

## Political cartoons in Indo-Pak Newspapers: A Critical Discourse Analysis

### 1. Dr. Syed Shujat Husain

Assistant Professor. Media Sciences. Iqra University. Karachi

[syed.shujat@iqra.edu.pk](mailto:syed.shujat@iqra.edu.pk) [shujaathussain275@gmail.com](mailto:shujaathussain275@gmail.com)

### 2. Dr. Syeda Maliha Begum

Assistant Professor. Media Sciences. Iqra University. Karachi

[malihasyed345@gmail.com](mailto:malihasyed345@gmail.com) [Syeda.maliha@iqra.edu.pk](mailto:Syeda.maliha@iqra.edu.pk)

### 3. Dr. Imtiaz Ahmad. Assistant Professor, Department of Journalism and Mass

Communication, University of Malakand, Chakdara, Lower Dir, Khyber Pakhtunkhwa, Pakistan

### Abstract

*Political cartoons are one of the most effective ways to draw readers' attention to the news published in a newspaper. This article aims to analyze the value, position, and trend of political cartoons published in the newspapers of India and Pakistan. The data is collected with the help of a mixed method approach. This article aims to analyze the value, position, and trend of political cartoons published in the newspapers of India and Pakistan by the content analysis of the cartoons published in the Times of India and Dawn. Seven Pakistani and Indian Newspaper editors were interviewed adopting the simple random technique. The study found that the editors preferred to include a cartoon section in their newspapers to draw readers' attention. The study shows that Political cartoons have been popular in English newspapers since the 1960s, 1970s, and 1980s, but in Urdu print, political news stories have dominated. Pakistani citizens have a stronger sense of politics, leading to higher levels of political tolerance. Political cartoons are essential for delivering criticism in mainstream media, as they represent agreement with new rule scenarios and are free from "pressure." Skilled cartoonists convey messages in short, simple caricatures, supporting the significance of news.*

Keywords: India-Pakistan conflict, 1971 war, East Pakistan, political cartoons, satire, humor

### Introduction

A political cartoon is a visual representation that makes a statement about current political figures or events through satire, humor, or symbolism (Lefèvre, 2014), to captivate viewers and convey important ideas (Hall, 2017). In the midst of the tumultuous times such as international politics, war of super powers cricket, government shifts, war of Kargil, Kashmir or the statement of any politician, in politics and public events, the daily cartoon offers a little moment of humor.

In political journalism, the political cartoons are as a key element, which offer a colorful contrast to traditional news reporting, these cartoons offer a comprehensible and quick criticism and analysis of ongoing political events since they may condense news and opinion into a caricature. (Atfield, 2011). Cartoons have been used as a tool of expression and communication since ancient times, but they began to gain more recognition during the 19th century. In the history of newspapers, Benjamin Franklin was the first to create the first editorial cartoon, "Join, or Die," in the Pennsylvania Gazette on May 9, 1754. Franklin believed the colonies were dangerously fractured and used a cartoon to persuade them with the notion that coming together would give them immense power. Franklin presented his perspective based on current affairs and politics using symbols and labeling. Following this, similar strategies including caricature, comparison, irony, juxtaposition, and exaggeration have been used by cartoons to teach and persuade their audiences. In 1922, Rollin Kirby of the New York World received the first Pulitzer Prize for contemporary achievements in editorial cartoons. Kirby's cartoons skillfully used humor and visual imagery to attract public attention towards the problems that needed to be fixed, frequently delivering messages more effectively than with just words. (Press, p.196)

However, in current times, cartoons are effective medium for making social commentary on issues, trends, and behaviors in society. Important social issues can be brought up, thought provoking and discussion sparked by them. (Lefèvre, 2014).

The Chancellor of the Exchequer, a former British politician and newspaper editor, quotes:

*"The great thing about a political cartoon is that it sums up the state of play at any moment in politics. It's clever, funny, and amusing, it informs and entertains us. It does all the things in one drawing that a newspaper does throughout all of its pages."*

Cartoonists use humor, satire, analogy, labeling, and exaggeration to convey their opinions and ideologies to readers. Newspaper editorial pages are a vital platform for showcasing socio-political developments, focusing on issues, and representing the needs of the populace.

In the context of Indian and Pakistani political discourse in newspapers, cartoons are an effective tool, which provide a distinct viewpoint on political figures and current events (Tehseem and Bokhari, 2019).

It is of note that there has been a long history of conflicts between Pakistan and India, which is usually reflected through newspaper reports especially in times of major events, such as cricket, Kargil war, war of independence, international politics, and so on. (Khan, 2020). During such tumultuous events, the editorial cartoons in the newspaper serve as major role players in fueling conflicts, and then the newspapers highlight how they work during the days of conflicts.

Along the same line, we intend to understand how the newspaper cartoons of both countries have depicted the political scenarios in times of the war of 1971, the Kargil War, the World Cup of 1992, and Yom e Takbeer, using critical discourse analysis (CDA) due to their peculiar depiction of the nature of events by using text and caricatures.

Apart from the analysis of cartoonish depictions of the incidents, we interviewed the editors of the selected newspapers. This is essential for learning important information about editors' viewpoints on the subject as to how they practice gatekeeping when it comes to publishing political cartoons.

Because this concern has remained understudied, we intend to address this gap in this study.

## Literature Review

Caricatures that draw attention to social injustices or corruption scandals, for example, can provoke public outcry and encourage participation (Siebert, Peterson & Schramm, 1956).

Editorial cartoons give Indian politicians a forum to be criticized and held responsible. Their humor and exaggeration can make difficult subjects more approachable by disarming readers (Al-Momani, Badarneh & Migdadi, 2016). In a nation where the population is diverse and has varying levels of literacy, this is essential. As watchdogs, cartoonists bring up delicate subjects that the media might otherwise avoid discussing in public.

