

**LANGUAGE AND VISUALITY IN SELECTED HUMOROUS CARTOONS
ON *FACEBOOK*: A SOCIO-SEMIOTIC ANALYSIS**

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Abstract

Cartoon is a form of visual art that typically consists of simplified illustrations, often accompanied by captions or dialogue, to convey humour, satire, social commentary, or narrative storytelling. They are commonly found in newspapers, magazines, books, websites and social media platforms, serving as a means of entertainment, communication, and expression. This study aims at exploring the intricate interplay between language and visual elements on humorous cartoons on Facebook. The objectives are to examine the linguistic features in the selected cartoons, including language choice, humour devices and narrative structures; analyse how linguistic elements contribute to the comedic effect and convey sociocultural nuances. Ten (10) visual humorous cartoons were obtained from Facebook for data analysis drawing insight from Visual Social Semiotics proposed by Hodge and Kress (1988). The findings reveal the use of contrast, irony, and exaggeration to humorously critique traditional gender roles and societal expectations issues such as marriage in the texts and revealing deeper cultural attitudes. It shows how linguistic and semiotic elements create humour that entertains while prompting reflection on cultural traditions and societal norms. The study shows the importance of understanding the socio-semiotics aspects of humorous cartoons as a means of interpreting and decoding the complex layers of meaning embedded within them. The study contributes to the evolving discourse on online communication, humour studies and socio-semiotics, advancing our comprehension of the dynamic relationship between language, visuality and sociocultural dynamics in the realm of Facebook cartoons.

Keywords: cartoons, humour, incongruity theory, semiotics, socio-semiotics

Introduction

Cartoons are a medium to express opinions, build arguments, and share knowledge on contemporary social issues. They represent a unique form of media discourse, skillfully using both linguistic and non-linguistic elements to create dramatic effects and elicit specific responses from the audience (Olowolayemo, 2013). As humorous and satirical graphic representations of significant societal events and issues, cartoons are creative and critical interpretive texts. They examine societal occurrences with the aim of informing, criticising, evaluating and provoking reactions or sympathy towards particular viewpoints or narratives. These are meticulously crafted texts, involving the careful selection, ordering, structuring, positioning, segmenting, and communication of societal events (Huhn, 2009).

Arko and Asif (2012) define the term "cartoon" historically, referring to drawings on walls or glass surfaces and extending to humorous illustrations in magazines and newspapers since the 19th century. In contemporary times, cartoonists have evolved to create creative paintings that signify caricature, satire, or humour. The 20th century saw a shift in the meaning of cartoons to encompass television programs, comic strips, and animated films. Dweich, Ghabra and Bahrani (2022) note that cartoons, presented in the forms of drawings, symbols, or representations depicting humorous, witty, satirical or diverse situations, can be subjected to various interpretations. Mitchell (2005) observes that society's current fixation on media images has contributed to a broader culture that favours visual communication over the traditional use of language.

Highlighting the contemporary significance of cartoon art, Puteri, Roslina and Abdul Wahid (2003) assert its pivotal role as a medium for communicating ideas through satirical and humorous sketches. Additionally, Sani et al. (2012) emphasise that cartoon art can serve as a platform to express opinions, construct meaningful arguments, and impart specific knowledge on prevailing social issues in modern society. Therefore, cartoons can be a powerful medium for expressing opinions and when combined with the influence of social media platforms like Facebook, they create a unique space for commentary and satire. Through the combination of cartoons and the Facebook medium, this artistic expression can provide a nuanced commentary on the multifaceted nature of online discourse. It emphasises the power of social media in amplifying voices, shaping public opinion and reflecting the diverse range of perspectives that characterise the digital age. A cartoon text includes both linguistic (verbal) and non-linguistic (non-verbal) elements. By utilising these devices, political cartoons convey messages about current sensitive issues that

concern and interest people, thereby setting social agendas and enhancing the understanding of the linguistic terms used in the cartoons (Greenberg, 2002).

Humour is a common and effective way of communicating in a variety of settings, including social media. Humour can be used to enhance communication by breaking down barriers, building rapport and reducing tension in social situations (Martin and Kuiper, 2016). Humour can be used to persuade as it can increase the persuasiveness of a message by making it more appealing and memorable (McGraw and Warren, 2010). Humour can be used to reduce stress, as it has been shown to decrease stress hormones in the body (Bennett, Lengacher, and Gonzalez, 2016). Humour is an important aspect of human communication that can be used to convey ideas, connect with others, and provide entertainment. It has been studied extensively in fields such as psychology, linguistics and sociology.

