Understanding The History Of Caricature & Cartoon In Western And Indian Countries

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ABSTRACT

Children are one of the fastest-growing audiences in digital media, and OTT service providers are scrambling to get their attention by offering exclusive content. In addition, the media giant Netflix claims that as many as 83 million households throughout the globe view children's and family-oriented programming on its site. This article from the Indian Express' upcoming December 2019 issue examines the evolution of caricature and the cartoon in Western and Indian cultures. Short animated cartoons as well as longer movies and internet series dominate India's media and entertainment sector. To be clear, this article does not treat caricature as its own genre, but rather as a prism through which to evaluate comics in light of the greater visual art tradition of Europe. By 2020, it is expected that digital media consumption will have increased by 25%, while the animation industry will have grown by 21%. This multi-method research provides important insight into the nature of children's television Additionally exposed are children's watching habits, including their favorite shows and platforms.

Keywords: Media Literacy, Cartoon Programs, Children, Indian, Caricature.

INTRODUCTION

The term "cartoon" was originally used to describe the thick paper used to draw cartoons in 1670. The term "cartoon" was first used to describe political cartoons and caricatures in 1843, and later in 1916, it was used to animated cartoons. The Italian term carton, which we now translate as "carton," originally referred to the thick paper or pasteboard that painters used to sketch and plan out their larger works. The first paintings were made on cave walls, rocks, and other surfaces. In the 1700s, however, Italy saw a surge in the popularity of political cartoons and caricatures the monthly British magazine Punch, formerly known as The London Charivari, is credited with popularizing the term "cartoon." As befitting a publication dedicated to satire and comedy, the term "cartoon" was often used to editorial drawings and amusing images. Small-scale experiments with shadow puppets, stop-motion, etc., laid the groundwork for modern animation.

Cartoon shows' viewership has skyrocketed in recent decades. Cartooning has gone a long way from its early days as caricatures and drawings to the present day with the advent of animated cartoons. Animated comics and humor cartoons are what most people think of when they hear the term "cartoon" nowadays Children's television and cinema shorts that include anthropomorphized animals, superheroes, the exploits of kid protagonists, or similar themes are sometimes referred to as "cartoon shows" or "programmed" Anime is a relatively new term for animated television series or cartoon programs, often running between fifteen and twenty minutes. Cartoons in the anime genre often last no more than five minutes. Network programming needs might lead to their being categorized in certain ways. As a result, the same show could air in different timeslots or formats.

The Children and the Media research by Mike Jempson, the Press Wise Trust, states that Nickelodeon, Cartoon Network, The Disney Channel, and Fox Kids' Network are the four most watched children's television networks worldwide. In less than 10 years, they rose to power. Based on a number of different sources, they started developing TV channels and formats whose only purpose was to show animated shows.

In the 1990s, shows with more adult material than conventional cartoons were popular, reaching an audience beyond kids for the first time Some examples of these cartoons include The Simpsons, The Ren & Stimpy Show, Rocko's Modern Life, Beavis & Butthead, King of the Hill, Duck man, South Park, and Family Guy. Originally intended for younger viewers, Re Boot is now aimed at those aged 12 and up leading to a more serious tone and content. The development of CGI has brought even more attention to animation. The animation business was completely transformed. For the first time, audiences could experience tales and characters that seemed really real.

REVIEW OF LITERATURE

Abigail Walsh et.al (2019) conducted a content study of gender roles in children's television aimed towards preschoolers. Each of 34 currently airing series had three episodes included in the study's sample. The study's authors analyzed the proportions of male and female protagonists, as well as the ratio of male to female protagonists. In addition, they compared the frequency with which female and male characters engaged in behaviors traditionally associated with either sex, such as conversing, communication (suggestions or support), aggressiveness, and stereotypically feminine or male physical appearances. The results suggest that many negative gender stereotypes are reinforced through children's media. Some tendencies, however, were less likely to occur in shows that featured mostly female characters. Furthermore, content evaluations of shows intended at older children suggest that gender-stereotypical portrayals are more prevalent in shows aimed at preschoolers.