According to Shaikh and Javed (2014), editorial cartoons in Pakistan often depict political unrest and leaders through symbolism and caricature, affecting public opinion and diplomatic relations. Cartoons that show India as dominant over Pakistan in the Kashmir dispute may stir nationalistic feelings. However, they can also encourage social change by questioning accepted social norms and discussing sensitive topics.

Cartoonists use humor, satire, analogy, labeling, and exaggeration to convey their opinions and ideologies to readers. Newspaper editorial pages are a vital platform for showcasing socio-political developments, focusing on issues, and representing the needs of the populace. El Rafael (2009) notes that cartoons are one of the major forms of mass communication.

In the context of Indian and Pakistani political discourse in newspapers, cartoons are an effective tool. Tehseem and Bokhari (2019) assert that these visual commentaries provide a distinct viewpoint on political figures and current events, even when they are not in English.

Editorial cartoons give Indian politicians a forum to be criticized and held responsible. Their humor and exaggeration can make difficult subjects more approachable by disarming readers (Al-Momani, Badarneh & Migdadi, 2016). In a nation where the population is diverse and has varying levels of literacy, this is essential. As watchdogs, cartoonists bring up delicate subjects that the media might otherwise avoid discussing in public.

According to Shaikh and Javed (2014), editorial cartoons in Pakistan often depict political unrest and leaders through symbolism and caricature, affecting public opinion and diplomatic relations. Cartoons that show India as dominant over Pakistan in the Kashmir dispute may stir nationalistic feelings. However, they can also encourage social change by questioning accepted social norms and discussing sensitive topics.

Caricatures that draw attention to social injustices or corruption scandals, for example, can provoke public outcry and encourage participation (Siebert, Peterson & Schramm, 1956). Research such as Lawate's (2012) indicates that editorial cartoons can sway public opinion regarding government policies.

The purpose of the research is to identify the political scenarios depicted by cartoonists in the war of 1971, the Kargil War, the World Cup of 1992, and Yom e Takbeer. Four political cartoons that align with the study's theme were chosen through a purposive sampling technique, making up the data. These cartoon drew researcher's attention due to their peculiar depiction of the nature of events by using text and caricatures. Critical discourse analysis (CDA) insights were combined with Kress and Van Leeuwen's social semiotic approach to multimodal text analysis to analyze them.

The cartoons that have been published about the country's historical events have served as the inspiration for the current study. There have only been a few publications on this topic, and that highlights the need for more study. To fully understand how these cartoons affect people's perceptions and recollections.

The study intends to interview editors of well-known Pakistani newspapers as well as one editor of the Indian newspaper TOI, for the reason that only the editor of TOI is available. This is essential for learning important information about the editorial choices made regarding the publication of political cartoons and for comprehending the editors' viewpoints on the subject.

In their study Felicia, 2019 looks at the ideological foundations of cartoons in the sociopolitical environment of Nigeria, exposing the deliberate methods used by cartoonists to misrepresent

Nigerian women. Using Kress and Van Leeuwen's social semiotic approach and critical discourse analysis, ten political cartoons were analyzed. The results show that semiotic resources, like pronominal choices and visual metaphors, are important in gender-related issues.

Prendergast (2017) presents the ideological foundations of cartoons in the sociopolitical environment of Nigeria, exposing the deliberate methods used by cartoonists to misrepresent Nigerian women. Using Kress and Van Leeuwen's social semiotic approach and critical discourse analysis, ten political cartoons were analyzed. The results show that semiotic resources, like pronominal choices and visual metaphors, are important in gender-related issues.

Ashfaq and Hussein (2013) conducted interviews of two well-known Pakistani cartoonists, Javed Iqbal and Maxim. Through the lenses of social responsibility theory, they found that the ideology of the newspapers had an impact on political cartoonists. Furthermore, the Pakistani public believed that cartoon communication is such a potent medium that it can be used for publicity and propaganda; the cartoon controversy surrounding blasphemy in 2005 is a glaring example. Also, they found that the cartoonists use this medium irresponsibly to make fun of the politicians.

A study by Azhar et al., (2021) randomly selected and examined eight (08) cartoons that were published by three English-language newspapers including daily Dawn, The News International, and The Nation. They examined the linguistic and semiotic characteristics of cartoons by using the Kress and Leeuwen's visual communication model of 2002 as a theoretical framework. They found that the satirists and humorists expertly demonstrated their artistic abilities by using humor and satire to depict serious political and social issues.

Khan and Khan (2018) argued that the political cartoon in the English-language newspapers was still divided. The Nation newspaper emerged as the most satirical and coarse in its criticism of the government and the opposition. However, the News International newspaper favored the government, but it entirely mocked the opposition parties in the context of their goal, agenda, and leadership.

An article demonstrates how editorial cartoons depict Pakistan's internal and external political events, creating a picture in the minds of viewers all over the world. The study examined political cartoons and explained how newspapers employ language in the form of cartoons. The study examines editorial cartoons visually and rhetorically. It demonstrates that political cartoons in Pakistan have a good habit of denouncing intolerance, injustice, political corruption, and societal problems. As a result, in addition to other purposes, political cartoons give appropriate commentary on everyday events and circumstances; hence, they are symbols of national interest. (Ghilzai & Bajwa, 2020)

Analysis of Pakistani political cartoons has demonstrated that throughout history since the Cold War, symbols such as animals, puppets, helplessness, shallowness, and indecisiveness have been utilized to construct an image of Pakistan. Nonetheless, the criticism from the PTI government in response to a cartoon depicting Imran Khan showed that what has been the standard and widely used theme for Pakistani leaders in political cartoons for years is no longer seen as acceptable in terms of free expression in the current climate of Pakistan.

### **Theoretical Framework**

According to Maxwell McCombs and Donald Shaw's agenda-setting theory, the media not only dictates what we should think but also what topics we should consider. Media outlets have the power to impact public opinion and public agendas by elevating particular subjects to a prominent position.

