

I - Introduction

1.1 What Genre is it?

Cartoon is accepted as a genre that employs lines, which are visible, expressive, and bold. It also uses colors like paintings but the principal stylistic features of cartoons are the lines and figures.

Lines, used by a cartoonist, are more visible than the common lines because most cartoonists do not draw things as they appear in real life. These artists use lines and figures to exaggerate some attributes of a character that become accentuated with the foregrounding of the unique features of head, hands or feet. They show certain parts of the body uncommonly large to draw viewers' attention on the subject that cartoonists want to deliver oversized heads, oversized hands or oversized feet. These are the examples that a cartoonist draws with the help of certain visible, expressive and bold lines. Though it is not like other arts which have beauty but it is a unique art which is more powerful than other arts in terms of its purpose of correcting the hitherto wrong and rotten norms of the society, and giving certain messages to its observers. Taking cartoon as an important way of leading political leaders in the good path, many cartoonists make their cartoons on the front page of nationally famous newspapers and Magazines for example Rajesh K.C. and Vatsyayana in the "*Kantipur*" and "*The Kathmandu Post*", R.K. Laxman in *The Times of India*, Keshav in *The Hindu* and so on. Accepting cartoon art as an unique art, Ram Kumar Pandey, in his book *Nepalese Cartoons*, writes:

Cartoon differs from other picture in making amusement, providing information and delivering reformation messages.

As a simple and direct art, less beauty or grace it has much strength and uniqueness. It is unique art form with a peculiar purpose and paradigm. (15)

To prove cartoon as an art genre, we can also cite the definition of cartoon in *The World Book Encyclopedia* where it is written that as other forms fine arts, cartoon is also an art:

In the fine arts, the word cartoon refers to a drawing that an artist sketches as a guide for a painting or some other work. Such an artist differs from a cartoonist because the cartoon is drawn only as a first step. A cartoonist, on the other hand, works in the field of commercial art and produces cartoons as finished drawings for publication. (217)

Cartoon is an art with a humorous or satirical intention. It is one of the commonly taken definitions that many people and books give their views about it. *The Penguin Dictionary of Art and Artists* introduce cartoon:

Now a days this normally means a drawing with a humorous or satirical intention but the original meaning (from Ital. Cartone, a big sheet of paper) is quite different. A cartoon in this sense is full- size drawing for a painting usually worked out in complete detail, ready for transfer to the wall, canvas, or panel. The cartoon was rubbed on the back with chalk and the main lines were then gone over with a stylus thus transferring them to the canvas or panel; sometimes the main lines had their contours pricked through and fine charcoal dust was then 'pounded' through or a spolvero was used to preserve the

cartoon itself. The procedure for Fresco was more complex but essentially the same. Several cartoons still survive and it is possible to tell which were used for transfer, from the presence of pricking or the indentation of the lines. The most famous of all, by Raphael, were for tapestries and therefore were not transferred in this way. (66)

Ram Kumar Pandey, in his introduction to *Nepalese Cartoons*, also supports cartoon as humour and satire drawing and says: " As a popular graphic form of fart carton is the most powerful drawing of humour satire world(sc)" (11). In the Preface to *Rajesh K.C.'s Cartoon Collection* , Abhi Subedi believes: " A cartoonist, in his cartoon art, sometimes gives power even to the powerless people. A person who sits feeling completely powerless gets rebirth after bringing him/her in cartoon" (IX) . (My Translation). On the other hand Kundan Aryal says: " As newspapers are the literature written hurriedly, cartoon is an art that is drawn hurriedly" (13). (My Translation)

Cartoon as a unique art form can be proved if we compare it with different genres of literature because we can find a single genre of cartoon similar to different genres of literature in various aspects.

Different scholars have defined literature differently. But what all of them accept is that literature is the mirror of given society. It shows whatever is happening in the society brings real and imaginative characters to the fore. Sometimes, it also exploits non-living things like stone, mountain etc. as characters and personalizes them. Speaking animals and other living things as human beings is very common in literature. Since it

started from the Bible with Satan as a character, in the form of a snake, who talks with Eve to tempt her. We can trace the genesis of cartoon in the primeval impulse of mankind. Anyway, we can see character's physical, emotional, intellectual, moral, habitual attributes and clothing style. Readers meanwhile, derive pleasure from literatures' power to imitate life. A truly good book can speak of imaginary people so vividly that they seem more, alive than people we meet on the street and can make us feel about its characters as if they were close friends.

Not only that while writing a story, the storywriter brings setting, plot (action), atmosphere, tone etc in his craft. Among these, plot is another important phenomenon of literature. It indicates the movements or actions that the characters perform. A writer may first imagine some characters, and then decide what actions they are to perform. Every work of literature, however, must have both actions and characters. And the action should go coherently only then the literature would be meaningful.

On the other hand, a cartoon is a performing art. It is deviated form of art since it delivers the meaning that it wants to deliver with the help of some grounding lines. Cartoon creates its effect through exaggerated amusing illustration caricaturing satirically a person or event with some thought. A special form of art to present amusing appearance with the help of colorful exaggerated and satirical shape is a cartoon. To bring special meaning, it makes twisting and turning of certain organs of its characters. Sometimes they have big or long noses, big heads and so on. While talking about cartoon, *The World Book Encyclopedia* says:

Most cartoonists do not draw things as they appear in real life. These artists use fewer details and may exaggerate some feature of a character, such as the head, hands or feet. A person's head actually measures only about an eighth of the length of the body. But the head of a cartoon character may be a third or even half of the body length. Oversize heads help the cartoonist direct the reader's attention to important facial expressions, such as smile, a sneer, a squint, or raised eyebrows. Oversized hands and feet are often drawn to stress action. (216)

A good cartoon should be such by seeing which the person to whom the satire is made, would not be angry. Great political figures desire to their cartoon to be drawn by good cartoonists. Though it is made to satire them, a good cartoon includes satire which can be understood very easily. Cartoon gives a special message exploiting only a few lines. It is a drawing or a series of drawing that tells a story or expresses a message. Cartoon may entertain, teach or comment about a person, event, or state of affairs. Most cartoons combine words and drawings alone. The message that a cartoon expresses is very simple and receptive. Even an illiterate person can perceive a cartoon very easily and it expresses the similar lesson using few lines as by a bulky book.

In this way, we can make a very simple comparative study between literature and cartoon. Furthermore, we can take cartoon as a form of literature. Both of them have some message to convey to the people. They both exploit certain types of characters, setting, action and atmosphere. J.K.

Rolling's *Harry Potter* and Rajesh K.C.'s cartoon character with lined cap are somehow the same. They both are the continuous (serial) characters of their art. J.K. Rollings' Harry Potter is the hero of her every Potter series and a man with lined cap is the eye witness of every action in Rajesh K.C.'s cartoon. Labeling cartoon as militaristic literature would be quite meaningful here since it obviously expresses what it has to convey consuming only a few lines, the ancestor of letters and words.

To crystallize the relationship between cartoon and literature, we can separately make a study between cartoon and different genres of the literature:

1.1.1 Cartoon and Drama

Cartoon and drama both need characters, action (Plot), setting, tone etc. Both of them want to express certain messages to their audiences. Though the given message might vary, they both express it through their characters' actions and speeches.

As a cartoon a drama is an artificial representation of life that assumes the audience will accept certain conventions of artifice. The audience accepts, for example, compressions and expansions of time and space, speeches that are supposed to be whispers, and soliloquies in which characters reveal more about themselves than other characters know. It is the time of naturalism than that of polished reality as in traditional literature that's why people want to know what is it rather than what it should be. So, even in cartoon, people don't want any caption (words). Cartoon that speaks itself through its exploited lines would be the best form. Making Cartoon

and giving captions to convey message isn't effective. In this context, Ram Kumar Pandey says:

Best cartoon is that which has no caption and speaks itself i.e. wordless cartoon. A cartoon of less word is better and cartoon with selected sentences is good. It becomes illustrative cartoon while it goes to a long story or essay in the humor writing. It becomes only illustration if caption is long in a cartoon. (74)

We can bring an example of a cartoon art drawn by Rajesh K.C. in which the cartoonist has used as minimum caption as possible.

In this cartoon, an observer, though the caption is not given, becomes very aware about the fact that police investigation is being changed as revenues investigation.

As the norms of cartoon speaks itself, this above given cartoon also is able to express the message that a cartoonist wants to express.

Similarly, in a drama, as a soliloquy, a character speaks himself/herself rather than narrated by others. Just as a cartoon without caption is near to naturalism, a character who speaks himself is near to naturalism because by this phenomenon, an audience easily can perceive the innermost desire of a character. We can clarify it by bringing an example of the Hamlet, one of the most famous dramas by Shakespeare:

Hamlet: To be or not to be, that is the question:

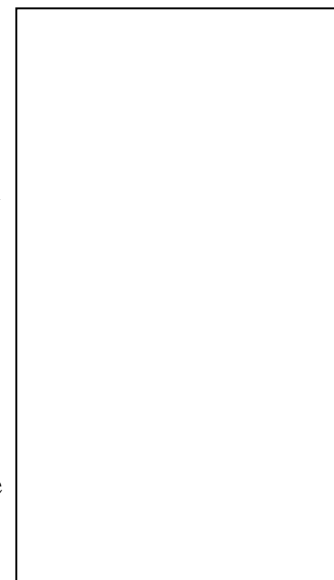
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,

or to take arms against a sea of troubles,
And by opposing end them. To die, to sleep—
No more — and by a sleep to say we end
the heart-ache and the thousand natural shocks.
That flesh is heir to. 'Tis a consummation
Devoutly to be wish'd. To die, to sleep;
To sleep, perchance to dream. Ay, there's the rub;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil;
Must give us pause. There is the respect
That makes calamity of so long life.
For who would bear the whips and scorns time,
The oppressions wrong, the proud man's contumely;
The pangs of despised love, the law's delay.
The insolence of office, and the spurns,
that patient merit of th' unworthy takes,
when he himself might his quietus make
with a bare bodkin? Who would fardels bear,
To grunt and sweat under a weary life.
But that the dread of something after death.
The undiscover'd country from whose bourn
No traveler returns, puzzles the will.
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all

And thus the native hue of resolution
 Is sicklied o'er with the pale cast of thought,
 And enterprises of great pitch and moment
 With this regard their currents turns away,
 And lose the name of action-soft you now,
 The fair Ophelia. Nemph, in they orisons
 Be all my sins remenb'red.

Not only this, there are many aspects by which we can say that cartoon and drama are similar. As in the drama, a cartoonist also exploits certain characters to make his representation just like many dramatists drive home their messages that they want to give to the audience by the protagonist of the play.

The given cartoon by Rajesh K.C. published in *The Kantipur National Daily* carries the matter that I have talked above. The person with a lined cap can realize the problem that he is shocked when he is compelled to check his electricity meter with a candle but what he finds is that his meter is running even



during the time of load shading. The man with lined cap represents the personal of the cartoonist himself who is expressing his message of public problem by this piece of cartoon art as a few protagonists of dramatists.

Furthermore, we can also bring other aspects of drama. The setting that is given in this cartoon is very appropriate that obviously shows that it is night time and there is a load shading. The action that is shown by given two characters are also very remarkable; the meter checker is trying to note

the meter and another lined cap man is carrying a candle at his hand. The facial expression of the meter checker is noticeable which is a kind of facial acting in the drama. We can bring Abhi Subedi's view upon cartoon as a drama:

Its target, its characters can bring both negative and positive effects in time. Whether they are like Hitler or like an ordinary beggar, a good cartoonist brings these both types of characters together and creates meaning. Such meaning becomes satirical
(VI) (My translation)

In this way, the above given similarities between cartoon and drama prove that cartoon is somehow like drama. That's why it is an unique art.

1.1.2 Cartoon and Poem

Both genres, cartoon and poem, are the means of expression. They can equally express the inner psyche of the creator. A cartoon can easily attracts an observers' attention and given him a bit of pleasure with its messages that it wants to convey. Similarly, a poem is also one of the strongest way of delivering one's ideas with musicality which gives the touch of pleasure.

Poetry is distinct from prose mainly due to its emotional and imaginative qualities, and its special rhetorical devices such as simile and metaphor. On the other hand, a cartoon is distinct from an art due to its more emotional and imaginative caricature drawing such as the twisted and extra drawings of a certain part of the body i.e. head, nose etc. In this regard, it is very obvious that cartoon and poetry both are highly emotional and imaginative form. Defining the word "Poem", *The concise Oxford*

Dictionary Views: "Poem is a metrical composition, usually concerned with feeling or imaginative description". Similarly *The Norton Anthology of Poetry* explains:

A Poem is a composition written for performance by the human voice. What your eyes see on the page is the composer's verbal score, waiting for your voice to bring it alive as you read it aloud or hear it in your mind's ear. Unlike our reading of newspaper, the best reading—that is a poem involves a simultaneous engagement of eye and ear: the eye attentive not only to the meaning of words, but to their grouping and spacing as lines on a page; the ear attuned to the grouping and spacing of sounds. (IXI)

These above cited reference shows that a poem is an imaginative phenomenon like cartoon which is not only to read rather also to see and acquire meaning from them. Following is a visual or concrete poetry:

It is an example of a poem that is made for the eye. The chief concern of such a poem is with the physical appearance of poetry—not primarily with ideas or emotions, not language as ordinarily used but with the "reduced language" of the word itself as it appears on the page or elsewhere.

The poet may be telling us about a cat, but may also be showing its "Catness" in action — as far as this can be done by black and white letters on a page. We see the cat's tongue is a U, and so on. The pun in the cat's middle stripe (stripes) is the only place where language aspires towards poetry and becomes figurative.

Similarly, we can find the expression of one's inner feelings in the cartoon. For it, it is not necessary to give caption rather we can get everything by the action that is given in the cartoon drawing. In a cartoon by Rajesh K.C., the people of Bajura who are suffering from starvation get some Relay hunger strike Banner dropped by a helicopter telling to support the agitation. The problem and torture of being such can be understood by the people who are compelled to face such problems. It is the tragedy of nation that instead of giving food to the hungry, many political parties taking negative advantage with them because of their narrow self-centeredness: "political cartoons are for the most part composed of two elements: caricature, which parodies the individual and, allusion, which creates the situation or context into which the individual is placed (1).".

