

**DESIGNING CONTEMPORARY INDIAN POLITICAL CARTOON AND ITS  
APPLICATIONS IN NEW MEDIA FOR SOCIAL IMPACT**

A Thesis submitted to the  
*UPES*

For the Award of  
*Doctor of Philosophy*  
In  
*Design*

By  
Prasun Chakraborty

May 2024

SUPERVISOR

Prof. (Dr.) Debkumar Chakrabarti  
Distinguished Professor



**School of Design (SOD)  
UPES  
Dehradun- 248007: Uttarakhand**

**DESIGNING CONTEMPORARY INDIAN POLITICAL CARTOON AND ITS  
APPLICATIONS IN NEW MEDIA FOR SOCIAL IMPACT**

A Thesis submitted to the

*UPES*

For the Award of

**Doctor of Philosophy**

In

*Design*

By

Prasun Chakraborty

(SAP-ID 500066149)

May 2024

SUPERVISOR

Prof. (Dr.) Debkumar Chakrabarti

Distinguished Professor



**School of Design (SOD)**

**UPES**

**Dehradun- 248007: Uttarakhand**

Dedicated

to

My parents

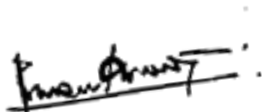
Late Sri Dilip Kumar Chakraborty and

Smt. Mamata Chakraborty

## Declaration

I hereby declare that the work contained in this thesis entitled ‘Designing Contemporary Indian Political Cartoon and its Applications in New Media for Social Impact it’ is my own work carried out at the School of Design, UPES, Dehradun, India and being submitted under the supervision of Professor (Dr.) Debkumar Chakrabarti, Distinguished Professor SOD, UPES. I hereby declare that to the best of my knowledge, it contains no materials previously published or written by another person, or a substantial proportion of material, which have been accepted for the award of any other degree or diploma at UPES or any other educational institute, except where the due acknowledgement is made in this thesis.

Any contribution made to the research by others, with whom I have worked at UPES or elsewhere, is explicitly acknowledged in this thesis. I also hereby declare that the intellectual content of this thesis is the product of my work and according to the general norms of reporting research findings, due acknowledgement has been made wherever the result findings of another researcher have been cited in this thesis.



Prasun Chakraborty

SAP ID- 500066149

School of Design

UPES

Dehradun, India

Date: 27 September 2023

Place: Dehradun



## Certificate

This is to certify that the thesis work presented herein by Mr. Prasun Chakraborty was undertaken at School of Design, UPES and is being submitted under my guidance and supervision. He did not submit the volume of work presented in 'Designing Contemporary Indian Political Cartoon and its Applications in New Media for Social Impact' for the award of Doctor of Philosophy (PhD) in Design of UPES, Dehradun, India, earlier for any other degree.

He has undergone suggested courses and fulfilled all the requirements of rules and regulations as mentioned in the PhD ordinance for submitting the thesis for PhD degree of UPES.

Prof. (Dr.) Debkumar Chakrabarti  
School of Design  
UPES  
Dehradun, India

Date: 27<sup>th</sup> September 2023

Place: Dehradun

## Abstract of Thesis

# Designing Contemporary Indian Political Cartoon and its Applications in New Media for Social Impact

### **Introduction**

Cartoons are humorous and exaggerated visual representations of real-world events. R.K. Laxman, in an interview, once said, a cartoon is graphic satire. The cartoon might reflect social issues under the influence of power. From the view of a cartoonist, a visual language follows criticism.

Satire illustrating an issue with pleasing value addition create a long-term effect, as viewers can expand their own thoughts and imaginations associated with it - thus, value addition opportunities exist. Thus, it can be said that a political cartoon is an artistic vehicle characterized by both metaphorical and satirical language. It may point out political contexts, problems, and discrepancies. It is a visual narration popular in newspapers, magazines, and social media. It narrates contemporary issues, political, social, and cultural scenarios with the perfect combination of intelligent humor, satire, and punch.

Indian political cartoons start holding a hand with the British government's presence in India. It is a kind of gift from the western world. Gradually it picked up its independent style and form. In the Post-independence time, the concept of Indian political cartoons followed and continued with the same tone as the changing of power and the possibility of a targeted attack on the power holder is being changed and varied issues are being taken up for mass viewing.

Many characteristics of the Indian Political Cartoon and its application in print and electronic media are nowadays popular in Indian society. Newspapers are becoming less and less viable to print and distribute physically. Because of technological advancements, legitimate news has given way to more sensationalized (*masala*) news with multimedia exposure. News media has turned into more propaganda for political leaders. Questioning through satirical humor turns into cheap memes now. The essence and power of Indian political cartoons became less impactful, and the cartoonists were no more respectable. The Indian political cartoons and the cartoonists both are going through a big crisis.

The present study aimed to investigate the characteristics that influence Indian political cartoon design and its impact on the Indian scenario. It placed special emphasis on the young age group. Additionally, this investigation looked at the potential for promoting Indian political cartoons via new media.

### **The work**

Through questionnaires and meetings with varied stakeholders, understanding of Indian political cartoons was assessed in the first phase of the study. Based on the preliminary findings of 60 initial outlines of Indian political cartoons of varied content and contexts presented for viewing, ten (10) entries were designed for follow-up experimentations. The second phase of this study was intended to generate an innovative platform that can be the future of Indian political cartoons.

The results of the present work suggest that giving an additional platform for Indian political cartoons improves acceptance and enriches Indian political cartoons among the younger upcoming generation. It must be ensured that these attributes do not adversely affect apparent usability, perceived pleasure, or visual attractiveness. For instance, the platform should be designed to be intuitive and easy to use, with a modern and attractive user interface that appeals to the target audience.

In addition, AR and QR code experiments are both beneficial for the evaluation of the attractiveness and pleasant appearance of Indian political cartoons, respectively. Thus, it could be concluded that designers need to consider these mental human factors (viz. visual

attractiveness, perceived pleasure, and apparent usability) while designing Indian Political cartoons and expedite their acceptance in society. In terms of predictability, physical effort, and willingness to use, it can be said that the AR media is preferable rather than the cushion covered with QR codes for inspiring young people with political cartoons.

The introductory chapter of the thesis identifies the need in today's context to undertake the present study followed by aspects of unfolding the origin, elements and composition of Indian political cartoons and the subsequent chapters focused on means and methods of developing possibilities and sustenance in a new era and draw a concluding positivity. India is always blessed with countless number of talented and flourishing cartoonists with political awareness. They combined their skill with a good sense of humor and illustrate beautiful timeless cartoons. Those political cartoons beautifully narrate the situation and draw the attention of the viewers toward corruption, political violence, and other social illness.

A successful political cartoon not only makes you think about current events but also narrates your opinion about the cartoonist's point of view. The most effective political cartoonist can change one's mindset about an event without even realizing how he or she did it. However, the thirst for political cartoons among newspaper readers in different languages has increased remarkably from the 19th century to the 21st century. Unlike many other countries, India is a place where politicians actively enjoy their political careers for generation after generation. During the making of Indian Political cartoons, a clear understanding of the Indian political cartoons' journey and basic characteristics are pre-requisite factors.

Elements of political cartoons include political characters, form, symbols, color, etc. These elements help a cartoonist compose political cartoons with suitable dialogue and punchlines. This is in a way that expresses humor and satire in various socio-political-economical contexts. Various factors might have influenced Indian political cartoon acceptance. These factors are age (youth vs. elderly), gender (male vs. female), socio-economic status, educational background, aesthetics, emotions and medium (print vs.



online). The purpose of this thesis is to investigate a framework for designing and disseminating political cartoons.

Observing different styles and the work of different cartoonists and discussing with them, the researcher came up with sketches of the basic design process, Fig.1 (A). The political cartoon design process includes observation and understanding of the socio-political scenario and identification of trends in the political cartoon. Political cartoons also consider emotional perception and other individual factors like socio-economic status, age, gender, education, etc. Political cartoonists always research before coming up with an idea. Then the cartoonist narrates the idea through illustration and publishes it either in print or electronic media or on both platforms. Finally, the cartoon reaches the viewer. The positive and negative impacts of political cartoons might act as fuel for cartoonists to redesign cartoons.

The study was conducted upon 875 people drawn from different parts of India including males and females with various socioeconomic backgrounds. The data were taken for each cartoon shared on the Facebook timeline in the form of love, sadness, anger, and happiness. Among them 67% were male and 33% were female. Their age ranged from 22-50 years. The researcher designed about 60 cartoons between pre-Covid 19 and post-Covid 19-time (2019 -2020) and among them, ten cartoons, fig 1 (B) collage of 10 cartoons with No. 10 presented larger as most preferred) were chosen for this most impactful survey.

The participants were from different cities of India like Kolkata, Mumbai, Dehradun, Delhi and Chennai. Their socioeconomic status ranged from INR 5 lakhs to 15 lakhs per annum (except for students). After collecting data from social media (Facebook), 10 political cartoons have been analyzed using quadrant plots (like vs. view or love vs. view). As per the quadrant plot, cartoon-10 was established as the best cartoon.

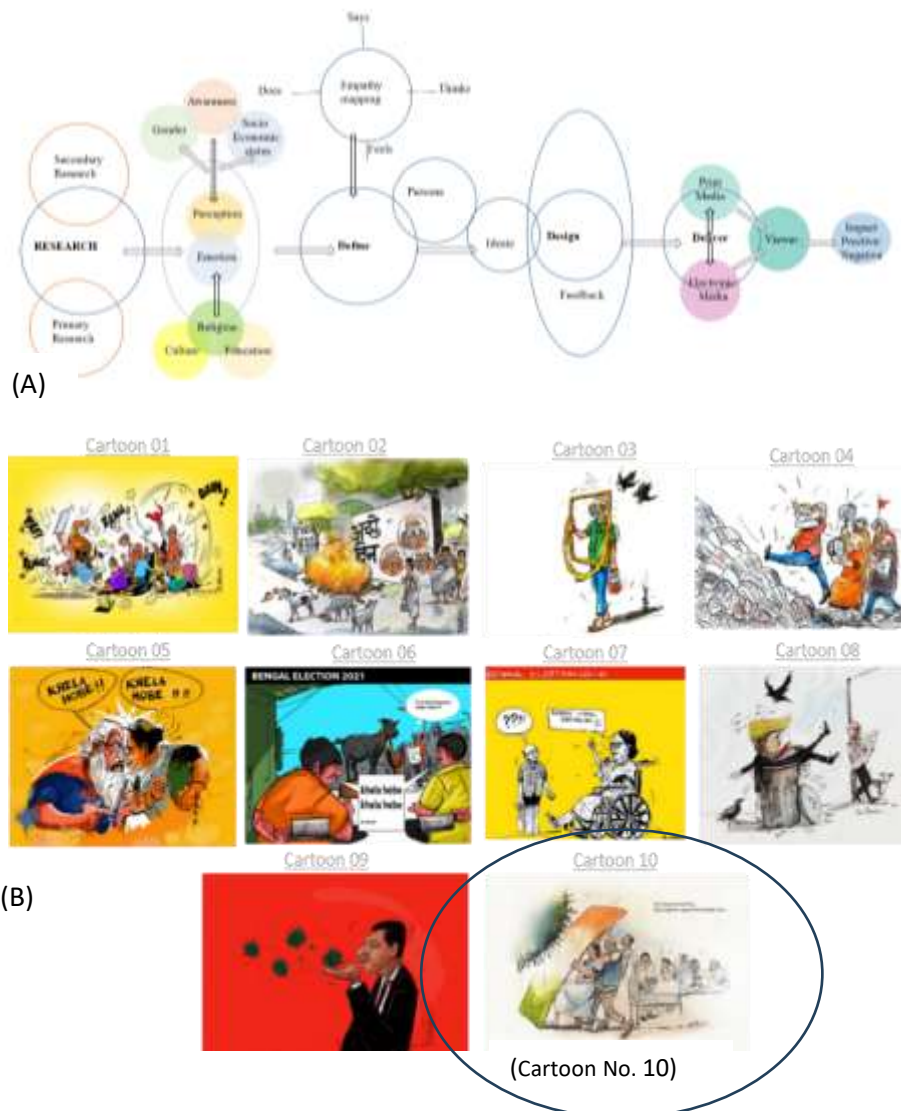


Fig.1 (A) Design process followed for (B) collage of ten experimental cartoons conceived relevant to Indian socio-political context where Number 10 was used for final experimentation.

The cartoon depicts the national leaders of India getting together and fighting against COVID-19. A detailed aesthetics and emotional analysis for the same cartoons were executed in the contingency method. Cartoon 10 was significantly better than Cartoon 2 in terms of parameters like visual appraisal, trendiness, emotion and engagement. The political cartoon 10 is also better than compared to other political cartoons as found in the contingency analysis table.

Additionally, a new medium was used to present the political cartoon because more people are adopting technologically advanced solutions. Moreover, there are increasing applications in end-use industries, the gaming industry is expanding nationwide, and more people are investing in immersive technologies (AR and VR) in other fields. The surge in penetration of smartphones in the emerging economies is expected to push the demand for AR & VR solutions in the current context. The time has come when political cartoonists should use augmented reality platforms to influence the young generation in a socio-political way to improve the quality of life in India. The creation of more user-friendly political content will ensure maximum reach.

The digital platform provides a wide range of information and challenges the political cartoonist to get the attention of the readers and viewers to their content as the reader's attention span is decreasing day by day. In this research work, the effectiveness of political cartoons in AR medium was compared with political cartoons on a cushion with QR codes. After user testing with the young generation (19-42 years) from different parts of India, it was observed that the political cartoons in AR medium were more effective than the political cartoon on a cushion with QR code (based on user effort, willingness to use, and perfectibility)

## **Conclusion**

Indian political cartoons always play a very strong role to narrate the impact of political power on common people and society. The journey of Indian political cartoon has been started with the black-white print medium, then progressed to color and is now on a digital platform. However, things have altered considerably, and political cartoons continue to be a vehicle for communicating social problems.

In this study, it was found that people are particularly receptive to diverse political cartoons because they can relate to themselves and utilize political cartoons to communicate their emotions. As a result, in the Indian context, social media can be used to carry out sociopolitical campaigns and influence the target audience.

Table-1: Objectives and study salient findings

Objectives	Salient findings
<ol style="list-style-type: none"> <li>1. To understand political cartoon prevalence in today's context of communication</li> <li>2. To study peoples' perception on political cartoon in today's changing communication media</li> <li>3. To access feasibility of means and methods to blend cartoon (print and electronic, static and dynamic) exploring fresh outlook.</li> </ol>	<ul style="list-style-type: none"> <li>• Political cartoon once was a regular item in print newspapers and magazines, probably due to adaptation of electronic media as a major news platform, is gradually reducing whereas comic stories are still there.</li> <li>• Adaptation to any dynamic form may be an idea, but series of illustrations to present dynamic appearance does not have the inner essence of cartoon, it will come up with animation effect.</li> <li>• People prefer illustrations with a very clean appearance and have intelligent description of the event/ message/ situational with humor and overall pleasantness that can invoke thoughts of viewers own.</li> <li>• Between AR and QR presentation, people preference goes to AR.</li> <li>• When several cartoons with political themes were displayed on T-shirts, tea-costars, and other products to be viewed by students and other individuals in public spaces, two main groups of responses were seen as distinguished from these cartoons' acceptances, politically involved and common people without biased.</li> <li>• People who are not politically motivated or interested in political discussions found the cartoons uncomfortable. Due to the cartoon's focus on political themes, these individuals may have felt alienated or disinterested. The group may not actively engage in political matters and prefer to avoid such topics altogether. Cartoons addressing social issues rather than directly addressing political themes were appreciated by this group. In addition to addressing</li> </ul>

	<p>common mass issues, these cartoons also touched on humanistic topics, which allowed them to reach a wider audience. A wider audience could relate to the cartoons because they were infused with humor.</p> <ul style="list-style-type: none"> <li>• For cartoons with political themes to reach a politically specific audience, they need to be presented in a refined manner. It is imperative that these cartoons are carefully crafted to ensure that the political message is clear and that it appeals to individuals who are interested in politics. A larger audience is more likely to enjoy cartoons that focus on mass issues or broader humanity themes in combination with humor.</li> <li>• Cartoons with political themes should be displayed in public spaces according to the tastes and interests of the intended viewers. In contrast, cartoons that tackle general social issues with humor tend to have broader appeal and acceptance among the public than cartoons that focus on political matters.</li> <li>• Political cartoons should possess novelty expressing context and time. Specialised artists' capability be nurtured (specialized input in relevant courses may be considered), suitability of publication platform and legal bindings and ethics are some issues that links with sustainability of this creative art form of cartooning.</li> </ul>
--	--

This study revealed that gender and economic status play a crucial role in the acceptance of political cartoons. Political cartoons have a lot of potential to spread through social media because the younger generation is well-informed by this powerful media (like Facebook, Instagram, and Twitter). Even though it's never fully safe, today's cartoonists still take the chance to connect with their audience and communicate their visual narrative by including humor and sarcasm, Table- 1 presents brief observations and salient findings. It envisaged a specialized input possibility to design and communicate academic programs to enrich this field.

This study has suggested that popular interactive platforms like AR and QR codes could be utilized to increase the popularity of political cartoons among youths of India. However, the AR medium is more engaging for young Indian adults. This new media could be utilized by future generations of Indian political cartoonists to convey their thoughts in socio-political scenarios. In near future, other new mediums like virtual reality, extended reality, etc. can also be explored to represent Indian political cartoons. In this work, the researcher considered the age range (18-42 years). A similar study can also be conducted with age groups above 42 years and with number and more varied group of people. It is a promising field of specialized art form for communicating people a serious social issue with humor.

## Acknowledgement

I would like to take this opportunity to express my deepest gratitude to Dr. Anirban Choudhury, former Associate Professor SOD, UPES, who has motivated me for PhD throughout and provided an unflinching support for my majority of work and publications till he is released from UPES to facilitate him join in another organisation. Due credit for his support goes to him.

UPES authority has permitted me to continue thesis work with Professor Dr. Debkumar Chakrabarti under whom I am submitting the thesis work, I express my sincere good feeling for being guided by him.

I want to acknowledge and thank the people, who have volunteered themselves for my study including my students and experts. I have taken their assistance in many ways. My father Dilip Kumar Chakraborty was always an inspiration for my academic journey till my mid-PhD work, my mother Smt. Mamata Chakraborty and elder brother Partha Chakraborty also supported me to complete the journey. I am thankful to Swati Bhattacharjee, my wife who always stayed beside me during my research endeavors. I express my sincere gratitude to all of them.

Professor Phani Tetali, Dean School of Design UPES in addition to institutional support has extended his valued academic experience as one of the subject experts and Professor Amit Ray who has a source of motivation. I wish to specially thank Professor Ram, Vice-Chancellor of UPES for his beneficial interventions whenever needed.

Once again, I would like to express my special appreciation and thanks to all the people who supported me to bring this thesis from concept to reality.

Prasun Chakraborty

Date: 27<sup>th</sup> September 2023

## CONTENTS

Declaration .....	i
Certificate .....	ii
Abstract of Thesis .....	iii
Acknowledgment.....	xii
Contents .....	xiii-xxiii

### **Thesis**

#### **Chapter 1: Political Cartoon – scope identification to study ..... 1-13**

1.0 Introduction- communication through visual media .....	2
1.1 Cartoon: social and political .....	3
1.2 Origin of caricature and cartoon.....	4
1.2.1 Individual satire .....	4
1.2.2 Social satire.....	5
1.2.3 Personal and political satire (pure caricature): 18th century .....	6
1.3 Communication through print and now digital electronics media cartoon .....	8
1.4 Focus area and research questions.....	9
1.5 Hypothesis .....	10
1.6 Aim and Objectives .....	10
1.7 Study design .....	10
1.8 Thesis Layout .....	12

#### **Chapter 2: Political cartoon prevalence in today’s context of communication.... 14-51**

2.0 Introduction .....	15
2.1 Communication through visual medium- political cartoon.....	15
2.1.1 Historic Cartoon that changed world.....	18
2.1.2 India- relevant political cartoon with visual reference .....	20
2.1.3 Indian Political Cartooning during Colonial Rule (pre independence) .....	22
2.1.4 Indian Political Cartooning in Post-Independent Period .....	25
2.1.5. Cartoon in Bengal .....	30



2.1.6	The Chronology of Political Caricature in Bengal: 1872–1910: Growth of nascent nationalism.....	33
2.1.7	Most known cartoonist in India .....	35
2.1.8	Contemporary Indian Political cartoon- Today’s scenario .....	40
2.2	Element and composition of a political cartoon in India.....	42
2.3.	Key factors influencing political cartoon as per Indian content .....	43
2.3.1	Individual factor .....	44
2.3.2	Motivational factor .....	45
2.3.3	Characteristics of Indian Political Cartoon.....	45
2.4	Controversial Political Cartoon .....	50
2.5	Concluding remarks.....	51
<b>Chapter 3: Peoples’ perception on Political cartoon in today is changing communication media.....</b>		<b>52-108</b>
3.0	Introduction- Situation of political cartoon and cartoonist today (leading to peoples’ opinion study) .....	53
3.1.	Platforms of presentation: Print and Electronic Media .....	53
3.2.	Perception study of users and practitioners - Google Form .....	54
3.2.1	Participants selection .....	55
3.2.2.	Process of Survey .....	56
3.2.3	Phases of the Survey.....	56
3.2.4	Developing political cartoon .....	57
3.2.5	Design Process of Developing Political Cartoon .....	58
3.2.6	Design and publication .....	61
3.2.7	Aesthetic Emotion Studies.....	63
3.2.8	AR and QR code study .....	63
3.3	Trial experimentation .....	65
3.3.1	Concepts for Experimental Cartoons Development: Character sketches .....	65
3.3.2	Developing cartoon.....	67
3.4.1	Offline filtration for online opinion survey .....	87
3.3	Print vs digital (electronic medium) choice- an opinion survey.....	88

3.4	Platform for feasibility experimentation- Print and electronic medium and Feedback of common users and experts .....	96
3.4.1	Impact of Indian political cartoon in Facebook landscape .....	99
3.4.2	Contingency analysis of Indian political cartoon based on aesthetic and emotion related parameters.....	100
3.4.3	Influence of cartoon responsiveness, gender, and socio-economic status on likeness of political cartoons .....	104
3.5.	Aesthetic emotion studies on Facebook .....	105
3.6	Concluding remark .....	106
<b>Chapter 4: Interview of experts and fresh outlook.....</b>		<b>108-153</b>
4.0	Introduction: Means and methods to blend cartoon (print and electronic, static and dynamic) with contemporary media presentation .....	109
4.1.	Cartoon in static and dynamic appearance .....	110
4.2	Experts' opinion: individual interview .....	111
4.2.1	Interview of Ajit Ninan.....	112
4.2.2	Interview of Satish Acharya .....	114
4.2.3	Interview of Debasish Deb .....	117
4.2.4	Interview of Professor Phani Tetali .....	120
4.3	Design of Indian political cartoons in new media .....	130
4.4	Relevance of AR and QR for political cartoon representation .....	129
4.4.1	AR can help to reach to audience. ....	131
4.4.2	QR code can help to reach to audience.....	132
4.5	AR-QR study .....	132
4.5.1	Methodology .....	133
4.5.2	Design manipulation.....	136
4.5.3	Study description .....	136
4.5.4	Statistical tools used .....	136
4.6	Observations: Differences between AR vs QR code study .....	139
4.7	Discussion.....	140
4.8	Concluding remark-preferring AR .....	141

4.9	Exploring new platform displaying on utility product. ....	142
4.9.1	Experiments .....	142
4.9.2	Observations and Discussion.....	149
4.10	Archive documentation.....	150
4.11.	Concluding remarks.....	151
<b>Chapter 5: Discussion and Conclusion .....</b>		<b>155-169</b>
5.1	General discussion (Summarising the thesis work).....	155
5.2	Salient findings of the thesis .....	155
5.3	Conclusion .....	158
5.4	Limitations and scope for future studies.....	160
<b>References .....</b>		<b>169</b>
<b>Appendices .....</b>		<b>176-201</b>

## LIST OF FIGURES

Fig.1	(A) Design process followed for (B) collage of ten experimental cartoons conceived relevant to Indian socio-political context where Number 10 was used for final experimentation .....	viii
Fig.2	Study design followed in the study. ....	13
Fig.3	Image of comical drawing in Egyptian Painting personifying animal with social message encoded.....	15
Fig.4	Drawing by Leonardo da Vinci -a reference of current development in cartoon elements.....	16
Fig.5	William Hogarth's masterpiece art- narrating difference in society.....	17
Fig.6	The best political cartoon of all time- The Plumb-Pudding in Danger. ....	17
Fig.7	Illustration conveying a specific message of importance of support of states as pillars of a strong federal superstructure.....	19
Fig.8	Ben Franklin's "Join or die" -an example of a classic cartoon featuring a severed snake as a symbol of the colonies. ....	19
Fig.9	Cartoon depicting a don't care to what happens portraying Hitler and Stalin. ....	19
Fig.10	Indian political cartoon during British period. ....	20
Fig.11	Tiger represents India, the lion represents Britain, and both are watching the situation. ....	21
Fig.12	Cartoon during British period where Prime Minister Benjamin offering crown to Queen Victoria. ....	21
Fig.13	Cartoon during British period expressing a trade with reference to cotton. ....	22
Fig.14	India as an elephant on railway track. ....	23
Fig.15	Cartoon during British period- how society changed during British period in Calcutta. ....	23
Fig.16	R.K. Laxman and Common Man- has become an identity. ....	26
Fig.17	Cartoonist R.K. Laxman drew Mrs. Indira Gandhi as a powerful and arrogant woman.....	27

Fig.18	R.K. Laxman captures how society is changing- influence of multinationals entry in Indian societal scenario.....	27
Fig.19	Political cartoon by R.K. Laxman- Conceptualized during Indo-China war.....	28
Fig.20	Cartoonists in Bengal expressed critical visual narratives with a deep sense of social and political awareness. ....	32
Fig.21	Cartoon published in Chorabali where Jinna and Gandhi try to share dialogue on a broken bridge. ....	33
Fig.22	A cartoon in Basantak (Bengali language magazine) mocking Sir Stewart Hogg. The name was a play on the British official's surname, which is pronounced as 'hog' (Courtesy: CSSS archive, Jadunath Sarkar Street, Kolkata)- it looks like an Indian idol worshipping form.....	34
Fig.23	Political cartoon during election campaigning 1980- many in fray.....	35
Fig.24	Political cartoon by R.K. Laxman- elections and promises. ....	36
Fig.25	Political Cartoon on Indira Gandhi during emergency. ....	36
Fig.26	Political Cartoon on Gujarat Relief Funds and the Common Man- depicting a state of social chaos and distress. ....	37
Fig.27	Political Cartoon by R.K Laxman on Shiv Sena and BJP in 1990. ....	37
Fig.28.	Salman Khan Hit and Run case- presented in a satirical way.....	38
Fig.29.	Socio-political Cartoon, multi-content in single frame representing culture in Goa (From the archive of best cartoon by Mario Miranda).....	39
Fig.30	Illustration of another multi-dimensional attraction in a single frame. ....	40
Fig.31	Political Cartoon with current affairs by Ajit Ninan.....	41
Fig.32	A collage of today's Political Cartoons illustrated by different talented cartoonists like Satish Acharya, Sandeep Adhwaryu and Manzul.....	41
Fig.33	Diagram of basic elements required and responsible for developing a graphic satire. ....	42
Fig.34	Intellectual presentations expecting a viewer with a special taste of appreciation. ....	43
Fig.35	One beautiful cartoon, how inability to understand language create trouble (from Book of an Uncommon Man). ....	44
Fig.36	Cartoonist used many political symbols to narrate the political situation. ....	46

Fig.37.	Cartoonist exaggerate the situation to narrate the scenario.....	47
Fig.38	Cartoonist label the character through text and thought bubble. ....	47
Fig.39	Cartoonists use the same character to tell two different stories about how they act in two different situations. ....	48
Fig.40	Cartoonists create scenarios in which politicians twist the narrative and fool the public. ....	48
Fig.41	Cartoonists try to narrate situations through story and caricature.....	49
Fig.42	Scenario during Covid pandemic time- people standing in the que to purchase liquor along with daily grocery products. ....	49
Fig.43	Cartoonist Charlie Hebdo drew the scenario where a character who portrayed the role of Mohammad kissing another character.....	50
Fig.44	Indian cartoonist Aseem Trivedi arrested on charges of sedition for displaying cartoons showing India's emblem with blood-thirsty wolves instead of lions, and with the words "Corruption Triumphs" instead of "Truth Alone Triumphs". ....	50
Fig.45	Method used for this study leading to next steps. ....	55
Fig.46	Steps Involved in the Developing of Political Cartoon.....	58
Fig.47	Steps for basic sketch construction for character development to final concept as key process that was followed in the experimental illustrations used in this study.....	67
Fig.48	Design process commonly followed while developing a cartoon.....	67
Fig.49	Illustration depicting common person carrying his own after death photograph. ....	68
Fig.50	A common person walking for vaccine. ....	68
Fig.51	Fight in election. ....	69
Fig.52	Story surrounding Gandhi's sculpture. ....	70
Fig.53	Common person watching TV. ....	70
Fig.54	West Bengal CM fighting her battle with her nephew.....	71
Fig.55	Election fight between Prime Minister (India) and Chief Minister (State of West Bengal) who use 'khela hobe' means let have a game' kind expression.....	71
Fig. 56	God (Shree Ram) came to the earth for saving his kids.....	72

Fig.57	Cremation scenario during Covid time. ....	72
Fig.58	All politicians jointly try to revive economy in a democratic way. ....	73
Fig.59	All politicians walking on the body of common people. ....	73
Fig.60	NRC (National Register of Citizens) appears as big crisis. ....	74
Fig.61	Everyday Gandhi ideology murdered by Godsey ideology. ....	74
Fig.62	Bharat Mata (Mother India) carrying migrated labour body. ....	75
Fig.63	Indian labour walking from one state to another state. ....	75
Fig.64	Graphic Illustration depict Indian media. ....	76
Fig.65	On the name of election. ....	77
Fig.66	West Bengal election. ....	77
Fig.67	Scenario of common persons' family. ....	78
Fig.68	Que for buying liquor during Covid-19 time. ....	78
Fig.69	Situation of Common Person in India during Covid -19 period. ....	79
Fig.70	Today's Bharat Mata (Mother India). ....	79
Fig.71	Indian Farmers protesting against Government. ....	80
Fig.72	Lakhimpur, a vehicle ran over protesting farmers who were carrying black flag to protest the farm bill. Eight people died in that incident. ....	80
Fig.73	Yog-guru sailing all products- portraying crude imaging. ....	81
Fig.74	JNU in bird cage. ....	81
Fig.75	All politician fighting against Covid -19 virus. ....	82
Fig.76	Conversation between rich people and poor people. ....	82
Fig.77	Medical team and police try to stop Covid. ....	83
Fig.78	Assuming Chinese president spreading Covid-19 virus. ....	83
Fig.79	Daily life in small town in India- a collage of many activities in a single frame. ....	84
Fig.80	Local overcrowded transport in India- a situation people are suffering. ....	84
Fig.81	Graphic strips narrating anger of people against power. ....	85
Fig.82	Collage of relevant cartoons illustrated for opinion survey. ....	86
Fig.83	Rejected Cartoons during second trial-opinion of students- these are too complicated for conveying messages to common viewers. ....	87
Fig.84	Selected cartoon for online wider opinion survey. ....	87
Fig.85	Data of social media during September 2021 to September 2022. ....	89

Fig.86	Social media user, in millions, in different age group, male- female ratio. ....	90
Fig.87	“We saw it”- cover page of the book compilation of 45 images used in the study for publication. ....	95
Fig.88	Book “Chaos in India”. ....	95
Fig.89	Different age groups involved in the study, a visual representation. ....	97
Fig.90	Preferred platform for news, 60% for digital and 40% for print.....	97
Fig.91	Preferred language for news, 66% for English and 34% for other regional languages.....	98
Fig.92	Most discussed topics in online social media people mentioned they normally look for.....	99
Fig.93	Perceptual plot based on love ratings and number of views. ....	103
Fig.94	Perceptual plot based on number of likes and number of views.....	103
Fig.95	Cartoon by Ajit Ninan, a sample illustration. ....	113
Fig.96	Cartoon by Satish Acharya. ....	117
Fig.97	Cartoon by Debasish Deb. ....	118
Fig.98	Cartoon by Prof. Phani Tetali.....	122
Fig.99	Storyboard demonstrates how AR functions.....	137
Fig.100	Storyboard demonstrates how AR functions.....	138
Fig.101	Storyboard demonstrates how QR functions.....	138
Fig.102	Variations in interface design qualities due to changes in interface (QR code-based interface vs augmented reality interface). ....	139
Fig.103	Collage of various products- application possibility of a single political cartoon, No. 10 experimental sample.....	147
Fig.104	Actual products developed during the study and seen acceptance as sold successfully in the exhibition in Dehradun- student volunteers and other common viewers purchased many items, a) umbrella with cartoons involving varied themes, b) stationery items with cartoons of varied themes, c) T-shirt with cartoons of varied themes, d) enlarged cartoon portion on a T-shirt, e) person wearing after procuring the T-shirt with a single cartoon imprint, f) cartoons of varied theme on print on clothing, and g) selling-buying of products in exhibition. ....	147



Fig.105	Products developed for the study and displayed in Exhibition for opinion survey on preference in different locations, i.e., Ahmedabad, Dehradun and Mumbai. ....	148
Fig.106	Showing how it can be scanned and linked with archive of legend cartoonist. ....	149
Fig.107	Comic strips summarized academic involvement to cope up the challenges. ....	162-167

## LIST OF TABLES

Table-1 Objectives and study salient findings.....	x
Table-2 Distribution of age group. ....	91
Table-3 Positive opinion of selected youth about the usage of social media (multiple responses). ....	91
Table- 4 Total number of participants involved in the above study.....	97
Table- 5: Most preferable platform selected by user. ....	98
Table- 6: Sequence of cartoons (ref. Fig. 84) and respective acceptance value. ....	100
Table-7: Likes and emotional responses to experimental political cartoons (Ref. Fig. 84).....	102
Table 8. Participant details in AR and QR code platform.....	134
Table 9. Reliability of each scale for various parameter.....	135

## LIST OF APPENDICES

Appendix- 1: Sample questionnaire, study material and responses as obtained.....	178-192
Appendix-2: Illustration shared while initiating and sharing the purpose with experts.	193-194
Appendix- 3: Publications from the thesis work.....	196-201

# Designing Contemporary Indian Political Cartoon and its Applications in New Media for Social Impact

## Chapter 1

### Political Cartoon – scope identification to study

This first chapter devotes to understand the current scenario of political cartoon and its significance in the context of India. It identifies the scope of the study, and a study design is framed that the thesis followed to justify the hypothesis.

# Chapter 1: Political Cartoon – scope identification to study

## 1.0 Introduction- communication through visual media

Communication through visual medium has long-term retention and recall effects, and when humor is added to it, it lasts long, and people can internalize the message as it fits to his intellect. Cartoon contains both–information and humor; and political cartoons has political flavor of situation, context and time expressed with satire in simplest illustrations. It requires both comprehension of the message and skill to present it for viewers' appreciation.

As a powerful medium of visual satire, political cartoons serve as an outlet for social and political commentary. Political cartoons criticize policies, challenge power, and provoke thought. They have become an integral part of India's political discourse, influencing public opinion and informing debates. Political cartoons are acknowledged as a unique form of visual journalism. It recognizes their ability to evoke emotions, spark debates, and spark change. Political cartoons will undoubtedly remain crucial in shaping public perceptions and stimulating democratic engagement in India. Through political cartoons, citizens are able to engage in critical discourse and hold their leaders accountable. As a result, they are able to bridge divides and stimulate citizens to rally around a common cause. In this way, political cartoons can be said a powerful tool of expression of democracy.

India remains always rich with countless talented flourishing cartoonists with political awareness. They create charming, enduring cartoons by combining their talent with a sense of humor. Political violence, corruption and other social illness are beautifully narrated in those cartoons, which also bring the viewer's attention to them.

India has produced many successful, skilled cartoonists who are politically conscious, have a sense of humor and can draw well with simple illustrations. They frequently use humor, hyperbole, and artistic skills to challenge the status quo and raise attention to various social evils like corruption and political violence. A good political cartoon tries to express your perspective regarding the cartoonist's point of view while also

getting you to reflect on current events. It is claimed that a good political cartoonist can alter your mindset about a situation without recognizing it. However, it is observed that, during the 19th and the 21st centuries, there has been a significant increase in the demand of political cartoons in newspapers with vernacular languages .

Political cartoons presents in the print media, in recent time it is noticed, are facing a severe crisis as their popularity is gradually decreasing. Despite the quality of a cartoon, very few papers (publication houses) now run them in comparison to earlier times. In modern-day India, only a few newspapers are willing to print or promote political cartoons, as a probable reason it can be said, they often avoid challenging the government. In an attempt to satisfy readers' expectations and habits, some newspapers end up publishing embarrassingly poor efforts in their cartoon columns with compromise between the intension and the presentation.

This study aims to analyze the characterization of political cartoons and determine the significance of political cartoons in newspapers nowadays, and if any other ways this can be made popular. Thorough background study was conducted to provide an overview in prevalence in India, understanding cartoons drawn by great Indian cartoonists, and assessing their importance in today's communication media.

## 1.1 Cartoon: social and political

A cartoon was initially and has always remained a sketch, serving as a scale model for various types of artworks, such as mosaics, paintings, tapestries and more. During the Renaissance era, the cartoon represented the final stage in a series of preparatory drawings for painting, following customary studio procedures.

However, in the early 1840s, as this studio practice started to fade away, cartoons underwent a significant transformation, adopting a new meaning: pictorial parodies. These parodies were typically repeatedly reproduced drawings aimed at sharpening the public's perception of current events, folkways, or political and social trends. They achieved this through the use of caricature, metaphor and absurd juxtaposition, often accompanied by

written dialogue or commentary. These cartoons were usually humorous but occasionally depicted violence.

The effectiveness of a cartoon relied on the audience's broad familiarity with the subject, much like how personal caricatures were intended for those who knew the original subject. In the context of political satire, cartoons functioned as a concise summary of editorial opinion, offering ongoing commentary on societal development and sometimes serving as a remedial effort against social stagnation (Bhattacharya, 1872-1947).

## 1.2 Origin of caricature and cartoon

There are specific issues that clarify and characterize the political cartoon, and these can be described as below.

### 1.2.1 Individual satire

The emphasis on the value of the individual during the Renaissance and Reformation gave rise to caricature. Officially, if a man was regarded as an emperor, it was assumed that he had clay feet or was unclothed, albeit unofficially. The emphasis on decorum, which began in Italy in the first third of the 16<sup>th</sup> century and quickly expanded northward and westward, supported by an even more solemn decorum from Spain, triggered a reaction.

During the Renaissance period, there was a touch of satire in Desiderius Erasmus's "In Praise of Folly," reflecting a carryover from the medieval period. The marginal drawings made by members of the German-Swiss Holbein family in one copy of the book were not considered caricatures or cartoons in the modern sense. Instead, they provided subjective commentary on objective observations, similar to the exaggerated portraits done by Leonardo and Durer (Dhiman, 2022).