Humour can be found in various forms of media, such as movies, TV shows, stand-up comedy, and social media platforms like Facebook. Research has shown that humour can have numerous benefits in communication. It can help to reduce tension, build rapport, and enhance the likability and credibility of the speaker or writer. Humour can also be used to convey sensitive or difficult topics, as it can make them more palatable and less threatening. In addition to its social and psychological benefits, humour can also have positive effects on physical health. Studies have shown that laughter can reduce stress, boost the immune system and improve cardiovascular health (Martin, 2002).

There has been extensive research on various types of cartoons, including political, advertising, and humorous cartoons, across different academic fields. Sani et al. (2012) analysed Nigerian cartoons and found that they often use interrogative clauses and simple sentences to create satire, using Halliday's modality model. Kondowe et al. (2014) examined Malawi political cartoons on President Joyce Banda, using Grice's Conversational Implicature to analyse verbal and nonverbal elements, finding that cartoonists frequently flout conversational maxims to deliver precise yet vague messages. Eko (2007) studied how African newspapers dehumanised and deterritorialised four African political leaders after the Cold War. Connors (2005) investigated political cartoons from the 2004 American presidential campaigns, highlighting their role in shaping voter opinions and acting as campaign tools. The present study is different from the earlier ones as it sets out to conduct a socio-semiotic analysis of humorous cartoons on Facebook, aiming to explore the interplay between language and visual elements. It examines linguistic features, humour devices and narrative structures and analyses how these elements contribute to comedic effects and convey sociocultural nuances.

Theoretical Framework

Semiotics is known as the science of symbols, and it is used to find the meaning of symbols, including what is hidden behind them (Peirce, 1985). Semiotics is the study of sign language systems such as languages, codes, signals and human language. It is a science that studies symbols and how they generate meaning through a structured system of linguistic differences (Kress and Van Leeuwen, 2006). Semiotics is the exploration of signs, encompassing how we represent our world to ourselves and others. It is essentially a human activity, wherein communication occurs through verbal and non-verbal means, utilising signs, symbols, sounds or other paralinguistic methods to convey messages. The primary focus of semiotics lies in understanding how meaning is generated and interpreted. The fundamental idea is that meaning emerges through the use of acts and objects that function as signs in relation to other signs (Peirce, 1985).

The term 'social semiotics' was coined by Halliday in 1978, proposing that language and society are inseparable. Language acts as a 'social semiotics,' facilitating interaction among people within a social context. This interconnection between language and society should be studied as a unified concept. Halliday highlights that language is instrumental in individuals becoming part of a group. Societies are not just collections of individuals but networks of relationships defining social roles. Social roles can be combined, allowing individuals to occupy multiple roles simultaneously through language. Language is crucial in an individual's development, leading from a human being to a person, culminating in a personality, which a complex of roles is shaped by their social relationships (Halliday, 1978).

Socio-semiotics is a field of study that combines social and semiotic knowledge to analyse signs and symbols in social contexts (Van Leeuwen, 2005). Social semiotics focuses on individuals and their processes of creating and interpreting meaning. It explores how people communicate and express their understanding of the world, as well as how they establish power dynamics with others. This field examines the various mediums and methods of communication that people employ and develop to convey meaning. By employing detailed qualitative analysis of meaningful records like artifacts, texts, and transcripts, social semiotics investigates how discourse is produced and shared within different social and cultural environments where meaning is constructed (Bezemer and Jewitt, 2009).

The development of the incongruity theory is credited to Immanuel Kant, who briefly discusses humour and laughter in his influential work, the Critique of the Power of Judgment (1790). Although the term "incongruity" is not explicitly used

in Kant's writing (it has been retroactively applied in recent years), his exploration of laughter aligns with the principles of incongruity-based humour. According to Kant's formulation, a joke may be amusing due to the absurdity or nonsensical behaviour presented in the punchline, deviating from audience expectations set up by the context and their worldly experiences (Straus, 2014).