**Political Cartoon Analysis: Problem Saliency:** Is the cartoon centered on a particular political or current event issue?

**Position and Prominence:** Is the cartoon placed in a prominent area of the newspaper, or is it tucked away in a less noticeable spot?

By evaluating these elements, we may determine whether the cartoon seeks to influence public opinion by bringing attention to and spotlighting a certain problem.

### **Methodology**

We managed the telephonic interviews of the Indo-Pak newspaper editors to identify their preferences and the use of political cartoons in their newspapers, using a convenient sampling technique.

Total six newspaper editors and one cartoonist were interviewed. Four cartoons with strong political scenario of world cup, war of 1971, Kargil and Yom e Takbeer were analyzed.

Critical discourse analysis (CDA) insights were combined with Kress and Van Leeuwen's social semiotic approach to multimodal text analysis to analyze them. Four political cartoons that align with the study's theme were chosen through a purposive sampling technique, making up the data.

### **Research Questions**

1. How much of cognitive stimulation do cartoons provide, and what particular features of them make these events occur?
2. Is cartooning a useful tool for conveying serious or complex news stories? How does the format affect the understanding and participation of the audience?
3. Can cartoons effectively portray the core of violent or severe news in a lighthearted way? What effect does this method have on the comprehension and emotional reaction of the audience?
4. Do the subjects addressed in editorial cartoons and the editorials that are published the same day or the day after have anything in common?
5. Do editorial cartoons and editorials have to be compatible to have the desired effect? If yes, how may this compatibility be attained in various ways?

### **Findings**

To shed light on the current situation of a newspaper publishing cartoons on a regular basis, several editors of the newspapers were interviewed. Since the publishing of a cartoon or any news story falls under the prerogative of an editor of a newspaper, the researcher has interviewed the editors of the popular newspapers' editors. The results of the survey show that the majority of the editors are in favour of including a cartoon section in their newspaper and feel that this is one way to draw readers' attention. The editors felt that cartoons were an effective way to highlight important news stories and draw attention to the events in an entertaining manner

#### **A Telephonic Conversation with Mr. Zafar Abbas**

##### **Editor of Dawn Newspaper**

Publishing cartoons in a newspaper is an age-old tradition followed by many English and Urdu newspapers. Early on these cartoons used to appear on any page of the newspaper because their particular place was not decided. But after two to three decades of publishing cartoons, especially the daily Dawn has specified its place on the editorial page for the past six years.

To come up with a very concise and original concept for the cartoon, one has to have a strong interest in journalism and practice regularly reading the newspaper. Newspaper cartoons provide

a political statement that combines satire, comedy, and politics in addition to being simply caricatures and descriptions. Readers with elevated aesthetic sense enjoy the cartoons the most. The basis for a newspaper cartoon is usually a news item, a column, a letter to the editor, and occasionally an editorial. Cartoons don't always correspond to the editorial. The cartoon's connection to the editorial from the same day may just be a coincidence, as it sometimes is. Cartoons can take the place of news stories, although this only happens in extremely rare circumstances where the topic is so divisive that a news article just cannot be produced. Newspaper policies frequently call for the creation of imaginative cartoons that provide readers with a thorough understanding of the current situation and enable them to save time when they are short on time.

More dynamic cartoonists like Fika and Javed Iqbal are needed for Pakistan's print media sector right now. This part has received minimal attention from the Urdu media. This may be due to the Urdu press being in financial trouble as their revenue is derived from advertisements. Newspapers in Pakistan operate in precarious financial conditions owing to the high expense of printing since the printing supplies are imported. Therefore, other publications, except for the daily Jang and NawaiWaqt, refrain from employing a cartoonist.

A huge print sector in India is not just regionalized but also has a threefold readership ratio. India's population is more educated than Pakistan's, and English, which is their primary language, contributes significantly to their higher percentage of literacy. As an illustration, this is the reason why journalism has improved. In India, newspaper cartoons and caricatures have a fresh vitality that is more in-depth and imaginative. Since the printing industry is thriving, the cartoonist staff is paid well, which makes them a permanent feature in the newspaper.

Pakistan has seen a number of dictatorship eras which has had an impact on free press functions. Newspaper cartoons are directly impacted by the country's oppressive political circumstances. The cartoonists then look for alternative employment options to escape the uncertain situation. Another factor contributing to the decline of cartoons is that cartoonists' remunerations are quite unattractive with no job security.

#### **A telephonic conversation with Mr. Zahoor, Cartoonist for daily Dawn**

Cartoons in a newspaper depict the newspaper's editorial policy. The editor decides the topic and makes selection of cartoon. A political cartoon has an element of humor and satire. A cartoonist's job is very tough as he has to judge an issue of the society from all angles critically before he starts drawing.

In Pakistan the political scenario has remained unpredictable. The government's authoritarian approach since ever after independence has negatively affected the freedom of expression in the country. Hence, the cartoons are being checked on, not to cross the limits.

The readers of English language newspapers have stronger aesthetical sense and they appreciate cartoons in the daily Dawn.

The daily newspapers in Urdu language are going through such financial crisis that they have to go for the advertisements and large number of news in their paper, compromising the place for the cartoons. The precarious financial conditions are the main reason the Urdu dailies do not hire a permanent cartoonist for their publication.

Urdu Dailies print colorful advertisements, the readers get attracted to those colorful pictures and ignore political cartoons. The Urdu readers although are not ignorant of the updates and political

scenarios, but their sense of humor is not active enough to understand and demand for a political cartoon in the newspaper.

If we compare the trend of publishing cartoons in newspapers, India is far ahead of us. Due to the prevailing democracy in India, cartoon in their newspapers openly target the political scenarios. But in Pakistan the censorship in journalism does not allow to freely express political opinions.

