction positioned and appropriated most spaces and times in the mass media, the narrative made of words “took them away by the wind,” is worth paraphrasing the popular expression. In the orality that marked the principle of every social order and which remains valid despite the demographic explosion, the presence of the media and the major information roads, the narrative almost always aims in principle, to be received or taken as real; it means that either humanly wanted, or not, it is first received and subsequently tends to attempt to corroborate the truth and legitimacy of the information that had already been perceived. (Zincúnegui - Tercero), however, it presumes the expressive simplicity or the use of popular language, the jargon or colloquial alternatives as the elements that form sociolinguistic, as popular causes that define in the recipient convince and credibility towards the contents counted, in terms of narration. The jocosity of anecdotal narrative, such as the jocosity that can be included in the e-memes are not compatible with the language that is re-searched or scientific, both create distant atmospheres, however, impossible to separate at the opportunity of this work, whose title sets polarity from the words that form the wording of it.

The folkloric expression that distinguishes culture, whatever it is, refers its users to the notion of familiarity, and familiarity in turn connects us with the rudiments of proximity, closeness, affinity and even affectivity; therefore, it is more feasible and feasible to attribute and describe as realism to all that we hear, observe and read in the contexts of the common.

People feel that they are communicating through anecdotes and e-memes, because they feel confident to evoke, as Paoli said, “meanings in common.” The realism you refer to (Zincúnegui - Tercero), it is necessarily related to how common the contents of e-memes and anecdotes are issued and received, to place confidence in them in consumption of those images, stories and messages of political humor.

It should be noted that even fiction gains ground in the process of convincing people; “*Merimée* he said: “that of history he only liked anecdotes, because in them there was a real painting of customs and characters. In France, the story preceded historical literature” (Zincúnegui - Tercero 7).



In other words, even the non-existent will depend on how it is counted to gain strength in the rugged path to realistic conviction. In the same way, a photomontage applied as a resource in an e-meme can be interpreted as real and true, depending on the level of virtuosity to edit the image and intelligence to add and choose with tino the phrases or words already existing within the sociocultural menu, to round the message of the iconic e-meme.

(Zincúnegui - Tercero) he points out: “In our literature, the Anécdota is born with the Colony; it begins to balbucize in independence; it is strengthened during the first Empire; it acquires malice and political content in the Reformation; it languishes during the Porfiriato, to vigorous rebirth, at the arrival of the political movement of 1910; although it now acquires the modality of Revolutionary Anécdota” (Zincúnegui - Tercero 7)

In this comparative sense, e-meme acquires malice and political content, since the appearance of digital journalistic media and its intersection with the emergence of social networks. However, the political mood images go back to the stage of Diego Rivera's muralism and the recordings of Posada, at the beginning of the 20th century.

### **Method**

In order to understand some features of the phenomenon of communication related to humor that refers to Mexican politics, and that today circulates very sharply through e-memes; the authors of this work discuss and acknowledge that there is a long and significant history of political humor in our context, so that its scope constitutes a key factor in national identity.

The method used to elaborate this critical review was to gather information alluding to Mexican political humor through printed bibliographic searches, consultations and information obtained from digital sites; facilitating the study of approximation and qualitative understanding of e-meme genre; from the comparative of characteristics that reflect the critical potential of humor through the conjugation of language, thought, visual and verbal expressions, to shape social reality and new forms of activism.

Documentary research was divided into two stages, the first one that focused on accounting a plot of the history of national political humour, recognizing its uses, motivations, customs, lucidity, wit, discomfort and other factors that contributed to creativity and reproducibility.

The second stage of the documentary consultation was to detail and search the work: the prohibited Anecdotario de la Revolución, Second edition; by Leopoldo Zincúnegui – Third; in order to identify through inference all kinds of qualities related to the operation and creation of the e-meme, where the constant is the communication of political humor.

Subsequently, a list of variables was drawn up from comparing both humorous genres and estimating functioning, qualities and attributes; it allowed us to reach some exploratory results.

### **Results**

Derived from documentary research we produce a list classified in three categories of the characteristics they apply in both forms of political humoristic communication: the Revolutionary Anécdote and the Political e-Meme.

