

PERCEPTION OF POLITICAL CARTOONISTS OF THE NEWSPAPERS

VIPUL TIWARI ,

Department of Media & Mass Communication , Graphic Era Hill University,
Dehradun, Uttarakhand, India 248002,

ABSTRACT

Cartoons play a significant role in political and social satire, especially in the print media, where they are often used to consciously alter public opinion. Visual modalities of communication have been used in the print media as a literal way of expressing extremely important matters figuratively, demonstrating the pervasiveness of communication in modern life. Rhetorical figures and dictionaries are shown in the political cartoons. Rhetorical strategies are used to make an argument and provide veiled criticism to the reader. Visual as well as verbal rhetorical strategies are used. Characters' feelings and situations, or the scenario presented in a political cartoon, may be expressed using the visual lexicons. Political cartoons effectively employ rhetoric, comedy, and language to convey their messages. It was also shown that cartoons help readers recognize the complementary nature of verbal and non-linguistic resources in the construction of meaning. This research is important because it draws attention to the powerful communication and opinion-forming potential of cartoons.

KEYWORDS: Political Cartoon, Indian social media, Social Impact, Facebook

INTRODUCTION

This article provides a socio-semiotic study of political cartoons as they are used in editorials of English-language newspapers in Pakistan. Discourses in the print media play a crucial part in creating and spreading an idealized picture of reality among the populace. Cartoonists may effectively convey their views on political issues, events, or figures of the day using the medium of the political cartoon. In contrast to the hundreds of words often used in a newspaper story, a political cartoon just needs one or two images to communicate the intended message. that cartoons are more effective than editorials in reaching a wide audience because of the speed and simplicity with which their messages may be communicated (P.3). Political cartoons' widespread appeal stems from the fact that their views may be conveyed successfully and hilariously even to those with little literacy.

Several gifted and successful cartoonists have long called India home. They're well-known for bringing attention to political issues, humor, and innovative drawing styles. They often use a blend of aesthetic talent, conceptualization, and humor to challenge the status quo. Cartoonists with a political agenda often use satire to call attention to social ills like political violence and corruption. A skilled political cartoonist does more than just provoke thought on the news of the day; they also aim to tell the story of the audience's perspective through the eyes of the cartoonist. It's important to note that political cartoons are meant to be satirical representations of political situations or events.

Visual storytelling that captivates viewers while educating them on the political, social, and economic climates at home and abroad.

Having open lines of communication helps people feel more included in society as a whole. Cartoons are a popular and effective form of visual communication in Nigerian newspapers. To convey a sarcastic, clever, or hilarious point, cartoons are simplified drawings that are either representational or symbolic in nature. Cartoons are quite effective in addressing social issues, providing amusement, etc. The art of political cartooning has shown to be effective in modern society in holding the political elite accountable. Cartoonists, like old court jesters, use satire to poke fun at the political establishment.

LITERATURE REVIEW

Chakraborty, Prasun & Chowdhury, Anirban. (2021). Digitalization and economic reform in India caused a shift in the culture there. At the moment, Facebook is India's preferred social network. The political cartoonists used that venue to spread their ideas and bring attention to pressing social and political concerns via their work. The purpose of this work is to investigate the relationship between receptivity to political cartoons, gender, and socioeconomic class in terms of liking and emotive reactions. A total of 875 male and female Indians from diverse regions and economic strata of the country participated in the research. Data collected in the form of emotions (likes, dislikes, anger, and joy) for each Facebook-shared cartoon. IBM SPSS 20.0 software was then used to generate the necessary descriptive statistics. According to the findings, the majority of Facebook users surveyed used like, sad, furious, and happy emoticons to convey their feelings on political cartoons. Male users, it seems, are more inclined to react strongly to political cartoons than female users. Users from lower and intermediate socioeconomic levels are more likely to be interested in and engaged by the cartoon situations. People in India can relate to a wide variety of political cartoons, making them a useful medium for conveying complex political and social situations.

