

Call for Book Chapters

Expected To be published by Palgrave Macmillan

Rise and Fall of Comics, Cartoons, and Graphic Novels in the Indian Subcontinent

Date Extended till Aug 30, 2026, only for

- Assistant Professors, Associate Professors and Professors
- Independent scholars who have already published in Scopus
- International scholars (registered with a PhD or above)

In the extended period, papers on all topics are open, but we will prefer the following topics:

- Western, Chinese, and Japanese cartoons in the Indian Subcontinent.
- Rise and Fall of Pran Comics, Raj Comics, Diamond Comics, Indarjal Comics and comparison with Marvel and DC
- Indian Superheroes: Nagraj, Doga, Dhruv, and Comparison with Western Superheroes (Batman, Iron Man, Spiderman)
- Indian female leads in Comics: Shakti, Pinki, Shreemati Ji and others
- Sunday Comic columns in Newspapers
- Why have Indian Comics not been adapted for TV, movies or the cinema like Marvel and DC
- Boom of Channels: Cartoon Network, Pogo, Nickelodeon, Hungama, Disney, Sony Yay, and Animax
- Diamond Comics's "Raman: Hum Ek Hain," Pranverse, nationalism, diversity, and politics as inaugurated by Indira Gandhi
- Rise of the Chinese Cartoon Industry as an alternative to the Western industry and the growth of Chinese cartoon movies.

Concept Note

Indian comics, cartoons and graphic novels occupy a unique and dynamic space within the country's literary, visual, and cultural traditions of storytelling, especially among children. Earlier, cartooning was a Western monopoly, with Donald Duck, Mickey Mouse, Tom and Jerry as household names; this was later challenged by Japan's Doraemon, Shin Chan, Kochikame, and Pokemon. Until 1990, India was a new but promising market, where most children preferred comics like Chacha Chaudhary, Tenali Raman, Akbar-Birbal, and Nagraj, as cable TV was not within reach of the common people. By the mid-nineties, cable began reaching the common man, and the rise of cartoons and the decline of comics in India began with the launch of several cartoon channels, including Cartoon Network, Pogo, Nickelodeon, Hungama, Disney, Sony Yay, and Animax. These channels established a duopoly in Animation with the West and Japan, and then entered the Indian market with series like *Chota Bheem* and *Motu-Patlu*, which instantly captured the whole audience. As a result, several channels shut down operations, and now only two cartoon shows, *Chota Bheem* and *Motu-Patlu*, are shown all day, which further harms the Indian cartoon industry, as nothing new is created. Second, it limited children's options to only these two cartoons. Third, creating cartoon characters is costly, and most of their sources

are in the West, which is already facing losses, resulting in a decline in the cartoon industry, especially after TikTok and Reels. In between, China has already emerged as a dominant player in the international market and captured the space left by Western and Japanese series with their *Kung-Fu Panda* series. As a result, China is gaining market share as *Ne-Zha 2* breaks all previous earnings records.

By bringing diverse perspectives from across disciplines, this book aims to foster critical dialogue on the significance of Indian comics, cartoons, and graphic novels as both entertainment and cultural texts. Through this book, we understand how these genres illuminate the complexities of the past, present, and future, expanding the possibilities of storytelling in contemporary India.

Themes:

- The Evolution of Popular Visual Culture in India
- Rise and Fall of Comics
- Superheroes and common men
- Western and Japanese Cartoons in India
- History and Transformation of Japanese Cartoons
- Development of Chinese Cartoon Movies
- Sudden Rise Indian Cartoon
- Boom of Cartoon TV Channels
- Decline of the Indian Cartoon Industry
- Beginning of Graphic Novels
- Future of Cartoons and Graphic Novels

Kindly send an **Abstract of 250** words at deepak@mgcub.ac.in by **August 30, 2026**

Bibliography

- Dudrah, R. K., & Varughese, E. D. (2020). *Graphic novels and visual cultures in South Asia*. Routledge.
- Jha, S., Gusain, A., & Krishnan, A. R. (2026). *Documenting lives: Comics, representation, and activism across cultures*. Springer.
- Nayar, P. K. (2016). *The Indian graphic novel: Nation, history and critique*. Routledge.
- Varughese, E. D. (2018). *Visuality and identity in post-millennial Indian graphic narratives*. Springer.