Michael Paul Masters (2020) To see if the accentuation of paedomorphic traits has persisted across a wider range of characters after Gould's study, the author here analyzes the craniofacial changes in a large sample of 230 human cartoon characters drawn from multiple North American programs spanning 84 years (1932-2016). Regression analyses were performed to see whether craniofacial ratios altered over time, and digital calipers were used to measure and compute eye/head, eye/face, and face/head height ratios for each person in the sample. The year when the movie or TV show initially aired served as the character's time marker. To avoid any possible bias in the selection process, a research assistant randomly assigned each participant to each goal.

Shahidur Rahman Arafat (2019) studied the effects of children's television cartoon viewing on their parents. A total of 82 parents participated in the survey; 25 were male and 57 were female. There was a wide range of ages and occupations represented, from stay-at-home moms to university professors to successful company owners. This study traces 51 parents' cumulative observations of their children. Almost 95.12% of respondents said that their kids or siblings regularly watched cartoons. The vast majority of them spent more than an hour per day watching animated shows. In the absence of such activities, many kids squander more than three hours every day. The majority of kids like watching Motu Patlu. Nut-Boltu has the fewest fans among young people. The vast majority of respondents agreed that cartoons are a fun and simple way to engage kids. Sixty-eight percent of kids, whose parents let them watch cartoons, acted like their favorite characters.

Kiran Vinod Bhatia et.al (2017) believes that audiences may be both active and passive, and that this dialectic of (in)action can help us comprehend the function of media education in the era of religious plurality in the Indian democracy. Bhatia and Shelat argue that critical media literacy (CML) may be used as an intervention to challenge the exclusive nature of students' religious and political upbringing in the classroom by exposing them to many perspectives and narratives.

Deepika Rajawat (2017) investigated how watching cartoons could affect toddlers' emotional and social development. All 45 of us, including kids of all ages, can't imagine life without some kind of electronic media. For several reasons, television viewing occupies a significant portion of children's everyday lives. Previous studies have shown that the first few years of a child's life are crucial to the formation of their brain. The mind is severely changed when a youngster spends the majority of his or her formative years glued to the television, particularly cartoons. Occasionally violent or aggressive stuff is portrayed in cartoons in such a subtle way that the youngster doesn't realize it's cartoon violence or aggression. Moreover, there is material in these programs that is inappropriate for younger viewers.

CARTOON PROGRAMMES IN INDIA: TELEVISION AND DIGITAL

Roshni Chakrabarty claims that when Indian material was unavailable, a greater audience flocked to foreign children's programming. There were a few of Indian-specific shows, but they weren't remembered for long. Mickey Mouse, Tom and Jerry, Doraemon, Shinchan, etc., were always big hits with Indian audiences thanks to their Hindi dubs. As far back as 1928 with Mickey Mouse and as far forward as 1940 with Tom and Jerry. The recent hit anime series Doraemon was originally a manga series that debuted in Japan in 1969. In 1973, it premiered as a television series. In India, the landmark year of 1974 was the year when the animated film 'Ek Anek Aur Ekta' was released. People remember the seven-minute show because of the images and music. First shown on Door darshan on June 17, 1990, 'Ghayab Aya' was the first Indian animated television series (figure1).

Figure 1: First Indian Animation Shows

At the time, Door darshan (DD) was India's sole television network, therefore it was the only place to see classic animated shows like Duck Tales, The Jungle Book, Tale Spin, and many more. A few years later, Cartoon Network India claimed the title of first 24-hour cartoon network in the country. Hungama, POGO, Disney, Nickelodeon, and Toon Disney are just some of the children-oriented television networks that have emerged in the years afterwards. Game shows, sitcoms, instructional programs, and more were all on display. More and more Indian animation works have been released in recent years, demonstrating the industry's growth and success. Currently, the most popular programs are based on superhero myths and Indian folktales. Some instances include- Roll No. 21: Chhota Bheema, Little Krishna, Mighty Raju Tenali Raman and the Police Chorr, Motu Patlu, Kumbh Karan, and Howzzattt!

Figure 2: Recent Indian Cartoons

Children in India under the age of 15 have a wide range of programming options from Indian broadcasters. According to the market research, the primary channels providing children's programming are shown in Figure 2.

