Cartoon Films: Made in India, How do they Fare?

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Cartoons, these days have become an integral part of every child's childhood. They are amongst the most prominent forms of entertainment for children. With the advent of the nuclear family and single child families, with no mate/partner to interact, play or learn from, it is with the help of cartoons that kids are exposed to the various facets of the world around us. Cartoon films screened on most TV sets in Indian homes were majorly dubbed versions of successful cartoon films from USA, Japan, Canada, etc. From around 2003 onwards, some Indian cartoons started to appear on TV especially after the Cable TV came to Indian homes. This paper looks at the cartoons, which are made in India, made for India, and their co-relations with the cartoons which are otherwise screened on Indian TV sets, which are dubbed versions of cartoon films from around the world. These Indian cartoons are analysed and correlated with each other based on various attributes namely, the locale, the age of the protagonist, number of episodes, number of character in the movie, gender ratio, etc. The observations and conclusions done in this study are enlisted and presented.

Keywords: *cartoon films, children's television, comparative analysis, gender stereotypes, social science research*

Introduction

Children and pre-teens enjoy watching cartoon films on television. Cartoons are one of the most popular entertainment means for children on television. Watching cartoon films has become an integral part of children's daily routine.

Children watch multitudes of cartoons films and re-runs of the same cartoon films. Various studies have shed light on the impact of cartoons on children's minds and wellbeing. It has also a significant impact on the beliefs and values that children further develop over time.

Postman (1985) elaborated on how television has made multiple generations of children for whom television has been their first and most accessible teacher, for many of them a reliable companion and friend too. The author well argues that "television in its present state does not satisfy the conditions for honest intellectual involvement and rational argument".

Gonick (1997) puts light on a part of world history in order of occurrence through the seven part book series. The book series gives a point of view to the reader about the world happenings with detailed facts which are depicted in the form of cartoons. The book also explains about the motivations behind human

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discoveries, inventions, etc.; the editorial comments on these were very well received.

Williams (1990) study of television, first published in 1974, was way ahead of its time. It was responsible for introducing various ideas put forth by television, the full implications of which we are beginning to appreciate recently. The author argues with well reason that, television is part of the well woven fabric of our daily lives. The new technologies continue to put forth diverse opportunities, momentarily outside the control of international corporations or the grasp of media moguls, for new forms of self and political expression. The manipulative powers of television, or of its apparently inexhaustible appeal to children, react in ways which implicitly suppress all the other history of communication.

Lemish (2007) had put forth a comprehensive view on children and television. This is done based on examining the accumulated global literature in this field of the last 50 years. The author gives a balanced review to relate television in children's lives in their unique cultural spaces. It explains the universal understandings that hold true for children around the world. It elaborates well on the screen culture which children grow up these days and explains how the behavior of children is integrated with what they see on television. They also go on to report gender inequality both within the content children watch on television and behind the scenes in the industry where the content is created.

Lemish and Johnson (2019) in the technical report argue that television is a major socializing force in children's lives – they spend more time watching and interacting with screens than in any other activity and they learn from TV about societal values, who matters in society, what one can aspire to become etc. They report some key findings:

- There is considerable gap in the children's TV market for non-fiction content.
- There is little content on television for tweens.
- Over half of the characters in children's shows are non-human; children learn social behavior best from human-like characters (not talking animals).

The authors call for content creators to portray more diversity in their programming in order to better reflect the modern world which is growing increasingly more diverse.

Cartoons have many genres - action, romance, adventure, fantasy etc. Based on the age group of the characters cartoons portrayed in a particular series, they can be further classified.

As is the norm of most entertainment entities, the cost of creation of these cartoons is high, the success rate is relatively low, and it takes a long time for a character to get into the minds of the audience. It is observed that most cartoon films are short in duration, usually around 20–25 minutes per episode, as are seen on the TV channels.

During the duration of the episode, the characters have to be introduced, the stage of the episode is to be set, the story should be told and it should almost always finish with a happy ending with the protagonist winning over the antagonist,

all under around 20 minutes, all done considering the attention span of children before they are distracted to something more attractive and engaging.

Various observations report that children below age 13 constitute 40% of the cartoon audience and the remaining 60% are the ones aged between 14 and 28 years, the tweens. This does not include the adults (aged above 28 years) who do watch cartoons with their children, but do not report.

Most cartoons depict the importance of team work. The characters are too small by age, by capability, by skills to achieve something significant; they overcome this shortcoming by applying teamwork.

Overall, there are a lot of parameters which go in to make the cartoon popular or successful. These attributes are to be dealt properly and correlated to each other to understand the role of each one of them.

The Cartoon Films in India

The Indian consumers of cartoons, largely children, primaries between age groups of early childhood till pre-teens, namely 2 years to 12 years, had to live with adapted cartoons from USA, Japan, Canada, etc. The successful cartoons films there were simply dubbed in Hindi and a few other regional languages for the consumer in India. The storylines of these were not Indian, neither were the characters, the cultures, the dressing, lifestyles etc.

It is a lot easier for broadcasters to acquire the rights to successfully running cartoons from overseas and dub them, rather than go through the entire exercise of creating new characters. Children are also generally less sensitive to social issues like the character's origin and looks than are the adults. The broadcasters pair up with local sound recording studios to generate voiceovers, in the national language and a few regional languages and launch these films in the Indian market. As the cartoons speak the local lingo and children's mother tongue languages they can easily connect with the kids here.

We had to live with these dubbed cartoons and had to wait till the beginning of the 20th century to welcome the Made-in-India cartoons on our TV sets. The imagination of children can run wild, they have no barriers. Children never mind that the cartoons do not look like them, do not wear the same types of clothes, neither do they behave like their peers.

The earliest animation film telecast on national TV in India, Doordarshan, was *Ek Anek Aur Ekta* which was seven minutes long. It was followed by the first animated television series, *Ghayab Aya*.

Characters from Indian mythology abound in many of the Indian cartoons. The characters in mythology are strong and they are reflected in most of the cartoon characters inspired from mythology. Children should be shown the protagonist with whom they can relate to and can connect with, easily. Children aspire to be like the protagonist. They idealize the behavior and habits of these cartoon characters. The central plot usually is the winning of the good over the evil.