As a poem has its imaginative qualities, a cartoon's main device is also to be imaginative. It plays with imagination while parodizing the contemporary political condition.

In a cartoon, some political leaders go to meat shop and request the butcher to divide them equal share of the ministers. Going to a butcher for portioning ministers is really very imaginative. It reveals the weakness of political leaders. The thrust is the correction of the political ill of the nation.

To observe the cartoonistic character in a poem, we can also use another poem by e.e. cummings:

Buffalo Bill's

defunct

Who used to

ride a watersmooth-silver Stallion

and break one two three four five pigeonjustlike that Jesus

he was a handsome man

and what want to know is

how do you like your blueeyed boy

Mister Death

Except the message that this poem gives, the running together of words in this poem is a typical instance of cummings effort to convey reading directions through typography. Contextually, it talks about the haunting where bullet is used and the shape of the poem is also like a bullet.

Just like a cartoon which talks through the exaggerated lines, the shape of this poem also talks the message (of bullet) that it wants to give.

In a poem, we can get pleasure through its rhythm. Music is the heart of any poetry. Similarly, we can find, pleasure in a cartoon through its exaggerated lines. Kundan Aryal in his book "*Cartoon in Nepal Press*" presents his view:

Good cartoonist establishes his own fundamentality. Such cartoon has beautiful graphics and lines. A cartoon should include simple satire which can be understood easily. If such cartoons are made for pleasure, that will be their additional quality. (11) (My translation)

Thus, these comparisons proves that the cartoon is an unique art which can express meanings just like poem.

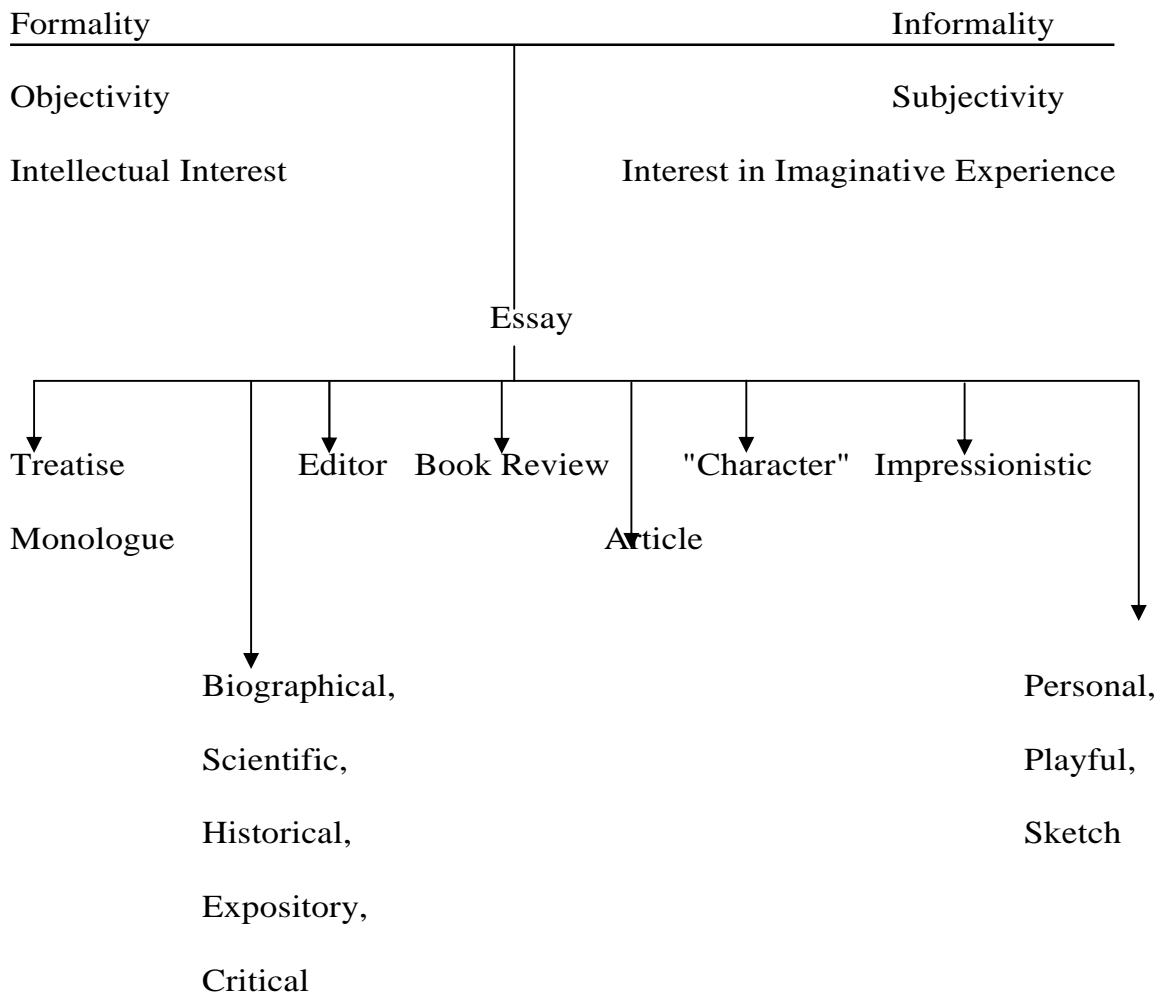
1.1.3 Carton and Essay

An essay is a composition, usually in prose, of moderate, length and on a restricted topic. It means any short composition in prose that talks about a particular idea indicated by its heading. While writing essay, an essayist organizes his scattering ideas into a limited topic and tries to convey a message to his/her readers. We can see M.H. Abrams' view on essay:

Any short composition in prose that undertakes to discuss a matter, express a point of view, persuade us to accept a thesis on any subject or simply entertain. The essay differs from a "treatise" or "dissertation" in its lack of pretension to be a systematic and couple exposition, and in being addressed to a general rather than a specialized audience; as a consequence

the essay discussed its subject in non-technical fashion and often with a liberal case of such devices as anecdote, striking illustration, and humor to augment its appeal. (82)

Though there are different kinds of essay according to its subject but all kinds of essays are either in formal and informal. Formal essay is objective essay in which we can see intellectual interests of the essayist but informal essay is subjective kinds of in which we can get the essayist's interest in imaginative experience. It can be realized in the given table.



In formal essay, an essayist develops his writing being limited in a certain topic. He gives his logic to describe and prove his topic. In this way, the formal essay, or writing, is relatively impersonal: the author writes as an authority, or at least as a highly knowledgeable person, and expounds the subject in orderly way. Examples will be found in various scholarly journals, as well as among the serious articles on current topics and issues in any of the books or magazines addressed to a thoughtful audience- Harper's, commentary, Scientific American and so on. On the other hand, an informal essay is personal or familiar in which an author brings subjective feelings and imaginative experience. The author assumes a tone of intimacy with his audience, and tends to deal with everyday things rather than with public affairs or specialized topics, and writes in a relaxed, self-revelatory and sometimes whimsical fashion. Accessible modern examples are to be found in any issue of *The Kathmandu Post*.

As essay, cartoons also can be realized as formal cartoon and informal cartoon. Formal cartoons are those which are made according to the demand of an editor. If any unwanted perspective comes that is neglected by the editor, s/he can edit them. Talking about the history of formal cartoon, Kundan Aryal in his book, *Cartoon in Nepali Press* says:

Early Nepali cartoonists like Goberdhan Shah and Shashi Shah used to draw cartoons as directed by the editor. "Sanyukta Prayas", and some other early newspapers. They drew cartoons according to the demand and direction of the editors of "Jauprays". (28)

For William A. Gamson and David Sautart, cartoonists are not autonomous individuals who drew whatever is on their minds. Like a formal essay a formal cartoon is also relatively impersonal art. Describing about it, they write:

We do not mean to imply that these cartoonists are autonomous individuals who draw whatever is on their mind. They are part of the editorial staff of some newspaper, even when widespread syndication gives them a national rather than local audience and fame increases their freedom of action. (62)

The extreme example of an essay that satires the political situation of a national is *A Modest Proposal* by Jonathan Swift where he gives bitter satire to the indifference of the government towards the sufferings of children and their parents. Children, satirizing upon to the government of Ireland and rich people he says, is the burden of the nation as well as that of the parents:

I propose to provide for them in such a manner as instead of being a charge upon their parents or the rest of their lives, they shall on the contrary contribute to the feeding, and partly to the clothing, of many thousands. (178)

Similar kind of satire can be expressed even by a cartoon that's why a cartoon can have similar sorts of power like that of an essay. Here is a cartoon that Rajesh K.C. published in *The Kathmandu Post* where he, as by Jonathan Swift satirizes an army barrack named *Bhairav Natha Gulm*. Which hide 49 prisoners. Not only that, one of its captain kidnapped police officers and beat them mercilessly. The given cartoon where Bhairav is dancing with arms and ammunition, and a mother is making Namaskar to

Bhairav is a very great satire for the contemporary political phenomenon of Nepal. In this way, a cartoon has great power like that of a great essay.

1.1.4 Cartoon and Story

A story is always about something that might be imaginative or real. It usually carries a theme that is dramatized or acted out by the subject matter—a set of particular characters, actions, settings, and properties known as dramatic symbols. The story is written exploiting certain characters who involve themselves in action. Through the main characters a story writer expresses his point of view. For it, he chooses an appropriate setting, language, atmosphere and tone, and even allegory and symbolism. By doing so, a story writer reveals his main idea. That is why a story is invented rather than factual. M.H. Abrams's view about story is:

In an inclusive sense, story is any literary narrative, whether in prose or verse, which is invented instead of being an account of events that in fact happened. In narrower sense, however, story denotes only narrative that are written in prose (that novel and short story), and sometimes is used simply as a synonym for the novel. (94)

Similarly, a cartoon is also an invented drawing rather than an actual drawing to bring his intention; a cartoonist exaggerates a person's different parts of body while making his cartoon. A person's head actually measures only about an eighth of the total body. But the head of a cartoon character may be a third or even half of the body length. Sometimes the cartoonist oversized hands or feet to express action. As a story writer uses symbols, a cartoonist also use symbols to express some special things like Vatsyayan

does, in his cartoons. He uses a black crow because black crow is a symbol that brings information about good luck. *The World Book Encyclopedia* also believes that a cartoonist uses symbols to tell a story.

Sometimes cartoonists use symbols as a type of shorthand to help them tell the story. For example they use a light bulb above a character's head to indicate a bright idea. A dark cloud over a character's head show despair. (216)

To prove a cartoon as an invented one rather than factual one, we can also see Ram Kumar Pandey's definition in his book *Nepalese Cartoons* which is:

An exaggerated amusing illustration caricaturing satirically a person or event with some thoughts is cartoon. A special form of art that presents amusing appearances with the help of colourful exaggerated and satirical shapes is a cartoon. (11)

Generally, a story used to take a narrator who witnesses all the events and persons, and narrates everything. Sometimes even the narrator involves himself or herself in the incident. We can also trace similar kinds of features in cartoon art. In Rajesh K.C.'s cartoon, we can see a man with lined-cap who sometimes just sees an event and another time, he himself is the active character who involves himself in the action. In this given cartoon the lined cap man is an actor who's compelled to walk due to bandha but a policeman sitting behind a bicycle announces that the government will make compensation if your vehicles are

damaged during bandhas As is the story, these are the characters of cartoon art which is very appropriate and self-speaking according to the contemporary political condition.

Now we can clearly say that as in a story, a cartoon also has characters who play various roles. In a cartoon by Rajesh K.C., a student is asking questions and other students are taking exam and there is a guard teacher. This incident takes place at a exam hall, as shown in the cartoon, is the setting of the story. The atmosphere and tone is comical, and theme is political satire.

In this way, the cartoon is an unique art which alone can fulfill the expressions of every genres of literature. The characters who are figured in the cartoon represents certain types like (i) political actors, (ii) socio-cultural form and (iii) figures. Even the caption that is given in the cartoon is very powerful. That is why a cartoon is an intervening art between figure and letters. So, cartoon is an art, not like common art, it expresses the motifs that it wants to launch very humorously and satirically.

II - Who is the "Voyeur"?

The word "Voyeur" derives from French verb *Voir* (to see) with the *-eur* suffix that translates as *-er* in English. A literal translation would than be "seer" or "observer", who observes the incidents. Though voyeurism denotes to a practice in which an individual derives sexual pleasure from observing other people, but, here, we try to find a voyeur in a cartoon how he observes the activities of that particular cartoon like the lined cap man in Rajesh K. C.'s. cartoons. Except in some cartoons, he is just an observer of every cartoon. In every cartoon, he stands at a corner and views the events. Similarly, we can get a certain voyeur in each and every cartoon. *The World Book Encyclopedia* takes voyeur as an observer and defines:

Voyeurism is a practice in which an individual derives sexual pleasure from observing other people. Such people may be engaged in sexual acts, or be nude or in underwear or dressed in whatever other way the "voyeur" finds appealing, A literal translation of the word "voyeur" is "seer" or "observer" who sees but doesn't interact with the object of his voyeurism. (406)

So, the voyeur of any cartoon can be discussed in the following topics:

2.1 Cartoonist

Since the voyeur is an observer who watches the events. In a cartoon, the cartoonist himself is the voyeur. It is his vision that he tries to show in the cartoon art. A cartoonist draws cartoon as he perceives from the society but not how others take or feel to the same event. But I don't mean that cartoonist is absolutely powerful. They sometimes also make cartoon

according to the demand of the editor. Though a cartoonist sketches to fulfill the demand of an editor, he brings his own perspective in the cartoon art rather than of an editor because it would be drawn by himself but not by an editor.

