

CONCEPTUALIZATION OF CARTOON CULTURE: AN INSIGHT

Zakia Rahana, Tazrin-A-Jakea, Faria Mahjabeen, Moiz Ahmed Chowdhury

Assistant Professor, Department of Anthropology, Faculty of Social Sciences, University of Chittagong, BANGLADESH; Department of Finance, Faculty of Business and Law Deakin University, Burwood, Melbourne, Vic 3125, AUSTRALIA.

zakiarahana@yahoo.com

ABSTRACT

A cartoon is the symbol of art, picture, language, mirror, resistance, entertainment and the collective voice of a society. The representation of the cartoon is socially, culturally and politically constructed and reconstructed in the society. The concept of cartoon culture is associated with artistic expression of cartoonists in the context of social, cultural and political analogous of a society. Usually the discourses of cartoon and cartoonists are roaring fact in the contemporary society due to the straightforward way cartoonist address the issue. On this point of view, the study explores qualitative analysis to conduct the different types of cartoon in different cultural perspectives. Overall, the cartoon is the strong collective influence against all unfairness of the society and the freedom of expression in the political culture of a society.

Keywords: Cartoon culture, Social cartoon, Political cartoon, Religious cartoon, Racial cartoon, Gender discrimination

INTRODUCTION

The mockery representation of cartoon reflects a society as well as creating a collective consciousness against all evilness of a society. Cartoon upholds as well as representing a culture. In fact, culture is the central part of a society. Cartoon highlights and resembles the real scenario of a culture. Therefore, cartoon construct and reconstruct the social, cultural and political issues of the contemporary society. Though a picture or image can speak a thousand words. In this context, cartoon focuses the culture and reconstruct the culture. This paper analyses the culture of cartoon in the viewpoint of social, cultural and political perception with some renowned cartoonist's activities and performance of society. A cartoon can express a collective voice, whereas a thousand of writing can never express. An artist who creates cartoon is called a cartoonist. Cartoonist draws cartoon from different perspectives of the society. There are so many renowned and famous cartoonist in this world. Cartoonist's work in print publications, animation, comic books, graphic novels, illustrations, graphic design, video games, television and films. There are different types of cartoon, such as, social cartoon, political or editorial cartoon, caricature, cartoon, strip cartoon, ultra-comics cartoon, magic cartoon, pocket cartoon, animated cartoon and advertisement cartoon.

The word 'Cartoon' derived from the Italian 'Cartone' and Dutch 'Karton' words described as a full-size drawing made of sturdy paper for painting. The original use of the word 'cartoon' was to describe a 'preliminary sketch for a large work of fine art'. The 'cartoon' concept originated in the Middle Ages and first described a preparatory drawing for a piece of art, such as a painting, fresco, tapestry, or a stained glass window. The specific definition of cartoon has changed over time. In short, cartooning is an outgrowth of caricature. Cartoon is a picture and image that intended for satire, caricature and humor with a typical non-realistic

and semi-realistic artistic style of drawing and painting. The growth of a cartoon caricature as an ancient artwork from cave painting. Cave paintings are painted drawings on cave walls and ceilings during prehistoric time. The most common subjects in cave paintings are large wild animals, such as bison, horses, aurochs, and deer, and tracings of human hands as well as abstract patterns. After that, in modern print media, cartoon usage dates from 1843, when Punch magazine applied the term to satirical drawings in its pages, particularly sketches by John Leech. The first of these parodied the preparatory cartoons for grand historical frescoes in the then-new Palace of Westminster.

REVIEW OF LITERATURE

The cartoon is like evergreen literature. In print media, cartoons are ironic curved drawings that depict humorous and satire situations of the society. There are more scholarly research on cartoon related issue. Florian Arendt, Brigitte Naderer, Maral Abdollahi, Andreas Mittelberger, Olga Surzhyk and Lin Zhou wrote down 'Television Commercials And Fading Behavioral Brand Choice Effects In Austrian Children' in 2015. This research demonstrates that commercials can influence food choice and eating behavior of children. They conducted an experiment where seven to eleven year old children watched a cartoon with an embedded advertising block. Half of the children saw a commercial for a specific brand of chocolate candies. They found that children watching the target commercial chose the advertised brand significantly more often compared to children not watching the target commercial.