The term "incongruity theory" encompasses various philosophical perspectives on humour, asserting that the perception of incongruity is the root of amusement. Despite its imperfections, incongruity theory is a prominent account in contemporary philosophical discussions on humour. It operates on two levels: firstly, it explains why laughter occurs in a broad range of situations, even those not conventionally considered funny. Secondly, it elucidates what makes a situation inherently humorous. This explanatory versatility is a notable strength of incongruity theory (Straus, 2014).

Essentially, incongruity theory posits that people experience amusement when faced with situations that defy their subjective understanding of the normal order of things. It relies on the premise that in their daily lives, individuals believe in an ordered world, where objects behave consistently and actions yield predictable outcomes (Straus, 2014). Morreall (2011) defines "incongruity" in incongruity theories as the violation of normal mental patterns and expectations by something or an event we perceive or think about. Salvatore (1994) suggests that humour, according to the incongruity resolution (IR) model, arises through a multistage process where an initial incongruity is created and subsequently resolved by additional information.

The concept of the Incongruity theory suggests that amusement arises from encountering something that is mismatched or out of place and laughter is a way of expressing our enjoyment of this mismatched element. In its modern versions, the Incongruity theory focuses on the formal aspect of what causes amusement. This theory is often used to explain the humour and laughter triggered by jokes, but it has also been applied to various other sources of amusement, such as comedy, satire, parody, mimicry, clowning, trickery, caricature, slapstick, absent-mindedness and folly.

In the Incongruity (Resolution) Theory, the emphasis is on situations that create confusion and misunderstandings. In these situations, our understanding of a particular scenario is disrupted by new information, which requires us to re-evaluate what we previously knew and how we interpret the situation. There is an element of incongruity involved and the process of re-interpretation goes beyond simply correcting a misunderstanding. It involves adopting a completely contrasting

perspective on what happened or was described. Without this contrasting element that elicits a smile or laughter, we would only have a mere misunderstanding of the situation.

In the context of humorous cartoons on Facebook, socio-semiotics can be used to analyse the language and visual elements used in these cartoons and how they work together to create humour and convey a message. The study is not totally humour, but it only draws insight from the theory of humour called incongruity because it is relevant to the data and for the study to have a thorough analysis. The incongruity theory of humour proposes that humour arises from a perception of a violation or incongruity between two or more mental representations.

Literature Review

Previous studies on the use of humour in cartoons and social media have been carried out by scholars such as Van Vuuren and Visser (2014) who conducted a study on humorous advertising on social media. The study aimed to develop a conceptual model for the use of humour in social media advertising, based on an analysis of existing literature and a survey of 300 participants. The study found that humour can be an effective tool for advertising on social media platforms, as it can capture the attention of consumers, increases their willingness to engage with the ad and create a positive brand image. The study provides valuable insights into the use of humour in social media advertising and highlights the importance of carefully considering the audience and context when using humour as a marketing tool.

El-Falaky (2019) evaluates a selection of editorial cartoons from the Egyptian newspaper Al-Ahram, published between January 25, 2011, and June 30, 2013, during public revolutions. It examines how visual images are deliberately crafted to convey and spread ideologies, values and identities through one of Egypt's official print media outlets. The study applies Kress and van Leeuwen's (2006) Visual Grammar framework to analyse the political cartoons, revealing the political, social, and cultural context of Egypt during the period of unrest. The paper demonstrates that through multimodal texts, Al-Ahram effectively communicates its political and ideological positions to its audience.

Lodhi et al. (2018) examined the linguistic patterns and ideologies in cartoons aired by Pakistani media, focusing on their impact on children's language learning. Utilising a mixed-method research design, they qualitatively analysed the linguistic aspects of the cartoons and quantitatively assessed their effects on children's language skills. The study found that cartoons serve as a source of education, entertainment and information, helping children improve their language abilities.

However, children were also found to incorporate many Hindi words into their daily conversations, raising cultural concerns among parents. The study recommends showing children level-appropriate and culturally specific cartoons to maximise linguistic benefits.