### **A Telephonic Conversation with Mr. Ayaz Khan – Editor Express**

Cartoons are always published in accordance with editorial or newspaper policy. In Urdu newspapers its place is not specified whereas in English newspapers its place is fixed on the editorial page.

A cartoon is a medium of expression in which you draw a message that you cannot write or say. In the early days when the trend of publishing cartoons recently took off, many people got angry and fights broke out. On which they were persuaded that these cartoons are made on famous politicians and celebrities because their purpose is to create humor.

The unmatched talent of the cartoonists like Fika and Javed Iqbal sahib had their own style through which their caricatures became unique. For example, cartoonists would never draw the eyes of the political figure Nawaz Sharif, which was a symbol in his unique style.

The political cartoons are published to lighten-up the readers' mood but the level of intellect and creativity varies among the readers of English and Urdu dailies. An English newspaper's reader is above the Urdu newspaper's reader in all aspects.

Urdu readers are not aesthetically strong. The tragedy of Urdu journalism here is that it has not specified the particular place to published cartoons, making it less impactful. On the other hand the English dailies such as Dawn, Nation, and Tribune, have specified a place for cartoons, now their readers get to see the cartoon on that same page of the newspaper.

In the case of Urdu dailies, if a cartoon is good it appears on the front page, but if the number of news has increased for the front page, then they move it to the back page. For the editor of an Urdu newspaper, posting news is more important than publishing cartoons.

Therefore, due to the continuous change of place in Urdu newspapers, cartoons could not create the impression compatible with English press.

### **Conversation with Mr. Adil - Editor Dunya newspaper**

As poetry expresses larger scenarios in fewer words, similarly a cartoon is also a collection of lines in which you say your point in a caricature form. According to the editor of daily Dunya, there are two reasons for publishing cartoons in a newspaper. First, it has an element of humor which is an interesting element for the readers. Second, when you cannot criticize someone through words and mock or criticize a political scenario openly with the help of words, you can use cartoons to make your point clear.

Mr. Adil sees a sheer difference between Urdu and English journalism. According to him, English journalism is punching and aggressive, on the other hand the Urdu journalism lacks creativity.

A big difference has been observed in the sense of humor between the readers of English and Urdu newspapers. Since, the English readers' community is an educated class, it tolerates aggression and even enjoys it. But the opposite is seen in the readers of Urdu newspapers. One of the possible reasons for this may be that those who read Urdu newspapers are not highly educated or their background is not broad.

Earlier Urdu newspapers used to have a high standard like Jang, NawaiWaqt. But now-a-days the new newspapers are coming up with substandard levels. These emerging newspapers are working

with a business approach rather than doing justice with journalism. This approach benefits a journalist in financial terms by providing employment opportunities, but in this race, the quality of the content has been lagging far behind. According to the editor, the pressure of pressure groups and political favoritism restricted the content of our vernacular media.

### **Conversation with Mr. MudassirMirza Editor of Jang**

Mr Mudassir Mirza discusses the importance of cartoons in a newspaper. Cartoons in the daily newspaper are directly related to the editorials depicting its policy. They are aimed to satirically and humorously depict the current national or international issues. Although the cartoons have got a specific place in English newspapers but depending on the sociopolitical and economic situation of the day, a great deal of news stories and priority settings, these cartoons may switch their placements and appear on the front or back pages of the daily Jang.

Even if our local media is underperforming, English newspapers have continued the tradition of publishing cartoons in newspapers. If we look at the reason why there aren't any cartoons in Urdu newspapers, Mirza claims that today the cartoons seem to be less creative in Urdu journalism. The superficial approach in cartoons today does not impress the readers. The newspapers' industry in Pakistan is having an unstable financial state. Sometimes the editors compromise on excluding cartoons from the edition due to space constraints. Hence these issues seem to be the main factor contributing to the declining trend of political cartoons in Urdu print.

The English and Urdu newspaper readers hail from different intellectual background. The English newspaper readers are more educated and knowledgeable than Urdu newspapers' readers. This reveals that English newspaper readers have stronger aesthetic sense as compared to the readers of our vernacular media. When a cartoon is made against some politicians and celebrities in Urdu publications, those politicians and celebrities tend to take offence and react strongly. This causes a significant backlash. The outrage would be so harsh that it will prevent newspapers from printing cartoons in future, killing off the cartoon culture in Urdu press.

### **Mr. Irshad A. Arif - Editor 92 News**

According to Editor 92 News, there are two types of political cartoons. One is the normal type of cartoons that are published on any page in a newspaper like in case of a war. Second one is cartoons published of a daily newspaper's editorial page reflecting some news or article.

The cartoons that appear on any page of English or Urdu daily newspapers, which is often the case in Urdu dailies, do not reflect any policy of the newspaper. On the contrary, they only reflect the cartoonist's own perception of events.

Since, cartoons are the most effective way of saying your bitter words in a very light-hearted way. Whatever is written in an article, the cartoonist says through a picture and a one-liner. Mr. IrshadArif considers this talent of making cartoons to be very similar to that of poetry because the ocean of both is being closed in a jar. Along with humor and satire, the newspaper cartoons spread awareness among them about a variety of issues.

Editor of the daily 92 highlighted a point that a good cartoonist is the one who make people smile including the person he has made the caricature of.

Commenting on the interest and sense of humor of the readers of Urdu and English Like written editorials, editorial cartoons have an effect on learners. They are meant to provoke discussion about contemporary political topics among readers. Newspapers, ArifSahab said that we found no



good cartoonist in Urdu dailies after Javed Iqbal. Also, our print media uses completely imported material due to which the job is not attractive enough for cartoonists due to inflation as the remuneration is very low. Due to this reason, the trend of cartoons remained less in Urdu newspapers and the readers of this medium also could not get more familiar with the importance of cartoons.

