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**Author (s):** Mamoonah Zahid<sup>1</sup>, and Muhammad Ashraf<sup>2</sup>


**Affiliation (s):** <sup>1</sup>University of Management and Technology, Lahore, Pakistan  
<sup>2</sup>COMSATS University, Lahore Campus, Pakistan

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## Dissenting Art- Political Cartoons of Anwar Ali (1922-2004)

Mamoona Zahid<sup>1\*</sup>, and Muhammad Ashraf<sup>2</sup>

<sup>1</sup>School of Design and Textile, University of Management and Technology, Lahore, Pakistan

<sup>2</sup>Department of Art & Design, COMSATS University, Lahore Campus, Pakistan

**ABSTRACT** Anwar Ali began his career as a cartoonist with *Dawn*, a publication based in New Delhi. He joined *Pakistan Times* in Lahore as a staff cartoonist on February 4, 1947, and served until 1980. Anwar Ali's cartoons carried strong political critique and social satire on both national and international issues of his time. Throughout his artistic career, he produced imagery highlighting the hypocritical attitude of the ruling class toward ordinary people of the newly-established Pakistan. Later, he created a pocket cartoon character *Nanna*, which served as a satirical portraiture of society. This paper examines the role and impact of Anwar Ali's cartoons, focusing on their political and social critique and their contribution to the discourse of his time.

**INDEX TERMS** editorial cartoon, Pakistan Times, pocket cartoon, political cartoons, satirical art

### I. INTRODUCTION

The state of Pakistan emerged on August 14, 1947. The partition of British India resulted in significant human suffering. Many refugees migrated in both directions. In the immediate aftermath, deadly communal riots erupted, claiming approximately one and a half million lives within a few weeks.<sup>1</sup> Persistent communal violence brought both nations to the brink of war in 1950-51 [1].<sup>2</sup> In addition to facing resource scarcity and the premature

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\*Corresponding Author: [mamoona.zahid@umt.edu.pk](mailto:mamoona.zahid@umt.edu.pk)

<sup>1</sup>India was partitioned into two in 1947 after many years of struggle against British rule. The two main political parties in this struggle for separate countries were the Indian National Congress and the All-India Muslim League. Pakistan was formed as a result of successful negotiations by Muhammad Ali Jinnah who was an important leader of the All-India Muslim League. Jawaharlal Nehru and Mahatma Gandhi were prominent members of the Indian National Congress that fought for independence from Britain resulting in the independence of India.

<sup>2</sup>The Kashmir issue came into focus during the division of British territories in India. Out of a population consisting mostly of Muslims, there was Maharaja Hari Singh who preferred to go with India. People from Kashmir as well as Pakistan argued against this move risking many lives through wars that have occurred since then. Today, this conflict

death of its founder, Muhammad Ali Jinnah, Pakistan grappled with profound administrative challenges and political instability. The early years of Pakistan witnessed constant changes in governments because of the uncertain political situations. Anwar Ali's cartoons philosophized the chaotic political uncertainties, which this paper aims to highlight. His career spans an extremely crucial period in the history of Pakistan. This paper seeks to bridge the gap between past and present socio-political scenarios of Pakistan by examining how his cartoons shed light on the problems penetrated within the governmental structure, consequently creating upheavals in almost all walks of life in Pakistan.

General Zia-ul-Haq from 1977 to 1988 imposed military rule in Pakistan. Despite the oppressive control on press freedom, cartoon publications increased significantly during that time. In addition to Anwar Ali, there are many important names such as Feica, Maxim, Javed Iqbal, Zaidi, and Nigar Niazi who contributed to highlighting the undemocratic government's policies through their editorial cartoons. Though creative humor played a significant role in Pakistan during the oppressive rules. Nonetheless, the theoretical study of political cartoons in the country remains limited, and this field is often overlooked by global academics [2].