The characters in most cartoon films all are also used for marketing, advertising and merchandising of children's products to ride on the success of the character. Items from compass box, water bottles, school bags, notepads, book covers, have these cartoon characters. Some schools have used these characters as their mascots to keep the children engaged.

Methodology

The work starts from identifying cartoon films which are popular in India. These cartoon films had quite a few entries which are of non-Indian origin but are dubbed in Indian languages to be launched in India for the local audience.

The primary focus of this study was to look at how the locally made cartoon films are doing in the Indian landscape. The central theme of the work lies in identifying what are the attributes /characteristics of the cartoon films which are prevalent and how do they affect the Indian children audience.

This was done by initially identifying the cartoon films which are made locally and are popular amongst children. This required collecting quantitative data of the cartoon films. An empirical study was planned for this. This led to short listing thirteen cartoon films for this study which are popular and successful.

Data about these thirteen was collected from the web portals of the cartoon channels to identify the production houses of the cartoon films. The production houses had most of the attribute data for each of the cartoon films. The details/ attributes which were to be considered for the study of the cartoon films were enlisted as part of primary data gathering activities.

Data was collected from various sources to collect producers, television ratings, cartoon character details, storylines, number of episodes, etc. Some data required for this study was not available at a single source. In such cases data was sourced from multiple sources.

The qualitative data of a cartoon film being popular was inferred with the logic that there is a direct co-relation of the number of times the cartoon is telecast on the cartoon television channel and also on the number of seasons and episodes which are made of the particular cartoon film. This approach is direct and the numbers are available and can be cross verified to be correct.

The television rating points of the cartoon films telecast on the cartoon channels are in sync with the observations of this study.

The Indian Cartoons

For this paper, the authors have considered the following cartoon films (Table 1). All of these are made in India and have a lot of features and depict cultures, storylines from the culture, and the rich mythology heritage of India.

Table 1. Cartoon Films Considered

Sr. No.	Cartoon Name	Protagonist Primary Character	Special Character	Other Characters (with Gender)
1	Bandbudh Aur Budbak	Badrinath (M) Buddhadeb (M)	--	Dubey Sir (M), Rathi Sir (M), Bindiya Roy (F), Jeeva (M), Sabina (F), Gyan Singh (M), Yogiraj Sir (M), Patel (M), Karan (M)
2	Chhota Bheem	ChhotaBheem (M)	Jaggu (M) Monkey	Chutki (F), Raju (M), Kalia (M), Dholu (M), Bholu (M), RajkumariIndumati (F), Raja Indravarma (M)
3	Kumbh Karan	Kumbh (M) Karan (M)	Kaddu (M) Porcupine	Tara (F), Sardar (M), Super Chacha (M), DadiMaa (F), Kabira (M)
4	Motu Patlu	Motu (M) Patlu (M)	--	Dr. Jhatka (M), Ghasitaram (M), Chingum (M)
5	Roll No. 21	Kris (M)	--	Kanishk (M), Doctor J (M), Pinky (F), Babloo (M), Madhu (F), Golu (M), Sukhi (M), Taarak (M), Suparna (F), Basu (M)
6	The Adventures of Tenali Rama	Tenali (M)	--	King (M), Rajguru (M), Tingary (M)
7	Little Singham	Little Singham (M)	Chikki (M) Monkey	Ajay (M), Babli (F), Hawaldar karate (M), Professor Avishkar (M)
8	Mighty Raju	Raju (M)	Cheeky (M) Monkey	Sandhya (F), Swami (M), Moby (M), Commissioner Khanna (M)
9	ViR: The Robot Boy	Vir (M)	Chulbul (M) Donkey	Imli (F), Gintu (M), Principal Sir (M)
10	Chorr Police	Inspector Lovely Singh (M)	--	Anthony (M), Titli (F)
11	Keymon Ache	Keymon Ache (M)	--	Rohan Tendulkar (M), Radha Tendulkar (F)
12	Little Krishna	Krishna (M)	--	Balram (M), Radha (F),
13	Super V	Super V (M)	--	

A brief narrative of the cartoon film and the primary characters in each cartoon film are depicted here. Apart from the depicted characters, there are many more which are seen in some or few cartoon films but are not seen as prominently as the ones depicted herein.

Bandbudh Aur Budbak

The plot of the cartoon depicts the tricks and school life of the two naughty friends, Badrinath and Buddhadev. The primary setting is in the school, where the two naughty protagonists certainly find themselves at the center of all trouble, usually getting off scot-free with sheer luck. It is full of whacky capers and whimsical antics (Table 2).

Table 2. Primary Characters of Bandbudh Aur Budbak

Badrinath	Buddhadeb	Dubey Sir	Rathi Sir	Bindiya Roy
Sabina	Gyan Singh	Yogiraj sir	Patel	Karan
Jeeva				

Chhota Bheem

The plot of the cartoon depicts Bheem, and is referred to as Chhota Bheem who is depicted as a 9 year old boy. Bheem is depicted as a strong, brave and intelligent child. The series is set in the fictional Kingdom of Dholakpur. Bheem's rival is the character Kalia. Kalia is depicted to be envious of Bheem's popularity. Kalia has two sidekicks, Dholu and Bholu who are twin brothers. The trios regularly plot to embarrass and defeat Bheem, but never succeed in these endeavours (Table 3).

Table 3. Primary Characters of Choota Bheem

ChootaBheem	Chutki	Raju	Kalia
Dholu	Bholu	RajkumariIndumati	Raja Indravarma
Jaggu			

Kumbh Karan

The plot of the cartoon depicts the adventures of Kumbh and Karan. They are twin brothers residing in the small colony of Ajab-Gajabpur. Kumbh is depicted as a healthy, lazy, sleepy, and always hungry.Kumbh is strong with a soft heart. Karan on the other hand is an agile and sharp. Tara is their friend, and the two along with their pet porcupine Kaddu go on multiple quests (Table 4).

Table 4. Primary Characters of Kumbh Karan

Kumbh	Karan	Tara	Kaddu	Super Chacha
DadiMaa	Kabira	Sardar		

Motu and Patlu

The plot of the cartoon depicts the adventures of Motu and Patlu, who are two friends from a small town in India. The two usually invite trouble regularly and they get out of these situations in entertaining situations. The two always are by each other side in these ups and downs. Motu is depicted as a food addict. Patlu is the nuttier of the two (Table 5).

