





BY SARITHA RAO RAYACHOTI

THATS THE WAY IT IS

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If anything, this curtoon accurately depicts the daunting task that Dr. Ambedkar undertook in drafting the Indian Constitution that took a period of almost three years complete. Pandt Nehm's impatiences is palpable. This delay in creating the Constitution, the bulwark on which the aution's social political and economic develo ent rests, would only delay the speed at which the newly independent country could begin to progress only delay the speed at which the newly independent country could begin to progress the country could begin the country could be given to the country country

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It is unfortunate, and I confess my ignorance here, that this cartoon, and the brooblaha surrounding it, became my introduction to the man who is considered the father of political cartooning in India – Keshaw Shankar Pillai. Popularly known as Shankar (1902 – 1998), he is considered one of the most influential cartoonists of India. He worked as the staff cartoonist at "The Hindustan Times between 1932 and 1946, and Gonded 'Shankar' weekly' in 1948 that eclebrated the cartoon medium in India. He is also known for setting up the Shankar's International Dolls Museum in New Delhi and cereating the Children's Book Tivast. Shankar was conferred the Padma Shri (1956), the Padma Bhushan (1966) and the Padma Vibhushan (1976).

But these are facts easily discovered in a simple web search, Blame it on my generation's fondness for trivia, but we have reduced our written tributes to external attributes. In the case of Shanker, this would creat my search for information on the legendary cartoonist's preferred brand of paintbrush, his first cartoon, his slat cartoon, his daily work routine, what his work space looked like, the people he behonbed with, tales of his encounters with those he lampooned and, oddly enough, his favourite food.

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In fact, it was considered a matter of great honour to be published in the Weekly and one of the people. I spoke to was E.P. Umpy, Chief Political Cartonoust with The Indian Express Group, whose first carroon was printed in Shantar's Weekly in 1972. Shankar created a forum for successors with his Weekly and as a cartoonist, he set global standards not only in form but in content. Like his friend FM Nehrus, Shankar believed that India deserved a robust democracy that went with a free press and outspoken cartonoing, no less. Tome, the way he adapted the British editorial carboning to the more fluid and less structured Indian polity is pure genius. Looks the sheer number of people he could pack into a single frame. His idol David Low handled a more settled situation with much fewer personalities in a single cartoon.

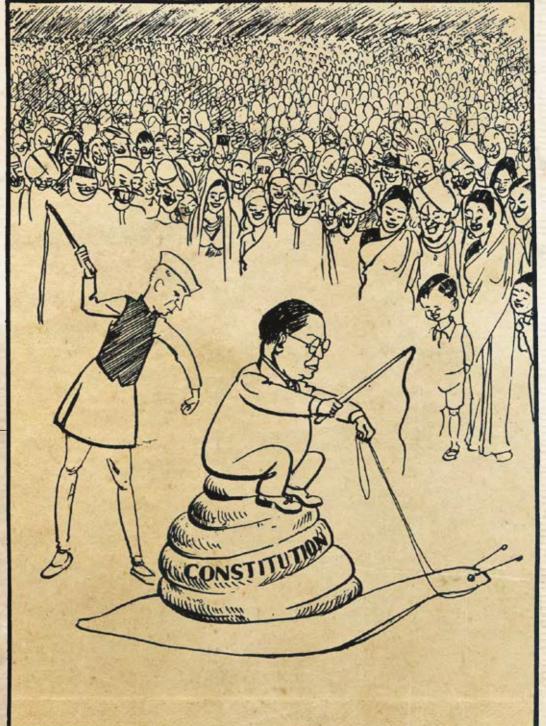
IT TAKES INSPIRATION

from an incident in Gautama Buddha's life

Paresh Nath, Cartoonist, The Khaleej Times (Dubai), says, 'The true legacy of Shankar Pillai's Weekly is that it was distinctively Indian as 'Punch' is British, 'The New Yorker' American and the 'Krokodif' Russian. When I went through the old issues of the Weekly I found them to be milestones. They were classics.'

'Vee heard it from seniors,' says Manjul, Cartoonist with the Daily News & Analysis (DNA), 'that he could draw a face from any angle only after seeing one photograph of that person. He started using Indian mythology and popular Indian stories in his cartoons. Perhaps that was the reason the Indian reader found them easy to connect with.' A case in point is the cartoon published in Shamkar's Weekly (1951), It takes inspiration from an incodent in Gataman Buddha's life, where as Prince Siddharffa, he remounces his family, depicted, in this case, as Dr. Ambeddar remouncing the Law Ministry and the infant Hundt Code. Shandar didn't limit himself to Indian themes, and went on to reference Botticelli's Birth of Venus, Laurel & Hardy, the Pied Piper of Hamelin and Oliver Twist.