### Conversation with editor TOI

The Senior Assistant Editor, EiSamay (A Bengali newspaper published by the Times of India Group) Mr. Nilanjan expressed that cartoons have always been praised as an art form, but lately they are proving to be much more than just a source of mental relaxation. Cartoons are now being used as a powerful tool for sparking conversations and provoking further thought on various topics. By presenting complex issues in an easy-to-understand format, cartoons can open up conversations about difficult subjects and challenge people to think critically about them. They also provide a unique platform for creators to express their views on current events in a humorous way that can make even the most serious issues relatable and accessible.

Cartoons have a special power to captivate audiences and command their attention. As a result, they are a crucial tool in the press, particularly when conveying major events or news articles. Anyone, regardless of age or experience, can understand any significant news or event through comedy and graphics in a cartoon. They may also be utilized to transmit complicated concepts to readers in a fun and understandable way. Cartoons may be useful to journalists in spreading essential information and grabbing the public's attention in a manner that other media cannot.

Newspaper cartoons have traditionally been used to humorously report on important and even violent events. Cartoon characters may give a lighter tone to the message while still effectively communicating the substance of the news when used to represent a challenging subject or circumstance.

Cartoon characters may also give a scenario that could otherwise be hard to understand a strong visual depiction. This is especially true when communicating complicated political problems or current events that need for background information and justification. Cartoon pictures can serve as a link between the reader and the news, facilitating the reader's comprehension and processing of the content.

Editorial cartoons are often regarded as one of the most effective ways to draw attention to the news published in a newspaper. They provide a visual representation of the opinions expressed in an editorial, column, amplifying its message and making it more memorable. Cartoonists, who create these cartoons, need to be creative and have a sense of humor so that their cartoons can get readers' attention.

Editorial cartoons can also be used to comment on current affairs and express opinions without being explicitly stated in the editorial they accompany. This adds another layer of meaning to the piece, as readers are encouraged to think more deeply about what is being presented in the cartoon. Newspapers cartoons make clever and witty comments on the current political scenario, while entertaining the readers in the process.

Satirical cartoons are especially powerful in capturing the attention of their audience. Their sharp and often humorous commentary on the harsh realities of politics make them much more effective than any other form of summarizing news stories. By combining visual elements with carefully crafted satire, these cartoons provide an insightful critique that is often missed by other forms of media.

Therefore, satirical cartoons can be seen as more than just summarizing current events - they also offer a unique way to make sharp comments on turbulent political scenarios

Newspaper cartoons have always provided a unique form of entertainment and social commentary that is still relevant today. Newspaper cartoons will continue to be popular as they are a great way to illustrate a point or provoke thought about current events. Additionally, newspaper cartoons can help break up the monotony of everyday news by providing readers with something fun and engaging to look at. As long as newspapers continue to include these comics, newspaper cartoons will remain popular among readers who enjoy them for their humor and wit.

### **India-Pakistan Conflict (1971)**

The 1971 war was a turning point in the history of India. The defeat of our army and the subsequent creation of Bangladesh changed the course of our national destiny and defined a new nation for us. The 1971 war stands out as an example of our disastrous foreign policy that led to this debacle. It is a reminder of the fragile nature of international relations and how quickly they can turn against us if we are not vigilant.

During the 1971 conflict between India and Pakistan, a series of cartoons appeared in the daily newspaper NawaiWaqt. This shows that people in Pakistan had a strong political and satirical sensibility in the past. Newspaper cartoons that were published in the daily NawaiWaqt at the time demonstrate how sophisticated the readers of Urdu-language newspapers were. They would enjoy and comprehend the satirical and humorous political settings. The cartoons were a reflection of the times; they were relevant, humorous, and thought-provoking.

When India and Pakistan fought a war in 1971, many newspapers around the world published political cartoons promoting one nation or another. During wartime, nations rally around their leaders in a time of crisis. In that way, war is an inspiration for art and media; it provides a source of national pride and patriotism. As nations prepare to fight against an enemy, wartime cartoons frequently depict the recipients of that hatred in an unflattering light. During the war between India and Pakistan, newspaper cartoons often depicted Indians as cowardly and incompetent. The same patriotic fervor that inspires artistic depictions of wartime atrocities inspired artistic depictions of wartime heroics as well. This was often done to bolster national morale and encourage citizens to support the war effort.

The political cartoons of the time are a testament to the strong political and satirical sensibilities of Pakistani people during the 1971 conflict between India and Pakistan. These cartoons provide an insight into the cultural life of Pakistan. During a time when it was trying to assert itself as an independent nation. The cartoons depicted the resilience and strength of the Pakistani people during this conflict, with many emphasizing Pakistan's independence, defiance of India, and national pride

During the 1971 India-Pakistan conflict, cartoons were a popular form of satire. A series of cartoons in the newspaper Nawa-i-Waqt showed the two nations from a pro-establishment perspective, with India shown as greedy, arrogant, and aggressive, and Pakistan portrayed as powerful, defensive, and vigilant. The drawings were used to condemn the war and to mock the politicians and generals who were in charge of it. The cartoons were frequently contentious because they may be seen as propaganda, yet they were enormously popular.

### Political cartoon from different newspapers

These robust satires make fun of politicians, look into current affairs, and start thought-provoking discussions through humor and imagery. We'll analyze various aesthetics, delve into the work's hidden

events

pieces.