*Table 5. Primar*y Characters of Motu and Patlu
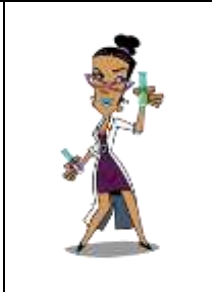
Motu	Patlu	Dr. Jhatka	Ghasitaram	Chingum

Roll No. 21

The plot of the cartoon depicts a modern take on the rivalry between the reincarnations of Kris (Lord Krishna) and Kanishk (daemon Kansa). Kanishk is depicted as the crooked but smooth talking Principal of Anath Ashram, where they study. Kanishk tries to implement complete obedience of pupils in his school. Kris

makes it difficult for Kanishk and for his fellow school mates. Kanishk calls various demons and monsters beat Kris. Kris defeats all the demons with his wit and mystical powers. Kanishk's attempts fail as Kris along with his friends tide though the troubles Kanishk has created for them (Table 6).

Table 6. Primary Characters of Roll No. 21

Kris	Kanishk	Doctor J	Pinky	Babloo
Sukhi	Taarak	Suparna	Basu	Madhu

The Adventures of Tenali Raman

The plot of the cartoon depicts the story of the poet Tenali Raman who is a legendary in the court of Emperor Krishnadevraya. Tenali Raman uses his timely wit and intelligence to solve problems and thus becomes popular in the King's court. His arch rivals try to humiliate him regularly but fail to do so. Tenali Rama also helps Emperor Krishnadevraya in saving Vijayanagar kingdom from various evil elements (Table 7).

Table 7. Primary Characters of the Adventures of Tenali Raman

Tenali	King	Rajguru	Tingary

Little Singham

The plot of the cartoon depicts the life of Singham, who is depicted as a small boy, super cop, who fights criminals, monsters while trying to save his city. The show is loosely depicted from the film by the same name, Singham directed by Rohit Shetty, in the year 2011 (Table 8).

Table 8. Primary Characters of Little Singham

Little Singham	Chikki	Ajay	Babli	Hawaldar karate
Professor Avishkar				

Mighty Raju

The plot of the cartoon depicts the adventures of a four year old boy, Raju based in the city of Aryanagar. Raju is intelligent with strong morals and has super-human strength. Raju is ready to risk his own safety while trying to save his city from the evil forces. Raju has received his super powers due to a chemical compound created by his father Swami, who is a scientist (Table 9).

Table 9. Primary Characters of Mighty Raju

Raju	Sandhya	Swami	Moby	Cheeky
Commissioner Khanna				

ViR: The Robot Boy

The plot of the cartoon depicts the humorous escapades of Vir which is a humanoid robot. A child with human-like qualities has emotions and with superhuman abilities. Vir the robot boy always helps other and tides through the problems along with his close friends. Vir manages to save all the fellow mates from trouble by using his quick thinking and with the help of his robotic abilities (Table 10).

Table 10. Primary Characters of Vir-The Robot Boy

Vir	Imli	Gintu	Chulbul	Principal Sir

Chorr Police

The plot of the cartoon depicts the robbery attempts of Anthony a clever thief who lives in the city slums. Anthony steals and distributes it to other people in the

slums. He is portrayed as Robinhood by the slum dwellers. As Anthony goes about his job of stealing the police constable, Lovely Singh reaches the spot and tries to arrest him. This leads to some funny moments which are depicted in the cartoon films (Table 11).

Table 11. Primary Characters of Chorr Police

Anthony	Inspector Lovely Singh	Titli

Keymon Ache

The plot of the cartoon depicts about the life of an ordinary boy, Rohan, who has a magical school bag named Keymon. The magical school bag can talk to and enchant other toys and make them do what he wants (Table 12).

Table 12. Primary Characters of Kemon Ache

Keymon Ache	Rohan Tendulkar	RadhaTendulkar

Little Krishna

The plot of the cartoon depicts the nonstop pranks and mischief of Little Krishna who is the darling of Vrindavan. The kingdom is constantly under threat from the evil activities of king Kamsa. Krishna is depicted to be living a mischievous life and has many pranks on his friends and his fellow residents. Kamsa is restless as his evil activities are retaliated by Krishna along with his friends as are depicted in the cartoon films (Table 13).
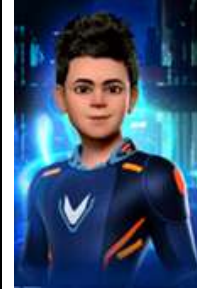
Table 13. Primary Characters of Little Krishna

Krishna	Balram	Radha	Kamsa

Super V

The plot of the cartoon depicts the life of a character Super V, loosely based on ViratKohli. Super V becomes a superhero. He is trying to have a balance between his own aspirations, his father's expectations from him; he is shown fighting the evil forces (Table 14).

Table 14. Primary Characters of Super V

Super V

Characteristics of the Indian Cartoons

These cartoon films can be characterized based on the following details.

The Age of the Protagonist

It plays an important role in the cartoons films. If the age group of the protagonist is similar to the age of the audience, primarily children, there is a higher chance of engagement with the audience.

For the thirteen cartoon films under consideration, the age of the protagonist is as indicated in Figure 1. The youngest is the character in Mighty Raju at age 4 years, and the eldest of the cartoon character is 30 years old, the character in Tenali Rama.

Figure 1. The Age of the Protagonist

04 - Mighty Raju
04 - ViR: The Robot Boy
09 - Chhota Bheem
09 - Keymon Ache
10 - Bandbudh Aur Budbak
10 - Kumbh Karan
10 - Little Krishna
10 - Little Singham
12 - Roll No. 21
15 - Super V
30 - Chorr Police
30 - Motu Patlu
30 - The Adventures of Tenali Rama
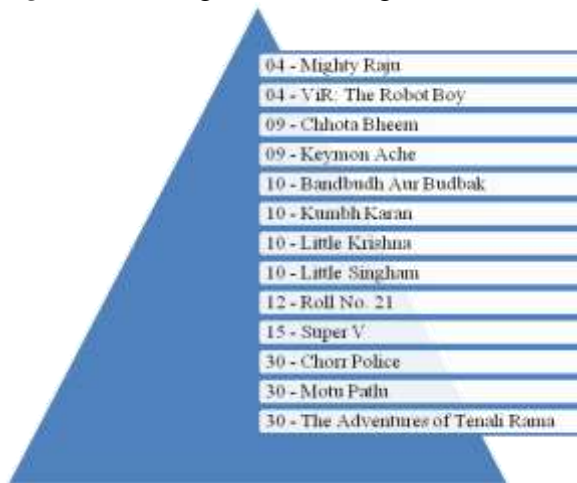
The Number of Shows/Episodes

The number of shows/episodes of the cartoon also plays a significant role in the popularity of the cartoon film, which depicts the popularity of the cartoon film. The number of episodes indicate the popularity of the cartoon film and the need felt by the production house to prepare more films portraying more stories thus keeping the cartoon franchise running. It also helps in adding more content leads to wider choice to the audience.

