

**A QUEST TO CONTEMPLATE AN INTEGRATED  
FUTURISTIC MODEL FOR CONTENT MARKETING  
OF  
THE INDIAN COMICS INDUSTRY**

Thesis Submitted for the Award of the Degree of

**DOCTOR OF PHILOSOPHY**

**in**

**Management**

**By**

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## **DECLARATION**

I, hereby declare that the presented work in the thesis entitled “A Quest to Contemplate An Integrated Futuristic Model for Content Marketing of The Indian Comics Industry” in fulfilment of degree of **Doctor of Philosophy (Ph. D.)** is outcome of research work carried out by me under the supervision of Dr Pritpal Singh, working as Professor, in the Mittal School of Business of Lovely Professional University, Punjab, India. In keeping with general practice of reporting scientific observations, due acknowledgements have been made whenever work described here has been based on findings of other investigator. This work has not been submitted in part or full to any other University or Institute for the award of any degree.



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## **CERTIFICATE**

This is to certify that the work reported in the Ph. D. thesis entitled “A Quest to Contemplate an Integrated Futuristic Model for Content Marketing of The Indian Comics Industry” submitted in fulfillment of the requirement for the award of degree of **Doctor of Philosophy (Ph.D.)** in the Mittal School of Business, Lovely Professional University, Phagwara, is a research work carried out by Siddhartha Bose, 42000033, is bonafide record of his/her original work carried out under my supervision and that no part of thesis has been submitted for any other degree, diploma or equivalent course.



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## ABSTRACT

The Indian comics industry possesses a significant cultural legacy and promising prospects for expansion, yet it confronts several obstacles that impede its advancement and acknowledgment at an international level. The objective of this study is to investigate the necessity of and suggest tactics for advancing the Indian Comics Industry, thereby leveraging its cultural and economic importance (Bourdieu, 2018). This study conducts a comprehensive analysis of the Indian Comics Industry by means of an extensive literature review, encompassing an exploration of its historical context, current status, and emerging trends. The text highlights significant obstacles that impede the industry's market outreach and penetration, including restricted distribution channels, insufficient financial backing, and inadequate promotional efforts. This research utilizes a variety of sources, including industry reports, scholarly literature, and expert perspectives, to provide evidence for the conclusions drawn (Nayar, 2016). In recent years, the Indian Comics Industry has experienced noteworthy expansion. However, it encounters several obstacles in fulfilling the demands of its readership. The present study delves into the various obstacles encountered by the Indian Comics Industry and the corresponding demands of its readership (Jacobs, 2013). The text endeavours to identify the disparity that exists between the challenges faced by the Indian Comics Industry and the expectations of its readers. Additionally, it suggests strategies to enhance the industry's growth and address this disparity. The Indian Comics Industry is confronted with a range of challenges that span various dimensions. The aforementioned factors comprise restricted dissemination avenues, insufficient variety in narrative and character portrayal, substandard production standards, and inadequate promotional and marketing approaches. The aforementioned obstacles impede the capacity of the industry to expand its reach to a broader demographic and establish a robust foothold in the marketplace (Norcliffe & Rendace, 2003). In addition, the industry encounters difficulties in vying for market share against prevalent global comics that tend to monopolize the market and engross the readership.

The Indian Comics Industry is currently failing to meet the expectations of its readership. The audience expresses a preference for greater diversity and relatability in characters, storylines that address contemporary issues, and improved product quality in terms of artwork and printing. Furthermore, it is anticipated that digital platforms will provide better accessibility for readers and that marketing strategies will be enhanced to increase awareness of Indian comics. The discernible disparity between the obstacles encountered by the Indian Comics Industry and the anticipations of its readership is apparent. The limitations faced by the industry in terms of distribution and marketing have a constraining effect on its capacity to expand its reach to a wider audience, ultimately leading to a decrease in exposure and awareness among prospective readers (Dastidar, 2019). The absence of diversity in both the portrayal of characters and storytelling techniques has a detrimental effect on the entertainment industry's ability to attract a broader audience. This fails to captivate readers who are seeking innovative and relatable narratives. To foster the growth of the Indian Comics Industry and mitigate this disparity, several tactics to be employed. Enhancing the scope of distribution networks, encompassing both physical and digital channels, can potentially enhance the reach of Indian comics to a wider audience across the nation. Incorporating diverse representations and contemporary themes in storytelling can effectively meet the expectations of a wider audience. Furthermore, augmenting the production standards and implementing efficacious promotional strategies can amplify the prominence and appeal of Indian comics. This thesis advocates for a comprehensive strategy that aims to improve the prominence, availability, and revenue streams of Indian comics in response to the aforementioned obstacles. Initially, it underscores the significance of establishing a specialized platform or portal that exhibits Indian comics to a worldwide audience. The implementation of a platform has the potential to streamline online sales, distribution, and collaboration, thereby expanding the market reach for creators. The study emphasizes the importance of involving educational institutions in the integration of comics into curriculum (Thacker, 2007), thereby promoting a reading culture and cultivating an appreciation for the medium (Berkowitz & Packer, 2001).

The thesis proposes the establishment of strategic partnerships with established publishing houses, film studios, and digital platforms to capitalize on their marketing capabilities and broaden the audience base for Indian comics. Additionally, the research investigates efficacious case studies from different nations, including Japan and the United States, to extract valuable insights and optimal practices that can be implemented in the Indian Comics Industry. Through the adoption and execution of these tactics, India has the potential to position itself as a central location for a wide range of superior comic material, thereby drawing worldwide recognition and promoting financial advancement within the sector.

In summary, the Indian Comics Industry encounters various obstacles in fulfilling the demands of its audience. The disparity between the aforementioned challenges and the anticipated standards of readers underscores the necessity for calculated measures aimed at fostering the growth of the industry.

