

RESEARCH ARTICLE

## Exploring Humor Through Semiotics in Animated Cartoon: A Symbolic Analysis of *Commander Safeguard*

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**Abstract:** This research explores the semiotics of humor in the animated series *Commander Safeguard*, focusing on categorizing and analyzing the various forms of verbal humor embedded in their content. By examining witty one-liners, slapstick comedy, situational humor, wordplay, and satire, the study investigates how these elements contribute to the narrative's appeal. Humor is positioned as a crucial narrative tool that drives character development, advances plotlines, and engages audiences. Beyond its entertainment value, this research delves into the formal and informal messages conveyed through humor, uncovering the nuanced, thought-provoking layers of these seemingly light-hearted series. Utilizing qualitative content analysis as its methodology, the study systematically decodes the multifaceted role of humor in storytelling. It highlights how humor serves as a medium for cultural and social messaging, enhancing audience engagement and creating lasting resonance. The research provides insights into the communicative and thematic functions of humor within these animated series, emphasizing its role in shaping viewer perceptions and sustaining the popularity of *Commander Safeguard*. Through this investigation, the study seeks to illuminate the complex dynamics of humor as a semiotic and narrative element, demonstrating its ability to entertain, inform, and influence. It underscores the enduring power of humor in shaping entertainment experiences and conveying deeper meanings, offering a valuable contribution to the understanding of humor's role in animated media.

**Keywords:** Semiotics, Animated Series, Humor, Verbal Humor, *Commander Safeguard*

### Introduction

Humor has long fascinated scholars across various disciplines due to its remarkable ability to elicit laughter and amusement. The use of signs and symbols and how they are perceived to produce humorous results is known as semiotic comedy (Aldama, 2010). According to semiotics, a sign is made up of a signified (the idea or meaning) and a signifier (the form, such as words, pictures, or gestures). When these aspects relate in a fun, unexpected, or unusual way that defies accepted conventions or expectations, humor results. Semiotic humor frequently challenges traditional signs or meanings by relying on the audience's familiarity with them. An animation visual pun, for instance, can depict the literal meaning of a phrase, such as a "cat" in a "catwalk" (Aljuied, 2021). The humor comes from the sudden change in meaning. Semiotic humor frequently makes use of media clichés or cultural allusions. It is often described through terms such as comic, absurd, or hilarious and emerges naturally from human interactions, resonating as a fundamental aspect of shared human experience. While pervasive humor's complexity deepens when analyzed within philosophical, linguistic, and psychological frameworks (Attardo, 2014). As a communicative and cultural tool, humor not only entertains but also connects and reflects shared realities, often through storytelling and jesting.

Scholars such as Balakrishnan et al. (2023) have explored humor's broader cultural and literary roles. Verbal humor, specifically, leverages linguistic techniques such as puns, sarcasm, and wordplay to create wit and delight (Barrier, 2003). Aldama (2010) emphasizes these techniques as essential to verbal humor. Different types of humor, including slapstick, satire, and irony, engage audiences uniquely. Observational and

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self-deprecating humor fosters reliability through shared experiences. Animation, derived from the Latin word *animātiō*, meaning "bestowing of life", has evolved into a medium where humor thrives, combining visual and linguistic elements (Berger, [2023](#)). Its ability to transcend reality allows for exaggerated movements and surreal settings that uniquely engage audiences. Humor in animation, such as in the Pakistani series *Commander Safeguard*, balances education with entertainment through situational irony and character-driven comedy. By blending humor with semiotic storytelling, such series foster community engagement and reflection (Brown, [2021](#)). This study underscores the layered, multifaceted nature of humor in animated cartoons, a universal human expression that enriches communication and reveals cultural insights (Batkin, [2024](#)). This study examines how humor in *Commander Safeguard* interacts with the socio-cultural dynamics of Pakistani society (Downing, [2015](#)). Beyond entertainment, humor serves as a means of social commentary and a coping mechanism during challenges. It also influences children's development and promotes social awareness in their behaviors development. By decoding humor's semiotics, this research highlights its role in shaping cultural values and perceptions among children (Crafton, [1993](#)).