As children often watch the same cartoon multiple times, the chance of the same shows/episodes being repeated decreases in proportion to number of shows/ episodes of the particular cartoon.

For the thirteen cartoon films under consideration, the numbers of shows/ episodes of each particular cartoon are as indicated in Figure 2. The minimum of episodes are for the cartoon Super V at 12 shows and the highest number of episodes for Chhota Bheem at 624 shows.

Figure 2. The Number of Shows/Episodes

12 - Super V
13 - Little Krishna
23 - Keymon Ache
26 - The Adventures of Tenali Rama
41 - Chorr Police
60 - Mighty Raju
81 - ViR: The Robot Boy
156 - Bandbudh Aur Budbak
160 - Little Singham
352 - Kumbh Karan
438 - Roll No 21
524 - Motu Patlu
624 - Chhota Bheem

The percentage share of the episodes of these cartoon films are as depicted in Figure 3. The majority share is by cartoon films Chhota Bheem at 25%, Motu Patlu at 20%, Roll Number 21 at 17% and so on. These cartoon films seem to have grown in popularity over time and thus the increase in the number of shows which the production houses have prepared and telecast.

Figure 3. The Percentage Share of the Number of Shows/Episodes
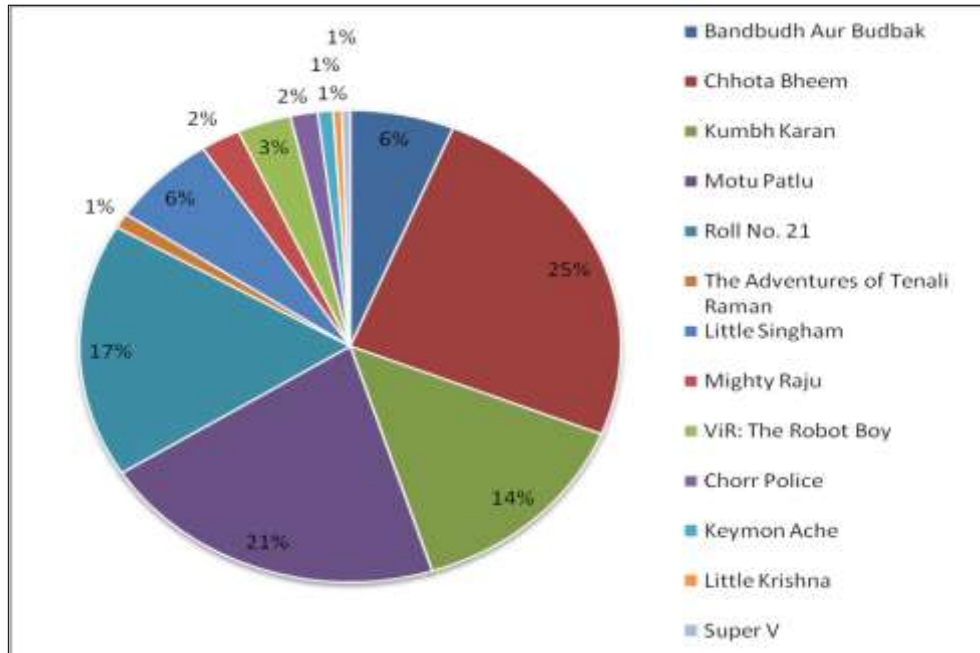
The Year since Going Live on TV

The year since going live on TV also implies the time that the cartoon has been available for the children to watch. The number of years since the cartoon was launched to the latest episode added to the franchise depicts the continued support from the audience and the sustained popularity leading to the cartoon being aired on TV for years together.

The time from launch till now has seen some cartoons being launched is a season by season manner while some are just launched for special occasions / some celebrating particular festivals, cultures, traditions followed in India.

For the thirteen cartoon films under consideration, the date of launch and the order in which they were launched on TV is as indicated in Figure 4. The earliest cartoon to be launched was The Adventures of Tenali Rama, way back in 2003, to the latest one to be launched, Super V in the year 2019.

Figure 4. The Timeline of Years since Going Live on TV
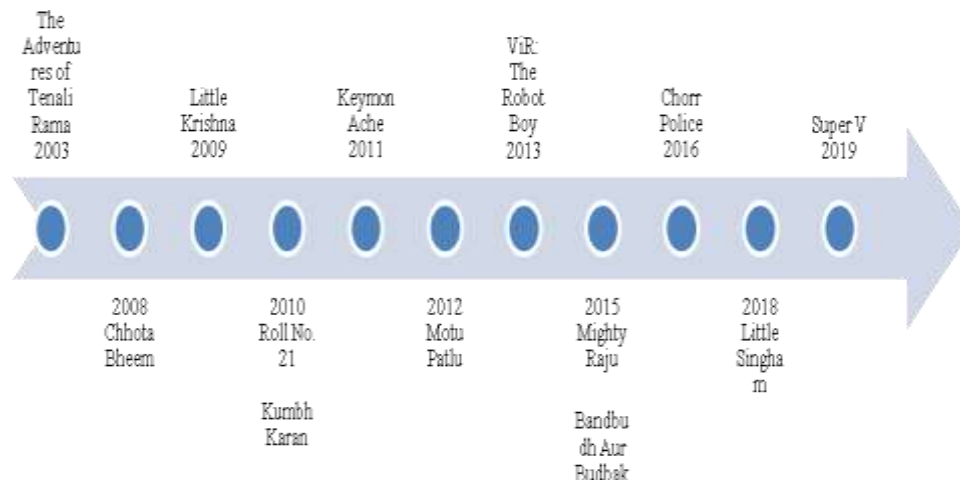
The Locale of where the Cartoon Film is Based

The locale of where the cartoon is based is also analysed. The scope of the characters behavior and the setup in which the cartoon characters operate are related accordingly. It is said that India resides in its towns and villages, that is the density of population is large therein. The audience in these locales can better connect to cartoon films if the setting of the cartoon is in an environment that they can relate to. A good number of cartoons are based in villages and towns.