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## TABLE OF CONTENTS

	Declaration	II
	Certificate	III
	Abstract	IV
	Acknowledgment	VII

<b>Chapter 1: Introduction</b>		
<b>Topic No.</b>	<b>Topic</b>	<b>Page No.</b>
1.1.0	Introduction	2
1.1.0.1	The necessity of the study	2
1.1.0.2	Social Aspect	2
1.1.0.3	Educational Aspect	3
1.1.0.4	Economical Aspect	3
1.1.0.5	History of Comics	3
1.1.0.6	The Golden Age (1938-1950)	3
1.1.0.7	The Silver Age (1956-1970)	4
1.1.0.8	The Bronze Age (1970-1985)	5
1.1.0.9	The Current Age (1985-Present)	5
1.1.1.0	History of Indian Comics	6
1.1.1.1	First Indian Lead Character in Indian Comics	19
1.1.1.2	Comicon in India	21
1.1.1.3	Cartoonists of the Indian Comics World	22

1.1.1.4	Re-Emergence of Indian Comics Industry in Pandemic COVID-19	23
1.1.1.5	Business Aspect in 2021	25
1.1.1.6	Factors working on the growth trends of Comics	27
1.1.1.7	Comics Market Share Analysis	28
1.1.1.8	Comic Market Segmentation	29
1.1.1.9	Major Players in the Comics Business	32
1.1.2.0	Indian Comics Industry - Platinum Era (2020 onwards)	34
1.2.0	Emergence and Justification of the Problem	43
1.3.0	Statement of the Problem	44
1.4.0	Objectives of the Study	44
1.5.0	Hypothesis of the Study	46
1.6.0	Limitations of the Study	46
1.7.0	Plan and Procedure of the Study	47
1.7.1	Method of Study	47
1.7.2	Research Design	48
1.7.3	Philosophical Assumptions	48
1.7.4	Research Strategies	49
1.7.5	Methods for Collecting Data	49
1.7.6	Sampling	50
1.7.7	Exploratory Procedure	50

1.7.8	Reach of confirmatory science	51
1.7.9	The Openness of Questioning	54
1.8.0	A Priori Theorizing	56
1.8.1	From Talk to Action	57
1.8.2	A Program for Exploratory Research	59
1.8.3	The point of a theory	61
1.8.4	Some rules for doing exploratory research in the social sciences	63
1.8.5	Exploratory research has the power to free people	68
1.8.6	Dialectics	70
1.8.7	The Problem with the Area of Research	72
1.8.8	Exploratory, Deductive-Inductive and Dialectic are all types of research	73
1.8.9	Tools and Techniques Employed in the Study	74
<b>Chapter 2 Review of related literature</b>		
<b>Topic No.</b>	<b>Topic</b>	<b>Page No.</b>
2.0.0	Literature Review	76
2.0.1	Narrative Disclosure	76
2.0.2	Narrative in the Postmodern Era	78
2.0.3	Post Modernism	78
2.0.4	The Post-Modern Novel	79
2.0.5	The Story	80

2.0.6	Characters	80
2.0.7	The Plot	81
2.0.8	Setting	82
2.0.9	Metafiction	82
2.1.0	Intertextuality	84
2.1.1	Graphic Narrativity	85
2.1.2	Text as "Words" and as 'Images'	87
2.1.3	Transmedial and Intermedial Narrative	88
2.1.4	The Medium Comics	90
2.1.5	Comics Layout	92
2.1.6	Panel	93
2.1.7	Closure	93
2.1.8	Gutter	94
2.1.9	Speech Bubble	94
2.2.0	Graphic Novels	95
2.2.1	The Rise of Comics	96
2.2.2	Comics Studies	99
2.2.3	Sources of Review of related literature	102
2.3.0	Significance of the Review of related literature	109
2.4.0	Process of Literature Review	110
2.5.0	The review of related Literature	111

2.6.0	Overview of review of Literature	113
<b>Chapter 3 Research Methodology</b>		
<b>Topic No.</b>	<b>Topic</b>	<b>Page No.</b>
3.0.0	Methodology of the Study	116
3.0.0.1	Sources of Information	116
3.0.0.2	Plan of Work	117
3.0.1	Variables in the Study	118
3.0.2	Method of the Study	119
3.0.1.1	Criteria for Inclusion	119
3.0.1.2	Exclusion conditions	120
3.0.3	Design of the Study	122
3.0.4	Sample selection	124
3.0.5	Statistical techniques employed	127
3.0.5.1	Descriptive Statistics	128
3.0.5.2	Inferential Statistics	128
3.0.5.3	Graphical Representation	129
3.0.6	Tools and Techniques Employed in the Study	129
3.0.7	Structural Design of the Study	130
3.0.8	Business Implications and Significance of the Study	131
<b>Chapter 4 Analysis and Interpretation of the Data</b>		

<b>Topic No.</b>	<b>Topic</b>	<b>Page No.</b>
4.0.0	Analysis and Interpretation of the Data	134
4.1.0	Prerequisite of data analysis	135
4.2.0	Data Analysis	136
4.2.1	Demographic information of the sample	137
4.2.2	Objective-wise analysis	152
4.2.2.1	Objective 1	152
4.2.2.2	Objective 2	159
4.2.2.3	Objective 3	181
4.2.2.4	Objective 4	183
4.3.0	Overview of the Chapter	186
<b>Chapter 5 Findings, Conclusions and Suggestions</b>		
<b>Topic No.</b>	<b>Topic</b>	<b>Page No.</b>
5.0.0	Findings, Conclusions and Suggestions	188
5.1.1	Findings of the Study	189
5.2.0	Initiatives taken for the Study	205
5.3.0	Conclusion of the Study	224
5.4.0	Limitation of the Study	228
5.5.0	Suggestions of Further Researchers	230
5.6.0	Overview of the Chapter	231