To prove this claim, we can talk about some cartoons and cartoonists. A cartoonist's cartoon reveals his motif. If the cartoonist is a male, he unknowingly shows his dominating attitude towards the female because like a poem, a cartoon is also an expression of one's inner being. As literature, a cartoon is the mirror of the society where we can see many social and cultural aspects in the cartoon. So, we can see a cartoon from socio-cultural point of view. A cartoon has the capacity of shaking the whole world. As an example, we can cite prophet Mohammad's cartoon that was made in Denmark with a bomb on his head which stirred the entire Muslim world. Because cartoon is related with identity and culture and this modern world is the world of cultural identification, any clash that happens is the clash of civilization. Mohammad's cartoon shook the whole world because it is solely related to culture. Talking about the conflict and power of culture, Samuel P. Huntington, in his book, *Clash of Civilization and the Remaking of World Order*, writes:

Culture and cultural identities which at the broadest level are civilization identities, are shaping the patterns of cohesion, disintegration, and conflict in the post cold war world. People define themselves in terms of ancestry, religion, language, history, values, customs, and institutions. They identify with cultural groups: tribes, ethnic groups, religious communities,

nations and at the broadest level, civilizations. People use politics not just to advance their interests but also to define their identity. We know who we are only when we know who we are not and often only when we know whom we are against. (20)

Since, everything, according to Huntington, is related with cultural identity, cartoon of this modern world, is also deeply related with culture and civilization. So, the voyeur of each cartoon is the cartoonist or seer of his/her culture itself. That is why a cartoon made by a Christian artist shows his own interest, sometimes even dominates his opponent as in Mohammad's cartoon. A cartoon also plays vital role like that of a bulky canonical book (i.e. Bible, Ramayana etc.) to express something because in this postmodern world, there is no high and low art, all the arts have the same stands. That is why it is related to modern cultural studies. M. H. Abrams, in his *A Glossary of Literacy Terms*, supporting it writes:

A prominent endeavor in cultural studies is to subvert the distinctions in traditional criticism between "high literature" and "high art" and that were considered the lower forms that appeal to a much larger body of consumers. Typically, cultural studies pay less attention to works in the established literary canon than to popular fiction, best selling romances (that is, love stories) journalism, and advertising, together with other arts that have mass appeal such as cartoon comics, films, television "soap opera", and rock and rap music and within the areas of literature and more traditional arts, a frequent

undertaking is to move to the center of cultural study works that, it is claimed, have been marginalized or excluded by the aesthetic ideology of white, European or American males, particularly the products of women, minority ethnic groups, and colonial and post-colonial writers. (54)

If a cartoon, as the above quote mentions, is similar to so-called great colonial tasks, the voyeur of a cartoon certainly plays one of the major roles in the society. The message or the communication that is given by a cartoon is the view of a cartoonist. If a cartoonist is from the Islamic world, these possibilities of his lampooning the western and sometimes even to other societies because it is the society that shapes one's mind. That is why it is important to see who the voyeur in a cartoon is. Signs, exploited by a cartoonist, should be studied to dictate the voyeurism in a cartoon. The consideration of signs, conveyors of meaning, is not limited to explicit systems of communication such as language, the Morse, code, and traffic signs and signals; a great diversity of other human activities and productions-our bodily postures and gestures, the social ritual we perform, the kinds of clothes we wear, the meals we serve, the buildings we inhabit, the object we deal with-convey common meanings to members who participate in a particular culture and so can be analyzed as signs which function in diverse kinds of signifying system. Here we can bring a cartoon drawn by an American artist to prove that the cartoonist is the voyeur of the cartoon drawn by him.

In this cartoon, an American cartoonist has shown their opponent the Soviet power in a very negative way. The whole of Russian is shown in the form of a bomb. The horrible and dirty figure of this cartoon symbolizes the hatred of an American towards the Soviet Union and its power. It proves that the cartoonist himself is the voyeur in his cartoon.

At the same time, it reveals the American prejudices towards Russia during post-war American society because after 1945 A.D., U.S.A. provided

different kinds of scholarship to be researched in such fields by which they could prove that their policy was better. This weapon cartoon, dominating and satirizing the Soviets, was made after the launching of the first Soviet satellite in 1957. Putting a satellite in orbit was a great threat to America. So, they satirized the Soviet Union toying with the destructive bomb because in American's view Soviet Union was destructive and savage. It is the view of the cold-war period when America and Soviet were in two opposite axis and main enemy of each other too. Although there wasn't external war between them, there was deep psychic war between them. And this cartoon made by an American is an example of this psychological clash between them. In this way, we can obviously claim that the voyeur of a cartoon is the cartoonist himself because he gives his own interest and point of view through cartoon.

To strengthen the point that cartoonist himself is the voyeur, we can ask certain questions: why an American cartoonist gave American interest not Soviet? Why did he satire the launching of first Soviet satellite in 1957 though it was the great human achievement? Because cartoonist himself is the voyeur of the cartoon, he gives his personal view in the cartoon. Abhi Subedi, in his preface to *Rajesh K.C's. Cartoon Collection*, believes that it is the cartoonist's interest that he brings in the cartoon:

Sometimes a cartoonist gives dynamism even to a static object .

A person who has taken a resigned attitude to life gets a new lease of life once s/he is represented in the cartoons. [. . .]

A cartoon bears the burden of history. It is a clause or paragraph in the text of the grand narration. A cartoon is such

a moment where the irony inherent in the history of the narrator and the grand narration narration becomes foregrounded. (VI)
(Trans. By Abhi Subedi)

Furthermore, we can bring socio-cultural picture of characters to locate who the voyeur is in the cartoon.

2.2 Socio-Cultural Picture of Characters

Characters are the exaggerated pictures of the cartoon drawn by a cartoonist to express some messages through it. A cartoonist is the member of the society and whatever he draws that is all about the society. It means a cartoonist brings his socio-cultural picture in his cartoon since he is of a society, his mind is shaped according to the norms and notion of the society. If there is domination of the male, generally the characters drawn by him are related with it directly or indirectly because Karl Marx says: "It is not the consciousness of men that diathermies their being, but on the contrary, their social beings that determines their consciousness" (194). If the cartoonist is from a higher class, we can trace out his domination towards the lower class. Unconsciously, he brings class discrimination. He gives voice to his class and lower class renders in voiceless ness. Similarly, if the cartoonist is from lower class, he brings his own interest that's why it would be better to talk separately about class, gender, race, faith and political change on cartoons.

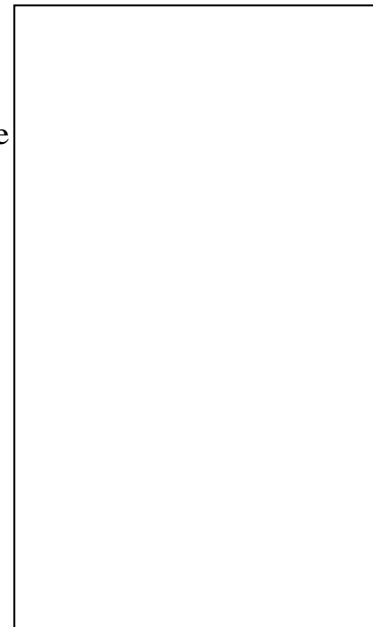
2.2.1 Class

Any set or persons of things grouped together or differentiated from others especially by quality: economy, education etc. are called a class. It means it is a division of the society where there lies upper class, lower class, professional class and so on. If we minutely observe a cartoon, we can even

find existence of such classes over there. And the voyeur might be upper or lower class. If the voyeur is from upper class, s/he neglects or criticizes the lower class. He shows his own interests. And if the voyeur is from lower class, s/he also establishes his own interests because he knows his problems, and feels that his problems are the major problems; which is a natural phenomena: if a person is in great threat, he first saves his own life only then thinks about others so, a lower class voyeur might criticize or even condemn to the upper class people.

Although many people try to pretend themselves as neutral, but knowingly or unknowingly he brings his class interest. Except above mentioned classes, there are also many other classes in the society. Educated- uneducated, Madhesi- Pahadiya and other many more. Due to Maoist movement, Nepalese society has become the witness of some other new classes too: armed-armless, old generation-new generation and so on.

In this given cartoon by Rajesh K. C., the ruled or the lower people are the voyeurs. People are drawing (sinking) into the flood. They are losing their lives and property but a government official is trying to give a book which has lessons of swimming, drinking contaminated water etc. He is telling- for immediate relief, the government has imported this for you..... It contains lesson on how to swim, drinking contaminated..... Though this is a satire to the government, it equally talks about the condition of the lower class people. Puzzled, hey are observing this situation.



Another appropriate cartoon that shows the voyeur of lower class is of Batsyan. Here husband brings a huge load of price hike and his wife asks: what's that huge load? And husband answers: Don't know.. They say its compulsion. The voyeur of the price hike is the poor people because they are compelled to bear its effect. Upper class people can't feel how it is very difficult to face this reality that's why the voyeur of this condition is also lower class people.

Even a woman watching from another house the carrying of this load becomes very sad because she fears from the compulsive load of the price hike. She too is the voyeur from the lower class who is the real person to experience the obstacles of this experiment. She can feel the problem of carrying the load of price hike. That is why she looks very sad. Thus, the voyeur is an observer who sees events from his subjective as well as objective perspective.

2.2.2 Gender

Gender roughly corresponds to the two sexes: male and female, and also the sexlessness or neuter. Though the feminists criticize this gender division saying- it is widely held that while one's sex is determined by anatomy, the prevailing concept of gender-of the traits that are conceived to constitute what is masculine and feminine in identity and behavior is largely if not entirely, cultural constructs that were generated by the pervasive patriarchal biases of our civilization. We only talk whether male or female is the voyeur of the cartoon. Because naturally males want to view female and vice-versa.

The cartoon by Paul Conrad published in *Denver Post*, sep-6, 1961 is a burning example of male voyeurism where a girl is shown necked. Though it carries a weighty political issue of nuclear test where many passive victims are compelled to bear the problem, it also has another aspect. That is why the cartoonist chooses a naked girl. It is because the cartoonist is male. The cartoonist might have thought that a nude girl could draw people's attention easily. But the hidden reality in such kinds of

activities is that the voyeur of it is a male, that's why, he wants to view female.

Not only in the foreign arena, we can also take a cartoon done by a leading Nepali cartoonist Vatsayayana "Timepass" (Basibiyalo) in *The Kantipur* daily where he has shown a lady, quite old, in very modern uniform who is criticizing her husband for wearing the clothes worn by an old man. The paradox is that the man is really an old one though it is a kind of satire on women, especially on the so-called modern women, but here is a big plan behind showing a woman in such uniform.

It is because the cartoonist is a male. It means the voyeur of this cartoon is also a male who takes gratification by watching such women. There are many cartoons where female are shown clothless with big and pointed breasts or engaging in sexual activities. It is because many cartoonists are the male. They take pleasure in seeing women in such conditions. Though some male cartoonists draw male cartoons, they show themselves active, adventurous, rational etc. Because by this cultural process, the masculine in our culture has come to be widely identified as

active, dominating, adventurous, rational, creative; the feminine, by systematic opposition to such traits, has come to be identified as passive acquiescent, timid, emotional and conventional. Talking about this cultural

process, great feminist Simon de Beauvoir says; "One is not born but rather becomes, a woman It is civilization as a whole that produces this creature which is described as feminine."

Anyway we can, here, claim that if a female cartoonist draws a cartoon, she shows male characters quite negatively: drunkard, rapist etc. I mean to say that a female voyeur generally wants to see male negatively showing bias towards them.

2.2.3 Race

Race indicates the major divisions of humankind, having distinct physical characteristics than the other. Talking about race, we can bring black and white races of America which are the most opposite in physical characteristics and have a long history of their antagonism. Another very appropriate context to talk is the clash between the Arab Muslims and the Americans (White or Christian). Even in our country Nepal, this term race often gets great political issue in the parliament or in the society as well. Sometime, tribal race, Terai origin, Mongolian, Dalit and others. Since this is the modern world, every race wants to establish its own kind of existence. That is why there comes the issue of race.

While talking about the voyeur in cartoon, we can trace some touch of racism in cartoon. Human beings feel happy to show their own supremacy in this world. So, sometimes certain cartoonists draw or sketch cartoon criticizing others to establish themselves a superior. If the voyeur is from the white race, he prefers to see the scene where his race is dominant because a voyeur is the one who pleases himself by observing such scenes. At the sametime, if the voyeur is from the black race, he likes to observe the

scene where blacks are making their own identity against the white domination and exploitation, because he pleases in doing so.

To prove it, we can see a cartoon drawn by a great Indian cartoonist R. K. Laxman in *The Times of India* in his "You Said It!" series. In this cartoon, Laxman has shown the new officer appointed under the job reservation scheme who is an important member of a local tribe. But he is sitting on the table of office placing his stick at the chair. It is an extreme satire to the government of India's job reservation



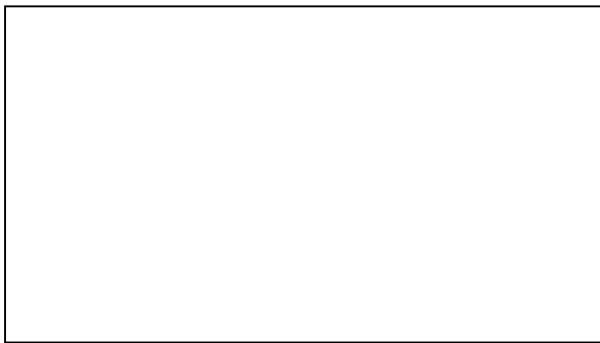
scheme. But this extremity of showing a local tribe is being biased towards them. Because the voyeur of this cartoon is the common man from Hindu Brahmin family, respected as the first class in society. So, the voyeur is making fun of a lower race's people with a view that they are worthless people. For this so-called higher race, local tribal are the means of entertainment as shown in this cartoon where the cartoonist makes fun by placing him on the table. Thus, we trace some racial prejudices in the voyeur of such cartoons.

2.2.4 Faith

Faith is a belief, a system of religious belief like the Hindu faith, the Muslim faith, Buddhist faith, the Christian faith and so on. Faith is related

with one's psychology which unknowingly reveals out through various sources.

Even in the cartoon, the voyeur achieves his pleasure watching the thing which is according to his faith. We can come to realize this fact if we study its semiotics. In this given Moroccan cartoon by Filali, In *Al-Aqrab* (Feb-4, 1991), he shows Bush as a prostitute



who is dancing in front of a Saudi-Israeli customer with alcohol and money. It is the great pleasure of a Muslim or Islamic voyeur to see the leader

of the Christian power Bush as a prostitute who dances for money in a sexy pose.

