

Remedy of Language and Cultural Destruction: A Case Study of *Kaneez Fatima* and *Ghulam Rasool* Urdu Cartoons Representing Pakistani Culture and Language

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ABSTRACT

This research addresses the issue of language and cultural destruction in the context of Pakistani cartoons. The objectives of this study are to examine the content of *Kaneez Fatima* and *Ghulam Rasool* and to provide a remedy for language and cultural destruction. By examining the chosen cartoons, it attempts to investigate the possibility of using these cartoons as a defense against the detrimental effects of language and cultural erasure. The method of content analysis has been employed to carry out the analysis of the data selected for the research. Examining dialogues in a few chosen cartoon episodes makes it abundantly evident that language and culture play a significant role in how people respond and interact in different situations. Pakistani language and culture can be preserved and promoted through the platform offered by *Ghulam Rasool* and *Kaneez Fatima*. Further research and development in this field could provide valuable insights for educational initiatives, media production, and policy initiatives that aim to preserve and revitalize language and cultural legacy.

Keywords: Content Analysis, Cultural Destruction, Culture, Identity

Introduction

Disregarding culture is a widespread occurrence with profound effects on society. The domination of global languages and cultures, frequently regarded as more prestigious and valuable, is dangerous to indigenous languages and cultures in many countries. Because it can result in a loss of identity, legacy, and social cohesiveness, the deterioration of indigenous languages and traditions is cause for serious concern. Furthermore, as indigenous languages and cultures frequently contain important information and skills that can support economic growth, their preservation is essential to a nation's economic growth. Given Pakistan's rich cultural legacy and diverse linguistic terrain, language and cultural preservation are significant concerns for the country. However, English has become widely utilized, neglecting indigenous languages, as Urdu has been promoted as Pakistan's official language. Many of these languages are in danger of extinction, and those who speak them face shame. Preserving language and culture fosters societal harmony and cohesion since language is a vital part of identity and legacy. Cartoons in Urdu have been utilized in Pakistan to promote the nation's language and culture. *Kaneez Fatima* and *Ghulam Rasool*, two well-known Urdu cartoons that depict the daily lives and culture of ordinary Pakistanis, have grown in popularity among Pakistani viewers. Examining the Urdu cartoons *Ghulam Rasool* and *Kaneez Fatima* has wider ramifications for preserving language and culture in many settings. In Pakistan, where numerous indigenous languages and cultures are in danger, linguistic and cultural preservation is a significant priority. Neglecting language and culture profoundly affects society beyond politics and the social and economic spheres. Cartoons are a powerful tool for fostering language and culture, and studying the Urdu cartoons of *Kaneez Fatima* and *Ghulam Rasool* may help preserve the Pakistani language and culture. The research has wider ramifications for language and cultural preservation in various contexts and aids in creating worldwide language and cultural preservation strategies.

Literature Review

Language and Identity

The case study highlights Urdu as a symbol of unity among Pakistan's various linguistic and cultural minorities, shedding light on the nuanced relationship between language and identity. It sheds light on the role that language plays in creating a feeling of community and collective memory and conveying cultural values and customs. By discussing the difficulty and offering solutions, Ahmed's work advances the field of language and cultural studies. It also offers important insights for language preservation initiatives in Pakistan and other contexts with comparable difficulties. Khan (2016) critically investigates the influence of globalization on indigenous languages, underlining the issues faced by cultural uniformity and linguistic shift (Khan, 2016).

Language Endangerment

A case study on language endangerment and preservation in India and Pakistan, with a focus on Urdu in particular, is proposed by Hussain and Rizvi (2018). The study looks into the problems threatening Urdu and offers solutions for both countries to preserve it (Hussain& Rizvi, 2018).

Indigenous communities can use digital technologies, including websites, mobile applications, social media, and multimedia material to overcome geographical ba, including websites, mobile applications, social media, multimedia material, and platforms to produce interactive language-learning resources, language libraries, and oral tradition documentation. The paper also touches on the significance of community involvement and teamwork in maximizing the potential of digital media for indigenous language preservation. The opinions expressed by Haq (2017) are relevant to the Kaneez Fatima and Ghulam Rasool Urdu Cartoons case study because digital media may be a powerful tool for promoting and maintaining Pakistani culture and the Urdu language (Haq, 2017).