## LIST OF TABLES

<b>Table No.</b>	<b>Topic</b>	<b>Page No.</b>
1.0.0.0	Regional Market of Comics with countries	49
1.0.0.1	Progress Report Metric on Market Size, Revenue Forecast and Growth Rate of Comics for (2021 - 2027) and (2022-2029)	50
1.0.0.2	Variable Identification	136
1.0.0.3	Population Identification	142
1.0.0.4	Confidence Leave and Z value	143
1.0.0.5	Sample size with respect to Population	144
1.0.0.6	Gender distribution of the respondents	155
1.0.0.7	Marital Status distribution of the respondents	156
1.0.0.8	Age distribution of the respondents	157
1.0.0.9	Educational background of the respondents	158
1.0.1.0	Profession for Livelihood distribution of the respondents	159
1.0.1.1	Place of residence distribution of the respondents	160
1.0.1.2	Gap in comics reading distribution of the respondents	162
1.0.1.3	Motivators in comics reading distribution of the respondents	163
1.0.1.4	Availability in comics reading distribution of the respondents	164
1.0.1.5	Genre in comics reading distribution of the respondents	165
1.0.1.6	Preferred medium in comics reading distribution of the respondents	166
1.0.1.7	Monthly comics reading distribution of the respondents	167

1.0.1.8	Negative motivators to stop comics reading distribution	168
1.0.1.9	Reason for comics reading distribution of the respondents	169
1.0.2.0	Strategies to deal with the threats to validity	172
1.0.2.1	Categorical personal qualitative interviews divided in YouTube seasons	173
1.0.2.2	Top Issues observed by the Indian Comics Industry	174
1.0.2.3	The number of experts and their influence on the minimum acceptable CVI score	181
1.0.2.4	Relevance and Rating	183
1.0.2.5	Minimum acceptable CVI score and interpretation	183
1.0.2.6	The number of experts and their influence on the minimum acceptable CVI	184
1.0.2.7	Constructs with the questions and responses	186
1.0.2.8	Reliability Statistics	190
1.0.2.9	Discriminant Validity	192
1.0.3.0	F Square	193
1.0.3.1	Outer Loadings	194
1.0.3.2	Factor Analysis	195
1.0.3.3	Collinearity Statistics (VIF)	197
1.0.3.4	GAP Analysis (Perception Vs Expectation)	199
1.0.3.5	t test for mean difference between Customer Perception Vs Expectation	200
1.0.3.6	Bootstrapping Results	202
1.0.3.7	Controllable and Uncontrollable issues mentioned by the Indian Comics Industry	208



## LIST OF FIGURES

<b>Figure No.</b>	<b>Topic</b>	<b>Page No.</b>
1.0.0.0	Illustrated Weekly of India, Uncle Remus, Phantom, P.C. Timbaktoon	25
1.0.0.1	The Phantom, P.C. Timbaktoon	26
1.0.0.2	Times of India Office in Bombay, 1898, Editor's Room, P.C. Timbaktoon	26
1.0.0.3	Times of India Office in Bombay, 1898, Machine Room P.C. Timbaktoon	27
1.0.0.4	Times of India Office in Bombay, 1898, Machine Room. P.C. Timbaktoon	27
1.0.0.5	Reading Room, Press Room, P.C. Timbaktoon	28
1.0.0.6	Reading Room, News Composing Room, P.C. Timbaktoon	28
1.0.0.7	Prakash Nerulkar (Calligraphy Artist, Indrajal Comics), B Govind, Artist	29
1.0.0.8	Sunday strips to portrait comic book format, P.C. Timbaktoon	30
1.0.0.9	Recreation of the content, P.C. Timbaktoon	30
1.0.1.0	Aruna was amended as Runa, P.C. Timbaktoon	31
1.0.1.1	First Comics printed in March 1964, P.C. Timbaktoon	32
1.0.1.2	Super Star Rajesh Khanna in the avatar of The Phantom in the movie "BundleBaaz"	32
1.0.1.3	Last Printed Indrajal Comics	33
1.0.1.4	Padma Shri Late Narayan Debnath	34
1.0.1.5	Padma Shri Late KS. Shankar	34
1.0.1.6	Evolution of the Indian Comics Industry (1960-2023)	35
1.0.1.7	Bahadur: First Indian Lead Character created by Abid Surti	38
1.0.1.8	Popular Comic Characters in India	39

1.0.1.9	Valuates Reports on Comic Book Market Report (2021 – 2027)	44
1.0.2.0	Valuates Reports on India Comic Book Market Size YoY Growth (2016-2017)	45
1.0.2.1	Valuates Reports on Comic Book Market Size	46
1.0.2.2	Valuates Reports on Comic Book Market Share in 2019	47
1.0.2.3	Valuates Reports on Comic Book Market by Segmentation 2019	48
1.0.2.4	Valuates Reports on Comic Book Market 2022	49
1.0.2.5	Umacart Universe, Image courtesy Umacart	54
1.0.2.6	Act of Hell : Comparison of AI generated output and final artwork after manual work	60
1.0.2.7	Onion Model	66
1.0.2.8	Research Design	67
1.0.2.9	Graphic Novel Sales Growth by Category 2019-2021	121
1.0.3.0	Graphic Novel Percentage Change by Category 2019-2021	122
1.0.3.1	Graphic Novel Percentage of Volumes Sold 2019-2021	123
1.0.3.2	Volumes of Unit Sold, 2020 vs 2021	124
1.0.3.3	Units Sold – Percent Change	124
1.0.3.4	Units Percent Change 52 Weeks (Jan 03 2021 – Jan 01 2022)	125
1.0.3.5	Approach for Objective 1	137
1.0.3.6	Triangulation Method of the research	141
1.0.3.7	Conceptual Framework of the research	147
1.0.3.8	Roadmap of the Study	148
1.0.3.9	Pareto Chart of the Indian Comics Personnel in the Study	176
1.0.4.0	Pareto Chart of Top Issues in the Indian Comics Industry	176
1.0.4.1	Service Quality GAP Model for gauging the expectations of the readers of the Indian Comics Industry	178
1.0.4.2	Communication to Indian Comics personnel for gauging the expectation of the readers of the Indian Comics Industry (English)	180