Another great example of faith voyeurism can be seen in the cartoon by Derquaoui published in *Al-Aqrab* (March-3, 1991) where four vultures including Bush are tearing at the flesh of a prone Saddam Hussein while others turn their backs on the scene and jiggle away, following the lead of a belly dance. To heighten the mix of the profane and the sacred, the dancing girl performs the gymnastic feat of balancing the holy black stone, or Kaaba, of Mecca on her head. In this way, the Islamic voyeurs take joy seeing such scenes that ridicules Bush. Here I again want to draw the example from an

European cartoon of Mohammad with bomb on his head which brought earthquake in the Islamic world. But I am sure that many Christian voyeurs might have got pleasures seeing it thinking that it is very appropriate because Islam is their opponent, they think. Thus, faith plays vital role in the voyeurism of any cartoon.

2.2.5 Rebellion

Rebellion means the open resistance to authority or government with arms. It means it is related with politics. So, it is the political aspect of cartoon where a cartoonist uses cartoon as arm, an intellectual arm which doesn't harm on flesh but into the brain. In this context we can frankly say that cartoon plays vital role in bringing political change in any country. The modern cartoon means the political cartoon because they sketch cartoons to satirise the political disparity. Talking about this *Encyclopedia Britannica* writes that modern cartoon generally brings political satire though it was used for various purposes in the past. Burning examples of such political cartoons are the cartoons that are used to publish in *The Kantipur* and *The Kathmandu Post* by Vatsyayana and Rajesh K.C.

Abhi Subedi, in the preface to *Rajesh K.C.'s Cartoon Collection*, clarifies that cartoon has great political connotation which brings social change through satire. He says:

Autocrats fear the cartoons. People who snatch other's rights get afraid too. They also get afraid who don't want to improve their characters by listening to people's criticism.

Antireductionists who don not want to improve their society also fear with it. Cartoon got its space in India after it became

independent from British. Jawaharlal Neharu understood the value of Shankar's cartoon and independent India accepted its importance. He made cartoons satirizing politics and the maladjustments of the society. To introduce cartoon as an important genre, they established "*Shankar's Doll's Museum*" in New Delhi. In this way, cartoon is used to project the sense of liberation, democracy and social improvement with humor.

(VIII) (My Translation)

Cartoons are directly link with politics and with the developments after 1990 movement for the restoration of democracy in Nepal. Before 1990 there was no freedom to express one's inner feelings but after 1990 people acquired it and this genre developed. Vatsyayana also supports this and says: "Democracy turned to be the boon for the cartoonists. (5)" On the other hand, C.K. Lal, in *Himal* magazine (15 - 30 June, 2006) proves cartoon "*An Easy Art of Difficult Time*" and writes, "mainly political cartoons got an opportunity of growing and developing only after the movement of 1990. And simultaneously began the period of professional journalism (5)" Here, what we can say is that almost all the modern cartoons are political.

Furthermore, C.K. Lal, sees it from a Marxist point of view and adds in the same article that all the stereotypical arts can not bring social and political changes. We have to bring counter art like cartoons to change the stereotypical situation. He views:

Where art is prevailed, according to Marxist theory, there is rooted status que to the deep. The society where classical music, philosophy, literature or arts are spread, whether there

wouldn't be any political change, if it would be, that will be with great violence like Voltaire in France, Nietzsche in Germany or Tolstoy in Russia. For long and permanent change, counter arts: pop music, one act play, short story or cartoon would be more effective. The counter arts movement those flooded after 046 tried to show the hope of organizing democratic custom. (4) (My Translation).

To prove the above points, we can see some cartoons. In this first cartoon with political connotation, leading cartoonist Durga Baral (Vatsyayana) shows the bitterness of Nepali politics. Very obviously it connotes how these leaders are greedy for chair. They are die-hard snatchers of power:

And this is the reality of the Nepali's any common minimum program because all the parties are hungry for chairs. They are not doing politics for the betterment of Nepal and its people, but only for name and fame. To

satirise the same condition of Nepal, we can observe Rajesh K.C's cartoon where he has shown Girija Koirala and Madhav Nepal reading a newspaper - Sonia Gandhi Sacrifices Premiership. And they are telling to each other. "you must read this news". Though theoretically both of them pretend of being sage but in reality both of them are number-one greedy for the chair. By this cartoon, Mr. K.C. wants to give a pinch for such political leaders of Nepal which one of the major feature of political cartoons. The voyeur of such political cartoons are the common people like us because we are the witness of such custom in Nepal.

Thus, voyeuristic practices may taken a number of forms but their main characteristic feature is that the voyeur does not directly interact with the object of their voyeurism, instead observing that act from a distance by peeping through an opening or using aids.

Not only this, sometimes we have to guess who might be the voyeur of a particular cartoon because it is not oblivious there. But we become able to get it if we go minutely through it.

III - Historicist Mode of Cartoon

Though the initial point of cartoon is not fixed, man began to sketch cartoon from very ancient time at the Cave, where they used to live, on the walls of Churches and temples, and other places to convey certain meaning. It means man since the beginning of civilization is presenting some sorts of exaggerated forms knowingly or unknowingly. Egyptian artists drew amusing animal cartoons in 3000 B.C. Distorted and exaggerated figure of such nature were primary creation of mankind. This is evident in Greece and Rome. Rome had tradition to display satirical frescoes during the time of festivals. Even in the churches this spirit was practiced in the comic skill sculptures during 13th century.

Similarly in the Hindu Culture, there was a tradition of placing varieties of cartoons (Caricatures) on the walls and doors of temples which we see even at Pashupati and other famous Hindu temples. These are the burning examples that cartoon is also an ancient genre which has been there, in the human civilization, in different forms. While talking about the history of cartoon, Ram Kumar Panday, in his book *Nepalese Cartoons*, writes:

The first satirical engraving was done by a German artist E.S. Master in the middle age around 15th Century [. . .] England in 18th century and France in 19th century adopted this cartoon. The 19th century English Cartoonists such as George Du Maurier, John Leech, John Tenniel expressed shortcomings of the then British system both social and political. It was inherited from Hogarth which has been carried out effectively

in the France around 19th century. Dummier became outstanding in France. Other cartoonists were Garvarni, Grandville, Monnier, Travies etc. (12)

To talk about the history of cartoon, we can also bring *The World Book of Encyclopedia* where it is supported that the origin of cartoon is ancient Egyptian walls and Greek vases: “Comic art dates back to ancient times. For example caricatures have been found on ancient Egyptian walls and Greek vases (219).” But it accepts that cartoon did not gain wide popularity until the 18th century. It further talks about the early cartoons and says early cartoons were also loaded by political and social connotation which as it describes:

During the 1700’s and early 1800’s, several British artists, including George Cruikshank and William Hogarth, drew and sold print of caricatures. In 1754, Benjamin Franklin drew one of the first cartoons in the American colonies. Franklin’s cartoon urged the colonies to unite against the French and Indians. It showed each colony as a part of a snake, with the caption “Join, or Die”. Paul Revere engraved a version of this cartoon in 1774. I urged the colonists to unite against England [. . .]

A French artist, Honore Daumier, who worked from the 1830’s to 1870’s, became known as the father of modern

cartooning. He drew caricatures of French leaders for French news papers and magazines. Daumier served six months in prison in 1832 because of a caricature he drew of king Louis Philippe. In England, Thomas Rolandson and James Gillray were as scathing as Daumier about British royalty and statesmen, though they did not go to prison for their work.

(220)

From above given citations what can we say is that this cartoon art, though began from ancient time, was initiated systematically almost two years back from Europe. In 1841 designs for wall paintings for the new house of parliament, then being rebuilt after a destructive fire, were exhibited as cartoons in the artistic sense. The newly launched comic magazine *Punch* promptly published a series of sketches which is called "*Punch's Cartoons.*" From then on caricatures were known as cartoons.

Among the most famous of *Punch's* cartoonists was Sir John Tennial, where political cartoons were a feature of the magazine for fifty years. In the united states, Thomas Nast, whose work appeared in the magazine *Harper's Weekly* greatly influenced public opinion.

Towards the end of the 1800's, editorial cartoon became regular feature of daily newspapers. Newspaper cartoonists used less detail, fewer characters, and a looser style than did magazine cartoonists. Using editorial cartoons in magazines declined because daily newspapers were able to comment on news more quickly.

In the late 1800's the strip cartoon (panel cartoons) evolved in the US. The earlier comic strips featured wild, slapstick forms of humour. The use of comic strips in newspapers grew quickly as a result of circulation wars between two U.S. newspapers, the *New York World* and the *New York Journal*. The two newspapers competed Richard Outcault's comic strip "Hogan's Alley."

By 1900, editorial and comic cartoons had firmly established themselves in U.S. newspapers, and comic strips quickly spread to Europe. Today, many comic strips are syndicated to newspapers all over the world by agencies specializing in such features. And those comic strips used to comment on political and social issues which regained popularity after world war II (1939-1945).

Slowly and gradually this wave came up to Nepal. Although it was already there, its political and social importance was reinforced by 2007 B.S., after democracy. Because due to the impression of Indian newspapers, Nepali Newspapers also began to give cartoons with the motif of decorating their newspapers since they didn't know about the value of cartoons. Though India exported this genre from British, it flourished in India widely within a decade. Because of this, some cartoonists like Shanker and R.K. Laxman got worldwide name and fame, Kundan Aryal, in his latest book *Cartoon in Nepali Press* writes:

Within a decade of cartoon art's entry in India from British, it started to strengthen its root. India was rich in sculpture, drawing, poem and so on from centuries. In the ancient time, the buffoons used to mock indicating many things. Somehow

the role of those buffoons and the modern cartoonists are the same. (18) (My Translation)

Even in Nepal there were some typical cultural practices to mock the ills of society like Gaijatra but it would be better to talk about Indian cartoonists before Nepalese because as I mentioned above, Nepali cartoonists are deeply influenced by Indians. Vatsyayana is no less skilled than R.K. Laxman of India”, Ram Kumar Pandey in his book *Nepalese Cartoons* says “Infact, Vatsyayana has been found influenced by this Indian giant (74). So, we are going to know R.K. Laxman and his cartoons.

3.1 R.K. Laxman and Theme Analysis of His Cartoons

Rasipuram Krishnaswamy Laxman is an Indian cartoonist and humorist. He is widely regarded as India’s greatest ever cartoonist and is best known for his “ The Common Man” (wearing dhoti and checked coat).

3.1.1 Birth and Childhood

R.K. Laxman was born in Mysore, now a part of the South Indian state of Karnataka. His father was a headmaster and he was the youngest of 8 children. His elder brother, R.K. Narayan, was one of India’s best known English language novelists. He has completed his schooling from Mysore. He, then, studied politics, economics and philosophy at Maharaja’s College Mysore.

3.1.2. His Career

Laxman’s earliest work was for newspapers and magazines such as *Swarajya* and *Blitz*. Whilst still at the Maharaja’s College, Mysore, he began to illustrate his elder brother R.K. Narayan’s stories in *The Hindu* and he

drew political cartoons for the local newspapers and for the Swatantra. He held a summer job at the Gemini Studios, Madras. After graduation he went to Delhi to find a job as a cartoonist. *The Hindustan Times* told him he was too young, that he should start with provincial papers. Then he went to Mumbai and he began cartooning for the *Free Press Journal*, a newspaper in Mumbai. It was his first full time job. Six month's later he joined *The Times of India* as a staff cartoonist which has spanned for over fifty years. He is best known for his daily one panel comic "Pokcet cartoon" series You Said It, which features *The common Man* and chronicles the state of Indian life. The strip began in 1951.

3.1.3 Theme Analysis of his Cartoons

"*You Said It*" is a caroon series that he used to publish daily through *The Times of India*. As in the cartoon of Rajesh K.C. that we find a lined cap man, in the cartoon of Laxman we find a common man wearing dhoti and checked coat. *The Common Man* is the creation of cartoonist R.K. Laxman. For close to half a century, the common man has represented the hopes, aspirations, troubles and perhaps even foibles, of the average Indian.

The common Man generally acts as a silent witness to all the action in the cartoons. Since he is the witness of all the actions, he is the eye witness of all the activities of India. *The common Man* balances all the faults of his colleagues cartoonists like neivete, inaccurate caricature old-fashioned style, lack of experimentation, repetitiveness and verbosity. No acid-throwing or lava burst-Laxman is too cozy, pleasant decent and gentle. So, Ram Kumar Pandey, in his book *Nepalese Cartoonists*, praises Laxman in the following lines:

R.K. Laxman is an established cartoonist when worked in developing both quantity and quality [. . .] he is popular in his single column cartoon “You Sai It” series in *The Times of India*. He has presented mood of the people through his ‘Common Man’ commenting socio-political and economic dimensions of Indian life. (26)

Panday further brings Laxman’s personal view on carton and writes:

“Cartooning is the art of disapproval and complaint. It treats man and matters with a certain skepticism and good humoured ridicules, but never malice. A cartoon attempts to preserve the sense of humour of the community which is so essential to survival in day to day existence.” He is best known cartoonist of India. (26)

So, Laxman is the humanitarian cartoonist because he respects human values of the society. When he began to draw the cartoons in *The Times of India*, he attempted to represent different states and cultures in India. In the rush to meet deadliness, he began to draw fewer and fewer background characters, until finally he found only one remaining the now familiar Common Man. To strengthen the above given thematic analysis regarding Laxman’s cartoon, we can see a cartoon by him where a man is chopping down a tree and seemingly a supervisor or an engineer says-we are beautifying the place. A statue of one of our national heroes is going to be put up here.



It is the great satire that they are chopping down the beauty of nature and saying that they are beautifying the place. Everyone knows the fact that there is nothing more beautiful than the nature. Nature is the mother of all beauties. She is the Goddess of beauty that's why Romanticists always say back to the nature. These late eighteenth and early nineteenth century scholars came to know the importance of nature but those modern Indian aren't aware.

But there isn't such black humour by which someone has to lost his character. So, he is the most beloved cartoonist of India. He was awarded Padma Bushan by the Government of India. The University of Marathwada Conferred an honorary Doctor of Literature degree on him. He has won many awards for his cartoons including Asia's top journalism award, The Ramon Magsaysay Award, in 1984.