### Research Objectives

The objectives of this research are designed to explore the semiotic dimensions of humor in the animated series *Commander Safeguard*. These objectives aim to uncover how humor functions as a medium for communication and cultural reflection:

1. To identify the types of humor used in the content of *Commander Safeguard* and classify them based on semiotic analysis
2. To analyze the role of humor in shaping the narrative, audience engagement, and message delivery within the animation series
3. To examine the semiotic elements of humor that convey formal and informal messages through the content, revealing deeper cultural and communicative nuances

### Research Questions

This study seeks to address the following key questions:

1. What types of humor are present in the content of the *Commander Safeguard* animation series?
2. What role does humor play in the narrative framework of the *Commander Safeguard* animation series?
3. How do the semiotic elements of humor convey formal and informal messages through the content of these animation series?

Through this exploration, the research aims to highlight how humor, as a semiotic tool, functions to entertain, educate, and communicate within the unique context of Pakistani animated storytelling.

### Significance of the Study

This study holds significant value in understanding the role of humor in animated cartoons, particularly *Commander Safeguard*, in contributing to children's mental development. Humor plays a crucial role in fostering cognitive, emotional, and social growth in children, aiding in the development of critical thinking, problem-solving skills, and emotional resilience. By examining the semiotic mechanisms through which humor is conveyed, this research highlights how symbols, signs, and cultural references in animated content influence children's ability to interpret and process complex ideas in an engaging and accessible manner. The findings can offer valuable insights for educators, parents, and content creators to design cartoons that positively impact children's mental development, promoting creativity, empathy, and a nuanced understanding of social dynamics.

### Statement of the Problem

The funny part of animated cartoons is a point of interest in semiotics. By using a semiotic approach, we get a deep insight into the communicative function of speech, visual imagery, and societal references to

humor. Commander Safeguard is going to be the main focus because the researchers intend to show the readers how amazing it is. Even though animated content is very common nowadays, research is still very poor in the field of the semiotic elements like signs, symbols, and codes in cartoons that combine to make people laugh while at the same time being part of the social, cultural, and ideological contexts that are shaping the world of the children. This study will address the issue of humor in Commander Safeguard; it will seek an answer to the question of whether the animated film is a vehicle for both amusement and communication of cultural norms. It will also investigate the connection between humor and the semiotic system of this particular animated story, which has its roots in culture and is different from the rest of society.

### **Purpose of the Study**

The purpose of the research is to examine the use of semiotic aspects in the animation of humor, citing a major example, the Commander Safeguard. The examination of the cartoon's use of codes, signs, and symbols that would allow the viewers to find more about the production of comedy and its connection to societal, cultural, and ideological context are all that the scholars need. The research is aimed to promote the fields of semiotics and humor studies by using humor's capacity to bond or dismember the viewer and the cultural contribution it may leverage in the narration of cartoons such as Commander Safeguard.

### **Literature Review**

Humor plays a crucial role in human communication and entertainment, especially in different media formats like animated cartoons. It is characterized by the ability to amuse, often leading to laughter or smiles (Feldman, [2024](#)). Humor is subjective, with individuals perceiving different elements as humorous. In animation, humor can take many forms, such as physical humor, wordplay, satire, and irony, often used to engage audiences, especially children. Theories like incongruity and superiority explain how humor works in animation, with unexpected actions or the pleasure of feeling superior often eliciting laughter (Friedman, [2014](#)). Animation has evolved since its early days, with humor playing a vital role in its success. Classic cartoons like Steamboat Willie and characters like Bugs Bunny and Homer Simpson popularized slapstick and satirical humor (Gray, [2012](#)). Semiotic humor frequently makes use of media clichés or cultural allusions. For example, Family Guy and The Simpsons are examples of parodies that make fun of popular media while adding over-the-top or ironic elements. It is common for semiotic humor to play with ambiguity when a signifier can be interpreted in several ways. Examples include linguistic humor, wordplay, and puns, which play with the audience's preconceptions of language and meaning (Hammersley, [2020](#)). Semiotic comedy creates absurd meanings or symbols through exaggeration. In animation, cartoonish character designs, facial expressions, and actions are used to mock reality and entertain the audience.