Aazam, Fareeha and Baig (2020) This research looks on the use of COVID-19-related phobic language in the political cartoons published in Pakistani newspapers. These cartoons are an effective way to convey the full significance of any current event with only a single picture. The editorial cartoons have another purpose in communicating message via illustration. The current investigation focuses on the worldwide impact of the coronavirus by analyzing the political cartoons that have appeared in newspapers since the outbreak began. The newspaper "The Dawn" serves as the source for this data. The research is qualitative. Multimodal analysis as described by Machin (2007) is modified for use with data. Pictures have different connotations and denotations in different cultural and historical settings. The research shows that these cartoons spread anxiety and mental disease. They are ridiculing and condemning the government for the economic crisis by drawing attention to the plight of the common people's finances, as the government did not take the necessary precautions to stem the spread of this epidemic.

ADETOLA, Samson Adesegun (2020) The purpose of editorials, also known as political cartoons, is to convey a message to a specific individual, a higher authority, or the general public through the use of humorous or serious hand-drawn pictures that occupy one or more pictorial frames, often accompanied by voice bubbles and subtitles referred to as utterances, with written text. This research analyzed how readers of newspapers interpret editorial cartoons as a tool for spreading news and

shaping public policy via the lenses of Hermeneutic Theory and Symbolic Interactionism. Two chosen Nigerian national newspapers, *The Punch* and *The Guardian* newspapers, published between January 2017 and December 2017 were examined on the basis of geographical dispersion and availability, and a questionnaire with twenty-seven (27) questions on it served as the study instrument. According to the results of the study, political cartoons in Nigerian print media serve as a kind of political commentary and discussion, reflecting socioeconomic realities in the country's broader socio-political arena in a hilarious and cunning manner. This article argues that cartoons may serve as a platform for the distribution of messages and that print media managers and cartoonists should see them as more than just a humorous medium.

Kiran Khevaria (2017) India is home to a prolific community of creative cartoonists who are also politically engaged, witty, and inventive. In order to raise attention to issues like corruption and political brutality, they often use a blend of creative flair, exaggeration, and humor. A well-executed political cartoon should not only have you thinking critically about current issues, but also trying to see things from the cartoonist's perspective. The finest political cartoonists have the ability to shift your perspective on an issue without your even noticing it. India is one of the only places where leaders have, for years, taken pleasure in being caricatured. Yet, there has been a significant surge in the demand for political cartoons among newspaper readers who speak a variety of languages. Almost no modern newspaper would be complete without some kind of cartoon, whether funny or not. Sometimes embarrassingly weak attempts make it into the columns of the paper only to meet the reader's expectation and habit. The significance of political cartoons in today's newspapers will be assumed at the outset of the publication. An in-depth look at the role political cartoons play in the print media and the great cartoonists of India have had in shaping the medium as an art form is provided.

Semiu Bello (2021) Journalistic cartooning is, by definition, and as has been shown in many places of the globe, a serious attempt by cartoonists or cartoon journalists to hold people in authority to account and responsibility. Disseminating information to the public in a visual and illustrative way is a subset of the journalism profession. Social evils, corrupt practices, policies and government programs, and the actions of various corporate bodies, religious organizations, and individuals' misdeeds can all be portrayed by cartoonists in a satirical and comical form through the strategic use of cartoons and their journalistic drawings. Cartoonists face a number of difficulties and ethical conundrums as a result of their many societal roles. The purpose of this research is to examine these difficulties and the responses of cartoon journalists to them. The study uses in-depth interviews as its primary research approach to hear from cartoonists working in Nigeria about the difficulties they face and the motivations that keep them at it. Cartoon journalists, however, continue to be enthusiastic about their work because of their genuine interest in and dedication to serving the public.