### ***A. RESEARCH AIM***

This research aims to uncover how political commentary, which is often considered ephemeral observation, is deeply connected to thoughts on enduring political issues. More specifically, it will examine the cartoons of Anwar Ali, known for their sharp political criticism and social satire. The objective is to explain how political mapping and critical commentary can be used to reflect historical errors, and therefore contributing to a more nuanced understanding of the formation of societal norms.

### ***B. RESEARCH QUESTION***

1. How do Anwar Ali's political cartoons contribute to understanding the socio-political crisis in Pakistan?
2. In what ways do political cartoons stay relevant as a lens for examining cultural and political challenges in Pakistan?

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remains unresolved resulting in several wars between Pakistan and India, and still serves as a source for tensions between these nations.

## II. METHODOLOGY

This research employs a qualitative methodology, incorporating in-depth interviews and content analyses. Two key interviews were conducted to gather essential information. The first interview was with Dr. Ajaz Anwar, the eldest son of Anwar Ali. He is a renowned watercolor artist who paints the old buildings and street scenes of Lahore. He holds a Ph.D. in Muslim art from Turkey, and has served as a teacher and philanthropist. He taught at the National College of Arts, Lahore for many years and was also the director of the Zahoor-ul-Akhlak Gallery. Presently, he manages the house of NANNAs project. The second interview was with Rafique Ahmad, professionally known as Feica. He is a prominent contemporary cartoonist whose status and influence in the field are like that of Anwar Ali.

In addition, a thorough content analysis of Anwar Ali's cartoons published in the Pakistan Times - which are in Dr. Ayaz Anwar's collection - was conducted to better understand Anwar's cartoons and their influences.

### *A. HOUSE OF NANNAS*

Dr. Ajaz Anwar initiated the project House of NANNAs. The house has an immense collection of cartoons by Anwar Ali, which are available for viewing and research purposes. It also has watercolor paintings of old Lahore by Dr. Ajaz Anwar on display. The house was inaugurated on November 27, 2011, with a week-long exhibition of old Lahore paintings & NANNAs cartoons. This annual tradition continues every November, along with philanthropist initiatives. There is ample possibility to display the artworks. The large-scale halls with corridors and rooms provide enough space to create a meaningful interaction between the works and the audience [3].

### *B. EVOLUTION AND IMPACT OF CARICATURE IN ART AND POP CULTURE*

The academic exploration of caricatures and political cartooning remains significantly overlooked. This neglect is partly due to its position in a unique interdisciplinary space that is often dismissed by those adhering strictly to traditional disciplines [4]. The origins of political or editorial cartoons can be traced back to the sketches of Leonardo da Vinci, who employed caricature techniques to critique and satirize. However, it is William Hogarth (1697-1764) who is often acknowledged as the creator of political cartoons, marking the evolution of this medium into a form of socio-

political commentary [5]. Humor, as noted by Reaves, is a challenging subject to analyze despite its universal appeal and importance in cultural discourse. Over years of curating exhibitions on cartoons and caricatures, Reaves has struggled to understand how humor operates as a mode of expression and a cultural product worthy of serious discussion.

Comicality's ability to surprise and engage people is immensely unique. Through this creative means, one can communicate critical messages with sudden laughter. Nevertheless, a deep study of humorous art is important to uncover deeper meanings and aesthetic intricacies [6]. In this background, it is crucial to unravel the implications of Anwar Ali's cartoons to understand the broader context of Pakistan's socio-political history.

For exploring caricature, two fundamental concepts that need attention are exaggeration and individuation. Exaggeration involves amplifying certain features of the subject, while individuation emphasizes enhancing those features in a way that distinguishes the subject from others. These concepts help clarify the complexities of caricature. Exaggeration is meaningful only within a symbolic framework where accuracy can be discerned, highlighting caricature's connection to and dependence on a tradition of realistic portraiture. On the other hand, individuation ensures that the caricature remains recognizable, true to the subject's distinctive physical traits, suggesting that mere distortion, such as that found in a child's cartoon monster, does not constitute caricature [7].