Ali Hassan and Muhammad Daniyal published an article on 'Cartoon Network and its Impact on Behavior of School Going Children: A Case Study of Bahawalpur, Pakistan' in 2013. They explore the impact of violence presented in cartoons on the child's behavior. Children not only imitate their favorite cartoon characters, but even force their parents to buy the same costumes or accessories as displayed by different cartoon characters. The behavior of the children in a class is influenced by watching different cartoon programs. Beside this, Analice Pillar wrote on 'Cartoon and gender: Masculinities in SpongeBob' in 2011. This work deals with how male gender is constituted in SpongeBob SquarePants, one of the most widely watched cartoons on TV in Brazil. By analyzing three episodes, the research team sought to understand the effects of meaning related to masculinity and how this signification is constructed in the interplay between visual and sound systems. Both the cartoon episodes and the children's interpretations were analyzed based on the studies regarding cartoons and contemporary studies concerning childhood and cultural production.

Mohammad Akbar Sajid, Shirin Zubair and Baha-ud-Din Zakariya worked a paper on 'You Can Cook, But You Can't Take Part In Elections: Gendered Representations of Politics In Pakistani Newspaper Cartoons' in 2011. This paper highlights the power of image in shaping people's perception regarding gender roles in Pakistan through a critical discourse analysis of cartoons in Pakistani newspapers. It shows how stereotypical constructions work to exclude women from the domains of power occupied by men. Ferruh Yılmaz composed an article on 'The Politics of the Danish Cartoon Affair: Hegemonic Intervention by the Extreme Right' in 2011. The Danish cartoon controversy was a true case of incitement to discourse about cultural and philosophical differences between Islam and the 'West'. According to this article, the cartoon controversy should be understood in the context of populist radical right's hegemonic intervention. Through incessant series of moral panics around Muslim immigrants and their cultural practices. On the other hand, Catherine A. Luther and J. Robert Legg, Jr. wrote down on 'Gender Differences in Depictions of Social And Physical Aggression in Children's Television Cartoons in The US' in 2010. The main purpose of this study was to explore gender differences in depictions of social and physical aggression in children's television cartoons. A content analysis of cartoons appearing on Cartoon Network, Nickelodeon, and cartoon Disney was conducted. Both the perpetrators and receivers of

physical and social aggression tended to be children or teen characters, rather than adult characters.

Joan L. Connors published an article on 'Barack Versus Hillary: Race, Gender, and the Political Cartoon Imagery of the 2008 Presidential Primaries' in 2010. The representations of Barack Obama and Hillary Clinton in political cartoon imagery during the 2008 presidential primaries are specific attention toward portrayals of race and gender themes. An analysis of the primary campaign and election-related cartoons from 57 American cartoonists found Hillary Clinton was featured in more political cartoons than was Barack Obama, but they were often featured together in some competitive representation. Subsequently, David Keane wrote down on 'Cartoon Violence and Freedom of Expression' in 2008. The publication of the 'Danish cartoons' generated a continuing conflict between freedom of expression and religious tolerance. The article examines the history of cartoon satire, invoking past examples of racial and religious discrimination in cartoons while emphasizing the important role cartoonists have played in criticizing and checking the exercise of power. The legal implications of the 'Danish cartoons' are analyzed through the lens of international human rights law, in particular the concepts of hate speech, racial discrimination and religious defamation. In addition to, Steven J. Kirsh wrote up 'Cartoon violence and aggression in youth' in 2006. This manuscript reviews the literature concerning the effects of animated violence on aggressive behavior in youth. It begins with an overview of the research on children's and adolescents' perceptions of violence in cartoons. Next, the effects of cartoon violence on aggressive behavior across the development are reviewed. In each section, the importance of the presence (or absence) of comedic elements in animated violence is addressed. Moreover, throughout the review, the potential influence of development is considered and potential mechanism for reducing the negative influence of cartoon violence on youth is considered. Lastly, Ka.y Bjorkqvist, Kirsti Lagerspetz and Iho Akudemi worked on 'Children's Experience of Three Types of Cartoon At Two Age Levels' in 1985. Three cartoons were shown with 87 children at two age levels: 5-6 years and 9 years. The younger children experienced the cartoons in a fragmentary manner and not as a continuous story, understood less of the cartoons, and tended to base their moral judgments of a character's behavior on whether or not they identified with that character. From these research works, the cartoon has the strongest performance of every aspect of our culture and society. These activities of cartoon construct and reconstruct culture of the society.