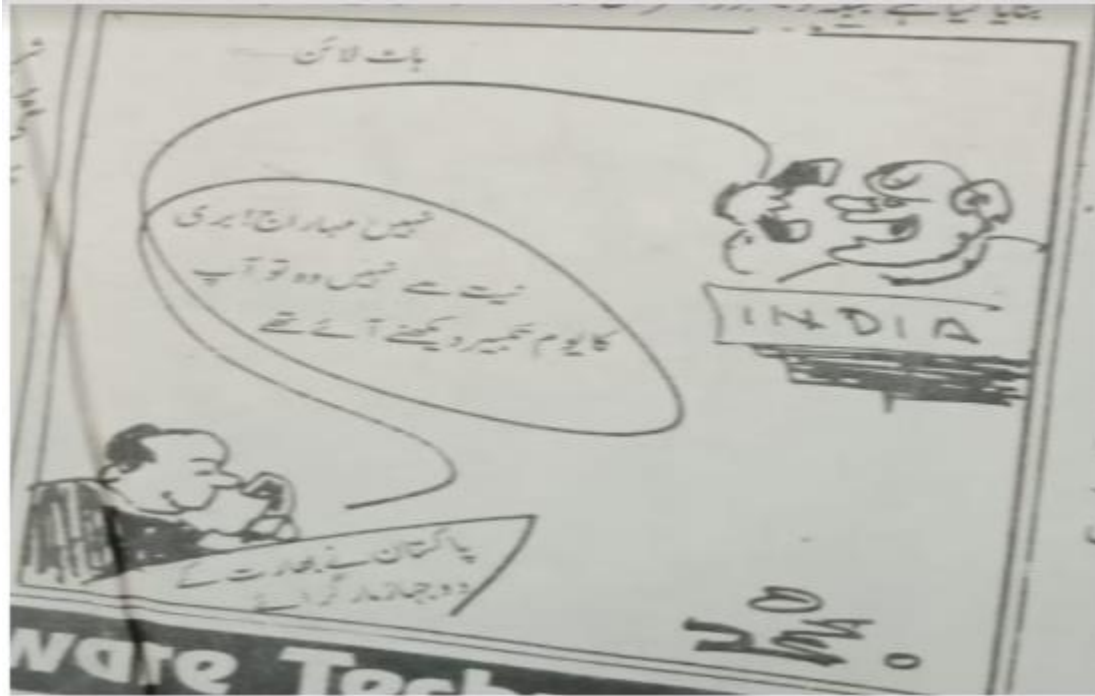


meanings, and investigate the actual that served as the inspiration for these frequently provocative

Figure 1

### Interpretation (Figure 1)

The situations shown in Figure 1 is from The Times of India are Kargil 1999, Mumbai 2008, and Pathankot 2016. The relationship between India and Pakistan is depicted in the cartoon in a humorous way. The cartoon depicts comedy and sarcasm during a conversation between India's Prime Minister Modi and Pakistan's former Prime Minister Nawaz Sharif. When India resented Pakistan for the atrocities that occurred in Kargil (1999) and Mumbai (2008), Pakistan is shown keeping its cool in an attempt to calm the heated situation as a statesman.



**Interpretation (Figure 2)**

The Figure 2 depicts about a scenario two days following the cartoon's publication, on May 28, Pakistan conducted successful nuclear bomb testing. The war in Kargil is already a topic of discussion. The cartoon cleverly illustrates the situation in which Pakistan immediately fired down Indian planes once they entered its airspace. Politicians are displayed while speaking in a lighthearted manner. The cartoon is thus seen as a social commentary, highlighting the tensions between India and Pakistan at the time. The newspaper now tends to inform and make people aware of the situation in a lighter manner, transferring accurate and comprehensive information based on history without changing the facts. Through the use of satire and a lighter tone, the cartoon creates an informative narrative that does not sensationalize or exaggerate facts for its own benefit.



Figure 3

Interpretation (Figure 3)

Our politicians see the situation positively. Figure 3 reveals that since the relationship between India and Pakistan is heavily influenced by the Indian film industry. They had a profound effect. The cartoon shows a similar scene in which the politicians of the time are debating how to conceal their defeat and persuade others to lie about it. They are requesting that movies be made that alter the truth and portray India as triumphant over Pakistan. Pakistan and India have discussions, but India dominates



Figure 4

#### Interpretation (Figure 4)

The cartoonists in figure 4 depict the backdrop of a time when India was threatening Pakistan with war threats while Pakistan was at peace in a brilliant way. Nawaz Sharif, the then-prime minister, is pictured unwinding while playing cricket. This proves that Pakistan's government ignored war warnings. The cartoon depicts this issue in a humorous and amusing style to demonstrate that Pakistan's leadership remained untouched by India's belligerent threats and instead concentrated on keeping peace.

#### **Discussion**

Based on the results of the aforementioned research, it can be concluded that editorial cartoons are a useful tool for analyzing both social and political scenarios. The newspaper's editorial cartoons continue to be an essential component. In reality, editorial cartoons are used in practically all

publications and newspapers. The criticism conveyed through editorial cartoons was figuratively and symbolically expressed. In order to make it easier for the viewer to recognize a character in a cartoon, the character is often depicted using either the character's original face or a mimic.

Cartoons are widely considered an essential part of a newspaper. An effective editorial cartoon combines a clear image with the ability to be concise and effective. An excellent editorial cartoon communicates a distinctive point of view or perspective.

A newspaper, along with a literary language, works with a visual language as well. This visual language comes in the form of art.

Cartoons in newspapers are always linked to a news story, an article, or an editorial. They are the policy voice of the publication. Sometimes the cartoon is directed towards breaking news or an item in the newspaper. Cartoons in newspapers have never been more valuable. Fearing unrest, ideas that cannot be expressed directly to audiences are sometimes conveyed by sketching cartoons on such issues.

A thing that cannot be said in plain words due to political constraints can be portrayed in the form of a cartoon. The benefit is that the cartoon is satirical, humorous and does not lead to a serious controversy. But in some cases, according to the experts, things go controversial, just like in times of war, political revolt, discrepancies between superpowers, etc.

Early on, it appears that the comic was not intended for the general public, but rather for intellectual elites. Literary and intellectual brains can benefit from the tactics of symbolism, satire, and comedy. However, with the passing of time, it has been noted that the education, socio-political understanding, and maturity of the average man have improved. The usage of electronic gadgets has become the norm. This allows the average individual to comprehend the underlying message of an editorial cartoon. Experts have demonstrated that as society has advanced in terms of knowledge and education, people increasingly comprehend and respond positively to sarcasm, satire, and comedy.