#### **1. ORIGEN**

- It arises from a specific event, secret or private.
- They have a short time context.
- The fact may not be funny.
- Popular language.

#### **2. FUNCTION**

- Fact and message are fleeting.
- Revela el carácter de la cultura.

- Viral multiplication.
- Shared and contagious joy.
- People's Strategy.

### 3. CREATIVE EXIGENCE

- Humoristic ingenuity.
- Previous knowledge.
- Reasons and arguments.
- Political sensitivity.
- Rudeness and sharpness.
- Spontaneous production.
- Perfection/edition.

## ORIGEN

### **It arises from a specific event, secret or private**

Political events whatever they are, activate thought and wit to create humorous messages; which in turn unleash the spillage of laughter or aesthetic experience.

### **They have a short-term context**

Humoristic political messages arise from a human usage, in a time, space and interest; in fact, any political action or decision is susceptible to criticism and irony.

### **Fact may not be funny**

There is no infallible humor. Although any event can be transformed into laughter; the receptors of political messages will decide complicity or rejection according to their culture and subjectivity.

## Popular language

Political humor always represents the expression and feeling of the people; therefore, it is created and accepted according to the thought, language and ideology used by the majority.

## FUNCTION

### **Fact and message are fleeting**

There is a fleeting parallelism between the event and the messages built; the simplicity of the event facilitates design and causes the spontaneous spread of political humor.

### **It reveals the character of culture**

Political humour is a resilient or medium of protest expressive resource, which arises as a result of the people's temperament or as a projection of critical capacity.

### **Multiplicación viral**

El humor político es la voz que se alza con para aludir a los grandes problemas; sin el arte del humorismo, los asuntos que incomodan permanecerían ocultos, en absoluta timidez y dejadez.

**Shared and contagious joy**

The aesthetic experience derived from collective blood is always tempting, because its motives retain some forbidden; hence the pleasure of gossiping in viral humor.

**People's combative strategy**

Social networks are like the language as a human body, both are difficult to contain; hence the need to use humor to protest everything politically wrong.

**CREATIVE EXIGENCE****Humoristic ingenium**

In the absence of weapons, legal representativeness, position and authority; in the absence of justice, equality and opportunities; the Mexican will never need irreverent humor, unique civil disobedience.

**Previous knowledge**

For the political humorist, nothing is strange and indifferent to him; everything matters, everything counts, everything costs, everything touches, everything influences. It is not a selfish feeling but a cause of common interest.

**Reasons and arguments**

Political humor builds intelligence with mockery and irony; thus strips cynicism, nonsense, incongruence, ambition, weakness, incompetence and voracity of the political dome.

**Political sensitivity**

Todo lo que atenta o beneficia a las personas se relaciona con lo político; el desafío es necesidad humana y las dificultades para satisfacerlas son asuntos políticos;

**Rudeness and sharpness**

The current human sciences would define this area, assertiveness; it is necessary to perceive and create messages; but firmness is imperative in saying things and defending causes.

**Spontaneous production**

Political humour emanates rapidly from hunting for opportunities; creative ethics are ideally based on realities; but lately they are misplaced as a reflection of feverish.

**Perfection/edition**

The practice of political humor makes the teacher; but a spicy version of message is multiplied by the collective in dozens of versions, some lucky and others failed.

## Discussion

Indeed, both the Revolutionary Anecdote and e-Meme represent different media or humorous genres, whose operation was operated in different temporalities. Even though Mexico has been a country that has been on the political course that has been influenced by the objects of study: Revolutionary anecdote and e-Meme.

Comparing the two genres is not a safe or unique way to understand the phenomenon of e-memes; however, if it allows a greater understanding of this digital expressive alternative; this opens the opportunity to contrast in the future, other Mexican humorous genres to broaden knowledge around e-Memes and mainly political humor.

Genres or media will continue to change; political events, events, events or events are also variable, even if it seems the opposite, as both emanate from different times; however, what does not change too much is the habits, uses and customs of the Mexican political class; in other words, what remains is ambition and taste for power, and the humor to ventilate all of the above.