RESEARCH METHODOLOGY

The researchers also used a structured interview strategy to gather information for the study. To learn more about the nature of the political cartoon as a form of communication, interviews with cartoonists from the four newspapers were

undertaken. Researchers conducted interviews with a wide range of political cartoonists.

are: -

The Times of India: - Ajit Ninan, Jug Suraiya, Sandeep Adhwarya, Chad Crowe, Uday Deb

Hindustaan Times: - Jayanto Banerjee, Shreyas Navare, Daljeet Kaur Sandhu,

The Hindu: - Surender, Keshav

The Tribune: - Sandeep Joshi

Cartoonists were asked how they got their start in the business, where they came from, how they choose their topics, what it's like to work in the industry, what it's like to deal with pressure from inside and beyond, how they handle stress, what advise they would give to aspiring cartoonists. The findings were evaluated so that the nature of this specific art and profession could be grasped with precision.

DATA ANALYSIS

body language in political cartoons, which may mean different things depending on the cartoon. The face expressions, body postures, and stances of characters are the subsets of body language.

Table No. 1 Facial Expressions of Characters of Political Cartoons

Newspapers→	Times Of India	Hindustan Times	The Hindu	The Tribune	Total
Facial Expressions ↓					
Happiness	158 (29.20%)	161 (35.46%)	173 (33.52%)	59 (54.1%)	551 (34.01%)
Sadness	142 (26.24%)	105 (23.12%)	155 (30.03%)	17 (15.50%)	419 (25.86%)
Anger	82 (15.15%)	83 (18.28%)	79 (15.31%)	14 (12.84%)	258 (15.92%)
Fear	41 (7.57%)	37 (8.14%)	29 (5.62%)	2 (1.83%)	109 (6.72%)
Surprise	52 (9.61%)	22 (4.84%)	38 (7.36%)	3 (2.75%)	115 (7.09%)
Disgust	27 (4.99%)	20 (4.40%)	14 (2.71%)	2 (1.83%)	63 (3.88%)
Compound Facial Expression	9 (1.66%)	7 (1.54%)	10 (1.93%)	3 (2.75%)	29 (1.79%)
Others	11 (2.03%)	8 (1.76%)	12 (2.32%)	1 (0.91%)	32 (1.97%)
Absence of Expressions	19 (3.51%)	11 (2.42%)	6 (1.16%)	8 (7.33%)	44 (2.71%)
TOTAL	541 (100%)	454 (100%)	516 (100%)	109 (100%)	1620 (100%)

The preceding data table contains information regarding the expressions worn by cartoon politicians. There are other categories of facial expressions, including "others," "compound facial," "universal facial," and the emotions happy, sad, angry, surprised, and disgusted (includes unidentified facial expressions). Maximum facial emotions of happiness (34.01%), sorrow (25.06%), and anger (15.92%) were all seen within a sample size of 1620 people. In fact, we found just 1.79 percent compound phrases.

Several pictures of face expression analysis are shown below: -



Political cartoon showing absence of facial expression (Source: Hindustan Times, 2016)



Political cartoon showing Two universal facial expressions and one compound expression (Source: The Tribune, 2016)