For the thirteen cartoon films under consideration, the locale of the cartoon is as indicated in Figure 5. They can be classified into four categories, based in a kingdom, in a city, in a small town or in schools.

Figure 5. The Locale of the Cartoon Film
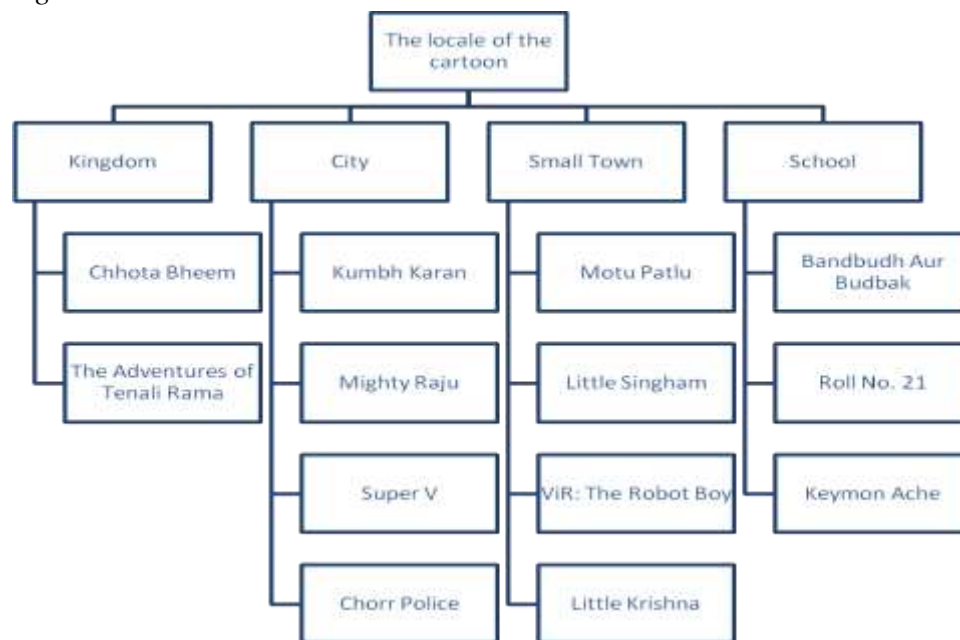
The TV Channel on which the Cartoon Plays

The TV channel on which the cartoon plays is considered. The successful ones generate a lot of revenue for the particular channel and also increase the viewership considerably. Based on the viewership cartoons also are telecast at prime time from the children perspective, when they are at home, back from school, etc.

For the thirteen cartoon films under consideration, the channels on which they are telecast are as depicted in Figure 6. Channels like, Cartoon Network, Pogo, Nickelodeon telecast the most popular cartoon films.

It is also speculated that these flagship cartoon films are the key to the popularity of these TV channels. Children are hooked on to the channels and the cartoon films telecast therein. They co-relate the channels with the cartoon films which leads to the success of the TV channels too.

Figure 6. The TV Channels on which the Cartoon Plays

The Number of Characters in the Cartoon Film

The number of characters in the cartoon film is also considered. These films usually have the same characters in most of the episodes. Films with more characters are observed to have more episodes as the producers can relate multiple episodes to various characters.

For the thirteen cartoon films under consideration, the number of characters average to around 6, with cartoon films like, Bandbudh Aur Budbak, Roll No. 21, starring around 10+ characters is most episodes to Super V which depicts only the protagonist primarily and usually in isolation.

Figure 7. The Number of Characters in the Cartoon Film
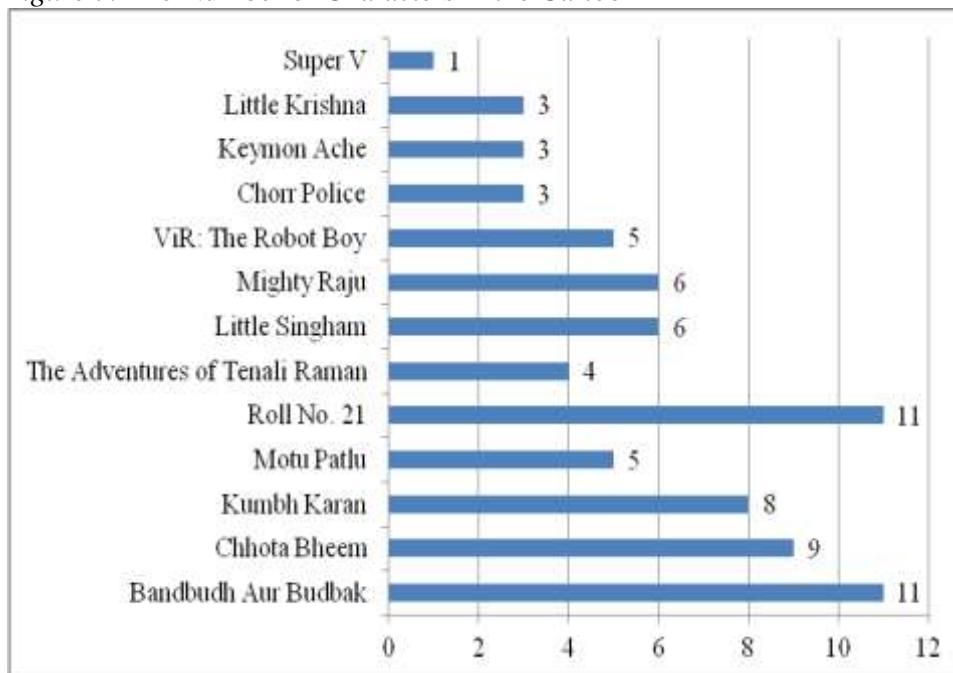
The Number of Characters vis-à-vis the Number of Episodes

The number of characters in the cartoon film vis-à-vis the number of episodes in the cartoon film are co-related. It is evident that the number of episodes of the cartoon film is nearly directly proportional to the number of characters in the cartoon film.