In the 16<sup>th</sup> century, Flemish painter Pieter Bruegel the Elder's works featured numerous close caricatures. For example, one of his well-known illustrations portrayed an artist being bothered at his easel by a nosy-looking connoisseur peering over his shoulder. Additionally, works by Bruegel and his contemporaries, such as Hieronymus Bosch, often

depicted humorous and occasionally grotesque dislocations of body parts, combinations of human anatomy with fish, birds, animals, windmills, and exaggeration of obese or emaciated physical types, all of which closely resembled cartoons (Dugalich, 2018).

Before the late 16<sup>th</sup> century, authentic caricatures in the sense of satirical portraits of individuals were almost impossible to distinguish. It was during this time that a Bolognese painter Agostino Carracci made notable contributions to the development of caricature. Bernini also created early caricatures of people whose names are still well-known today. During this period, artists could afford to be carefree about their position and occupation and were free to blur the lines between what was objective and what was subjective. They often mocked each other in the studio and on the streets without bias. As collecting and connoisseurship gained popularity in the 17<sup>th</sup> century, these caricatures started to receive admiration outside the studio. As a result, these drawings were collected into albums and later turned into several etched or engraved publications (Lacity. et. al., 2009).

### 1.2.2 Social satire

From the 16th century and the first part of the 17th, the characteristics of the modern cartoon gradually evolved, moving away from less subjective and caricature-like elements. A European family of grotesque imagery emerged, drawing inspiration from various sources, including deliberate references to artists like Bosch and Bruegel. Some of these depictions were autonomous protests against Renaissance beliefs in order, symmetry and established standards of beauty. One of the defining features of this imagery was its reaction to the novelty of the Renaissance, the exploration of the New World and the diverse hierarchies originating from old folkways (Bal, et.al., 2009).

The imagery of dark Gothic forests found echoes, along with spectacular travel reports, some of which were adapted from Marco Polo's accounts. There were also travesties of Renaissance adornments, such as Raphael's embellishments for the Vatican Palace's loggias. Notably, Giuseppe Arcimboldo, an Italian painter from the 16<sup>th</sup> century, created double pictures of faces and landscapes, or human beings made out of books, fish, or pots and pans, resulting in unusual and intriguing artworks.

During this period, two kinds of visual comedy emerged in separate regions. The first kind consisted of consciously satirical prints created by professionals, either as standalone prints or used to illustrate works like Sebastian Brant's allegorical "Ship of Fools" (1494). Some of these works were inspired by Martin Luther's ideas, such as Lucas Cranach's libelous assaults on the pope, while others were purely mocking, like Hans Beham's satirical depiction of mercenary troops and their camp followers from the 16<sup>th</sup> century. The second kind comprised rapidly produced newspaper supplements, unintentional visual comedies made by relatively untrained woodcut or etching artists, which served as precursors to the broadsides of the 18th and 19th centuries (Raj, 2016).

During the Renaissance, cartoons focused on groups and their collective traits, while caricatures centered on the individual and emphasized unique characteristics. Both art forms were related to the Renaissance's love of classification and categorization. Up until the mid-17<sup>th</sup> century, caricatures and cartoons were closely intertwined, created by skilled and relatively low-level artists, sometimes with the assistance of professionals. However, as the urge for sorting and categorizing became prominent in shaping the modern state, society, science, and religion, cartoons (in the contemporary sense) began to be produced.

### 1.2.3 Personal and political satire (pure caricature): 18th century

In 1740, English printmaker Arthur Pond created a remarkable publication consisting of 25 caricatures, each based on original drawings by various artists. This collection proved to be highly successful in spreading the word and popularizing the concept of caricature. Among the contributing artists was Pier Leone Ghezzi, who is often considered one of the first professional caricaturists. He built his career by skillfully etching and drawing pen portraits of Romans and visitors.

While Giovanni Battista Tiepolo, a contemporary Venetian artist, was undoubtedly a greater master in his own right, his caricatures, though delightful, seem to focus on types or anonymous figures rather than identifiable individuals. Tiepolo's extensive output included pen-and-wash drawings, but these were not reproduced or engraved during his lifetime. Both Ghezzi and Tiepolo demonstrated a keen eye for capturing awkward postures, unusual attire, and exaggerated facial features in their caricatures (Hoxie, 2001).



**Pocket cartoon**

Political cartoonists traditionally use pocket cartoons as their primary outlet, typically appearing on the editorial or front news page of a newspaper. These cartoons are not commonly found in the dedicated comics section, although some have achieved crossover status. Historically, these cartoons were swift, hand-drawn ink sketches that were scanned and published in black and white in print newspapers. Color was later introduced, and nowadays, many cartoonists use digital drawing tools to efficiently meet newspaper deadlines (Raj, 2016).

Editorial cartoonists have the freedom to reflect on the political stance of the editorial page or the newspaper in general. However, they may also choose to express opposing views or employ populist humor that resonates with the readers' conventional wisdom (Danjoux, 2007).

**Political cartoon and social cartoon**

Cartoons serve a dual purpose of entertaining people and addressing current events and societal concerns, making it difficult to categorize them neatly. Political and social factors are inherently intertwined, further complicating the classification process.

Political cartoons are specifically created to achieve political objectives or to portray political figures in various situations or events. One prominent political cartoonist known for his "pocket cartoons" is R.K. Laxman.

On the other hand, social cartoons utilize characters or social themes to shed light on specific issues prevalent in society. Mario Miranda gained fame for his illustrations depicting various aspects of "Goan" society, which were often featured on editorial pages (Bhattacharya, 2008).

### 1.3 Communication through print and now digital electronics media cartoon

Cartoons and their creators have long been celebrated for their razor-sharp humor and sarcasm, captivating audiences and even driving revolutionary changes in societies. Their unique ability to communicate without relying on literacy has made cartoons the most successful form of mass communication. However, in India, both societal and governmental intolerance has pushed cartoonists away from the public spotlight, endangering a legacy that spans a century (Freud, 1993).

The popularity of cartooning in India traces back to the colonial era when, in March 1922, the daily newspaper *Anandabazar Patrika*, headquartered in Kolkata, published its first cartoon. This historical event occurred nearly 100 years ago, depicting the resignation request of Lord Montagu, the former Secretary of State for India in the British government. Early Indian political cartoonists like P K S Kutty, Abu Abraham, O V Vijayan, and Sudhir Dar were renowned for their ability to make socio-political statements through their art. Much of their inspiration came from David Low, a British cartoonist and pioneer in the field (Dhiman, 2021).

Laxman, who followed in David Low's footsteps, honed his skills to perfection. His cartoons spared no one, yet they were generally well-received due to their comedic brilliance. However, during the emergency period from 1975 to 1976, his cartoons faced censorship and were not published. Nevertheless, once the emergency was over, Laxman returned with full force, firing all his creative weapons once again (Tiwari, 2016).

With the gradual decline of print media's influence and the rise of digital platforms, the daily political impact of cartoons seems to have lost some of its importance. Print-based news outlets now prioritize advertisements, resulting in reduced space for cartoons. As a result, many renowned cartoonists have been compelled to transition to digital platforms to reach their audience (Bhattacharya, 2008).

This situation raises concerns about the sustainability and feasibility of upgrading the medium and methods of political cartooning. As the digital era progresses, finding effective ways to preserve and revitalize the illustrious legacy of Indian political cartoons becomes essential.

## 1.4 Focus area and research questions

It is necessary to study the possible reasons and issues affecting political cartoons (the product) and cartoonists (the creators) in today's context. Like all other systems, people in power don't appreciate being questioned and will always go out of their way to put a stop to political cartoons that challenge their authority. As a result, political cartoonists today often feel insecure about losing their regular jobs in publishing houses since this platform's viability is linked to business considerations, even if they have received the highest awards from various intellectual agencies in recognition of their achievements (Pandit, 1996).

To better understand the reasons behind the declining prominence of this profession, it is crucial to seek the opinions and views of professional cartoonists, as they can provide valuable insights into the challenges faced by political cartoonists in the Indian context.

Additionally, the study may investigate the means and methods of transforming static images into dynamic ones that is transition from the existing platform of print to an electronic medium as a product (Dhiman, 2021). This process could lead to the merchandise of these products and potentially open new opportunities for upcoming cartoonists, infusing newness into Indian political cartoons. Political cartoons have always played an active role as opposition to those in power. This is especially in today's scenario where journalism often surrenders to authority, making it difficult to survive as an independent medium. Therefore, preserving and supporting this strong medium becomes crucial for society. (Labuschagne, 2015)

With the above, this present study focuses to shed light on the challenges faced by political cartoons and cartoonists today. It explores potential transformations and

innovations that can sustain and revitalize this important form of situational theme expression in India.

## 1.5 Hypothesis

Along with the practicing cartoonists' ability to portray humorous cartoons to sustain this specialized art form of communication, the views of audiences can shed light on exploring fresh presentation modes in addition to traditional print media of communication, newspapers, social magazines, and digital platforms.

## 1.6 Aim and objectives

The study aims at investigating the present-day perception of political cartoon and its sustainability efforts and deals with below mentioned objectives.

### **Objectives**

1. To understand political cartoon prevalence in today's context of communication
2. To study peoples' perception on political cartoon in today's changing communication media.
3. To access feasibility of means and methods to blend cartoon (print and electronic, static and dynamic) exploring fresh outlook.

## 1.7 Study design

The thesis follows a study design (Fig. 2) that is based on the assumption that humor attracts people and can be used to convey political issues - whether historic or current. It is also noted that recently, there has been a trend towards gradual movement from static 2D illustrations to multimedia digital broadcasts. In this journey, the Indian contributions to the global perspective are being examined.

The thesis begins by exploring state-of-the-art political cartoons. These observations lead to an assessment of the current Indian scenario, considering various stakeholders' views on the situation and how it can be addressed.

A group of purposively selected experts was consulted, including media house executives, reputed cartoon practitioners and academicians. Additionally, student groups specializing in the communication design domain were included to gain insights from future practitioners and policymakers, enhancing their understanding.

To establish a common understanding, 45 illustrations with varied levels of political issues were sketched, of which 10 were selected for an opinion study. The objective was to examine how the possibility of political cartoons can be perceived in today's context and explore the means and methods that may be followed.

Apart from print and electronic media transmission, a trial was conducted to determine if such cartooning could be displayed on various utility items of daily use, such as clothing, umbrellas, and other product forms. The feasibility of a permanent display with intermittent theme replacement was also considered as an option for an alternative expression platform.

Feedback reviews led to the conclusion that apart from skill training, there should be an exploration of display platforms of varied nature. The context and display mode of political cartoons should be in tune with the time of expression. For historical issues, long-standing platforms may be suitable, while for the prompt appearance of immediate issues, short-life platforms could be used. Specialization in design and communication in this field should also be considered for the sustainable upgrading of practicing political cartoons. Figure 2 presents the study design that has been followed in the thesis work.

During this study, the focus was to identify any difference between two communication platforms: print and digital dynamic. Organized print publishers use one communication platform, while the other is mostly self-dependent, more courageous and easily accessible to the public. In today's world, viewers are not limited to static images; the increased demand for dynamic images is noticeable. Significant technological advancements have made everything mobile, and Augmented Reality (AR) appears to be the future, given the fast-changing technology landscape. The proper linking of technology

development with users' ergonomic compatibility could usher in a new era in human civilization. As a result, the thesis work takes a qualitative perception assessment of the situation.

## 1.8 Thesis Layout

The thesis is presented in 5 chapters, Chapter-1 being introductory, and the Chapters 2-4 is aligned with the objectives of the thesis and the Chapter-5 is devoted to concluding remarks of the study.

The below is the Chapter briefs.

### **Chapter 1: Political Cartoon – scope identification to study**

This first chapter devotes to understand the current scenario of political cartoon and its significance in the context of India. It identifies the scope of the study, and a study design is framed that the thesis followed to justify the hypothesis.

### **Chapter 2: Political cartoon prevalence in today's context of communication**

This chapter presents the journey of political cartoon hand holding of British influences on modern identity of Indian approaches. It sites few iconic Indian identities that leads to think a need to study the common people's perception of appreciation on this field of communication media.

### **Chapter 3: Peoples' perception on Political cartoon in today's changing communication media**

This chapter attempts to understand the common perception of Indian political cartoon linking with theme and illustration. Out of 45 experimental cartoon was made for offline and online Facebook survey it clears that a matter to be presented in positive manner relatively pleasing humorous appearances(Azuma, 1997; Mondal, 2020; Mukhopadhyay, 2021a).

### **Chapter 4: Interview of experts and fresh outlook**

This chapter encompasses the experts' opinion from the current situation of political cartoon in India and raises a need to balance print and digital dynamic medium and at the

same time it emphasizes a fresh outlook in platform like application on consumable and lifestyle products, garments etc. can also be tried out. It envisaged specialized input possibilities to design and communicate academic programs to enrich this field.

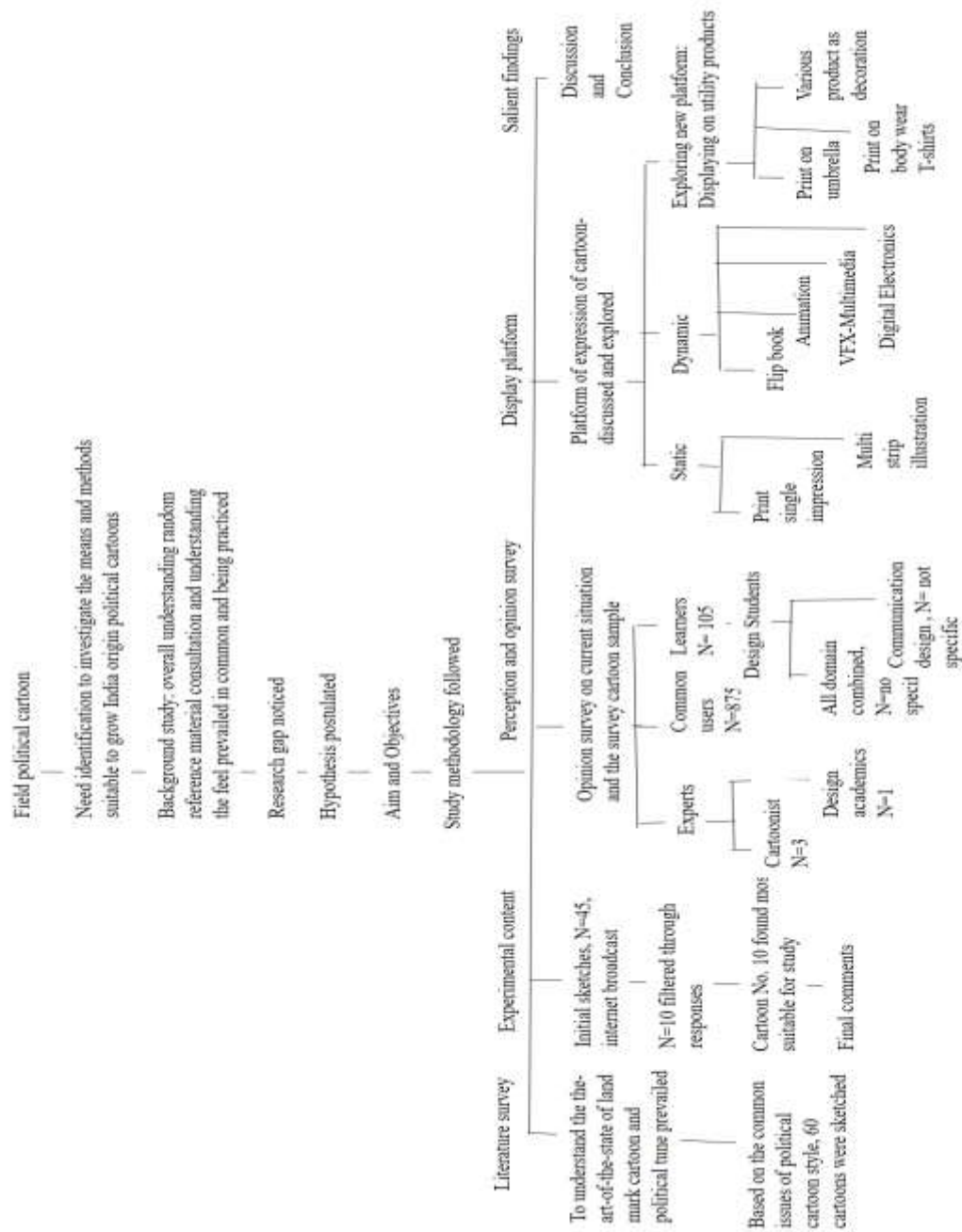


Fig. 2: Study design followed in the study.

# Designing Contemporary Indian Political Cartoon and its Applications in New Media for Social Impact

## Chapter 2

### Political cartoon prevalence in today's context of communication

This chapter presents the journey of political cartoon hand holding of British influences on modern identity of Indian approaches. It sites few iconic Indian identities that leads to think a need to study the common people's perception of appreciation on this field of communication media.



## Chapter 2: Political cartoon prevalence in today's context of communication

### 2.0 Introduction

Visual satire is an integrated identity element of caricature cartoons, based on the theme it presents or reports has taken specific domain name and the message of political bias is political cartoon, and normally is seen as attacking the powerful offenders that society needs to be aware. Below are some examples of such experimentations that has gone beyond its created time and context and reached people beyond political boundary and created historical evidence that has become a domain of itself. This chapter discusses issues and concerns in relation to today's relevance to understand how this medium of communication created a niche and its role in today's world of aggressive reporting of socio-political issues in media.

### 2.1 Communication through visual medium- political cartoon

Communication through the visual medium with humor has been practiced for a long time, evidence of this can be found in cave walls in northern Africa dating back to around 4000 BC. Additionally, we find comical animal drawings in Egyptian paintings from around 1000 BC (Fig. 3), which present personified animal forms with messages encoded in them.



Fig.3. Image of comical drawing in Egyptian Painting personifying animal with social message encoded.

Similarly, comical expressions can be observed in Fig. 4, Leonardo Da Vinci's drawings during the Renaissance period, which include bizarre caricatures and monster drawings.



Fig.4. Drawing by Leonardo da Vinci -a reference of current development in cartoon elements.

Over the next couple of centuries, visual representation through drawing evolved with comical exaggeration. For instance, in the 17th century, William Hogarth, an English painter, printer, political satirist and social critic, gained popularity for his work, which combined realism with exaggeration (Fig. 5). Later, political satirists also adopted cartoons to express various situations. As print media became increasingly popular, political cartoons emerged as a potent medium.

Political cartoons are an art form that highlights socio-economic problems specific to a particular time and context. It expresses viewpoints on socio-economic issues using elements such as humor, satire, exaggeration, symbols, stereotypes, and storytelling (Fig. 6 demonstrates symbolically embedded messages to the masses).



Fig. 5. William Hogarth's masterpiece art- narrating difference in society.



Fig.6. The best political cartoon of all time- The Plumb-Pudding in Danger.

James Gilroy was a highly regarded political cartoonist of his time. However, one of his works was suppressed, and the plate was destroyed after the Prince of Wales paid a significant sum of money for it. Despite such attempts at suppression, the stylistic drawing artists continued to excel, not only explaining concepts but also adding numerous details to their expressions (Fig. 6). This gradual progress in the printed medium made it a more powerful means of communication. Lithography printing, which became popular during that period, played a crucial role in shaping the direction of printing in the mid-18<sup>th</sup> century.

From this historical background, the art of communicating through satirical visuals has evolved over time. It has transcended various mediums, from print to electronic media,

and has involved the creation of iconic characters that observe social issues happening in their surroundings. These visual representations serve not only as observers but also invite viewers to judge the situation and act accordingly. This art form has grown taller and expanded with varied levels of experiences. Below are a few examples citing some milestones throughout this journey.

### 2.1.1 Historic Cartoon that changed world

On May 9, 1754, Benjamin Franklin employed the use of the inaugural cartoon in his editorial for The Pennsylvania Gazette to provide commentary on 'the current fragmented condition of the British Colonies.' Another notable cartoon from the 1700s emerged in the Massachusetts Centinel on January 30, 1788, under the title 'The Federal Superstructure.' This illustration depicted a hand assisting in the elevation of the Massachusetts pillar to an erect stance. The Centinel newspaper, an advocate for the nascent Constitution, noted that 'The Pillar of the Grand Federal Edifice ascends with each passing day.'

The woodcut drawing, titled "Join or Die," shows an eight-part segmented serpent as a representation of the eight colonial governments. The commonly believed notion that a snake torn into pieces may animate if put back together before dusk served as the basis for this picture. The image rapidly caught people's attention and made its way onto the pages of numerous other newspapers.

The states of Delaware, Pennsylvania, New Jersey, Georgia, and Connecticut are represented by pillars in the "having already ratified the new document" position. Figure 7 shows the New York Assembly meeting to consider ratifying the Constitution. The accompanying story below the graphic states that this is happening. Figure 8 shows a segmented snake from the woodcut artwork "Join or Die" that represents as many colonial governments as possible in eight separate sections.

Napoleon famously observed that the combined military strength of Europe had less of an effect on him than did cartoons. On the other hand, King Louis Philippe jailed a cartoonist, claiming

that their work amounted to an aggressive conduct. Adolf Hitler was a great publicist, yet he was nevertheless baffled and challenged by one particular form of communication.

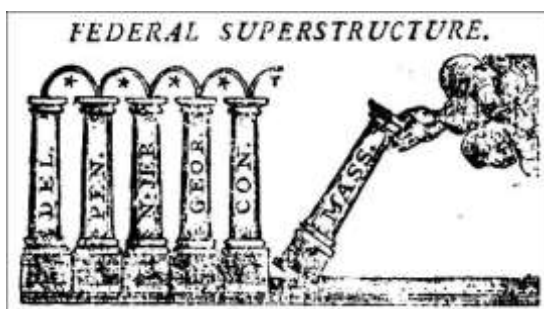


Fig. 7. Illustration conveying a specific message of importance of support of states as pillars of a strong federal superstructure.

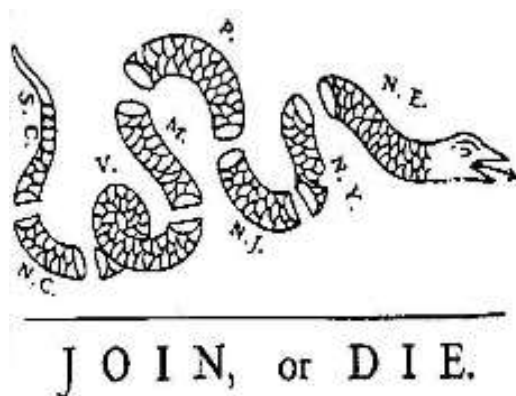


Fig. 8. Ben Franklin's "Join or die" -an example of a classic cartoon featuring a severed snake as a symbol of the colonies.



Fig. 9. Cartoon depicting a don't care to what happens portraying Hitler and Stalin.

The essence of this fact lies in the inherent understanding of how our minds operate: Pictures convey messages swiftly and effectively. They outpace words in terms of transmission speed, with spoken words, like Hitler's speeches, traveling at the pace of sound. Conversely, written words, exemplified by 'Mein Kampf' in Figure 9, demand time for mental processing. Reading resembles the process of deciphering a complex puzzle, as our eyes traverse the text, untangling sentences along the way. Pictures, in stark contrast, offer instantaneous comprehension. They bypass the need for unraveling and decoding, making them potent instruments of communication. (Khanduri, 2016)

This form of presentation has spread worldwide and, although it arrived later than Western influences, Indian experiences are culturally rich, creating a unique heritage. This is reflected in its many forms. Political cartoon is one of them. These cartoonists also take on a variety of topics, from politics, society, culture etc. Cartoons can be considered a way of expressing opinions in an intelligent way. It can appropriately be used as a powerful tool for social change in India.(Basu, 2013)

### 2.1.2. India- relevant political cartoon with visual reference

Indian political cartoons are not exclusively reported in authentic journals or written documents. In its very beginning, Indian political cartoons had a handshake with British cartoonists. Here are a few examples of Indian political cartoons that can be referred as Indian relevance.



Fig. 10. Indian political cartoon during British period.

The Indian Mutiny, also known as the Sepoy Rebellion, ended with the publication of the cartoon in Fig.10 in Punch in 1858. Sir Colin Campbell, 1st Baron Clyde, took charge as Commander in Chief of the British forces in India during this turbulent period. His key actions included lifting the siege on foreigners in Lucknow, successfully evacuating survivors, and deploying British troops to quell the uprising among Indian soldiers in the British East India Company's army. The cartoonist used the tiger symbolically to represent the Indian army..



Fig. 11. Tiger represents India, the lion represents Britain, and both are watching the situation.

When Russia attacked Afghanistan in 1885, killing more than 500 Afghan fighters and capturing land in what is now southern Turkmenistan, Britain's concerns about Russian expansion appeared to have come true. After the Russians' victory against the Tekke Turkmen at the Battle of Geok Tepe (1881) and their conquest of Merv, a significant Silk Road oasis, followed this conflict known as the Panjdeh Incident, Fig.11. Here also cartoonist used tiger as represent the Indian army.



Fig.12. Cartoon during British period where Benjamin Prime Minister offering crown to Queen Victoria.

Fig. 12 presents them that the Prime Minister Benjamin Disraeli offers to present Queen Victoria a new, imperial crown for her old, royal crown. Victoria, already the Queen of Great Britain and Ireland, officially became "Empress of the Indies" in 1876, signified a time in history.(Coupe, 1969)



Fig. 13. Cartoon during British period expressing a trade with reference to cotton.

In Figure 13, the US Civil War (1861-65) disrupted the flow of raw cotton from the southern United States to Britain's textile mills. Before the war, Britain relied on the US for most of its cotton, buying a huge amount in 1860. Due to the war and a naval blockade in the South, Britain started buying cotton from British India and Egypt instead. This change not only had local consequences but also led to socio-economic and trade issues, reflected in political cartoons. (Bhattacharya, 2008).

### 2.1.3. Indian Political Cartooning during Colonial Rule (pre independence)

Political and various social issues were seen reported through cartoon from different places in India as well as issues relevant to India as seen from outside.

It was only recently that the New York Times mocked India with a cartoon on Climate Change. The controversy was sparked off when the news daily carried a cartoon depicting India as an elephant on a railway track (Fig.14).





Fig 14. India as an elephant on railway track

Punch (1841-1992), a London-based comic-satiric newspaper, substantially influenced the scenario was illustrated during the British period in India . As highlighted by Lhost in 2011, the Urdu-language Avadh Punch (1877-1936) in Lucknow and the Anglo-Gujarati Hindi Punch (1889-1931) in Bombay stood out as India's most durable and highly successful comic-satiric newspapers. Similar to Mr. Punch in the British tradition, Panchoba represented the Hindi Punch in the Indian context. There were also similar periodicals like Delhi Punch, Punjabi Punch, Urdu Punch, Gujrati Punch, Puneath Punch, and Basantak



Fig.15. Cartoon during British period- how society changed during British period in Calcutta.

Himangshu Goswami highlights the regular incidence of starvation in India and questions the efficiency of the colonial authority in his historical overview of political cartoons in

India, particularly in Assam. Additionally, he talks on how the anti-plague campaign was portrayed in exaggerated and caricatured ways. Goswami also discusses Basantak cartoonists who, in keeping with the Kalighat Patachitra tradition, utilised satire to ridicule senior British officials and their Bengali sympathisers. (Mitter,1997), as shown in Fig. 15.Mitter (2012).

In the 20th century, Indian political cartooning became more professional, and many notable cartoonists gained recognition. In Calcutta, Gaganendra Nath Tagore adopted a caricature style reminiscent of the Kalighat tradition from a century earlier.

In South India, the renowned Tamil poet C. Subramaniam Bharati played a significant role. His Nationalist Weekly India, published in Madras from 1906-1908 and later in Pondicherry from 1908-1910, was among the first in South India to feature cartoons prominently on its front pages. Bharati even had plans to launch "Chitravali," a bilingual monthly newspaper in Tamil and English solely focused on political cartoons. (Mukhopadhyay,2021b)

In 1925, The Hindu newspaper introduced its first political cartoon. During the 1920s, K.R. Sharma, a well-known cartoonist from South India, featured his work in Tamil Nadu. In Kerala, publications like Viswadeepam (1939) in Kozhikode, Rasi (Alappuzha), Sarasam (Channanacherry), and Narmada (Kottayam) were among the earliest cartoon periodicals.

In Bengal, cartoonists like Jatin Sen, who contributed to monthly publications like Manasi o Marnabani and Bharat Barsha, and Chandi Lahiri, known for pioneering the pocket cartoon with his "Third Eye View" in the Calcutta-based Ananda Bazar Patrika, made significant contributions to the field of cartooning. (Bhatia, 2006).

In this industry, The JOLRC Group was a well-known name. K. Shankar Pillay, popularly known as Shankar and frequently referred to as the "Father of Indian Political Cartooning," rose to prominence as a cartoonist from southern India in the ensuing years. His first cartoons appeared in The Free Press Journal and the Bombay Chronicle in 1939,

the year he started his cartooning career. He later served as a staff cartoonist for the Hindustan Times from 1932 to 1946. He visited London around this time in order to hone his cartooning abilities. He spent more than a year in London before returning to India with the intention of launching his own business. He started Shankar's Weekly in 1948, which at the time became very well-known.(Mitter, 2012; Mukhopadhyay, 2021b)

Renowned cartoonists like Abu Abraham, Ranga, Kutty, Lachke, and Vijayan, among others, found a home in Shankar's Weekly. Shankar, a well-known cartoonist, had a big impact on the upcoming generation of cartoonists, especially Abu Abraham and R. K. Laxman. Laxman claims that Shankar raised editorial cartoons' function in Indian newspapers to that of political commentary. (Tiwari, 2016).

#### 2.1.4. Indian Political Cartooning in Post-Independent Period

After India gained independence, cartoons and caricatures continued to be potent tools in social and political media. While the subjects of the cartoons remained similar, the targets shifted to include Indian politicians, film stars, and other celebrities. Post-independence political cartoonists aimed to uphold democratic values, highlight development issues, promote socio-political ethics, and address various concerns affecting ordinary people, as depicted in Figure 16 (Coupe, 1969).

Abu Abraham (1924-2002) and R.K. Laxman (1924-2015) both embarked on their careers shortly after India's independence. Abu Abraham contributed to various national and international newspapers, including the Bombay Chronicle, Shankar's Weekly, The Observer (1956-66), The Guardian (1966-69), and the Indian Express (1969-81). According to British writer McNay, Abraham's artistic style was exceptional and unique (McNay, 2002). His cartoons were known for their directness, characterized by striking punchlines that made a powerful impact. Abu Abraham also served as a Member of Parliament and vocally opposed the government's repressive Emergency Period (1975-1977) (Bhattacharya, 1947; Mitter, 2012; Mukhopadhyay, 2021b).

R.K. Laxman (1924-2015) was a renowned political cartoonist who began his career in Mumbai, working for The Free Press Journal. He gained widespread recognition for his

political cartoons in *The Times of India*, where he worked for over fifty years, starting in 1947. In 1951, he introduced his iconic creation, the "Common Man," and became famous for his daily front-page political cartoons titled 'You Said It' in *The Times of India*. Laxman's "Common Man" was known for its humor and sarcasm, devoid of venom, and resonated with the perspectives of countless ordinary Indians (Britannica.com, 2016). According to Mena Menon (2015), Laxman's 'Common Man' cartoons provide a valuable chronicle of some aspects of India's independent history (Goswami, 2016).



Fig. 16. R.K. Laxman and *Common Man*- has become an identity.

R.K. Laxman addressed a wide range of topics in his cartoons, including politics, space exploration, rising prices, unemployment, urban life, slums, city changes, and water scarcity, among others. However, he often focused on portraying the struggles of ordinary people. For his remarkable contributions, he received the prestigious Ramon Magsaysay Award in 1984 and the Padma Vibhushan, India's second-highest civilian honor.

Post-independence India also saw the rise of several other renowned social and political cartoonists, such as Harishchandra Lachke, C.J. Yasudavan, Mario Miranda, Sudhir Dhar, P.K.S. Kutty, O.V. Vijayan, Rajindar Puri, G. Aravindan, P.K. Manthri, B.V. Ramamurthy, Bal Thackeray, Kaak, and Maya Kamath. Harishchandra Lachke (1919-2007) was especially notable, creating over 1000 drawings for various magazines from 1934 to 2000, earning recognition as one of Marathi's most celebrated cartoonists. He was the first Indian cartoonist to have his work featured on the front page of *The Times of India* (Bhattacharya and Tormes, 2011).

Politicians may shift power or cause social upheaval by transforming cartoons into blunt expressions. All leaders dislike accepting criticism of one single black-and-white or

color frame once it became such a danger. In contrast, most political leaders do not welcome criticism through political cartoons. Despite this, some situations are risky, such as the 1980s (emergency period), when no daily newspaper editor encouraged political cartoonists (including R.K. Laxman) to publish their work; however, Indira Gandhi, an ex-prime minister of India, personally asked R.K. Laxman why he stopped drawing political cartoons of her. She also assured him that she would not interfere with his freedom of expression through political cartoons, which is why R.K. Laxman drew Mrs. Gandhi with a sharp nose, portraying her as a very strong, powerful visionary but an arrogant lady (Fig. 17).(B. Dhiman, 2022)



Fig. 17. Cartoonist R.K. Laxman drew Mrs. Indira Gandhi as a powerful and arrogant woman.

Many members of sociopolitical movements use this platform to spread their message, not only for justice, but also for negative or positive campaigning. Artists such as Shiv Sena leader Bala Saheb Thackeray and R.K. Laxman commented on various changes that occurred in independent India through their cartoons, Fig. 18. (Laxman, 1995)



Fig 18. R.K. Laxman captures how society is changing- influence of multinationals entry in Indian societal scenario.

In a previous interview, R.K. Laxman explained that cartoons have now become political leaders, so he stopped producing cartoons. Shankar, Kutti, Chandi Lahiri, Abu Abraham, Kazi are few names who have created a niche in Indian political cartoon. The question arises why such legacy is going down; does it have any relation with less motivational remuneration to artists, or cartoon's print application losing its attraction in light of electronics media compatibility issues, or something else that needs to be studied. (Bhattacharya, 1947)

For several decades, people have loved and admired Indian folk stories and its long history. In terms of a separate and unique category of cartoonists, illustrators, and humorists, R.K. Laxman would definitely rank among the best, having drawn his pocket cartoon nearly every day from 1950 to 2010. Many prestigious awards have been bestowed upon Laxman, including the Padma Vibhushan, the Ramon Magsaysay Award for Journalism, Literature and Creative Communication Art, and the Lifetime Achievement Award for Journalism. Laxman designed several characters, like the mascot for Asian Paints, Air India etc., but is known for his best creation, "The Common Man", which is a symbol of all the Indian common middle class who are speechless observers. Throughout the 1970s, Laxman's Common Man appeared in The Times of India's daily comic strip "You Said It". 1951.



Fig. 19. Political cartoon by R.K. Laxman- Conceptualized during Indo-China war.

In 1962, at the height of the India-China war, R.K. Laxman drew this cartoon observing Jawaharlal Nehru's decisions about war, which India ultimately lost. In the caricature, the book "Discovery of India" and a rose, which symbolizes love, are depicted. Fig. 19.

A map of Indian political cartoonists' journey would have to include the names of Gaganendra Nath Tagore and Abu Abraham, R. K Laxman, Satish Acharya, Enver Ahmed, G. Aravindan, Jayanto Banerjee, Neelabh Banerjee, Bapu (Director), Sumanta Baruah, Mynampati Bhaskar, Chittaprosad Bhattacharya, Nikhil Choudhury, Sudhir Dar, Arun Ferreira, G. Balakrishnan, B. M. Gafoor, Gopi Gajwani, Gopikrishnan, Gopulu, S. N. Gorakshakar, Himanish Goswami, Shekhar Gurera, Irfan Hussain, A. H. Jami Jeyaraj, S. Jithesh, Kaak (cartoonist), Maya Kamath, Kerala Cartoon Academy, Kevy (cartoonist), D. G. Kulkarni, Kutty (cartoonist), Chandi Lahiri, Madhan (writer), Malayali cartoonists, Mali (cartoonist), Harvinder Mankkar, P. K. Manthri, Mario Miranda, A. S. Nair, Raju Nair, Namboothiri (artist), Manjula Padmanabhan, Shankar Pamarthy, Mickey Patel, Shivram Dattatreya Phadnis, K. Shankar Pillai, Chalapaka Prakash, Rajinder Puri, Malayattoor Ramakrishnan, B. V. Ramamurthy, Raobail, Naren Ray, P. K. Sadanandan, Malik Sajad, Samuel (cartoonist), Vasant Sarwate, K. P. Sasi, Ravi Shankar (cartoonist), Pran Kumar Sharma, Sharad Sharma, Triambak Sharma, Shekar, Prakash Shetty, Mohan Sivanand, Sukumar (writer), Abid Surti, Janardhana Swamy, Sudhir Tailang, TeeVee (cartoonist), Mangesh Tendulkar, Bal Thackeray Toms (cartoonist), Aseem Trivedi, E. P. Unny, Bansilal Verma, O. V. Vijayan, Vins (cartoonist), Yesudasan, Mario Miranda etc. They all contributed with their specific style and portrayed contemporary issues (Chatterjee, 2007) that help to develop Indian identity in political cartooning (Bhattacharya, 2019; Chatterjee, 2007).

In Indian politics, K. Shankar Pillai is remembered as the father of cartoons. In 1948, he founded Shankar's Weekly, also known as India's Punch. In terms of political cartoons, he took them to an entirely new level. K Shankar Pillai was born in 1902. The magazine took off in style and was always in high demand. During the emergency, he had to close the magazine after dedicating himself to writing children's books. Besides establishing the Children's Book trust and the International Dolls Museum, Shankar was awarded with the Padma Vibhushan in 1976. Among the other states, Bengal has shown an eminence in this field. (Chatterjee, 2007).

### 2.1.5. Cartoon in Bengal

Bengal boasts several important modern initiatives because it served as the political hub of British India for a long time. The colonial theme was frequently made fun of and caricatured in numerous ways in *The British Weekly Punch*, which began publication in London in 1841. Popular "Punch" magazines and political cartoons were quickly published in numerous newspapers in response to this humiliation. The *Delhi Gazette* newspaper published the first of these contrarian cartoons in an Indian journal in 1850. The *Amrita Bazar Patrika* newspaper published the first cartoon in Bengali in 1872, beginning a long legacy of cartooning in Bengal. (Basu, 2012). Political caricature in India has not received much academic attention despite playing a crucial role in forming the nation's awareness, and vernacular caricatures have received even less. American anthropologist Ritu Gairola Khanduri's book *Caricaturing Culture in India: Cartoons and History in the Modern World* and historian of colonial North India Mashirul Hassan's study of punch magazines in North and West India are two important works in the study of vernacular cartoons. These publications all concur that the rise of punch magazines and caricature in India was a direct outcome of the country's growing dissidence from the colonial rule..(Bhattacharya, 1947; Chatterjee, 2007) Similar anti-colonial views were expressed in the early days of Bengali cartooning. Chandi Lahiri, a well-known cartoonist from postcolonial Bengal, made the first attempt to anthologize these cartoons. He sought to annotate the cartoons that were anthologized from the periodical *Basantak*. He made an effort to portray a more comprehensive image of Bengal's wit and humor customs in his book *Bangalir Rongo-Byango Charcha*, much like Mashirul Hassan did for the other regions. However, an academic and methodical investigation into these cartoons has only recently become popular, under the direction of Dr. Subhendu Dasgupta, a professor of economics in the Department of South Asian Studies at the University of Calcutta.(Mitter, 2012) rewrite and simplify

Bengal has a significant role in modern initiatives because it served as the political center of British India for an extended period. The colonial theme often became a subject of humor and caricature, particularly in *The British Weekly Punch*, which started in London in 1841. The popularity of "Punch" magazines and political cartoons quickly spread to Indian newspapers in response to this satire. The *Delhi Gazette* newspaper published the



first of these counter cartoons in an Indian journal in 1850. In 1872, the *Amrita Bazar Patrika* newspaper published the first Bengali cartoon, marking the beginning of a long tradition of cartooning in Bengal (Basu, 2012).