Table No. 2 Postures of cartoon characters

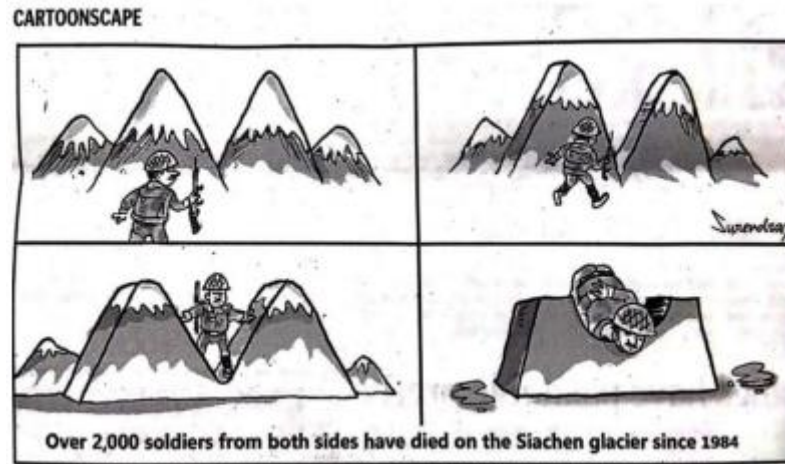
Newspapers→	Times Of India	Hindustan Times	The Hindu	The Tribune	Total
Body Postures ↓					
Sitting	167 (30.86%)	156 (34.36%)	158 (30.62%)	40 (36.69%)	521 (32.16%)
Standing	258 (47.68%)	242 (53.30%)	253 (49.03%)	63 (57.79%)	816 (50.37%)
Laying	27 (4.99%)	6 (1.32%)	23 (4.45%)	1 (0.91%)	57 (3.51%)
Forward Lean	42 (7.76%)	21 (4.62%)	44 (8.52%)	2 (1.83%)	109 (6.72%)
Backward Lean	37 (6.83%)	16 (3.52%)	22 (4.26%)	3 (2.75%)	78 (4.81%)
Others	10 (1.84%)	13 (2.86%)	16 (3.10%)	0	39 (2.40%)
TOTAL	541 (100%)	454 (100%)	516 (100%)	109 (100%)	1620 (100%)

The table horizontally depicts the numerous character poses seen in all political cartoons with their respective publications, while the table vertically depicts all A total of 82 people were frightened by the news in the four newspapers chosen for this research. Standing, sitting, lying, leaning forward, leaning back, and other (including figures in flying, floating, or other undetermined situations) were the different classified bodily postures. More than half (50.37%) of all character appearances were in a standing position. Thereafter, 32.16 percent of the 1620 people seen were seated. The table shows that standing and sitting were the most often represented positions of the body.

Table No. 3 Stance of Characters of Political Cartoons

Newspapers →	Times Of India	Hindustan Times	The Hindu	The Tribune	Total
Stance↓					
Aggressive	177 (32.71%)	128 (28.19%)	152 (29.45%)	31 (28.44%)	488 (30.12%)
Thinking	43 (7.94%)	10 (2.20%)	41 (7.94%)	1 (0.91%)	95 (5.86%)
Sadness	146 (26.98%)	107 (23.56%)	116 (22.48%)	12 (11.00%)	381 (23.51%)
Arrogant	0	2 (0.44%)	2 (0.38%)	5 (4.58%)	9 (0.55%)
Attentive	17 (3.14%)	12 (2.64%)	0	0	29 (1.79%)
Distressed	4 (0.73%)	24 (5.28%)	4 (0.77%)	0	32 (1.97%)
Annoyed	6 (1.10%)	6 (1.32%)	1 (0.19%)	0	13 (0.80%)
Scared	22 (4.06%)	43 (9.47%)	41 (7.94%)	6 (5.50%)	112 (6.91%)
Triumphant	2 (0.36%)	3 (0.66%)	3 (0.58%)	0	8 (0.49%)
Happiness/ Pleasure	112 (20.70%)	109 (24.00%)	142 (27.51%)	39 (35.77%)	402 (24.81%)
Confused	6 (1.10%)	5 (1.10%)	6 (1.16%)	2 (1.83%)	19 (1.17%)
Others	7 (1.29%)	6 (1.32%)	6 (1.16%)	13 (11.92%)	32 (1.97%)
TOTAL	541 (100%)	454 (100%)	516 (100%)	109 (100%)	1620 (100%)

The following data table shows the opinions held by cartoon characters in various political cartoons. The table displays the frequency of each attitude in political cartoons across the horizontal axis, and the observed stances across the vertical axis. Aggressive, thinking, superiority, melancholy, arrogant, attentive, worried, irritated, afraid, victorious, pleasure, puzzled, and others (the last group included unnamed and seldom witnessed attitudes such as shock, superiority, confidence, etc.) were the many stances classified. The majority of characters (30.12%) displayed aggressive body language, followed by happy (24.81%) and sad (23.51%) expressions. After this event, 6.99 percent of 1620 characters were seen in a terrified body attitude. The illustrations below illustrate the existence of viewpoints in political cartoons: -