1.0.4.3	Communication to Indian Comics personnel for gauging the expectation of the readers of the Indian Comics Industry (Hindi)	181
1.0.4.4	GAPS identified in RATER Dimensions	199
1.0.4.5	Factor Loading to identify the GAPS with RATER Dimensions	201
1.0.4.6	Pareto Chart highlighting the Top issues (Controllable)	209
1.0.4.7	Graphical Abstract of the Study	222
1.0.4.8	Novelty items of “DOGA” with the potential to associate with superbike	226
1.0.4.9	Custom T-Shirt Design with QR code to participate in the survey	227
1.0.5.0	Custom T-Shirt Front - Walkinar	228
1.0.5.1	Custom T-Shirt Back - Walkinar	228
1.0.5.2	Custom Mask - Walkinar	228
1.0.5.3	Custom Coffee Mug Front, pleading to save the Indian Comics Industry	229
1.0.5.4	Custom Coffee Mug Back, pleading to save the Indian Comics Industry	229
1.0.5.5	Custom Mousepad spreading awareness of the potential of the Indian Comics Industry	229
1.0.5.6	Custom Mousepad with QR code to participate in the survey	229
1.0.5.7	Siddhartha on OMG drive to make Indian Comics available in Offline shops	230
1.0.5.8	Ram Comics Ghaziabad promoting Comics Reading Culture	234
1.0.5.9	Mrs. Sushmita Mitra and Aditri Mitra highlight comics reading as a healthy source of entertainment	234
1.0.6.0	Indian Comics Readers Worldwide	236
1.0.6.1	NRI: Indrasish Guha (Netherlands), Anshul Srivastava (Canada), Vivek Rai (USA) expressing and discussing the Indian Comics industry	237

1.0.6.2	Talent Hunt with young artists	238
1.0.6.3	Library initiation at Corner Store	239
1.0.6.4	Diwali Campaign by Siddhartha Bose	240
1.0.6.5	Amar Chitra Katha Diwali Campaign	240
1.0.6.6	Further scope of research to Integrated Futuristic Model for Content Marketing of the Indian Comics Industry	252

<b>References</b>		254
Appendix A	Questionnaire for Qualitative Interview of Indian Comics Industry Personnel	280
Appendix B	Questionnaire for Quantitative expectation of Indian Comics Readers towards Indian Comics Industry	282
Appendix C	Patent Published	291
Appendix D	Research Papers Published	303
Appendix E	Conferences Attended	304

# **Chapterization**

- 1. Introduction.**
- 2. Review of literature.**
- 3. Research methodology.**
- 4. Data analysis and interpretation.**
- 5. Findings, Conclusion and  
Recommendations.**

# Chapter -1

### 1.1.0 Introduction:

Comics are a visual method for communicating ideas. It often accompanies other forms of visual data. (McCloud, 1993). It usually takes the state of a progression of picture boards. Literary components like text bubbles, inscriptions, and likenesses in sound can be utilized to address discussion, portrayal, audio effects, or other data. From Murals to Digital comics on mobile platforms (Allen, 2014), comics always tell stories from generation to generation (Duncan et al., 2015). Comics have always been used as a source of entertainment. The comics industry plays an integral role in generating revenue and jobs for publishers, booksellers, artists, etc (Miller, 2014) (Johnston, 2013). Indian comics (additionally referred to as चित्रकथा / Chitrakatha) are comic books and picture novels approximately the Indian way of life that are published in quite a few Indian languages. For decades, themes linked with prominent mythologies and folktales have appeared in children's comic books in India, which has a long history of comic readership (Smith & Duncan, 2017). Indian comics are frequently and massively published. Successful comic books sold more than 500,000 copies in weeks during the late 1980s and early 1990s, when the industry was at its height. It was widely assumed that India's once-thriving comic book industry is in a precipitous decline due to growing competition from satellite television and the gaming sector (Maity, 2022).

#### 1.1.0.1 The necessity of the study

Comics studies help understand the sector and its subindustries, such as raw materials, supply chain, and entertainment. Start with basic principles to understand and evaluate the research. This perspective examines the Indian Comics Industry's commercial and growth potential.

#### 1.1.0.2 Social Aspect:

People require comic books as a form of entertainment. It guides thoughts to shape a clearer image of how one want heroes to act and what limitations one place in coping with inevitable crises. It also helps in mental well-being to relive the characters one aspires to and get lost in regular day-to-day worries (Lawrence & Jewett, 2002).

### 1.1.0.3 Educational Aspect:

Comics offer narrative opportunities for students who are only starting to read and students who are learning a foreign language (Brown, 2001). Students observe the beginnings and ends of stories, plots, characters, time and setting, and sequencing without the want for stylish phrase interpreting skills. Images supplement the text and provide students with critical contextual cues to word sense. Comics function as a scaffold for student comprehension (Juricevic, 2018).

### 1.1.0.4 Economical Aspect:

The Indian Comics Industry was estimated to be worth more than \$100 million in 2012. Raj Comics, Amar Chitra Katha, and Diamond Comics are the most well-known Indian comic book publishers and hold significant popularity among Indian Readers (Rambhatla, 2017). According to industry figures, the global comic publishing industry, including trade books, periodicals, and digital, is worth about \$1 billion per year (McMillan, 2018). Comics are loved with the aid of using humans of all ages (Rogers et al., 2011). Web series and movies based on comics have been successful. Comic cons are prevalent. The majority of today's generation grew up reading comic books.

### 1.1.0.5 History of Comics

Comics antiquarians partition the historical backdrop of American comic books into ages. These can be broadly categorized into the Golden Era (1938-1950), the Silver Age (1956-1970), the Bronze Age (1970-1985), and the Current Age (1985-Present). This timetable presents achievements, patterns, and essential occasions that characterized the comic medium during every one of these periods.