Language Planning

Rahman (2019) provides a comprehensive analysis of language planning and policy as essential elements in guaranteeing the survival of endangered languages. The essay explores the critical role that community involvement, educational initiatives, and government laws play in preserving and resuscitating endangered languages. The significance of thorough language planning is emphasized, encompassing both community-driven initiatives and top-down regulations. Through an examination of case studies and the use of examples from a range of contexts, Rahman (2019) highlights the need for supporting language policies that acknowledge the significance of linguistic variation and provide resources and aid for endangered languages. In order to guarantee that endangered languages are taught and promoted in schools and universities, the essay also emphasizes the necessity of integrating language revitalization and preservation initiatives inside educational systems (Rahman, 2019).

Role of Urdu Cartoons

Hussain (2020) looks into how Urdu cartoons help to preserve Pakistani culture. The essay investigates how these cartoons could contribute to the preservation of Pakistan's cultural past and teach children about language, customs, and cultural values. It highlights the role Urdu cartoons have in preserving and advancing Pakistani culture in the current context, as well as in fostering cultural pride and ensuring the transmission of cultural information to future generations. (Hussain, 2020). Ahmed (2019) examines how Pakistani media, particularly Urdu cartoons, impact language revitalization projects. The research explores how these cartoons could contribute to the revival of the Urdu language and its cultural significance through interesting and interactive content (Ahmed, 2019).

Consequences of Government Sponsorship for Urdu Cartoons

Ahmed (2016) looks into how government support of Urdu cartoons affects the language and cultural heritage of the country. Within the broader context of government aid, the article explores

policy problems and strategies that can improve the role of Urdu cartoons in promoting language and culture. It highlights the necessity of funding, laws, and policy frameworks that encourage the production, distribution, and quality assurance of Urdu cartoons as well as the necessity of purposeful government interventions to support efforts for language and cultural preservation (Ahmed, 2016).

Social Portrayal of Cartoons

Raza (2019) looks at how society is portrayed in the Urdu cartoons Ghulam Rasool and Kaneez Fatima. The inquiry examines how Pakistani culture, traditions, and social mores are portrayed in these cartoons. In order to provide insights into the cultural validity and significance of these cartoons in maintaining and developing Pakistani culture and language, it evaluates the cartoons' narratives, characters, and topics in light of Pakistan's cultural values and social circumstances (Raza, 2019).

Cultural Transmission

The Urdu cartoons of Ghulam Rasool and Kaneez Fatima are examined by Siddiqui (2019) as a means of cultural transmission among the Pakistani diaspora. The study examines how these cartoons support preserving the Pakistani language and culture, establishing cultural identity, and maintaining cultural ties among diasporic populations. It examines how crucial these cartoons are for fostering cultural understanding, upholding cultural norms, and providing youngsters living abroad with a sense of familiarity and kinship with their Pakistani heritage (Siddiqui, 2019).

Impact on Audience

Malik (2018) looks into how women are portrayed and empowered in the Urdu cartoons of Ghulam Rasool and Kaneez Fatima. The study examines the ways in which these cartoons depict stereotypes, gender norms, and female characters. It assesses how these cartoons' favorable portrayals of both male and female characters might challenge long-standing gender norms, promote gender equality, and empower young viewers (Malik, 2018).

Hussain (2017) investigates the impact of Ghulam Rasool and Kaneez Fatima Urdu cartoons on the cultural assimilation of youngsters from ethnic minority groups. The study investigates the ways in which these cartoons assist children of diverse ethnic backgrounds in bridging cultural gaps, fostering inclusivity, and advancing cultural integration. It explores how viewers see how other cultural groups represent and embrace their own culture, providing insight into the potential of Urdu cartoons to foster unity and understanding among people of different cultural backgrounds (Hussain, 2017).

Material and Method

This research is qualitative in nature. Qualitative research is conducted to understand people's perceptions of their environment. While there are several approaches to qualitative research, the majority of them are flexible and prioritize maintaining rich meaning in the data analysis (Auerbach, 2007). Caricature discourse was used to sample the data. There are numerous episodes in the cartoons Kaneez Fatima and Ghulam Rasool. The researcher has chosen a sample of a few dialogues from these episodes to examine and interpret the cartoon's content. In order to examine the language and culture of Kaneez Fatima and Ghulam Rasool, the researcher initially chose cartoons in Urdu. To better grasp the ideas covered in cartoons, the researcher viewed the episodes. The content was gathered straight out of cartoons characters' language to communicate with each other. The data was obtained from a YouTube channels named Kids Land Official. The main idea of the content presented through the cartoon is to entertain and educate children about Islam and its wonderful teachings by guiding them on Islamic topics while keeping them entertained and away from other harmful content. Features programs, cartoons, animated stories, and poems. Kids Land Animation creates the 3D animated children's show Ghulam Rasool in Urdu.