Political cartoon showing absence of body stance

CONCLUSION

This article examines why masculine characters are often used as caricatures in cartoons. Since women's concerns are so taboo in this nation, publications often avoid depicting female characters in a negative light. The textual component of the political cartoon was analyzed, and it was found to make use of bold, capitalized, and Hindi terms. These sorts of words are chosen on purpose to draw the reader in and highlight what is most important. Often, instead of making direct commentary, cartoons would employ a famous quote from a well-known literature in the textual portion of the comic.

REFERENCE

1. Aazam, fareeha and baig, tanveer and azam, amna and azam, zainab, discourse of fear and economic crisis: a multimodal analysis of pakistani newspaper's political cartoons of covid-19 (october 30, 2020). Linguistics and literature review, volume 6, issue 2, 2020, available at ssrn: <https://ssrn.com/abstract=3811310>
2. Chakraborty, prasun & chowdhury, anirban. (2021). Study of acceptance of indian political cartoons in facebook landscape. International journal of innovative technology and exploring engineering. 10. 137-142. 10.35940/ijitee.j9450.08101021.
3. Kress, G., & Van Leeuwen, T. (2020). Reading images: The grammar of visual design. Routledge.
4. Mateus, S. (2016). Political Cartoons as communicative weapons—the hypothesis of the “Double Standard Thesis” in three Portuguese cartoons. Estudos em Comunicação, (23).
5. RODNEY, H. J. (2018). Discourse Analysis: A Resource Book for Students. Routledge.

6. Shaikh, N. Z., Tariq, R., & Saqlain, N. U. S. (2019). Cartoon war..... A political dilemma! A semiotic analysis of political cartoons. *Journal of Media Studies*, 31(1).
7. Usman, S. O., & Nuhu, M. (2016). Satire as a tool of political cartoons in the Nigerian national dailies: A critical discourse analysis. *European Scientific Journal*, 12, 124141.
8. Adejuwon.A., Alimi, S. (2011) Cartoons as illustrations: Political process in Nigeria. *The Journal of Pan African Studies* 4(3), 33-35
9. Ashiru, O. M. (2017). A pragmatic analysis of Nigerian Newspapers political cartoons. An unpublished BA Essay, Kwara State University, Malet
10. Oyedeji, G.A. (2013). Language, visual imagery and meaning in newspaper political cartoon: A multimodal discourse analysis. Unpublished Long essay, Department of English, Ibrahim Badamasi Babangida University, Lapai, Niger state
11. ADETOLA, Samson Adesegun, OLUYI, Isaac Adesuyi. "Audience Perception of Newspapers' Editorial Cartoons as Communication Medium". *International Journal of Media, Journalism and Mass Communications (IJMJC)*, vol 6, no. 3, 2020, pp. 40-54 doi: <http://dx.doi.org/10.20431/2454-9479.0603004>.
12. Kiran Khevaria, (2017), Importance of Political Cartoons in Newspaper, *Journal of Advances and Scholarly Researches in Allied Education* Vol. XIV, Issue No. 1,
13. Semiu Bello, (2021), The dilemma of newspaper cartoonists: perspectives from Nigerian practitioners, *The Indonesian Journal of Communication Studies*, Volume 14/ Nomor : 2/
14. Eko, L. (2010). The Art of Criticism: How African Cartoons Discursively Constructed African Media Realities in the Post-Cold War Era, *Critical African Studies*, 2:4, 65-91, DOI: 10.1080/20407211.2010.10530758
15. Ritu Gairola Khanduri (2014). *Caricaturing Culture in India: Cartoons and History of the Modern World*. Cambridge: Cambridge University Press