For the thirteen cartoon films under consideration, the numbers of characters and the number of episodes, telecast on TV, of the cartoon films seem to directly correlate. Chhota Bheem leads with the largest number of episodes and is in the top 3 as regards the number of characters in the cartoon film (Figure 8).

Films with less than 5 characters are observed to have fewer numbers of episodes while for films with has 5 or more characters the number of episodes of the film seems to increases. Films which have more than 8 characters are observed to have a large number of episodes as compared to the rest with a multiple of hundreds.

Figure 8. The Number of Characters in the Cartoon Film v/s the Number of Episodes
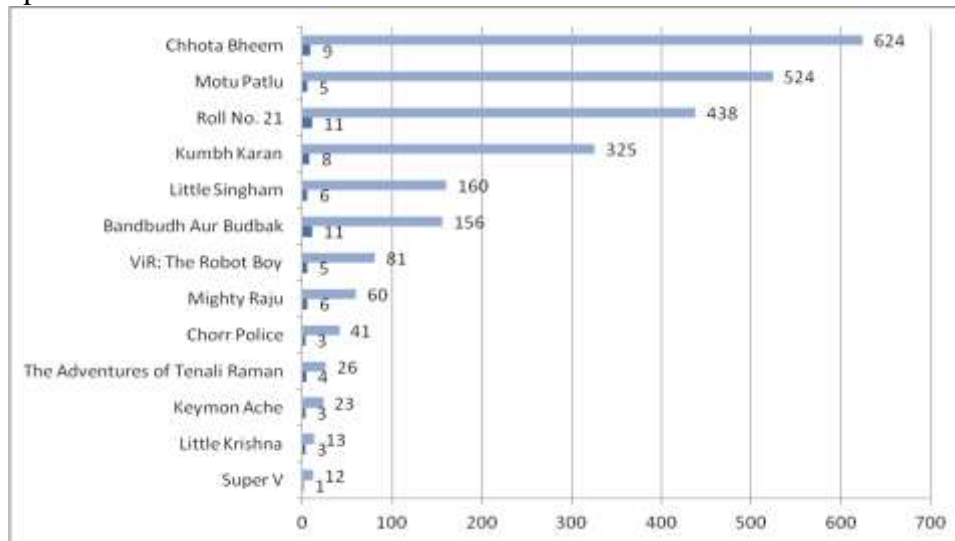
The Gender Ratio in Indian Cartoon Films

The protagonists in most of the cartoon programs are males. The ratio of male protagonist's verses female protagonist's is highly skewed and include towards the male characters. Most research about gender ratios of children's cartoons over the world, reported that there were 75% of characters being male and 21% female. Most of the cartoon films depict gender ratio biased in favor of the male gender.

Boshoff (2013) reports the research findings based on television content of 24 countries, and reveal a lot of gender bias in children's television.

As per 2015 consolidated census data, the gender ratio in India for males to females is 51:49. For the characters of Indian cartoon films, the ratio of males: females are skewed at 81:19. The details of the same are as depicted in Figure 9.

Figure 9. The Number of Male v/s Female Characters
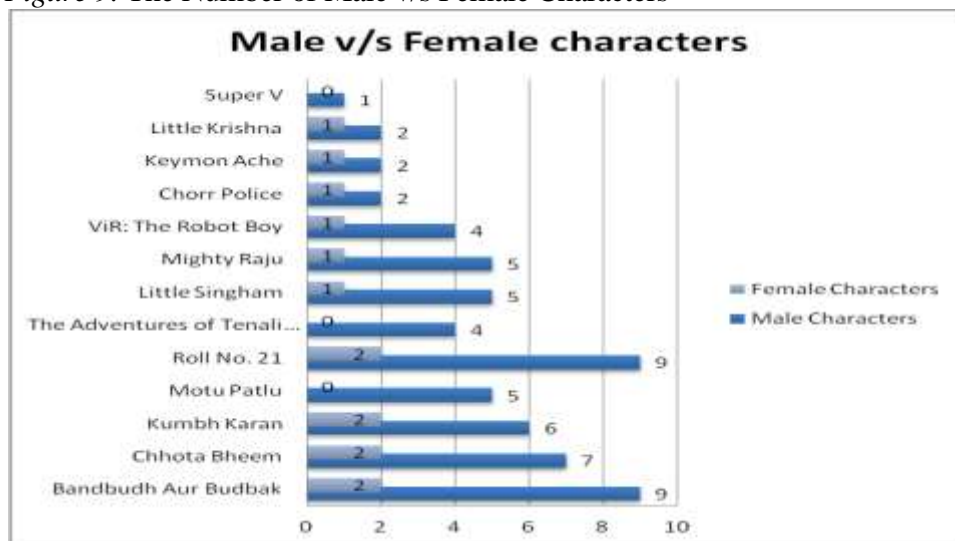
Why no Super (S)heroes?

Most cartoons have superheroes, but no super(s)heroes, cartoons in which the female gender is the protagonist. Desai (2019) have taken the example of Chhota Bheem to highlight the case in concern about super-she-roes. They go on to report that there is a positive change in the sense that these days many publishers, are working on stories, in which girls are seen as being strong, having a lot of fun and doing whatever they want.

It is expected that this study enables content creators of cartoons and the heads of channel content programming to work towards ensuring more suitable representations of gender in cartoon films. This will, in the long run, facilitate programming which is gender balanced.

Indian Mythology and the Cartoons Films

India has a rich culture and stories in mythology abound. A few of the most prominent ones are listed in Table 17.

Table 17. Mythology Stories with their Primary Characters

Sr. No.	Mythology name	Protagonist Primary Character	Special Character	Other characters (With Gender)
1	Ramayan	Ram (M)	Hanuman (The monkey god)	Sita(F), Laxman (M), Bharat (M), Shatrughan (M), Ravan (M)
2	Mahabharat	Arjun (M)	Krishna (The Lord)	Yudhishthir (M), Bhim (M), Nakul (M), Sahadev (M), Draupadi (M), Bheeshma (M), Karna (M)
3	Krishna	Krishna (M)	Cow	Balram (M), Yashoda (F), Vasudev (M), Kans (M), Sudama (M), Radha (F), Rukmini (F)

The cartoon films analysed here seem to have a lot of correspondence with the mythological stories. Many a cartoon protagonists are inspired from the characters in Indian mythology. The analogy between the mythology stories and the ones depicted in the cartoon films seem to correlate too.