Animation has become a social commentary tool in recent years, with shows like The Simpsons and South Park using comedy to address current issues (Johnson, [2019](#)). The humor in animation is not only entertaining but also helps bring about social and emotional learning and encourages the development of values such as empathy and creativity (Keane, [2018](#)). Verbal humor in animation, including things like puns, sarcasm, and irony, is crucial for winning over the audience and filling in the gaps in storytelling. It helps in the development of the character as well and can be used as social commentary and critique. The impact of verbal humor can vary with cultural backgrounds and personal tastes, which makes the complexity of humor in animation. According to Komsa ([2018](#)), humor is an important aspect of animation's attraction to viewers since it affects how they interact with and understand the subject matter.

Animated series display different forms of verbal humor, from physical comedy and wordplay to clever jokes, satire, and irony, in an attempt to entertain and provoke laughter in the audience. Semiotic humor in animation refers to the use of signs and symbols to communicate humor, often by combining visual and verbal elements to connect with the audience (Kudrowitz, [2023](#)). In animation, humor is fundamentally

linked to the use of semiotic codes, including exaggerated physical actions, wordplay, and ironic representations. These aspects of animation, therefore, give humor to the audience through signs that carry a specific cultural and emotional meaning. The semiotic signs can be visual, like slapstick and caricature, or linguistic, such as puns or sarcasm, thus making humor a vital aspect of how animation communicates with its audience (Komsa, [2018](#)). A good example of semiotic humor in animation includes slapstick comedy, where a physical action is taken to an absurd level. Such is the case for characters like Bugs Bunny and Tom from Tom and Jerry, in which visual and physical cues provide the humor, according to Gray ([2017](#)). The semiotic codes are apparent: the audience understands that the comedy is derived from the incongruity between what is anticipated and what actually happens, such as an exaggerated fall or a crazy car chase.

These hyperbolic actions are signals that incite laughter by violating the laws of physics and common sense, thus disrupting the viewer's perception of reality (Mittell, [2004](#)). While animation employs visual humor, verbal humor often employs semiotic codes like puns, wordplay, and sarcasm. Characters use words that not only have humor but also critique society. The Simpsons uses such signs where the use of words at one point depicts comedy and critiques society (Aldama, [2010](#)). For example, puns and clever wordplay in dialogue are recognized by audiences as signs of wit or intellectual engagement, and the interpretation of these jokes relies on the shared knowledge between the creators and the audience. These verbal signs often carry multiple meanings or connotations, enriching the narrative and enhancing the humor through semiotic complexity (Gray, [2017](#)). Ironic humor in animation also relies on semiotic structures that manipulate audience expectations. Through the use of visual or verbal signs that contradict the viewer's anticipation, irony creates a layer of humor. Shows like South Park and Rick and Morty employ ironic humor to subvert traditional storytelling tropes, often using semiotic markers to highlight the absurdity or hypocrisy of societal norms (O'Connell, [2016](#)). The contradiction between what is said or shown and what the audience expects to happen operates as a sign that invites the viewer to decode the underlying message, making the humor both engaging and intellectually stimulating (Pilling, [1997](#)).

In animation, various types of humor—such as physical humor, wordplay, wit, satire, irony, observational, self-enhancing, self-deprecating, parodic, and situational humor—play key roles in engaging audiences and enhancing storytelling. Physical humor, such as that seen in Bugs Bunny and Tom and Jerry, uses exaggerated actions to provoke laughter, although it can reinforce gender stereotypes. Wordplay and puns, found in shows like The Simpsons and Shrek, add cleverness to dialogue, helping develop characters and enhance the story (Brown, [2021](#)). Witty humor, often directed at adults, can deepen viewer engagement through irony, though it may be challenging for younger audiences. Satirical humor, as seen in The Simpsons and South Park, critiques societal issues through irony and sarcasm (Friedman, [2014](#)). Ironic humor creates contradictions, subverting expectations and offering cognitive complexity with cultural implications in areas like advertising. Observational humor reflects societal norms and behaviors, with shows like The Simpsons and Family Guy using it to comment on everyday life (Brown, [2021](#)). Self-enhancing humor, which helps viewers cope with adversity, has psychological benefits, such as reducing stress, while self-deprecating humor enhances character relatability. However, excessive self-deprecation can harm character perception. Parodic humor targets cultural works to critique societal norms but raises ethical concerns like cultural appropriation (Hammersley, [2020](#)). Situational humor, often based on characters' interactions with their environments, has evolved in regions like Pakistan to incorporate social issues. Sarcasm, key in many animations, is used for character development and social critique.