Surprisingly, political caricature in India, which played a vital role in shaping the nation's consciousness, has not received much scholarly attention, and vernacular caricatures have received even less. However, works like American anthropologist Ritu Gairola Khanduri's book "Caricaturing Culture in India: Cartoons and History in the Modern World" and historian Mashirul Hassan's study of punch magazines in North and West India have shed light on the study of vernacular cartoons. These publications agree that the emergence of punch magazines and caricature in India was a direct result of the country's growing resistance to colonial rule (Bhattacharya, 1947; Chatterjee, 2007).

Similar anti-colonial sentiments were expressed in the early days of Bengali cartooning. Chandi Lahiri, a renowned cartoonist from postcolonial Bengal, attempted to compile these cartoons, annotating those anthologized from the periodical *Basantak*. He aimed to provide a comprehensive view of Bengal's wit and humor customs in his book "Bangalir Rongo-Byango Chorchha," much like Mashirul Hassan did for other regions. However, a systematic academic investigation into these cartoons has gained popularity only recently, under the guidance of Dr. Subhendu Dasgupta, a professor of economics in the Department of South Asian Studies at the University of Calcutta (Mitter, 2012).

Recent academic endeavours on the subject include sociologist Dalia Chakraborty's investigation into how women are portrayed in Punch cartoons and art historian Partha Mitter's examination of how the cartoons reflect the transculturation of Punch into colonial Bengal. Mitter's investigation reveals how the colonisers' art form evolved into an anti-colonial tool that was used to mock and challenge British rule. (Mondal, 2014) Political cartoons in Bengal have improved their path with such encounters. It is crucial to categorise the cartoons into three separate historical eras of Bengal's anti-colonial movement in order to view them as both a reflection and an apparatus of the middle-class cultural ethos during colonial times. The first is the period from 1872, the year the first Bengali Punch cartoon was published, and 1910. During this time, the Indian subcontinent's fledgling political

aspirations to demand self-governance began to take shape. Political cartoons in Bengal have improved their path with such encounters. It is crucial to categorise the cartoons into three separate historical eras of Bengal's anti-colonial movement in order to view them as both a reflection and an apparatus of the middle-class cultural ethos during colonial times. The first is the period from 1872, the year the first Bengali Punch cartoon was published, and 1910. During this time, the Indian subcontinent's fledgling political aspirations to demand self-governance began to take shape. The Revolt of 1857 was put down, the East India Company was handed control over to the Queen and parliament, and political modernity was generally ushered in on the subcontinent. These events marked a distinctive shift in the public sphere and political aspirations of the Bengali colonial subject, which was reflected in the cartoons of the time.

The last decades leading up to Indian Independence, Partition of the subcontinent (Fig. 21) and formulation of the constitution were characterised by the necessity to create a coherent Indian identity and Indian national consciousness that were not dependent on the animosity against the colonial rule. Cartoons from this time period often portrayed opposing viewpoints on secularism, religious diversity, and economic organisation, specifically the tensions between socialist economic British criticism and the mainstream nationalist criticism, which prioritised political independence..(Mukhopadhyay, 2021a)



Fig.20. Cartoonists in Bengal expressed critical visual narratives with a deep sense of social and political awareness.



Fig. 21. Cartoon published in *Chorabali* where Jinnah and Gandhi try to share dialogue on a broken bridge.

### 2.1.6 The Chronology of Political Caricature in Bengal: 1872–1910: Growth of nascent nationalism

Cartooning did not start in Bengal alone, nor was it merely a copy of the British colonisers' art when it first appeared in Bengal and the subcontinent as a whole. Bengal has a strong tradition of caricature in the patachitra folk art form. The growth of woodcut paintings in Kalighat during the nineteenth century revealed a clear presence of the caricatured socio-political reality of the time. While the paintings first included vibrant representations of gods, goddesses, and mythology, they quickly adapted to portray everything from 'henpecked husbands' to criminal scenes in order to meet modern needs.

Books from the North Calcutta-based Battala press were made available and sold on the subcontinent thanks to the development of lithography in the 1860s. The term "Battala press," which means "a press under a banyan tree," refers to a group of affordable printing businesses located near the northern part of the city. These presses were known for their unorthodox distribution of books. The readership of Battala publications primarily consisted of women and people from lower social classes who hadn't been exposed to what was perceived as sophisticated Western education and political ideas. These texts represented a form of assertion by those who were politically marginalized, challenging the dominance of the middle-class Bengali bhadralok in the more formal printing and political spheres. It's worth noting that despite being a subversive art form, caricature remained a specialty of the bhadralok..

When the British magazine *Punch* began making fun of colonial subjects, it became obvious that a response to such depictions was required. A pivotal moment was marked by the publication of a caricature of Bengal's Lieutenant Governor Sir George Campbell in the *Amrita Bazar Patrika* in 1872.

In 1874, two newspapers, *Harbhola Bhandar* and *Basantak*, were born out of the "municipality movement," which sought to guarantee voting rights in Calcutta's municipal elections. In Bengal, satire and cartoons first appeared in these journals as a reaction to the colonial rhetoric.



Fig. 22. A cartoon in *Basantak* (Bengali language magazine) mocking Sir Stewart Hogg. The name was a play on the British official's surname, which is pronounced as 'hog' (Courtesy: CSSS archive, Jadunath Sarkar Street, Kolkata)- it looks like an Indian idol worshipping form.

The editors of *Basantak*, Prananath Dutta and Girindra Nath Dutta from Hatkhola, were prominent leaders in Bengal's municipal movement. *Basantak* regularly criticized British city authorities, including Sir Stewart Hogg, who was once caricatured as the pig avatar of the Hindu god Vishnu. Even members of the Brahmo Samaj and police officers were not spared from *Basantak*'s criticism.

*Basantak*, known as the first Indian *Punch*, was widely read and well-received in Calcutta's *bhadralok* society. It's interesting to note that the Bengali middle class, rather than the marginalised voices that would have otherwise found expression in the *Battala* magazines, published these contrarian cartoons. These were cartoons intended for educated adults, professionals, and those with political and social goals. They conveyed political

themes about democracy, self-rule, rights, duties, and citizenship in the context of British colonial control, which called for awareness and training in Western political thinking.

#### 2.1.7. Most known cartoonist in India

While talking to creating Indian identity the following cartoons may be cited as some references.

##### **R.K. Laxman and his cartoon**

Indian Common Man identity, be it socio-political issues of election campaign, Fig. 23 where lots of promises are made, Fig. 24, draws attention. Here, the common man is portrayed questioning the Indian leaders, which is a mockery of politics.



Fig. 23. Political cartoon during election campaigning 1980- many in fray.

As part of his book 'Brushing Up the Years,' R.K. Laxman shares a cartoon of the state of the nation during the 1990s, when people fought for temple construction and mosque destruction. In response to this cartoon, NCERT books were included, causing further protests and agitations.

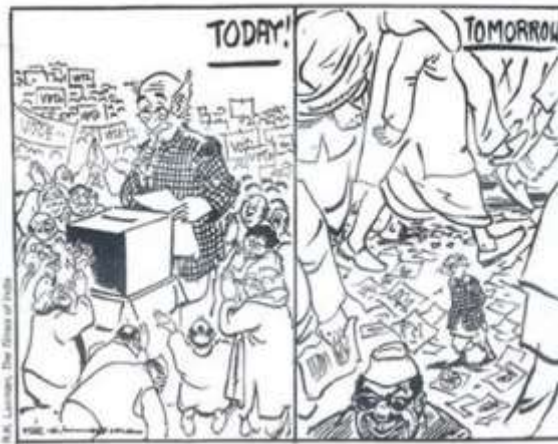


Fig. 24. Political cartoon by R.K. Laxman- elections and promises.

In this cartoon, Fig. 24 During and after elections, Laxman shares the state of India. Despite being published in the 70s, the theme is still relevant today. When the elections are over, the apathy of the Common Man, who is promised heaven during the election, is totally ignored.



Fig. 25. Political Cartoon on Indira Gandhi during emergency.

R.K. Laxman's satire didn't spare any politician, and that included Indira Gandhi, Fig. 25, In 1975, he declared an emergency. After the Emergency ended and elections were announced in 1978, this cartoon depicts the nation's state. In spite of the negativity surrounding her, she managed to win.



Fig. 26. Political Cartoon on Gujarat Relief Funds and the Common Man- depicting a state of social chaos and distress.

Satire teaches us values, Fig., 26, displays Despite its diversity, India remains united and strong. A beggar has helped The Common Man after the devastating Gujarat earthquakes in 2001 by helping those who lost everything.



Fig. 27. Political Cartoon by R.K Laxman on Shiv Sena and BJP in 1990.

In 1990, this cartoon demonstrated the arrogance and ego of Bal Thackeray before the elections, when he refused to join forces with the Bharatiya Janata Party (BJP). A strange thing has happened in Maharashtra, as the exact opposite occurred during last year's election when the BJP commanded the state.

Laxman and Bal Thackeray were close friends. and Laxman displayed that a cartoonist (Bal Thackeray) can also be made an issue-based character, Fig. 27.

**Mahatma Gandhi & The Postliberalization World** This insightful cartoon imagines what Mahatma would have seen if he had lived during the post-liberalization era during the 1970s. During this time, there was an intense opposition to multinational corporations. Fig. 18.



Fig. 28. Salman Khan Hit and Run case- presented in a satirical way.

Indian cinema actor Salman Khan's car killed poor people sleeping on pavements and the case is still pending in court; the issue created a sensation in the media. After this incident, this cartoon was published. Despite not mentioning anyone's name, Laxman conveys the message in an incredible way. An example of one of his masterpieces, Fig. 28.

### **Mario Miranda and his cartoon**





Fig. 29. Socio-political Cartoon, multi-content in single frame representing culture in Goa (From the archive of best cartoon by Mario Miranda).

Several others take similar approaches, including Mario Miranda. Goa-born Mario Miranda is another popular and respected socio-political cartoonist. In 1926, Mario was born. A posthumous Padma Vibhushan was awarded to him in 2012. He has been published in *The Times of India*, *The Economic Times*, and other Mumbai-based daily newspapers and magazines, and his merchandising products remain popular to this day. An example of his illustration can be seen in Fig. 29 and 30. He used a scenario-based illustration for express his thought .

Thus, it can be said that upon the base created during independence period, contemporary artists have contributed with varied emphasis.



Fig. 30. Illustration of another multi-dimensional attraction in a single frame.

#### 2.1.8. Contemporary Indian Political cartoon- Today's scenario

Political cartoons, which started their careers in newspapers and magazines, are now widely distributed on social media as well. Among them are Shankar, Vijayan, Abu Ibrahim, and Rajinder Puri. Unny, Ravi Shankar, Sudhir Tailang, Ajit Ninan, Keshav published weekly and daily pocket and editorial cartoons in various newspapers and magazines under publishing houses such as The Statesman, The Indian Express, Hindustan Times, Hindu, etc.

Contemporary in Indian Political cartoon a freelance professional cartoonist / illustrator, Ajit Ninan, Fig. 31, has been drawing for various reputed publishing houses for over 20 years. He has served as a Cartoonist Consultant with N.I.E. (Newspaper in Education – The Times of India Group). As of now, contemporary cartoonist like Satish Acharya, Sandeep Adhwaryu, Manzul, and Debasish Deb are all popular for their work in print and independent social media. As a glimpse of current experiences, Fig 32 provides a collage of various cartoonists of present time.



Fig. 31. Political Cartoon with current affairs by Ajit Ninan.

Today's world based on digital platform. Electronic media has become more powerful than print media. World is changing so that political cartoon broke its barrier of frame now stepped into motion in the form of animation.



Fig. 32. A collage of today's Political Cartoons illustrated by different talented cartoonists like Satish Acharya, Sandeep Adhwaryu and Manzul.

Such artistic expression of socio-political events, happenings, issues targeted to probably intellectuals of society, there is no confirmation that these are created for mass irrespective of literacy or social status etc. Now, as a content of 'Design' curriculum this field is also entering as one of the means and method for communicating issues to the mass. To address varied audiences, what would be the study content- fundamentals and practices, and how it would be brought under an academic curriculum of designing for mass population has become a matter of concern.

## 2.2 Element and composition of a political cartoon in India

Few elements and principles appear very important while composing a Political Cartoon as evident from the examples cited herein.

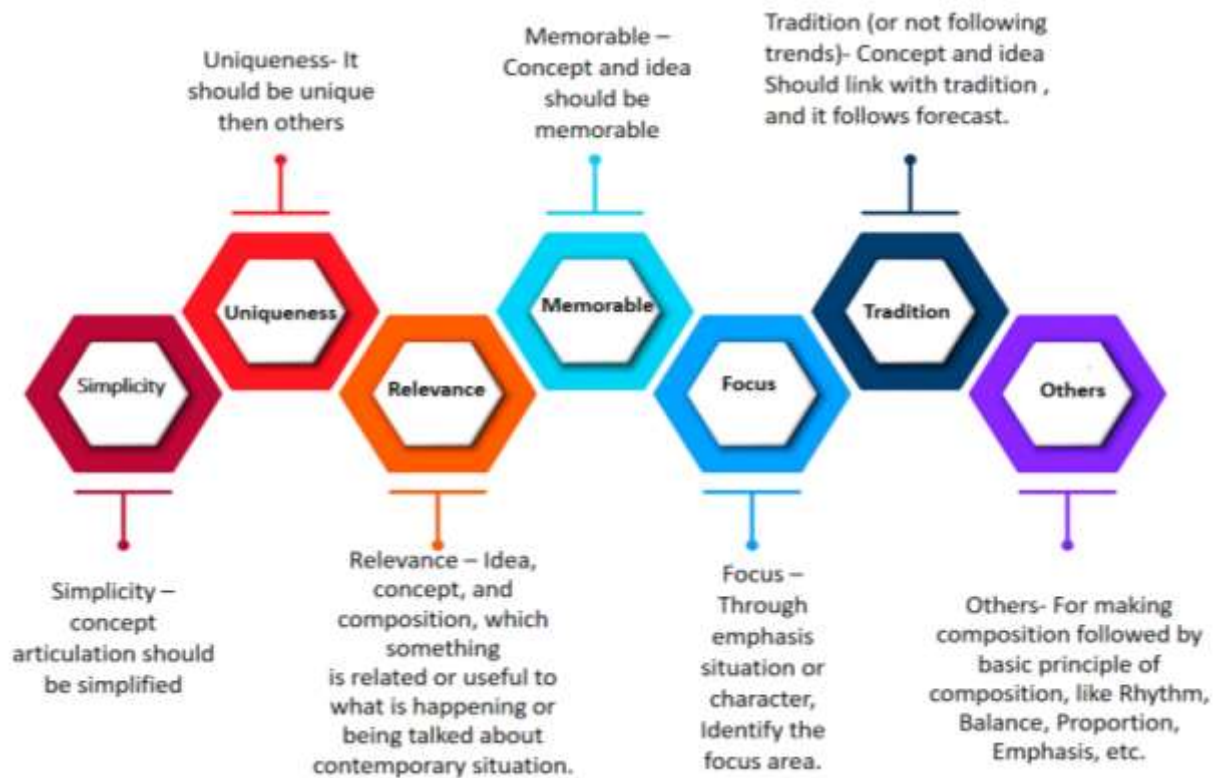


Fig. 33. Diagram of basic elements required and responsible for developing a graphic satire.

These elements may be summarized, Fig. 33, and be categorized as:

- Simplicity – concept articulation should be simplified.
- Uniqueness- It should be unique than others.
- Relevance– Idea, concept and composition, in which something is related or useful to what is happening or being talked about in contemporary situation.
- Memorable – Concept and idea should be memorable.
- Focus – Through emphasis of situation or character, Identify the focus area.
- Tradition (or not following trends)- Concept and idea should link with tradition and should follow forecast.

- For making composition followed by basic principle of composition, like Rhythm, Balance, Proportion, Emphasis, etc.

To make it attractive as well as informative, a prudent articulation of these issues would be responsible for an effective communication- people should be attracted with presentation's style and overall appearance. Illustration should be pleasing and easy to decode the message it actually meant to transmit.

### 2.3. Key factors influencing political cartoon as per Indian content

During making or understanding Indian political cartoons, it's important to understand the structure and practice of the world's largest democratic country India and its diverse culture; one's mode of expression will not match with other's acceptance. This also has links with:

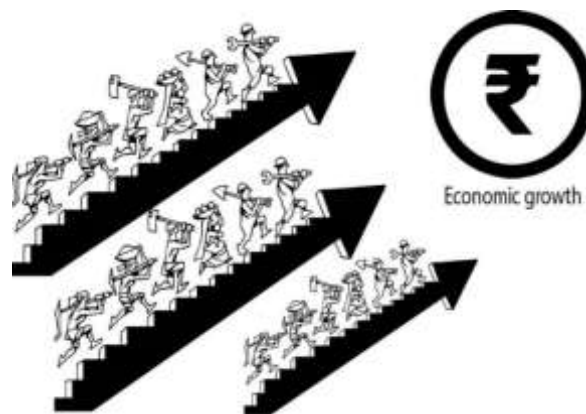


Fig. 34. Intellectual presentations expecting a viewer with a special taste of appreciation.

- A. **Social factor -Socio-economic factor-** India has the most complicated socio-economic structure where we can find the world's richest and poorest people.
- B. **Per capita income** – India is the world's fastest-growing country. India's per-capita income rose 10% to Rs.10, 534 a month in the year 2019 – that says that when peoples' crude needs of utility met, they are free to think aesthetics and appreciate abstract expression, Fig. 34.
- C. **Cultural** – The world's most diversified cultural structure is in India with more than 23 official languages, existence of more than 20 religions, that is the legacy of India



as the culturally richest country, which sometime helps and sometime create constrain during making or understanding of Indian political cartoon.

- D. **Geographical difference**- understanding Indian geography, which helps to build an inter link between different culture and food.
- E. **Level of viewers**- Literacy and language proficiency imposes barrier, Fig. 35. It needs to be addressed with universal appeal of presentation- can it be all visuals or something else that provides inclusiveness of message transmission.



Fig. 35. One beautiful cartoon, how inability to understand language create trouble (from Book of an Uncommon Man).

### 2.3.1. Individual factor

The below factors may be considered as responsible for acceptance:

- i. **Target age group** - India has more than 50% of its population below the age of 25 years and more than 65% below the age of 35 years. In 2020, the average age of an Indian was 29 years. Therefore, cartoons should be designed keeping in mind the young generation population.
- ii. **Literacy** –Literacy is a very key element. There has been a rise in literacy by 5.07%.
- iii. **Availability**-(distribution) India
- iv. **Time and context**-
- v. **Direct or indirect** satire, satire, storytelling etc.

- vi. **Framing a visual presentation** with content full impact to be decoded at a glance.
- vii. **Gender**- As per gender ratio 1000 Male 923 female, most of the artists involved in this profession are male. However, from societal point of view, Indian society has great value of opposite gender.
- viii. **Empathy** - It is an act of understanding the experience, the feeling of being sensitive, being aware- cartoonists need to have that feeling or have that ability to understand the other problem and express that experience through illustration.

### 2.3.2 Motivational factor

Motivations for both creators and viewers as in-between the communication media/channels play role.

**Emotion**- Very Complex society that is why very difficult to understand emotional pulls of Indians. Through cartoons, stroke needs to represent scenario, which can touch the emotion of all people.

**Personality** – Building the personality through that a cartoonist can convey the message, that character is a connection that builds between idea, story and viewer.

**Intrinsic motivational**- Motivated to perform for own sake, for the understanding of own responsibility. Its self-satisfaction and satisfy the viewer.

**Extrinsic motivational** - Motivated to perform to earn a reward, like here payment or commission work.

### 2.3.3 Characteristics of Indian Political Cartoon

Whether it's a war, an emergency, demonetization, or the COVID 19 circumstances, cartoonists played a greater role in expressing their opinions in an Indian context where editorials and pocket cartoons were restricted from expressing their perspectives. In the past and present, cartoonists are gifted with the ability to depict any situation with a flame of humor and a sense of laughter.

Despite depicting situations that are not positive, Indian cartoonists seem to be at the top of their game when it comes to bringing smiles to the readers' faces. Indian society has changed significantly since Independence and particularly since digitalization. Indians have

always been known for their unity in diversity, where diversity complicates acceptance in different cultures, which is one of the nation's greatest strengths. Illustrations of political cartoons by authors illustrate the characteristics of political cartoons, which are as follows::

### **Symbolism**

Symbolism is the visual representation of words or concepts. The cartoonist often uses simple objects to convey a message or express an idea. In situations where people are unsure of how to feel or indecisive about what action to take, symbolism can be an effective tool.



Fig. 36. Cartoonist used many political symbols to narrate the political situation.

In Fig. 36, The cartoonist depicts a farmer holding a voting symbol, and the farmer's situation appears dire. Both the current power leader and the opposition leader claim the farmer's vote for themselves.

### **Exaggeration**

In order to form an opinion, cartoonists sometimes over exaggerate the physical characteristics of people or things. Cartoonists tend to manipulate any characteristic of a character (e.g., facial characteristics, body compositions, etc.) so that they appear overdone or overblown. For effect, cartoonists exaggerate the sizes of characters, emotions, and shapes of an object or person., Fig. 37.





Fig. 37. Cartoonist exaggerate the situation to narate the senario

### Labeling

It is common for cartoonists to give tags to objects and people to clarify what they stand for. Different cartoonists apply various labels to different people, objects, and environments, Fig. 38.



Fig. 38. Cartoonist label the character through text and thought bubble.

### Analogy

In analogy, similar or distinct things are compared because they share some characteristics. Cartoonists help their audiences visualize complex issues and situations in a different light by relating them to familiar ones. Fig. 39.



Fig. 39. Two cartoonists use the same character to tell two different stories about how they act.

## Irony

Irony is the difference between the way things are and the way they should be, or what we want them to be. Cartoonists often use visual clues to convey their opinions about ironic situations. One can see irony in a cartoon's depiction of circumstances when they look at it, Fig. 40.



Fig. 40. Cartoonists create scenarios in which politicians twist the narrative and fool the public.

## Storytelling and Caricature

Cartoons often tell stories. Through stories and illustrations, cartoonists attempt to explain their thoughts to the audience. Caricature refers to distorted illustrations that simplify or exaggerate the subject; therefore, in political cartoons both storytelling and caricature play an important role., Fig. 41.



Fig. 41. Cartoonists try to narrate situations through story and caricature.

### Satire

Occasionally, cartoonists cannot directly attack mass leaders in political cartoons. Cartoonists might be threatened with life or trolled by blind followers of mass leaders in such cases. Cartoonists use satire as a way to convey truths indirectly with a sense of humor, Fig. 42.



Fig. 42. Scenario during Covid pandemic time- people standing in the que to purchase liquor along with daily grocery products.

As shown in Figure 41, common people are standing in que in spencer, during covid, this type of shop started sailing liquor also. During this pandemic huge que for buying liquor. Where getting vaccine was uncertain but still people were, standing one common person thought it is a que for vaccine. It is showing how much e responsible we were.

## 2.4 Controversial Political Cartoon

When Political cartoon does not fulfill all those parameters, if it is straight attack on any specific either against power, or culture or religion it became controversial. A single frame political cartoon goes beyond the frame. It impacts not only society, but also political power; for instance, Charlie Hebdo's cartoon depicting the Prophet Mohammad as gay, Fig. 43. It sometimes caused controversy and ten cartoonists died in France as a result. Similarly, a cartoonist in India was jailed for making a cartoon about corruption in the country. Fig. 44 represented a controversial cartoon drawn by Aseem Trivedi.(Rask Jensen, 2008)

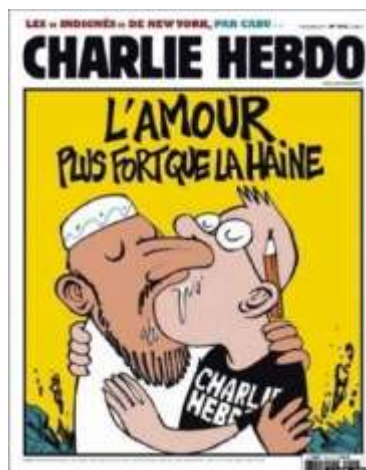


Fig. 43. Cartoonist Charlie Hebdo drew the scenario where a character who portrayed the role of Mohammad kissing another character.



Fig. 44. Indian cartoonist Aseem Trivedi arrested on charges of sedition for displaying cartoons showing India's emblem with blood-thirsty wolves instead of lions, and with the words "Corruption Triumphs" instead of "Truth Alone Triumphs".

## 2.5 Concluding remarks

The state-of-the-art scenario of present-day practice with back up of relevant historical landmark evidence, this chapter made us to understand the rich journey where India contributed and raised issues to be considered. This leads to comprehensively think how the elements specifically characterising Indian socio-political current issues be promoted. This triggers a need to study the trend of 2-D Indian Political cartoon as being perceived relevant in today's different multimedia application context and the way this field of communication using satire deserves to promote, a Google search form was administered. In addition, couple of interviews with varied levels of stakeholders have also been conducted and presented in the following chapters.

# Designing Contemporary Indian Political Cartoon and its Applications in New Media for Social Impact

## Chapter: 3

### Peoples' perception on Political cartoon in today's changing communication media

This chapter attempts to understand the common perception of Indian political cartoon with linkage of theme and illustration style. Out of 45 experimental cartoons made for offline and online Facebook survey, it is evident that a matter should be presented in a positive manner with relatively pleasing humorous appearances.

## Chapter: 3: Peoples' perception on Political cartoon in today's changing communication media

### 3.0 Introduction- Situation of political cartoon and cartoonist today (leading to peoples' opinion study)

There have always been a large number of skilled and thriving cartoonists in India, and their cartoons can be characterized by political and social awareness specifically enriched with sarcasm and originality. Artistic abilities, concepts and satire are often combined to challenge the authority in forefront. Apart from calling attention to political violence and corruption, political cartoonists also attempt to point out other societal ills. They also help the target audience understand current events with a single illustration.

A competent political cartoonist tells the story from the perspective of easiness of communicating with cartoonists' viewpoints clarifying current events for the target audience and eventually it happens to be an important to the time an effective communication to target, here the target may be general or a particular section that needs probable action. Hence, it can be said that political cartoons are satirical depictions of a scenario, political problem, or even many times, it appears as an individual's reading of the situation in a sarcastic manner that leads to mass awareness. Issue comes to its application platform in today's context, print and electronics platform, that leads to a general look into in the common feeling about political cartoons through people's opinion survey.

### 3.1. Platforms of presentation: Print and Electronic Media

India is one of the oldest civilizations in the world and it is the world's largest democracy with population strength to the top in world. Media of India plays a vital role in Indian society and here print media have played a bigger part. Online news and digital media are becoming the foundation of contemporary society. The electronic media, particularly social media, has created a problem for printed outlets and newspapers. Clients are switching for fast news and information, and that comes through online publication and live telecast. Alternative news and information sources provide information much faster than print media.

This was the best way for consumers to accept it globally. Newspapers, which arrive once a day, are never expected to receive the amount of information and news that is updated every few minutes. Newspapers can be quickly accessed without battling with racks to store them. Alternatives include using the internet anytime and anywhere without having to spend time looking up any information. (Bostdorff, 1987)

Modern society is becoming increasingly dependent on digital or online news and media. Digital media, particularly, social media has created a problem for printed newspapers. Presentations of events through humour also gets preference to its new dissemination platforms of electronics media and print media appears to be less. Where the cartoons of social issues specifically political in nature is leading to, what is expected and how the changes are perceived and to see further the efficacy of medium for cartoon to display, an online survey was carried out to understand the common perception prevailed and observations are presented below.(Guo et al., 2016a)

### 3.2. Perception study of users and practitioners - Google Form

The present study was conducted to understand the issues of effective communication about the aspects required for making a successful political cartoon and based on the observations a set of political cartoons based on Indian political issues was created for experimentation to see the possibilities and feasibility of looking into a fresh outlook to Indian political cartoons. The whole exercise was done stepwise as mentioned in the figure- 45.

Side by side to going for views of the common people, a parallel study was conducted with interviewing some famous political cartoonists in India. The conversation texts are cited here in ‘as it is interviewed’ in this chapter to get an idea about their perception needed for go ahead confirmation for further possibilities to upgrade the practice. All of them have long working experience in this field.



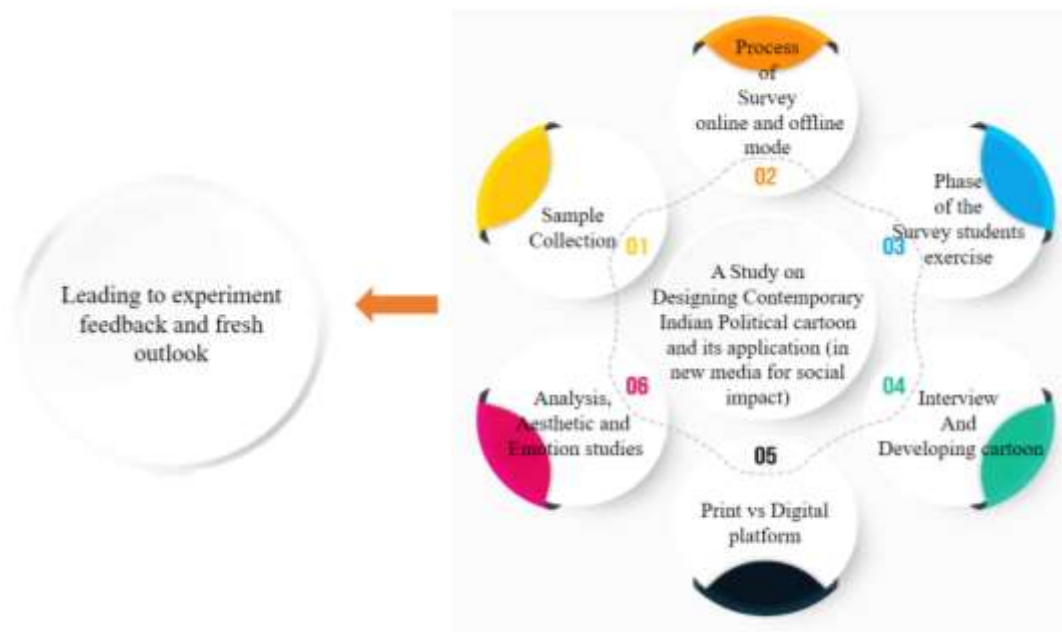


Fig. 45. Method used for this study leading to next steps.

### 3.2.1 Participants selection

Online random sampling for opinion survey was chosen, as it is one of the simplest and most commonly available methods for gathering information from a good representation of the entire population. In random sampling, each sample has an equal probability of being chosen. The study was conducted in three phases such as-

**1st phase-** Entry was collected till five hundred (500) people including male and female participants. Their age ranges between 18-60 years and among them 57% male and 43% female. The participants were mainly common people engaged in different occupations in different parts of India.

**2<sup>nd</sup> phase-**In this phase, 875 people including male and female participants' entry was considered following a specific time period of floating the survey. Their age ranges between 18-55 years and among them 67% male and 33% female. The participants were mainly common people engaged in different occupations in different parts of India.

**3<sup>rd</sup> phase-** In this phase on AR/ QR preference issues, entry of 100 people including male and female participants were selected. Their age ranges between 19-45 years and among them 43% male and 57% female. The participants were mainly common people engaged in different occupations in different parts of India. Participations are for AR=49 total (M=57.1%, F= 42.9%), QR code= 52 (M=53.8%, F=44.2%).

### 3.2.2. Process of Survey

The survey was conducted mainly through Google Forms and on social network site primarily Facebook. Personal interview with a questionnaire and one-to-one interaction was also done from time to time according to the need of the study.

### 3.2.3. Phases of the Survey

#### **1<sup>st</sup> phase- The 1<sup>st</sup> phase of the survey was conducted to-**

- Understand the involvement pattern of the male vs female participants in social media.
- Assess the acceptability of print vs electronic media as a platform for Indian Political Cartoon.
- Find out the favorite cartoonist among the common people in India.

#### **2<sup>nd</sup> phase- The 2<sup>nd</sup> phase of the survey was conducted to-**

- Find out the most acceptable and popular electronic media for cartoon amongst You Tube, Facebook, Twitter, Instagram etc.
- Find out the probable cause of a media to have become popular.
- Observe the effects of these media on society.

#### **3<sup>rd</sup> phase- The 3<sup>rd</sup> phase of the survey was conducted to-**

- Develop social and political cartoons based on data collected in the 1st and 2nd phase study.
- Collection of response about the newly developed cartoon from the social media like Facebook. Facebook is chosen as the publishing platform since the Facebook crowd can be tracked and analyzed easily.

### 3.2.4 Developing political cartoon

Opinion survey showed that there were mostly two types of political cartoons popular in print media, one was pocket cartoon and the other was editorial cartoon. In this study, experimental cartoons were conceived following traditional methods like the pocket cartoon as these were mostly used but, in some cases, features of editorial cartoons was also used.

- **Pocket cartoon**

A single-panel, single-column cartoon known as a pocket cartoon is one that generally includes a current political joke or jest. Osbert Lancaster first mentioned it in the Daily Express in 1939.

The pocket cartoon is the traditional and most frequent platform for political cartoonists that typically appears on the editorial page or the top news page or news section of a newspaper. While some comic strips or cartoons have crossover appeal, editorial cartoons are typically not seen in the specific comic's area.

In the past, there have been rapid, hand-drawn ink illustrations that have been scanned, duplicated in black and white and printed in print newspapers. The use of digital sketching tools has recently been a popular and effective means to generate work rapidly for newspaper headlines, following the introduction of colour later.

- **Editorial cartoon**

An editorial cartoon that expresses the author's political viewpoint through caricatures of public figures is known as a political cartoon. A cartoonist who creates such cartoons both by drawing and writing is known as an editorial cartoonist. Often combining artistic skill, hyperbole, and satire, they challenge authority or highlight corruption, political violence, or other social issues.

However, they can also express opposing viewpoints or choose more populist comedy, which frequently reflects the readers' common sense. Editorial cartoonists may represent the political perspective expressed in the editorial page or a newspaper in general.

### 3.2.5 Design Process of Developing Political Cartoon

Development of political cartoon involves different steps as shown in the diagram, Fig. 46. Each step has been discussed in brief in the following section.

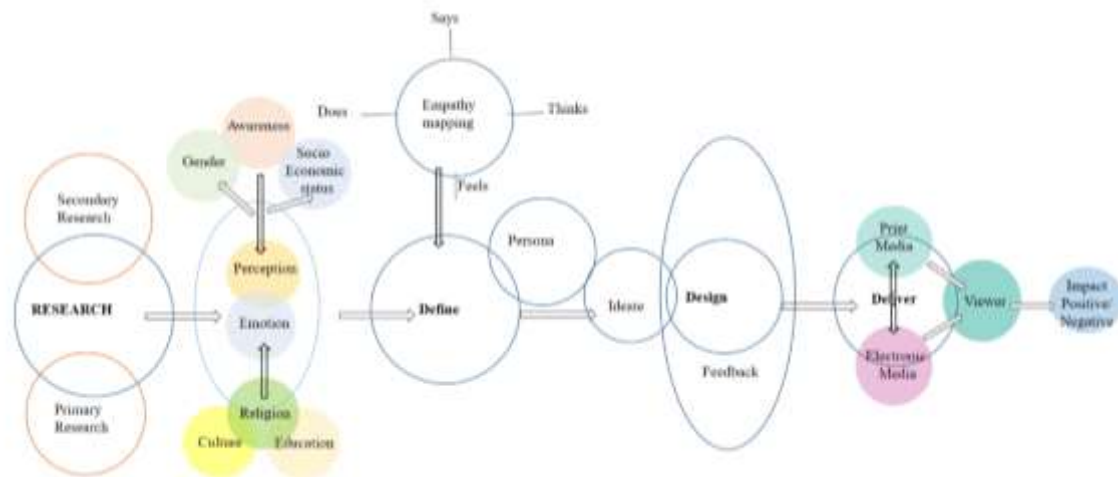


Fig. 46. Steps Involved in the Developing of Political Cartoon.

#### Indian contemporary political cartoons design process

A cartoonist must have general knowledge and draftsmanship with sense of humor to develop a political cartoon. At the initial phase of this study, contemporary political cartoons and its style of expression was investigated that helps in developing the experimental cartoons.

#### Design of political cartoon

For designing a political cartoon, a cartoonist first addresses the problem or issue and find out its impact on the society. A cartoonist's job is not to give the solution of the problem, rather highlight the problem through his or her creation. A cartoonist tries to develop cartoons in order to portray truth with pinch of humour so that common people can think or react on that particular problem. The classical method to develop cartoon is to portray basic sketch on paper or in digital media. During making of cartoon the important factors to be considered are storytelling, labelling, exaggeration, satire, humour etc. While developing political cartoon, a cartoonist sometimes uses semiotic understanding of

illustration through communication aspects of sign, icon, symbol, index etc., and below are the components to consider for an effective communication that needs to be applied with proper balance with the message illustration and the target audiences multi-level acceptance criteria.

### **Perception**

In simple words, perception is the brain's capacity to interpret what the eyes see; the issue links with appropriate expressive encoding of theme illustration with visuals and decoding easiness that goes along with inherent and acquired knowledge through experiencing surroundings. Understanding how we all perceive things visually helps us to communicate better. A cartoonist follows several news in print and/or digital media to conceive the idea and present considering the perceived interest of target viewers. However, it is always very challenging to him/her to narrate the common perception of an event or a theme through their illustration so that people can get acquainted with. For this purpose, a cartoonist takes help of story either metamorphically or with a realistic approach.

### **Emotion**

The most effective designs are those that can access our emotional subconsciousness. Thus, a cartoonist always tries to capture viewers' emotions through story and character so that the cartoon becomes more impactful.

### **Socio economic status**

Most of the political cartoons have a big impact of socio-economic status of the audience belong to. Even every cartoonist himself belongs to certain socio-economic status and that also influences his or her creation. Mostly, cartoons with more of common concern thematic approach have major role in addressing middle class and lower middle class, it can be said an issue of mass (through cartoon) communication where social events and happenings are focused, and for specific purposes the approach are seen to act as specific information provider for higher intellects and to address specific political motivation.