Cartoon films based on mythology are very much on the cards with a few being announced by production houses. These mythologies abound with mini stories, which make them an ideal candidate to be picturised and depicted well in the duration of the cartoon film. The stories in mythology are well known to the population at large and the audience can thus connect with these cartoons very easily. This leads to increases in its popularity and the success of the cartoon films.

Cartoon Films and Animals

Humans are living with animals from the begging of the civilization. Animals are a part in a large number of households and are considered a part of the family too. They are an integral part of the day to day activities of the family.

Apart from the human characters the next predominant character depicted in cartoon films are animals, well preceded over birds, amphibians, insects, etc. Most of the popular cartoon films have animals shown besides them. Animals form an integral part of the films story, its picturisation, its success too.

Sarzynski (2018) from a designer / developers perspective, creating human character is difficult. To create animals, the designer needs to have access to a spectrum of shapes, colors and textures. Animal characters are easier to manage when you design your characters. Cartoon creators use the general culture and ideas that people have about animals, for example a cat trying to catch a mouse. Doing these things with real humans would be very difficult, but with animals it looks cute and funny.

Cartoon films, across the world have depicted a multitude of animals as central characters namely – Fishes, Cats, Dogs, Mouse, Duck, Squirrels, Bear, Canary, Pig, Wolf, Frog, Parrott, Chicken, etc. (Table 15).

Table 15. Cartoons with Primary Animal Characters

Cartoons with Primary character animals	Cartoon Film names		
Fish	• Finding Dory • Finding Nemo • SpongeBob SquarePants • Izzie's Way Home	• Help I am a Fish • Shark Tale • The Little Mermaid • Sharky& George	• The Fishing Bear Back to the Sea
Cats	• Garfield and friends • Tom and Jerry • Sylvester the Cat • Felix the Cat	• Calvin and Hobbes • Pepé Le Pew • Pink Panther • The Lion King	• Heathcliff
Dogs	• Garfield and friends • Droopy • Family Guy • Mickey Mouse	• Peanuts • Wacky Races • The Jetsons • Isle of Dogs	• Scooby-Doo • Courage the Cowardly Dog
Pigs	• Porky's Duck Hunt • Babe • Three Little Pigs • Winnie-the-Pooh	• Looney Tunes • Timon and Pumbaa • Animal Farm	
Mouse	• Mickey Mouse • The Simpsons • The Lion King • Tom and Jerry	• Alice in Wonderland • Cinderella • Mighty Mouse • Ratatouille	• Shrek

Duck	• Donald Duck • Duck Duck Goose • Howard the Duck • Ducktales	• The Yogi Bear Show • Daffy Duck	
Bear	• Winnie-the-Pooh • The Yogi Bear Show • The Jungle Book • Adventures of Mowgli	• Arctic Tale • The Bear • Grizzy and the Lemmings	
Wolf	• Hare and Wolf • Blitz Wolf		

Five of the thirteen cartoon films considered in this work have animals in primary/supporting roles. In the Indian cartoon films, the animals depicted are very few, as indicated in Table 16.

Table 16. *Cartoons with Primary Character Animals in Indian Cartoon Films*

Animal Character	Character name (Cartoon film name)
Monkey	• Jaggu (ChhotaBheem) • Chikki (Little Singham*)* • Cheeky (Mighty Raju)
Donkey	• Chulbul (ViR: The Robot Boy)
Porcupine	• Kaddu (Kumbh Karan)

Role of Animals in Children Lives

People have lived in close proximity of animals all through human history. Archaeological excavations, of prehistoric settlements have unearthed a lot of depictions of direct Human Animal Interaction (HAI). The importance of animals in early humans and the interactions thereof are well elaborated by Curtis (2006). Depictions of animals are found in many of the earliest art forms too.

During times of the Neanderthals, tools and weapons were made from animal bones, dresses were made from skins, and the early humans adorned themselves with jewelry made from parts of animal bones and teeth. Some types of animals were domesticated and trained to serve as human companions. Some animals became pets some as means of affection. The earliest evidence of the existence of pets living closely with humans is reported from ancient Egypt, where various animals were usually embalmed and put in the tombs with their masters.

News reports claim that pets are a part of around 60% of American households. In homes with children the number increases to around 70%. Tardif et al. (2008) elaborate that children pay close attention to pet animals, as evident by the fact the words in infants' early vocabularies are "cat", "dog", the family pets. Many children tend to develop intimate relationships with their family pets.

Deloache et al. (2011) report about the results of their experiments conducted with children and their visual attention towards animals. In terms of visual attention and emotional engagement, children tend to respond to a range of

nonhuman animals than to various inanimate entities. Another key result was that, overall, the children gave more attention to animated animals than real animals. Their research supports an intrinsic tendency of humans to orient preferentially towards animals.

We all understand the benefits of properly made animations, which give illusion of life to otherwise inanimate objects. Particular work done with children that infants prefer animals to objects on the basis of both dynamic and static features, even when the entity is actually not an animal but rather an inanimate object which is made to look like an animal.

There is overwhelming presence of fairytales, fables and storybooks, associated with children which are either about animals or feature animals as an important central character in the storyline. Animals also are a dominant character in TV programs, especially those produced for younger children, namely cartoon films.

Real animals occupy an important role in children's world. Nearly all children enjoy visiting aquariums zoos, aquariums etc. Documentary films about nature and animals fascinate most children, and long to have companion pet animals.

Serpell (1999) have reported that households with children have higher rate of pet ownership. Various studies suggest that around 90% of children, would like to have a pet if given a choice. Karpyn et al. (2016) in their work highlight the constructive impact of cartoons with animals on children's selection of fruit and snacks. The results of their work suggest the potential for using animals in cartoons to encourage fruit and vegetable selection for children.

Quantitatively the study demonstrated that children were 66% as much more likely to select a healthy snack when an animal cartoon was displayed in association with the product. These results indicate that the efforts and revenue put in towards public health look to increase the appeal of fruits and vegetables as healthy snacks to children should consider use of animals in cartoons as part of their marketing strategies.