Eric notes that the concept of caricature as a form of reflexive drawing, a stylistic approach that examines the substance of representation, broadens to the origins of the art form. The early narrative of caricature intertwines with the history of art theory, with its development mirroring the emergence of heightened self-awareness regarding artistic styles [8]. Caricaturing the indigenous anti-mimetic representational strategy not only provided an opportunity for the cartoonist to portray day-to-day commentary but also provided a major source of inspiration to renowned artists like Picasso to develop and present their modernist paintings. The transition can be observed at its defining moment, in Picasso's portraits from 1905 to 1912 [9].

Academic writing about cartoon art also involves the delicate task of achieving a suitable tone. It is a challenge to all pop culture subjects: In what way does one deal the subject with value and significance, not

overwhelming the concept and reducing it of all lightness and satire? Cartoons are impeded by their predictable connection with childlike imagery. Despite this, scholars like Kunzle have highlighted the extensive practice of caricatures as vehicles for political protest, commentary, and social satire. It remains true that many comics feature child protagonists. However, these very "problems" render comics fertile ground for critical examination. Comic art offers abundant opportunities to explore a variety of topics, such as the debate between high and low art, the global mass reproduction and circulation of images, the interplay between democracy and visual culture, the political and ethical dimensions of humor, the structural design of comic-strip pages, child development, and visual literacy, among numerous other potential areas of study [10].

### III. ANWAR ALI, A BIOGRAPHICAL SKETCH

Throughout his artistic career, Anwar Ali produced imagery highlighting what he believed to be the hypocritical attitude of the ruling class towards ordinary people of the newly formed country. An advocate of regional languages; he authored short stories in Punjabi which have been published in three collections namely: *Kaalian Ittan Kale Roarre*, *Noori*, and *Gvaachian Gallan*. He also wrote short stories in English which have not been published yet. This paper aims to explore the perspectives and themes in Anwar's work through his biographical sketch narrated by Dr. Ajaz Anwar and his professional stature narrated by Cartoonist Feica.

Anwar Ali was born in 1922 in Ludhiana and graduated from the Government College of the same city. His father worked as a clerk in the Postal Department. In the 1940s, Anwar was employed as a rice clerk in the Food Department in Shimla. He started his contribution as a cartoonist in the DAWN, published from Delhi, which required him to travel there occasionally. To protect his government job, he used the pen name 'Gumnam,' meaning anonymous.

Anwar learnt his initial lessons for creative practice from a calligrapher Khakee-Shah in Ludhiana during his college days. Khakee-Shah was not a drawing master. "Calligraphic discipline is stricter than drawing because one has to follow all the rules in calligraphy", said Dr. Ajaz Anwar (A. Anwar, personal communication, November 4, 2019). Anwar's early cartoons exhibit calligraphic marks, reflecting a calligraphic flow even in his depiction of human beings. There was no formal subject of art offered

in that part of the region during Anwar's college days. So, he did not receive any formal art training and was largely self-taught as a cartoonist. He was appointed as an evening-time librarian while studying with a little stipend. His responsibility was to open the library in the evening. This position may have granted him access to newspapers both local and international to see cartoons for inspiration.

Cartoon discipline is a similar medium to creative and textual fields. Nevertheless, the area of cartooning is not rigid, rather it is flexible. Like other expressive mediums, the cartoon is flexible in conveying political and humorous comments [11].

During his college days, he used to sketch portraits, mostly caricatures, of his friends, teachers, and colleagues. Once he drew a cartoon of the British Principal of Government College Ludhiana. The principal, having recognized Anwar as the artist despite his use of the pseudonym 'Gumnam,' summoned him. The principal offered him a cup of tea; and gave him ten rupees saying, "Keep it up boy, you have a talent" (A. Anwar, personal communication, November 4, 2019).