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AUGUST 28, 1949

A FURORE ERUPTS IN THE **INDIAN PARLIAMENT**

over this cartoon by Shankar Pillai

IN THE WORLD OF ILLUSTRATIONS, THE SINGLE-FRAME CARTOON BECOMES THE INIMITABLE SNAPSHOT OF AN ERA, AN IDEA, AN OPINION, AND SOMETIMES, THE **BEGINNING OF A LEGACY**

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If anything, this cartoon accurately depicts the daunting task that Dr. Ambedkar undertook in drafting the Indian Constitution that took a period of almost three years to complete. Pandit Nehru's impatience is palpable. This delay in creating the Constitution, the bulwark on which the nation's social, political and economic development rests, would only delay the speed at which the newly independent country could begin to progress and prosper.

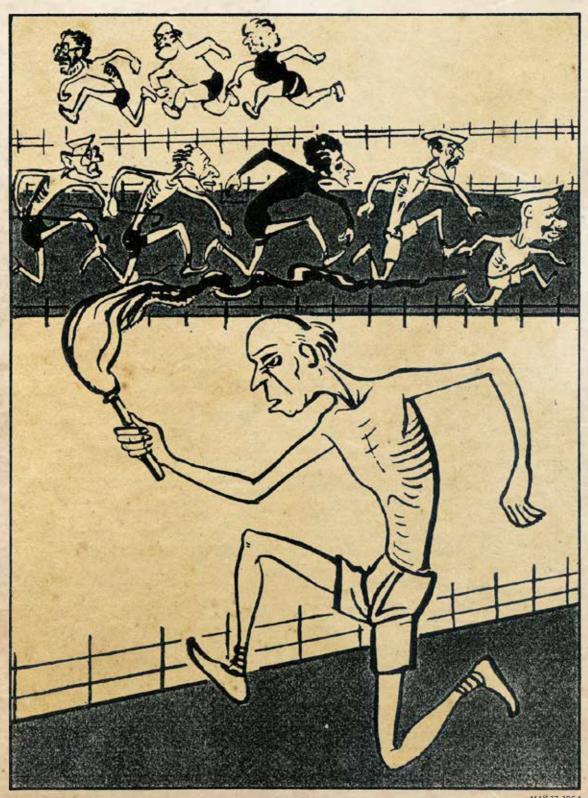
At least that's the way it seemed to me. But there was offense taken. In 2012, a furore erupted in the Indian Parliament over this cartoon by Shankar Pillai originally published in 1949 and later reprinted in a Political Science school textbook. The crux of the conflict was the seemingly denigrating way in which Pandit Nehru seemed to brandish a whip at Dr. Ambedkar. Another opinion was that it was fine to be printed in a newspaper, not in a school textbook.

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India – Keshav Shankar Pillai. Popularly known as Shankar (1902 – 1989), he is considered one of the most influential cartoonists of India. He worked as the staff cartoonist at The Hindustan Times between 1932 and 1946, and in 19948 founded Shankar's Weekly that celebrated the cartoon medium in India. He is also known for setting up the Shankar's International Dolls Museum in New Delhi and creating the Children's Book Trust. Shankar was conferred the Padma Shri (1956), the Padma Bhushan (1966) and the Padma Vibhushan (1976).

But these are facts easily discovered in a simple web search. Blame it on my generation's fondness for trivia, but we have reduced our written tributes to external attributes. In the case of Shankar, this would entail my search for information on the legendary cartoonist's preferred brand of paintbrush, his first cartoon, his last cartoon, his daily work routine, what his work space looked like, the people he hobnobbed with, tales of his encounters with those he lampooned and, oddly enough, his favourite food.

Obviously, there's more to a person than these attributes, as I discovered through the numerous contemporary cartoonists, with no personal link to Shankar, who consider Shankar's Weekly as the springboard for the next generation of cartoonists.



MAY 17, 1964

'I began cartooning when Shankar limited himself to his children's painting competition,' says Keshav, whose art is as popular as his cartoons in The Hindu. 'His Weekly had already wound up. But the souvenir he published was a sort of a Bible for upcoming cartoonists as really it was Shankar and his Weekly that pioneered political cartooning in India. Political ideas and good drawing with various styles were encouraged by Shankar. The historic events of those times were recorded and political caricatures and profiles of various personalities were given importance. In fact, it was the beginning of an era of cartooning. Cartoonists owe a lot to him.'