Sultana (2014) through the survey and interviews have reported the results, of the work done in Bangladesh, both positive and negative results that cartoons have on all ages people. Parents should avoid cartoons with violence which can be unsuitable for their children. They should make sure whether the cartoon film is appropriate for the age of the child. If there is a scene of violence or any disturbing scene in the cartoon that makes the child uneasy, the parents should explain the scene to the child in an appropriate way so that the child can only take the fun, not the detrimental message from that cartoon film.

Aliyeva (2013) have highlighted that in many cartoons the characters are shown jumping, diving, and falling from heights and then landing safely and easily without any harm. Cartoon characters however always tend survive these falls without any injury, which is an unrealistic message conveyed to children. The children audience may believe that when someone is hurt, falls or jumps, he or she would remain unharmed. It reduces the child's sensitivity to violence and to children or people who are victims of violence. It also leads to an increase in their craving for more violence in media and so too in real life. Cartoon violence is

essentially damaging to the children in the long run because children often cannot tell the difference between real life and fiction.

Why do Cartoon Characters Have Four Fingers? – A Designer's Perspective?

Many viewers might have not noticed that cartoon characters usually sport only four fingers on their hands. But once it is understood, it becomes evident all over in most of the cartoon characters, especially the human characters. There is no clearly specified basis for why cartoons have four fingers. As indicted in literature, there are some very good reasons for it, which date back to the good old days of early animation.

Before computers were used in making animated cartoons, artists drew cartoons by hand. Hands and fingers are the hardest part of the body to draw. Drawing hands with five fingers v/s drawing hands with four fingers identical in shape and size speeds up the creative process by 20%. Adetula(2017) well explains by sketching characters with only four digits, it saved time and money per character. It also implies fewer fingers to animate. Cartoon character having only four fingers does not affect the depiction or behavior of the cartoon character nor the story line.

Walt Disney once said, "Using five fingers would have made Mickey's hands look like a bunch of bananas".

Discussion

There are analogies between the cartoons are reported in this paper. Some cartoon films like, Chhota Bheem, Kumbh Karan, Roll No. 21, Little Krishna are based on the prominent characters from mythology which are well known to the general population and tightly ingrained in the Indian literature, folklores and common wisdom transferred from the older generation to the younger generation in the form of stories and lullabies.

Some cartoon films like, Mighty Raju, ViR: The Robot Boy, Chorr Police, Keymon Ache, Super V are based on the super hero concept of the cartoon character having super powers and their fight against the evil forces of the day with the help of these super powers. The age of the cartoon character although tender but the protagonist is mature enough as originated by their super powers and them taking on evil forces of higher age and larger number of side-kicks accompanying them.

The cartoon film Bandbudh Aur Budbak is based on the naughty students in school. These characters are evident in most primary schools what we all have attended and well depict the hidden desires of playing tantrums while in school, which the common student could not do during his study years.

Motu Patlu and Little Singham fight for the welfare of their small towns. They are happy go lucky characters with a kind heart and larger social commitment

to the welfare of the society in which they dwell. These small towns are the targets of the evil forces which play havoc in the towns and the cartoon characters retaliate these evil forces thus saving the day.

The locales of these cartoons are an important feature to be noted. Children connect well with their peers, similar in age group and with common upbringing while in schools. Some cartoons are totally based in school settings like Bandbudh Aur Budbak, Keymon Ache, Kumbh Karan, etc.

It is said India resides in its towns and villages, a large part of the audience of these cartoon films, resides in small town or cities, which are well represented in cartoons. Most of the Indian mythology stories are based in Kingdoms with king, queen etc., these too are well represented in cartoons, like in Chhota Bhim, Roll Number 21, etc.

The age of the protagonists is an important attribute to be considered. The age of the primary character is well co-relatable with the intended audience. Most cartoons protagonist's matches with the target audience's age group.

A few of the cartoon protagonists are aged 30+, namely, Motu Patlu, Kumbh Karan, Chorr Police but the age of the character they portray in these cartoon films justifies the age, and the stories that they are a part of.

Humans having supernatural powers are what all children dream and long to have. This desire is well represented in the cartoon films too. The benefits or advantages of the same, to fight evil forces, are depicted to be used or the wellbeing of the population.

The Indian cartoon films considered here is a start in many more cartoons to be made in India. Hope to see some more of them, along with the children. Chhota Bhim is the most popular cartoon while Super V, the most recent to be launched on TV.

The special characters/different characters are the ones which have superhuman capabilities, make things happen when the protagonist is stuck or in a fix or assist him, leads the audience, a desire to have a similar special character with them, which they look for or co-relate to within amongst their peers, in a hunt, which usually leads to no vain.

Over the years of the cartoon films being created and telecast, it is observed that the cartoon characters do not seem to age. The characters in the cartoons, over the years that they are telecast on TV, are still depicted as being of the same age, from when they were conceptualised and were seen on TV, still continue to exhibit characteristics and behaviors which are similar over the production time line in years.

The results can also be co-related to the question as to why some cartoon films are so popular. It is observed that the age of the cartoon character is a primary factor in deciding the popularity of the cartoon film. If the age group of the cartoon character, the protagonist matches with the age group of the target audience there is s higher chance of the cartoon films bring popular. The storyline being based on a locale which the audience can connect with makes the cartoon film being closely associated by the audience.

Conclusion

This paper analysed the domestic (a.k.a. Desi) made in India creation of cartoon films. There are not many production houses which prepare cartoon films for children in India as of the time this paper goes to press. The popularity of these cartoon films is implied to be based primarily on the social connect it has with the language, lingo and the storylines of the same.

There is gender bias evident in favor of males in almost all cartoon films considered. Many storylines in episodes of cartoon films are based on the culture, rituals and festivals that are observed in India.

There is a strong influence of the mythological characters in the making of these films. The characters are also based on the characters of Indian mythology with characteristics and powers similar to those mentioned in the ancient scriptures.

It is time that the particular segment in mass media understood the importance of cartoon films in the Indian content and generated content which is less in stereotyping and adheres more to the changing social situation.

It is observed that these production houses are no more influenced by the existing cartoons from out of India which are dubbed and telecast in cartoon channels. They have started to focus on context, storylines and locales which are easily correlated by the Indian audience.

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