Anwar was also a watercolorist. Shimla was the capital of the Indian Empire during summers. Several British people and officers were posted there. Anwar always preferred good quality art material. In Anwar's collection, there was a small size drawing board with four sticks on all sides which worked like clumps to hold the paper so that the wet paper remained straight without pasting. His collection included a big wooden superior quality elementary Winsor & Newton watercolor box with big cakes in it. He used to sell his watercolor paintings in Shimla.

A few years before the partition, Anwar Ali for a brief period joined Mayo School of Arts, Lahore in the evening class to learn drawing. The evening class was a kind of hobby and less formal. Bhoosh Chandar Saniyal (BC Saniyal) was the vice principal of Mayo School at that time. He was a professional fine artist, both sculptor and painter. He served as Anwar Ali's mentor and had a noticeable influence on his later work.

Dr. Ejaz Anwar recalls that his father was keen to have a permanent career as a cartoonist. Soon after Pakistan came into being, accession of Kashmir emerged as a major issue with India. Initially, for a couple of years, Anwar's cartoons were devoted to Kashmir issues, with numerous pieces addressing

the region's problems. Over time, his attention shifted to Pakistan's internal politics (A. Anwar, personal communication, November 4, 2019).

### **A. STAFF CARTOONIST AT THE PAKISTAN TIMES**

The Pakistan Times was a newspaper of 'Progressive Paper Limited' and Mian Iftikharuddin was the majority shareholder. It was established on February 4, 1947, just before the creation of Pakistan in Lahore [9]. Cartoon was an essential component for newspapers and magazines at that time. In his autobiography, *Gvaachian Gallan*, Anwar Ali recounts how he presented his portfolio to Mian Iftikharuddin. Pleased with his work, Iftikharuddin offered him a position, and Anwar eagerly joined *The Pakistan Times* as a political cartoonist. Mazhar Ali Khan was the editor of the Pakistan Times since its inception, and Faiz Ahmed Faiz was its chief editor. FE Chaudhary, photographer of *The Pakistan Times* was very close to Anwar Ali.

Other publications by 'Progressive Paper Limited' were *Amroze* and the weekly *Lail-O-Nahar*. In 1958, Ayub Khan's government took over Progressive Paper Limited and all its publications. When *The Pakistan Times* was taken over, Mazhar Ali Khan resigned and Anwar had to work under the constraints of a military dictatorship.

### **B. EMERGENCE OF POCKET CARTOON**

NANNA, Anwar Ali's pocket cartoon through which he addressed social issues first appeared in 1953. His pocket cartoons were featured beside editorial cartoons and were often published on the front page. Later Faiz Ahmed Faiz, the chief editor, decided to move them to the back page. Dr Ajaz Anwar recalls, Anwar Ali asked "Why has it been turned to the back page?" Faiz answered, "It kills our headlines" (A. Anwar, personal communication, November 4, 2019).

### **C. CHARACTER OF NANNA**

Perhaps developing the character of NANNA may be considered the finest achievement of Anwar Ali as a cartoonist. The portrait of NANNA itself is a logo, whoever sees that instantly recognizes it. In Pakistan, no other cartoonist could produce a recognizable character. Feica, in his cartoons, presents two figures: a man and a girl along with a crow. The Man symbolizes Feica himself, while the girl symbolizes his daughter. This served as Feica's signature. They silently stand in every cartoon as an



audience. NANNA comments like a mature man who has not been influenced by the niceties of life and speaks directly to people as an actor and commenter – very much part of the scene. According to Anwar Ali, NANNA was created as a small boy who has not yet learned to speak lies, as people are less likely to mind children's comments.

#### ***D. USA SOJOURN***

In 1964, Anwar Ali travelled to San Francisco, USA on a scholarship from the Rockefeller Foundation to learn animation for six months. On return, Anwar produced some commercial animated films. Anwar retired from *The Pakistan Times* in 1977, but he continued working with the newspaper on contract till 1980, when he left for the US and stayed there till 1983. He created cartoons that were never published. Anwar Ali made those cartoons for self-satisfaction knowing that no newspaper would publish them. For some time, he also worked for *Viewpoint*. After returning to political cartoons and moving away from pocket cartoons, Anwar's career came to an end. *Viewpoint* was a small weekly magazine started by Mazhar Ali Khan. In 1986, both *Viewpoint* and *The Pakistan Times* closed.