### 1.1.0.6 The Golden Age (1938-1950)

In 1938, Superman debuted in Action Comics #1 by Jerry Siegel and Joe Schuster, published by DC Comics, formerly known as Detective Comics, Inc. (Wright, 2003). Superhero comics took America to a whole new peak of popularity (Rosenberg, 2013). Marvel Comics predecessor, Timely Comics, was established in 1939 (Daniels, 1991). Following Superman's ridiculously triumphant debut, Bob Kane and Bill Finger made



Batman in 1939, who first appeared in *Detective Comics* #27 (Daniels, 1999). Harvard-knowledgeable psychologist William Moulton Marston created Wonder Woman in 1941 who first appeared in *All Star Comics* #8 (Lepore, 2014). As one of the few robust woman characters acting in comics, she turns into an icon of the liberated woman. Countless superhero tropes (Alternate ego, foundation story, rogues' gallery) are forged. Justice Society of America, a group of superheroes from DC Comics who appeared in *All Star Comics* #3 was brought the concept of multi-starrer in 1940 (Wright, 2003). Captain America was introduced by Joe Simon and Jack Kirby in 1941. During World War II, the man or woman fight America's enemies. Marvel Comics encashed this opportunity by bringing the super soldier, "Captain America" (Daniels, 1991). It was not unusual for a single comic issue to promote over a million copies during the Golden Age (Wright, 2020). Comics functioned as a reasonably priced supply of leisure all through World War II. Sales declined after the war. Many hero titles were dropped as distributors were cognizance of the classification of types (Science fiction, loathsomeness, western, sentiment) (Dallacqua, 2012). Concerns over juvenile misbehaviour have critics and lawmakers examining comics' place in American culture as the Golden Age draws to a close. (Wright, 2003).

#### 1.1.0.7 The Silver Age (1956-1970)

DC Comics Grandstand issue #4, posted in 1956, once again introduces Golden Age legend The Blaze in the wake of five difficult long stretches of nonappearance, starting a hero recovery. Other Golden Age characters, including Green Lantern, are revived rapidly thereafter. Multi Starrer concept in DC's Justice League of America in 1961, to reboot the Golden Age. Atlas Comics (successor of Timely Comics) turned into Marvel Comics in 1961. Marvel first asserts itself as a contemporary-day enterprise pressure with the 1961 *Fantastic Four* #1 publication. Stan Lee and Jack Kirby's characters show to be exceptionally popular. 1962 brings the debut of Spider-Man, Thor, and the Hulk. Iron Man and the X-Men appeared first in 1963 (X-Men, 2000). Marvel receives in at the superteam craze with The Avengers, first posted in 1963. Iron Man and Thor were part of withinside the mid-60s. The crew revived Captain America in 1964. Industry organization the Comics Code Authority (established in the early 1950s) restricts the content material of Silver Age comics (Nyberg, 1998). Publishers need to comply with

strict content material recommendations or the chance of comics going undistributed. The underground comics scene started to evolve to take form as child boomers emerged as a part of the counterculture. (Schumer, 2003).

#### 1.1.0.8 The Bronze Age (1970-1985)

The Comics Code Authority effect started to evolve its decline as mainstream titles started to address the social troubles of the day (BBC, 2011). Stories develop darker as superheroes face shocking stakes. Spider-Man's female friend Gwen Stacy was killed inside the pages of *The Amazing Spider-Man* (Deb Roy, 2022). It affected the underground comics motion which evolved to be pondered in mainstream comics. Supernatural subject matters and horror memories start to make a comeback. Black and woman protagonists begin to play prominent roles in mainstream titles. Like *Star Wars* and *Jaws* usher in the generation of the blockbuster, Hollywood studios flip to comics for inspiration. 1978's *Superman* edition is an economical and essential smash. Licensed merchandise, t-shirts, and motion figures emerge as crucial parts of publishers' safe sides. (Salvador, 2018)

Alan Moore's *Watchmen* restricted collection capabilities deconstructionists tackle superheroes and debuts to extensive crucial acclaim. The amassed series was the most influential comic featured in *Time* magazine's listing of exceptional books in 2005. Frank Miller, on setting up hero titles (*Daredevil: Brought Back to Life*, *Batman: Year One*, *The Dark Knight Returns*), laid out the "bleak and abrasive" tasteful of classic comics. Miniseries, *Crisis on Infinite Earths* brings back the DC Comics progression. (Wandtke, 2007).

#### 1.1.0.9 The Current Age (1985-Present)

The prevailing trend in superhero comics continues to be the adoption of a sombre and realistic tone, often characterized by a dark and gritty aesthetic (Bhaskar, 2013). A speculator's growth takes location in the early 1990s. 1993's *X-Men #1* sells over 70,00,000 copies (McMillan, 2018). The bubble bursts through the mid-90s, resulting in a steep decline in sales (Wright, 2003). Deals keep up with saying no for DC and Marvel comics titles through the 1990s and 2000s because the peruser base for comics

recoils (Pustz, 2012). 2011's top-trending Comics Justice League #1 achieves 231,000 copies. Marvel nearly collapses due to company brinksmanship. Colleges and universities extensively start supplying guides in sequential artwork (Hatfield, 2009). The phenomenon of media consolidation has manifested in the acquisition of DC Comics by Warner Bros and Marvel by Disney. (Pustz, 2012). There is a significant variation in prices. Comics adaptations have been a prominent feature within the cinema industry (Mills, 2013), as renowned auteurs Tim Burton and Christopher Nolan have successfully transformed the Batman series into very lucrative multibillion-dollar enterprises. Marvel initiated the establishment of the Marvel Cinematic Universe, which was subsequently followed by the highly successful release of The Avengers in 2012, setting new records. (Singer, 2012). DC Comics rebooted all its contents from Issue #1 in 2011 to go with the flow and attract the new generation to win (Sava, 2011). This consists of long-strolling titles together with Action Comics. At the time, the title, wherein Superman debuted in 1938, became issue #904. Movies like Justice League - The Snyder Cut and Avenger-End Game (Dela Pena, 2023) have proved to the groundbreaking records in Hollywood ensured the comics as an extremely luring industry to explore.

### 1.1.1.0 History of Indian Comics

"I was about 6 or 7 years old when soldiers of World War II would pass through Bombay (currently known as Mumbai) on their way to Burma (currently known as Myanmar). In Bombay, soldiers would get down at the docks, and from there, a small train used to take them to Victoria Terminus. Now neither the train nor the tracks are there. Now, this train would travel at a leisurely pace and kids used to run after to beg for money or food or anything from the British soldiers on the train. The soldiers sometimes throw chocolates, coins, etc. Kids used to keep chasing them. Once a soldier happened to throw a comic book. In those days, no one had seen a comic book before. Comics were an expensive affair for the elite class of foreign return people during the 1950s. These people used to bring comics such as Mickey Mouse etc. with them from their trip"(Surti, 2015). The commercializing of comics as a serious business has not been considered till then. On the contrary, "Illustrated Weekly of India", "Anandbazar

Patrika", and "Chandamama" used to print the comic strip mostly of The Phantom, Uncle Remus, and Mickey Mouse in their magazines (Prasad, 2021).