Table 1: T.V. Channels for children

Broadcaster	Channels	Target audience age group
Disney	Disney	9 to 16
	Disney XD	Under 8
	Disney Junior	Pre-teens and young teenagers
	Hungama	4 to 14
Viacom18	Nickelodeon	8 to 17
	Sonic	10 to 17
	TeenNick	Pre-teens and teenagers
	Nick Jr	2 to 6
Turner	Cartoon Network	7 to 15
	POGO	3 to 14
	Toonami	8 to 14
Sun TV	Chutti TV	3 to 14
	Kochu TV	4 to 14
	Chintu TV	NA
	Kushi TV	3 to 14

Producers in India's media industry have gone regional by creating original animated series like Roll No. 21 Chhota Bheem, Motu Patlu, Inspector Chingham Pakdam, and many more. Rudra Little Singham and Pakdai Mighty Raju Chhota Birbal and Tenali Raman's Remarkable Journey Powerful Bheem Andy-Pirki, Bahubali, and a slew of others. from the IMEI 2019 study shows how broadcasters are adjusting the programming on children's channels to take advantage of the popularity of locally produced content.
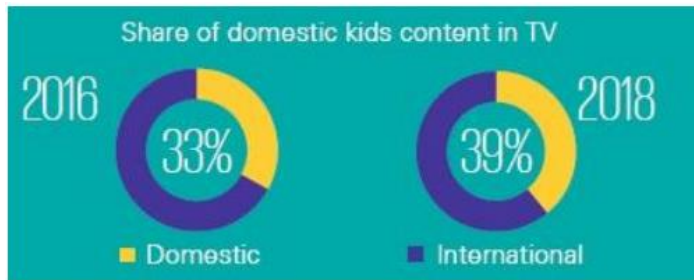
Figure 3: Share of domestic content on T.V.

The animation business has undergone radical change as a result of technological enhancements. Animated cartoons have been winning honors and acclaim all around the globe since the advent of CGI to the present day. The evolution of animated cartoons spans the transition from VHS to DVD to Blu-ray and from black and white to color television. Children's programming on Indian television has benefited greatly from the increased demand for animated shows. Disney, Viacom 18, Turner, and Sun T.V. are the most popular channels in India for kids. There are now 24 children's channels, the research says, which should lead to a surge in interest in homegrown programming. In 2019, India will debut "D.D. Kids," a public broadcasting network aimed specifically towards children. The 2019 Indian Media and Entertainment Report also sheds light on the fact that, despite the meteoric rise of over-the-top (OTT) applications, kid-friendly television viewing is on the rise in India.

INCREASING CONSUMPTION OF CARTOONS BY INDIAN CHILDREN IN THE DIGITAL AGE

A new kind of media consumption has emerged with the ever-growing mobile internet and smartphone use. Increasing content consumption on digital platforms by Indian youngsters is seen in the IMEI report of 2018. Furthermore, it highlights the expansion of over-the-top (OTT) VoD services in India. In recent years, we have witnessed the rise of over-the-top (OTT) video giants like Netflix and Amazon Prime. Hotstar and Sony Liv are just two of the streaming services that have added kid-friendly premium content and channels. Children's media is abundant on the internet, with heavy use recorded on sites like YouTube, Facebook, Voot, HOOQ, and others.

In 2018, Amazon Prime began streaming Cartoon Network programming via a partnership with Turner India, while Netflix began airing its first original animated children's series, "Mighty Little Bheem," in India through a partnership with Green Gold Animation. With its own unique programming, Alt Balaji is also a player in the children's entertainment market. The consumption pattern also shows how much attention is being paid to locally produced material. YouTube's popularity is on the rise, especially among kids between the ages of 8 and 11.

Vloggers are becoming an increasingly significant part of this. Table 2 provides a general overview of the cartoons and other kid-friendly material that may be found on YouTube. The kind of videos that kids like watching on YouTube change as they become older.

Table 2: Top Subscribed Animation Channels on YouTube

Rank	Channel name	Number of views ('000)	Number of subscribers ('000)
2	ChuChu TV Nursery Rhymes & Kids Songs	7,597,385	8,151
6	CVS 3D Rhymes	4,047,336	4,311
8	Videogyan 3D Rhymes - Nursery Rhymes & Kids Songs	3,158,851	3,785
27	ChuChuTV Surprise Eggs Toys	1,111,333	2,076
36	Chotoonz TV	867,405	744
41	Wow Kidz	793,717	698
50	HooplaKidz TV - Funny	696,199	987
70	eDewcate	540,636	545
93	MagicBox English Kids	403,837	511
97	Green Gold	392,135	619

According to the data, YouTube was the first platform to provide a wide variety of children's programs, but both Netflix and Amazon Prime Video have recently added kid-friendly areas. In India, over-the-top (OTT) providers like Hungama Digital and Viacom18's Voot have launched kid-friendly services like ChuChu TV. The most up-to-date over-the-top (OTT) apps provide not just entertainment but also educational materials for kids. Voot Kids, for instance, has not just programming from the Nickelodeon TV channel, which is owned and operated by Viacom18, but also e-books, audiobooks, and quizzes.