OBJECTIVE OF THE STUDY

The objective of this study is the conceptualization of cartoon culture which is associated with creative expression of cartoonists in the perspective of social, cultural and political analogous of a society. In this framework, the study conducts qualitative analysis to perform the different types of cartoon in different cultural perspectives, such as, social cartoon, political cartoon, religious cartoon, racial cartoon and gender oriented cartoon with the interview of the cartoonist.

THEORETICAL FRAMEWORK

The cartoon is the culture of symbolism and materialism of a specific time and age. Symbolic anthropology examines symbols from different aspects of social life and focuses largely on culture as a whole rather than on specific aspects of culture that are isolated from one another. In this context, symbolic anthropologist Victor Witter Turner illustrates the symbolic approach that symbols initiate social action. Turner investigated symbols as 'operators in the social process'. He further examines that symbols are 'determinable influences inclining persons and groups to action'. He also believed that 'the symbolic expression of shared meanings lies at the center of human relationships'. Turner felt that these

'operators', by their arrangement and context, produce 'social transformations' which tie the people in a society to the society's norms, resolve conflict, and aid in changing the status of the actors. Turner's major addition to anthropology was the investigation of how symbols actually operate in the society. At this point of view, the cartoon is the symbol of a society as well as representing the cultural phenomena of a society. Therefore cartoon culture is associated with Turner's symbolism theory in support of, social, political and cultural representation of society.

METHODOLOGY

The study is based on mainly qualitative analysis. There are different types of cartoon in the print and visual media. The study analyses diverse categories of cartoon in newspapers, magazines and television shows. In this context, the study selected different classes of cartoon which is related with social, political, cultural perspective of society. Therefore, the study explored on observation method, content analysis and unstructured interview method. Different categories of cartoon have been observed from different media and analyzed the content of a cartoon, such as, caption and types of cartoon, semiotic and visual and linguistic analysis of the cartoon. Finally, unstructured interview has been taken from different cartoonists of different newspapers from the society of Bangladesh.

Conceptualization of Cartoon Culture

The concept of cartoon culture is specified and diversified by culture. On this point of view, culture portrays as a social heritage as the gift of society to an individual and this social heritage has both material and non-material aspects. Culture is the sum total of conventional meanings embodied in artifacts, social structure and symbols. Culture stands for a total way of life which secures for an individual. Culture is cultivated the process of transmitting and acquiring traditions as a result of which society is perpetuated. The rhetoric, representation of the cartoon is focused the sense of humor of a cartoonist. Humor and cartoons have been used to portray racial prejudice of the past. Humor is an especially sensitive indicator of social attitudes. On the other hand, cartoons gained a much wider audience for its rhetorical and ideal presentation. In this regard, the study explained elaborately the social, cultural and political construction and reconstruction of cartoon in context with few relevant examples.

Firstly, cartoon resembles the historical time and age of a society. Some historical cartoons are famous for movement, awareness and pathfinder for a right way. For this reason, cartoon is a very popular medium for all society. At the same time, cartoon represents the social contexts of a society. Social cartoon covers the largest area of a society. For example, disagreements of our daily lives, increases the prices of products, dowry culture, education system and child abuses. There are so many social cartoons for collective voices and resistance. These social cartoon concern the people of the society. Moreover, the cartoon is related to social themes which point out the defects and discrimination of the society. In this context, an example can be for social cartoon. The Bengali term 'Tokai' is the longest survived cartoon character of Bangladesh. This is a creation of cartoonist Rafiqun Nabi or Ronobi. Tokai is not only a character but also a street urchin of age below ten. It is the condition socioeconomic of homeless disadvantage children of Bangladesh. Tokai was started in the year beginning issue of a weekly magazine 'Saptahik Bichitra' on 17 May in 1978. Since then, Tokai appeared in the weekly magazine Saptahik Bichitra and later in Saptahik 2000 continuously. Apart from a six-month break, Tokai has never been absent from making fun of current political and social issues. In 1976, Ronobi returned from a three-year printmaking course in Greece. He thought about creating a character at this time. A street child used to live outside Ronobi's home who died later. Based on him, Ronobi planned to portrait a street urchin. He thought this boy would be the perfect picture of thousands of