### **Gender**

One of the important factors while developing a political cartoon can be gender and three types of audiences, female and male issue oriented to address with specific tune and

common without any bias. From the previous studies, it was observed that Indian male are more active in Indian politics than their female counterpart.

### **Education**

During the development of cartoon, a cartoonist also needs to understand how much educated are his or her viewers. Differences between educated and literate can be a debate issue, here the analytical capability of intended viewers for decoding the message being presented through cartoon are essential to reach the message to the proper destination. Understanding the characters and application specificity of basic key elements that are responsible to create satire and humor depends on how much educated the viewers and cartoonist are as well in respect to application. During mid-70s, R.K. Laxman made one illustration where he showed in a single frame that not knowing English language have affected the system, Fig. 35.

### **Culture**

The culture appears to be one of the most important influencing factors. India is known for cultural diversity. Each zone or state is very proud for their culture, which link with their lifestyle. That is why during making or developing a cartoon, cartoonist should always be aware about that, it should not act as an issue of unpleasant negative acceptance.

### **Religion**

Another important aspect is religion. One of the best example to elaborate this issue may be cited cartoons of Charlie Hebdo, which attacked one specific religion. Twelve people were killed, including famous cartoonists. Five people died in a related attack in Paris days later. The message display should be in tune to the situation and the intension there by.

### **Awareness**

A cartoonist must be aware of the topic he or she is dealing with e.g., a political cartoonist must have detailed knowledge on topics of political science, current affairs etc., and the expertise to comprehend through illustrations. Cartoons may be floated in public to make them aware, or the illustrations should match with the level of awareness of the audience on situation the illustrated message is dealing with.

## **Empathy mapping**

Empathy mapping is a technique used to gain a better understanding of a particular group of people, such as customers or users, by exploring their thoughts, feelings and behaviors. It is often used in design thinking and user-centered design to develop products and services that better meet the needs of the target audience.

The process of empathy mapping involves creating a visual representation of the target audience and filling in various categories to describe their thoughts, feelings and behaviors. The categories typically include:

- What they see: This includes their environment, surroundings and the people and objects they interacted.
- What they hear: This includes the conversations and messages they receive from others, as well as any other sounds they may encounter.
- What they say: This includes their opinions, beliefs and statements about themselves and others.
- What they do: This includes their actions, behaviors and habits.
- What they think and feel: This includes their thoughts, emotions and motivations.

By filling in these categories, designers can gain a deeper understanding of their target audience and identify areas where they can improve their products or services to better meet their needs. It can also help them identify potential roadblocks or challenges that users may face when interacting with their product or service and find ways to address them. While developing experimental illustrations these components were considered.

### **3.2.6 Design and publication**

The above-mentioned components help in conceiving designs for cartoons and published in both print and electronic media. The issue is the concept that remain fixed and depending on its publication platform additional treatment are employed.

## **Print media**

One of the largest print media in the world, probably due to the popularity of reading. It has a daily circulation of 3.146 million, making it the eighth most circulated newspaper in the world. Local language newspapers are closely followed by 'The Times of India' on the list of the best newspapers in India. Following independence, newspapers were the only means through which a cartoonist could reach the general public with his message. It is usually the print media agencies that employ cartoonists for their publications.

### **Electronic media**

It can be said that for the last 15 years, the demand for print media has gradually decreased and the electronic media gained its popularity engaging more and more common people. At present day, most of the cartoonist express their thinking via cartoons through electronic media to reach unlimited viewers worldwide.

### **Viewers**

Today, political cartoons are mostly utilized for visual wit and social comedy as well as political commentary to get attention of the viewers. A cartoonist must try to keep himself unbiased of any political orientation and portray the political fact to the viewers. Viewers when the message is broadcast may or may not have any bias to any specific political issue.

### **Impact: positive or negative**

Acceptance of a political cartoon depends on how the audience or viewers perceive it, is it totally new or it has linking with some references. It influences the entire cartoon development process. Political cartoons have a significant controlling and criticizing role in society. In addition, political cartoons can encourage the process of opinion formation and decision-making as well as provide entertaining perspectives on the news by creating positive or negative impacts.

### **Quadrant analysis**

A Quadrant Analysis chart is a very useful tool for making decisions. As the name suggests, a quadrant chart is a scatter plot that has been divided into four pieces or quadrants. Quadrants are particularly flexible since they can be created with various objectives and contexts in mind. They consist of two axes that come together to create a table with four



cells, each of which represents a different set of competing interests or viewpoints. The axes labels and cell labels for a quadrant analysis are determined by their goal. One of the most cutting-edge techniques for helping a group to establish its overall priorities is this one. Four lists with various suggested activities are arranged among the items.(Ho et al., 2003)

In this present study a quadrant analysis was considered to understand the preference of the viewers for the political cartoons developed for experimentation.

### 3.2.7 Aesthetic Emotion Studies

Emotions experienced during artistic action or admiration are referred to as aesthetic emotions. An individual experiences an aesthetic emotion when the distinct beauty of a piece of art, a shape, or a word that transmits a deeply intimate, yet universal truth touches him/her.

In the present study, aesthetic and emotional value of each political cartoon conceived for experimentation were analyzed. It also helped to understand the impact of Indian political cartoon on common people. The entire responses were collected from Facebook, considering it is as one of the popular platforms where people express their emotion relatively freely.

### 3.2.8 AR and QR code study

#### **Augmented Reality (AR)**

By combining computer-generated perceptual data with real objects, a virtual environment known as "augmented reality" (AR) enables users to interact with them. A variety of sensory modalities, such as visual, auditory, tactile, somatosensory, and olfactory, may occasionally be included in this data. Augmented reality refers to a technology that combines the real and virtual worlds, real-time interaction, and accurate 3D registration of physical and digital objects.(Azuma, 1997)

#### **Quick Response Code (QR)**

The Japanese company Automaker Denso Wave created the Quick Response (QR) code, also known as the matrix barcode or two-dimensional barcode, in 1994. A QR code is a type of barcode that can be scanned easily by a digital device and contains data as a series of pixels arranged in a grid with square corners. In marketing and advertising campaigns, QR codes are widely used to track information about the products in a supply chain. A tracker, location or identifier that links visitors to a website or application is typically included in QR codes. QR codes use four specific encoding modes to store data effectively: numeric, alphanumeric, byte/binary, and kanji—extensions are optional. Since a QR code is a two-dimensional (2D) code, it carries information in two dimensions (vertical and horizontal).

In contrast to Augmented Reality (AR), which is a relatively new technology, QR codes have been in practice for around 20 years and became apparently more popular in the last five years. The same goal is accomplished by both technologies—bridging the gap between digital and print media to eliminate the need to remember or type lengthy website URLs. Both QR codes and AR can help users navigate to a dynamic image or video. While QR codes provide the experience of scanning a barcode, AR works best for scanning printed signs and bringing a graphic or still image to life. Both augmented reality and QR codes are currently very popular platforms specifically among the younger generation.

As mentioned earlier, after developing the experimental cartoons, the next step was to spread them on social media, and thus were put on both the platforms to understand which has better acceptance and how viewers perceive Indian political cartoons. Based on statistical analysis of the results obtained, the findings showed that among the ten cartoons selected, cartoon no. 10 was the most accepted cartoon by social media users. Further, this cartoon was applied in the AR platform to understand the reaction of the audience.

### 3.3. Trial experimentation

Below steps were considered for opinion collection.

### 3.3.1. Concepts for Experimental Cartoons Development: Character sketches

Creating your own character can be fun and creative. Whether designing a character for a story, a role-playing game, or another purpose, the following systematic steps are performed, which was followed while conceiving specific characters:

1. **Conceptualize:** Start by brainstorming and visualizing your character. Consider their background, personality traits, appearance, abilities, and the role they will play in your story or game. Think about what makes your character unique and interesting.
2. **Backstory:** Develop a backstory for your character. Where were they born? What experiences have shaped them? What are their motivations, fears, and goals? A compelling backstory will add depth and complexity to your character.
3. **Appearance:** Determine how your character looks. Consider their physical features, such as hair color, eye color, height and body type. Think about their clothing style and any distinctive accessories or markings they might have. Visualize your character by sketching or using character design software if you are inclined.
4. **Personality:** Define your character's personality traits. Are they brave or timid, outgoing, or introverted, intelligent or naive? Think about their strengths and weaknesses, quirks, and mannerisms. A well-rounded personality will make your character more relatable and engaging.
5. **Skills and Abilities:** Decide on the skills, abilities, or powers your character possesses. Consider how these attributes contribute to their overall story and character arc. Make sure their abilities are balanced and fit within the context of your story or game world.

6. **Relationships:** Consider your character's relationships with other characters. Are they a loner or part of a group? Do they have allies or enemies? Think about how these relationships shape your character's interactions and decisions.
7. **Name:** Choose a name that suits your character. It should reflect their personality and fit the setting or genre of your story or game. Research names with cultural or symbolic significance to add depth to your character.
8. **Test and refine:** Once you have a basic concept, test your character by imagining them in different scenarios or situations. See how they react and evolve. Refine their attributes and backstory as needed to ensure consistency and belief.
9. **Design Documentation:** Consider creating a design document to keep track of all the details about your character. This document can include descriptions, sketches, personality traits, backstory and any other relevant information. It will serve as a reference guide as you develop your story or game.
10. **Iterate and Develop:** As you continue to work on your character, be open to feedback and iterate on your ideas. Allow your character to grow and evolve as your story or game progresses. Embrace new possibilities and adjust your character as needed.

It is always good to keep in mind that the character creation is highly subjective and there is no right or wrong way to do it. Let your creativity guide you and have fun exploring the depths of your imagination. Apparently, the success goes with individual creator's skill to collect and compile the information and conceive the characters.

Fig. 47 represents character development steps with basic rough concept sketch construction for character development followed by final pen and ink work to see how character looks to final concept as key process that was followed in the experimental illustrations used in this study. Consider their physical features, such as hair color, eye color, height, and body type. Also, through clothing style and any distinctive accessories, it will show the socio-economic condition of character. This process of conceiving a character was used for developing the experimental cartoons for the study.

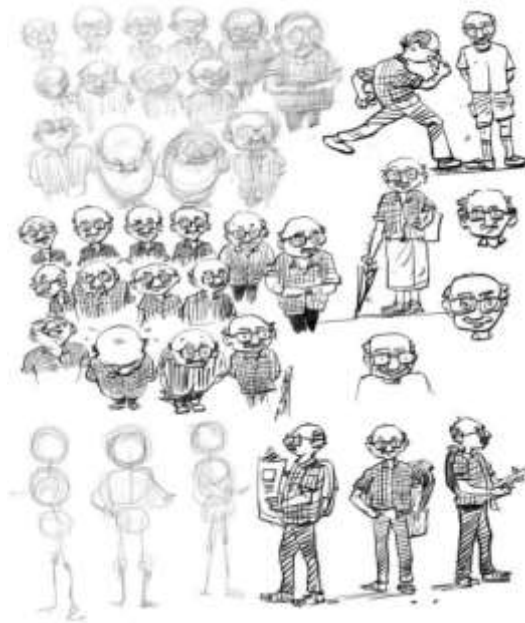


Fig. 47. Steps for basic sketch construction for character development to final concept as key process that was followed in the experimental illustrations used in this study.

### 3.3.2 Developing cartoon

General understanding of the situation conceptualizes context illustration and characters of a cartoon.

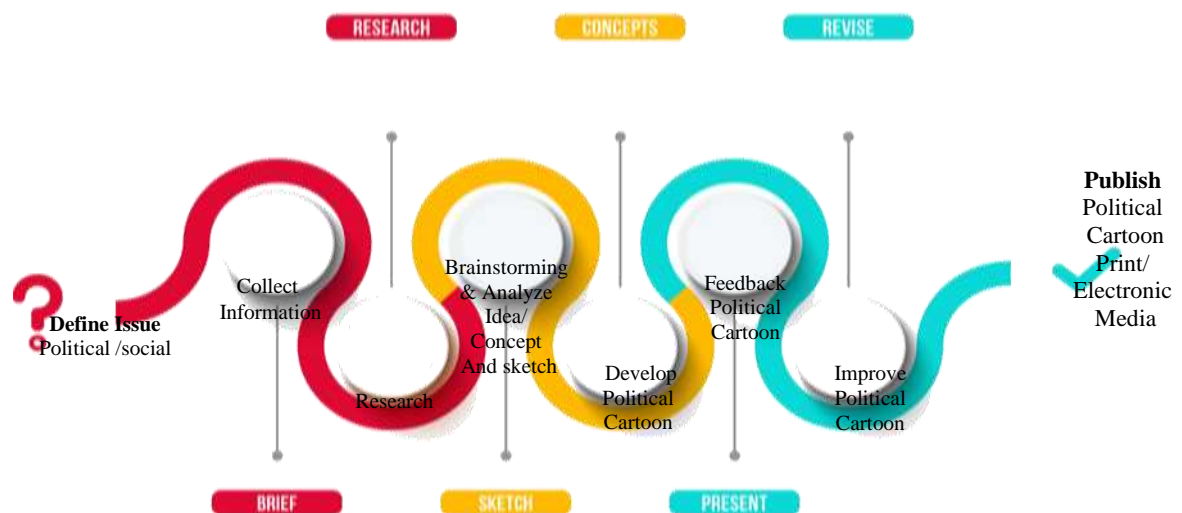


Fig .48. Design process commonly followed while developing a cartoon.

The process of developing cartoons involves, as different steps schematically presented in Fig. 48, follows defining the political issue, collecting information about the

issue, conducting proper research, brainstorming, sketching, developing cartoons, taking feedback, and improving cartoons based on feedback and publishing in print and electronic media.

### **Developing experimental cartoons**

The below mentioned sample illustrations, Fig. 49-81, were created based on various contemporary socio-political issues with satirical presentations which follow- identify the style and try to develop the cartoon either separately or in combination of both hand drawing and digital. Below are the details. These were put under trial of preference by a select respondent.



Fig. 49. Illustration depicting common person carrying his own after death photograph.

Truth about *Atma-Nirbhar* (self-reliance) India, where system completely collapsed during COVID-19 pandemic, civilian need to take their own responsibility, Fig.49 depicts the story in satirical way.



Fig. 50. A common person walking for vaccine.

Covid-19 phase one, two, or may be three- common people are walking for the vaccine. Fig.50 showing the situation of a common person walking behind a covid-19 vaccination. Bengal Election Fight 2021: Fig. 51 observing all leaders fighting with each other in the name of voting, a common person is in shock. Gandhi (father of India as a nation) has become a sculpture, but he still has not been able to enter our hearts. Fig.52 represents today's scenario.



Fig. 51. Fight in election



Fig. 52. Story surrounding Gandhi's sculpture.



Fig. 53. Common person watching TV.

Most Indian media houses, called *Godi* media, are completely biased and work in the interests of the current ruling party. The media speaks hate speech every night. The public is confused about today's journalism. Fig.53 represents the quality of news presentations today.





Fig. 54. West Bengal CM fighting her battle with her nephew.

The Trinamool Congress (TMC) has won three times in a row under Ms. Mamata Banerjee as Chief Minister of West Bengal, India. Nearly 215 of the 292 seats (in West Bengal Assembly) have been won or are in the lead by the TMC and its allies, and she is putting a high faith on her nephew. Fig.54 shows a contemporary political reality through a horse-riding as an aggressive leader (look like an iconic fighting self-reliance and confidence figure of Rani Lakshibai of Jhanshi who fought battle against British in India).



Fig.55 Election fight between Prime Minister (India) and Chief Minister (State of West Bengal) who use '*khela hobe*' means let have a game' kind expression.

There is a fight between two politicians in the West Bengal Assembly Elections 2021. The beauty of democracy - a fighting scene between two known political leaders, Prime Minister (PM) and Chief Minister (CM), is depicted in Fig. 55.



Fig. 56. God (Shree Ram) came to the earth for saving his kids.

A shortage of oxygen caused the medical system to collapse during the second wave of Covid-19. The leaders are more interested in building temples than oxygen plants. Many people went out to help others during that time. In Fig. 56, there is a depiction that God (Bhagwan Shree Ram) does not stay in the temple but rather comes with oxygen cylinders to assist people.



Fig. 57. Cremation scenario during Covid time

The Fig.57 scene is heartbreaking and a reminder of how the pandemic had changed lives. The family had to go through the painful process of burying/ putting in fire their loved one in a hurry, with little help from others. This was the sad reality for thousands of people in India.



Fig. 58. All politicians jointly try to revive economy in a democratic way.

India has been devastated by the second wave of the pandemic. Fig. 58 depicts a satire that all politicians do their part to revive the Indian economy in a democratic way through criticizing each other.



Fig. 59. All politicians walking on the body of common people.

During Covid-19 first and second waves, all Indian leaders marched past the bodies of common people who died. A depiction of the harsh reality of India is shown in Fig. 59.



Fig. 60. NRC (National Register of Citizens) appears as big crisis.

On January 1, 2018, the government released an updated version of the National Register of Citizens (NRC) in India, which contained a huge number of defaulters, (1.9 crore applicants out of 3.29 crores). Fig.60 illustrates the scenario of many people were feeling fear of homelessness at that time.



Fig. 61. Everyday Gandhi ideology murdered by Godsey ideology.

A man near Delhi's Jamia Millia Islamia University shot protesters against the Citizenship Amendment Act on January 30, 2020, is being presented, Fig. 61 as a demonstration how Gandhi ideology is being murdered every day by Godse (who shot at Gandhi) ideology in India.



Fig. 62. *Bharat Mata* (Mother India) carrying migrated labour body.

On 24 March 2020, the government suddenly announced a lockdown on Covid. All daily wage labourers started walking from their city work places to their respective native villages. There were no vehicles on roads, no transport system was operating. They crossed a long distance by walking. Because of that, news portal reports more than 150 people death while travelling they met accidents who were not registered. Even today, the government has no exact information about unregisters mishaps. Fig.62 is conceptualized showing the tragic story of death of migrant labour, they were totally under favour of nobody but their will to survive, that is depicted as Mother India.



Fig. 63. Indian labour walking from one state to another state



Another illustration, fig. 63, displaying impact of the pandemic on internal migrant workers in India was conceived. With factories and workplaces shut down due to the lockdown imposed in the country, millions of migrant workers had to deal with the loss of income, food shortages and uncertainty about their future. Many migrant workers died due to the lockdown, primarily because of road accidents. Fig.63 depicts the appalling scenario of migrant labourers.



Fig. 64. Graphic Illustration depict Indian media.

Graphic novels used to show the status of the current role of Indian media. Fig. 64 illustrating how common person is gradually dying for inflation.



Fig. 65. On the name of election

The election appears to be one of the largest festivals in a democracy that leaders and political parties fought (*khela hobe* means game be played) and either they won to enjoy or loose to get prepared for next election, and the voters appear to be the only losers irrespective of who they vote for. Fig.65 highlights the plight of voters in India, and how political people misuse them; common voters is represented as a sacrificing goat.



Fig. 66. West Bengal election

A second illustration expressing in the similar issue of working for democracy even a politician can do anything to win an election. Fig 66 demonstrates how a political leader takes sympathy in order to win an election.

As the outside threat of the Covid virus and the inside, media spread the news; people were confused about how to react to the outside threat of the virus. Fig. 67 shows the satirical situation of a family of a common person.







Fig. 69. Situation of Common Person in India during Covid -19 period.

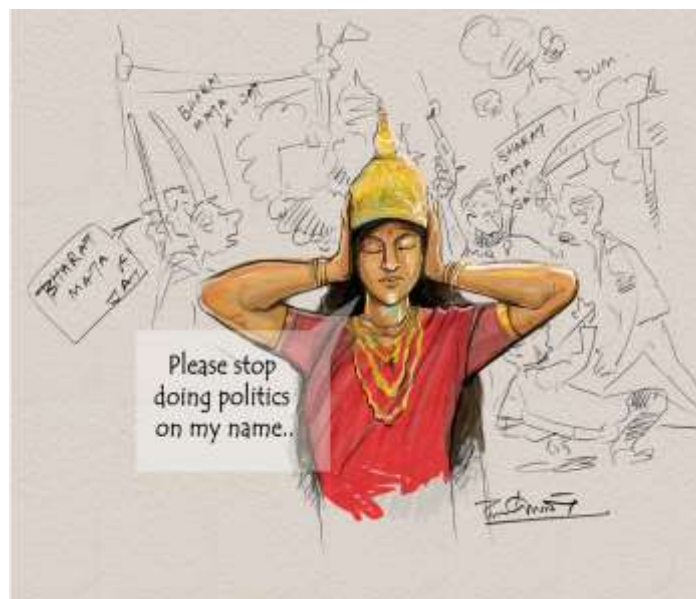


Fig. 70. Today's *Bharat Mata* (Mother India)

*Bharat Mata* (Mother India- the nation) tells people not to play politics on her name, all people irrespective of religious faith, Hindus and Muslims, are all my children, but people rarely believe that. The issue has become a vote capturing agenda for political parties. Communities continue enmity against each other, they make groups and many times it ended up in mob attacks. The cartoon expresses a situation of common feeling, Fig.70 depicting her very disturbed because of the situation surrounding her



Fig. 71. Indian Farmers protesting against Government.

After a long demonstration, finally the Indian Government accepted farmers demands. Government will repeal all three-farm laws it was about to implement, but the path was not easy. Fig.71 highlights farmers protesting scenario. This issue affects political scenario in country.



Fig. 72. Lakhimpur, a vehicle ran over protesting farmers who were carrying black flag to protest the farm bill. Eight people died in that incident.

Another illustration on the struggle situation against the government in Lakhimpur and in Kheri where farmers were killed even the casualty includes journalists. It was reported as over 750 people died during the 'Farmers Protest'. Fig. 72 illustrates the tragic story of that Lakhimpur incident.



Fig. 73. Yog-guru selling all products- portraying crude imaging.

Indian ‘Babas’ (stylised monk/ saints) are always interesting. In the name of religion, they can promote anything. Fig. 73 highlighting Indian monk selling everything (even *mutra* -urine of cow) following socio-religious faith prevailed.



Fig. 74. JNU in bird cage

JNU (Jawaharlal Nehru University, Delhi, India) incident, Government tries to control it and show the power. Charges that government was interfering in police functioning over the JNU row while assuring the house that no innocent student will be harassed into the matter. Fig. 74 establishing reality of JNU in India, similar to birds in cage, by the government.



Fig. 75. All politician fighting against Covid -19 virus.

For more than a year long time, people were fighting against the deadly Covid 19 virus, with India setting records for new affected cases daily. Fig.75 emphasizing that when all political leaders are fighting together against deadly virus- (1) a full positive approach, (2) with all political leaders of different affiliations join hands together to push back a cause of national disaster, (3) no clumsiness in illustration, and (4) image is suitable for both print and digital media presentation.



Fig. 76. Conversation between rich people and poor people

On 5<sup>th</sup> April 2020, Indians are all set to join the call given by the Prime Minister Narendra Modi to switch off all the lights of their houses. However, what about those who do not even have electricity? Fig. 76 tells a situation of social status differences in a satire illustration.



Fig. 77. Medical team and police try to stop Covid.

The whole world was fighting Covid -19. On the last day of 2019, Chinese authorities reported the World Health Organization (WHO) about a cluster of cases of pneumonia with unknown causes, believed to be linked to a seafood market in Wuhan, China. The following day, this market was closed. A novel coronavirus was isolated on January 7, 2020, and known pathogens were ruled out. The entire world was still fighting this deadly virus. Fig. 77 illustrates that health worker and system are trying to draw boundary line surrounding Covid -19 virus.



Fig. 78. Assuming Chinese president spreading Covid-19 virus.



Fig. 78 was conceived with President Xi Jinping, one of the leaders discussed a lot during covid time. World news was blaming Chinese leadership for spreading the deadly virus.



Fig. 79. Daily life in small town in India- a collage of many activities in a single frame

Old small towns or big cities in India e.g., Mumbai or Kolkata, they vary in daily activities in terms of people behaviour, architecture, mixed cultures, struggling for survival, still there remains a traditional thread that makes a garland together to give an identity of Indianness. Fig.79 illustrates a busy day-to-day life with a collage of events in a time and context of Dehradun, a mid-level town in North India in a single frame of illustration.



Fig. 80. Local overcrowded transport in India- a situation people are suffering.

The country is known for its socio-political chaos and overcrowded transport, but Indians are fighting for their existence, hardly caring about social distance, maybe that is the beauty of India. Fig. 80 depicts a similar struggle in local transport.



Fig. 81. Graphic strips narrating anger of people against power.

Over the past few years, there have been concerns about the Indian government's commitment to addressing common issues. It is claimed that media houses have been sold, raising questions about their independence and impartiality. In addition, bad debt has increased, which has negatively affected the economy. However, people must be aware of these challenges and actively engage in the democratic process. The time has come for them to wake up to the realities around them and demand accountability from their leaders, based on these issues Fig. 81 was conceived.

The following illustration, Fig. 82, represents a collage of cartoons relevant for a base opinion survey.



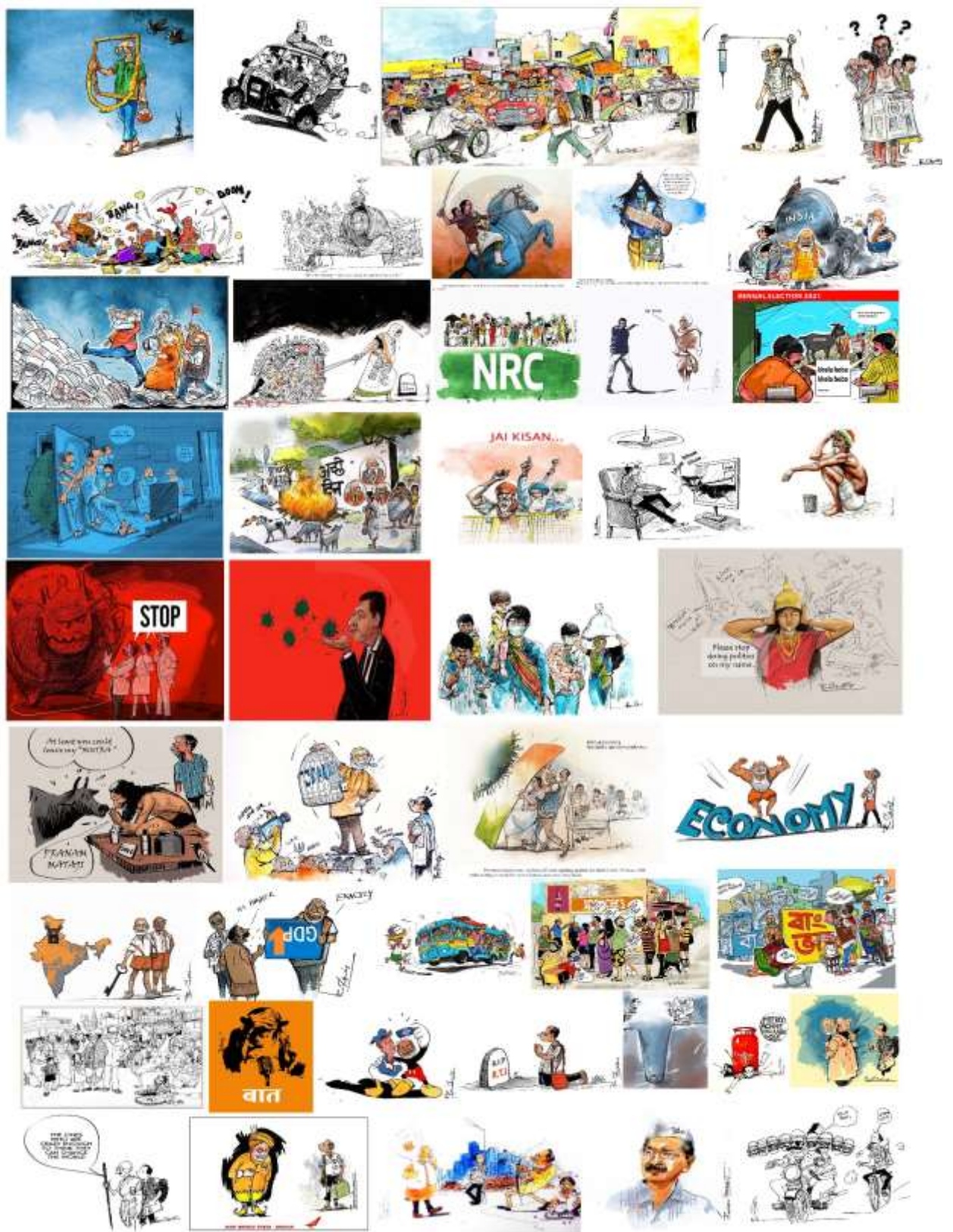


Fig. 82. Collage of relevant cartoons illustrated for opinion survey.



### 3.3.3. Offline filtration for online opinion survey

1st phase of selection of experimental cartoons, Fig 82 was taken for offline mode opinion survey. 45 cartoons were conceived and displayed to the group of 100 randomly chosen students perusing Bachelor of Design (BDes) program. They were asked to select most contemporary issue they could connect immediately. Out of those 45, 21 cartoons were initially chosen by them. Again, on a 2<sup>nd</sup> round trial, out of the said 21 cartoons, 11 cartoons were rejected as shown in Fig 83 and as the best suited to represent contemporary issues 10 cartoons were selected as presented in Fig. 84 and were used for the final Facebook feedback study.



Fig. 83. Rejected Cartoons during second trial-opinion of students- these are too complicated for conveying messages to common viewers.



Fig. 84. Selected cartoon for online wider opinion survey.

Thus, while next stage of experimentation was ready for online survey it was necessary to see if people prefer to opine on print or electronic preferences.

### 3.3.4 Print vs digital (electronic medium) choice- an opinion survey

To circulate experimental contents to larger groups, print media had relatively more administrative complicity than that of online broadcast. Overall understanding from different article and news medium indicates decreasing demand of Print medium and increasing demand of Electronic medium. A brief investigation was made to understand if there is any difference between these two platforms.

#### **Decreasing demand of Print Media and Increasing demand of electronic media**

The introduction of social media greatly changed how we take in everyday news. Nowadays, a lot of people use news applications on their cellphones because of how convenient and instantly connected they are. With print media having been a mainstay of information delivery for centuries, the rise of digital media as a news source poses fascinating issues about its future.

The printing press was created by Johannes Gutenberg somewhere around 1440, and this is where written language first appeared on paper. Print media established itself as a major source of news and information over the following six centuries. But during the past ten years, a large number of print media outlets have expanded from conventional print formats to embrace digital platforms like Facebook, Twitter, and others, which are now among the most widely used news sources.

#### **Digitalization in India**

The current technological revolution brings both opportunities and challenges. It is clear that we still have a long way to go in fully utilizing technology to solve complex problems. The Fourth Industrial Revolution is dominated by technologies such as AI. Nations and corporations to enhance growth and competitiveness are adopting these technologies exponentially. However, it is crucial to use these technologies responsibly and ensure they benefit society.

Technology has advanced rapidly in recent years, with significant developments such as the creation of 90% of the world's data in the last two years. In addition, it has

created the first successful fully electric aircraft voyage. India has also enthusiastically adopted digital technology, with over 500 million internet users, but there is still uneven business adoption. As digital capabilities and connectivity continue to improve, technology is expected to transform every sector of India's economy. This will have a significant economic impact while changing the nature of work for millions.

India's Self-Reliant India project has become even more crucial as restrictions were imposed on Russia's internet platforms. Although the internally developed Rupay card and UPI system are gaining transaction, they need to be made available worldwide. To capture local and global markets, the government, industries, and startups must coordinate their efforts, with a particular emphasis on research and development. The government has already made significant efforts, including promoting mobile manufacturing, expanding internet networks to every village and supporting software growth.

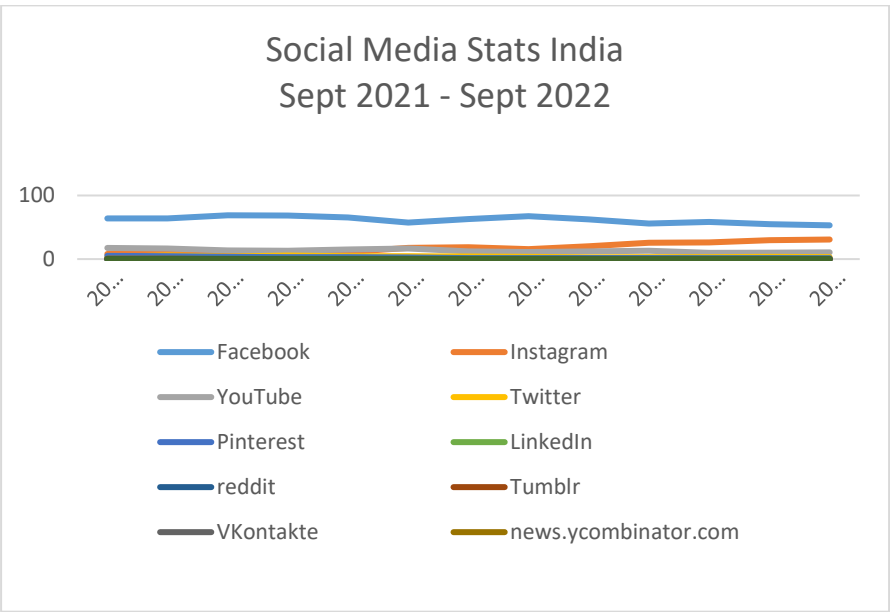


Fig. 85. Data of social media during September 2021 to September 2022

Between 2021 and 2022, it was evident that Facebook remained the top choice for users when compared to other social media platforms such as YouTube, Instagram, and Twitter. However, there was a noticeable decline in Facebook's viewership at the beginning

of 2021, and Instagram seemed to be gradually attracting more users than Facebook, the trend is presented in Fig. 85.(Chakraborty et al., 2020)

#### Usage of social media by Indian youth

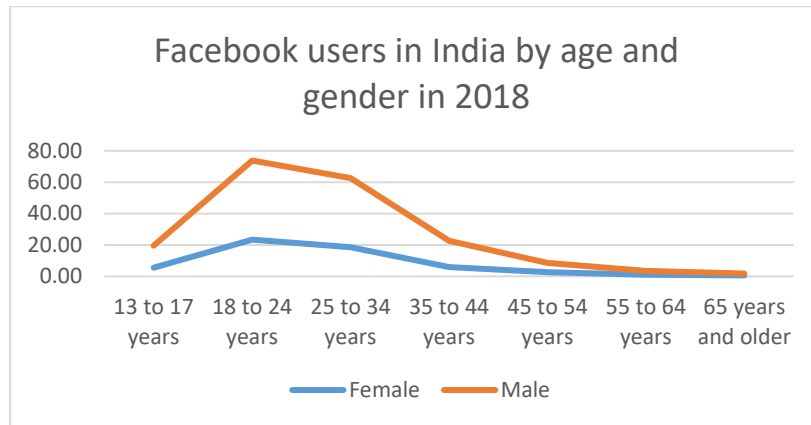


Fig. 86. Social media user, in millions, in different age group, male- female ratio,

Based on available data, it appears that a significant portion of young Indians with internet access are active Facebook users. The chart reveals that out of the total Facebook users in India, approximately seventy-four million are men and over twenty-three million are women between the ages of 18 and 24 years. This indicates that Facebook is a popular platform for young adults in the country. Fig.86 presents millions of people in different age groups depicted male female ratio of Facebook user in different age group in India. Furthermore, the chart also suggests that male activity on social media is higher than female activity in India observed noticed in 2018. However, it is imperative to note that this data only pertains to Facebook usage and may not be representative of other social media platforms, but it provides an apparent inclination towards using online platform.(Sani et al., 2012)

The age range of 18 to 24 years appears to be the primary age group using social media in India, followed closely by the 25-to-34-year age group. This is consistent with trends observed in other countries, where younger generations are more likely to be early adopters and avid users of social media platforms.(Kay, 1997)

Overall, the data presented in the chart highlights the significant role social media platforms, particularly Facebook, play in the lives of young adults in India. It also provides insights into the demographics of social media users in the country, with a particular focus on gender and age.

Table-2: Distribution of age group

Age Group	Frequency	Percentage
16 - 20 years	69	55%
21 - 25 years	57	45%
Total	126	100%

The table below summarizes the main age groups of youths who are overusing social media. In India, the majority of social media users belong to the above-mentioned age groups. In accordance with the collected information, 55% of the youth are between 16 and 20 years of age, while 45% are between 21 and 25 years of age. Youths are overusing social media to a large extent

. It is expected that these age groups when become older will carry the experience and would be able to cope up with more challenging online platforms. Thus, an overall increase in online usage is expected.

Table-3: Progressive attitudes toward social media among selected youth (multiple responses)

Opinions	Frequency	Percentage
Using social media to communicate effectively	125	98%
The availability of location-based services through social media	120	93%
Increased creativity among youth through social media	80	63%
Social media allows youth to refine and develop their artistic abilities and inner potential	77	59%
Other opinions	63	51%

The accompanying table-3 demonstrates the favorable perceptions of a group of young people who use social media. All of them endorsed that social media is a useful instrument for communication that allows users to connect with other social media users

quickly. According to 94% of them, social media awareness makes it simple for them to access location-based services including money transfers, online bill payments, online shopping, online booking of train tickets, tickets for entertainment events, etc. Social media, according to 52% of young people, is highly useful for academic or learning reasons, enables students to attend virtual classes, and is a wonderful method to expand contacts. Social media, in the perspective of 64% of youths, fosters youth creativity, and 60% of them believe that social media aids in honing and developing their creative talents and inner potentials.

Facebook is a place where people express their feelings. Researchers found that the size of your friend network and how long you use Facebook can affect how you express yourself. People on Facebook use informal language and emojis to show their emotions.

Social media, like Facebook, is important for political campaigns and can influence how people vote. But it can be used for both good and bad purposes. In Mexico, researchers studied how Facebook emotions and emojis can impact local state campaigns.

This research helps us understand how people use Facebook and react to things. It also helps us study how political cartoons are received on Facebook based on likes and emotions (D. B. Dhiman, 2022)

### **Facebook demographics and usage**

- There are 2.91 billion active users each month.
- Age group 25-34 years (31.5%) is the largest.
- Gender: 56% men, 44% women (no data on other genders)
- Daily time spent 33 minutes

According to demographics from 2022, despite recurring issues and increasing competition, Facebook remains the most popular social media site among consumers and marketers. Over the last five years, social media usage has increased overall, but time spent on Facebook has decreased from 38 minutes per day to 33 minutes. In addition, Facebook's user growth rate has slowed down significantly, with only a 0.8% increase in users in 2021.

According to social media demographic data from previous years, younger customers still prefer Tik-Tok and Snapchat over Facebook and Instagram. Advertisement revenues are still rising despite the dire predictions about reach, proving that Facebook advertising is a mainstay of marketing (<https://www.statista.com/statistics/264810/number-of-monthly-active-facebook-users-worldwide/>).