In a different manner, semiotic humor—using pictorial and linguistic signs—is one of the main tools of animation, offering amusement and social comment (Brown, [2021](#)). Using hyperbole, puns, and irony, humor in animation attracts vast audiences to laughter and reflective thought (Kudrowitz, [2023](#)). As such, semiotic humor in animation is a great communication tool because it uses signs to make one laugh and pass on social commentary. Thus, the interaction of visual and verbal signs allows the animated film to reach

and connect with different audiences because it can interpret humor as no longer just amusing but also reflective and critical, discussing issues for society (Keane, 2018).

Research Methodology

This research uses descriptive qualitative analysis to investigate humor in the Pakistani animated series Commander Safeguard. The goal is to explore, describe, and explain the role and types of verbal humor—like irony, satire, and puns—found in the content, as well as how humor communicates both formal and informal messages. The research utilizes qualitative content analysis (QCA), focusing on both manifest and latent content to analyze the underlying meanings of humor in the series (Kracauer, 1952). Data collection includes primary data from transcribed and translated episodes and secondary data from relevant journals and articles. The research samples five episodes from the series, limiting the scope to those produced for marketing purposes, such as promoting Safeguard soap and Tetra-Pak packaging. Data sampling was focused on the discourse of the characters, specifically words, phrases, and sentences that convey different forms of verbal humor. The analysis follows a three-stage approach: first, definitions and types of humor are provided; second, humor is categorized into different forms (satire, irony, etc.); and third, the research examines the role of humor in delivering formal and informal messages. This semiotic approach explores how humor, through signs like dialogue and character discourse, communicates cultural and social meanings to the audience.

Semiotics and Symbolic Data Analysis of Humor in Commander Safeguard (Episodes 1-5)

Here’s a structured table representing the semiotic and symbolic analysis of verbal humor in the "Commander Safeguard" dialogues, incorporating the different types of humor used in each episode.

Table 1

| Episode   | Instance # | Character Dialogue                                         | Type of Humor              | Semiotic Analysis                                               | Symbolism/Interpretation                                             |
|-----------|------------|------------------------------------------------------------|----------------------------|-----------------------------------------------------------------|----------------------------------------------------------------------|
| Episode 1 | 1          | "What? I came here to bat. I am not going to the field."   | Situational Humor          | Dirtoo refuses the expected role in the game, subverting norms. | Symbolizes defiance against societal norms and personal desires.     |
| Episode 1 | 2          | "Stupid Germ! I am not going to play this match with you." | Exaggeration and Absurdity | Dirtoo mocks Ghunsunna with an exaggerated insult.              | Germs are playful adversaries, trivializing serious issues.          |
| Episode 1 | 3          | "Don't get run out like Inzamam."                          | Satirical Humor            | Imran mocks Inzamam’s frequent run-outs as a satire of failure. | Inzamam’s cricket failures symbolize the unpredictability of life.   |
| Episode 1 | 4          | "I will play as well and will become a superstar."         | Self-enhancing Humor       | Dirty overstates her beauty and abilities.                      | Symbolizes exaggerated self-image and misplaced confidence.          |
| Episode 1 | 5          | "Let’s see how he goes through here... Aray! Run!"         | Irony                      | A sense of danger deflated by the trivial outcome.              | "Run" symbolizes unnecessary panic, symbolizing false alarms.        |
| Episode 1 | 6          | "Dirty Dozen Dozen... twelve players in a team?"           | Wordplay/Exaggeration      | A joke about breaking the rule of having 11 players.            | "Dirty Dozen" represents defiance of rules and mischievous behavior. |
| Episode 1 | 7          | "Twenty lakh little commander safeguards are coming."      | Exaggeration               | Overstatement about the enemy forces adds humor.                | "Twenty lakh" amplifies the stakes unrealistically.                  |