#### ***E. FEICA'S REMARKS ON ANWAR ALI***

Cartoonist Feica, probably the most famous cartoonist of his time, recalls an encounter from the mid-1980s when he was working for the Frontier Post Lahore. One day an old man visited his studio, which was filled with sketches all around. Feica remembers the man's silent, observing eyes. Feica offered him tea, and asked for an introduction. The old man replied, "I am Anwar Ali, Cartoonist". Anwar Ali further added, "Sometimes, there is a need to find pupils". Anwar Ali was doing NANNA cartoons at that time, though he was producing them infrequently. Feica recalls that Anwar Ali praised his work and expressed a concern that he used to think that his art, cartoon, might fade after him, but Feica has kept it alive, which was why he had come. Anwar Ali continued talking about cartoonists and their works, namely Meer working for *Roznama Mashraq*; Butt, the bodybuilder and cartoonist; Javed Iqbal and Aziz in Karachi; and Jamsheed Ansari who died in an accident.

After his working career, Anwar started authoring short stories in English, accompanied by sketches. For many years Anwar Ali did not take any job and passed away in 2004. Feica recalls that Anwar Ali knew everything about cartoons and cartoonists. He found him an extremely pleasing and

elegant person. In Feica's opinion, Anwar Ali was a real cartoonist who was never dependent on any technique or method. He learned by himself. His cartoons were a natural talent. He created cartoons because of his sincerity and were created to convey his point of view, rather than for mere publication (Feica, personal communication, October 29, 2019).

### ***F. ANWAR ALI'S POLITICAL POINT OF VIEW***

In his early career, Anwar Ali was extremely critical of the country's social injustices. He believed that Pakistan had gone astray, and that objectives of Pakistan were hijacked by opportunists. Anwar Ali sought to highlight people's issues through his writings and cartoons. The reasons are not fully known, but Anwar Ali stopped making political cartoons after the Ayub Khan Coup in 1958. Anwar Ali's cartoons were obscure because the Pakistan Times was a state-run newspaper. Though he continued expressing his concerns through the pocket cartoon 'NANNA', but editorial cartoon's political critique has its impact. He might have imagined himself as an artist in protest who continued working despite oppression because of his financial situation. In his early career, some Urdu newspapers offered him a job with a low salary, but Anwar Ali continued with his job in the Food Department and joined the Pakistan Times only when they matched the salary. Dr Ejaz Anwar recalls that when Mazhar Ali Khan left Pakistan Times, he joined the Civil and Military Gazette (CMG). A reporter asked Anwar Ali, "Why don't you resign too from Pakistan Times?" "I need to look after my family," replied Anwar Ali. Despite being well-educated, he chose a career as a cartoonist and lived a simple life. For 34 years he was the tenant of Mazhar Ali Khan who never raised rent for the house at Niklson Road outside Qila Gujar Singh. Though he contributed to the weekly Lail-O-Nahar and Amroze occasionally; but, because of his philosophy and method, his cartoons were for the literate class (English-speaking people in Pakistan).

It can be said that Anwar's cartoons are not people's cartoons. The distinction between what an image depicts and what it represents can pose greater challenges within editorial cartoons due to their distinctive attributes. In this genre, artists employ techniques like representations and symbolism to communicate ideas and notions that often diverge from the literal content of the image. Consequently, pinpointing the precise subject matter becomes even more intricate [7]. "A cartoon has to work in such a way that it is meant for those who understand. Sometimes I think that he should not have

stopped making editorial cartoons” shares Dr. Ajaz Anwar, but “a popular cartoonist stopped making cartoons but there was no voice from the public, no letter was written to the editor in this regard” (A. Anwar, personal communication, November 4, 2019).