The editors of the daily *Dunya* and the daily *Express* have expressed concern about the intellectual disparity between Urdu and English newspaper readers. Political activism was at its pinnacle in the 1960s, 1970s, and 1980s. People's increased awareness of politics and humor had kept the cartoons popular. Because English readers had a better understanding of current events, they would appreciate humor and comprehend symbolism. As a result, we witness a steady trend of political cartoons in English newspapers. However, in Urdu print, people are more interested in political news stories; hence, Urdu print tends to give more space to the news stories, compromising the space for cartoons. Nonetheless, newspapers like *Jang* recognize the value of cartoons and include them in their daily editions.

In earlier times, Pakistani citizens were well educated and had a stronger sense of politics. Political parties used to exist at educational institutions, resulting in higher levels of political tolerance. Due to the political freedom of the time, people would participate as political activists. Early cartoonists would create witty caricatures with a straightforward drawing and a profound message.

Experts add another aspect to cartoons' diminishing trend. The regimes of democracy and martial law in the nation Pakistanis have witnessed the ups and downs of democracy more than Indians. Martial law's censorship regulations have hurt the cartoon heritage. Nonetheless, India's condition seems far better. The country has not witnessed a broken democracy like Pakistan. The consistency has resulted in the formation of a political and democratic awareness in which sarcasm and humor

in political cartoons are more widely appreciated. Professional training institutions train cartoonists, resulting in more innovative work.

Cartoons, like written editorials, have an impact on learners. They are intended to stimulate reader discourse on current political issues. An effective editorial cartoon combines a clear image with striking words. An effective editorial cartoon conveys an identifiable viewpoint or perspective.

Experts and editors have stated that the effectiveness and impact of a newspaper cartoon are dependent on the cartoonist's skills. Since a cartoonist has a scant amount of space to mark his impression, he has to work intelligently.

As other historians have previously pointed out, the cartoon's economy implies that the artist has a limited amount of space in which to present his or her idea. This, however, boosts the cartoon's instant impact. The reader must comprehend the cartoon's visual metaphors within an efficient, at times obscure frame, limiting the cartoonist's capacity to affect the message. There is no assurance that every editorial cartoon will transmit the same message to every reader, but there is no denying that most editorial cartoons are by definition an attack on the political establishment, a small but tenacious insurrection against political figures or celebrities.

Regardless of how harshly any opinion is expressed in the cartoon, it does not generate social turmoil. As a result, political cartoons continue to be the most essential medium for delivering criticism in the mainstream media. A thorough examination and conversation are encouraged by the cartoons' insightful details, which encourage a second glance. People will improve their visual literacy and sharpen their critical thinking. This also sharpens their abilities necessary for scholastic success and public engagement by learning to decipher the cartoons.

TaufanHidayatullah's research discovered two distinct characteristics in the political cartoon of Pramono R. Pramoejo. First, there is the cartoon, which represents an agreement with the scenario that occurred during the new rule. Secondly, the political cartoon is devoid of "pressure," making it appear clearer.

There have been many visual artists who display their work in the form of cartoons. Skilled cartoonists convey their message in a short and simple caricature. Sometimes a very serious issue is presented in a humorous way, which sometimes makes its readers smile.

A cartoon is a form of expression that supports the significance of news. Earlier, it was considered that cartoons are sometimes published to address such issues that cannot be printed, but the editors strongly believe that this does happen. They did, however, agree that if a cartoon appears on a news story, it means that the news is critical.

One point has been brought to light: if a cartoon is published in a news story, that cartoon grabs people's attention more in such a way that people discuss that particular cartoon significantly.

People enjoy satire in political cartoons, and it has been observed that satire is prominently present in political cartoons.

### **Conclusion**

The study looks into the purpose of political cartoons in newspapers, particularly in the context of Indo-Pakistani relations. It demonstrates how effective cartoons are at analyzing and making political and social commentary through the use of satire, humor, and symbolism. They document political environments and historical events, challenge preconceived notions, start conversations, and increase awareness. English newspapers in Pakistan, on the other hand, cater to a more sophisticated political understanding and devote more space to cartoons than Urdu newspapers do. The availability of cartoons in Urdu newspapers may be restricted by budgetary restrictions and



waning reader interest. Strong traditions of cartooning can be impeded by political unrest and censorship. Political cartoons are still important in the journalism world.