penniless who live in Bangladesh. He transformed his thought into the cartoon. And from the very beginning, the innocent-looking, cunning little boy won the hearts of the readers. Tokai appeared in Weekly Bichitra from 1978 to 1999. Tokai was an inseparable item of this magazine during this period. Tokai's upper body is bare and his swollen belly is prominent in the drawings. He has a shaven head and thin limbs. He lives on the footpaths or in the big unused construction pipes strewn about the city of Dhaka. Just like the real Tokais, he lives on leftovers of others or food thrown away in dustbins. He has a very innocent face and expression. Having a bald head and pot belly, Tokai became a national asset of Bangladesh. People love Tokai because he reflects their own thoughts in a simple yet witty manner. Tokai has a very nice sense of humor and a knack of telling simple yet painful truths. Tokai is always pointing at the hypocrisy and inhumanity, anomalies and loopholes of the society with a playful witty language. He just points at the peculiarity of the society. Ronobi began to use Tokai to express his own observations about Bangladeshi society in the hope that it might influence politicians and policy makers. The fame of Tokai lies in his regional dialogues. Sometimes he speaks like a philosopher, sometimes directly and indirectly. When asked what he did on the Eid day in the print cartoon of Tokai, he replied, 'Did acting of being happy'. In Bangladesh, people love Tokai. Over the years because of Tokai they have even started to try to help the real street children like him. In many ways that is Tokai's biggest achievement. Through his creation Ronobi has made the people tolerant and sympathetic towards these little street urchins. Also, the word 'Tokai' itself has entered the Bengali vernacular as a generic name for street children.

Secondly, political cartoons are defined as illustrations and comic strips contained and social message that usually relates to current events and personalities. Political satire of cartoon is rhetorical and provide humorous commentary, often using exaggeration of events or individual characteristics, on contemporary issues and events. Political cartoon are known as editorial cartoons. For this, political satire of cartoon is so popular. Political cartoonist conveys a serious message in a humorous way. Political cartoonist has to connect with the readers and communicate to them a certain message. Sometimes race and gender representation reflects in the political cartoon. Political cartoons have valid outlets for expressing political thought and affecting social change through creative use of visual art. Thomas Nast, considered to be the father of political cartoons, made a name for himself with his famous cartoons of William 'Boss' Tweed and the Tammany Hall scandal. Political cartoons can be found in newspapers, magazines, on opinion and cartoon pages. Political cartoon has some characteristics, such as, artistic quality, genuine sentiment, uncomplicated imagery which is striking, forceful, and amusing. Cartoonist use the caricature form of political cartoon character. Caricatures are drawn by a person that exaggerates his characteristics for comic effect. For examples: big ears, extra long nose, gigantic head, giant face, oversized characteristics of something. Irony use of words to convey a meaning that is the opposite of its literal meaning, an outcome of events contrary to what was expected, such as, when someone says it is "beautiful" when they mean ugly or 'as clear as mud'. Politics has become popular and develop during the world war II. That time New Zealand cartoonist, David Low, produced a famous cartoon which appeared on 20 September 1939. It ridiculed the way in which the relationship of Adolf Hitler and Joseph Stalin had changed from bitter enmity to courteous cooperation. Dr. Seuss worked in an animation department of the U.S. Army, where he drew more than 400 political cartoons. He published many political cartoons against Hitler and Mussolini, as well as Americans who were against American involvement. His cartoon 'Waiting for the Signal From Home', published shortly before Franklin D. Roosevelt ordered Japanese American internment and depicting West Coast Asians preparing dynamite attacks. The Punch cartoonist Fougasse produced a series of cartoons which the British Ministry of Information used on posters. These included a series to

illustrate the slogan. In this way, cartoon is used for attacks on political issues that would be difficult to sustain in any other medium.