Adegbite and Adeniyi (2021) undertook a semiotic description of the inscriptions on the T-shirts clothes worn by some university students in Nigeria, with a view to interpreting their meanings as expressions of the wearers' identities as well as contextual and cultural undertones of the codes. The subjects of the study were 150 students from three universities in southwestern Nigeria. The analysis was informed by the social semiotics framework adapted from Halliday and Kress and van Leeuwen. The findings revealed that many of the students wore clothes with different inscriptions on them, based on individual and social (peer group and group fellowship) ideological and religious beliefs and feelings. The verbal expressions consisted of words and acronyms, phrases and short sentences, mainly assertions, which varied from slang and jargon to colloquial and formal codes. The main language used was the official language, English, with very few expressions in Pidgin English and Yoruba, the main native language. Colours, shapes and symbols in no small measure contributed to the meanings of the expressions.

Kondowe et al. (2014) analysed the verbal and non-verbal features of Malawian political cartoons portraying President Joyce Banda, using Grice's Conversational Implicature as a framework. Analysing twenty "Point of Order" cartoons from The Nation newspaper, they found that Malawian cartoonists often flout conversational maxims, particularly the maxim of manner, using hedges to provide precise yet vague information. This strategic vagueness avoids being judgmental and encourages readers to form their own understanding of the president's actions within the social and political context.

Hussain et al. (2021) conducted a semiotic analysis of food and beverage billboards in Hyderabad, Sindh, using Roland Barthes' semiology. They examined both denotation and connotation meanings through a qualitative methodology. Findings revealed that advertisers employ various linguistic signs, colours and images to manipulate audiences and promote their products. Tijjani et al. (2022) analysed selected billboard advertisements in Maiduguri using Ferdinand de Saussure's Dyadic Theory. The study focused on political, bank and poultry feed advertisements, using 12 billboards as data. The analysis revealed that different signs are used to attract customers: political ads show achievements like roads and schools, banks use symbols like elephants and horses to signify strength, and feed sellers use images of hens and eggs. These signs help convey the intended messages

effectively. Itangh et al. (2023) investigated the texts, symbols and persuasive elements on educational billboards in Buea-Cameroon using Saussure's and Barthes' semiotic theories. The analysis of 15 billboards identified textual, plastic arts, iconic, linguistic, and contextual elements. Findings highlighted the importance of font size, colour, shapes, images of children, metaphors and contextual symbols in conveying messages and persuading potential clients.

While most of available literature on cartoon focused on political, advertising, humorous using linguistic, pragmatic, multi-modals and humour theory, existing works on semiotics have focused on billboards, little or none of these works have applied or combined socio-semiotics and incongruity theory in the analysis of cartoon. Also, while the existing works concentrated on political and advertising cartoons few studies was done on humorous cartoon. This study intends to fill this gap as it employs the social semiotics to analyse humorous cartoons on facebook.

Methodology

The data for this study consists of Six (6) visual humorous cartoons obtained from *Facebook* through the method of internet ethnography. To achieve this, the researcher visited two humorous pages called *House of Jokes and Funny Stories* and *Unlimited Funny Jokes and Memes* for a period of two months to obtain ample data. The data was analysed, using the principles of semiotics theory - the theory, which studies and explains how meaning is formed through visual signs with insights from Pierce's Visual Semiotics. This study is not basically humour but it has element of humour, because of this it draws insight from the theory of humour called incongruity. The theory is considered fit for this study because, among other analytical tools it offers, it emphasises that texts, particularly multimodal texts like the one in this study, should be seen as playing an important role in the production, reproduction and transformation of social practices that constitute the society in which we live. Using this framework, the study discusses the data in terms of how they communicate social meanings and sentiments in addition to their pleasure-giving contents or comical values.

Data Presentation, Analysis and Discussion of the Findings

The data presented below are humorous cartoons drawn from online social media platform, specifically on facebook. The cartoons illustrate the different personality and their attitude towards social issues in a hilarious manner:

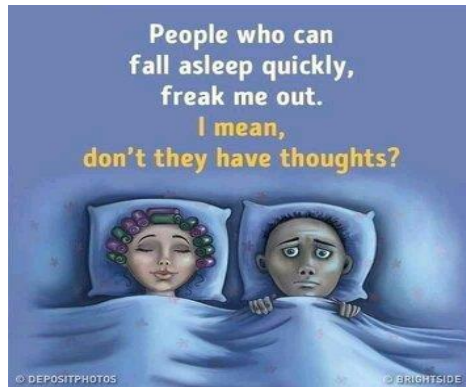


Figure 1: Sarcasm of Thoughts and Falling Asleep

The Figure above is analysed drawing insight from humour perspective as it employs a rhetorical device called incongruity, which is the combination of two contrasting ideas that do not fit together. In this expression, the speaker is expressing the surprise and disbelief at the idea that some people can fall asleep quickly. The phrase "freak me out" is used by the speaker to convey the sense of shock and to create a humorous effect. The phrase "I mean don't they have thought?" further emphasises this point, as it suggests that people who can fall asleep quickly are not thinking about anything. This statement is humorous because it presents a seemingly irrational fear of people who can fall asleep quickly. The speaker is taking a common occurrence, falling asleep, and presenting it as something strange and unsettling. This incongruity creates a humorous effect by challenging the listener's expectations and creating a sense of surprise and amusement.

From a semiotic perspective, this sentence can be analysed as a sign that conveys a particular meaning or message to the audience. The signifier (the actual words used) is "people who can fall asleep quickly freak me out," while the signified (the meaning conveyed) is a sense of surprise or disbelief at the ability of some people to fall asleep quickly. The use of the word "freak" suggests a negative connotation, implying that the speaker is uncomfortable or perhaps even disturbed by the idea of someone falling asleep quickly. The question "don't they have thought?" implies that the speaker believes that people who can fall asleep quickly lack intelligence or the ability to think deeply. This sentence is an example of irony, as the speaker's surprise at the ability of others to fall asleep quickly is juxtaposed with the idea that this ability indicates a lack of thought. The sentence can also be seen as a form of humour, as the unexpected connection between falling asleep quickly and lacking

thought can create a moment of surprise or amusement for the audience. It is illustrated in the picture of two personalities who look like husband and wife and one is fast asleep while the eyes of the other are opened wide and showing a sign that conveys a message of surprise or disbelief at the ability of some people to fall asleep quickly, using irony and humour to create a sense of unexpectedness and amusement for the audience.

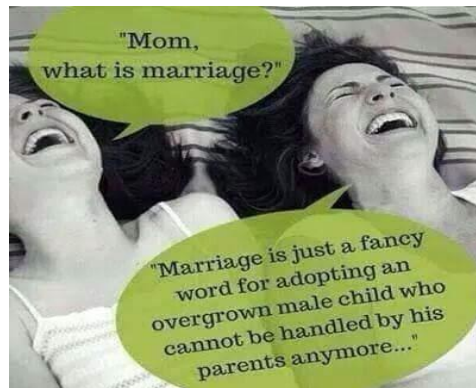


Figure 2: The Misery of Marriage

Fig. 2 employs a number of linguistic devices and techniques to convey its message. The use of contrast is particularly notable, as the speaker contrasts the concept of marriage, which is traditionally seen as a formal and romantic union between two people, with the idea of adopting an overgrown male child, which is a humorous and unexpected comparison. The use of exaggeration and hyperbole is also present, as the speaker characterizes the male partner in a marriage as an unmanageable child, which is an exaggerated and comical way of portraying the dynamics of a marriage. This dialogue is using irony to create a humorous effect. The speaker is subverting the traditional romantic idea of marriage and portraying it in a humorous and unconventional way. This is a common technique in humor, as it can create an element of surprise or subversion that can be entertaining or thought-provoking. The dialogue is also using humour to poke fun at the idea of male immaturity, which is a common comedic theme. By portraying male partners in a marriage as overgrown children, the speaker is using humour to make a commentary on gender dynamics and societal norms.

Looking at this from a semiotic perspective, the dialogue can be interpreted in terms of the signs and meanings conveyed by the language used. The first sign we encounter is the question "mom what is marriage?" This sign points to a request for information or knowledge about the concept of marriage. The response "marriage is

just a fancy word for adopting an overgrown male child who cannot be handled by his parents anymore" is a second sign. This response conveys a specific meaning or interpretation of the concept of marriage. The response is an attempt at humour or sarcasm, playing on the idea that marriage is like adopting a grown man who needs taking care of. This interpretation is reinforced by the use of the words "fancy word," which suggests that the speaker thinks that the concept of marriage is unnecessarily complex or pretentious. At a deeper level, the dialogue reflects certain cultural norms and attitudes towards marriage and gender roles. The response characterises men as being like overgrown children who need to be taken care of by women, reinforcing traditional gender roles that place women in nurturing and care giving roles. The response also suggests that marriage is a burden or a responsibility, rather than a positive or fulfilling experience. This can be seen as an example of how language and culture interact to shape our understanding of the world and our place in it.