3.2 History of Cartoon in Nepal, and Nepalese Cartoonists

In case of Nepal, although there lacks the record of ancient cartoon sketches there have existed religious base (at different temples) and cultural practices (like Gajjatra) in presenting cartoons. Consciously or unconsciously we have been using cartoon in our day to day lives because Nepal is religiously and culturally rich in this field. Ganesh and Kumar are the sources of Nepalese humour and satire. An epic book of religious field in Nepal, the Swostani, presents Ganesh, the fat God, with his vehicle mouse and Kumar with peacock. Mahadev wanted to taste their wisdom. So, he ordered them to revolve round the Sumeru and Kumeru. Kumar went out to take round of the Sumeru and Kumeru but Ganesh was very fat and his vehicle was a rat that's why he began to round his parents (Mahadev and Parbati) supposing everything to them while Kumar went so fast to take a round out. But Ganesh became wise and tricky with his big belly and elephant head and Kumar, a normal and sincere one, became dull in this competition of wisdom representing a kind of satire. The imaginative characters of this epic present the picture of cartoon with satire like Daksha Parjapati with goat head.

No doubt every country and culture might have some mysterious myth, but our oriental culture has more than others. Gods and Goddesses with many hands and heads represent the picture of cartoons in our epics. For it, we can see the cartoons those are made at different temples on the wall as well as on the doors and window pans. While talking about cartoon's history in Nepal, Ram Kumar Panday, in his book *Nepalese Cartoons* views:

The tradition of cartoon has rooted deeply in the culture of Nepal. Nepalese are lough loving people. There are many religious and social tradition of merry making Gaijatra is one of them specially devoted to entertainment to release all pressures of life. In Gaijatra fun festival people, taking part in the procession, hide themselves in the funny feature. The figure of cows head painted like a mask might be first cartoon figure well known to all. (33)

To talk about the ancient cartoon, we can talk about the sculptures of humorous mood and gesture. Old Sculpture of such nature are interesting. Varaha of Dhumvarahi made in 5th century, Narasimha of Changu 11th or 12th. Century, Samvara of National Museum, 17th century are some of them and all these are based on religious stories. Regarding the tradition of cartoon, Ram Kumar Panday further comments: “The scarecrow tradition and Gathe Mangal tradition in Nepal also helped to promote cartoon shape and figures of various nature” (34). Although these figures cartoon features, they are in fact not real cartoons. The history of modern and real cartoon begins from 1950 A.D, after democracy.

Because the development of Cartoon in Nepal is closely related to growth of press nad paper. Not only this, cartoon began to flourish in Nepal after the publication of political newspapers like *Aawaj*, *Sanyukta Prayas* and so on. Talking about this tradition Kundan Aryan, in his book *Cartoon in Nepali Press* views:

Some people claimed that it is “*Aawaj*” daily newspaper which published cartoon for the first time. And some people claim

that many years before than "Aawaj" daily, Chandra Man Maskey had to face imprisonment due to his satirical cartoon about Judha Shamsheer. But while talking about newspapers, we didn't get any cartoon published before Sanyukta Prayas Weekly. No one has claimed with proof as well. (21) (My translation)

Before the introduction of hand press, there was tradition of hand written books with illustration of water colour and Ink. There was also the tradition of wood cut print and engraving. There was the traditional art of fresco up to 19th century. First electric press was established in 1901. After 19th. Century, cartoon like illustration started to print with the help of wooden block. Anyway, the concept of cartoon flourished only after 1950.

There were many newspapers and magazine during 1950-60 decade like *Sanyukta Prayas*, *Naya Sandesh*, *Samiksha*, *Rashtra Pukar*, *Aarati* and so on. Some of them published nice cartoons even at that period. Gobardhan Shah, Shashi Shah, Naresh Kausis were some of the noted cartoonists of that period. Gobardhan Shah is the first cartoonist of Sanyukta Prayas. A cartoon made by him is given here where



Nepali Congress is shown in the form of a bull which is attempting to uproot the foundation of the democracy. So, the main credit to flourish cartoon goes to political newspapers. Because before 1960 there has been prepared cartoons to protest political and social injustice.

During 1960s there emerged Cartoonists like Tek Bir Mukhiya, Balaram Thapa, Durga Baral and Mohan Shyam Maharjan. They made cartoons at different magazines and newspapers like *Mayalu*, *Rastra Pukar* and so on. Durga Baral started working in *Rastra Pukar*, a vernacular newspaper in the last of 1960s. Up to 1970s most of the block of cartoon were wooden. So the wood block maker distorted original shape of the cartoon. The quality of the then cartoon as such was some time quite different than what the cartoonist's original one. Though zinc-block began after 70's, it couldn't remain longer due to the development of offset press.

As the Royal Nepal Academy began observing Gaijatra Festival, all humour genres like comic, cartoon and literature got chance to flourish. This festival started of doing cartoon competition and exhibition. Due to this there emerged different kinds of society like Humour-Satire society Nepal (HASANE) young Artist Group (YAG) and so on.

YAG group published a model magazine in Nepalese cartoons- "Bhandvailo". It is a magazine which was used to published in the Gaijatra occasion. It broke the record in producing quality cartoons of all shorts in Nepal. It was published since 1984 (2041 B.S). It broke record in having Academy Award three times. Abhi subedi, to the preface of *Rajesh K.C.'s Cartoon Collection*, views that "Bhandvailo" united the words and cartoons. He, bringing reference of words and cartoon, further says:

Word figure got more importance than the cartoon picture in Nepal. In the writing of Bhairav Aryal and Keshav Raj Pidali, they especially created word picture. Later a magazine "Bhanvailo" published by Young Artists Group (YAG) in 1984 brought amazing amalgamation between lines and words [. . .] It was a historical action. Any way, after this magazine artists focused on the exhibitionary aspect of cartoons. (IX) (My Translation)

At the sametime, *Kamana*, *Mayalu*, *Phoo-Mantare* and other some good magazines which focused to the development of cartoon. Among them *Kamana* is the most famous which is also used to publish during the occasion of Gaijatra. It also won Academy Award for three times. All the magazines and newspapers publishing in Gaijatra include different types of cartoons in their humour issue that's why they are helping for the development of cartoon.

In this way, above given list of newspapers, magazines and other cartoon creating phenomena prove that there are many cartoonists in Nepal. But only a few cartoonists are able to create their name and fame in this fun field. Among them we are studying able two pioneer cartoonists Durga Baral (Vatsayayan) and Rajesh KC as the representatives of two generations of this field:

3.2.1 Durga Baral (Vatsayayana) and Theme Analysis of His Cartoons

Batsyayana is the nick-name of leading cartoonist of Nepal, Durga Baral. He has a long experience in this field because he started his career since 1960's A.D.

3.2.1.1 Birth and Childhood

Durga Baral was born in Arba, Pokhara in 1943 (Chaitra-25, 1999 B.S.). He passed his childhood in Pokhara. He also done his schooling form Pokhara.

3.2.1.2 His Education and Carrer

Baral (Batsyayana) is a graduate from T.U., Nepal. He has got training in graphic art from Japan in 1968. He has also participated in the Asia/Pacific cartoonists working seminar held in Thailand in 1992.

It is said that Baral began to draw pictures before he knew alphabetical letters. He started his cartoon career in 1064 (2021 B.S.) working for a vernacular weekly “*Naya Sandesh*”. The title of his column was “view of Naya Sandesh from Baral” (Naya Sandesh Ko Dristikon Baralbata). From 1964-1967 he has published his cartoons under above given title according to the demand of his editor. So, those cartoons were job oriented than his original creation. He has also contributed to develop “Changba Series and Development” (Chyangba Srinkhala ra Bikash) from a literary magazine “Prangan”. *Rastra Pukar, Deshantar, Suruchi, Matribhumi* are some vernacular weeklies in which his cartoons were mostly published. Not only this, his cartoons have been publishing in different national daily newspapers: *Gorkhapatra, Kantipur, and The Kathmandu Post* by which he is on the peak of discussion. Almost all people believe that he is the most famous and leading cartoonist of Nepal.

Despite these above given achievements he has contributed to exhibit cartoons under *Pokhareli Yuba Sanskriti Paribar* for the first time in the

early 1980's with ticket show in Pokhara. Similarly, Pale Punya Bahadur has been a regular strip in the *Nawadrishya* Published from UNICEF.

Recently in 2006, Fine Print has published his cartoon collection "*Batsyayana and His Barbs*" in which post 1990's cartoons are collected.

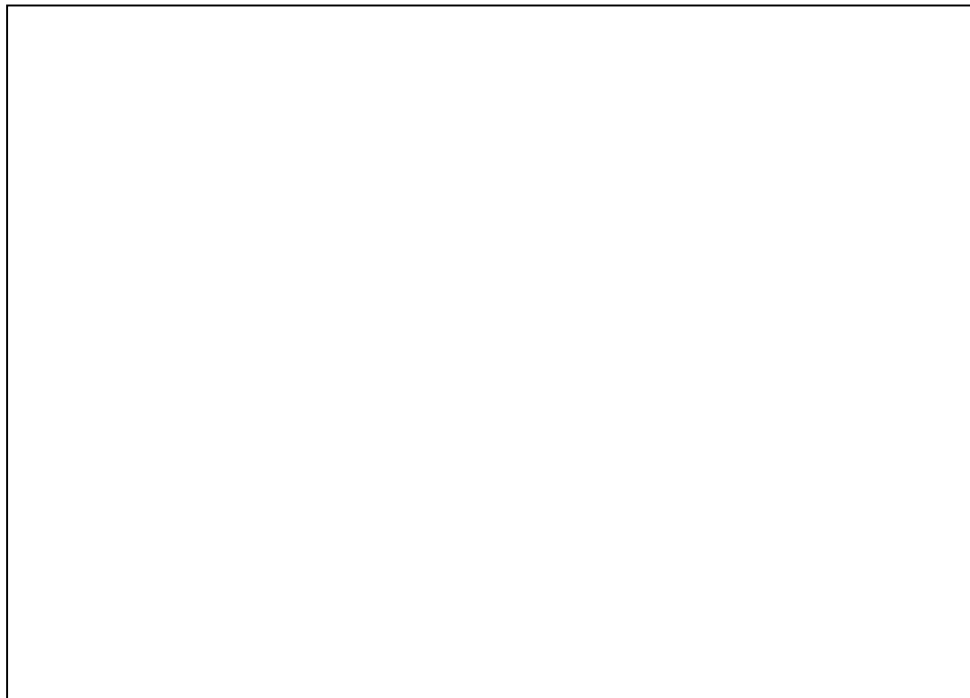
3.2.1.3 Theme Analysis of His Cartoons

Baral is an experienced cartoonist among the cartoonists of Nepal. His cartoons mainly attack on political and social injustice. He plays with the every shade of humour, wit, satire, irony, slapstick, buffoonery and tragicomedy. Such versatility dazzles as does his unwearied discipline. Through the long, prolific years the man from Pokhara has never hit anyone below the belt. And that makes him Nepal's most beloved cartoonist. People say that his cartoons give political and other consciousness with smile. Praising the theme of his cartoons, Ram Kumar Panday, in his book *Nepalese Cartoons*, comments:

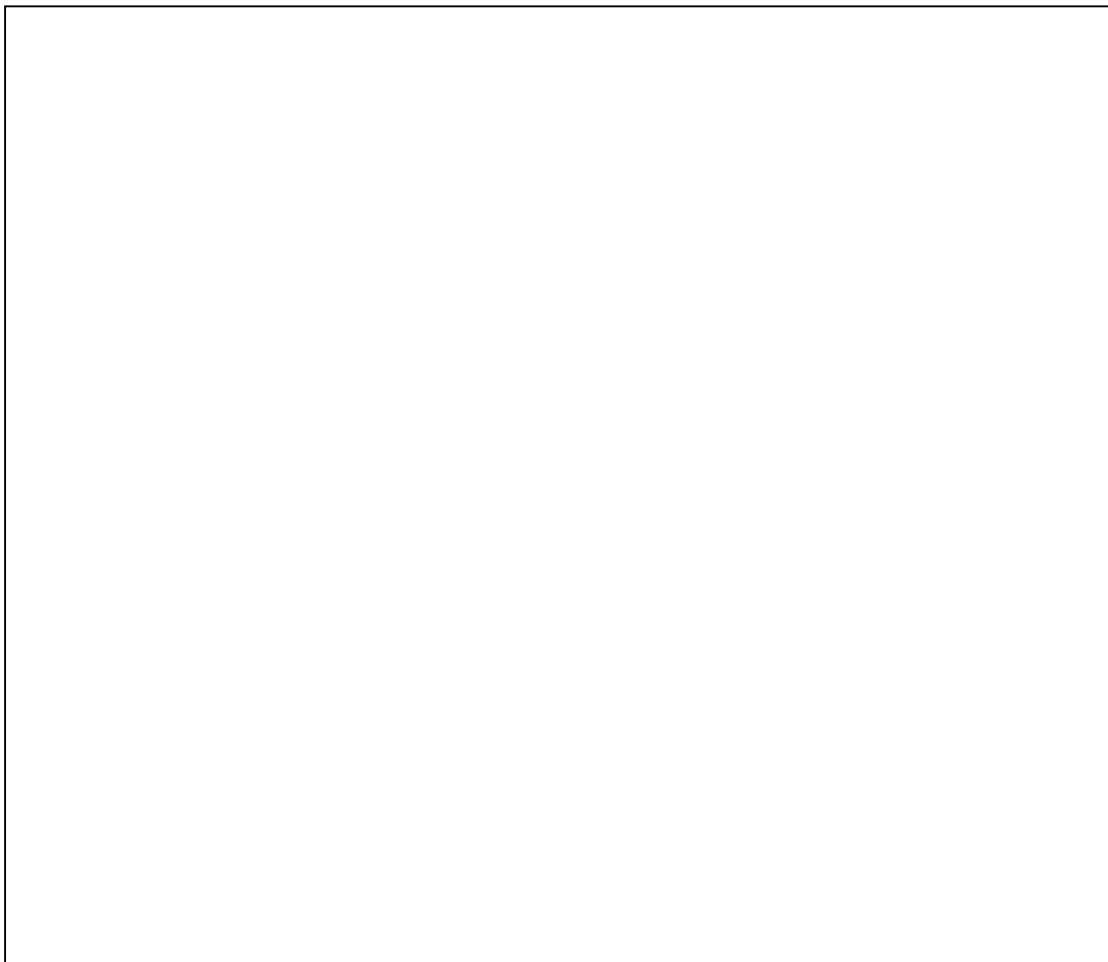
He has special role in the field of Nepalese cartoons. He has been influenced by R.K. Laxman of India. Baral has three unique things in his cartoons: (a) he presents Nepalese characters, (b) selects meaningful objects in the clean atmosphere and (c) humors touch gives it life. His works are limited in quantity but quality is highest than any cartoonists in Nepal. Some of his cartoons created controversies in the parliament and court. His cartoons are to the point and touching. But cartoons published in newspapers are mostly of political nature and based on party politics. Vatsyayana can be

a great “Guru” (teacher) in the field of cartoons if he could concentrate himself in the broad field of cartoon creation. (51)

To prove above given claims about Batsyayana’s cartoon, we can see some cartoons drawn by him. In this cartoon, two veteran political leaders of Nepal: Man Mohan Adhikari of NCP (UML) and Girija Psd. Koirala of Nepali Congress are pulling a baby seat (Jhalunga) from two ending: Due to it, a small baby democracy (reference of 046 B.S. when democracy was just come in Nepal) is falling down on the ground. On the one hand, it is a great satire to those political parties and leaders who are involving in the such unhealthy competition by which just arrived democracy is in great crisis. It is in the process of being established but so-called grandness are fighting at its garden that’s why it is uprooting. On the other hand, it gives a kind of awareness to the political leaders and they get a chance to realize their mistake. They might improve their faults.