Thirdly, religious discourse of the cartoon is the crucial facts of contemporary society. The 2006 controversy over the cartoons of the Prophet Mohammad in the Danish newspaper *Jyllands-Posten* was never resolved, and the issue has reemerged again and again. An attack on the Danish embassy in Islamabad, Pakistan, in June 2008, strongly associated with the cartoon crisis, killed six people. Danish embassies in Afghanistan and Algeria were evacuated in April 2008 following a terror threat linked to the reprinting of the cartoons. The reprinting was caused by the arrest by Danish police on 13 February 2008 of three men allegedly plotting to kill one of the artists. The *Guardian* described how the 'damaging and the emotional saga over the prophet Muhammad cartoons was still simmering dangerously'. The editor of *Jyllands-Posten* responsible for the cartoons stated: 'Some Muslims reject modern secular society. They demand a special position, insisting on special consideration of their own religious feelings. It is incompatible with secular democracy and freedom of expression, where one has to be ready to put up with scorn, mockery and ridicule'. The terms of the debate appear unchanged and freedom of expression is once again in conflict with religious belief.

Beside this, racial discourses of cartoon imagery are noticeable in this contemporary society. In this regard, an example can be seen in Australia. The cartoon by Bill Leak was published by the Australian newspaper regarding the racial issue, Aboriginal and Torres Strait Islander Children's Day. The cartoon was about portraying an Aboriginal man with a beer can and not remembering his son's name is an "attack" on Indigenous Australians. Victorian Aboriginal Child Care Agency chief executive Muriel Bamblett said it depicted Aboriginal people as 'not knowing about their children and not having any role in raising their children'. For this racist cartoon, number of people reacted and criticized on this cartoon in Australia. The highlighted reaction was that, 'You feel quite oppressed when these things happen, I think that every day we have to battle with direct racism and indirect racism'; 'In the media, I think they have a public responsibility. That's obviously one of the opportunities to get good messaging about Aboriginal people. But if you're constantly stereotyping us as second class, then it's about profiling us as second-class citizens in our own country'; 'how we can actually take some action to stop this kind of constant attack on Aboriginal people because most Australians would not condone that'; 'The Australian is proud of its long-standing and detailed contribution to our national debate over the crucial issues in Indigenous affairs'; 'Cartoon is discriminatory and racist'; 'It was absolutely disgraceful. I can't believe The Australian, a national newspaper, would be so insulting to us as Aboriginal people'; 'This type of cartoon helps no-one, in actual fact it stokes the fire of racism and it plays into the stereotypical views of a lot of non-Aboriginal people out there think [that] Aboriginal people do not have a place in this society'; 'It's so disappointing that they've got this one totally wrong, it's discriminatory, it's racism and it's just unacceptable'; 'the most awful stereotypes around Aboriginal people'; 'We think there is no place for that in modern Australia. This is a cartoon that takes us back to the worst days of white Australia'; 'They should apologize to the Aboriginal people who have been deeply offended by this publication'. There is no contemporary official tolerance for racially offensive cartoons.

Furthermore, gender discrimination is homogeneous of all societies. The gender is represented in cartoons is a way of denaturalizing process of men and women in our culture. By illustrating how words and pictures work in conjunction to marginalize women in the social and political arena. The specific role of women is symbolized in the cartoons. Usually, cartoon highlights the subject and draws the reality of a society. But caricature imagery of caution regarding women is so ridiculous and sexual stimulant. If the lip is slightly thick, then