Political cartoons serve as a form of discourse that conveys a message from the cartoonist to its viewers. With the advent of new media, political cartoonists have found new ways to disseminate their ideas through the internet. Cartoons have a universal language and people from all over the world can interpret them, and the goes for political cartoons also. As the Chinese proverb goes, "One picture is worth ten thousand words." Political cartoons can be used to assess a country's political dynamics and can be used to either honor or disgrace a political move.(Oleszkiewicz et al., 2017)

However, political cartoons have caused controversy and diplomatic incidents. The Danish Daily, Jyllands-Posten, published 12 cartoons insulting the Prophet Mohammad in 2005, angering Muslims worldwide. In another instance, Indonesia and Australia exchanged political cartoons that touched on sensitive issues between both countries. While political cartoons can be a powerful tool for political commentary, it is essential to ensure that they adhere to ethical and moral standards and do not promote harassment or disrespect towards any individual or group.(Qiao et al., 2019)

Facebook in particular has a significant influence on how Indians participate in politics. According to a survey, the number of Facebook users in India has increased from 281 million in 2018 to roughly 444.2 million today. Thus, a growing number of people are engaging in political discourse on social media. People's interactions with social media, or so-called "ideo-political effects," have an impact on their political participation and voting behavior. A lot of political activity take place on Facebook, which is a significant source of political information. India has experienced a digital revolution as a result of the spread of the internet that has had an impact on many facets of daily life, including politics.

Facebook is a platform that is used by people from all socioeconomic backgrounds, ages, and languages.. Because of its simple and relaxing layout, social media has become a powerful platform for average people in India. Facebook has evolved into a platform where people can easily access, visit, comment on, and share their thoughts, ideologies, and personal photos and videos. Nowadays, it is not just personal, but it has also evolved into a business page where ordinary people may establish their own page and earn money from their items. According to a study, the average Indian spends 3.2 hours on Facebook each day (young and adult).. (Lin and Qiu 2012)

Today, all young cartoonists took advantage of the possibility to use that platform to publish their cartoons, which is easier and more faultless. Political cartoonists from India, such as Satish Acharya, Munjul, and Uday Deb, are well-known on Facebook. Political cartoons play an active role in political campaigns, such as the one in Mexico. It is beneficial to campaign for or against a political party, whether it is ruling or in opposition. Facebook, as a medium for all segments of society, allows unrestricted access and participation. Others, however, feel that it has a high potential for increasing online political participation. India's youth play a critical part in this, being the country with the world's largest youth population (356 million). Rossman and Wilson (1985).

Two illustration books containing political cartoon images- including images of present study and additional few were developed and compiled in book manuscript form aligning to the current study. The book “We saw it” containing 45 illustrations as above and “Chaos in India” containing a different set of illustrations of more on social messages, whose first cover pages are shown in Fig 87 and Fig 88 respectively, were displayed to the students in the class (Design students’ participation) as mentioned in the above. They were asked to mention which platform would be suitable for opinion survey for the present study.

A common feeling surfaced up that the print copies would require more in number and can be distributed to a small group of subjects, whereas the online mode of the same images can be replicated many copies and reach more people in lesser time and effort.



Fig 88, “Chaos in India”- cover page of the book compilation of an additional set of 40 images (not used in opinion survey, mostly non-political illustrations) other than illustrations (politically biased) presented in “We saw it”.

To have wider broadcast of experiments on the views of varied groups of likely to be viewers, both on offline as well as on online platform of Facebook- a medium mostly used by today’s online preferred generation was considered.



Fig. 87. “We saw it”- cover page of the book compilation of 45 images used in the study for publication.

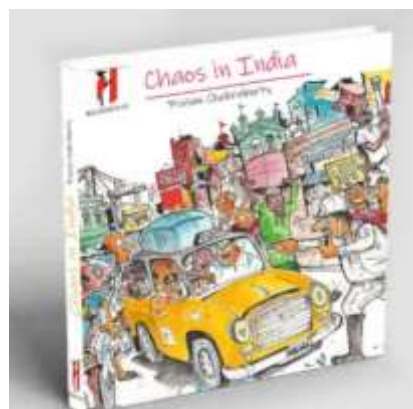


Fig. 88. Book “Chaos in India”

### 3.4 Platform for feasibility experimentation- Print and electronic medium and Feedback of common users and experts

Indian society has changed by digitalization move through Government policies and economic reformation. In India, Facebook appears to be the most popular social networking site. Political cartoonists today portray sociopolitical issues through their cartoons and convey their ideas. This study examines the responses (liking and affective responses) to political cartoons in relation to responsiveness to cartoons, gender and socioeconomic status.<sup>875</sup> Indian men and women from a variety of socioeconomic backgrounds participated in this study. In each Facebook cartoon shared, feelings were recorded (e.g., love, sadness, anger, and happiness). (Oleszkiewicz et al., 2017)

Using IBM SPSS 20.0, relevant descriptive statistics were calculated. In comparison to female Facebook users, men are more likely to express their opinions on political cartoons by using emoticons such as "like," "sad," "angry," and "happy." People from lower socioeconomic backgrounds are more likely to relate to cartoon settings than people with higher socio-economic backgrounds. In this way, political cartoons on Facebook can effectively communicate political and socio-political topics since Indians can relate to various types of cartoons.

There have always been a large number of skilled and thriving cartoonists in India. Their cartoons are characterized by political and social awareness, sarcasm and originality. Artistic abilities, concepts and satire are often combined to challenge authority. Apart from drawing attention to political violence and corruption, political cartoonists also attempt to point out other societal ills. A successful political cartoonist tells the story from his/her own perspective keeping in mind the prediction of acceptance by people. Hence, political cartoons are expected to be satirical depictions of a scenario, political problem, or even an individual.

#### **Observation- responses noticed.**

To understand the preferred media for reading news, the use of the news media and the newspaper is noted down. Survey was conducted online mode to understand trend of news platform. The total sample size was restricted to the first 100 entry, Table 4 and a

graphical display Fig. 82, out of which 51 range between 18-30 years, 42 are between 30 and 50 years old and 7 are between 50 and 75 years old.

Table- 4: Total number of participants involved in the above study.

Total 100	Age group (years)
51	18-30
42	30-50
7	50-75

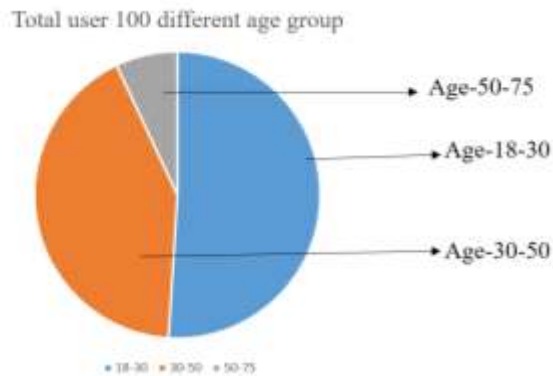


Fig. 89. Different age groups involved in the study, a visual representation.

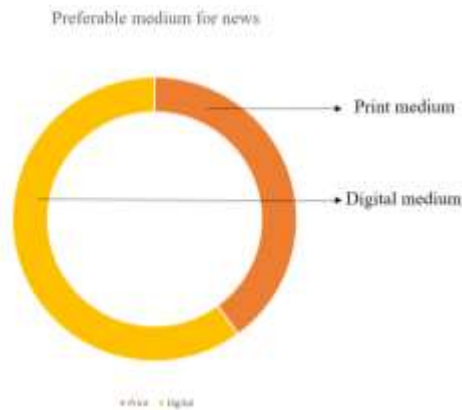


Fig. 90. Preferred platform for news, 60% for digital and 40% for print.

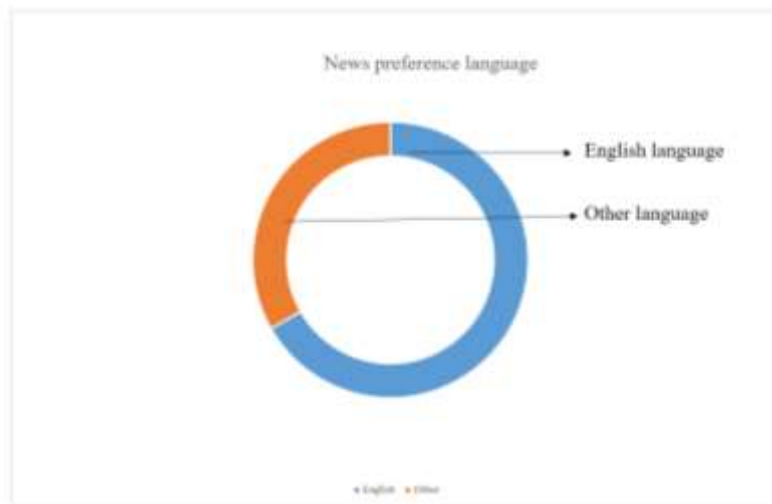


Fig. 91. Preferred language for news, 66% for English and 34% for other regional languages

As shown in Fig. 2, about 60% of the population sample subscribes to digital media and 40% subscribes to newspapers. 90. It was found in the survey that 66% of people preferred English as their language of communication, while 34% preferred other regional languages., Fig. 91.

Table- 5: Most preferable platform selected by user.

Face book	35%
Instagram	32%
Twitter	19%
YouTube	11%
Other platform	3 %

People's entry was considered on platforms they prefer, Face book user was found to be 35%, Instagram user 32%, Twitter 19% and You tube user were 11%. Thus Table 5 emphasizes on the fact that today's generation use online platform for sharing and gaining knowledge.

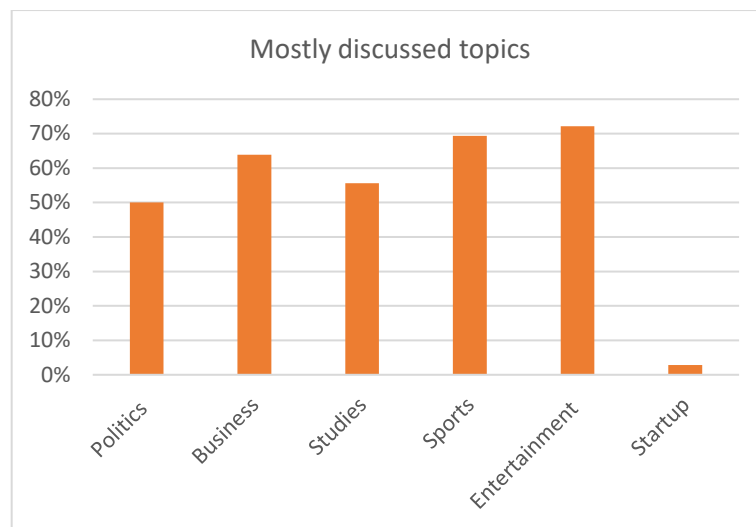


Fig. 92. Most discussed topics in online social media people mentioned they normally look for.

The above chart is showing preferred topics people search in social media. It is evident that politics was one of the popular topics, almost 50% interested to know and search about current politics, Fig. 92.











Through this study, it was observed that Face book may be considered as one of the most popular platforms. It can explore and reach to the wider audience without any limitations of age, gender, occupation etc. and it can provide a general emotion on contemporary Indian political cartoon status and need. It describes the increased preference of digital media, and a question arises whether the same style illustration be used for both the medium, print and electronic, or any specific attention is required.

### 3.4.1 Impact of Indian political cartoon in Facebook landscape

All 10 experimental cartons (chosen from previous offline survey with design students, Fig. 84) floated on Facebook for an opinion survey study and the responses is presented in Table-6. The first cartoon depicts the socio-political upheaval during the Indian state election in 2021. False promises made by the ruling government vs the actual circumstances were depicted in cartoon 02 in a realistic manner. The cartoon 03. depicts the self-sufficiency and failure of the government in a satirical manner. Cartoon 04 depicted the

march of the ruling political party on the death bodies of ordinary people during the COVID period. Cartoon 05 depicts a battle between two heavyweight politicians during an election campaign. The cartoon 06. depicts the plight of ordinary people at the time. Again, cartoon 07 depicts political intrigue. The cartoon 08 depicts the current international political scene. Cartoon 09 depicts the global impact of COVID-19, while Cartoon 10 depicts the campaign of Indian politicians and ordinary citizens against COVID-19. This cartoon collage of answers to many aspects was stated in Fig. 84 and Table-6. Acceptance of cartoon in various content, such as visual acceptance, revealed that No. 10 cartoon was the most desired cartoon. Lin and Qiu (2012).

Table- 6: Sequence of cartoons (ref. Fig. 84) and respective acceptance value.

	Cartoon	Mean-VA	VA-Cont	Mean-Eng	Eng-Cont	Mean-TR	TR-Cont	Mean-PE	PE-Cont	Total - Cont	Rank (ascending)
	Cartoon 01	4.82	70.29	5.38	76.96	5.15	73.87	5.23	74.71	73.86	7
	Cartoon 02	4.77	66.14	5.77	82.43	5.62	80.29	5.62	81.71	76.64	10
	Cartoon 03	5.88	72.57	5.77	82.43	5.68	81.29	4.31	81.57	74.46	8
	Cartoon 04	4.85	66.28	6.15	87.86	5.87	82.87	4.46	83.71	75.96	5
	Cartoon 05	5.27	75.27	5.31	75.83	5.48	78.30	5.31	75.82	75.31	4
	Cartoon 06	4.79	66.41	5.31	75.83	5.62	80.22	4.62	80.83	72.80	9
	Cartoon 07	4.75	67.86	5.35	76.37	5.50	78.57	4.91	76.11	73.23	8
	Cartoon 08	5.80	71.43	5.58	79.87	5.75	82.14	5.49	79.46	77.83	3
	Cartoon 09	5.25	75.06	5.80	85.71	5.98	88.16	5.89	72.75	79.86	2
	Cartoon 10	5.73	81.87	5.85	85.51	5.94	84.89	4.86	89.46	78.83	1

### 3.4.2. Contingency analysis of Indian political cartoon based on aesthetic and emotion related parameters.

**A)** The current state of liking and emotional responses According to Facebook data, Cartoon 09 has the most total likes with 133 (15.20%) and Cartoon 07 has the fewest with 45 (5.14%). This type of effect could be attributed to the message and elements delivered through the composition of various cartoons. Any political cartoon is a type of comedy

concerning society's political influence and how society reacts to that particular issue. That is why, with political cartoons, time, venue, and impact are crucial. Because of the pandemic condition in which the entire world was sick, the cartoon 09 was a huge success.

The situation described was well received by the audience, thanks to one political leader's flying kiss posture and the transmission of the COVID virus. In cartoon 09, the layout was quite simple, and the backdrop colour of the composition was very brilliant. It is simple to capture an audience and indicate the colour of a political party. Individual examination of several cartoons and the distinctive number of highest loves obtained by Cartoon-10 and the lowest love obtained by Cartoon 05. As previously said, political cartoons are influenced by the message, which is communicated in both cartoons 10 and 5.

The cartoon 10 is spreading a really optimistic message in which it depicts all political figures in India ignoring their different views and banding together to fight the Corona Virus. As a result, evidence shows that the majority of the audience would want to see leaders from different political parties work together to resolve any national-level issue. This unique pandemic moment and place necessitates a collaborative effort rather than individual criticism, as illustrated by cartoon 10. Cartoon 05 depicts a nearly different circumstance and message. It is extremely rare for all cartoons to portray all emotions, such as rage, love, or grief, because the story they narrate does not need to convey all severe emotions.

Data analysis revealed that only two cartoons were capable of eliciting the emotion of melancholy. Cartoon 02 scored higher than Cartoon 03, although both portray terrible sentiments, since it explicitly relates the story of the cremation centre where people were dying and the visuals on the wall were Ache Din, as promised by the ruling party. Cartoon 03 depicts the Indian common people holding an empty photo frame and their own Asthi (ash left after burning the mortal corpse) in Atma-nirbhar (self-sufficiency).

The common man in India cares for his own ashes and all because he knows that even after death, he will not be able to receive government assistance. In contrast to other emotions such as anger, here anger signifies that individuals are angry at the system. Compared to cartoon 09, which is much less dramatic, cartoon 2 has recounted the situation in which individuals react with their angriest feelings. The cartoon 09 also depicts the hapless world's condition in relation to a certain country, China. In comparison to other

emotions, humour is an important component in political cartoons. Only laughter and happiness are produced through humour. In an interview, R. K. Laxman (Legendary Political Cartoonist of India) stated that it is a more crucial emotion that only humans have among all animals, and so it must be handled with care.

Table-7 reveals that cartoons 01, 04, 05, 06, 08, and 09 were able to put a grin on the faces of the audience. The Cartoon 05, a hilarious way of presenting the fight between two heavyweight political characters, was able to capture the audience's utmost happiness through humour. The 'Cartoon 06', which attempted to depict the circumstances of regular people in an indirect manner, catches the lowest level of humor/or happiness. 'Cartoon 05' and 'Cartoon 06' were both fascinating. These two cartoons were created during the West Bengal election season. The first was a direct interpretation via two heavyweight political leaders, whereas the second was an indirect interpretation.

Table-7: Likes and emotional responses to experimental political cartoons (Ref. Fig. 84)

<b>Cartoon</b>					<b>Angry</b>	<b>Happy</b>
<b>No</b>	<b>n (%)</b>	<b>Like (%)</b>	<b>Love (%)</b>	<b>Sad (%)</b>	<b>(%)</b>	<b>(%)</b>
1	90 (10.29)	66(73.33)	14(15.56)	0(0)	0(0)	10(11.11)
2	61(6.97)	34(55.74)	10(16.39)	24(39.34)	3(4.918)	0(0)
3	131(14.97)	87(66.41)	19(14.50)	16(12.21)	0(0)	0(0)
4	81(9.26)	56(69.14)	13(16.05)	0(0)	0(0)	12(14.82)
5	48(5.49)	29(60.42)	4(8.33)	0(0)	0(0)	15(31.25)
6	68(7.77)	48(70.59)	19(27.94)	0(0)	0(0)	1(1.47)
7	45(5.14)	38(84.44)	7(15.56)	0(0)	0(0)	0(0)
8	95(10.86)	65(68.42)	20(21.05)	0(0)	0(0)0	10(10.530)
9	133(15.20)	112(84.21)	10(7.52)	0(0)	1(0.75)	10(7.520)
10	123(14.06)	102(82.93)	21(17.07)	0(0)	0(0)	0(0)

Total number of participants (N) = 875; n = Number of participants responded for individual cartoons.

**B)** Resolutions for perceptual plots have been developed based on the number of views and love. This plan has four quadrants. These four quadrants have different meanings, which are as follows: 1st Quadrant = low view and low love zone (least preference zone); 2nd Quadrant = high view and low love zone (Fig.93); 3rd Quadrant = high view and high love zone (most preference zone); and 4th Quadrant = low view and high love zone (Fig.93).



As a result, political cartoons in the first quadrant are the least preferred, while cartoons in the third quadrant are the most preferred. Cartoons 05, 02, 06, 07, and 04 were less preferred in this study (Fig. 94), while cartoons 09, 10, 03, 08, and 01 were highly preferred. Among all of these cartoons, cartoon 09 was the most popular, while animation 05 was the least popular.

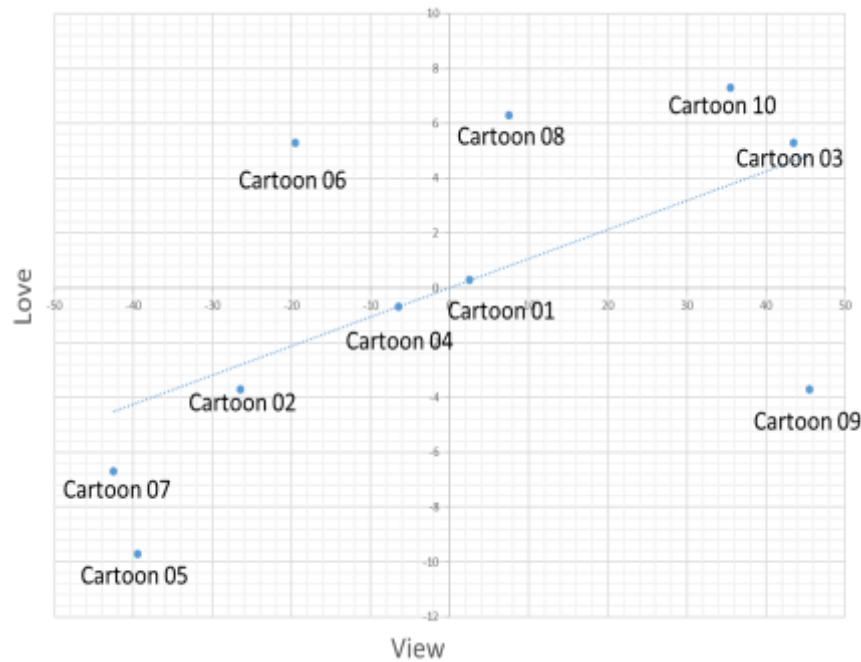


Fig. 93. Perceptual plot based on love ratings and number of views.

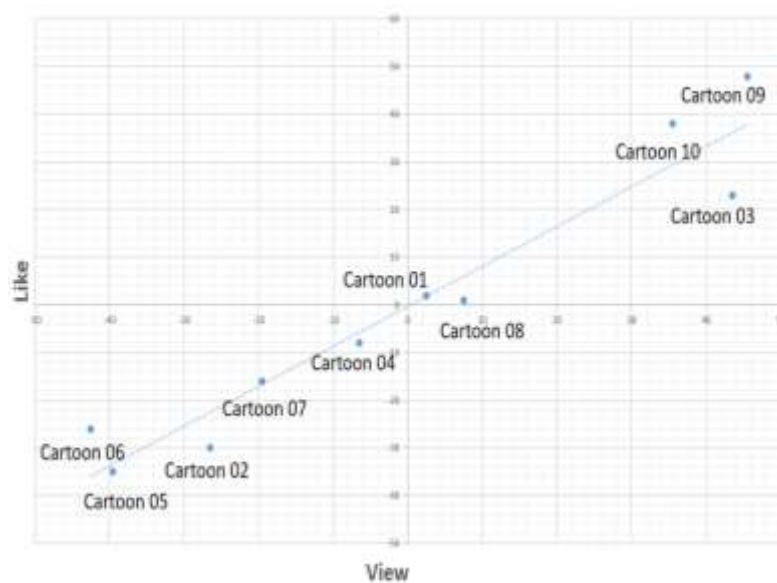


Fig. 94. Perceptual plot based on number of likes and number of views.

### 3.4.3 Influence of cartoon responsiveness, gender, and socio-economic status on likeness of political cartoons

The replies gathered were subjected to statistical significance tests. A significant association was noticed (A) between likes of Political cartoon and cartoon type (low responsive vs. high responsive) of Indian audience [ $\chi^2 (1) = 11.124, p=0.000852, \eta = 0.18$ ]; (B) between likes of Political cartoon and gender (female v. male) of Indian audience [ $\chi^2 (1) = 190.299, p=0.000001, \eta = 0.77$ ]; (C) between likes of Political cartoon and socioeconomic status (low: INR < 5 lacs vs. high: > 5 lacs) of Indian audience [ $\chi^2 (1) = 34.303, p=0.000001, \eta = 0$ ]. The influence of three characteristics was noticed in this study using the chi-square test of association.

These three characteristics were cartoon responsiveness (defined as the level of sensitivity to the composition of a cartoon), gender (female vs male), and socioeconomic class (income less than INR 10 LPA versus income greater than INR 10 LPA). The odds ratio was calculated for these three parameters to determine the extent of influence on political cartoon acceptance. The odds ratio was highest for gender (OR = 86.949, % like = 74.3, see Table-7), indicating that gender has the greatest impact on enjoying political cartoons, and males like political cartoons more than females. This type of data suggests that females are less interested in politics while using Facebook. The amount of cartoon responsiveness (OR = 2.476, % like = 59.4, see Table-7) had a secondary impact on the likeness of political cartoons.

The message of compositions 5 and 2 is both negative- the cartoon 2 composition is based on a situation of death that occurred in Uttar Pradesh (a state in India) during the second wave of COVID 19. The cartoon 5 also satirises the political battle between two heavyweight leaders, Prime Minister vs Chief Minister of West Bengal, during the West Bengal election 2021. According to an internet research analysis, both of these cartoons (2 & 5) have very little acceptance from the audience. According to a Facebook responsiveness study, the cartoons 9 and 10 are highly welcomed by viewers due to their composition concept and the message they delivered.

The socioeconomic status of the Indian audience had a substantial influence on liking of political cartoons at the tertiary level (OR = 1.299, % like = 61.0, see Table-7). The findings revealed that those earning less than INR 10 lakhs per annum (LPA) prefer political cartoons more than those earning more than INR10 LPA. This is because middle-class Indians are affected (both positively and negatively) by numerous important political decisions (as related political cartoons were posted shortly following these political events). Listening to music, playing games, and watching videos are far more popular in rural areas than traditional social networking sites such as Facebook, Twitter, and LinkedIn. The number of male social media users outnumbers the number of female users, with males using social networking sites somewhat more than females. It is most likely because males use the internet more than females in India..

Meanwhile, female users are rapidly increasing, and their use of social networking sites extends beyond searching, sharing, and buying. Increasingly, they use these sites for professional networking, online recruitment, and peer networking. It is expected that social media and social networking sites will become increasingly popular in the near future, with most of the growth coming from virgin rural markets and large pockets of rural townships in India. With more people using social networking sites, urban regions are expected to continue to grow, with the majority of users being in their forties or older..2010 (Tajeddin & Janebi Enayat)

### 3.5. Aesthetic emotion studies on Facebook

There are three major factors that influence Indians' reactions to political cartoons: responsiveness (sensitivity), gender, and socioeconomic status. Indian men are more likely to respond proactively to Facebook political cartoons. Those who are sensitive to cartoons are more likely to express their feelings when political cartoons are shared on Facebook. Most people (from lower and middle-class backgrounds) respond to political cartoons on Facebook. According to Sandoval-Almazan and Valle-Cruz (2018), emotion and emoticons played a significant role in Mexico's presidential election. By employing political cartoons on social media platforms such as Facebook, it is possible to influence the Indian population. The use of cartoons depends on serious political issues. It appears that cartoonists always

play the opposition role in a democracy. The ideal cartoonist should highlight issues(D. B. Dhiman, 2022; Oleszkiewicz et al., 2017; Qiao et al., 2019).

Serious political issues determine the use of cartoons. Democracy always requires cartoonists to play the opposition role. In order for a cartoon to be successful, it must highlight the issues. The study also explores how today's cartoonists can reach out to their audiences and use this platform. It was not uncommon for cartoonists to feel unsafe because they were harassed or even received death threats. Presently, cartoonists are forced to use these social platforms because the government paralyzes all media. Whether this platform helps cartoonists to live their passion will be revealed in the future.(Gilmartin & Brunn, 1998)

### 3.6 Concluding remark

This study examines political cartoons in contemporary communication media, particularly in Indian media. This study employs multiple research methodologies, including a literature review, in-depth interviews with prominent Indian cartoonists, and an empirical investigation involving the development of a series of political cartoons. It aimed to capture the steps and considerations involved in the creation of political cartoons, highlighting their relevance in contemporary communication media and their role in influencing public opinion. Study findings show that political cartoons continue to play an important role in the media landscape, particularly in India. The responses obtained provide a powerful means of conveying social and political messages in a visually engaging and easy-to-understand manner. Furthermore, the study reveals cartoonists' design process, which includes ideation, research, sketching and refining concepts, with the participation of fellow cartoonists playing an integral role in its iterative development.

It also explores the significance of character design within political cartoons, in order to create relatable and recognizable figures that can be utilized across multiple frames to enhance visual storytelling. A collection of cartoons developed during the study, featuring various characters and themes, with the intention of experimenting further with them. This study's collection of multiple opinions is expected to serve as a foundation for future experimentation and engagement with audiences, fostering dialogue and critical examination of political and social issues through cartoons.

An attempt was made to understand India's political scenario and the impact that it has on common people's lives. After the first two stages of study, it attempts to further develop an understanding of the problem of the everyday struggles of the common man through illustrating a common person. It narrates the situations and sometimes don't depend on the requirements of the frame. Cartoons are to reach the audiences and to understand their impact. For experimentation 45 cartoons were conceptualized during this process. Finally, the ten best cartoons were selected by a student (pursuing Design programmer) group. It was then taken for further experimentation on electronic medium. The understanding of this experiment led to have experts' opinion for further exploration that is presented in next chapter. (Gefen & Carmel, 2008)

# Designing Contemporary Indian Political Cartoon and its Applications in New Media for Social Impact

## Chapter 4

### Interview of experts and fresh outlook

This chapter encompasses the experts' opinion from the current situation of political cartoon in India and raises a need to balance print and digital dynamic medium and at the same time it emphasizes a fresh outlook in platform like application on consumable and lifestyle products, garments etc. can also be tried out. It envisaged specialized input possibilities to design and communicate academic programs to enrich this field.

## Chapter 4 : Interview of experts and fresh outlook

### 4.0 Introduction: Means and methods to blend cartoon (print and electronic, static and dynamic) with contemporary media presentation.

Is this the popular concept of a cartoonist's job to make laughable illustrations? There are then others who come along. It is relatively a tough job involving long hours of thinking, analyzing and planning. Keep an eye on political developments by reading and following the news. The list goes on. This unique theory fills scholars with a sense of self-pity since. It is a great deal of mental torture for cartoonists to make a living by narrating situations that can make people laugh or smile every day. For a cartoonist to generate an idea, he or she needs to read, think, and observe current events. However, all cartoonists are known for their unique styles, and they do not explain how they create the cartoons. In fact, there are many more such notions behind success of a political cartoon.

No matter how far-fetched or outrageous they seem, there is an element of truth in every one of them. In some cases, it is the sheer inspiration that makes me wonder how to get started. These ideas are rib-tickling. Cartoonists sometimes feel like their heads are knocked in the head for getting an idea. It has not always been an easy task.

There have been riots, protests, ministerial speeches, economic theories, bureaucratic misdeeds, and riotous speeches, fasts, student agitations, or political leaders themselves provide unique ideas for new cartoons. Converting that harshness into illustration in one frame or multiple frames is a big task which normally do not appreciated by recent politicians. So, common feeling that today's cartoonist is not recommended for "*Padma Bhushan*", it's really challenging motivating themselves for existence in society. This chapter specifically deals with reporting on senior cartoonists' views on the situation and the future of Indian political cartoon.

#### 4.1. Cartoon in static and dynamic appearance

Political cartoonists pick up a ridiculous, contradictory, ironic political situation of the country and create their drawings. A cartoonist is a person who knows the current situation and can narrate the situation with a sense of humor. A good cartoonist harmoniously mixes these characteristics in his cartoon. Different cartoonists have different views on making cartoons. Some consider spreading their message for their satisfaction, while others intend to create a better society. As per the cartoonist's view, human is the only species capable of laughter. Laughter is the only isolation against the harshness of injustices.

The leaders of our country claimed that they could change the life of the common people. But as time passed, they were gone and became statues for the pigeon to shit on sculpture. Most cartoonists are self-made men and open-hearted. They are determined to do what they want. The political cartoon is a kind of critic's representation rather than a comic representation. During the interview, the cartoonists express that they are cruel to the political leaders as those leaders are mostly cruel to the common people.

According to cartoonists, political leaders nowadays are incredibly blunt and colorless. Today's Political leaders are stereotypes, unlike previous leaders who had unique personalities. Former political leaders have become renowned for their iconic personalities. Both Sardar Ballav Bhai Patel and Jawaharlal Nehru possessed strong personality, yet Ballav Bhai Patel differed from Nehru in terms of both appearance and personality traits. In today's world of safari suits, where all politicians have the same appearance, distinctive personalities are lost. We have trouble remembering their personalities.

A cartoonist could lose his job even if the Government keeps all the promises it made to society and the populace. Various cartoonists have different target audiences; some criticize or attack political figures, while others criticize Hippocrates and cunning members of society. It can be very challenging for an individual or independent cartoonist to target powerful characters. As his news agency used to handle the political pressure, a cartoonist who stays employed in a newspaper remains in a safe position.



Capturing characters takes regular effort that improves draughtsman ship. Every time a news break occurred, creating and expressing an idea was difficult before the deadline came. A cartoonist must possess the qualities of a journalist, satirist, and artist to represent the people. The discussion revealed that cartoonists require a reliable forum where they may continuously convey their ideas. Currently, newspapers are not a single platform for news. Newspaper readers are declining every day. Thus, political cartoonists have a very grim future concerning print medium publication.

Side by side collecting the views of the common people, the interviews of some famous political cartoonists in India was considered. All of them have long working experience in this field. In place of summarizing the views expressed, there might be misunderstanding the points raised in specific context it would be good to present the conversation ‘as its was’ form in this section. Highlights have been followed in the following attempts to see the possibilities of further expansion of cartooning with specific reference to political, social and both in combination as socio-political.

## 4.2 Experts’ opinion: individual interview

Four eminent personalities in the field of professional practitioners and academicians were chosen purposively, they represent one expertise each from the field of:

- 1) Ajit Ninan- daily newspaper print media and specifically political cartoonist,
- 2) Satish Acharya- Political cartoonist in social electronic media,
- 3) Debasish Deb- Political and social cartoonist with wide experience in both electronic and print modes, and
- 4) Prof. Phani Tetali- being a professional cartoonist and leading design academician with experience in both IIT and University system.

To keep their views intact, the text below tries to represent as much as possible “as it was during interview’ to maintain their version of speaking.

#### 4.2.1 Interview of Ajit Ninan

Indian cartoonist Ajit Ninan is famous for his humorous and satirical illustrations. He was born in Hyderabad, India, on February 5, 1955. The late 1970s marked the beginning of Ninan's cartooning career. In 1982, he joined "India Today" after working for the magazine "Probe." Cartoonist Ninan is known for his sharp observations, wit, and social commentary. He distinguishes himself from other cartoonists by using bold lines and exaggerated characters. In his cartoons, he often takes a humorous view of current events, addressing political and social issues. Ajit Ninan has received numerous accolades for his work over the years. In recognition of his contributions to art, he has received the Padma Shri, the most prestigious civilian award in India. Several Indian newspapers and magazines have published his cartoons, including "The Times of India," "The Hindustan Times," and "Outlook."

Through his cartoons, Ajit Ninan has entertained and inspired readers to reflect on the world around them. As a cartoonist in India, he has established a reputation for being able to capture the essence of a situation with a single image and a few carefully chosen words. Fig. 95 may be cited as a sample of his work using mythology characters of Krishna and Arjun in the Kurukshetra Battle of Mahabharat.

Reading the newspaper and drinking tea are morning rituals for a sizable section of people, where every person reads the news in a different way. Before moving on to the sports section, some people check the headlines. As a result, people read the editorial page and consider the state of the world. As an admirer of the political cartoon, the researcher regularly looks at the animation page and turns right fixed space where the cartoons by Ajit Ninan appears. Cartoon expresses its essence through both the visual and verbal aspects, and Ninan is excellent at both. That's why this interview with Ninan was considered to be very much relevant to this study.

Ajit began working for FD Stewarts, an advertising agency, in Chennai before being sent to Delhi. While in Delhi, he started making contributions as a cartoonist. He grew up

in Hyderabad. His tenure at Hyderabad Public School was made memorable by the times he was "suspended" for making cartoons of his teachers.

Ajit said that he could read through stacks of Punch and New Yorker cartoons while seated in the library. His inspiration came from cartoonists James Thurber and Arnold Roth. In his childhood, Ajit spent a lot of time drawing intricate illustrations of machines and turbines. He also observed the researcher's depiction of him and remarked, "Very correct! His eyebrows had mischievous hair." At lunch, he discussed on several topics with the researcher.



Fig. 95. Cartoon by Ajit Ninan, a sample illustration.

While discussing with Ajit Ninan the below appeared to be the interview issues:

**A) First information about who was his favorite cartoonist?**

Ninan answered that illustrations by Mario Miranda is his favorite. He (Mario Miranda) is the only Indian cartoonist who can create a drawing with 100 characters and keep it harmonious. His penmanship is so assured. To highlight the contrast and details, he will take care to position a man wearing a black coat in front of a white door. James Thurber and Arnold Roth of the New Yorker were writers whose work he admired growing up. There are two types of cartoonists: those who utilize black color to emphasis the cartoon character while others who use white color to emphasis the cartoon character. Politicians and businesspeople in American cartoons frequently identified by black color. That clarifies their mannerisms. White is a must usable color in Indian style and Abu Abraham frequently

applied this in his cartoons. To be a successful cartoonist real field experience and a wide range of information on prevalent practices are necessary. **The enquiry - what are the qualities required to be a cartoonist?**

Ajit answered that more than the lines, he would judge the person's mental state. A person must have a bizarre sense of humor. Next, check the person's capacity for visualization. He would want them to create as many visuals as possible, e.g., the hammer and sickle or the logo of any other party. After all, the cartoonist uses images to express a political viewpoint. A cartoonist doesn't need to wait for a new story before coming up with an idea. Comedy also must be overly simple.

**B) What will happen to cartoonists in the future when newspaper readers around the world decrease?**

Ajit said that the opportunities for cartoonists are numerous. We must have a look at animated movies like Madagascar and Shrek. There are hundreds of cartoonists who can be hired. There are online directories and TV networks that seek out cartoonists. Above all, cartoonists must be able to collaborate in groups.

From the discussion it can be summarised that artists' individual skills with working capabilities in group develops a series, and emphasizing the single illustration presentation for political issues individual's visualizing command on the situation is necessary.

#### 4.2.2 Interview of Satish Acharya

Satish Acharya is an Indian cartoonist based in Kundapura, Karnataka. Acharya was featured on "United Sketches" in 2015". He was also included in Forbes India's list of "24 Intellectuals" in 2015. Acharya was honored with the National Cartoonists Award in 2017 for his contributions to Indian cartooning. In newspapers, magazines, and books, Acharya's cartoons have been widely published. Additionally, he has held several exhibitions of his cartoons in India and abroad. Nowadays, he is a popular cartoonist on social media platforms such as Facebook, Twitter and Instagram. Information obtained from him as below:

A) Who was his favorite cartoonist?

Satish Answered that he honestly would not pinpoint the exact moment when his fascination with cartooning began. Nonetheless, he can recall reading *Amar Chitra Katha*, *Phantom*, and *Mandrake* comics in his early years of school which enabled him to experience other worlds. He became aware of the power of drawings. The Illustrated Weekly of India, which featured numerous cartoons by Mario Miranda, R.K. Laxman, and others, was the actual source of inspiration for Satish to start drawing cartoons. Even though he didn't understand the cartoon's content, he was mesmerized by the artwork. He then began imitating Mario, Laxman, and later Ajit Ninan cartoons. So, copying the master's was where it all started for Satish! And thus, a style of his kind has emerged, as a reference Fig. 96 may be cited.

B) The next point was on what to do if there isn't much news coming out of India on a particular day or if it's just a bad day overall.

Satish answered that a cartoonist has the same issue as a newspaper editor. To locate worthwhile news and develop a catchy angle for that topic. Some stories provide them with plenty of opportunities, while others seem dull. He also added that thankfully, politics no longer dominate the main page of a newspaper these days. Cricketers, movie stars, and politicians are now vying for attention. They, therefore, make his work simple. Then there's Twitter, which not only keeps him up to date on breaking news but also enables him to view it from several perspectives. According to Satish, his newsroom on Twitter is almost complete!