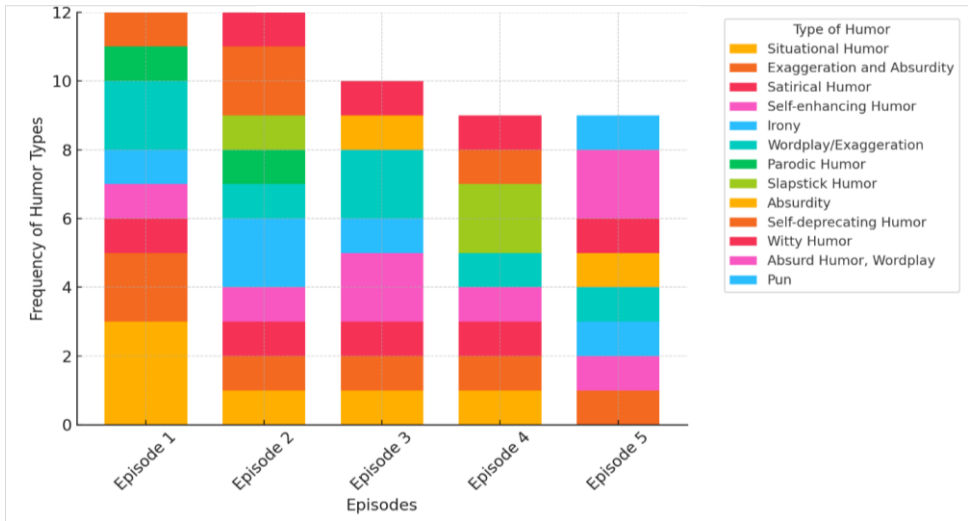
| Episode   | Instance # | Character Dialogue                                                                                                         | Type of Humor                    | Semiotic Analysis                                                                   | Symbolism/Interpretation                                                    |
|-----------|------------|----------------------------------------------------------------------------------------------------------------------------|----------------------------------|-------------------------------------------------------------------------------------|-----------------------------------------------------------------------------|
| Episode 2 | 1          | "If one minute, at least one minute, I had slept more, this would be the end of the Commander Safeguard (CSG). Aghhhhhhh!" | Ironic Humor                     | The absurdity of sleep causing a major consequence is exaggerated.                  | Sleep symbolizes the loss of control, and exaggeration mocks the situation. |
| Episode 2 | 2          | "I have a fear that this will rust our strengths."                                                                         | Self-deprecating Humor           | Dirty humorous worries about inactivity.                                            | "Rust" symbolizes physical and mental decay through inaction.               |
| Episode 2 | 3          | "But Boss, the interesting news is that their defense is weak. Hahhahaha!!!"                                               | Irony                            | Ghunsunna humorously points out the defense flaws, highlighting their incompetence. | Weak defense symbolizes underestimated efforts and failure.                 |
| Episode 2 | 4          | "We are giving you the responsibility of Alghum as well."                                                                  | Self-enhancing Humor             | Ghunsunna exaggerates his confidence in taking on a tough task.                     | "Strong shoulders" symbolize unwarranted self-importance.                   |
| Episode 2 | 5          | "Speak, Commander, What should we do with you? Should we kill you or spare you?"                                           | Slapstick Humor                  | Humor emerges from physical comedy as the followers unintentionally harm Dirtoo.    | Power dynamics shift absurdly from life and death to slapstick.             |
| Episode 2 | 6          | "Where has this Ghunsunna gone? Coward Germ."                                                                              | Parodic Humor                    | Ghunsunna imitates a phone call, adding humor through impersonation.                | The "lady's voice" mocks formalities in absurd scenarios.                   |
| Episode 2 | 7          | "Oh, Dirtoo, King of Germs, where is your army?"                                                                           | Parodic & Self-enhancing Humor   | Dirtoo mocks CSG while overestimating his own power.                                | Dirtoo, as a "one-man army," symbolizes exaggerated self-confidence.        |
| Episode 3 | 1          | "You ain't the king of germs."                                                                                             | Satirical Humor                  | Dirty mocks Dirtoo's failure with self-assured sarcasm.                             | Sarcasm mocks Dirtoo's inability to defeat CSG.                             |
| Episode 3 | 2          | "I am the Garbage Queen, who does not ask for food or water."                                                              | Absurdity & Self-enhancing Humor | The characters boast about their exaggerated powers over germs.                     | Symbolizes inflated egos through humorous exaggeration.                     |
| Episode 3 | 3          | "We've made Sukunaabad to Sickabad."                                                                                       | Absurd Humor                     | Dirtoo's darkly comedic joy at turning a city into a place of illness.              | "Sickabad" symbolizes the spread of germs with an absurd sense of pride.    |
| Episode 3 | 4          | "Tick, tick... Only CSG can tell you this."                                                                                | Ironic Humor                     | Tension is built, but no real issue arises, adding irony.                           | The "tick" symbolizes escalating tension that turns out to be meaningless.  |
| Episode 3 | 5          | "The queen of germs, Dirty, is also here."                                                                                 | Situational Irony                | Dirtoo's bravado is deflated when they face an unexpected threat.                   | Dirty and Dirtoo's cocky demeanor is reversed by real danger.               |