her lip will be thicker. The caricature of women examine strictly to the Left discourse. At this present time, women engage in different role-positions in the social spectrum of the society. The representations of Democratic candidates Barack Obama and Hillary Clinton from the 2008 presidential primaries. Analyses of media coverage in 25 U.S. newspapers of the presidential campaign for fall 2007 leading up to 2008 Super Tuesday found that 13.4% of news stories about Hillary Clinton made reference to her gender (Miller, Peake, & Boulton, 2009) and 13.5% of news stories on Barack Obama published in The New York Times, The Washington Post, Los Angeles Times, Des Moines Register, and the New Hampshire Union Leader referred to his race (Peake & Miller, 2008). Media coverage of female candidates for president election received less coverage than male candidates received. Hillary Clinton received more media coverage about her appearance (physical descriptions, attire) and emotions than did male candidates. The imagery in political cartoons of Hillary Clinton as first lady found that Clinton was frequently represented as a silenced first lady and as not fulfilling gender norms or traditional expectations of a first lady of America. Hillary Clinton's appearance was a frequent source of caricature in political cartoons, physical features are common sources of exaggeration and many of the images of Clinton do exaggerate some aspect of feminine features. Another common theme of cartoon imagery of Hillary Clinton during the 2008 presidential primaries is that of Clinton as the trailing but determined candidate. Many images that compared Obama and Clinton contained themes of both race and gender and in some cases, both are suggested as deficits for the respective candidates. For example, Eric Allie (Pioneer Press, January 18, 2008) features Obama says, 'Are you saying I'm not black enough?' while Clinton says, 'Oh since I'm a woman my weight is an issue?'; both are reacting to a text box in the image that states, 'Responding to accusations of being inexperienced lightweights'.

As a final point, cartoon network is one of the most favorite cartoon channels for children. As cartoon network is a 24 hour channel, so children spend most of their leisure time in front of it. One of the main factors which influence the children while watching cartoons is violence. Violence is a vital part of most of the cartoon programs. Children are induced and attracted by violent content by broadcasters. Moreover, children like comic strip cartoon, animated cartoon. The most favorite cartoon shows for children are Tom and Jerry, Mickey Mouse and Doremon. In this perspective, BBC affiliated a cartoon show for South Asian countries children with 33 episodes of Meena stories. Meena is a fictional cartoon character in the South Asian children's television show. The show has been broadcasted in Bengali, English, Hindi, Nepali and Urdu. Meena educates the children of South Asia on issues of gender, health, and social inequality through her stories in comic books, animated films Meena Cartoon and radio series. The secondary characters of her stories include her brother Raju and her pet Mithu. Her adventures include attempting to get an education, having an equal share of food as Raju, and learning about the HIV virus, the right way to birth a baby, and helping people. All of her stories, advocate changes in social and cultural practices. Her popularity is due to her not being closely bound to just one country or culture of South Asia, but uniting the common characteristics of them all. The character of Meena was created by famous Bangladeshi cartoonist Mustofa Monowar, and was partly due to UNICEF, an organization that supports the growing educational awareness of South Asia through Meena and her stories.

Interview: 1

Khalil Jibran (Pseudonym)

He is a political cartoonist of Bangladesh. His cartoons have appeared on the front page of some leading Bengali dailies, including the daily Jugantor and the daily Samakal. From his

school days, he has drawn cartoons for national dailies. But he started his career as a political cartoonist in The New Nation in 2003 when he was studying at university. His cartoons were regularly published on the front page of the newspaper. Since his early career days, his political cartoons have carried strong messages. His cartoons mostly reflect political violence, injustice, corruption, traffic jams of Dhaka city, load shedding as well as social evils. His cartoons are also distributed internationally by cagle.com. One of the most popular and largest editorial cartoon's websites around the world, which distributes editorial cartoons and columns to over 850 newspapers. His cartoons have the power of unveiling the hidden truth of an event. About his cartoon, American Pulitzer prize winner cartoonist Steave Sack said, 'Khalil Jibran's cartoons are a fresh and witty visual delight.

Interview: 2

Rayhan Khan (Pseudonym)

He is a Bangladeshi artist and cartoonist. His most famous creation is Tokai, a character symbolizing the poor street boys of Dhaka who lives on picking things from dustbins and begging. Tokai is having a knack of telling simple yet painful truths about current political and socioeconomic situation of the country. He said that 'With careful use of the line cartoonist draws the complete picture of a society'. He further described a cartoonist should have the self-skill that is essential for social and political cartoons, but with mockery and fun.