C) It was asked to Satish what aspects of his work or career does he value most?

He answered that he firmly believed that every one of us is destined for a specific work, but regrettably, some of us got stuck in unfulfilling positions. He said that he was fortunate to do the work that he enjoyed a lot and became happy. His ability to express his opinions through cartoons is a perk. He is also glad to know that several others agree with his viewpoint!

D) It was said to Satish that it was not at all simple to decide to change careers after getting an MBA in finance and start working as a cartoonist. What gave him the idea to make this choice? Who in his life has supported this choice the most?

He answered that if he said it was simple, it would be a lie. He had to fight for several years in Mumbai without having an identity before he could defend his choice. That wasn't simple either because he desperately wanted stable work in Mumbai and didn't have any family or other options. With his MBA, he could have returned to a 9 to 5 work easily. Fortunately, he thought to stick with his choice and didn't lose faith in his talents. He always enjoyed drawing cartoons. He understood that his 9 to 5 job couldn't make or keep him happy. Satish added that in Mumbai, he had a solid group of close friends who always supported him and uplifted his spirits.

E) Next, two consecutive questions were asked. What has been the most challenging cartoon to date? Has one of his cartoons ever been the subject of controversy? So, what did he do?

He responded that he used to draw lots of cartoons about Bal Thackeray when he lived in Mumbai. But amazingly, he never received any threats from them. Instead, he was contacted by relatives of Thackeray asking for copies of the drawings! They have shown generosity in this way! A Sikh organization in Mumbai once expressed anger at his cartoon of Dr. Manmohan Singh. They believed that he had depicted Manmohan's turban collapsing. Yet since Dr. Singh genuinely has a high forehead, his turban appears to be dangling precariously in my exaggerated animation. To smash glasses, they brought a Morcha to the Mid-Day office. Fortunately, greater judgment won out. Due to the nature of the Internet, anyone could be targeted by anyone furious about anything. But that is the cost you incur.

According to Satish, creating a cartoon is not a difficult endeavour, but occasionally it might be challenging to come up with a concept. He always feels a little uneasy to draw a cartoon about a catastrophe. Not being sensitive or trivializing things is his fear. Every cartoon causes some controversy. Cartoonists tend to make more people uncomfortable as

more people see their drawings. A cartoon also seeks to reach the appropriate audience. In the past few years, he has received hate mail and threats from Sangha Parivar supporters (for being anti-BJP or for creating religious cartoons), Pakistani cricket fans (for creating a ton of Pakistan cricket cartoons), numerous NRI friends (for damaging India's reputation by creating CWG cartoons), etc.



Fig. 96. Cartoon by Satish Acharya

**F) When and why, Satish began working as an independent cartoonist was the last and final question for him.**

Satish answered that even though 'Mid-Day' has a sizable following of dedicated readers, as a cartoonist, he always wanted to connect with as many people as he could. In contrast to newspapers, where a certain group of readers subscribes to a profile, a cartoon is evaluated only based on its merits in cyberspace. He was also eager for criticism and curious about what readers thought of his cartoons.

### 4.2.3 Interview of Debasish Deb

The cartoonist and comic artist Debasish Deb created many outstanding cartoons and comics. He has contributed to daily newspapers such as 'The Telegraph', 'Ananda bazar Patrika', and periodicals like 'Desh', and 'Anandamela'. Children's illustrator, he works mainly with publications such as N.B.T., Vikas or Orient Blackswan. In 2015, Ray published a book called 'Rang Tulir Satyajit', describing his illustrative practices and accomplishments. In 2016, he launched a comic series called 'Rang Tulir Satyajit'. Deb has received many awards for his work, including the



prestigious Ananda Purashkar in 2016. He is credited for reviving the art of illustration in India; Fig. 97 may be cited as one of his works. (Deb, 2019)



Fig. 97. Cartoon by Debasish Deb

**A) Initially, it was asked about his overall journey as a political cartoonist.**

Many cartoonists engaged themselves in making political cartoons. Many cartoonists do not exactly convey political agenda through cartoons. The motivation was to create public awareness among common people - that's why the cartoons evolved or developed gradually. Political cartoons are popularized and spread worldwide via print media, which has a major role in this.

That was around the 19th century when cartoonists could spread the cartoons in different parts of the world through newspapers and magazines. Magazine like "Punch" was started in the mid-19th century. Those platforms have an important role to make cartoons popular. Indian cartoonists learned this art from the British, targeting the common people of India and the British ruler. In the later part of the 19th century, there were lots of books and magazines that took the leading part, especially in Kolkata for Indian political cartoons.



There are several cartoonists who have been engaged in cartooning in Kolkata for a very long time. Prafulla Chandra Lahiri (PCL) and Gaganendra Nath Tagore ("father of Indian cartoons,") are the most prominent cartoonists from the past who regularly published their works in print media. Afterward, Shankar and Laxman gained prominence in this industry. Ajit Ninan and Satish Acharya are currently moving along the same path.

**B) Next asked how he thinks of himself as a political cartoonist.**

Debasish responded that he was not evaluated as a regular political cartoonist. I have known as a humorous illustrator, mostly doing illustrations for children's publications. He found that cartooning is an interesting tool through which cartoonists can express their views and convey their messages to cover political and social scenarios. He was fond of R.K. Laxman and Mario Miranda, especially the working style of Mario.

**C) The next question was about technology involvement in cartoons.**

Each cartoonist is known for their distinctive style and techniques. Today's digital technology and increased freedom enable cartoonists to do many experiments. Today's cartoonists use programs like Photoshop and Procreate. Cartoon drawings have undergone a structural alteration because of digital technology. There are no limitations on colour in digital platforms. It has had a significant impact on the new generation of the cartoons.

**D) The next query wanted to know about the strength of political cartoons in the past and present times.**

The benchmark is constantly shifting. There were a few very weak cartoons in the past, and the same is true of some cartoonists and designers now. Some cartoonists are quite inventive. There are still exceptionally talented cartoonists working today. It's hard to compare in this manner. There have always been great and awful cartoonists and it is still true today. The slanderer has not changed throughout time.

**E) The last question asked was about the future of political cartoons.**

Debasish thinks that it is extremely challenging to predict the future of Indian political cartoons. Now, daily newspapers have less significance for readers. Today's readers have many choices. Previously, newspapers gave bigger space to a cartoonist. Cartoonists

gathered fame or came into fame through a particular newspaper. A cartoonist needs a regular platform which is missing now. Thus, it is hard for a cartoonist to survive in the present situation. Without a strong platform to support themselves, a cartoonist's future is pretty bleak.

#### 4.2.4 Interview of Professor Phani Tetali

Professor Phani Tetali, former Head of IDC School of Design, IIT Bombay and veteran of the animation and gaming industry, is currently looking after the academic design programme of the School of Design at the UPES in Dehradun, India as Dean and Professor. As an illustrator and cartoonist, Tetali has held executive positions at Danlaw Technologies and DQ Entertainment. He created the popular cartoon animation "*Tara Ki Duniya*" as the founder of Animatics Studios. Tetali has served on the jury of the FICCI Frames Best Animation Film Awards twice. In addition to his 20 years of experience in the animation industry. Fig. 98 represents some glimpses of his cartoon characters. He opined on academic and practice linking to cartoon. While sharing his belief that 'we all possess a unique perspective that is waiting to be uncovered'. He mentions students that they may practice illustration and sketching characters as and whenever they get a free time, it should form a self-motivated life style, and he follows the practice even today for skill perfection.

##### **A) Comments on what is the role of cartoonist.**

Response is presented below 'as it was spoken'. 'This is my opinion what I feel as a role of cartoonist be an observer in the society does not take specific sites'. The cartoonist does not take sites, the cartoons are not necessarily cartoonist point of view, it is just an observation the cartoonist finds it ironic, in a way humorous in a way sarcastic puts it across as an observation more than anything. This is cartoonist Phani's opinion as a job of a cartoonist, is making commentary on current society.

In the process cartoonist really not taking any side or saying what it should be actually done, or what is the actual way of doing things. The cartoonist put forward an observation and so at the end of the day if you look into the journey of a cartoonist in a documentation of the society, what is happening in society in that time or what the society is going through. If you go back and see what the cartoonist is doing, get an idea what

society is going through for example if you look at R. K. Laxman's work- one of the best documentation or archival of what the society in India post-independence has been going through specially his time in between 60 to early 90s. That is his body statement, he has done almost 60 years of work post-independence.

His (R.K. Laxman's) works are an excellent reflection of how Indian society endured after independence. What happens during various political changes and how society deals with these changes? How the social fabric of the country has changed or what kind of changes will come from an observational point of view. I took it as an archival of the society of those days unfortunately it is miss understood take this is cartoonist point of view. It is not cartoonist point of view it is just an observation. Unfortunately, cartoonist specially in a society that is less and less tolerant. It is taken as a cartoonist taking curtain sides of the political equation and it is trying to ether curtsies or be very critical about certain things that government is doing is not necessary the current government in power but in general country what is happening in the country or even society. That is way is social cartoon and political cartoon or some time we have socio political cartoon. Therefore, this is sad part of what is happening right now. That tolerance level in the society it seems over the year it became very polarized society. Either you are in it or out of it, we are with them or against them.

It is becoming us vs them kind of a society which is very unfortunate development happening last few years. Reflection that is seen in many Newspapers. The Newspaper used to be the place for cartoonists to thrive to express themselves, especially the front page of the newspaper. There has been very famous cartoonist done some great work and they were known to all of us because of newspaper used to get some space to express themselves.

The newspaper was interesting platform, front page of the society. There has been very famous cartoonist who done some really great work and they were known to all of us newspaper used to give some space to express themselves. Unfortunately, either the newspaper stopped having these cartoons political or social at the end they discontinue spaces for cartoonist. But the same time social media evolved where cartoonist can develop their own publication house through their own website or social media handle and continue to pass comments continue to express about the society or political scenario of the country. Today some cartoonist has taken to social media and some cartoonists continue to print media as platform.



Fig. 98. Cartoon by Prof. Phani Tetali

Yes, as I was saying, it is definitely not targeting the people who are in power who are taking those decisions or who are in the opposition, who are opposing the decisions. It is not targeting the people, and it is not a personal thing at all. It is an expression or a comment on the effects of those decisions on the society and how it is going to affect the society.”

A cartoonist is not worried about who is in power or who is not in power. Like “I said, they don't take sides at all”. But sometimes it happens that you have some very strong characters who are either in the opposition or in power that are interesting to follow, to caricature, to exaggerate. Therefore, that is where the humor element comes. Though it is definitely not any personal attack on anyone, it is sometimes you find certain characters very strong. And as a cartoonist and an artist, and I'm also an animator, so I find interesting characters within, like just for example, Indira Gandhi had this beautiful white small area in her hair and a long, sharp nose. Right? So that became a very easy way to caricature her. And so same as with Narendra Modi also, same as with, say, interesting characters, actually, most of them are. Therefore, one more thing is you get closer to a character when you draw the character many times over. So, each of these political figures have been in power for many years. So, if a cartoonist is drawing them every day, they evolve, actually, while you're drawing them. In addition, you start building a character about the person.”

So, it becomes an interesting thing. It's not at all an attack on the personality or anything, but it becomes an interesting element in your expression. So that's how I look at it. I look at a character being designed, and a character being evolved over a period of time

when you start getting closer and closer to the character. You understand the character. Those other characters, for us, no one is being, no one is different. Like all different characters. They are different characters. And so that's how I look at it as a cartoonist. In addition, unfortunately, as I mentioned before, unfortunately, this is taken as a direct attack on this thing. It's taken that I'm not agreeing to a majority of people who think that we should think in a certain way."

And all that, I don't have anything to do. I do not have any leaning to any political thing. As a cartoonist, I should not have. Moreover, my main intention is just to express. So yeah, certain characters become interesting to follow, to understand, to exaggerate. And so that's how even Rahul Gandhi, for example, becomes a very interesting character. Mamta Banerjee becomes a very interesting character.

So that's how you start putting things. In place, Jawaharlal Nehru used to be a very interesting character with a nose, tucked in, sharp nose, handsome man. However, he could be caricatured very well. My journey started like that. It started with. When you first make the cartoon, first day, when you make first cartoon? Yeah, at that time, I participated in a cartoon contest run by Hindustan Times. They do that every year. In addition, this was many years back. This was still around 30, 40 years back. Hindustan Times came up with a cartoonist contest every year. I participated in one of those things. And I think I drew Kapil Dev at that time."

India had just won the World Cup. I'm talking about 1980s. So, Kapil Dev. Then I did Raj Narayan. Raj Narayan stood as the opposition candidate for Indira Gandhi. If I remember right, I think it was in *Raibareli* or something. 1980s? I do not remember exactly when, 1970s or 80s. At that time, I drew the first caricatures. And I'm also from Andhra Pradesh, so I drew *80 Rama Ram*, and these were my first few caricatures".

**B) And how do you think that future, if some cartoonists like to take this as a career, what is the future?**

I honestly think that cartoonists should continue to express. They should continue to express. Otherwise, we will not have any commentary on society at any given point of time. So, we should encourage our cartoonists to express. And we should. The society, it's not about the cartoonists having a good sense of humor. Society itself has to develop a good

sense of humor. Right? You know, there are many arguments on this. I read this somewhere that they say that India is, somebody had mentioned that India is a poor country. We have so many difficulties.”

We have difficulties with housing, with food, jobs, public health. We have all this. And so much suffering is happening. How do you expect us to laugh? How do you expect us to have a sense of humor in the middle of all this? Right? So, this statement also compares India with the Western countries.”

And they say that the Western countries have a better sense of humor than India. I totally don't agree with that. I totally disagree. Because it's not that India does not have a sense of humor. India's sense of humor comes from a slightly ironic point of view. And it comes from a slightly ironic standpoint, which is interesting to see. And this is my opinion anyway. So, the Indians do have a sense of humor. It needs to be observed very carefully to get that, to capture that sense of humor for anybody who's observing the society.”

I think we have had several... Within Indian society, we have several *haasya* (Laughable satire), *Samay* and *haasi* (Time and lough), *Kavita Samaya*. (Poetry, mind relaxing recitation) And then *haasi rasa*. One of the *rasas* in India itself is *haasya*. Which means that we are well aware of the whole thing.”

And we do have a very strong sense of humor. It's a misconception. I think it's strongly understood that India does not have sense of humor. So, for a cartoonist, of course, you need to be a little bold to be able to express your view. You will get a following if you continue to do what you're doing over a period of time.”

As far as skills go, I think it's more important for the cartoonist to be observant and expressive about the written part of the caption or the written part of what he's saying. You find humor, you find satire, you find something wrong going on which you want to express.”

That is more important for a cartoonist. The drawing skill adds value to what you're saying. But one can express the same thing in very, very simple lines. You need not necessarily have to go through detailed drawings and all that. But the most important thing is articulation. Articulation of the concept that you're trying to convey.”

And many times, the simplest of ideas and simplest of expressions have very good impact on the readers. So, a cartoonist in general is a person who draws with cutting down on all the unnecessary information, just keeping the basic information for his lines.”

So, in as minimal style as possible, trying to convey because the more important thing is the message itself. Another thing is, as you said, that social media is very popular and print media is almost vanishing. So, if... What is the... As you mentioned, the crowd is very large. How can you promote the cartoon? Do you have any idea? How can you promote a cartoonist?”

How can cartoonists earn through selling their work? For example, it can be a merchandising way. Or some other way, do you have any idea? How can cartoonists earn their bread and butter? So far, whatever we have been talking, what I had in mind was a single panel cartoon in which you express everything that you want to say.”

So, it is actually a slightly different medium than a multiple panel thing, which becomes a comic strip. And so, you do it in three panels or maybe six panels or something, which again you find in Sunday newspapers. So, there are several formats in which one can do it. So, this is what I was having in mind when we were talking about cartooning so far, either with a political or a social intention, expressing yourself with that. But when you're talking about cartoons being used for merchandise, then essentially you become an illustrator. You're more like an illustrator and you're trying to... There are several opportunities right now for an illustrator depending on how you package your stuff.”

I think there's a big growth in the sector called lifestyle and accessories, which many people are like simple things like phone covers, laptop covers, greeting cards, even desktops, or even calendars, bags, etc. It's like mugs, etc. So, there are so many possibilities and if one can package themselves, an illustrator can really have many options. It all depends on how... Even there, sometimes you have to write something on it. Typically, a message goes along with it and that's what makes the purchase interesting.”

Like you're buying a T-shirt or something and something written on it. It's a message that you're giving out and people will be proud to wear it. I see so many options for an illustrator slash cartoonist. So, that's how I'm looking at it. Promoting themselves, I think social media platforms are really, really doing good for a cartoonist.”

One can continuously keep putting up their work at various places and one can start getting a following over a period. One has to wait for that to happen, whether it is YouTube or Instagram or any of the sites where you can upload your drawings. It takes that time. However, I think what is important is that a cartoonist needs to draw every day.”

One needs to draw every day. It's not an easy job. Even when you're working for a newspaper or something, it's not at all an easy job because you have to come up with something every day. By evening, you (cartoonist) have to not only come up with an idea, but you also have to write the idea down, you have to do a few sketches, then complete it and give it to the editorial for approval. Then they come back to you on it and ask you to make changes and you have to finish the whole thing, because it has to be printed in the next day's newspaper. So, it's actually a full -time job. It is a tough job.

Yes, it's very difficult, demanding, there's constant pressure. Sir, I think finally we can see that. No, no, tell me. I am searching for this. I am saying that Mario Miranda's product is available in the market if I can buy something that is fully merchandise properly.”

Similarly, R.K. Laxman's work, we have only books or something, but I think political cartoon is very difficult to merchandise and social cartoon can be much easier. Actually, if my information goes right, and don't quote me on this, I'm not 100 % sure, but I think R.K. Laxman's cartoons, The Common Man, is going through a certain merchandise in various ways. That is why I think his own family members is what I've heard, but I'm not sure. I do not know if I should quote this. From what I hear, The Common Man is a very, very interesting character to be marginalized and I think that is already happening. They are sending out social messages through The Common Man being the character and they are putting this on Times of India every now and then.”

They are coming up with certain comic strips in which The Common Man is there and there are social messages that are being churned out. So, there is some amount of merchandising that is happening. Merchandising is trying to continue the character through various forms, so you (cartoonist) are keeping the characters alive.”

Of course, Mario's work has been merchandised a lot. There are some organizations in Goa that are merchandising but otherwise, R.K.'s has also started getting merchandised. Political cartooning, unfortunately, it has a very short shelf life. Yeah, what do you have?



Right, so something happened today so there's a cartoon about it tomorrow and it does not have relevance a few weeks later or a month later, some years later, it does not have that relevance. But it's interesting that some years down the line, suppose you look at it, then it's recalling, it's like going through history and it's a nice archival of various events that happened. Therefore, there it becomes an interesting archival, but the immediate relevance is lost after a few days. So political cartooning, shelf life is less whereas social cartooning, shelf life continues. Like we had problems in power, water, traffic, garbage, we still have that so that can continue for sometimes even many years together. That's why social cartooning seems longer, seems to have a longer shelf life and many people actually tend to move towards social cartooning because of the long shelf life.”

C) Next question was if it is said that Tin-Tin is a very popular character, similar to Laxman's Common Man, very popular character. But today we can't see that kind of character, the character doesn't evolve either but in political cartooning, did you try it also or did you...?

I did not stick with one character and take the character across especially in cartooning and that is something I really would love to do.”

In fact, I am even thinking of certain characters, a set of characters and doing a set of graphic novels along with those characters or comic books along with those characters. So that has always been on my wish list. But yeah, you are right, I don't really see any strong character that is that is continuing through different media.”

There are some, like for example *Amarchitra Katha's Pandit's* and there are *Supandi* is a character that is quite popular with games and there is also *Chhota Bheem* that has been developed in fact, Arkel Akshman's *Gattu* was a nice popular character I think he did this for Asian Games Asian paints something. Mario Miranda did with *Ms. Nimbo Pani* and all that. So, for some time he continued with those characters which were now I think we don't really have certain characters that can survive over many years.”

R.K. Laxman's Common Man and Common Man's wife is also well known to everybody. Common Man and Common Woman. There are of course other characters that Indian comic book artists have developed like *Chacha Chaudhary*, *Sabu* similar characters there are many in West Bengal also and Satyajit Ray he had developed quite a few characters

*Felu Da* and those characters the detective characters. But today is also like that's why suddenly missing of character. You can see that one character just come and strips me out like, we do not have a popular character continuing to be drawn over many years. That is missing and I think that is one area that cartoonists could take into consideration to develop a strong character across over a period of time to develop a strong character and tell stories about the character you know it's something that really missing.”

Today's political cartoon is not very direct like if I say that these things happen. It's like either political character is there but there is no middle class or someone representation is missing. That is, I think you are right there also the smartness with which you write smartness how well you express it. And how you don't have to directly say what you have to, but you know in your writing you can make it very vary that's where the humor comes in trying to be. As I am suddenly remembering one archaeological cartoon in which he (R.K. Laxman) drew it's raining heavily and at the bus stop everybody is having an umbrella, except one person who is getting wet. In the rain so the person standing next to the guy who is getting wet turns to him and asks him “Do you work in the weather department?” Okay so it's a very in very smart way of poking fun attacking the other department poking fun at the weather department and their forecasting maximum. That time forecasting is always wrong. So that's a very smart way of doing it. R. K. Laxman had these smart ways of cracking a joke or probably poking fun so essentially. At the end of it we are not targeting anybody, but we are just poking fun at ourselves and the society around us. If a person has these ideas and they can become a good cartoonist, it's open right now. Unfortunately, right now we don't have the big names RK, Mario Is it today like Satish Acharya even I can't comment on others you tell me what your question is but don't put this anywhere.”

I do not want to comment on any cartoonist. No, I am not I am not taking the cartoonist. I am saying that today's generation also very strong cartoonists also growing up. But again, there is a drawback I think somehow there is a no specific platform for supporting them. I am a big fan of Satish Acharya and I follow his work. Every day and I keep getting it in my feed I see his (Satish) work, he (Satish) is good, his skills are awesome, his cartoons are really good. But I see the same struggle he (Satish is going through, there is so much trolling that happens of course he doesn't care. Nobody should care about it, but I know that it's at certain times I am sure the trolling becomes a little too much and I know as a cartoonist

he must be going through those kinds of difficulties but he is continuing to do what he has to do and that is that is the best thing for the society. We need checks and balances like Satish Acharya and producing every day he does it every day, sometimes even two a day it's not easy it's just not easy.”

I am a big fan of his work he is carrying the load of cartoons. In India we do have Sandeep Adhwaryu is also a cartoonist in the times of India Keshav is continuing to draw for Hindu. I am not really because I don't follow Bengal and Kerala local language newspapers and all that, so I am not aware of what is happening because they are not national level. Circulation does not happen for *Vannakalur* newspapers so I might be missing quite a few names unintentionally. But one thing I know for sure some of the best cartoonists in India have come from these two states West Bengal and Kerala simply because of the socio-political history in these two states.”

Discussion was over with a note that the query made here in was a favorite issue that he would like to share and be reviewed in a constructive way. The understanding from this discussion would enrich the field of current observation.

### 4.3 Design of Indian political cartoons in new media

With the above inputs and views from four specialists, the following may be summarized about the Indian political cartoon and that now has generated a niche.

Indian political cartoons are well-known in newspapers, periodicals, and social media. These can be classified as a kind of graphic satire and visual storytelling (Hoxie, 2001) with the ideal balance of clever humor, satire, and punch, it describes current events in politics, society, and culture. Indian political cartoons (Bhattacharya, 2002) began by refusing to cooperate with the British government; as a gift from the West, they eventually developed their unique style and form. (Kiyokawa et al., n.d.)

Following India's independence, both the notion of Indian political cartoons (Bostdorff, 1987) and the targeted attacks also underwent a shift (Mitter, 2012). The majority of political (Johnson-Cartee, Copeland, 1997) cartoonists in the post-independent

country drew their political cartoons (Danjoux, 2007) to promote democratic ideas, bring up developmental concerns (Unny, 2006), stir up socio-political morals and all other concerns of the general populace. At that time, legendary cartoonists such as A. Abraham (Dhiman, 2022) and R.K. Laxman started their journey in India. During a 40-year career, Abu Abraham (1924-2002) contributed to several national and international publications, including the Bombay Chronicle, Shankar's Weekly, The Observer (1956-1966), The Guardian (1966-1969), and the Indian Express (1969-81). The most famous cartoonist in India was Mr. R.K. Laxman (Chatterjee, 2007). He was one of the few Indians who could connect with the general populace. Over the course of more than fifty years, R. Laxman (Bhattacharya, 1872–1947) produced political cartoons for The Times of India.(Ho et al., 2003)

Due to the evolution of visual language, pictures are becoming less significant in today's society because there are so many of them (Mary, Prasad, Rudramuniyaiah, 2009). We find it challenging to recall so many images. In the past, there were fewer opportunities; therefore, an artist would use all of his skill to tell a story in one frame. Although there are more options now, visuals are becoming less significant. The political cartoonist's model for the figure evolved into a stereotype. It was a cartoonist's bold statement at first, but it has been softened and made politer afterwards.(Grover et al., 1994)

India is gradually experiencing the digital revolution due to the increasing use of the internet. Different socioeconomic positions, ages, and linguistic groups are actively using this platform and taking part. Social media developed into a powerful platform. The online platform became an outlet where people are accessible, visible, and commendable. They share their ideas, ideologies and private photos and video. These days, it has become more than just personal. A business website makes it simple for general people to create their page and benefit from what they are selling. A study showed that the typical Indian (youth and adult) spends almost 3.2 hours daily on social media. After 2014, the massive application of the digital platform, QR codes become one of the easiest ways to transact money. QR codes and AR became very popular platforms.(Hynes & Janson, 2007).

#### 4.4. Relevance of AR and QR for political cartoon representation

The next step after creating cartoons was to post them on social media, as previously mentioned. The researcher next sought to find out how viewers responded to Indian political cartoons (Feteris, Groarke, Plug, 2011). Through the statistical analysis, the researcher aims to compare how users interact with systems based on AR and QR (Singh, 2016). Both QR codes and augmented reality (AR) can direct users to a dynamic picture or video. While QR codes provide the sense of scanning a barcode, augmented reality (AR) works best for scanning printed signs and bringing a graphic or still picture to life. (Guo et al., 2016b)

**AR (Augmented reality):** It is a virtual environment that allows users to interact with real-world objects by enhancing them with computer-generated perceptual data, sometimes spanning many sensory modalities, such as visual, aural, tactile, somatosensory and olfactory (Tait and Billingham, 2015). A system that combines real and virtual worlds, real-time interaction, and precise 3D registration of real and virtual items is known as augmented reality (AR), (Zhang, 2020). (Gopal et al., 2003) (Qiao et al., 2019)

The observation was made that cartoon number 10 was the most appreciated of the ten cartoons selected. The researcher further tried to apply this cartoon to the AR platform to understand the reaction of the viewers. (Grover et al., 1996)

**QR (Quick Response) code:** The QR code, commonly referred to as a matrix barcode or two-dimensional barcode, was developed in 1994 by the Japanese automaker Denso Wave. The acronym QR stands for "rapid response code." A barcode is an optical label that a computer can scan and may be used to access information about the item it is attached to. QR codes typically contain a tracker, location, or identifier that links to a website or application. The four defined encoding types used by QR codes are numeric, alphanumeric, byte/binary, and kanji; extensions are optional (Durak, Atomize, 2016). As a 2D code (vertical and horizontal), a QR code provides information in two dimensions in addition to one. The abbreviation QR, which stands for "Quick Response OR code," is used to refer to modern technologies that we use daily. (Guo et al., 2016b)

In contrast to augmented reality, which is a relatively new technology, QR codes have been around for around 20 years and have been more popular in the last five years. By bridging the gap between digital and print media, both technologies achieve the same result: removing the need to memorize or type lengthy online URLs.(Bostdorff, 1987)

#### 4.4.1 AR can help to reach to audience.

- Augmented Reality can develop a bridge between the Natural world and the supernatural world.
- It helps to engage the viewers with the content.
- It opens the door to possibilities for the integration of multimedia like static to dynamic, audio-visual, soundtrack, etc.
- Lots of possibilities enhance this platform.
- Users of AR interfaces generally enjoy and take more interest in such mediums.(Tait & Billingham, 2015)

#### 4.4.2 QR code can help to reach to audience.

- QR code helps to generate URLs by scanning the code.
- It remains directly linked with the URL or website where viewers can see dynamic images or know more about the cartoonist's work.
- URL contains multiple possibilities for information presentation.
- It is easier to access information.
- QR code is one of the interactive ways of information accessibility.

#### 4.5. AR-QR study

Through this study, it was tried to understand the adaptability of digital platforms (AR vs QR code) used to promote political cartoons among viewers.

#### 4.5.1 Methodology

**Participant in this study-** The most preferred experimental cartoon illustration No 10 was put for AR/QR code feedback online through google form. A total of 105 participants have responded. Data from seven participants were removed, as they were outliers. Data from 98 participants were taken for further statistical analysis. Forty-nine of them took part in the research using QR codes while 49 of them used an AR platform. The details of the participants are given in the following Table- 8.

**Participant details of QR platform-** Total 54 people from different parts of India were selected for the study. Among them 44.4% Male and 53.7% Female. Maximum age of the participant was 19 years, from different socio-economic status. Survey conducted through Google form.(DURAK et al., 2016)

Comparative analysis is an effective tool for making informed decisions. It helps to gain a better understanding of AR an QR code participant in details, and Table 8 is showing all participant details.(Hirose & Li, 2011)

Table 8. Participant details in AR and QR code platform

Comparative analysis of both platforms				
	Total Participant	AR platform	Total Participant	QR code Platform
Total Participant	55	53.7% Female	51	43.1% Female
		44.4 % Male		56.9% Male
Age Group (years)		2.1% prefer to not say		
	18-30	49	18-30 =43	43
	30-50	1	30-45=1	1
	50-60	1	50-60=1	1
Different part of India	North	23	North	15
	South	8	South	9
	East	7	East	9
	West	9	West	16
	Center	4	Center	7
Education qualification	Higher secondary	29	Higher secondary	23
	Graduate	19	Graduate	19
	Postgraduate	3	Postgraduate	1
	PhD		PhD	1
Socio economic status	Below 10000	41	Below 10000	43
	10000-50000	9	10000-50000	8
	50000-100000	1	50000-100000	3

The table showed the male and female participants ratio in the study which clearly portrays those female participants was higher than their male counterpart. The participants were from different parts of India but most of them were from Madhya Pradesh.



**Participant details of AR platform-** Total 51 people from different parts of India were selected for the study. Among them 56.9% Male and 43.1% Female. The maximum age of the participant was 19 years, from different socio-economic status. Survey conducted through Google form.

**Parameters considered in this study-** Following are the parameters, Table- 9, selected for this study to understand the user experience in both platforms: Multimodal, Enjoying, Familiarity, Visibility, Hierarchy, Predictability, Learnability, Consistence, Recognizable, User support provided, Feedback (visual and auditory), Representable, Low physical effort, Personalized, User control, Exciting, Easy to navigate, willing to use, and Acceptability. A seven-point rating scale was used for each parameter to get user responses.

Table 9. Reliability of each scale for various parameter

Name of the Parameters	Coefficient values
Easy to navigate	0.960
Acceptability	0.959
Exciting	0.957
Consistence	0.954
User support	0.951
Enjoying	0.950
Feedback (visual auditory)	0.950
Learnability	0.947
Hierarchy	0.946
Representable	0.941
Personalized	0.937
Recognizable	0.933
Familiarity	0.931
Willing to use	0.914
Multimodal	0.903
Predictability	0.899
User control	0.894
Visibility (readability)	0.862
Low physical effort	0.814

Extraction methods: Principal Component Anal  
 Rotational matrix: Vari-max; Iterations: 50

## 4.5.2 Design manipulation

### **AR based stimulus**

A political cartoon was selected to present in the AR medium. The selected cartoon was initially compiled with suitable audio and converted into an animated gif file. To build the AR based stimulus for a chosen political cartoon-the Gif file was loaded into the cloud-based Unite AR cloud-based software next. This selected cartoon was printed in newspaper format and used as a trigger to initiate the AR presentation of the political cartoons.

### **QR code-based stimulus**

The selected political cartoon was presented on a cushion cover with a QR code as a product. The viewers can scan the QR code to experience the animated gif images of political cartoons uploaded on the webpage.

## 4.5.3 Study description

For access to the animated video on selected political cartoons, viewers were instructed to scan either the QR code or the trigger picture (Miano, 1999). They were asked to view both forms of representation and evaluate them. They interacted with the proposed platforms and express their experiences through questionnaire method.

## 4.5.4 Statistical tools used

Different parameters listed above were computed using descriptive statistics that included mean, standard deviation, standard errors, frequency and percentage. A t-test was conducted to compare the mean values in different situations (AR vs. QR code study).

Ten political cartoons were conceived during the COVID-19 pandemic. The best Indian one was portrayed in two different new mediums and presented in both the augmented reality (AR) (Tait and Billingham, 2015) medium and on a cushion cover with a QR code to access an audio-visual version of that cartoon. These two mediums might attract younger audiences and help cartoonists or designers to establish new platforms for Indian political cartoons.

A questionnaire was prepared to understand the usability and acceptability of the new medium of Indian political cartoons. The reliability of the scale used in the questionnaire to measure usability and engagement was then calculated. The Cronbach's alpha values were found to be greater than 0.70 for both scales. Thus, these scales were reliable. The content analysis method was applied to find out annotations based on user feedback recorded through open-ended questions given in questionnaire. A total of 99 young Indian adults participated in this study (Female=47.5% and Male =52.5%; age range 19-42 years).

The raw data were transformed into Z scores to get better results and resolutions in statistical analysis. As the collected data distribution was near normal distribution, ANOVA was conducted to compare mean values of engagement and user acceptance-related parameters. It was observed during the survey that both platforms are equally acceptable, but if we consider other parameters then the AR is much more ahead than QR code.



Fig. 99. Storyboard demonstrates how AR functions.

Fig. 99 and 100 represent storyboards that how viewers scan news paper text or image through the augmented reality platform. Then they can see their dynamic, animated cartoon gif or specific illustration which was highly engaging. Interchange Format for Graphics Sprite pictures was stored as bitmap images in the GIF format, and used for both software and websites.

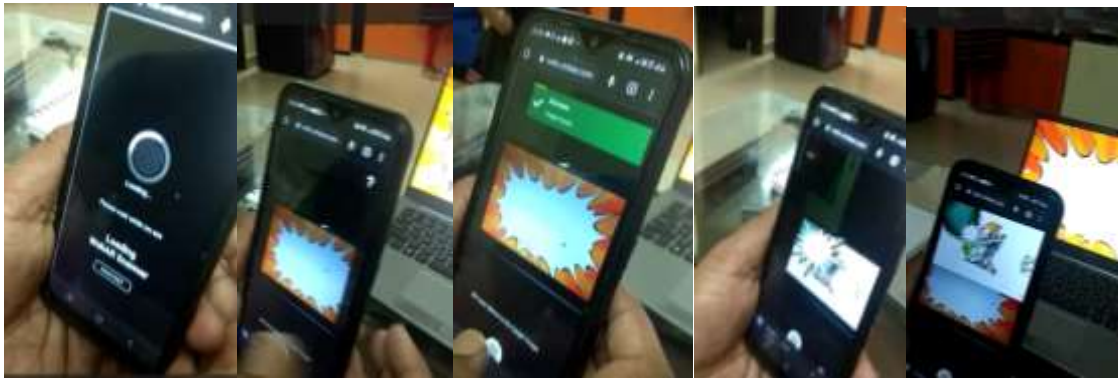


Fig. 100. Storyboard demonstrates how AR functions.

Viewers need to open AR (Zhang, 2020) app and click on the visual. The AR will link with it and start playing audiovisual animated graphics. In this dynamic audiovisual video, a viewer can see how a politician will walk forward and hold a big shield, trying to push the COVID-19 virus back, the audience can hear the soundtrack of war. It gives an extremely tough fight against that deadly virus.



Fig. 101 Storyboard demonstrates how QR functions.

In Fig. 101, through the third storyboard, it was explained how viewers can scan the QR code from the cushion and see the dynamic gif on their mobile. The QR code on the cushion leads the viewers to link with the cloud and able to see an animated gif version of the same static image.

During scanning QR code viewer would get a URL link with a YouTube video. The viewers need to play and can see videos (audio with visual). The messages of the video a\were the same, the researcher tried to give the experience of a dynamic war sequence where all political leaders acted like a superhero and tried to push shield deadly virus COVID-19 out of our frame (represents world/society).

#### 4.6. Observations: Differences between AR vs QR code study

The experimental responses are presented in Fig. 102 clearly mentions the acceptances of AR over QR presentations by the respondents.

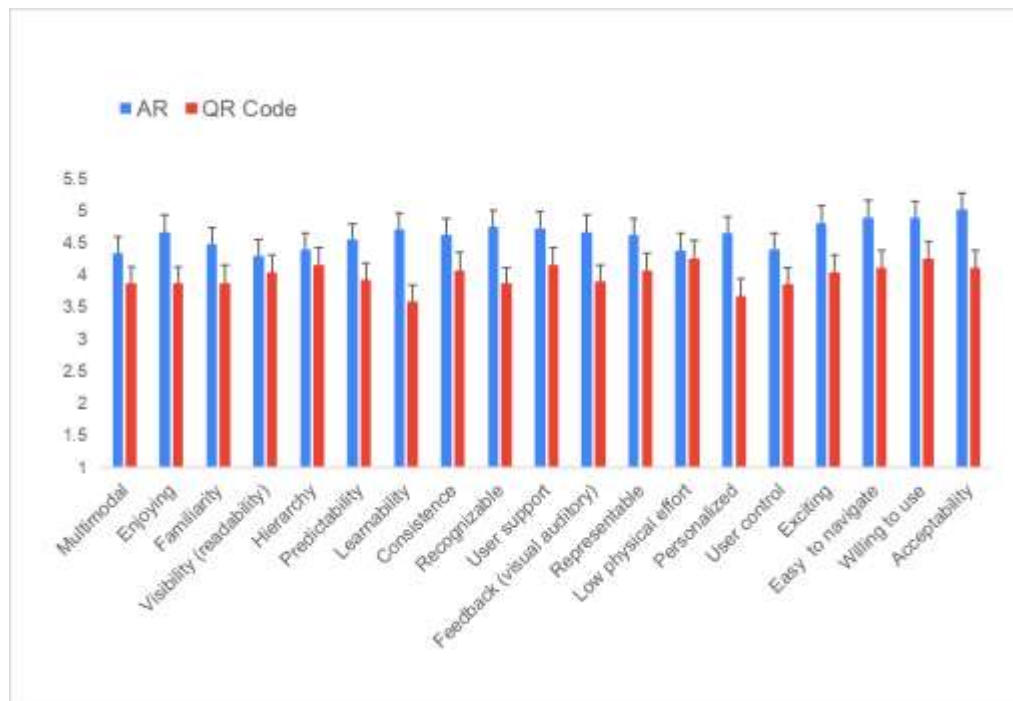


Fig 102 Variations in interface design qualities due to changes in interface (QR code-based interface vs augmented reality interface).