| Episode   | Instance # | Character Dialogue                                    | Type of Humor                  | Semiotic Analysis                                                             | Symbolism/Interpretation                                                      |
|-----------|------------|-------------------------------------------------------|--------------------------------|-------------------------------------------------------------------------------|-------------------------------------------------------------------------------|
| Episode 3 | 6          | "Spitting is the job of Algham."                      | Sarcasm                        | Ghunsunna sarcastically critiques spitting behavior, highlighting absurdity.  | Spitting symbolizes unpleasant behavior exaggerated for humor.                |
| Episode 3 | 7          | "Just as there is a woman behind a successful man..." | Witty Humor                    | Wordplay on Dirtoo's success, attributing it to Dirty.                        | The witty humor draws on real-world analogies of success and support.         |
| Episode 4 | 1          | "Where is this Disease Island?"                       | Self-deprecating Humor         | Ghunsunna admits ignorance about geography, creating humor.                   | The "Disease Island" symbolizes the unknown, adding absurdity to the setting. |
| Episode 4 | 2          | "I am Dirtoo, the king of filth and dirt."            | Self-enhancing & Parodic Humor | Dirtoo exaggerates his filthiness, parodying a famous cinematic line.         | Symbolizes Dirtoo's larger-than-life, villainous persona.                     |
| Episode 4 | 3          | "Ghunsunna, just think, you'll be a hero."            | Witty Humor                    | Dirtoo's absurd flattery of Ghunsunna creates humor.                          | The "hero" imagery contrasts with the actual role of a germ.                  |
| Episode 4 | 4          | "Just sneeze more robustly."                          | Self-deprecating Humor         | Ghunsunna humorously accepts the scolding, underscoring his reluctance.       | Ghunsunna's reluctant compliance symbolizes underdog status.                  |
| Episode 4 | 5          | "I am a small kid like you."                          | Slapstick & Absurd Humor       | Ghunsunna's physical comedy contrasts with Ali's threat.                      | Pretending to be a child adds slapstick humor to a tense situation.           |
| Episode 5 | 1          | "This is the court of germs."                         | Absurd Humor, Wordplay         | Dirtoo humorously twists the formality of a court setting for comedic effect. | Legal jargon turned absurd symbolizes the ridiculous nature of the setting.   |
| Episode 5 | 2          | "I will make them suffer."                            | Wordplay, Pun                  | Dirtoo's evil laugh and wordplay add humor to his villainous character.       | "Suffering" becomes a metaphor for his exaggerated germly threats.            |
| Episode 5 | 3          | "I will put a black mark on my face."                 | Self-enhancing Humor, Irony    | Dirty's vanity contrasts with Dirtoo's ironic comment.                        | "Evil eyes" symbolism humorously exaggerates superstitions.                   |
| Episode 5 | 4          | "Look at my motorbike force."                         | Absurd Humor, Exaggeration     | Dirty's pride in germs riding motorbikes adds absurdity to the scenario.      | "Motorbike force" contrasts absurdly with the mundane reality of germs.       |
| Episode 5 | 5          | "You will pay for every child's injury."              | Self-deprecating Humor, Irony  | Ghunsunna's fear of consequences adds irony and humor.                        | "Pay" symbolizes exaggerated consequences for a minor event.                  |

This table encapsulates the key semiotic interpretations and symbolic meanings of humor in *Commander Safeguard*, showing how various elements—ranging from wordplay, exaggeration, irony, and self-

deprecating humor—work together to create a comedic narrative that incorporates both playful elements and deeper social commentary.