As production methods have become more advanced and distribution channels have expanded, with on-demand streaming services and mobile based delivery complementing conventional television programming, the market and audience for animated content have gained significant ground in the digital era. The usage of CGI and other modern animation methods is on the rise in India, according to the FICCI-KPMG Indian Media and Entertainment Industry (IMEI) Report 2018. The use of visuals like this in children's television is a common tactic for keeping viewers interested. The 2016 key collaborations for children's digital content are summarized in Table 3.

Table 3: Kids' content in digital space- 2016

Player/Platform	Partner	Shows
Amazon Prime (Amazon)	Green Gold Animation	• Super Bheem, • Chhota Bheem • Mighty Raju[23]
	Xilam Animation	• Oggy & the Cockroaches • Zig & Sharko • Floopaloo Where Are You, • If I Were An Animal • A Kind of Magic[24]
	SS Rajamouli	• Baahubali: The Lost Legends[25]
	DHX Media	• Caillou • Inspector Gadget • Johnny Test • Strawberry Shortcake • Kid vs Kat, and others.[26]
	ChuChu TV	• A multitude of kids content[27]
Voot (Viacom18)	Turner India	• The Powerpuff Girls • Ben 10 • Roll No. 21[28]
YouTube Kids (YouTube)	ChuChuTV Toonz Animation Sesame Workshop Appu Series	A multitude of content under learning, shows, music and explore categories[29]

The expansion of children's animated television shows has been credited with helping the Indian media and entertainment sector thrive. There are several mediums for viewing the animation. Animation of all lengths, from shorts to features, is becoming more common on the internet. Therefore, the consumption is rising daily. One of the reasons for this is the increasing number of digital players. Through 2020, projections show that both digital media consumption and the animation business will expand at CAGRs of 25% and 21%, respectively.

THE ROLE OF CARTOONS IN MEDIATED COMMUNICATION

When examining how children become media literate, it is crucial to consider how the medium itself transforms into a form of communication. explains that the first step is to determine who is accountable for making the media. Examining the presenter's favorite reading for clues to their underlying principles in media communication is crucial. Understanding the media's intended audience and how each viewer's unique life experiences and worldview shape their perception of the content is crucial. This research is related to Wilbur Schramm's model of communication (1954) thanks to Silverblatt's analysis of media literacy. He said that talking to someone is a two-way street where each party has a chance to provide and hear information.
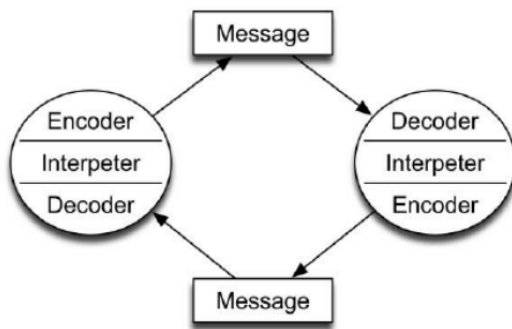
Figure 4: Schramm-Osgood model of communication

The value of knowledge is limited until it can be articulated and shared with others. Encoding is crucial because it transforms thoughts into content and so kicks off the communication process. The Schramm Communication Model provides a time-tested method for understanding and analyzing the conversational exchange. It may be used to analyze how two individuals exchange and process information, ideas, and attitudes. This concept is also known as the Encode-Decode concept of Communication or the Osgood and Schramm Model of Communication since they adopted it from the work of another theorist, Osgood, in the year 15. Therefore, encoding and decoding are the two most crucial components of communication, without which no data can be sent between parties.
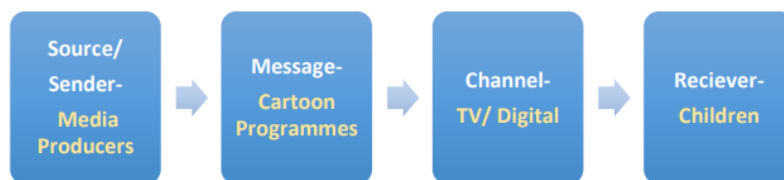

Figure 5: Cartoons as mediated communication

The whole message, from beginning to finish, is up to interpretation. When taken in this way, just the message is understood. It seems that the sender and receiver paradigm of communication is broken in this approach. It's not the typical format. Cartoons are seen as a kind of mediated communication in this research The media producer acts as the message's originator or sender, encoding the information as a children's cartoon show and disseminating it through broadcast television and digital platforms to the programme's intended viewers.