As the data was not following the normal distribution, nonparametric test was applied to analysis the data. To compare means (QR vs AR) the Mann-Whitney U test was used. When compared the mean values for various parameter related to usability-significant differences were found between situations (QR vs AR) in cases of parameters.

Through this survey, it was observed (statistician's help was taken and presented below), that there are significant differences in few parameters like – enjoyable [  $M_{QR} = 3.88, SD_{QR} = 1.80$  ,  $M_{AR} = 4.67, SD_{AR} = 1.84$  , Mann-Whitney  $U = 911.500$ , Wilcoxon  $W = 2136.500$ ,  $Z(97) = 1.206$   $p = 0.037$ ], recognizable [ $M_{QR} = 3.88$  , $SD_{QR} = 1.73$  ,  $M_{AR} = 4.76$  , $SD_{AR} = 1.81$ , Mann-Whitney  $U =$  ,Wilcoxon  $W = -2102.500$ ,  $Z(97) = -2.335$ ,  $p = 0.020$  ], learnability [ $M_{QR} = 3.59$  , $SD_{QR} = 1.80$ ,  $M_{AR} = 4.71, SD_{AR} = 1.83$ , Mann-Whitney  $U = 793.000$ , Wilcoxon  $W = 2018.000$  , $Z(97) = -2.949$  Asymp. Sig. (2-tailed)  $p = 0.003$ ], Visio-auditory feedback [ $M_{QR} = 3.90$  , $SD_{QR} = 1.86$ ,  $M_{AR} = 4.67, SD_{AR} = 1.69$  Mann-Whitney  $U = 1090.500$  ,Wilcoxon  $W = 2315.500$ ,  $Z(97) = 793$ ,  $p = 0.428$ ], personification [ $M_{QR} = 3.67, SD_{QR} = 1.94$  ,  $M_{AR} = 4.65, SD_{AR} = 1.81$  Mann-Whitney  $U = 847.000$  ,Wilcoxon  $W = 2072.00$ ,  $z = -2.549$  ,  $p = 0.011$ , exciting [ $M_{QR} = 4.04$  , $SD_{QR} = 1.88$  ,  $M_{AR} = 4.82$  , $SD_{AR} = 1.82$  , Mann-Whitney  $U = 934.500$  , Wilcoxon  $W = 2159.500$ ,  $Z(97) = -1.925$   $p = 0.054$ ], easy to navigate [ $M_{QR} = 4.12$  , $SD_{QR} = 1.87$  ,  $M_{AR} = 4.90$  , $SD_{AR} = 1.91$  Mann-Whitney  $U = 926.500$  ,Wilcoxon  $W = 2151.500$ ,  $Z = -1.988$  ,  $p = 0.047$ ], acceptability [ $M_{QR} = 4.12$  , $SD_{QR} = 1.86$  ,  $M_{AR} = 5.02$  , $SD_{AR} = 1.85$ , Mann-Whitney  $U = 865.500$ , Wilcoxon  $W = 2090.500$ ,  $Z = 2.427$   $p = 0.015$ ].

## 4.7. Discussion

Participants have perceived the AR interface as significantly more multimodal, exciting, personalized, easy to navigate, more user control, and support, more predictable and more acceptable in comparison to the QR code-based interface design for the presentation. They have also enjoyed and got more live feedback in the case of the AR interface; hence, they are more willing to use the AR interface than the QR code-based interface to access (Indian political) cartoons.

On the other hand, the QR code-based interface appears to be more familiar and visible to the target audience than the AR-based interface created for displaying (Indian political) cartoons. The above result showed that the AR-based interface has more advantages over the QR code-based interface except for a few aspects of the QR code-based interface such as high familiarity and high visibility. Thus, the overall user experience of

the AR interface was better than the QR-based interface in the present Indian political scenario.

Smith (2011) has reported that as a digital medium, AR (Tait and Billingham, 2015) is one of the mediums for a political campaign for socio-political gain in the US scenario. According to the recent news released by The Hindu newspaper (November 2018), an engineering college startup in Trisur has incubated AR-based solutions for political campaigns first time in India. In this study, the application of both AR and QR (Anderson, Ballard, Demmel, Keutzer, 2011) mediums were shown for the same political cartoon to observe the effectiveness of the type of mediums. (Zhang, 2020)

It was observed that the AR medium was more effective than the QR medium in the perspective of political campaigning by portraying Indian political cartoons. A similar finding was observed by Smith (2011) in the context of political camping using AR medium in the USA. A successful AR-based political campaigning showed the way of selection of Naveen Patnaik as chief minister in Odisha (Economic Times, 2019). The use of AR as a medium generates interest and motivates people toward political objectives (Smith, 2011).

#### 4.8. Concluding remark-preferring AR

Through this study, it is now clear that the AR-based interface is more effective and appraised by Indian audiences (study subjects) in comparison to the QR-based interface for presenting Indian political cartoons (specifically conceived for experiment). The current study of political cartoons could be applied to the effectiveness study of other media (VR) to portray political cartoons. In this study, the effect of gender and age group on user experience parameters is limited. Here, only one political cartoon was presented in two different mediums (AR vs. QR); however, an effective study could be conducted on multiple political cartoons (of varied nature) in the near future.

New platforms exploring product application other than regular printing on paper and digital presentation including possibility of archival preservation of contemporary illustrations published from time to time for further reference use may also be considered.

## 4.9 Exploring new platform displaying on utility product.

In today's rapidly evolving world, cartoonists face numerous challenges in terms of how they can sell and monetize their work. In terms of providing alternate means and methods a new opportunity to print their cartoons on products, shoot them, advertise online (to reach a wider range of people), and sell them to interested buyers may be considered. The process of developing and applying cartoons on products can be a challenging task, especially for young and emerging cartoonists. This platform may assist them with a space to explore their creativity and develop their products, thereby creating a new avenue for their work. By offering a unique blend of art and commerce, this platform represents an innovative and exciting new way for cartoonists to showcase their talent and reach new heights in their careers. The possibilities are endless, and the potential for growth and success seems to be immense, and the feasibility experimentation is tried out.(DURAK et al., 2016; Hirose & Li, 2011; Zhang, 2020)

### 4.9.1 Experiments

In addition to conveying political messages, political cartoons can also be used as merchandise. Merchandising political cartoons is not a new concept for cartoonists, political cartoons have been merchandised for many years. Some cartoonists have turned their cartoons into profitable merchandise by using them to convey political messages.

In the 19th century, political cartoons were printed on ceramic plates and sold as souvenirs. During the 20th century, political cartoons were printed on posters, buttons, and t-shirts and sold at rallies and events. As the internet has grown, political cartoonists have been able to reach even larger audiences and merchandise sales have become an important source of income.

Political cartoon merchandise is still popular today and cartoonists sell their products on a variety of platforms, including online marketplaces, social media, and their own websites. Cartoonists can connect with their fans and promote their work while spreading their political message by creating merchandise featuring their cartoons. Even though merchandise featuring political cartoons is not a new platform, possibility of furthering its



application to make a popular proposition for Indian cartoonists to reach fans and generate income may be investigated.

For merchandising purposes, political cartoons can be a good choice for several reasons:

1. Cartoons often feature unique and eye-catching designs that can make for interesting and engaging merchandise. The cartoons can be humorous, satirical, or thought-provoking and can often be recognized by fans of the artist or the political message they convey.
2. Cartoons convey strong political messages, making them an effective way to convey political views and beliefs. They can show their support for a particular political issue or stance by putting these messages on merchandise.
3. Political cartoon merchandise appeals to a specific audience, making it a profitable niche market. Many political cartoon fans are passionate about the messages they convey, making them more likely to purchase merchandise that supports their views.
4. Cartoons can also be educational, providing a unique perspective on current events or historical events. Merchandise featuring political cartoons can serve as a way to raise awareness of these issues and educate others on the artist's views.
5. Cartoon can be developed either by hand or digitally. Handmade cartoons need to be scanned and digitized through software.
6. Today most cartoonists use software during making Photoshop or procreate.
7. For digital cartooning Cintiq and I-pad is very popular.
8. Mostly through digital printing or transfer printing used during printing on product.
9. Today's cartoonist sale their product online.

10. Most of the online platforms provide fast connectivity where cartoonist can sale their products.
11. One of these platforms is Patreon, which provides business tools for content creators to run subscription services. Artists and creators make money from their subscribers by offering them rewards and perks. In addition to payment processing fees, Patreon charges creators a commission of 9 to 12 percent of their monthly income.

In general, it can be said that political cartoons can make a good product for merchandising because of their unique design appearance, powerful political messages, niche market, and educational value. By creating merchandise featuring political cartoons, artists can reach a wider audience and engage fans who are passionate about the issues they address.

The following 6-steps would be appropriate and be considered when creating political cartoon merchandise:

**The first.** The first step is to create the political cartoon that will appear on the merchandise. A cartoon should be visually appealing and convey a clear political message.

**The second.** A variety of merchandise can feature political cartoons, such as t-shirts, mugs, stickers, posters, etc. Choose merchandise that is appropriate for the cartoon and the target audience.

**The third.** The cartoon image can be transferred onto merchandise using different printing methods. Printing methods such as screen printing, digital printing and heat transfer are popular.

**The fourth.** When pricing political cartoon merchandise, consider the cost of production, the printing method, the cost of the merchandise and any shipping or handling charges. The market competition and the demand for the product should also be taken into account.

**The fifth.** To sell political cartoon merchandise successfully, it is imperative to market it effectively. It can include promoting the merchandise on social media, reaching out to influencers or political organizations, and offering discounts or promotions.

**The sixth.** Ensure that the political cartoon on the merchandise does not violate any copyright laws. If the cartoon was created by someone else, obtain permission before using it or create your own.

In summary, creating political cartoon merchandise requires creating a visually appealing cartoon, selecting the appropriate merchandise and printing method. It also requires pricing the merchandise competitively, effectively marketing it and ensuring copyright laws are followed.

The number 10 experimental cartoon was selected most appealing, and the same was tried out on Apparel, Homedecor, Accessories, Stationary items, Others- electronic screen display and Wall art, Fig. 103, as self explanatory application possibilities, and were presented on online platform with details for better understanding of viewers' acceptance that how much potentiality viable of that cartoon on product. It also requires checking if people were ready to buy this political cartoon printed product or not. Actual products developed with political and other social cartoons were put under exhibition in UPES campus in Dehradun, Fig.104. Student volunteers and other common viewers purchased many items. For opinion survey on preference of on product applications, exhibition as was in Dehradun two other different locations, i.e., Ahmedabad and Mumbai, Fig. 105, were also conducted.

## Apparel:



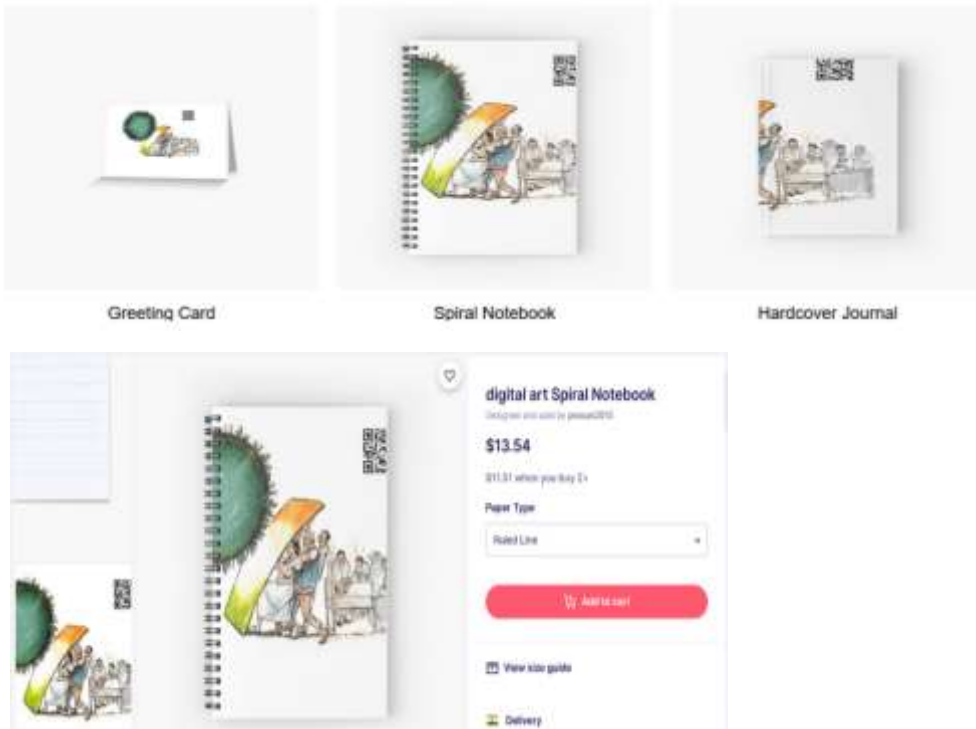
## Homedecor:



## Accessories:



### Stationary:



### Others- electronic screen display:



### Wall art:



Figure 103. Collage of various products- application possibility of a single political cartoon, No. 10 experimental sample.



Figure 104. Actual products developed during the study and seen acceptance as sold successfully in the exhibition in Dehradun- student volunteers and other common viewers purchased many items, a) umbrella with cartoons involving varied themes, b) stationery items with cartoons of varied themes, c) T-shirt with cartoons of varied themes, d) enlarged cartoon portion on a T-shirt, e) person wearing after procuring the T-shirt with a single cartoon imprint, f) cartoons of varied theme on print on clothing, and g) selling-buying of products in exhibition.



Fig.105. Products developed for the study and displayed in Exhibition for opinion survey on preference in different locations, i.e., Ahmedabad, Dehradun and Mumbai

#### 4.9.2 Observations and Discussion

Trials were made if cartoons with political and socio-ethical message be applied in other modes of consumer product as decoration and items can be mobile while in use so that the message also can be transmitted to others who come to contact with the users. During display of the prototypes on spot observation and discussions with people attending the show one point has come very clear that possibility of using cartoon imprints in varied display medium other than print in paper and digital presentation, people are open to options.

Discussions (unstructured, random) with people revealed that political cartoons are liked as appreciation but when it comes to utility items, people prefer non-hardcore political content than humorous social issues and events. When they see a cartoon, the encoded message is easily decoded with their own situational relevance, appreciation is better and product application is also accepted.

People want to stay exposed within their surroundings, the cartoon illustrations create a nostalgic feeling of the situation they are experiencing. Overall, the illustration and message transmission should be polite in nature, remain within social ethics and should have pleasant appearance.



## 4.10 Archive documentation

Another experiment using the AR platform was conducted to understand if documentation of a range of political cartoon can act as reference for future, and thus motivate people to refer and appreciate. As a reference, using AR technology to connect scanned characters of RK Laxman with an archive of his cartoons sounds like a creative and engaging way to explore the work of renowned cartoonists. The AR platform can offer viewers a unique and immersive experience by providing access to a collection of cartoons created by RK Laxman. The figure106 shows the process of scanning common man image from laptop to the AR platform automatic link with archive of legend, where curious viewer would be able to know and see more work done by cartoonist.

Introducing this concept to other cartoonists would indeed create a futuristic platform for cartoon enthusiasts. Users can explore their respective cartoon archives by scanning characters or specific elements related to various cartoonists. Besides providing entertainment, this approach would also serve as an educational tool, allowing viewers to appreciate the artistic evolution and consistency of different cartoonists over time. Users could also explore a variety of cartoon styles, while discovering new and talented cartoonists from all around the world. This platform would be a great opportunity to introduce cartoons to the younger generation, as well to bring a sense of nostalgia to the older generation.



Fig.106. Showing how it can be scanned and linked with archive of legend cartoonist.



Additionally, integrating augmented reality into the exploration of cartoon archives could enhance user engagement and interaction. The user might be able to interact with the cartoons, zoom in to examine details, read accompanying descriptions or explanations, or even overlay animations or audio commentary to provide additional context. This could be an interesting way for users to learn more about cartoons and their history. It could also be a fun and unique experience that will bring the cartoons to life.

Cartoon enthusiasts, researchers, students, and art lovers could all benefit from such a platform. In addition to preserving and showcasing the rich legacy of cartoonists, it has the potential to introduce their work to new generations.

The idea of using AR technology to create a futuristic platform for cartoonists holds great promise for preserving cartoonist legacies, educating the public and providing an enjoyable and interactive experience.

#### 4.11. Concluding remarks

The views of experts and observations of varied levels of experimentations carried out give an outline of general findings as below:

1. **Building an online presence:** With the rise of social media, cartoonists can easily create an online presence and engage with their audience. By sharing their work on platforms such as Instagram, Twitter, and Facebook, cartoonists can connect with potential customers. They can also use these platforms to showcase their skills and promote their products. Social media also provides a great opportunity for cartoonists to interact with their followers, answer questions and receive feedback.
2. **E-commerce:** Digital marketplaces provide cartoonists with an easy and affordable way to sell their products online. For example, Etsy allows cartoonists to set up a store and sell a range of products, including prints, stickers, and t-shirts. Other platforms such as Redbubble and Society 6 offer a print-on-demand service, where cartoonists can upload their artwork and have it printed on a range of products, from phone cases to shower curtains. This approach eliminates the need for cartoonists to hold inventory or manage shipping, allowing them to focus on creating new art.

3. **Crowdfunding:** Kickstarter and Patreon are two popular crowdfunding platforms that provide cartoonists with a way to raise funds and sell their products directly to backers. Kickstarter allows cartoonists to launch a campaign to raise funds for a specific project, such as a graphic novel or comic book. In return, backers receive rewards such as signed copies of the book, original artwork, or other exclusive merchandise. Patreon provides cartoonists with a way to receive ongoing support from fans, who can sign up to become monthly patrons in exchange for exclusive content and other rewards.
4. **Analytics and data:** Digital platforms provide cartoonists with access to valuable data and analytics that can help them better understand their customers and track sales. For example, social media platforms provide insights into audience demographics, engagement rates and other key metrics. E-commerce platforms such as Etsy also provide data on sales, traffic and customer behavior. This information can be used to make more informed decisions about marketing, product development, and other aspects of the business.
5. **Collaboration:** Digital platforms allow cartoonists to collaborate with other artists and creators to reach new audiences and develop new products. For example, they can collaborate with writers to create a graphic novel or work with a fashion designer to create a clothing line. Collaborations can help cartoonists tap into new markets, cross-promote their work, and build their brand. Additionally, collaborations can help cartoonists create unique and innovative products that would be difficult to create on their own.

As a concluding remark it can be said that the digital platforms provide cartoonists with a range of tools and opportunities to market and sell their products more effectively. By leveraging these platforms, cartoonists can build their brand, reach new audiences, and grow their business in exciting, innovative ways. At the same time, it should not create any personal agenda of the artists or the creator, it should mirror the situation only from the viewpoint of an unbiased observer.

The outcome was discussed with Debasish Deb again for feedback, and he opined – academic literacy of viewers means a lot in appreciating the political cartoons and the stakeholders may not be large whereas common socio-ethical issues are appreciated by many. Through cartoon a strong public image is formed which eventually affects the fate of the cartoon figure in reality- fall and rise both are possible as influence created by political cartoon. Thus, the role of cartoonists with their intellect to ideate and illustrate and appropriate selection of events are very important to get appreciation of target audience- would it be a specific class of people identified ideology or to serve common people as mirroring the socio-political status.

# Designing Contemporary Indian Political Cartoon and its Applications in New Media for Social Impact

## Chapter 5

### Discussion and Conclusion

This section concludes the thesis work with general discussions. It summarizes with salient findings, and thus views and scopes for further study.

## Chapter 5: Discussion and Conclusion

### 5.0 Summarising the thesis work

The below is summarising the work with brief on general discussion, silent findings concluding remarks and suggestions for the scope for further studies.

#### 5.1. General discussion

The study was undertaken to investigate if there can be a fresh look for re-jubilating political cartoon in the current communication practices, where it seems losing ground. Political cartoons in India have undergone a dynamic and transformative process from the influence of British cartoons to the development of a modern Indian identity. A series of cartoons has played a crucial role in shaping public opinion, provoking discussions, and capturing the essence of socio-political issues in a visually compelling way.

In addition to reflecting the diverse cultural fabric of the nation, political cartoons use iconic Indian symbols and themes. Making them relatable and thought-provoking, they capture how Indian politics, society and aspirations are shaped.

With 45 experimental cartoons distributed offline and online through Facebook, the survey conducted for this thesis sheds light on audience preferences through participants volunteered responses. It is observed as a general opinion that political cartoons would have better acceptance and appreciated when it is presented in a positive and humorous way. With a style that resonates with the audience and evokes laughter, these cartoons have a greater chance of engaging the masses and conveying their intended message.

It is crucial to strike a balance between traditional print media and dynamic digital platforms to maintain the relevance and impact of political cartoons. Newspapers and magazines remain influential, but digital media has opened new avenues for cartoonists to reach a wider audience. People can interact with political cartoons in their daily lives by using applications on consumable and lifestyle products or even apparel.

Moreover, the thesis predicts the need for specialized inputs and academic programs on the design and communication aspects of political cartooning. It is possible to enrich the field with fresh perspectives and techniques by nurturing talent, providing resources, and encouraging collaborations between cartoonists and academia. In turn, cartoonists will be able to create compelling visual narratives that relate to the evolving socio-political landscape.

Furthermore, emerging technologies like augmented reality (AR) and QR code platforms offer exciting opportunities for the study and acceptance of political cartoons. Using AR, cartoonists can create immersive experiences that bridge the physical and digital worlds, allowing people to interact with and understand political cartoons in a unique way. By providing additional layers of information and context, QR codes can enhance audience engagement and understanding.

Therefore, understanding the common perception of Indian political cartoons and adapting to the changing media landscape is critical for their continued relevance and impact. For political cartooning to thrive, it must adopt a positive and humorous approach, explore new platforms and embrace technological advancements. Political cartooning continues to play a vital role in public discourse because of its ability to capture the essence of Indian society and generate critical debate.

It can be said that in today's context, political cartoonists' future lies in the digital realm. Through social media platforms, cartoonists can now connect directly with their audiences, bypassing traditional gatekeepers. Direct interaction provides instant feedback, increased visibility, and viral potential. Social media allows cartoonists to amplify their messages, spark discussions and influence public opinion globally.

In addition, digital tools and software have expanded the creative possibilities for political cartoonists. To enhance the impact of their work, they can now experiment with animation, interactive elements and multimedia formats. For example, animated political cartoons can make messages more engaging and shareable by adding movement and dynamism. Using augmented reality (AR), and virtual reality (VR), cartoonists can create immersive experiences that transport viewers into their worlds of satire.

Political cartoonists' future lies in adapting to changing consumption patterns and diversifying their media presence. In addition to print publications, cartoonists should explore opportunities in digital media, including websites, blogs, podcasts, and video platforms. It is possible for cartoonists to expand their reach and connect with audiences across a wide range of age groups and demographics by using multiple platforms.

Their future also depends on fostering collaborations and partnerships across disciplines. To create a deeper understanding of complex issues, they can collaborate with journalists, writers, filmmakers and social activists. With the help of technology experts, they can develop new ways to present their work, such as interactive installations, virtual exhibitions, or even AI-generated cartoons.

Opportunities come with challenges, however. Cartoonists need to navigate the ethical considerations of digital media, including misinformation, online harassment and the risk of their work being taken out of context. Despite criticism and backlash, they need to maintain integrity and accuracy of their messages.

The essence of political cartoon is there in a single illustration, it speaks a lot and captures a social happening, even with past reference and future predictions. Viewers even can extrapolate their own understanding. It has a charm of its own. There are many innovative ways and identifiable characters also developed in specific time frame and still they are relevant, and people appreciate.

During exhibition of political biased and other social relevant cartoons displayed on other presentation of daily utility items, if a dynamic movement among the people is feasible; a trend came to fore that political cartoons were not preferred for use in daily utility products than that of other kinds with satire and pleasing appearance. It probably says, there are special audiences for political cartoon appreciation and to satisfy the specific needs if a special look into is required.

As a summary it is predicted that political cartoonists have a bright future when the trained cartoonists are able to take context and target specific measures; means and methods to have such a brand of people needs investigation, that will include in-built aptitude (to find from the mass practitioners), external support (a specialized input may be given in varied academic programs as specialization, and creating platform to present to people) and skill to perform. What would be the motivating factors influencing the issue of sustainability, need to be looked into. The question remains how to train market. An academic intervention may also be thought off.

Political cartoonists can expand their influence, engage diverse audiences, and shape public discourse by embracing digital platforms, leveraging emerging technologies and collaborating across disciplines. The ability to adapt, innovate and maintain the core principles of political cartooning will enable these artists to continue informing, inspiring and entertaining audiences even as challenges abound. Content ethics is very important; if the total imaging has positive influence or just mirroring presentation, to be reflected.

## 5.2. Salient findings of the thesis

The study has transpired few issues related to sustainability of political cartoon.

- Political cartoon once was a regular item in print newspapers and magazines, probably due to adaptation of electronic media as a major news platform, is gradually reducing whereas comic stories are still there.
- Adaptation to any dynamic form may be an idea, but series of illustrations to present dynamic appearance does not have the inner essence of cartoon, it will come up with animation effect.
- People prefer illustrations with a very clean appearance and have intelligent description of the event/ message/ situational with humor and overall pleasantness that can invoke thoughts of viewers own.



- Between AR and QR presentation, people preference goes to AR.
- When several cartoons with political themes were displayed on T-shirts, tea-costars, and other products to be viewed by students and other individuals in public spaces, two main groups of responses were seen as distinguished from these cartoons' acceptances, politically involved and common people without biased.
- People who are not politically motivated or interested in political discussions found the cartoons uncomfortable. Due to the cartoon's focus on political themes, these individuals may have felt alienated or disinterested. The group may not actively engage in political matters and prefer to avoid such topics altogether. Cartoons addressing social issues rather than directly addressing political themes were appreciated by this group. In addition to addressing common mass issues, these cartoons also touched on humanistic topics, which allowed them to reach a wider audience. A wider audience could relate to the cartoons because they were infused with humor.
- For cartoons with political themes to reach a politically specific audience, they need to be presented in a refined manner. It is imperative that these cartoons are carefully crafted to ensure that the political message is clear and that it appeals to individuals who are interested in politics. A larger audience is more likely to enjoy cartoons that focus on mass issues or broader humanity themes in combination with humor.
- Cartoons with political themes should be displayed in public spaces according to the tastes and interests of the intended viewers. In contrast, cartoons that tackle general social issues with humor tend to have broader appeal and acceptance among the public than cartoons that focus on political matters.
- Political cartoons should possess novelty expressing context and time. Specialized artists' capability be nurtured (specialized input in relevant courses may be

considered), suitability of publication platform and legal bindings and ethics are some issues that links with sustainability of this creative art form of cartooning.

### 5.3 Conclusion

In conclusion of this study, it can be said that re-look into the present is necessary in the light of electronics media capturing the broadcast field reducing the print media publication. Political cartoons can be used simultaneously in the platform of broadcasting to mass. Issues coming the proficiency of cartoonists and the mind set of select audience and the ethical issues. Everybody is not equally appreciative, a class of people may be there, and it may be good to have some awareness generation type publications, and as an approach towards this, during the present study time, two books of cartoon-illustrations were ready for publication and the feedback review was very satisfactory. An archival of political cartoons made by eminent cartoonists were tried out to see if such documentation creates motivational acceptance.

It may be relevant to mention that the products (with cartoons imprint) developed during this study were displayed in an open place where students, faculty and other members of the University can view and give the feedback. It was announced if they want to buy which ones they would prefer to buy and keep with themselves. It was noticed that prints of political character-based cartoons, and products with in-prints of those cartoons were appreciated but the products like T-shirts, umbrella, tea-costar with less political based cartoon- people prefer to buy and even few of them ready to book in advance. From this observation it can be said that in the design and communication curriculum special input may be given to create a band of political cartoonist who can judge the socio-political situation, ideate and represent in a way that it can communicate to both political intellectuals and common mass.

In the display and feedback session of the developed political cartoons for experimentation and associated products revealed some interesting insights. Prints with cartoon characters received praise, while products with less political cartoons, such as T-shirts, umbrellas, and tea coasters, were preferred by the audience, and some individuals

expressed their willingness to reserve them in advance to procure after the feedback session was over.

Based on this observation, it can be said that political cartoons have a market for products that incorporate recognizable political figures or depict significant sociopolitical events. There is a growing demand for visually engaging, politically relevant merchandise that can resonate with both political intellectuals and general consumers.

This finding suggests that educational institutions may consider inducting specialized training in design and communication curricula to nurture a new generation of political cartoonists. Aspiring cartoonists would gain the skills to analyze the socio-political landscape critically, plot effectively, and represent complex issues in a visually appealing manner through this specialized training. In developing this skill set, cartoonists will be able to communicate more effectively with both political intellectuals and the public.

In today's media landscape, visual satire is an invaluable tool for bridging political discourse and popular understanding. It is possible to enhance the quality and impact of political cartoons as a medium for communication, criticism, and social commentary by cultivating a cadre of political cartoonists who are well versed in socio-political dynamics and have exceptional artistic skills.

The participants responses to the displayed political cartoons and associated products highlight the potential for political cartoonists to influence public opinion and generate discourse. Integrating such specialized training into design and communication curricula would pave the way for the development of a new generation of political cartoonists capable of engaging both political intellectuals and the public. Having this capability would help to ensure that political cartoonists are able to elicit engagement and meaningful responses from the public. Furthermore, it will encourage a constructive political dialogue within society.

The thesis work is summarized in a comic strip, Fig. No107, that emphasis academic involvement to cope up the challenges.

FORESEEING THE  
ACADEMIC  
INVOLVEMENT TOWARDS  
COPING UP THE  
CHALLENGES....







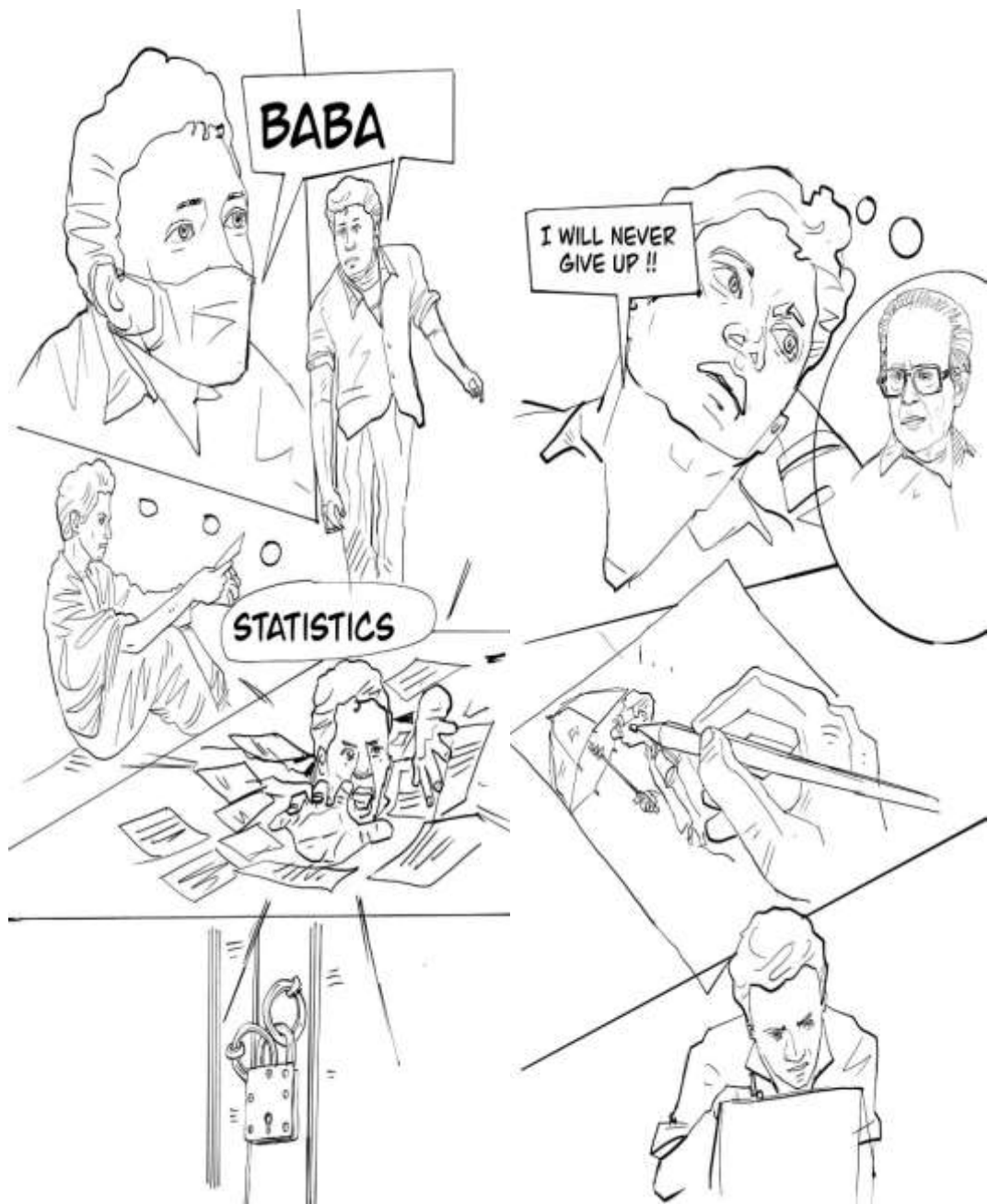








Fig. 107 Comic strips summarized academic involvement to cope up the challenges.

## 5.4. Limitations and scope for future studies

The study was undertaken from a practicing cartoonist cum communication design educator's point of view and it has taken a more qualitative approach with additional assistance for quantitative issues were taken from respective experts. The following issues raise further study scope.

1. This study represents qualitative assessments of trend and forecast of political cartoon where it makes transparent some silent issues. To make it a much more reliable data bases in depth study with more structure of study design with a quantitative view for more reliability may be taken up.
2. Basic opinion survey was carried out on students of Design programs (as a purposive sampling) and other people with open broadcasting, a larger subject group from various walk of life will add confirmed reliability.
3. Publishers and digital production houses were not considered; inclusion of these stakeholders as a future scope of investigation also necessitates a separate attempt.
4. The limit /extend of specific/certain political bias illustrated in cartoon may draw press freedom, to be investigated how legal obligations are to be handled.
5. Academic trial is talked about as a thesis outcome for possibility of inducting in course curriculum of design and communication may be tried out to see the feasibility with developing specific content.
6. Would there be a separate division between a political cartoon and socio event bases cartoon or a bridge between to create the future of this specialized art form, may be investigated and is justified as a need at this point.

The thesis work focused with investigating to understand a framework for designing and disseminating political cartoons for cartoon in India, and its design application for social Impact from the viewpoints of a practicing cartoonist cum communication design teacher that urges specialized training input in design and communication curriculum. It appears to be a promising field of specialized art form for communicating people a relatively serious social issue with humour.