### ***G. EDITORIAL CARTOON VS. POCKET CARTOON***

Anwar Ali’s career as a cartoonist comprises three segments: (a) his initial career before the partition, (b) his role as an editorial cartoonist from 1947 to 1958, and (c) his work as a pocket cartoonist from 1953 to 1980. Pocket cartoons are more about satire on society, whereas editorial cartoons are a political critique on both national and international issues; moreover, in some cases, boundaries are blurred. Pocket cartoon is a single-column cartoon. The placement of the pocket cartoon in a single column along with the text is a visual that represents a multidimensional exploration of ideas and chronicles [12] but in contrast, editorial cartoons are of three columns or bigger than that. Impact-wise editorial cartoons have more power. The pocket cartoon significantly differs from traditional editorial cartoons in both form and content. While editorial cartoons, such as those by David Low in the Evening Standard and Sidney Strube in the Daily Express, typically use a landscape orientation and rely on metaphor and caricature to address political issues, pocket cartoons adopt a portrait orientation and get small space, often placing into a single newspaper column. This format allows for greater placement options within publications. Moreover, pocket cartoons focus on humor and cover a wider range of everyday topics beyond politics, thereby engaging with the experiences of ordinary people. Despite their importance in social commentary, pocket cartoons have been critically overlooked, with most attention given to editorial cartoons, perpetuating the misconception that pocket cartoons are less significant [13].

## **IV. COGNITIVE PLAYFULNESS OF CARICATURES**

Our cognitive system is inherently aware that it employs exaggerations, simplifications, and generalizations to encode our understanding of appearances. It recognizes these distortions when we encounter a cartoon or caricature. This recognition is why we find caricatures amusing: an artist has adeptly harnessed the mind's propensity to amplify, generalize, and simplify, bringing these factors to the forefront. Much like many jokes, caricatures serve as a reminder of the adaptable nature of our classification systems, where new and unforeseen "matches" are continually possible [8].

In the creation of political cartoons, cartoonists employ several essential techniques to produce impactful and memorable illustrations. These techniques include labels, symbolism, analogy, irony, and exaggeration. Each technique plays a crucial role in enabling cartoonists to create visually compelling cartoons that effectively convey nuanced political commentary [14].

Political cartoons are day-to-day commentary, contemporary/ temporary. Eric Garcia writes in *Warrior with a Pen*; political cartoons use persuasive techniques: (i) Symbolism to stand for big ideas; (ii) Exaggeration of people or objects; (iii) Labeling for clarity; and (iv) Analogy to compare a complex idea with a simpler one so that readers can understand it in a new way [8]. Mary Anne Dyer highlights that political cartoon institute a definite category: its history, exclusive characters, and communicative means, and cartoons are meant to discourse day-to-day political issues and critical events, a social movement, or an eminent figure, in a mode that represents a specific point of view [12].

Anwar Ali's editorial cartoons have all three elements: symbols to present large ideas, exaggerated figures or objects, and labels for clarity. His NANNA character cartoon does not contain labels but rather seems more subtle with hidden meanings. There is a contextual and visual balance in Anwar Ali's cartoons. His captions are as powerful as his visuals. This strength eased Anwar Ali's cartoon to communicate with the masses not only satirically but also intellectually. Dr. Ejaz Anwar recalls that his father read a lot on art and literature. He used to have a big library with books on art history, art criticism, and literature. He was an extremely informed person. He was a regular reader of newspapers and periodicals such as *The Studio*, *Times of India*, *Statesman Readers Digest*, *Life Magazine*, etc. On the timeline of Pakistan's history, during Anwar Ali's life, there were many big names, like Faiz Ahmed Faiz, Mazhar Ali Khan, Abid Hassan Manto, Mumtaz Mufti, Ishfaq Ahmad, Sufi Tabassum and so on. Some of them were close friends of Anwar Ali especially Sufi Tabasuum, columnist Safdar Mir, and filmmaker Ahmad Bashir. He also used to attend meetings of progressive writers in Lahore. He never pronounced his political views. Anwar Ali was not a talkative man. He used to convey his message in short sentences.