In 1921, the first meme was registered, in 1998 the first meme was published on the Internet and social networks; however, there is no clarity about the date of the first political meme; however, political need exists since the talks of modernity are spoken, and in this vicious or virtuous circle, political mood and memes must develop.

Among the questions that will remain in force, the one that seeks to know the behavior of political humor outside the media used, interpret the levels of acidity in which humor is expressed, and how much and how verbal and visual languages are modified to account for political humor, in Mexico and the world. How can one explain Mexican political culture and identity and that of its federal entities, from the communication of humor?

## Conclusions

From the comparative analysis between Revolutionary Anécdota and Political Meme the qualities that account for the cultural contribution of political humor:

Both come from a brief and funny relationship of some event. The anecdote occurred in Mexico 1910 and became viral from mouth to mouth, until 1930 that was made through writings (it comes from a fact that draws the attention of its creator), the meme began in 1998; both were created for the purpose of transmitting a critical opinion.

The revolutionary anecdote tells an event through a long and long written or narrative unlike the political E-meme, which demands a small moment to reveal political humor.

The revolutionary anecdote and the political E-meme require a historicity to contextualize humorous messages.

The revolutionary anecdote and other types, so also e-memes require historicity not necessarily because the genres are unburdensome or because their impact should be included in history textbooks; but we refer to a historical incident that deserves to be recuperated only because it happened, attracted attention and generated some level of treatment in the media.

The revolutionary anecdote and e-meme implicit the purpose of telling otherwise the event, in that special format where political critical humor, is permissible, valid, viable and free, as if it were a special means.

With regard to the deserving of quoting the historical incident, the intentionality of humor appears unavoidable at that opportunity, because opportunities are not always the same for laughing and because reality does not always offer the instants to enjoy, especially in cultures such as ours where happiness and well-being depends not on the

interiority of being, but on exterior; therefore any other and personal occasion that relates to mistake, defect, funny, occurrence or human imperfection constitute potential circumstances to turn them into stories, even if they are fleeting and ephemeral.

The e-memes and anecdotes whose voice is echoed are built with wit, in whose clothes of subjectivity, it is possible to multiply and display humor as expressive aesthetic forms, for they correspond to the joy that is subjected to spaces, times, moments and contexts.

Hardness always prefers to show courage, attitude with which e-memeros and revolutionary anecdotaries spread their messages. Certainly the dates recorded as part of the Mexican revolutionary process have passed, however, the revolutionary spirit will always be in effect in the proportional measure that there is injustice, inequality, intolerance, inequality, corruption, nepotism and so many other human weaknesses.

Black humor, mockery, mockery and sarcasm among other possible modes of humor, depend on the roughness of designing, creating, writing, telling and publishing anecdotes and e-memes.

People feel that they are communicating through anecdotes and e-memes, because they feel confident to evoke, as Paoli said, “meanings in common.” The realism you refer to (Zincúnegui - Tercero), it is necessary to relate to how common the content of e-memes and anecdotes are issued and received, to place confidence in them in the consumption of those images, stories and messages of political humor in Tabasco.

Analyzing theories together I appreciate a clear trend towards views that criticize the actions of political figures. It is clear that the E-meme and the revolutionary anecdote were used as an instrument to gather information of opinions with malice and humor

Therefore, the E-meme and the revolutionary anecdote are ratified as an alternative means of expression to information provided by traditional media that present manipulated information on the use of power.

It is a voice of resistance that can play a role as a source of alternative or complementary information, often offers a little parody about common events framed in very formal policy areas and not likely to be perceived. What also gives rise to political figures refute the bad information they gave or want to give.

The E-meme phenomenon generates a constant discussion around the topics that motivate an exercise of “active” participation in such issues of local, national or global interest, such as politics.

The E-meme currently stands as an important resource to give an opinion, criticism or simply an emotion about a subject or fact. Anyone with Internet access and basic knowledge in operation of websites is able to produce and publish an E-meme.

Finally, the E-memes are a means of expression without censorship or voices of authority that regulate it, in our context.

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