## References:

- Azuma, R. T. (1997). A Survey of Augmented Reality. *Presence: Teleoperators and Virtual Environments*, 6(4), 355–385. <https://doi.org/10.1162/pres.1997.6.4.355>
- Basu, C. (2013). *The Punch Tradition in Late Nineteenth Century Bengal: From Pulcinella to Basantak and P*  $\tilde{\bar{a}}$   $\bar{a}$  (pp. 111–149). [https://doi.org/10.1007/978-3-642-28607-0\\_6](https://doi.org/10.1007/978-3-642-28607-0_6)
- Bhattacharya, D. (1947). Caricature in Print Media: A Historical Study of Political Cartoons in Colonial India (1872-1947). *Karatoya: NBU J. Hist*, 12, 63–78.
- Bhattacharya, D. (2019). *No Title Caricature in Print Media: A Historical Study of Political Cartoons in Colonial India (1872-1947)*. [https://doi.org/10.1207/S15327590IJHC1603\\_2](https://doi.org/10.1207/S15327590IJHC1603_2)
- Bostdorff, D. M. (1987). Making light of James Watt: A Burkean approach to the form and attitude of political cartoons. *Quarterly Journal of Speech*, 73(1), 43–59. <https://doi.org/10.1080/00335638709383793>
- Chakraborty, K., Bhattacharyya, S., & Bag, R. (2020). A Survey of Sentiment Analysis from Social Media Data. *IEEE Transactions on Computational Social Systems*, 7(2), 450–464. <https://doi.org/10.1109/TCSS.2019.2956957>
- Chatterjee, S. (2007). Cartooning Democracy: The Images of R. K. Laxman. *PS: Political Science & Politics*, 40(2), 303–306. <https://doi.org/10.1017/S1049096507070485>
- Chester, J., & Montgomery, K. C. (2017). The role of digital marketing in political campaigns. *Internet Policy Review*, 6(4). <https://doi.org/10.14763/2017.4.773>
- Coupe, W. A. (1969). Observations on a Theory of Political Caricature. *Comparative Studies in Society and History*, 11(1), 79–95. <https://doi.org/10.1017/S0010417500005168>
- Dhiman, B. (2019). Effects of Online News Applications for Android—A Critical Analysis. *European Journal of Business and Social Sciences*, February 2019. [https://www.researchgate.net/profile/Bharat-Dhiman-3/publication/363430417\\_Effects\\_of\\_Online\\_News\\_Applications\\_for\\_Android-A\\_Critical\\_Analysis/links/6320c54c0a70852150ef789e/Effects-of-Online-News-Applications-for-Android-A-Critical-Analysis.pdf](https://www.researchgate.net/profile/Bharat-Dhiman-3/publication/363430417_Effects_of_Online_News_Applications_for_Android-A_Critical_Analysis/links/6320c54c0a70852150ef789e/Effects-of-Online-News-Applications-for-Android-A-Critical-Analysis.pdf)
- Dhiman, B. (2022). *A Descriptive Study of Political Cartoons of Rasipuram Krishnaswami Iyer*

- Laxman. October. <https://ssrn.com/abstract=4241412>
- Dhiman, D. B. (2022). Usage of Whatsapp Among Students of Kurukshetra University: A Case study. *SSRN Electronic Journal*, 2003. <https://doi.org/10.2139/ssrn.4215291>
- DURAK, G., OZKESKIN, E. E., & ATAIZI, M. (2016). QR CODES IN EDUCATION AND COMMUNICATION. *Turkish Online Journal of Distance Education*. <https://doi.org/10.17718/tojde.89156>
- Gefen, & Carmel. (2008). Is the World Really Flat? A Look at Offshoring at an Online Programming Marketplace. *MIS Quarterly*, 32(2), 367. <https://doi.org/10.2307/25148844>
- Gilmartin, P., & Brunn, S. (1998). The representation of women in political cartoons of the 1995 world conference on women. *Women's Studies International Forum*, 21(5), 535–549. [https://doi.org/10.1016/S0277-5395\(98\)00063-6](https://doi.org/10.1016/S0277-5395(98)00063-6)
- Gopal, A., Sivaramakrishnan, K., Krishnan, M. S., & Mukhopadhyay, T. (2003). Contracts in Offshore Software Development: An Empirical Analysis. *Management Science*, 49(12), 1671–1683. <https://doi.org/10.1287/mnsc.49.12.1671.25120>
- Goswami, H. (2016). A Historical Overview on Political Cartooning in India with special reference to Assam. *Journal of Open Learning and Research Communication*, 2, 84–95. <http://dlkhsou.inflibnet.ac.in/jspui/handle/123456789/91>
- Grover, V., Cheon, M. J., & Teng, J. T. C. (1996). The Effect of Service Quality and Partnership on the Outsourcing of Information Systems Functions. *Journal of Management Information Systems*, 12(4), 89–116. <https://doi.org/10.1080/07421222.1996.11518102>
- Grover, V., Cheon, M., & Teng, J. T. C. (1994). An evaluation of the impact of corporate strategy and the role of information technology on IS functional outsourcing. *European Journal of Information Systems*, 3(3), 179–190. <https://doi.org/10.1057/ejis.1994.19>
- Guo, F., Ding, Y., Liu, W., Liu, C., & Zhang, X. (2016a). Can eye-tracking data be measured to assess product design?: Visual attention mechanism should be considered. *International Journal of Industrial Ergonomics*, 53, 229–235. <https://doi.org/10.1016/j.ergon.2015.12.001>
- Guo, F., Ding, Y., Liu, W., Liu, C., & Zhang, X. (2016b). Can eye-tracking data be measured to assess product design?: Visual attention mechanism should be considered. *International Journal of Industrial Ergonomics*, 53, 229–235. <https://doi.org/10.1016/j.ergon.2015.12.001>
- Hirose, M., & Li, H. (2011). Advances in Advertising Research (Vol. 2). *Advances in Advertising*

*Research (Vol. 2), January 2011*. <https://doi.org/10.1007/978-3-8349-6854-8>

- Ho, V. T., Ang, S., & Straub, D. (2003). When Subordinates Become IT Contractors: Persistent Managerial Expectations in IT Outsourcing. *Information Systems Research*, 14(1), 66–86. <https://doi.org/10.1287/isre.14.1.66.14764>
- Hynes, G. E., & Janson, M. (2007). Global Imagery in Online Advertisements. *Business Communication Quarterly*, 70(4), 487–492. <https://doi.org/10.1177/10805699070700040204>
- Kay, S. (1997). Electronic journals. *Journal of the Royal Society of Medicine*, 90(4), 239. <https://doi.org/10.1177/014107689709000431>
- Kiyokawa, K., Billingham, M., Hayes, S. E., Gupta, A., Sannohe, Y., & Kato, H. (n.d.). Communication behaviors of co-located users in collaborative AR interfaces. *Proceedings. International Symposium on Mixed and Augmented Reality*, 139–148. <https://doi.org/10.1109/ISMAR.2002.1115083>
- Labuschagne, A. (2015). Qualitative Research - Airy Fairy or Fundamental? *The Qualitative Report*, 8(1), 100–103. <https://doi.org/10.46743/2160-3715/2003.1901>
- Lin, H., & Qiu, L. (2012). Sharing emotion on Facebook. *CHI '12 Extended Abstracts on Human Factors in Computing Systems*, 2573–2578. <https://doi.org/10.1145/2212776.2223838>
- Mitter, P. (2012). *Asian Punches*. [https://link.springer.com/chapter/10.1007/978-3-642-28607-0\\_3#citeas](https://link.springer.com/chapter/10.1007/978-3-642-28607-0_3#citeas)
- Mondal, D. (2020). *Global Journal of Arts and Social Sciences Twentieth Century Bengali Society through Gaganendranath Tagore 's Cartoons*. 2(1), 1–3.
- Mukhopadhyay, U. (2021a). Waging War Through Humour: Political Cartoons and the War of 1971 as Depicted in Calcutta-Based Print Media. *Strategic Analysis*, 45(6), 608–627. <https://doi.org/10.1080/09700161.2021.1999702>
- Mukhopadhyay, U. (2021b). Waging War Through Humour: Political Cartoons and the War of 1971 as Depicted in Calcutta-Based Print Media. *Strategic Analysis*, 45(6), 608–627. <https://doi.org/10.1080/09700161.2021.1999702>
- Oleszkiewicz, A., Karwowski, M., Pisanski, K., Sorokowski, P., Sobrado, B., & Sorokowska, A. (2017). Who uses emoticons? Data from 86 702 Facebook users. *Personality and Individual Differences*, 119, 289–295. <https://doi.org/10.1016/j.paid.2017.07.034>
- Qiao, X., Ren, P., Dustdar, S., Liu, L., Ma, H., & Chen, J. (2019). Web AR: A Promising Future

- for Mobile Augmented Reality—State of the Art, Challenges, and Insights. *Proceedings of the IEEE*, 107(4), 651–666. <https://doi.org/10.1109/JPROC.2019.2895105>
- Rask Jensen, H. (2008). The Mohammed cartoons controversy and the boycott of Danish products in the Middle East. *European Business Review*, 20(3), 275–289. <https://doi.org/10.1108/09555340810871455>
- Rossmann, G. B., & Wilson, B. L. (1985). Numbers and Words. *Evaluation Review*, 9(5), 627–643. <https://doi.org/10.1177/0193841X8500900505>
- Sani, I., Abdullah, M. H., Abdullah, F. S., & Ali, A. M. (2012). Political cartoons as a vehicle of setting social agenda: The newspaper example. *Asian Social Science*, 8(6), 156–164. <https://doi.org/10.5539/ass.v8n6p156>
- Tait, M., & Billingham, M. (2015). The Effect of View Independence in a Collaborative AR System. *Computer Supported Cooperative Work (CSCW)*, 24(6), 563–589. <https://doi.org/10.1007/s10606-015-9231-8>
- Tajeddin, Z., & Janebi Enayat, M. (2010). Gender representation and stereotyping in ELT textbooks: A critical image analysis. *Tell*, 4(2), 51–79. [http://www.teljournal.org/article\\_66107.html%0Ahttp://www.teljournal.org/article\\_66107.html%0Ahttp://www.teljournal.org/article\\_66107\\_937e8dd92abe88fc076b63498a96fb4a.pdf](http://www.teljournal.org/article_66107.html%0Ahttp://www.teljournal.org/article_66107.html%0Ahttp://www.teljournal.org/article_66107_937e8dd92abe88fc076b63498a96fb4a.pdf)
- Tormes, S. M. De. (2011). *How To Analyse a*. 22654.
- Zhang, G. (2020). Design of virtual reality augmented reality mobile platform and game user behavior monitoring using deep learning. *The International Journal of Electrical Engineering & Education*, 002072092093107. <https://doi.org/10.1177/0020720920931079>
- Retrieved from <http://www.mg.co.za/article/2006-03-21-timeline-of-the-jacob-zuma-rape-trial>, Zuma rape trial, [accessed on 24 November 2008]./labuschagne.html 17(12), 1585-1592.
- Bowen, G. (n.d.). Document Analysis as a Qualitative Research Method. doi:10.3316/QRJ0902027
- Dhiman, D. B. (n.d.). *Negative Impact of Television Viewing on Academic Achievements of Students: A Case Study of Subhash Nagar*. Retrieved from [https://papers.ssrn.com/sol3/papers.cfm?abstract\\_id=4218010](https://papers.ssrn.com/sol3/papers.cfm?abstract_id=4218010)
- Dr. Abid Ali, B. (n.d.). Retrieved from <https://archives.palarch.nl/index.php/jae/article/view/7164>

fizapathan. (n.d.). 'The Tunnel of Time' by R. K. Laxman: Book Review. Retrieved from <https://www.insaneowl.com/the-tunnel-of-time-by-r-k-laxman-book-review/>

IAN.S. (n.d.). Retrieved from <https://www.indiatvnews.com/technology/news-facebook-users-overestimate-time-spent-on-facebook-642010>

PTI. (n.d.). Retrieved from <https://timesofindia.indiatimes.com/city/bengaluru/cartoonist-n-k-ranga-passes-away/articleshow/17364010.cms>

Sogunro, O. A. (n.d.). doi:10.1177/0193841X9702100605

UNNY, E. (n.d.). Retrieved from <https://frontline.thehindu.com/books/rk-laxman-remembering-the-uncommon-man/article66432895.ece>

## **Books:**

B., A. (n.d.). *The Satirical Caricatures of Gaganendra Nath Tagore*.

De, M. M. (n.d.). *Inside Goa*. Architecture Autonomous.

Deb, D. (2019). *Akay Lekhey Char Dashak*. Kolkata: Bookfarm.

Laxman, R. K. (1995). *A Cartoonist's History of India, 1947 to the Present Indian Political Thought*. Cambridge University Press.

Lahiri, C. (2020). *gaganendranath: cartoon o sketch*. Generic".

Gocek, F. M. (2019). *Political Cartoons in the Middle East: Cultural Representations in the Middle East*.

Khanduri, R. G. (2016). *Cartoons and History in the Modern World*. Paperback.

Laxman, R. K. (2001). *The Common Man Tackles Corruption*.

LAXMAN, R. (2000). *Common Man Goes To The Village*.

(Laxman, The Common Man Tackles Corruption, 2001)

## Figures references

Below are the sources for figures referred in this thesis work (other than experimental illustrations and diagrammes)

<https://www.leonardoda-vinci.org/Five-Caricature-Heads.html>

<http://incredblindia.blogspot.com/2009/09/malgudi-days.html>

<https://artsandculture.google.com/asset/caricature-of-a-man-with-bushy-hair/HAHZRU497G7ruQ>

<https://astonishingindia.net/2016/08/16/festivals-of-goja/mario-miranda/>

<https://atrytobepoliticallycorrect.wordpress.com/2020/06/28/indias-darkest-hour/>

<https://commons.wikimedia.org/wiki/File:Join-or-Die.svg>

<https://csac.history.wisc.edu/2022/12/12/metaphorically-speaking-metaphors-and-similes-during-the-debate-over-ratifying-the-constitution/>

<https://economictimes.indiatimes.com/blogs/onmyplate/rk-laxmans-black-and-white-world-reflected-varied-hues-of-a-common-mans-life/>

<https://fineartamerica.com/featured/only-his-play-1885-artist-joseph-swain-print-collector.html>

<https://hekint.org/2019/05/02/longitudinal-lunacy-science-and-madness-in-the-eighteenth-century/>

<https://indianexpress.com/photos/lifestyle-gallery/digital-prints-exhibition-socio-political-milieu-1950-70s-bengal-cartoons-8016756/>

<https://indianexpress.com/photos/lifestyle-gallery/digital-prints-exhibition-socio-political-milieu-1950-70s-bengal-cartoons-8016756/>

<https://khpg.org/en/1488552228>

<https://m.rediff.com/news/special/not-such-a-common-man-r-k-laxman/20150129.htm>

<https://map.sahapedia.org/article/Culture,-Couture-and-Caricature:-Representation-of-Women-in-Cartoons-from-Colonial-Bengal-%281872%E2%80%931947%29/10569>

<https://philmagness.com/2016/12/rehabilitating-king-cotton/>



<https://scroll.in/article/1028171/how-cartoonists-made-bengal-laugh-and-challenged-the-status-quo-in-the-years-after-independence>

<https://timesofindia.indiatimes.com/cartoons/what-to-tape/articleshowpics/46977090.cms>

<https://timesofindia.indiatimes.com/india/sena-bjp-resume-talks-in-bid-to-save-alliance/articleshow/42938500.cms?from=mdr>

<https://trak.in/tags/business/2015/01/30/9-hard-hitting-cartoons-by-r-k-laxman/>

<https://www.alamy.com/punch-cartoon-with-with-lord-palmerston-sir-colin-campbell-referencing-the-sepoy-mutiny-of-1857-entitled-the-new-years-gift-india-is-represented-by-a-cowed-tiger-image221002773.html>

<https://www.alamy.com/stock-photo-new-crowns-for-old-ones!-prime-minister-benjamin-disraeli-offers-queen-105254780.html>

<https://www.bbc.com/news/world-asia-india-30979885>

[https://www.britishmuseum.org/collection/object/Y\\_EA10016-1](https://www.britishmuseum.org/collection/object/Y_EA10016-1)

<https://www.cbsnews.com/pictures/the-work-of-charlie-hebdo/>

<https://www.facebook.com/photo.php?fbid=10229010446501665&set=pb.1107226728.-2207520000.&type=3>

<https://www.hrw.org/video-photos/image/2012/09/12/2012-india-cartoon,>

<https://www.india.com/viral/r-k-laxman-dead-top-5-common-man-cartoons-by-the-legendary-cartoonist-261519/>

<https://www.india.com/viral/r-k-laxman-dead-top-5-common-man-cartoons-by-the-legendary-cartoonist-261519/>

<https://www.indiatimes.com/news/world/new-york-times-portrays-india-as-an-obstructive-elephant-in-a-caricature-318023.html>

<https://www.meig.ch/highlight-10-2022-the-two-ghosts-in-the-house-the-legacy-of-the-british-and-french-colonialism-which-haunts-africa/>

<https://www.mynation.com/views/sc-apology-order-to-priyanka-sharma-for-mamata-meme-maims-indias-tradition-of-laughter-prhxl s>

<https://www.pw.live/chapter-political-parties/why-do-we-need-political-parties>

<https://www.storyltd.com/ItemV2.aspx?iid=37000>

<https://www.thehindu.com/news/national/delete-cartoons-against-politicians-bureaucracy-says-textbook-panel/article3595518.ece>

<https://www.thehindu.com/society/an-evening-with-rk-laxman/article29799146.ece>

<https://www.vibhinna.in/product-tag/covid-cartoons/>

## Appendices

Appendix- 1: Sample questionnaire, study material and responses as obtained.

Appendix-2: Illustration shared while initiating and sharing the purpose with experts.

Appendix- 3: Publications from the thesis work.

## Appendix- 1: Sample questionnaire, study material and responses as obtained.

### Study of Indian Political Cartoon

This work is being carried out to understand the effectiveness of Indian political cartoon . and role of common man's character for the same.

Declaration : Anonymity of your responses will be maintained in this study and you are allowed to withdraw your candidature at any point of time during the study .

---

\* Indicates required question

1. Email \*

---

2. I am voluntarily participating in this study without any wedges to participate. \*

*Mark only one oval.*

☐

Agree

☐

Disagree

3. Age (in years) \*

---

4. Gender \*

*Mark only one oval.*

☐

Male

☐

Female

☐

Prefer not to say

5. State \*

---

6. City/Town/Village \*

---

7. Highest educational qualification \* *Mark only one oval.*

- ☐ Primary
- ☐ Secondary
- ☐ Higher Secondary
- ☐ Undergraduate
- ☐ Postgraduate
- ☐ Ph.D.

8. Profession \*

---

9. Monthly income \*

*Mark only one oval.*

- ☐ Bellow INR 10,000
- ☐ INR 10000-50000
- ☐ INR 51000 -
- ☐ 100000

Other:

---

10. What is the frequency of reading newspaper \*

*Mark only one oval.*

- ☐ Daily
- ☐ Monthly
- ☐ Never

11. Which platform do you prefer \*

*Check all that apply.*

- ☐ Printed
- ☐ Epaper
- ☐ Website
- ☐ App

12. Are you aware of Indian Political cartoon \*

*Mark only one oval.*

- ☐ Yes
- ☐ No

13. Which cartoonist you prefer to follow \*

*Mark only one oval.*

- ☐ K .Shankar
- ☐ Ajit Ninan
- ☐ Satish Acharya
- ☐ Sandeep Adhwaryu
- ☐ Debashish Deb
- ☐ Uday deb
- ☐ Mario Miranda
- ☐ R. K. Laxman
- ☐ Manjul
- ☐ Option 10

- 
14. which platform of political cartoon you enjoy most \*

*Mark only one oval.*

☐ Static

☐ Dynamic

☐ Other:

---

15. Which style of political cartoon you prefer \*

*Mark only one oval.*

☐ Hand drawn

☐ Digital

☐ Hand and digital both

☐ Other:

---



### Application of Indian Political Cartoon in new media through QR code scanning

This research is being done to better understand how effective Indian political cartoons are in new media.

Declaration: Anonymity of your responses will be maintained in this study and you are allowed to withdraw your candidature at any point of time during the study.

---

*\* Indicates required question*

1. Email \*

---

2. I am voluntarily participating in this study without any wedges to participate. \*

*Mark only one oval.*

☐

Agree

☐

Disagree

3. Age (in years) \*

---

4. Gender \*

*Mark only one oval.*

☐

Male

☐

Female

☐

Prefer not to say

5. State \*

---

6. City/Town/Village \*

---

7. Highest educational qualification \* *Mark only one oval.*

- ☐ Primary
- ☐ Secondary
- ☐ Higher Secondary
- ☐ Undergraduate
- ☐
- ☐ Postgraduate
- ☐ Ph.D.

8. Profession \*

---

9. Monthly income \*

*Mark only one oval.*

- ☐ INR 1000-10,000
- ☐ INR 21000-
- ☐ 50000 INR
- ☐



51000 -100000

Other: \_\_\_\_\_

10. What is the frequency of reading Newspaper \*

*Mark only one oval.*

- ☐ Daily  
☐ Monthly  
☐ Never

11. Which platform do you prefer \*

*Check all that apply.*

- ☐ Printed  
☐ E-paper  
☐ Website  
☐ App

12. Are you aware of Indian Political cartoon \*

*Mark only one oval.*

- ☐ Yes  
☐ No

13. Scanning process is mention in the link bellow \*

*Mark only one oval.*

- ☐ <https://www.youtube.com/shorts/msTWO-oyrEQ>  
☐ Or try to Open through Google Chrome, try to do a long press, and Google Chrome guide you to visit the link.  
☐ Other:

14. Scan barcode on the cushion and see magic \*



*Mark only one oval.*

☐ Option 1

15. Have you watched this link ? \*

*Mark only one oval.*

☐ I have seen this video

16. Image name –What do you understand after looking at this interactive video? \*  
Please rate the image on the basis of the following parameters

Mark only one oval per row.

	1	2	3	4	5	6	7
Multimodal	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Enjoying	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Familiarity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Visibility (readability)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hierarchy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Predictability	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Learnability	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Consistence	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recognizable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
User support provided	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Feedback (visual auditory )	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Representable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Low physical effort	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Personalized	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Have user control	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Exciting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Easy to navigate	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Willing to use	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Willing to use	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Acceptability	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Acceptability	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

17. Where we can improve? please share feedback \*

---



---



---



---



---



---

### Application of Political cartoon in Augmented reality (AR)

This work is being carried out to understand the effectiveness of Indian political cartoon in Augmented reality (AR) platform .

Declaration : Anonymity of your responses will be maintained in this study and you are allowed to withdraw your candidature at any point of time during the study .

\* Indicates required question

1. Email \*

---

2. I am voluntarily participating in this study without any wedges to participate. \*

*Mark only one oval.*

☐ Agree

☐ Disagree

3. Age (in years) \*

---

4. Gender \*

*Mark only one oval.*

☐ Male

☐ Female

☐ Prefer not to say

5. State \*

---

6. City/Town/Village \*

---

7. Highest educational qualification \* *Mark only one oval.*

- ☐ Primmer
- ☐ Secondary
- ☐ Higher Secondary
- ☐ Undergraduate
- ☐
- ☐ Postgraduate
- Ph.D.

8. Profession \*

---

9. Monthly income \*

*Mark only one oval.*

- ☐ Bellow INR 10,000
- ☐ INR 21000-
- ☐ 50000 INR
- ☐ 51000 -  
100000

Other:

---

10. What is the frequency of reading news paper \*

*Mark only one oval.*

- ☐ Daily
- ☐ Monthly
- ☐ Never

11. Which platform do you prefer \*

*Check all that apply.*

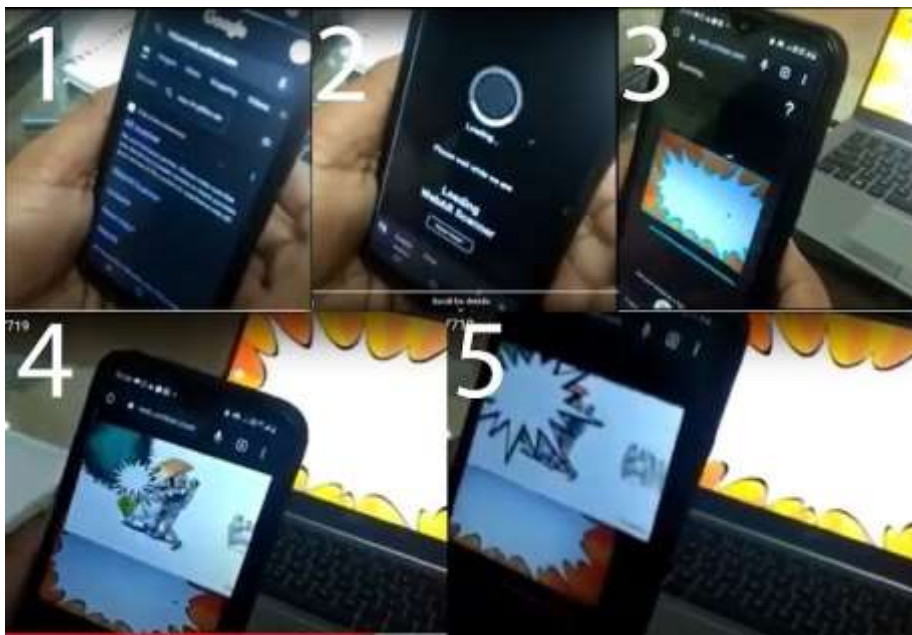
- ☐ Printed
- ☐ Epaper
- ☐ Website
- ☐ App

12. Are you aware of Indian Political cartoon \*

*Mark only one oval.*

- ☐ Yes
- ☐ No

13. Story board of application of Indian political cartoon in New media \*



*Mark only one oval.*

- ☐ Option 1

14. Have you watched this link ? \*

*Mark only one oval.*

☐ <https://www.youtube.com/watch?v=CN1YaFh63mo>

15. Image name –01 What do you understand after looking at this video? Please rate \* this video base on following parameters



Mark only one oval per row.

	1	2	3	4	5	6	7
Multimodal	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Enjoying	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Familiarity	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Visibility (readability)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hierarchy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Predictability	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Learnability	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Consistence	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recognizable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
User support provided	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Feedback (visual auditory )	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Representable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Low physical effort	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Personalized	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Have user control	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Exciting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Easy to navigate	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Willing to use	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Willing to use	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Acceptability	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Acceptability	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

16. What do you understand about application of Political cartoon In AR (Augmented \* reality) platform ?

---

This content is neither created nor endorsed by Google.

**Google** Forms

Appendix-2: sketch shared while initiating and sharing the purpose with experts.







## Appendix- 3: Publications from the thesis work.

[https://www.researchgate.net/profile/Prasun-Chakraborty-3/publication/354221176\\_Study\\_of\\_Acceptance\\_of\\_Indian\\_Political\\_Cartoons\\_in\\_Facebook\\_Landscape/links/614a16b0519a1a381f75d551/Study-of-Acceptance-of-Indian-Political-Cartoons-in-Facebook-Landscape.pdf?\\_sg%5B0%5D=started\\_experiment\\_milestone&origin=journalDetailhttps://link.springer.com/chapter/10.1007/978-3-030-94277-9\\_39](https://www.researchgate.net/profile/Prasun-Chakraborty-3/publication/354221176_Study_of_Acceptance_of_Indian_Political_Cartoons_in_Facebook_Landscape/links/614a16b0519a1a381f75d551/Study-of-Acceptance-of-Indian-Political-Cartoons-in-Facebook-Landscape.pdf?_sg%5B0%5D=started_experiment_milestone&origin=journalDetailhttps://link.springer.com/chapter/10.1007/978-3-030-94277-9_39)

# Study of Acceptance of Indian Political Cartoons in Facebook Landscape



Prasun Chakraborty, Anirban Chowdhury

**Abstract:** Indian society changed after digitalization and economical reformation. Currently, the Facebook is the most popular social media in India. The political cartoonist took that platform as an opportunity to share their thoughts and raise socio-political issues through their cartoons. The aim of the paper is to study responses (likingness and affective) to political cartoons in respect to responsiveness towards cartoons, gender, and socio-economic status. The study was conducted among 875 Indians from different parts of India including males and females with various socio-economic backgrounds. The data captured in the form of sentiments (love, sadness, angry and happiness emotions) for each cartoon shared in the Facebook timeline. Then, relevant descriptive statistics were computed using IBM SPSS 20.0 software. Results showed that maximum Facebook users expressed their thoughts about political cartoons through emoticons in terms of like, sad, angry, and happiness. It is found that male user are more likely to be expressive to political cartoons than female user. Mostly user from low and middle socio-economic backgrounds relate themselves with the cartoon scenarios and shown interest than users from higher class of the society. Hence, political socio-political scenarios can be communicated effectively using political cartoons in Facebook as the people of India are relating themselves with various cartoons.

**Keywords:** Political Cartoon, Indian Social media, Social Impact, Facebook

## 1. INTRODUCTION

India is always blessed with a countless number of talented and flourishing cartoonists. They are known for creating political awareness, a sense of satire, and their original draftsmanship. They typically combine artistic skills, concepts, and satire in order to question authority. Also, political cartoonists try to draw an attention on political violence, corruption, and other illnesses of the society. A good political cartoonist not only makes the target audience think about current events but also attempts to narrate their opinion from the cartoonist's point of view. [1, 2, 3, 4, 5, 6] In this context, it is necessary to highlight that the political cartoons are basically satirical depictions of a situation or political issue or event.

It is a visual medium that engages the audience and helps them understand and interpret the political, social, and economic scenarios in the country and the world. [7, 8, 9, 10]

Additionally, the influence of the social media on political participation has been studied extensively in the all countries and especially in India. According to research, it shows that during 2022-2023, the number of Facebook users in India is expected to reach about 444.2 million, up from 281 million in 2018 indicating a steady growth in the social media platform's user base. [11, 20, 21] In today's world, ideo-political impact shows the way how consumer handling or reacting in social media. The impact of the Facebook is quite huge in our society. [6] It is determining the political participation and voting behavior have been studies from different perspectives such as usage and accessibility of Facebook. The Facebook is a one of biggest source of political understanding, and the social media is now acting as a platform for political participation. [4] Gradually after internet, the digital revolution is happening in India. People from different socioeconomic status, age, language are actively participating in that platform and be part of Facebook family. The social media became a strong platform because of simple and soothing interface common people in India easy to attract that platform. Facebook became platform where people easy to access and easy to visit and comment and share their thought, ideology and personal photo and video. Now a days it is not only personal its became commercial page where common people easy to build their page and earn from their product. In a research, it is found that average Indian (young, adult) both spend almost 3.2 hours per day in Facebook. [2] Today's all young cartoonist took that opportunity to use that platform to publish his or her cartoon, which is easier and less free. Indian cartoonists like Satish Acharya, Munjul, Uday Deb all are very popular in Facebook for their political cartoons. Political Cartoon plays very active role in political campaign as in case of Mexico political campaign. [11] It helps to campaign either in favour or against of political party either they in or in the opposition. Facebook, as a medium for all the sections of the society can access and participate freely. However, other people argues that it will have a strong potential for expanding online political participation. Youth in India plays very vital role in that, India has 356 million young people as the country of world's largest youth population. [11, 20, 21]

Facebook one of the best medium to capture reaction of people. Han and Que (2012) have analyzed the words related to positive and negative affective states.

Manuscript received on August 20, 2021.

Revised Manuscript received on August 27, 2021.

Manuscript published on August 30, 2021.

\* Correspondence Author

Prasun Chakraborty, School of Design (SoD), University of Petroleum and Energy Studies (UPES), Dehradun- 248007, (Uttarakhand), India.

Anirban Chowdhury\*, School of Design (SoD), University of Petroleum and Energy Studies (UPES), Dehradun- 248007, (Uttarakhand), India.

© The Authors. Published by Blue Eyes Intelligence Engineering and Sciences Publication (BEIESP). This is an open access article under the CC BY-NC-ND license (<http://creativecommons.org/licenses/by-nc-nd/4.0/>)

Retrieval Number: 100.1/ijitee-P945008101021

DOI: 10.35940/ijitee.P9450.08101021

Journal Website: [www.ijitee.org](http://www.ijitee.org)

Published By:  
Blue Eyes Intelligence Engineering  
and Sciences Publication  
© Copyright: All rights reserved.





## International Journal of Innovative Technology and Exploring Engineering

ISSN: 2278-3075 (online) | Exploring Innovation | A Key for Dedicated Services



Published by: **Blue Eyes Intelligence Engineering and Sciences Publication**

# G-18, Block A, Tirupati Ashir Commercial Campus, Tirupati Ashiray Homes, Ayodhya Bypass Road, Damkheda, Bhopal (M.P.)-462037, India

Website: [www.ijitee.org](http://www.ijitee.org) Email: [submit2@ijitee.org](mailto:submit2@ijitee.org)

### CERTIFICATE



**Lattice Science**  
Bibliographic Database

This certifies that the research paper entitled '**Study of Acceptance of Indian Political Cartoons in Facebook Landscape**' authored by '**Prasun Chakraborty, Anirban Chowdhury**' was reviewed by experts in this research area and accepted by the board of '**Blue Eyes Intelligence Engineering and Sciences Publication (BEIESP)**' which has published in '**International Journal of Innovative Technology and Exploring Engineering (IJITEE)**', ISSN: 2278-3075 (Online), Volume-10 Issue-10, August 2021, Page No. 137-142.

Your published paper are available at: <https://www.ijitee.org/download/volume-10-issue-10/>

No article publication charges was given by the authors for publication of this article in the Journal.

Jitendra Kumar Sen  
(Manager)



Dr. Shiv Kumar  
Editor-In-Chief

Website: <https://www.ijitee.org/>  
Email: [submit2@ijitee.org](mailto:submit2@ijitee.org)  
Indexing: <https://www.ijitee.org/indexing/>  
DOI: Yes, [www.doi.org](http://www.doi.org)

Guidelines for Authors (to: <https://www.ijitee.org/instructions-for-authors/>)  
For any Query: <https://www.ijitee.org/feedback/>  
Ethics and Policies: <https://www.ijitee.org/ethics-policies/>

## Status of Political Cartoons in Indian Society: A Human Commination Perspective

[Prasun Chakraborty](#) & [Anirban Chowdhury](#)

Conference paper | [First Online: 07 June 2022](#)

**819** Accesses

Part of the [Lecture Notes in Networks and Systems](#) book series (LNNS, volume 391)

### Abstract

India and Indian society and people change here lots during last 10–15 years. As the influence of digitization People changes lot, there habits also change, print media is decreasing value day by day. Unknowingly we are surrounded by technology. This study aims to unfold the status of political cartoon based on available evidences from online and printed resources such as, articles, review articles, reports, books, news etc. This research work has successfully covered the characteristics of political cartoons in print and electronic media. Where Importance of political cartoon has changed cartoonist developed technical skills. Authors of this paper analyses the human factors issues related to political cartoons to assist scholars to discover novel concepts in evolving fields of Indian political cartoon.

### Keywords

Cartoon

Political cartoon

Common Man

Indian news

Social impact





## Humanizing Work and Work Environment (HWWE)2022





## Situation of Today's Indian News Media and Influence Reflection Through Political Comic Strips

Prasun Chakraborty<sup>1</sup>

<sup>1</sup> School of Design (SoD), University of Petroleum and Energy Studies (UPES),  
Dehradun, Uttarakhand-248007, India.

### Description

Last 15 years India has changed a lot especially, as media electoral and print both grows beyond human reach (Bhattacharya 2019; Chatterjee 2007; Goswami 2016; Lacity and Rudramuniyaiah 2009). The fourth pillar going through a big crisis. Impartial reporting has gone, no more fact. However, as recent events, the media are facing big challenges. Freedom of speech is no more freedom. Now everything is linked with nationalism and religion. Every day the politicians are spreading hate speeches through the media. Nowadays the media plays a dreadful role, whether it is through spreading spades in the name of religion. Nowadays investigative journalism has lost its charm, the reporting style is very poor, and the content also zeroes the research base. Through the following graphic novel (Figure 1) the author tried to point out how "Godi Media" affects common people's life (Chakraborty and Chowdhury 2022).



Figure 1. Graphic novels used to show the status of the current role of Indian media.



Email Corresponding Author: [prasunnid@gmail.com](mailto:prasunnid@gmail.com) 1 Vol. 1 Issue 2 pp. 20-21.

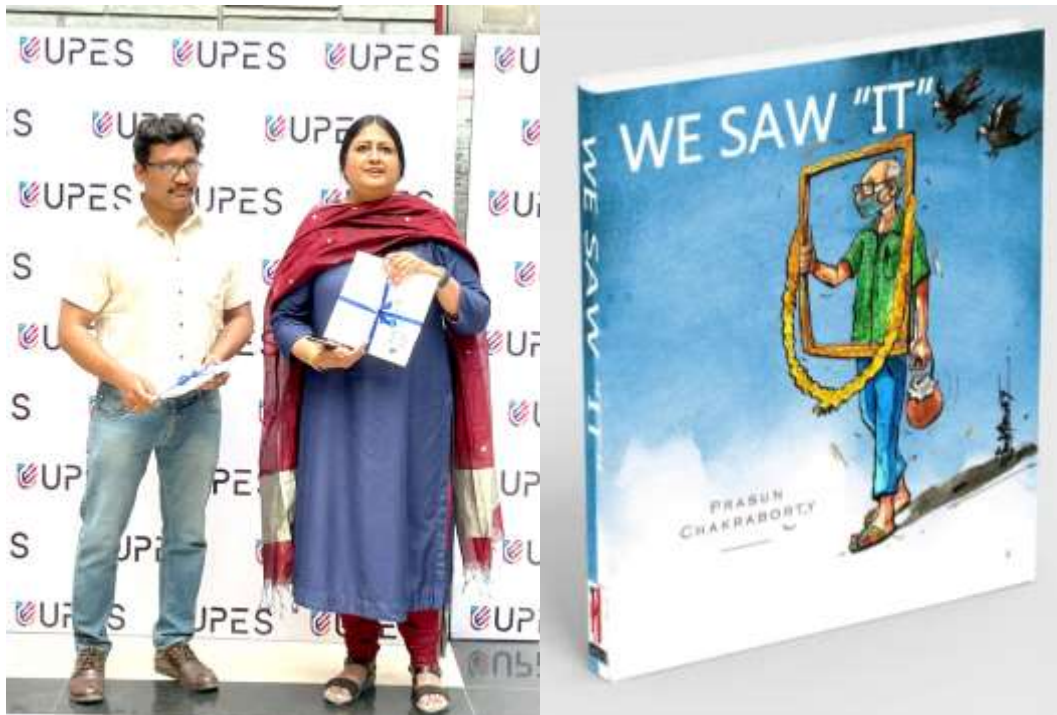
Cite as – Chakraborty, P. (2022). Situation of Today's Indian News Media and Influence Reflection through Political Comic Strips. *International Journal of Design and Allied Sciences*, 1 (2), 20-21.

## Book Published

“WE SAW IT”

ISBN NO-978-93-91243-77-7

The book is about - Political and social cartoon by scholar during Covid -19 period



## LOTHA SHAWL

ISBN NO-978-93-95155-03-8

The book is about journey of Lotha tribes from Nagaland ,





# prasun chakro

## ORIGINALITY REPORT

7%

SIMILARITY INDEX

5%

INTERNET SOURCES

2%

PUBLICATIONS

2%

STUDENT PAPERS

## PRIMARY SOURCES

1	"Ergonomics for Design and Innovation", Springer Science and Business Media LLC, 2022 Publication	1%
2	www.sahapedia.org Internet Source	1%
3	dlkhsou.inflibnet.ac.in Internet Source	1%
4	en.wikipedia.org Internet Source	<1%
5	www.tradebasics.org Internet Source	<1%
6	www.britannica.com Internet Source	<1%
7	Submitted to Nottingham Trent University Student Paper	<1%
8	www.thoughtco.com Internet Source	<1%
	globalprintmonitor.info	



20 [topyaps.com](http://topyaps.com)  
Internet Source

<1 %

21 Arief Rahman. "Toward a Comprehensive Conceptualization of Digital Divide and its Impact on E-Government System Success", Emerald, 2015  
Publication

<1 %

22 Submitted to Symbiosis International University  
Student Paper

<1 %

23 Submitted to Indian School of Business  
Student Paper

<1 %

24 [www.ijnrd.org](http://www.ijnrd.org)  
Internet Source

<1 %

25 Submitted to Asia Pacific University College of Technology and Innovation (UCTI)  
Student Paper

<1 %

26 Submitted to HELP UNIVERSITY  
Student Paper

<1 %

27 [library.fws.gov](http://library.fws.gov)  
Internet Source

<1 %

28 Submitted to Jawaharlal Nehru Technological University  
Student Paper

<1 %

29 Submitted to NIIT University  
Student Paper

<1 %

30

[www.newkerala.com](http://www.newkerala.com)

Internet Source

<1 %

31

Submitted to Salahaldin International School (SIS)

Student Paper

<1 %

32

Submitted to National College of Ireland

Student Paper

<1 %

33

[repository.christuniversity.in](http://repository.christuniversity.in)

Internet Source

<1 %

34

[en.m.wikipedia.org](http://en.m.wikipedia.org)

Internet Source

<1 %

35

[www.bbc.co.uk](http://www.bbc.co.uk)

Internet Source

<1 %

36

[vtechworks.lib.vt.edu](http://vtechworks.lib.vt.edu)

Internet Source

<1 %

37

Submitted to East Texas Baptist University

Student Paper

<1 %

38

Yuchen Zhao, Brandy J. Pettijohn, Amanda Y. Wang, Daniel P. Keehn, Angela Dai, Joy Dang, Janet H. Murray. "Exploring Location-Based AR Narrative Design for Historic Site", PRESENCE: Virtual and Augmented Reality, 2021

Publication

<1 %

39

[lup.lub.lu.se](http://lup.lub.lu.se)

Internet Source

<1 %

40

[www.ijert.org](http://www.ijert.org)

Internet Source

<1 %

41

[www.prlog.org](http://www.prlog.org)

Internet Source

<1 %

42

Lorenzo Lorusso. " Neurological Caricatures Since the 15 Century ", Journal of the History of the Neurosciences, 2008

Publication

<1 %

43

Submitted to University of The Ozarks

Student Paper

<1 %

44

[data.editlib.org](http://data.editlib.org)

Internet Source

<1 %

45

[dokumen.pub](http://dokumen.pub)

Internet Source

<1 %

46

[oneclubforcreativity.swoogo.com](http://oneclubforcreativity.swoogo.com)

Internet Source

<1 %

47

Priluck, Randi. "Social Media and Mobile Marketing Strategy", Oxford University Press

Publication

<1 %

48

[apicareonline.com](http://apicareonline.com)

Internet Source

<1 %

49

[5dok.info](http://5dok.info)

Internet Source

<1 %

Akanksha Arora, Hitendra Garg, Shivendra Shivani. "Privacy Protection of Digital Images Using Watermarking and QR Code-based Visual Cryptography", Advances in Multimedia, 2023  
Publication

<1 %

51 Submitted to Western New Mexico University

Student Paper

<1 %

wearychef.com  
Internet Source

<1 %

www.dronaseeker.co.in  
Internet Source

<1 %

Exclude quotes

Exclude matches

Exclude bibliography