Figure 1.0.0.0: Illustrated Weekly of India, Uncle Remus, Phantom, P.C. Timbaktoon

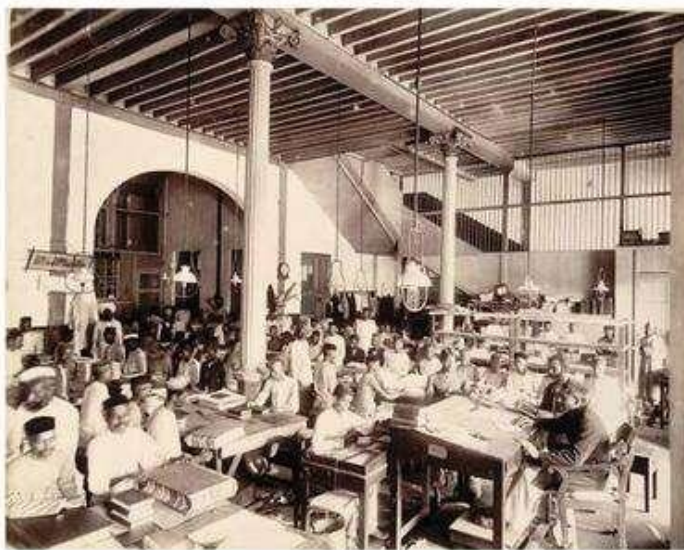
As per Prakash Nerulkar (Calligraphy Artist, Indrajal Comics), During that period, the Times of India imported rotogravure equipment from Germany. Rotogravure was a printing technology that utilized a printing press with intaglio cylinders, typically operating at high speeds and employed for large-scale print production of magazines and stamps. Rotogravure was utilized to print in four colours, which was groundbreaking at that time.

However, after printing the calendar for two to three months in a year, its fixed cost (ashes) began to rise because of the high purchase cost of machines and the cost of space, among other things. That is, rather than the cost of maintaining the ashes on these machines year after year, there was an advantage to having it printed from a different printer. In such a case, management reasoned that even if the machines were left running, the harm would be less than that caused by keeping the switch turned off (Nerulkar, n.d.). Low revenue or no profit no loss might occasionally cut the loss in half. Said Late Anant Pai in one of the interviews.



Imaged by Heritage Auctions, HA.com

Figure 1.0.0.1: The Phantom, P.C. Timbaktoon



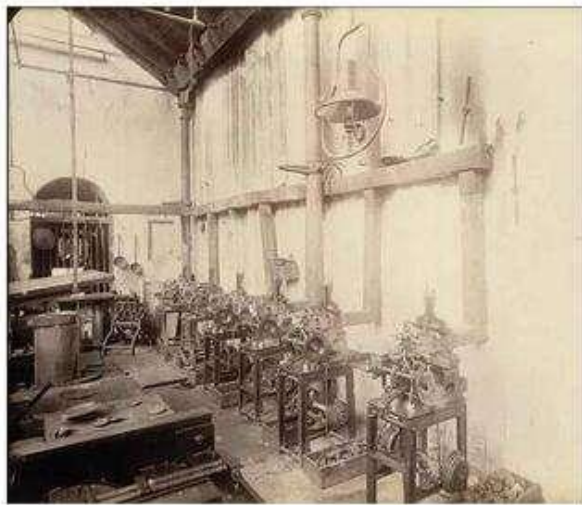
Times of India office in Bombay , 1898



Editor's room

Figure 1.0.0.2: Times of India Office in Bombay, 1898, Editor's Room, P.C.

Timbaktoon

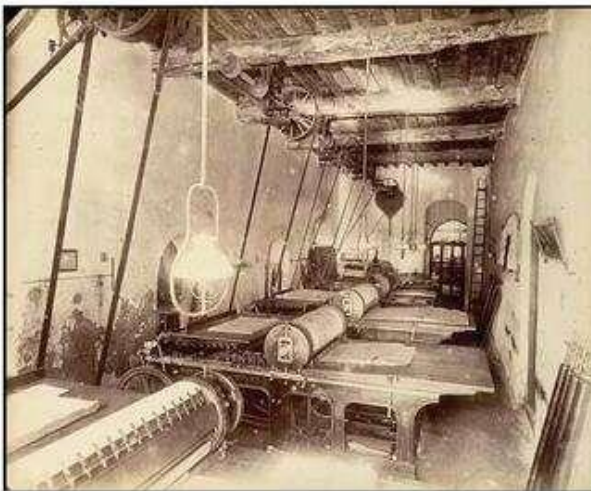


**Machine room**

**Times of India  
office in Bombay, 1898**  
अखबारिका लॉकड प्रतिकाशक मिर

*Figure 1.0.0.3: Times of India Office in Bombay, 1898, Machine Room P.C.*

*Timbaktoon*



**Machine room**

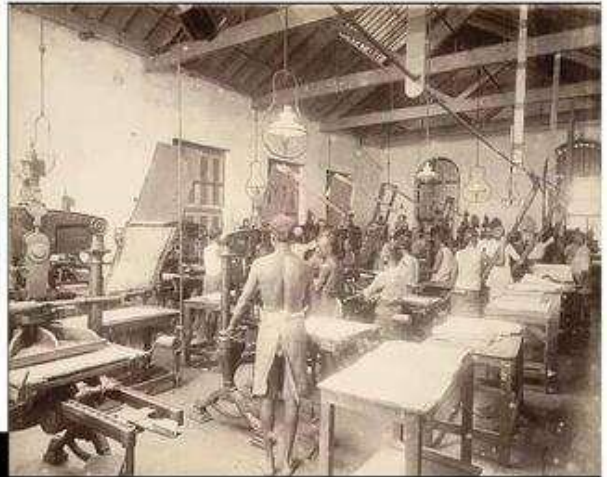
**Times of India  
office in Bombay, 1898**  
अखबारिका लॉकड प्रतिकाशक मिर