FUNCTIONS OF CARTOONS

Best learning sources, such as books, instructors, or cartoon shows, play an essential influence in children's comprehension and knowledge of many topics. Sharmin of Michigan University (2015) found that children were more interested in animated television shows than in more conventional forms of schooling and

instruction because of the shows' bright colors, engaging characters, and engaging plots. These are the conditions in which a young learner is more likely to retain what they are taught than they would be in a traditional classroom. Kids these days are often on the go, yet they may be seen watching their favorite cartoons on their phones, tablets, computers, and any number of other digital devices. The influence of television cartoons is, therefore, undeniable. By the time a kid reaches the age of 12, he or she will have seen 18,000 hours of cartoons, This suggests that cartoons are one of the key variables that shape the human brain, leading to a fixed pattern of thought and behavior.

Figure 6: Functions of cartoons

- **Cognitive**

Influence Memory, attention, logic, reasoning, and the ability to interpret visual and aural information are all examples of cognitive abilities. Gavriel Salomon claims that various types of media attract and foster unique patterns of thought 18 Furthermore, Salomon's studies show that targeted learning interventions may improve students' IQ. Based on extensive experimental and observational observations, Piaget's Metatheory of Cognitive Development argues that higher levels of reasoning capacity and moral development set humans apart from other species. According to Piaget, it is pointless to try to teach a kid a skill that is beyond their current developmental stage since what they learn is directly related to their stage of development. Children are unable to grasp things at a certain level unless they have reached that level by spontaneous discovery Children have the capacity for multitasking that enables them to think more abstractly and logically as they become older.

- **Emotional Influence**

Emotions, "are affective experiences that accompany generalized inner adjustment and mental and psychological stirred up states in the individual, and that manifest themselves in his behavior." Personal and social development cannot be separated from an individual's emotional maturation. A person who has achieved emotional stability has a prosperous, stress-free existence. He has a healthy sense of self-confidence and contentment. As a result, a person's emotional development is crucial to the growth of his or her personality. Anger, fear, jealousy, curiosity, envy, pleasure, sadness, tenderness, etc. are all frequent feelings in youngsters. Preschoolers are able to recognize and distinguish between

fundamental emotions like happy, sorrow, and fear shown by television characters, study shows that youngsters may apply the emotional skills they acquire in books to their everyday lives. Children's emotional empathy is developed for their favorite cartoon character, as shown in research.

- **Behavioral Influence**

Behaviors are the ways in which people behave in response to their inner experiences and external stimuli. Meaningful and intrinsically linked to how we feel and what we believe underlies all behavior. 20 We call a youngster "well behaved" when they follow directions, share their toys, and show good manners overall. When we see someone acting erratically—yelling, stomping, punching, behaving aggressively with others, throwing items, etc.—we get a new understanding. They come off as brazen and rude to us. A child's behavior has significance, just as an adult's does, since it is an outward manifestation of the emotion being felt at the moment.

THE EXPERIMENT OF CARICATURE

Both caricature and comics, which have traditionally been considered minor arts, have a propensity to grow in popularity. Scott McCloud's definition of "comics" may be applied to a wide variety of visual works. And if caricature is roughly the art of sketching humorous figures and facial expressions, then what is it? From the most rudimentary to the most modern of artists, history is full with them. for a comprehensive overview. for a scathing reply. Equating such malleable concepts may be difficult. For this anthology, I suggest the following perspective. Contrary to popular belief, caricature is not a signature feature of comics. However, it might serve as a conceptual portal, allowing us to see comics' position in the larger context of art history. To begin, I'd like to propose that is the greatest expert monograph on caricature and comics, although I doubt anybody has ever thought to classify this comprehensive art history/aesthetic theory volume in such restricted terms.