Figure: 3 The Perception of Men about Women

Fig. 3 employs a number of linguistic devices and techniques that create a humorous and playful tone. The statement is a play on the idea that the speaker's wife is very knowledgeable and can provide information or answers to any question. The use of hyperbole and exaggeration is present in the statement, as it is impossible for any individual to know everything. From a humorous perspective, this dialogue is using irony to create a comical effect. The speaker is proclaiming that they do not need Google because their wife knows everything. This statement is ironic, as it is unlikely that any one person can know everything.

The use of possessive pronoun "my" before wife shows a sense of humour. Additionally, the use of "wife" instead of a more generic term, such as "partner" or

"spouse," adds an extra layer of humour, as it plays on the stereotype of a wife being knowledgeable and capable. The dialogue is also using humour to poke fun at gender stereotypes and societal expectations. By portraying the wife as knowledgeable and capable, the speaker is challenging traditional gender roles and expectations. The use of humour can be a powerful tool in challenging societal norms and expectations, as it can highlight and subvert these norms in a playful and entertaining way. The use of linguistic devices and humor techniques creates an entertaining and lighthearted tone that plays on the exaggeration and irony of the statement.

At the deeper level of analysis, this assertion can be analysed as a statement that uses signs and symbols to convey meaning. The meaning of the statement can be understood as a claim about the speaker's relationship with their wife and their reliance on her knowledge. The use of the word "google" can be seen as a sign or symbol for information and knowledge. The assertion suggests that the speaker does not need to rely on external sources of knowledge, such as Google, because their wife possesses all the knowledge they require. The word "wife" can be seen as a sign or symbol for a spouse or partner in a committed relationship. The assertion implies a certain perspective on the nature of marriage and relationships. By suggesting that the speaker's wife "knows everything," the statement implies that the speaker sees their wife as a source of unlimited knowledge and expertise.



Figure: 4 Wedding in African Culture

From a humorous perspective, Fig. 4 uses irony to create a comical effect. The statement is an exaggeration, as not having kola nuts at a wedding does not actually prevent the wedding from taking place. By using this exaggeration, the speaker is able to create a humorous and ironic effect that pokes fun at cultural traditions and expectations. The assertion also plays on the idea of cultural differences and expectations, which is a common theme in humorous discourse. By portraying

African parents as having specific cultural expectations, the speaker is able to create a sense of humour and playfulness that transcends cultural boundaries. This assertion is a humorous and playful way of exploring cultural traditions and expectations, using humour techniques to create an entertaining and lighthearted tone. The use of irony and exaggeration creates a comical effect that plays on the expectations and stereotypes associated with cultural traditions.



Figure 5: Portrays total Submission in Marriage

The assertion in Fig. 5 employs a rhetorical device known as a chiasmus, which is a reversal in the order of words or phrases in parallel clauses. In this case, the assertion presents a parallel clause structure with the two options "your money" and "your life," which are then reversed in the second half of the sentence. This creates a sense of balance and symmetry in the statement, which enhances its impact and memorability. The use of the imperative "your" and the second person "you" creates a direct and confrontational effect. From a humorous perspective, this assertion is using a dark and somewhat threatening form of humour, known as gallows humour, to create a comical effect. The statement presents a stark choice between giving up one's money or one's life, which is an extreme and exaggerated form of a common dilemma. By using this exaggeration, the speaker is able to create a humorous and ironic effect that pokes fun at the seriousness of the situation. The assertion also plays on the idea of power and control, which is a common theme in humorous discourse. By presenting this stark choice, the speaker is able to create a sense of humour and playfulness that highlights the absurdity of the situation. It also serves to make fun at the idea of authority and power, which is a common target of humour. The use of chiasmus creates a sense of balance and symmetry in the statement, while the use of gallows humour adds a dark and ironic twist.



"Grandpa, if you give me 1 dollar, I'll tell you who sleeps with Grandma when you're not home..."

"Here, I'll give you 2 dollars, who is it?"

"Me, I!"