For this study, the data was analyzed through content analysis. The main purpose of content analysis as a quantitative research method was the coding of text data into explicit categories, followed

by statistical descriptions of the data (Morgan, 1993). More recently, content analysis has gained popularity and increased applicability as a qualitative analytic tool (Nandy & Sarvela, 1997). Qualitative content analysis goes beyond merely counting words to examining language intensely for the purpose of classifying large amounts of text into an efficient number of categories that represent similar meanings (Weber, 1990).

Results and Discussion

For a qualitative study, the researchers analyzed the data using techniques of conceptual content analysis. The technique was directly applied to the cartoons to examine what kind of learning they provide; their language, culture, and social values were under consideration. During the content analysis stage of information processing, communications content is turned into data that can be compared and summarized by applying categorization rules objectively and systematically.

Episode Rabi-UI-Awal Ki Tyari



Figure 1 Rabu-ul-Awal ki Tyari

Areeba: why we are decorating these things?

Ghulam Rasool: we are celebrating Jashn e wiladat?

Areeba: What is meant by Jashan e wiladat?

Rasool: For whom Allah made this universe, our beloved Prophet Hazrat Muhammad SAW was born on this day. ALLAH SWT said spend the blessings of God and be thankful to him.

Areeba: Why do we celebrate this every year?

Rasool: the beloved prophet of Allah SWT came to the world. He SAW celebrated his birthday by fasting.

Areeba, should we fast on 12 Rabi-UI-Awal, too?

Rasool: Yes, we should fast to thank God.

Table 1
Coding of Dialogues, Episode, Rabi-ul-Awal ki Tyari

Code	Dialogue	Code	Dialogue
JEW1	Areeba: Why we are decorating these things?	JEW4	Areeba: Why do we celebrate this every year?
JEW2	Ghulam Rasool: we are celebrating Jashn e wiladat.	JEW_FAST1	Rasool: the beloved prophet of Allah SWT came to the world. He SAW celebrated his birthday by fasting
JEW3	Areeba: What is meant by Jashan e wiladat ?	JEW_FAST2	Areeba: Should we fast on 12 Rabi-UI-Awal too?
PHM	Rasool: For whom Allah made this universe, our beloved Prophet Hazrat Muhammad SAW was born on this day. ALLAH SWT says send the blessings of God and be thankful to him.	TG_FAST	Rasool: Yes, we should fast to thank God.

Concepts involves in Coding

JEW is a code for Jashn e Wiladat. Every sentence code as JEW is about Jashn e Wiladat. The code PHM involves the concept of ‘Prophet Hazrat Muhammad’ (SAW) and his (SAW) birth. JEW_FAST involves the concept of ‘celebrating the Jashn-e-wiladat by fasting’. TG_FAST is a code used for the concept of ‘thanking God by Fasting’.

Analysis of Sentences

The sentences are analyzed as follows:

Sentence Type

JEW1 (*Areeba: Why are we decorating these things?*) is a question asked out of confusion. JEW2 (*Ghulam Rasool: We are celebrating Jashn e wiladat*) is a declaration, basically an answer to JEW2. JEW3 (*Areeba: What is meant by Jashan e wiladat?*) is again a question about the declaration made in JEW2. PHM (*Rasool: For whom Allah made this universe, our beloved Prophet Hazrat Muhammad SAW was born on this day. Allah SWT says send the blessings of God and be thankful to him*) involves two declarative sentences and an answer to the question made in JEW3. JEW4 (*Areeba: Why do we celebrate every year?*) is again a question in response to PHM. JEW_FAST1 (*Rasool: the beloved prophet of Allah SWT came to the world. He SAW celebrated his birthday by fasting*) involves two sentences, both are declarative sentence. JEW_FAST2 (*Areeba: Should we fast on 12 Rabi-UI-Awal too?*) is a question. TG_FAST (*Rasool: Yes, we should fast to thank God*) is again a declarative sentence.