Interview: 3

Shuvo Dutta (Pseudonym)

He is an artist of Bangladesh. His paintings, critical of the political establishment, but always in a satirical fashion, were first seen in the 1980s. His political cartoons appear regularly in daily newspapers in Bangladesh. During the past couple of years, he has produced paintings that appropriate images from Bengali film posters, altered to serve his social and political messages. Although one of the most influential artists of his generation, Shuvo is best known to a mass audience as a political cartoonist for Bangladesh largest circulation Bengali-language newspaper Prothom Alo and Professor of the Faculty of Fine Arts, University of Dhaka, Bangladesh. His style as a political caricaturist has now given birth to a new generation of illustrators who follow his style. He led the influential genre-breaking group of alternative artists "Shomoy" that appeared in the 1980s, and were considered the "third wave" of Bangladesh artists. He was a vociferous and early critic of the Ershad military junta, which frequently placed him at odds with the authorities. His scathing critique of the Jamaat e Islami and 1971 war criminals made him a hated figure for the right-wing forces. He is a major influence on politically motivated Bangladeshi artists.

Interview: 4

Habib Chowdhury (Pseudonym)

He started his career as a cartoonist and writer. He is the editor of 'Unmad', a satire magazine running since the early 1980s. He was the editor of the Bengali science fiction magazines, Moulik, Autoline and Ghuddi. He is an adviser of the Cartoonist Association of Bangladesh. In 2015 he joined as a professor of a Daffodil International University in the department of Multimedia and Creative Technology (MCT). His area of teaching is Graphic Novel. As a cartoonist, Habib designed many covers. He also worked on writing Sher, a short, witty 3/4 lined satiric poem, mainly found on the Indian Subcontinent. He expressed that 'Idea making is very important for every image. An appropriate idea makes a complete image'.

Interview: 5

Syed Zulfikar (Pseudonym)

He is working as an Assistant Editor and Cartoonist at 'Unmad' (The monthly satirical magazine). He is one of the most clueless cartoonists of Bangladesh in recent time. He is also doing sociopolitical cartoons for Star a magazine at The Daily Star newspaper. He has exhibited his work in several exposition through the years, including the 16th International Youth Visual Arts Exhibition 2009. He explained that 'cartoonists are supposed to create tolerance. Humors always soften the atmosphere and humor as a part of the job, it is a cartoonist's duty to point out the untold. And ours to take the self criticism and expand our narrow minds'. He achieved a lot of awards from international and national cartoon competition.

Interview: 6

Iftekhar Asif (Pseudonym)

His first cartoon was published in 2004 by Bicchu. He won third place in Bangladesh's 2006 Anti-Corruption Cartoon Competition and first place in The Daily Star's anti-corruption cartoon contest in 2007. In September 2007, he published a controversial cartoon about the use of the name 'Mohammed'. As soon as it appeared in the newspaper, it attracted negative attention and the fury of Muslim leaders. He was arrested and interrogated. He was accused of profanity, but before his case could go to trial, he was pardoned and released. He has not been published in the newspapers since then, but is getting new assignments for other publications. He said, 'Bangladeshi cartoonists are always active in social movements, and Shahbag is a good example. I think cartoons are as influential in Bangladesh as any demonstration or social movement. The language of cartoons is very easy to understand, the moment you see the drawing you get the message'.

To conclude, cartoon is a very popular medium in all over the society. Cartoons are one of the most important weapons in a newspaper armory of political, social and current scrutiny. For this obvious reason, cartoon is the sign of social, cultural and political phenomena. Where the text ends, the cartoon starts there Cartoon is not only acceptable to the general reader of the newspaper but also the intellectuals. As the medium of art, cartoon has a very high position of a society. Cartoons convey a message to the audience. The cartoon is an ideal medium for suggesting what cannot be said by the printed word. The power of the cartoon is undisputed. Cartoon representation is symbolic, but its effectiveness is functional. Cartoons convey information more easily than the ten pages long written text. That is to say, a cartoon of two or three lines in pencil can tell more than a ten page article. Cartoonists have contributed a historical, social, cultural and political perspectives in this society. Overall, the image of cartoon is constructed the thousand words. The practices of the cartoon and the cartoonist reconstructed the culture.