In another cartoon by Batsyayana, PM Girija Prasad Koirala is returning from India taking 100 millions donation but he doesn't find any place to put luggage of donation because the condition of Nepal is very deteriorated. There is great political crisis in the nation. It throws mild irony upon these political leaders who go in foreign without solving the political problem within nation. If leaders go in the foreign without caring the problem of the country, they don't get any space into the nation since the condition of the nation will be very deteriorated. Simultaneously, it also gives a kind of realization that before they do anything for the nation, firstly they should bring a kind of political solution in the nation. Only after that their



So, due to the use of signs and symbols, it becomes ten times more effective. Due to the good combination of satire and time, it gives very

forceful message. The main advantage of cartoon is that it makes conscious to its viewer with smile. Making happy even in the difficult time is the salient feature of a cartoon. Because if we could laugh even in the difficult time, it will be easy to face the sadness. In this way, the cartoon made by Batsyayana makes it's audience conscious about political and social facts taking very little time.

Netra Aryal, in an article "Satirical Arrow of Batsyayana" published in *The Kantipur* of dated-22 July, 2006, finds five characteristics in Batsyayana's cartoons:

- a. Political awareness, [. . .]
- b. Humour, [. . .]
- c. Historical aspects, [. . .]
- d. Satire on social pollutions, [. . .]
- e. Creation of culture, [. . .]

In short taking entertainment standing representative character humourous way, express all peoples' hatred or anger towards him and giving hope of improvement applying cartoon as a weapons is the main feature of his cartoon. (7) (My Translation)

Batsyayana himself says to be a good cartoonist, a cartoonist should know three things: (a) an artist should have general knowledge about painting, (b) capacity of bringing humour, and (c) beat. He came to know about it due to his four decades experience on this field. As different cartoonists choose different signs and symbols, batsyayana selected "black

crow.” Because in our culture black crow is taken as a messenger of bringing good news. In this given cartoon too, we can find a black crow at a corner.

Thus, the cartoons made by Batsyayana connote strong political and social meanings which can easily perceive by an average Nepali because they made them conscious with smile as well as make easy to face the difficult time, they learn to smile even in the difficulties.

3.3 Rajesh K.C. and Theme Analysis of His Cartoons

Rajesh K.C. is another leading cartoonist of Nepal. The credit of making cartoon art popular, in new generation, goes to him. Because his single panel funnies: “Gajab chha Ba!” in *Kantipur* and “This Aside!” in *The Kathmandu Post* have been churning out for more than a decade now.

3.3.1 Birth and Childhood

Rajesh K.C was born in Asan, Kathmadu in 1968 (2024 B.S.) at a middle class family. From very childhood, he was interested as well as good in drawing. He has taken his primary education from Aadarsha Primary School, Lainchaur. While he was at school, he used to draw different paintings. He always used to participate at different kinds of drawing competitions and used to get positions and prizes. During his calss three studying, he was selected as a representative of his school to participate at inter-school drawing competition in Durbar High School. He has taken his college level education from Trichandra College, Kathmandu.

3.3.2 His Career as a Cartoonist

When he got second position in poster designing competition organized by UNICEF, his competent towards drawing grew. He was and is the fan of R.K. Laxman, an Indian cartoonist. His initiation to sketch cartoon begins from Indira Gandhi, whose cartoon he made unknowingly when he saw it at a newspaper. And his first cartoon that the published for the first time in “The Rising Nepal”, after great struggle, he says. But his professionalism, in this field, began with the establishment of *The Kantipur* in Phagun-7, 2049 B.S. He began to publish one strip panel cartoon daily. Though his cartoons, in the beginning, were not effective. Even people did not pay attention on cartoons because the cartoons made by him were not easy to bring meanings on those days. Because cartoons weren’t related with time and place. He went on giving concentration on cartoons. During initial period of his career, there wasn’t any fundamental creation by him. He was totally influenced by R.K. Laxman of India.

But slowly and gradually, he brought his own creation. He began to draw cartoon related with the recent hot news. So, people began to appreciate his cartoons people began to send him their comments regarding his cartoon. With the span of time, he became more and more famous. People began to take him as a cartoonist. Mainly he became famous for his cartoons on *The Kantipur* and *The Kathmandu Post*. But in a decade, he published more than twenty five hundred cartoons. And he worked for *Shree Sagarmatha, Independent, Gatibidhi, Sambodhan, Dristi* and *Himal* also, Now he is one of the most established cartoonist in Nepalese media. He is honored from different sectors for his contribution to the society

through cartoon. He has also published a cartoon collection with 156 of his best cartoons published in *The Kantipur* and *The Kathmandu Post*.

3.3.3 Theme Analysis of His cartoons

Exploiting minimum lines and points, Rajesh K.C. presents his characters with different physical and facial expressions which is an important aspects of his cartoons. His cartoons are very powerful. Though they appear in a small size, they fire a salvo. The cartoonist's subject matter ranges from Lampooning authority, poking fun at shoddy services and drawing attention to social ills like child labour and corruption. To express everything, he brings a passive (sometimes active also) witness, a lined cap man, in each cartoon, who is the cartoonist himself as well as the representative of all average Nepalese. Abhi Subedi, to the preface of *Rajesh K.C.'s Cartoon Collection*, finds three aspects behind Rajesh K.C.'s popularity, and views:

There might be many answers as the reasons of Rajesh K.C.'s popularity as cartoons. Frist might be that he used to publish his cartoons at the biggest daily newspaper of the nation. Yes it is due to that, we've to support it. But in my view it is due to the inauguration of internal line's dramatization of the contemporary time in the hidden portion. And third cause isthe application of day to day language in his cartoon. (vi) (My Translation)

Similarly, Durga Baral (Batsyayana), a leading cartoonist of Nepal finds Rajesh K.C. one of the possible great cartoonist and writes:

While we have to talk about the cartoonists of new generation, the name that comes at the very first is Rajesh K.C. using very minimum lines and points, he presents different physical and facial expressions which is an important feature of his cartoon. At the same time, more focus on humour than on satire is another feature. Due to these features, Rajesh has established himself as the possible great figure. (v) (My Translation)

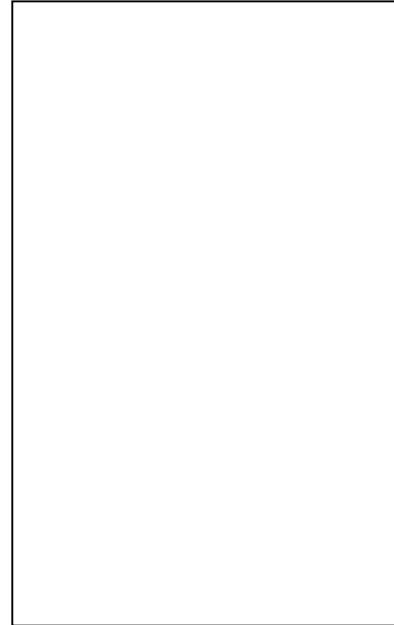
So, Rajesh K.C.'s cartoon has great capacity of bringing related contemporary events with the bunch of laugh. He flashed of insights into the Nepali ethos provide both a welcome break and a catharsis: they offer a glimpse of the way things are and for once people can laugh at the expense of high and mighty. His cartoons are mainly political. It means he gives political awareness to the common people with laugh. His cartoons can be realized by even an illiterate person or by the person who speaks other language. Not only this, his cartoons equally make realize the faults to political leaders. Because his main characters are the political leaders who are corrupt and crazy of chair. Abhi Subedi, in the same book, further comments:

Cartoon can put the events that need thousands of words to describe in only a few lines. The imaginative power of cartoonist, his capacity to perceive the satire and the power of showing main sensitiveness of time in th lines gets fame.

Cartoon is the most effective means to bring both negative and positive effect in the time. Whether they are like Hitlar or like an ordinary beggar. A good cartoonist brings these both types

of characters together and creates meaning. Such meaning becomes satirical. One of the main feature that I get at Rajesh K.C.'s cartoon is the same. (vi) (My Translation)

To realize above given thematic analyze about his cartoons, we can see some of them. In a cartoon, a husband, who is just appointed as a minister, is trying to maintain gap from his relatives. Because his general secretary has said it, but poor wife puzzles very much. The caption goes-give me a pillow our general secretary has said all the ministers must maintain distance from friends and relatives.



The misunderstanding of this new minister measures his intellect. How dull he is. How can a nation get prosperity from such kinds of ministers. On the other hand, it satirizes the previous corruptions in the nation from those ministers. So, general secretary doesn't want such notoriousness from his colleagues again.



In another cartoon, we can see that a oil filler at a petrol pump is waiting to the news up to it ends because the price may rise again. It is the very burning issue of Nepal which indicates on the flexibility on petrol rate in one hand and the behave of petrol pump owners on the other hand.

To sum up, Rajest K.C.'s cartoons are able to convey what the news can't, by giving voice to everyman, the everyman who is above petty party politics and political grand designs render a democratic service. His cartoons afflict the comforted and comfort the afflicted.

IV - How does it Speak?

Cartoon is a text inscribed by lines and language but some express their messages through lines (drawing) alone. Because lines, exploited in the cartoon drawing, are the condensed form of thousands of words. A picture may speak a thousand words but cartoons sometimes say even more. It means a cartoon speaks with the help of lines (drawing) and language (words). While talking about the message of cartoon, *The World Book Encyclopedia* writes:

Cartoon is a drawing or series of drawings that tells a story or expresses a message. Cartoons may entertain, teach, or comment about a person, event or state of affairs. Most cartoons combine words or drawings, but some express their messages through drawings alone. (216)

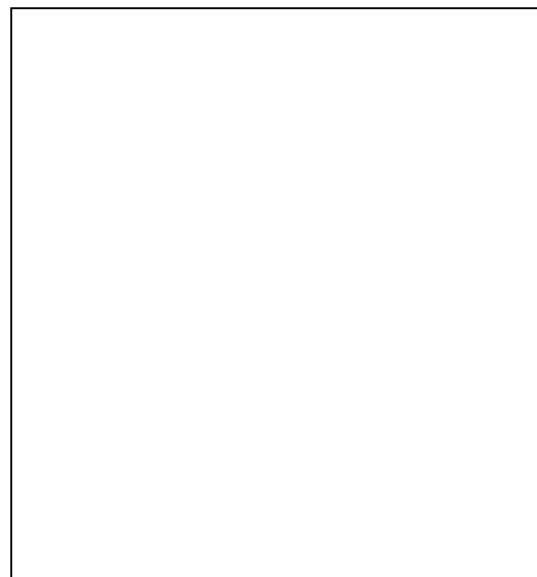
Though some cartoons speak itself without taking the help of words, but words (language), given in the caption, play the role of "pickle" to the delicious meal of cartoon. But I don't mean to say that only cartoon can't be delicious one. It can be equally interesting and appropriate even without combining the caption because lines are the ancestor of the words. C.K. Bal, in *Himal* magazine, Asar-1-15, 2062, B.S., also believes that the combination between lines and words (drawing and caption) make a cartoon specialized. He further views:

People had began to draw picture before they established the script. Wall pictures of the caves are the representative of ancient society. Lines have their own rhymes, rhythms and

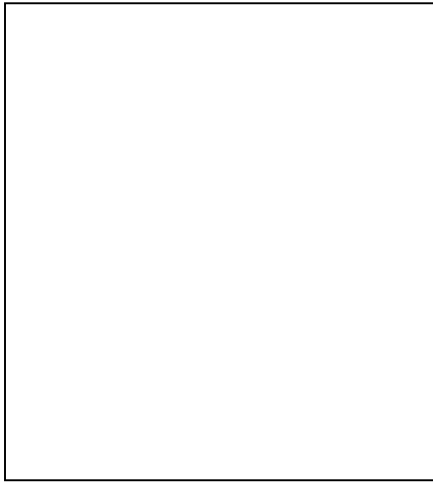
tone in colour. And with the combination of them born geometrical music. Although painting is complete expression in itself, but additional caption makes it lively. The combination between lines and words gives specialization to the cartoon. (2) (My Translation)

To prove that how a cartoonist expresses his messages through lines, we can see some cartoons in which we can observe the capacity of lines. Firstly we can see the facial expressions of the cartoon by which we can easily and immediately guess how a cartoon character feels: happy, sad, angry, dizzy, worried, crafty, serious or frightened. A cartoonist can illustrate almost any mood by drawing a character's eyes and mouth in a certain way which can be realized in the following cartoons:

Similarly, movement makes a cartoon lively like movie; magnitude depends on its presentation of length, breadth, height and time. Movement is illustrated largely through the use of lines of different sizes. For example, long thin lines trailing a running horse show speed. Short broken lines indicate a jumping frog. Another

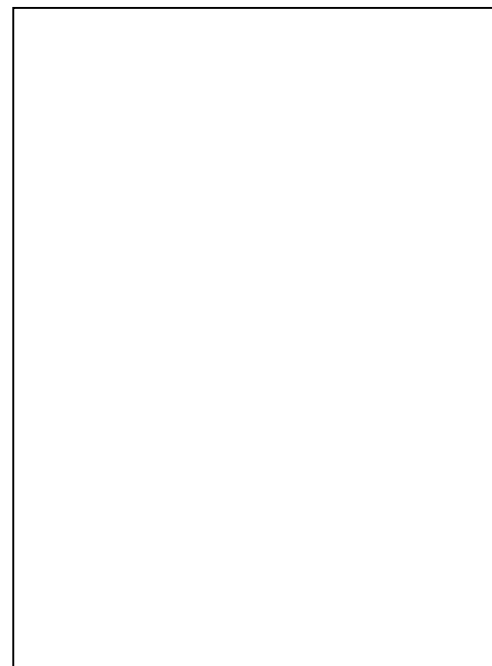


important thing that helps to speak a cartoon is the presentation of senses which are illustrated by lines, symbols, and words.