*Figure 1.0.0.4: Times of India Office in Bombay, 1898, Machine Room. P.C.*

*Timbaktoon*



**Reading room**



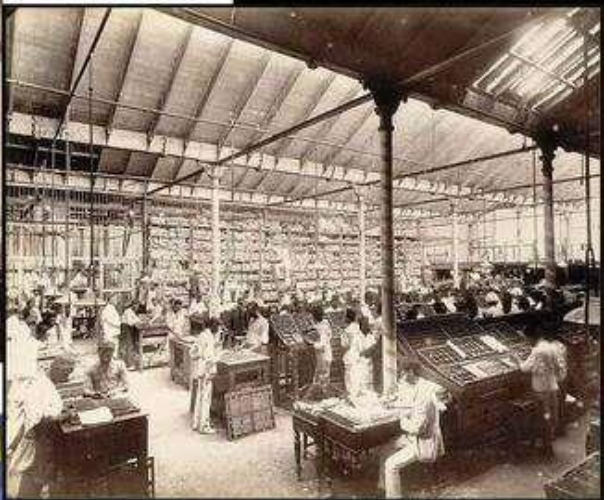
**Press room**

**Times of India**  
**office in Bombay, 1898**  
 भारतीय दैनिक प्रसिद्धाकार विभाग

*Figure 1.0.0.5: Reading Room, Press Room, P.C. Timbaktoon*



**Dinfding room**



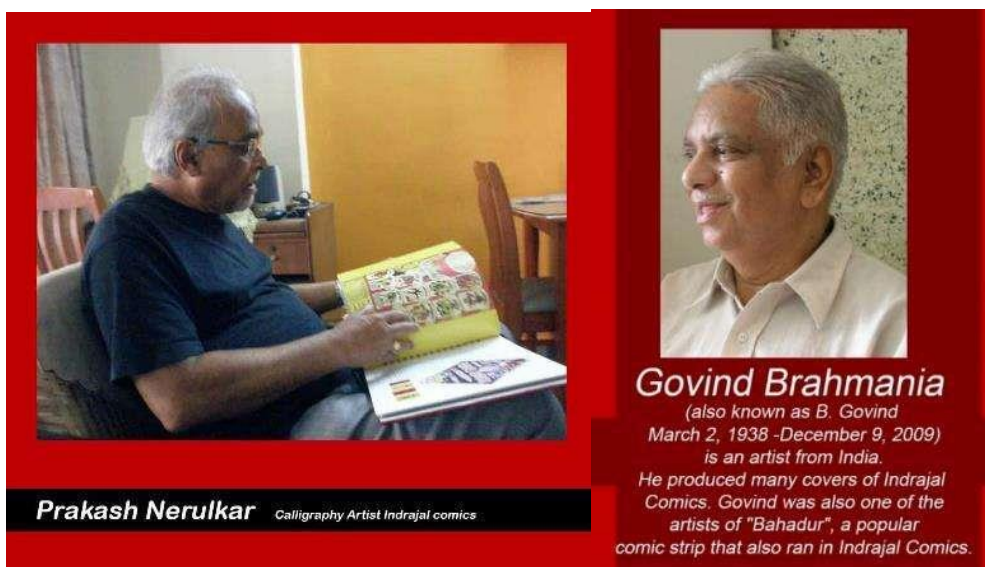
**News composing room**

**Times of India**  
**office in Bombay, 1898**  
 भारतीय दैनिक प्रसिद्धाकार विभाग



*Figure 1.0.0.6: Reading Room, News Composing Room, P.C. Timbaktoon*

The inception of India's comic business to be traced back to the mid-1960s when Indrajal Comics, published by The Times of India, made its debut. Indrajal Comics began in India in response to the necessity to employ these machines. Due to the low cost of syndicated characters like Phantom, etc., comics were printed alongside and sold side by side. Govind's painted covers are exceptionally respected among Indian Comics fans and comparable to George Wilson's for the Gold Key series and the Avon books from the USA (GCD, 2021).



*Figure 1.0.0.7: Prakash Nerulkar (Calligraphy Artist, Indrajal Comics), B Govind, Artist, First cover artist of one of the comics of The Phantom in India, P.C. Timbaktoon*

The development of Indian comics can be categorized into multiple phases. The establishment of Indrajal Comics in the 1950s involved the translation and adaptation of syndicated western comic strips such as The Phantom, Mandrake, and Flash Gordon into the Indian context.





Figure 1.0.0.8: Sunday strips to portrait comic book format, P.C. Timbaktoon

An interesting challenge was observed when the decision was taken to print comics in India. In those days, comic strips were printed in Sunday magazines or newspapers in landscape mode. It was necessary to get it printed in portrait mode to print comics. Hussain Zamin (Artist) was an aspiring artist who was allowed to rearrange the content from Sunday strips to a comic format with artistic touch and fillers (Goodreads, 2021).



Figure 1.0.0.9: Recreation of the content, P.C. Timbaktoon

Because of The Phantom's close ties to India, the editors made suitable amendments. Several places and names to be more "politically correct". For example, "India" became "Zinia", "Bengali" became "Denkali" (there are no pygmy people in Bengal, which would have confused Indian readers); the "Singh" Fellowship became "Singa"

privateers; and "Rama" (the twentieth Apparition's killer) became "Ramalu", notwithstanding "Ramalu" being a typical Indian name (GCD, 2021).



Figure 1.0.1.0: Aruna was amended as Runa, P.C. Timbaktoon

Before the Bengali edition, a little background on how Indrajal Comics was introduced in several languages. From January 1966, the localized edition was available in Bengali, and the *Indrajal* #23 was the most popular. There were dedicated pages to promote top brands of those days like Gold Spot, Poppins, Nutramul, etc. A general of 803 Indrajal comic books has been printed and distributed, barring #123 and #124, which have not been published and distributed in light of business strike activity. In addition to the primary narrative, the volumes included supplementary content such as newspaper humour strips, short stories, and general knowledge snippets. The maximum remarkable ones have been "Henry", "Chimpoo", "Timpa", "Capree (animal world)", "Ancient World History", "Ripley's Believe It or Not" and plenty more (Indrajal Comics, 2020).