- **England and France: Public Faces**

England falls to caricature, and then France. Both the Englishman William Hogarth (1697–1764) and the Frenchman Honoré Daumier (1808–1879) are considered geniuses in their respective fields. Twice it gets off to a vicious political start before becoming more subtle and social. Two Englishmen who excel in piling insult onto insult are James Gilray (1757-1815) and Thomas Rowlandson (1756-1827). The caricature shop's window has become a kind of public theater, and no one is safe from being satirized there.
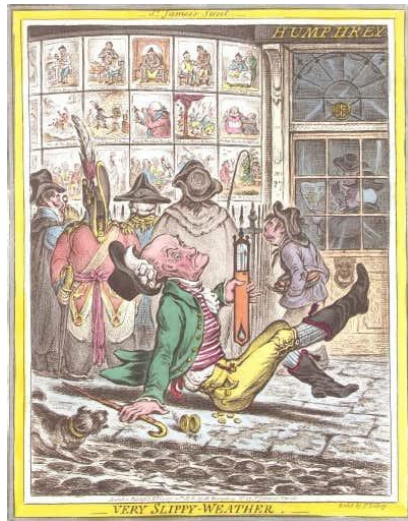
While the market declines and the demise of Boney, the most popular caricature character, English comic art rebounds by taking on new "cartoon" forms after Waterloo.Mr. Punch enters the world in 1841. Age and the Age have softened him up a little. According to a historical account written in 1895, "it may safely be said that there is to-day no efforton Punch's part to be smart, anti-popular, anti-bourgeois, or anti-anything, save anti-virulent and anti-vulgar."

- **Caricature To Cartoon**

As the 19th century progressed, technical advancements raced ahead of the graphic arts community. Quality and affordability are constantly re-evaluated and re-balanced. In 1798, the first lithograph is created. Thomas Bewick's discovery of wood engraving was more revolutionary than any comic book that went against the grain. No illustrated weekly newspapers would exist if the burin wasn't used to sharpen the final grain.Clearer images are a huge plus. However, increased sales on their own virtually make cartoon characters "a new thing." Wellington's hooked bridge, Pitt's beanpole torso, the Prince Regent's paunch, Sir William Curtis's gherkin-pickle nose, and Lady Hertford's swollenglobes. These characteristics took on a life of their own as they were passed from one caricature to the next, evolving in definition and expressive distortion in accordance with the aesthetic and functional needs of each print. It was via a process of graphic analysis, selection, reduction, and interchange between artist, topic, and audience that a language of physical signals was developed, and it was this vocabulary that caricaturists sought to duplicate.

- **Caricature To Modern**

The caricature comes after Courbet and Manet. "What could be more logical! A French reviewer was hoping for a catastrophic reductio when he saw this exhibition showing caricatures as art. Clement Greenberg then replaced "illogical" with "cheap," attempting to denigrate just the cheapest of the poor. Chromeo types, magazine covers, artwork, advertisements, slick and pulp fiction, comics, and other examples of "popular, commercial art and literature." All of this must be antithetical to modernity. Manet no longer shocks us; the walls of Greenberg's

ivory tower have crumbled. argues that Picasso was a caricaturist. It was created before to Picasso by non-European art historians who traced the lineage of caricature back to prehistoric times It's not easy to put a time stamp on these changes, that much is true. To paraphrase the philosopher who says, "we can for each case explain why the painting in question is not a caricature" we can see that this is not true. Therefore, it may be assumed that they are not. Assuming the converse would make me feel more at ease.

CONCLUSION

Using a critical media studies perspective, you may better understand the messages conveyed in children's television. Based on these findings, we might anticipate a day when children are the ones to discover the deeper meanings in their beloved cartoons. contends that parents and children play vital roles at all stages of the encoding and decoding process. This study uses cartoons as a kind of mediated communication to investigate the process, function, emotional reaction, audience, context, and structure of cartoon programming. This article combines a critique of Gombrich's "the experiment of caricature" with a look at some paradigmatic examples from the field of art history. It's hardly unexpected that this soup gave rise to for comics. However, violence may be entrenched in some settings. However, research that involves participants draws the conclusion that theoretical understanding of violence and non-violence in cartoons is being formed alongside cognitive knowledge. This study bolsters the peaceful and affable features of visual imagery's supposed realism.

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