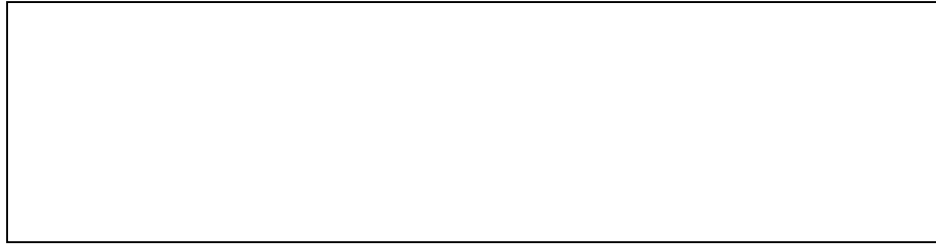
The lines and stars around the thumb suggest pain. The word “snif-snif” and the lines leading from the dog’s nose represent sound. Now we become clear how even lines alone speaks in the cartoon. For it, we can also see some other cartoons without caption but gives great message and knowledge more than

by bulky books. In this cartoon of six strips proves that a medal deteriorates one’s dignity. In the first strip we can immediately realize that how the person is self-confident and dignified. But as he begins to receive the medals, he begins to lose his dignity which we can see in the strips. At last he becomes like a dog. It is the great satire to these government and



developed countries which are exploiting the people of different nations and making them their servant like dog in the name of various kinds of praises and gifts.

This is another simple but witty cartoon of caps reveals how there might come revolution and evolution. A king or a very rich man can turn in a beggar according to the process of time. These cartoons are the examples to show that how the cartoon is very powerful.



But caption cartoon expresses its message through the combination of drawing and words. Because caption makes a cartoon bunch of punch if the caption is very simple and related with day to day affairs. Not only this, caption makes a cartoon lively because it makes easy and obvious to understand for each and everybody. Rajesh K.C., one of the leading cartoonists of Nepal, once in our conversation: “I have to create a caption that every one will understand and at the same time it has to pack that punch”. To prove the liveliness of caption while expressing it’s message, we can see some cartoons by Rajesh K.C. with caption.

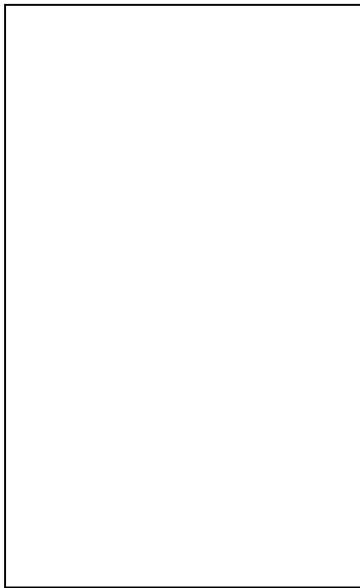
In a cartoon (see illustration), the caption is given-being the proprietor, I may grant “space” in this company to anyone I want-And above is written” Democracy (Pvt.) Ltd.” We can guess the role of the caption in a cartoon how it makes a cartoon speaking more. If there wouldn’t be any caption in this given cartoon, it would be

very difficult for us to get the meaning of this one strip cartoon. But now we can easily understand that it is a great satire to our P.M. Girija Prasad Koirala who always talks about the space for the king in the democracy as if it is his property. Though people are against it he is forcing about just a M.D. used to do in a company. In this way



the amalgamation between lines and words or language makes a cartoon lively and more speaking.

In Rajesh K.C's another cartoon, the caption is given- Now it will know! Who will be the winner, that "vice" will be the acting prime minister! (My translation). It is the great satire to Nepalese politics how political leaders are fighting for the chair.



And it becomes more connotative due to the use of caption. So, we can say that caption (language) also plays a vital role to make a cartoon more lively and speaking. It means a cartoon also speaks through the help of language.

Not only this, a cartoon also speaks with the help of various kinds of symbols like a light bulb over a character's head to show an idea, a dark cloud

to show despair and so on. *The World Book Encyclopedia* describing about the symbol writes: "Sometimes

Cartoonists use symbols as a type of shorthand to help them tell the story. For example, they use a light bulb above a character's head to indicate a bright idea. A dark cloud over a character's head shows despair. (216)"

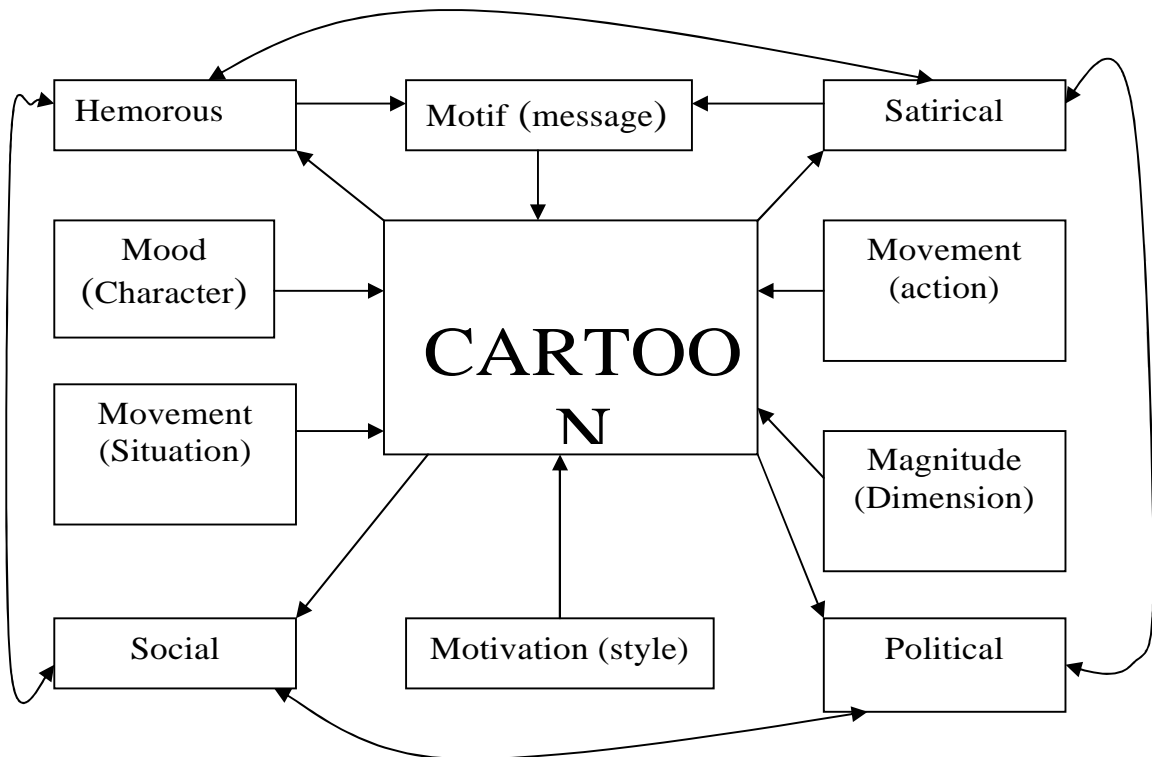
Similarly, a cartoonist also oversizes the different organs of his characters to bring special and humorous meaning. The cartoonist wants to attract attention of their observers very fast and easy that's why they use to oversize like head, face, nose etc. Anyway due to this oversizing phenomenon, a cartoon speaks more. *The World Book Encyclopedia* again

accepts that the cartoonists don't draw the things as they appear to them but they bring turning and twisting over the real one because:

Most cartoonists do not draw things as they appear in real life. These artists use fewer details and may exaggerate some feature of a character such as head, hands, or feet. A person's head actually measures only about an eighth of the length of the body. But the head of a cartoon character may be a third or even half of the body length. Oversized heads help the cartoonist direct the reader's attention to important facial expressions such as a smile, a sneer, a squint, or raised eyebrows. Oversized hands and feet are often drawn to stress action. (216)

Another important faculty of cartoon is comic strip in which the cartoonists add action, speech balloon and other major objects to make the cartoon panel lively and speaking. Because cartoons consisting of several related drawings are called comic strips. In creating a comic strip, the cartoonist must present the action so that the reader can easily follow the story from drawing to drawing. Such kinds of cartoons are made while making children's comic book and other time.

At the same time, Ram Kumar Panday, in his book *Nepalese Cartoons*, presents a diagram to create a successful cartoon which is:



Source: *Nepalese Cartoons* (Pg. 76)

So, if all the components of a cartoon is appropriate, that cartoon speaks the message that a cartoonist wants to express. All arts show the mirror to its representative society reflects the reality. But cartoonist's drawing board's upper and lower concaves are just like the lens, like the magic-mirror of a circus-though faces seem alike, but some cartoons have big belly some have short body. These verities of reflections of a cartoon present the different dimensions of reality together. Without combination of sensitiveness and knowledge, exaggeration can not present the reality.

Thus, a cartoon speaks through lines (drawings) and language (words those are given as caption). Though a cartoon can be wordless, but appropriate combination of lines and words gives a cartoon specialization because chosen words make a cartoon more lively than without words.

V - Where does it Speak? What is its Theater?

Although the cartoons were used in the ancient time like the sculptures on the wall and other places at different Hindu temples, exaggerated drawing poster and wall-painting by Christians to attract illiterate people towards their religion, but cartoon in this modern time, is one of the main means in the media to spread social and political awareness to common people. It means a cartoon speaks through media that's why its theater is media. To strengthen the point that the theater of the cartoon, in this modern time, is media, we can see few lines of *The World Book Encyclopedia* where it is written that a cartoonist creates cartoons for different kinds of media to attract people's attention quickly and effectively:

Cartoonists create cartoons for books, magazines, newspapers, and films. Advertisers, teachers, and governments often use cartoon messages because they attract attention and are easy to read. Cartoon messages also communicate quickly and effectively. (216)

It means a cartoonist creates cartoons to present through different means of media: newspapers, magazines, books and films. Since the cartoons are presented through different kinds of media, media is the theater of the cartoon. Even Ram Kumar Pandey, on his book *Nepalese Cartoons* views: "Presentation of cartoons in newspaper literary magazines and humour books begin in 1960s" (Iv). Because the cartoons got space in Nepal from 1960s and whenever it got space here, it is media that has been working as a theater to perform different kinds of cartoons. The main medias which work as a theater to perform cartoon can be traced out as given:

- i) Newspaper
- ii) Magazines and
- iii) Television

Now we can describe these different kinds of cartoon's theater separately because only then we can easily realize how cartoon speaks in these different aspects of Medias.

5.1 Newspaper

Newspaper is the main place from where a cartoon speaks. It is the newspaper which carries a cartoon up to common people and only then the cartoon is able to leave its impression and expression upon them. It means the newspaper is the main theater of any cartoon where it performs its role according to the direction of the director, cartoonist. The main credit of making cartoon very popular goes to the newspapers. If we talk about the context of Nepal, it is newspapers which gave space to the cartoons and has been giving more and more. So, we can easily claim that it is newspapers which make the cartoon a very powerful genre which speaks about social and political phenomena of society as well as nation. Talking about the relation cartoon with press media, Ram Kumar Panday further views:

Development of cartoon in Nepal is closely related to the growth of press and paper. Before the introduction of hand press there was tradition of hand written books with illustration of water colour and ink. There was also tradition of wood-cut print and engraving. There was traditional art of fresco up to 19th century [. . .] the paper and magazine published after the

dawn of democracy helped to develop foundation in this sector.

Samyakta Prayas published cartoon during 1950s. (34)

It means it is newspaper by which cartoon began to perform it's role.

If we see the world cartoon history, the contribution of the newspaper is in the front line which gave front space to speak the cartoons. And the cartoon characters like *The Common Man*, *Netaji* and *Guruchela* left their identity among people due to the newspapers like *The Times of India*. Despite cartoon's identity, it is the newspapers by which they speak with people. Rajesh K.C., one of the leading cartoonist of Nepal, while talking about the role of newspapers to make cartoon speak believes that it is due to newspapers that the cartoons got stage to speak:

Before a decade, except in some weeklies, it was very difficult to get cartoon. Professional cartoon was in zero. Perhaps I am the first to began cartoon as a profession and depend upon it after the growth of private newspapers. We can easily guess the demand of it now. We can not even imagine a newspaper without cartoon. Cartoon has become an indispensable organ of a newspaper. We can also guess its impression among people. Cartoon is begun to take as short, direct and attractive way of saying something than a news or picture. And this achievement of the cartoon is the fruit of the development of democracy. We are very grateful towards the newspapers which have been placing our creation in the very front. (xiv)

This view of a cartoonist proves that it is due to newspapers cartoons are being more prominent in this modern time. Because the main theater of

the cartoon is the newspapers where they speak to give social and political awareness to the people. To prove that the newspaper is the theater of the cartoon, we can see cartoons those are spoken from the newspaper or cartoon characters mainly speak in the stage of newspapers.

In a cartoon (given illustration) we can see characters and their theater is a newspaper, *The Kantipur*. So, the main theater from where the cartoon character speaks is the newspaper. As in this illustration, cartoon characters are speaking about the problem of Maoists weapon management in Nepalese politics. Thus, the newspaper is one of the main theaters from where cartoon characters speak.