## References

1. The importance of political cartoons. (2019, November 11). Ellwood Atfield. <https://www.ellwoodatfield.com/event/the-importance-of-political-cartoons/>
2. Editorial cartooning. (n.d.). The Herb Block Foundation. <https://www.herblockfoundation.org/editorial-cartooning>
3. 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. TipTec Development.
4. Staff, C. (2022, September 2). Editorial cartoons and the long journey of political commentary. CMFR. <https://cmfr-phil.org/in-context/editorial-cartoons-and-the-long-journey-of-political-commentary?>
5. Historical significance of editorial cartoons. (2015, October 20). The Herald. <https://www.herald.co.zw/historical-significance-of-editorial-cartoons/>
6. Fischer, H. (1999). The Pulitzer Prize archive: Editorial cartoon awards 1922 - 1997: from Rollin Kirby and Edmund Duffy to Herbert block and Paul Conrad / ed. with general and special introduction by Heinz-Dietrich Fischer in cooperation with Erika J. Fischer. Vol. 13: Pt. E, liberal arts. Saur, München.
7. Ashfaq, A., & Bin Hussein, A. (2013). Political Cartoonists versus Readers: Role of political cartoonists in Building Public Opinion and Readers' Expectations towards Print Media Cartoons in Pakistan. *Mediterranean Journal of Social Sciences*, 4(3), 265. Retrieved from <https://www.richtmann.org/journal/index.php/mjss/article/view/472>
8. Khan, A., & Khan, A. (2018). POLITICS OF CARICATURES: A CRITICAL DISCOURSE ANALYSIS Of CARTOON COVERAGE OF 2014 ISLAMABAD SIT-INS. *JSSIR*, 7(2), 148-160. <https://jssir.neduet.edu.pk/sites/default/files/Volume%208%2C%20no%201%2C%20June%2019/Volume%207%2C%20Number%202%2C%20Dec%2018/7-AbdulRafay%20Khan%20and%20Azizullah%20Khan-%20Politics%20of%20Caricature.docx.pdf>
9. GHILZAI, Z., & BAJWA, S. (2020). Seeing Pakistan through the Gaze of Cartoonists Editorial Cartoons Epitome of National Interest. *EUROPEAN ACADEMIC RESEARCH*, 8, 885-904. <https://www.euacademic.org/UploadArticle/4373.pdf>
10. Kress, G. and Van Leeuwen, T. (2001) *Multimodal Discourse – The Modes and Media of Contemporary Communication*. London: Arnold
11. Robinson, J. (1981). *The 1970s, best political cartoons of the decade*. McGraw-Hill Companies.
12. Doomed by cartoon: How cartoonist Thomas Nast and the New-York Times brought down Boss Tweed and his ring of thieves. Adler, J., Hill, D., & Nast, T. New York: Morgan James, 2008.
13. TOI. (2016, January 2). After Kargil, Pathankot it is. *The Times of India*. <https://timesofindia.indiatimes.com/cartoons/line-of-no-control/after-kargil-pathankot-it-is/cartoonshow/50420590.cms>
14. Editorial cartooning. (2023, January). Retrieved from <https://www.herblockfoundation.org/editorial-cartooning>
15. Staff, C. (2022, September 2). Editorial cartoons and the long journey of political commentary. Retrieved from <https://cmfr-phil.org/in-context/editorial-cartoons-and-the-long-journey-of-political-commentary/>
16. Guides: Editorial cartooning - The art of politics with Michael Osbun: History of editorial cartooning. (2016, 15). Retrieved from <https://guides.lib.uiowa.edu/c.php?g=488327&p=3339303>
17. Robinson, J. (1981). *The 1970s, best political cartoons of the decade*. McGraw-Hill Companies.
18. Hopkins, M. (n.d.). Brief history of the editorial cartoon · Epidemics, economics, and elections · RIT archives digital exhibits. Retrieved from <https://archives-exhibits.rit.edu/exhibits/show/editorial-cartoons/essays/history-cartoons>
19. Historical significance of editorial cartoons. (2015, October 20). Retrieved from <https://www.herald.co.zw/historical-significance-of-editorial-cartoons/>
20. Victoria, N. (n.d.). Editorial cartoons as historical mainspring. Retrieved from <https://www.scribd.com/document/522869933/Editorial-Cartoons-as-Historical-Mainspring>

21. Hall, S. (2017). Editorial cartoons and the construction of public opinion. In *The Routledge Companion to News and Journalism* (pp. 281-290). Routledge.
22. Lefèvre, P. (2014). *The political cartoon: A critical introduction*. Bloomsbury Academic.
23. Melcher, J. (2010). *Comics and ideology*. Routledge.
24. Felicia, O. (2019). A social semiotic analysis of gender power in Nigeria's newspaper political cartoons. *Social Semiotics*, 31(2), 266–281. <https://doi.org/10.1080/10350330.2019.1627749>
25. Prendergast, M. (2017). Political cartoons as carnivalesque: a multimodal discourse analysis of Argentina's Humor Registradomagazine. *Social Semiotics*, 29(1), 45–67. <https://doi.org/10.1080/10350330.2017.1406587>
26. Entman, R. M. (2004). *Projections of power: Framing news, public opinion, and U.S. foreign policy*. University of Chicago Press. (framing theory Entman, 2004)
27. McCombs, M. E., & Shaw, D. L. (1972). The agenda-setting function of mass media. *Public Opinion Quarterly*, 36(2), 176-18 agenda-setting theory (McCombs & Shaw, 1972)
28. Azam, F., & Baig, F. A. (2020). A Multimodal Critical Discourse Analysis of Visual Metaphors in Political Cartoons: A Case Study of Charlie Hebdo. [*Journal of Educational and Social Research*], 10(3), 321-334.
29. Hasanah, N. H., & Hidayat, N. (2020). REPRESENTATION OF POLITICAL IDEOLOGIES: A MULTIMODAL ANALYSIS OF POLITICAL CARTOONS PUBLISHED IN PAKISTANI ENGLISH NEWSPAPER DAWN. [PalArch's Publishing Archival Relationship & Conference], [Online Archive]. Retrieved from archives.palarch.nl: archives.palarch.nl
30. Lawate, S. S. (2012). Effectiveness of Political Cartoons in Indian Newspapers: A Public Perception Study. [*International Journal of Communication*], 6(1), 123-142.
31. Shaikh, A. A., & Javed, H. M. A. (2014). *Drawing the Foreign Rivalry: Depiction of Indo-Pak Relations in Political Cartoons of Mainstream Pakistani and Indian English Newspapers (2014-2017)* [IDEAS Working Paper Series No. 439E]. [RePEc]. Retrieved from ideas.repec.org
32. Siebert, F. S., Peterson, T., & Schramm, W. (1956). *Four Theories of the Press*. University of Illinois Press.
33. Van Dijk, T. A. (1988). *News as Discourse*. Cambridge University Press.
34. Khan, A. S. (2020, March 4). Why is the relationship between India and Pakistan so strained? The Conversation. <https://indianexpress.com/article/opinion/columns/pakistan-shehbaz-sharif-pm-india-bilateral-relations-9194865/>