### ***A. CARICATURE VS. CAPTION***

The interplay between word and image gives rise to an amalgam medium that is infrequently examined in its full complexity by academics who are deeply rooted in their specialized fields of either art or literature. A thorough and nuanced analysis of comic art demands careful consideration of both its visual and text elements. These two kinds of communication represent distinct languages that, while often complementary, can occasionally conflict with one another. To fully appreciate the depth and richness of comic art, it is essential to pay equal attention to both its pictorial and textual dimensions, acknowledging how they interact and sometimes diverge in their expression [10].

Caption writing itself is an art. Feica does not write much text in his cartoon. He uses very little text. His visuals are extremely powerful. “Perhaps the best cartoon is without any captions. It has a language of itself”, said Dr. Ajaz Anwar (A. Anwar, personal communication, November 4, 2019). A well-learned cartoonist, however, can give a strong caption. Rarely Anwar Ali produced cartoons without captions.

Text and visuals are frequently so strongly associated that they cannot be separated. Using text means adding more information and sarcasm; this irony is not possible to transmit through the rendition only. Caricatures without text and explanation are the most significant ones. Satirical comments rendered in the drawn imagery of a cartoon have a rawness and offensiveness that might not be possible to say in words. Cartoons analyze and explain a situation and pass comments. They communicate with viewers what to think and how to feel about what is happening. It could be amusement, sympathetic, annoyed, furious, afraid, etc. [13], [14].

The effectiveness of portraying and artfully crafting a creative cartoon is closely tied to the independence allowed to a cartoonist, a freedom that ought not to be forcibly controlled. Despite the skepticism of cynics, constructive dialogue can persuade a cartoonist of any errors. However, in situations of tension where one's ability to express ideas freely is restricted, the evolution of cartooning stalls. Under the looming threat of arrest and punishment, a cartoonist may resort to veiled depictions to convey their ideas [15], [16].

Anwar Ali's work is a witness that he had a deep knowledge of society and its problems. It was not like he was doing labor, rather he was into the

intellectual pursuit towards its political commentary. Along with the life realities Anwar Ali was facing, he was a serious and diverse cartoonist who developed a character to comment on the overview of political critique.

## **V. CONCLUSION**

Anwar Ali's political illustrations addressed both national and international issues of his time, many of which remain relevant today. Pakistan's political history, marked by authoritarian regimes and despotic rule having interdependent linkage between the past and present socio-political setup, resonates with the themes captured in Anwar Ali's political cartoons. Believed to be inevitably linked to our cognitive reality, cartoons remain pertinent to examine the ongoing dynamics of life and express dissent. Having subtler layered messages with deeper meanings, cartoon illustrations are powerful, memorable, and enduring. Political cartoons creatively grounded in and reflecting upon the milieu, therefore, remain engaging, amusing, and recognizable. Anwar Ali's work attests that the genre of political cartoons is a flexible yet powerful lens for a range of socio-political and cultural critiques and satire. Recognizing humor as a historical cultural product allows us to appreciate its role in reflecting on everyday topics and shaping societal norms.

The potential for future research is in exploring the impact of digital media on political cartooning in Pakistan. How political cartoons are created, distributed, and received through social media platforms and online forums. This involves looking into algorithms and popular topics of discussion and the development of online political cartoons, as well as the impacts of digital technology on the visual, interactive, and animated aspects of cartoons. Likewise, the ethics of digital cartooning, such as censorship and misinformation, and the performance of it in global socio-political movements, may discover a new way of looking at the duration and strength of political cartoons in present times.

## **CONFLICT OF INTEREST**

The authors of the manuscript have no financial or non-financial conflict of interest in the subject matter or materials discussed in this manuscript.

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