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I go on to discover that this aspect of the single-frame cartoon - the ability to imaginatively pack a moment, an idea, a concept within the limited space of a single stringent frame – is evident in so many of Shankar's cartoons, including the much-maligned aforementioned one. There is also the geography of the single frame space that Shankar so deftly used, as in the case of the one with Pandit Nehru as a tired torchbearer, followed

by Indira Gandhi, Lal Bahadur Shastri, Morarji Desai and many others in a race that criss-crossed the frame.

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'Politics was different then,' says Neelabh Banerjee, National Art and Illustration Editor at Times of India, who has been a fan of Shankar's Weekly from childhood. 'Scams and looting the nation was unheard of. Cartoonists had a limited field of action, so one could find lots of Shankar cartoons on Nehru fighting the odds faced by the Prime Minister's office. Politicians were less slanderous, so the cartoons were innocent too. More cartoons on how the world looks at us were made then than now. One can call that the school of clean cartoons,' he adds.

I sense that Shankar's legacy is much more than his body of work and the magazine he created. Desperate for an insight that will harness all these qualities of the man, I turn to someone who was privy to Shankar's work as a common reader - my father.

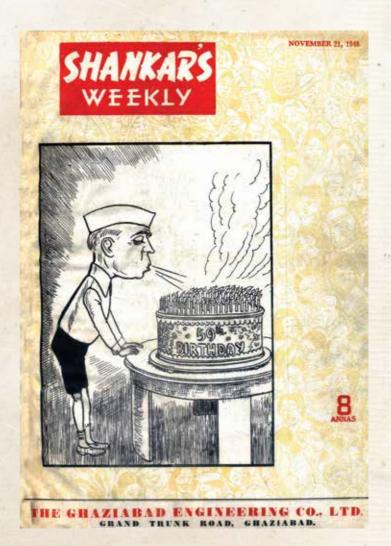
As it turns out, my father is not a fan of Shankar's cartoons. He says, 'I don't consider him a good cartoonist because he focused a lot on the politicians of those times. But the man's true legacy is the magazine he founded and the opportunities it provided cartoonists.' At the end of the day, my father finds Laxman and his Common Man far more to his liking and refuses to be contrarian when faced with the prospect of being featured in an article.

In 1975, when censorship was enforced as part of the Emergency by the government led by Prime Minister Indira Gandhi, Shankar found it increasingly difficult to bring out Shankar's Weekly. Sandeep Adhwaryu, Editorial Cartoonist at The Sunday Guardian, echoes the sentiments of other cartoonists when he laments that had it not been for the Emergency, Shankar's Weekly would have survived. 'The reason is simple: in an evolving cacophonic democracy the most important preoccupation of the masses is politics. Any medium which ridicules and punctures the bloated egos of our high handed politicians would hold its popularity.'

In the last editorial of the magazine in 1975, Shankar is known to have written, 'Dictatorships cannot afford laughter because people may laugh at the dictator and that wouldn't do. In all the years of Hitler, there never was a good comedy, not a good cartoon, not a parody, or a spoof. From this point, the world and sadly enough India have become grimmer.'

As I search the web for more of Shankar's cartoons, browse through paeans written about him, find a copy of the commemorative stamp issued in his honour and look for details of the museum in Kayankulam, Kerala honouring him, I stumble across a page published in the last edition of the Shankar's Weekly.

It was a note written in a formal manner in response to the decision to stop the magazine. Shankar's touch, that elusive something that I seek to define, shines through in his decision to publish it and in his use of the blank space around the note. He peppered the page with seven caricatures, perhaps done over the years, of the author of that note - a certain wiry sari-clad woman with a distinct beak-like nose and an unmistakeable swish of grey in shortly cropped dark hair.









Shankar's Weekly Souvenir Number



PRIME MINISTER

New Delhi, July 26, 1975.

Dear Shankar,

I learnt a few days ago about your decision to stop Shankar's Weekly and I have just seen the farewell note in your issue of July 27. It takes a great deal of strength of mind to close down what one has built through years of care and labour. You are the best judge. As you say, it is too much for one man even when that man is an institution. We shall miss the journal.

My good wishes for your health and the well-being of your other causes.

Yours sincerely,



(Indira Gandhi)











September 1975