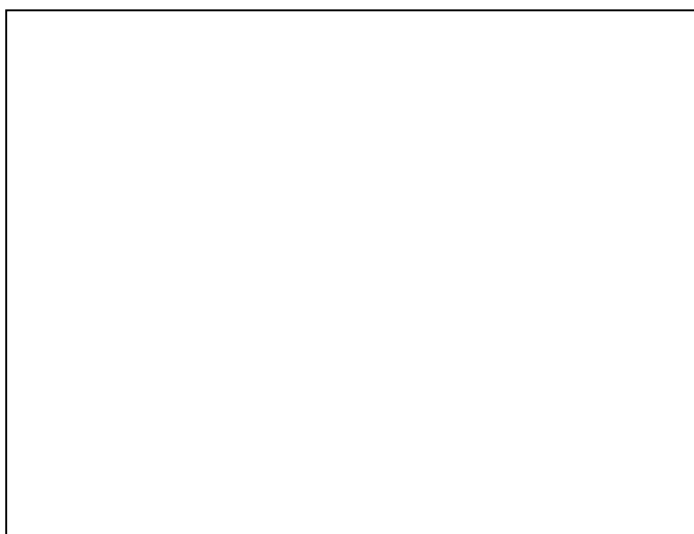
5.2 Magazines

Despite newspapers great role to given space cartoons to talk, magazines, especially humour, have another important part in the history of cartoon. If we have to talk about the history of the world, PUNCH” a cartoon magazine published in London, England during early 19th century plays vital role to develop cartoon in the other parts of the world. But in the context of Nepal, cartoon in magazines developed during 1960s and 1970s when Royal Nepal Academy started observing Humour Festival during the Gaijatra festival. Main Magazines which gave space to cartoon to speak were mayalee, Muskan, Bhandvailo, Kamana, Phoo Manter, Kaliyug, Sanchai Chh?, Charkhutte Ko Chamatkar and others. These lengthy data of names of the magazines is the proof that is also one of the major theaters for

the cartoon. So, cartoons speak through the magazines. Abhi Subedi, to the preface *Rojesh K.C.'s Cartoon collection*, also accepts that it was Bhandvailo (1984) which gave good voice for the cartoon: "Later on, Young Artists Group (YAG) had published a magazine "Bhandvailo" during 2051 B.S.'s Gaijatra festival which made good combination between cartoon and words" (ix). Ram Kumar Panday, in his book *Nepalese Cartoons*, is another man who focused on the subject that magazine is the theater of the cartoons:

Although there are limited humour magazines, some of them have contributed much in the field of cartoons. Cartoon consciousness have been found in the newspaper and some literary magazines [. . .] Phoo- Mantar (1995) like humour journals are trying to publish cartoons of various categories. The contemporary Nepal felt the power of cartoon in motivating all readers and its need in publication. So, cartoon became one of the essential matters in the publication of humour magazines. (40)

In this way,
Magazine is another
theater for cartoons from
where they speak to know
that magazine is also a
theater. We can see some
cartoons published in the



magazines like Kaliyug (1971). In this illustration, the flash of Kaliyug is shown where people have tough competition in their lives to leave. Anyway it is an illustration which is speaking through magazines.

These other
cartoons are
also from
magazines.

These cartoon
characters are
also speaking
from the
magazine that's
why what we
can say is that



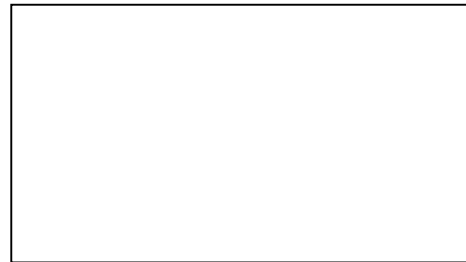
cartoons also speak from magazine making it their theater.

5.3 Television

Although press media is the major theater of the cartoon, electronic media also plays vital role in this modern age because it is the time and computer and other electronics. It means cartoons are animated or given life or motion by photographing a series of drawings. Since such cartoons talk, walk and do other human phenomena, it is very effective one. Such cartoons speak through T.V. and computers that's why their theater is television Medias. To do such animation, an animator use 2D CEL animation, 3D computer animation, visual special effect and others.

Now - a- days, animated cartoon is very famous specially among children. Famous cartoon channel are *Disney Channel* and *Toon Disney* which are made and broad-cast by popular American Walt Disney. From Disney Channel, cartoons are shown for very small kids like "Play House Disney". In this programme, there are many cartoons like "Roli Poli Oli". "The New Adventures of Bini the Poor", "JoJo's Circus and so on. And from another channel Disney channel" shows "Feel of future", "The Proud Family", and so on. These all animations are very entertaining and meaningful. These cartoons deliver their speech through T.V. that's their theater is T.V.

Not only this, we can also see cartoon film in this modern era. They are also shown from screen of T.V. & cinema hall. But generally they are given from



T.V. to entertain train the people, especially children. So, their theater is T.V. because they speak through T.V.

Sometimes advertisement is also given in cartoon through T.V. which moves very special effect on common people. Thus what can we say is that T.V. is also another



very important theater, in this modern time, from where cartoons speak.

To sum up, newspaper, magazine and T.V. are the main Medias which work as the theaters to speak any kinds of cartoons that is why cartoons mainly speak through medias like newspapers, magazines and televisions.

VI - Range of Cartoon

Range of the cartoon is extended from a very small event to the state power that's why it is very wide. Since it is extended up to state power, it is related with social and political power of a state. So, a single cartoon can include the different genres like painting, literature, political and so on. It means the cartoon is so wide that it captures each and every aspect of the human world with the help of lines and words. Abhi Subedi, in his Preface to *Rajesh K.C.'s Cartoon Collection*, views about the range of cartoon: "using cartoon, a cartoonist brings all contemporary ruins and puts in one place very obviously. Time, place, possibilities of tomorrow and necessity of improvement everything is kept in one place there" (x). It shows the capacity of cartoon which proves the range of the cartoon. He further writes:

Cartoon is used to carry the load of history. That is a part of the national narration, theme of the main chapter. Cartoon is such a time where the internal satire between national history and grand narration is inaugurated. The most powerful contemporary man and woman are figured in this grand narration. Prime minister of Britain (1828-30) and the English hero Duke Wellington was a short man. That is why, supposing the body to his high shoes a cartoon was made making his head on the hole of the boot. Then such high heel shoes were named as Wellington. As a cartoon clearly depict the 18th century's satirical English society that is described in the English literature, even Alexander Pope's poem can not show so effectively. (x) (My translation)

It shows that the range of a cartoon is very wide that covers each and every corner of social and political happenings. It catches the female hobby of decorating herself as well as the mistakes of a prime minister. It reveals what was the mistake in the past, what should be done in the present and what might be in the future at the same time. So, it is a critic, a leader and an astrologer. C.K. Lal, in an article "Easy Art of the Difficult Time" published in *The Himal*, 1-15 Asar, 2062, believes: "The role of a cartoon is very vast. A good cartoon teases you, stares at you, mocks you, warns you, improves you, educates you scolds you, threatens or makes you weep, laugh and mourn at the same time"(3) (My translation). It is another oblivious view to prove that a cartoon is as wide as human brain; the measurement of its range is very difficult though not impossible.

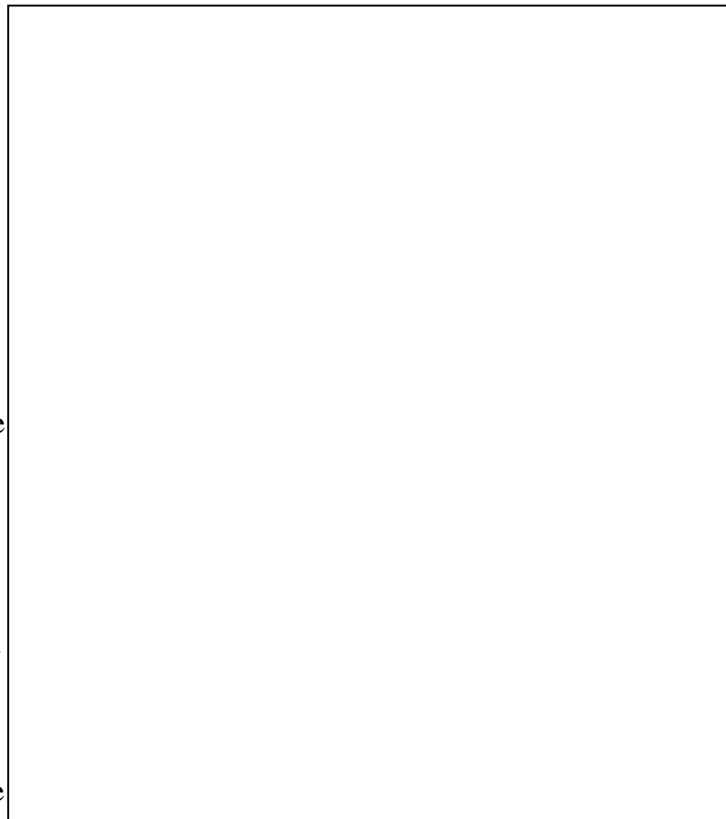
To cover the wide national and international range, the cartoonist often brings national actors in the cartoon, but he also brings a child or a beggar the ordinary citizen of the nation. Because the range of the cartoon is very wide, it covers from the national hero to an ordinary citizen. It also covers the issue of nuclear bombs to the common issue of the quarrel between husband and wife. William A. Gamson and David Stuart, in "Media Discourse as a Symbolic Contest: The Bomb in Political Cartoons", an article in *Sociological Forum*, vol.1 (Mar, 1992), also believe that a cartoon doesn't limit within local or regional boundaries rather it takes of wide boundary as its audiences are very extended. They view:

Cartoonists, like field-goal kickers, are still part of a team and reflect broader media norms about who are considered serious players on issues of nuclear arms policy and what assumptions

are taken for granted. With syndication, editorial page editors have not only their staff cartoonist available but can select among the wide array of offerings: hence editorial cartoons become a national forum, with no meaningful regional differences. Drawing for a national audience also means observing the boundaries of national discourse lest cartoonists find very few editors selecting their offerings. (62)

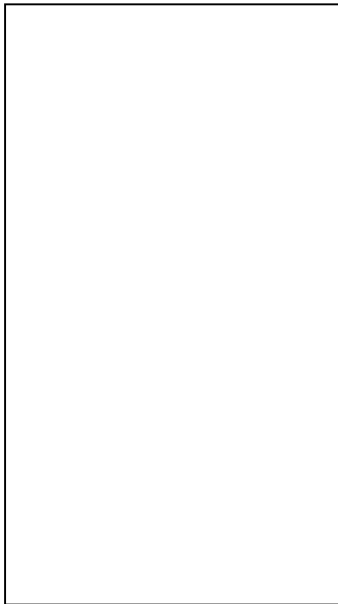
The vast range of cartoon is also approved from this above given American researchers view because even in America a country known as bowl of salad due to the people of different cultures and identities, a cartoon captures not regional but national and international spirit.

In a cartoon by Flannery (Balimore Sun, Mar-29, 1983), we can see the vastness of a cartoon's range. It vomits the very burning international issue of the time. Two superpowers are engaging in nuclear competition but its effect has to bear by small neutral nations. The



Peace movement slogan of neutral nations still appear as dismayed observer rather than active campaigning for change. They, peace movement campaigners of neutral countries, are just like a yam between two stones. It

shows the range of the cartoon that catches even the great issues like nuclear war.



Furthermore, a cartoon also catches very common incident like smoking. In a cartoon by Rajesh K.C., two smokers are smoking in a public place and talk- it is said not to pollute public place by smoke smoke of vehicle or that of cigarette? Capturing even such a tiny issue, a cartoon makes people aware regarding their public duty. In one above given cartoon, it talks about great

international issue like nuclear weapon and cold war, in this another cartoon, it talks about a local issue that's why what we can say is that the range of a cartoon is very vast and wide.

Cartoon is very powerful. It attacks on great tyrant and emperor by its powerful lines. It can condense everything into its lines that's why cartoon in one hand is all knowing. Seisan Slyomovics, in "Cartoon Commentary: Algerian and Moroccan Caricatures from the Gulf War" *Middle East Report*, Jan-Feb, 1993, also views.

A cartoon image is short and direct and does not move when you look at it. Condensing history, culture, and social relationships within a single frame, a cartoon can recontextualize events and evoke reference points in ways that a photograph or even a film can no. Like graffiti, jokes and

other genres of popular culture, cartoons challenge the ways we accept official images as real and true. (21)

Thus, a cartoon is so wide in terms of its range that it can condense politics, history, culture, society and other human phenomenon within a single frame. It can play with every shade of humour, wit, Satire, Irony, slapstick, buffoonery, tragicomedy to make people aware about the on going circumstances of any nation. In this modern world, it has been even representing the hopes, aspirations troubles and perhaps even foibles of the average people bringing a common citizen and a national hero in a single frame of cartoon.

VII - Conclusion

Cartoon is a form of performing art. It performs through lines and words. Every thing depends upon the amalgamation of lines and words. So cartoon is a unique art. Because single cartoon can express as different genres of literature, it is a unique art. Because a cartoon gives its message just like drama, poetry, essay and story. As in a drama, it has characters and settings. Similarly like an essay *A Modest Proposal* by Jonathan Swift, a cartoon also projects great satire. On the other hand, like poetry and story, a cartoon presents imaginative characters and tone. That is why it is a unique art.

Further more, the voyeur of a cartoon generally is the cartoonist himself. If we see the cartoon of R.K. Laxman and Rajesh K.C., they present a silent witness in each cartoon who is a the representative of the cartoonist himself. Not only this, the voyeurism also affects by a cartoonist's class, gender, race, faith and politics. For example, a Christian's cartoon of prophet Mohammad brought a great volcano in the Islam world.

Because prophet Mohammad's cartoon speaks a Christian's feelings. Any cartoon speaks exploiting lines and words. And it speaks in medias like newspaper, T.V., magazine and others. Since cartoon speaks through modern medias, the rang of cartoon is vary wide. It can capture past, present, and future in a single frame.

Therefore, cartoon gives pleasure to its viewers through its structure, style and pattern. It is the aesthetics of cartoon because it is related with beauty and pleasure. At the same time, the practicality of cartoon is related with pragmatics. A cartoon always projects certain types of messages. That

may be social, political, historical or others. Every cartoon has its aesthetics and pragmatics. So much depends upon aesthetics and pragmatics.