Figure 6: Portrays Power, Money and Secret

The dialogue in Fig. 6 makes use of colloquial language and informal grammar, which creates a sense of intimacy between the two speakers. The use of the contraction "I'll" instead of "I will" and the incomplete sentence structure in the second sentence add to the casual tone of the dialogue. The use of the phrase "when you're not at home" is also a common expression that adds to the naturalness of the conversation. The humour in the dialogue is based on a subversion of expectations. The grandchild sets up the expectation that they will reveal a secret about their grandmother's extramarital affairs in exchange for money, which creates tension and suspense. However, the punchline subverts this expectation by revealing that it is the grandchild themselves who sleeps with the grandmother. This creates a surprise twist that is unexpected and humorous. The use of money in the dialogue adds an element of satire, as it suggests that secrets can be bought and sold. Additionally, the use of the phrase "Me, I" instead of "I am" adds to the humour by creating a playful and childish tone. The humour is also based on the taboo subject of incest, which adds a layer of shock value to the punchline.



Figure 7 Women and their Attribute

The dialogue in Fig. 7 uses informal and colloquial language, with the use of the exclamation "Chaii jooohh!" which is an interjection commonly used in Nigerian Pidgin English to express surprise or disbelief. The dialogue also uses hyperbole, as the speaker exaggerates the amount of data being referred to by using the term "10,000 Giga Bits," which is an absurdly large amount of data to describe the size of her buttocks.

The use of a technical term "Giga Bits" creates a sense of authority and specificity, which adds to the humour. The humour in the dialogue is created through exaggeration, hyperbole, and surprise about what the woman carries at the back side. The speaker's use of the exclamation "Chaii jooohh!" implies that they are surprised or shocked by the picture of the woman's back side. The exaggerated amount of data referred to, "10,000 Giga Bits," is an example of hyperbole, which is often used in humour to create absurdity. The use of technical language, such as "Giga Bits," adds to the humour, as it creates an unexpected contrast between the informal language used in the exclamation and the technical language used to describe the amount of data.

This can be seen as reinforcing patriarchal norms, where women's bodies are objectified, judged, and reduced to symbols of desire or ridicule. The linguistic choices and the use of numerical values contribute to the construction of meaning, and the scene reflects power imbalances and reinforces societal norms that marginalise and objectify women.



Figure 8 Marriage and Pregnancy

The dialogue in fig 8 can be seen as a playful exchange between a married couple, where the wife uses sarcasm to express her satisfaction with the soup, and the husband responds with a joke that plays on the wife's pregnancy. The humour in the dialogue comes from the unexpected and exaggerated nature of the wife's positive comment about the food, as well as the husband's exaggerated and ironic response that what exactly does the doctor say you will give birth? From a semiotic perspective, the dialogue involves the use of language to convey meaning and attitudes about gender roles and expectations within a relationship. The wife's complaint about the sweetness of the soup can be seen as a sign or symbol that represents her satisfaction with the husband's cooking. The husband's response, which implies that the wife's complaint is related to her pregnancy, suggests a particular perspective on gender roles and expectations, where the wife's primary role is that of a caregiver and homemaker and the husband's role not to turn to her maid in the house.

However, the humour in the dialogue also serves to subvert and play with these gender roles and expectations. The wife's use of sarcasm to express her satisfaction with the soup can be seen as a way of challenging the idea that her primary role is to be content and satisfied with the husband's cooking. Similarly, the husband's response can be seen as a playful way of acknowledging the wife's autonomy and independence, rather than assuming that her concerns are solely related to her pregnancy. The dialogue can be seen as an example of how language can be used to convey meaning and attitudes about gender roles and expectations, while also being

playful and subversive. Through the use of signs and symbols, individuals are able to communicate complex ideas and perspectives on the world around them, while also challenging and playing with those ideas and expectations through humour.

Conclusion

This study has been able to explore and analyse humorous cartoons on Facebook through a socio-semiotic analysis. It has revealed the intricate interplay between linguistic elements and visual representations. These cartoons serve as a rich source for understanding the complex ways in which humour, cultural references and social commentary are communicated in the digital age. The study unveils the nuanced layers of meaning embedded in both linguistic and visual elements. Drawing insights from semiotics, the study gains valuable insights into the dynamics of communication, cultural representation, and the evolving nature of humour in the contemporary digital landscape. The study contributes to a deeper understanding of the intricate relationship between language and visuality in shaping the humorous discourse prevalent in social media cartoons.

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