**Figure 1**  
*Distribution of Humor Types across Commander Safeguard Episodes*



In semiotic terms, the stacked bar graph serves as a visual "signifier" that conveys information about the distribution of humor types in "Commander Safeguard." Each segment of the bar represents a different "signified" or meaning associated with a particular humor type, such as situational humor, exaggeration, irony, etc. The lengths and colors of these segments indicate the relative frequency and dominance of each type of humor throughout the episodes. In this way, viewers can "decode" how humor works in the show—how different forms of humor are emphasized or evolve and how they communicate certain thematic elements or character traits. The first few episodes contain more self-deprecating humor, perhaps making the characters more vulnerable or even keener on ridiculing themselves. However, later episodes depict an increase in satirical humor, showing that it tends towards greater criticism and concern for shortcomings and social ills. The graph is essentially a semiotic tool that translates the intricate relationship between different types of humor into a more accessible visual format, thus offering insights both into the narrative structure and deeper social messages the series conveys.

### Conclusion

Semiotics, an investigation of signs and symbols in use or their meaning, offers a framework within which the deeper significance behind the animation comedy series can be understood in such programs as Commander Safeguard. Through various analyses of different forms of verbal humor and what role they perform, the study brings out the use of these semiotic instruments by these programs in constructing cultural narrations, producing identity, and representing ideological claims. Words of verbal humor, including words of the play, irony, sarcasm, and situational humor, all constitute a semiotic code within the produced animated series. This kind of humor always performs the role of a "signifier" to signify a certain message or meaning to the audience. For example, in Commander Safeguard, wordplay always acts as a witty signifier of intelligence and smarts; even the characters are given life through dialogues that have double meanings. Puns mark intelligence and humor and the playful, clever nature of the show. Additionally, irony and absurdity are used to break the expectation of things and can be a commentary on society's standards, particularly about hygiene and cleanliness. Culture is the most direct relation to humor. Semiotic humor is dependent upon shared cultural norms or common understandings. An animator can be symbolic through exaggeration in movement and the creation of surreal settings. Situational irony is given to characters as their expectations conflict with reality in comedies. Through ironic comments or absurd semiotic situations, this kind of comedy

draws attention to the ideal-concrete distinction- hygiene-dirt and germs-and gives scope for education involvement with children. The humor here is important to character development since it can work as an element of identity. Commander Safeguard uses self-downing humor to emphasize the goodness of the protagonist and the evil intentions of the antagonist. Humor for this usage explains character traits as well, creates clear-cut morality for kids, and helps audiences identify the nature behind the character's actions. Apart from defining traits, another application of humor for the series is an expression of cultural values. As satirical as Commander Safeguard appears, these humor types depict how cultural expressions blend into Pakistani local culture in social behaviors, practices, and more. These cultural markers create a system of signs that connects the audience's views on hygiene and health with local values. The formal and informal messages in this series convey specific values through semiotic codes aimed at children.

Commander Safeguard uses semiotic humor to make hygiene practices seem exciting, transforming a typically dull topic into an adventurous task. This way, framing cleanliness as a fun activity implies that kids will be better able to engage with health education if it is coupled with an entertaining and lighthearted approach to presenting the ideas. Humor can thus be used as a device to communicate ideas about health, consumerism, and cultural identity in ways that children can apprehend quite readily. In this sense, semiotic humor serves as both a signifier and a catalyst for creating a meaningful connection between the child audience and the subject matter. Semiotic analysis of Commander Safeguard's verbal humor explains the ways in which humor operates as a sophisticated system of signs within the animated show. By applying different forms of humor, it is able to deliver not only amusement but also social information, learning, and cultural heritage. These types of humor are indicators of character traits, cultural practices, and ideological viewpoints, which illustrates that humor is a powerful means of encoding and decoding meaning in animated media, especially for younger audiences. Shows like Commander Safeguard utilize semiotic comedy to effectively and engagingly present challenging concepts. This form of comedy questions social norms, challenging common cultural symbols while also reflecting and reinforcing them. Semiotic humor allows for a diverse and effective utilization of social commentary, education, and storytelling. This is primarily because it effectively combines verbal with visual elements, making it all the more significant.

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