Sentence Complexity

JEW1, JEW2, JEW3 are simple sentences. PHM involves two sentences. The first sentence, “For whom Allah made this universe, our beloved Prophet Hazrat Muhammad SAW was born on this day,” Is a compound sentence. The second sentence in PHM, “Allah SWT says send the blessings of God and be thankful to him” is a simple sentence. JEW4 is again a simple sentence. JEW_FAST1 involves two sentences, and both are simple sentences. JEW_FAST2 is a simple sentence. TG_FAST is again a simple sentence.

Cultural Concept

The conversation revolves around the preparation for the celebration of Rabi-UI-Awal, particularly, focusing on the significance of the month and the birthday of Prophet Muhammad (SAW).

Episode Eid Mubarak



Figure 2 Khane sy Pehle Hath Dhona

Bubloo: Eid Mubarak, everyone is ready to collect eidi?

KID 1: and then we will spend some.

Babblo: Let's go to our brother, Ghulam Rasool's house and then we will take eidi from his father.

(Father giving the eidi)

Ghulam Rasool: JazakAllah

(kids come on dining table, Babblo starts eating without washing hands)

Kid 2: you played with us and your hands filled with germs and we must wash our hands before eating.

Table 2
Coding of Dialogues, Episode, Khane Se Pehle Hath Dhona

Code	Dialogue	Code	Dialogue
EM1	Bubloo :Eid Mubarak , everyone is ready to collect eidi?	ISL_T	(Father giving the eidi) Ghulam Rasool: JazakAllah
EM2	KID 1: and then we will spend some.	MANNER	(kids come on dining table, Babblo starts eating without washing hands) Kid 2: you played with us and your hands filled with germs and we must wash our hands before eating.
EM3	Babblo: Let's go to our brother, Ghulam Rasool's house and then we will take eidi from his father.		

Concepts involve in Coding

EM1 (*Bubloo: Eid Mubarak, everyone is ready to collect eidi*) involves the concept of Islamic festival Eid. EM2 (*KID 1: and then we will spend some*) and EM3 (*Babblo: Let's go to our brother, Ghulam Rasool's house and then we will take eidi from his father*) also involve the concept of Eid an Islamic festival. ISL_T (*(Father giving the eidi) Ghulam Rasool: JazakAllah*) involves the concept of paying regards to others. MANNER (*(kids come on dining table, Babblo starts eating without*

washing hands) Kid 2: you played with us and your hands filled with germs and we must wash our hands before eating) involves the concept of cleanliness.

Analysis of Sentences

The sentences are analyzed as follows:

Sentence Type

The EM1 (Bubloo: Eid Mubarak, everyone is ready to collect eidi?) is a question. EM2 (KID 1: and then we will spend some) is a declarative sentence. EM3 (Babblo: Let's go to our brother, Ghulam Rasool's house and then we will take eidi from his father) involves two sentences both are declarative sentences. ISL_T ((Father giving the eidi) Ghulam Rasool: JazakAllah) is a declarative sentence, its meaning in English language is 'Thank You'. MANNER ((kids come on dining table, Babblo starts eating without washing hands) Kid 2: you played with us and your hands filled with germs and we must wash our hands before eating) involves two sentences and both are declarative sentences.

Sentence Complexity

The EM1 (Bubloo: Eid Mubarak, everyone is ready to collect eidi?) is a compound sentence, as 'Eid Mubarak' is a greeting and is a complete sentence and next sentence 'everyone is ready to collect eidi?' is a complete sentence. EM2 (KID 1: and then we will spend some) is a subordinate clause. EM3 (Babblo: Let's go to our brother, Ghulam Rasool's house and then we will take eidi from his father) is a compound sentence. ISL_T ((Father giving the eidi) Ghulam Rasool: JazakAllah) is a simple sentence, its meaning in English language is 'Thank You'. MANNER ((kids come on dining table, Babblo starts eating without washing hands) Kid 2: you played with us and your hands filled with germs and we must wash our hands before eating) is a compound sentence.

Cultural Concept

The cultural concepts in this conversation are the concept of greetings on Islamic festival of Eid the Islamic way of thanks giving and the concept of cleanliness. Through this conversation the children are taught to say 'JazakAllah' to say thanks in Arabic. Then in MANNER children are taught that it is necessary to wash hands before taking meal because hands contain many germs.