REFERENCES

- [1] Adler, J., & Hill, D. (2008). *Doomed by cartoon: How cartoonist Thomas Nast and the New York Times brought down boss Tweed and his ring of thieves*. USA: Morgan James Publishing.
- [2] Arendt, F., Naderer, B., Abdollahi, M., Mittelberger, A., Surzhyk, O., & Zhou, L. (2015). Television commercials and fading behavioral brand choice effects in Austrian children. *Journal of Children and Media*, 9 (4), 435–452.
- [3] Bjorkqvist, K., Lagerspetz, K., Akudemi, I. (1985). Children's experience of three types of cartoon at two age levels. *International Journal of Psychology*, 20, 77-93.
- [4] Connors, J. L. (2008). Barack versus Hillary: Race, gender, and political cartoon imagery of the presidential primaries. *American Behavioral Scientist*, 54(3), 298–312.
- [5] David, C. (2003). *"Cartoons", propaganda and mass persuasion: A historical encyclopedia, 1500 to the present*. USA: ABC Clío.
- [6] Hassan, A., & Daniyal, M. (2013). Cartoon network and its impact on behavior of school going children: A case study of Bahawalpur, Pakistan. *International Journal of Management, Economics and Social Sciences*, 2(1), 6 – 11.
- [7] Haviland, W. A., Prins, H. E. L., McBride, B., & Walrath, D. (2010). *Cultural anthropology: The human challenge (13th Ed.)*. USA: Cengage Learning.
- [8] Keane, D. (2008). Cartoon violence and freedom of expression. *Human Rights Quarterly* 30, 845–875.
- [9] Kirsh, S. J. (2006). Cartoon violence and aggression in youth. *Aggression and Violent Behavior*, 11, 547–557.
- [10] Kottak, C. P. (2010). *Anthropology: Appreciating human diversity (14th Ed.)*. New York: McGraw-Hill.
- [11] Luther, C. A., & Robert, L. J. (2010). Gender differences in depictions of social and physical aggression in children's television cartoons in the US. *Journal of Children and Media*.
- [12] Manning, F. E. (1984). Victor Turner: An appreciation. *The Association for the Anthropological Study of Play Newsletter*, 10(4), 20-22.
- [13] Maschai, E. (2010). Contradiction and the role of the 'Floating Signifier': Identity and the 'New Woman' in Italian cartoons during fascism. *Journal of International Women's Studies*, 11 (4), 130-39.
- [14] Mondole, I. (2007). Cartoon and cartoonist. *Nirikkha*, 154.
- [15] Muge, G. F. (1998). *Political cartoons in the Middle East: Cultural representations in the Middle East*. Princeton: Markus Wiener Publishers.
- [16] Nabi, R. (2007). Cartoon. *Nirikkha*, 154.
- [17] Nesa, K. A. (2007). The Thought of Cartoonist. *Nirikkha*, 154.
- [18] Ortner, S. B. (1984). Theory in anthropology since the Sixties. *Comparative Studies in Society and History*, 26, 126-166.
- [19] Pillar, A. (2011). Cartoon and gender: Masculinities in SpongeBob. *ETA* 7 (1), 69–79.

- [20] Sajid, M. A., Zubair, S., & Zakariya, B. (2011). You can cook, but you can't take part in elections: Gendered representations of politics in Pakistani newspaper cartoons. *Pakistan Journal of Women's Studies: Alam-e-Niswan*, 18 (1), 31-46.
- [21] Tomlins, S. (2013). The freedom to offend? How the "Mohammad Cartoon Controversy" has influenced public debate on Canada's hate speech regulation. *Journal of Church and State*, 57 (1), 44-71.
- [22] Yılmaz, F. (2011). The politics of the Danish cartoon affair: Hegemonic intervention by the extreme right. *Communication Studies*, 62 (1), 5-22.