Aurton Ki Namaz



Figure 1.3: Aurton ki Namaz

Sound (beep)

Ghulam Rasool: What are you doing Kaneez Fatima? Give it to me.

(announcement) (Avoid conversation and work in respect of Adhan and reply to it and earn thousands of rewards)

Ghulam Rasool: Kaneez Fatima and zainab, do you know how to pray?

Zainab: No

Kaneez Fatima: yes! I know, I have learnt it from you.

Ghulam Rasool: What !!From me??

Kaneez Fatima: Yes! I have learnt it from seeing you.

Ghulam Rasool: but kaneez Fatima the way of praying for girls is different from boys.

Kaneez Fatima: What!!!!

Table 3
Coding of Dialogues, Episode, Aurton ki Nimaz

Code	Dialogue	Code	Dialogue
PRAY1	Ghulam Rasool: What are you doing Kaneez Fatima? Give it to me.	PRAY3	Zainab: No
ANNOUNCE_ADHAN	(announcement) (Avoid conversation and work in respect of Adhan and reply to it and earn thousands of rewards)	PRAY4	Kaneez Fatima: ye! I know , I have learnt it from you.
PRAY2	Ghulam Rasool: Kaneez Fatima and zainab, Do you know how to pray?	PRAY5	Ghulam Rasool: What !!From me??
PRAY6	Kaneez Fatima: Yes! I have learnt it from seeing you.	CUL_GEND1	Ghulam Rasool: but Kaneez Fatima the way of praying for girls is different from boys.
CUL-GEND2	Kaneez Fatima: What!!!!		

Concepts Involve in Coding

PRAY1, PRAY2, PRAY3, PRAY4, PRAY5 and PRAY6 involve the concept of praying, a religious practice for Muslims, 'Nimaz'. The Code 'ANNOUNCE_ADHAN' involves the concept of respecting religious call for nimaz, 'Adhan'. The codes CUL_GEND1 and CUL_GEND2 involve the concept of gender difference in praying 'Nimaz'.

Sentence Analysis

Following is the analysis of sentences:

Sentence Type

The PRAY1 (Ghulam Rasool: What are you doing Kaneez Fatima? Give it to me) involves two sentences. First sentence is a question and the second sentence is an imperative sentence. ANNOUNCE_ADHAN ((announcement) (Avoid conversation and work in respect of Adhan and reply to it and earn thousands of rewards) is a declarative sentence. PRAY2 (Ghulam Rasool: Kaneez Fatima and zainab, Do you know how to pray?) is a question. PRAY3 (Zainab: No) is a negative declarative sentence. PRAY4 (Kaneez Fatima: yes! I know, I have learnt it from you) is an exclamatory sentence as it is proved by sign of exclamation. PRAY5 (Ghulam Rasool: What !!From me??) is an exclamatory sentence. CUL_GEND1 (Ghulam Rasool: but kaneez Fatima the way of praying for girls is different from boys) is a declarative sentence. CUL_GEND2 (Kaneez Fatima: What!!!!) is an exclamatory sentence.

Sentence Complexity

PRAY1 involves two sentences and both are simple sentences. ANNOUNCE_ADHAN is a simple sentence. PRAY2 is a simple sentence. PRAY3 is a simple sentence. PRAY4 is compound complex sentence. PRAY5 is a compound sentence. CUL_GEND1 is a simple sentence. CUL_GEND2 is a simple phrase.

Cultural Concepts

Gender-Specific Language

Rasool Ghulam and KaneezThe gender-specific aspects of language are discussed in Fatima's discourse. According to Ghulam Rasool, there are cultural and religious differences between the manner that males and girls pray.

Adhan (Call to Prayer)

The lecture emphasizes how important it is to honor the Adhan by focusing on prayer and avoiding conversation. This bolsters the idea that adhering to one's religion would result in benefits and highlights the significance of the Adhan to Muslim society on both a cultural and theological level.

Learning to pray

The topic of prayer is discussed, with a focus on the cultural and spiritual values associated with it. The fact that Kaneez Fatima states that Ghulam Rasool taught her how to pray emphasizes how important it is to pick up religious practices from cultural transmission and role models.

Gender roles in prayer

According to Ghulam Rasool, girls pray in a different way than boys do, reflecting cultural and religious norms on gender roles and prayer practices. This verse highlights the culturally specific expectations and distinctions regarding prayer that are based on gender.

Dialogues

Ghulam Rasool: Come I will tell you how to pray.

Ghulam Rasool presses remote a 3D model of girl shows up)

Ghulam Rasool: First of all, raise your hands beneath the scarf by saying Allah Hu Akbar then place left hand on chest and place right hand palm of left one. Then recite SANA. (Ayat), Tauz, Tasmia, recite Surat Fatiha and any other Surah. Then say Allah hu Akbar and go for Rakoh, that means you would not bend as I do rather you need to bend a little place hand on knees with meeting fingers.

Ghulam Rasool: or Rakoooh me kya prhna hota hai?

Kaneez Fatima: Subhana Rabi Al Azeem!

Ghulam Rasool: MashAllah! welldone!

Zainab: But brother how many times we need to say it?

Ghulam Rasool: We perform this Tasbeeh 3 times

(Door bell rings)

(ZainabRuns to the door)

Table 4
Coding of Dialogues, Episode, Aurton ki Nimaz

Code	Dialogue	Code	Dialogue
PRAY7	Ghulam Rasool: Come I will tell you how to pray.	PRAY9	Then say Allah hu Akbar and go for Rakoh, that means you would not bend as I do rather you need to bend a little place hand on knees with meeting fingers.
PRAY8	Ghulam Rasool: First of all, raise your hands beneath the scarf by saying Allah Hu Akbar then place left hand on chest and place right hand palm of left one. Then recite SANA.(Ayat), Tauz, Tasmia ,recite Surat Fatiha and any other Surah .	PRAY10	Ghulam Rasool: or Rakooh me kya prhna hota hai?
PRAISE	Ghulam Rasool: MashAllah !welldone!	PRAISE_GOD	Kaneez Fatima: Subhana Rabi Al Azeem!
PRAY11	Zainab: But brother how many times we need to say it?	PRAY12	Ghulam Rasool: We perform this Tasbeeh 3 times

Concepts Involving Codes

PRAY7, PRAY8, PRAY9, PRAY10, PRAY11 and PRAY12 involve the concept of praying, a religious practice, 'Nimaz'. PRAISE involves the concept of Islamic way of praising someone. PRAISE_GOD involves the concept of praising GOD in Islamic way in Arabic language.

Analysis of Sentences

Following is the analysis of sentences:

Sentence Type

PRAY7 is a declarative sentence. PRAY8 involves two sentences, both sentences are imperative sentences. PRAY9 is an imperative sentence. PRAISE involves two sentences both are exclamatory sentences. PRAY10 is an imperative sentence. PRAY11 is a question. PRAISE_GOD is an exclamatory sentence. PRAY12 is a declarative sentence.

Sentence Complexity

PRAY7 is a simple sentence. PRAY8 involves two sentences, both sentences are simple sentences. PRAY9 is a complex sentence. PRAISE involves complex sentences. PRAY10 is a simple sentence. PRAY11 is a simple sentence. PRAISE_GOD is a simple sentence. PRAY12 is a simple sentence.

Religious Concept

The debate uses terms like "Allah Hu Akbar," "SANA," "Ayat," "Tauz," "Tasmia," "Surat Fatiha," "Rakoh," and "Subhana Rabi Al Azeem." These phrases, which are particular to Islamic religious practises, convey the dialogue's cultural and religious background.

Directions for Praying

The conversation gives step-by-step directions for praying in line with Islamic customs. This stresses the relevance of correct technique and recitations during prayer as well as the cultural and religious significance of prayer in Muslim culture.

Conclusion

This study emphasizes how important Urdu cartoons are as a powerful tool for preserving Pakistani language and culture, especially as demonstrated by the works of Kaneez Fatima and Ghulam Rasool. These cartoons become an important instrument for cultural regeneration in a setting where indigenous languages are neglected and marginalized. In addition to celebrating cultural variety, the cartoons foster intercultural understanding by portraying the typical lifestyles of Pakistani citizens. As the literature study makes clear, using digital media platforms is essential to spreading awareness and encouraging a feeling of cultural pride. These cartoons provide young people in Pakistan with a visually captivating and relatable way to learn about their language, customs, and cultural history. This study presents Ghulam Rasool and Kaneez Fatima as solutions that greatly aid in halting the loss of native languages, providing a user-friendly and enticing way to preserve and advance Pakistani culture among the younger population.

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