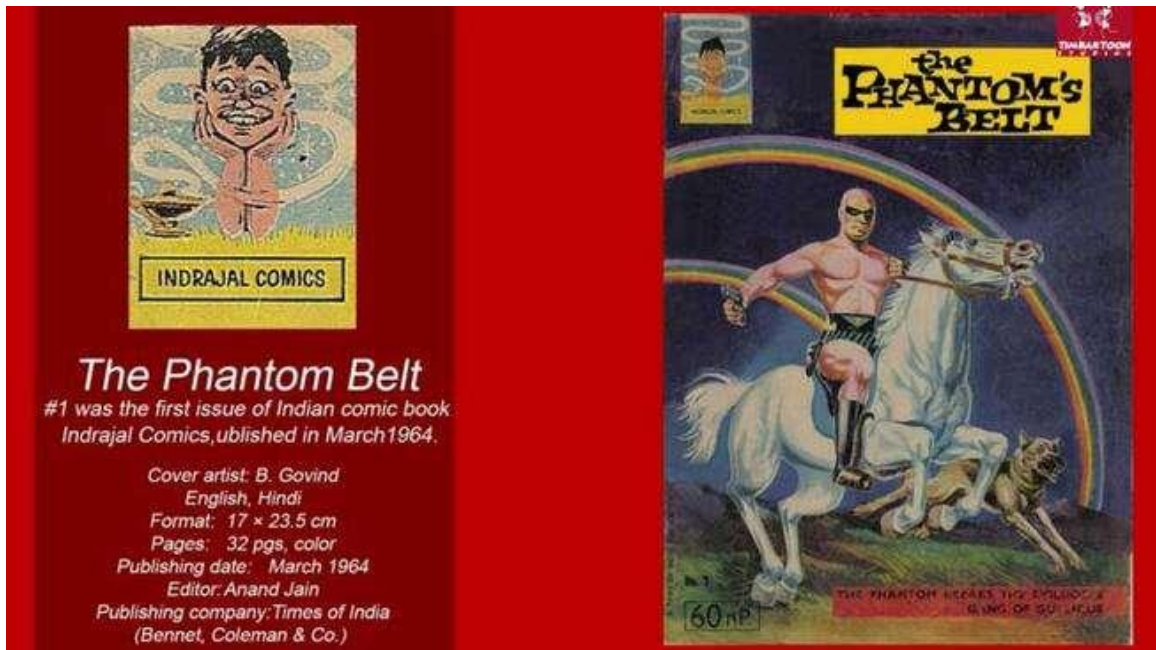


Figure 1.0.1.1: First Comics printed in March 1964, P.C. Timbaktoon

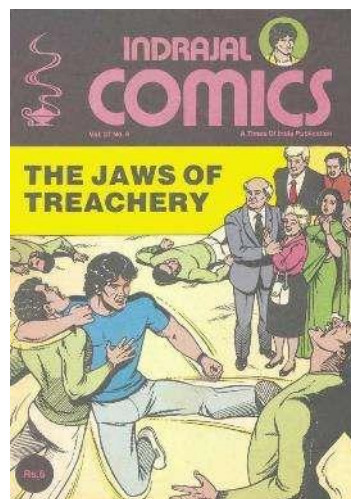
Due to the popularity of "The Phantom", Legendary Actor Late. Rajesh Khanna has acted a cameo of The Phantom in one of the movies directed by Late Shammi Kapoor (Actor) and promoted Indrajal comics in his movie (Goldmines, 2015).



Figure 1.0.1.2: Super Star Rajesh Khanna in the avatar of The Phantom in the movie "Bundal Baaz"

Remarkably, the film commences with the portrayal of Rajesh Khanna in the role of Phantom, apprehending the culprits who are attempting to escape following a bank heist, so invoking the profound impact of comic books prevalent in that era. The titles show his dog informing him in his skull like a den, followed by Phantom riding his white horse through the streets of Bombay in pursuit of the criminals. Moreover, at the conclusion of this sequence, Rajesh Khanna is depicted showcasing the English edition of Indrajal Comics entitled "The Secret Cave of Kings," featuring the Phantom astride a horse on its cover page.

The sensation of witnessing the remarkable fusion of passion for films and comics on the screen was quite enjoyable. It is highly likely that other enthusiasts who possess an affection for the realm of comics would also find this instructive article to be equally satisfying. The series briefly resumed to a fortnightly schedule with 36 pages per issue beginning with #789 on August 20, 1989 (Vol 26 No 33), before the publishers decided to end the series in its 27th year of production. The most recent issue was #805, which came out on April 16, 1990. (Vol 27 No 8: Dara: The Jaws of Treachery). During the 1970s, a number of indigenous comic books were introduced with the aim of providing an alternative to the dominant Western superhero comics (Chanda, 2015). The advent of the third wave of superhero comics occurred in the early 1980s, as writers and publishers sought to exploit the prevailing popularity of the superhero genre in Western culture (Garrett, 2008). Perceiving the popularity of the same post PANDEMIC COVID-19, Merrut city based comic book retailer tuned publication Shakti Comics has decided and collaborated with the owners to reprint the same in Hindi, English, and Bengali languages.



*Figure 1.0.1.3:  
(Last Printed Indrajal  
Comics #805 - the Jaws of  
Treachery (Issue), n.d.)*

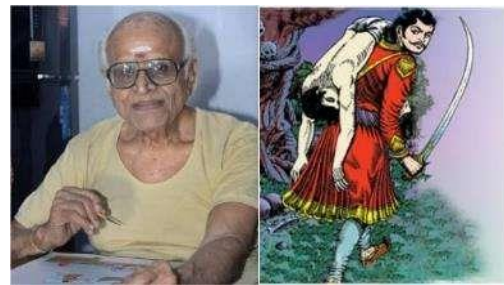
Narayan Debnath, during the 1960s, created Batul the Great, who is considered one of India's earliest superheroes. The comic strip titled "Handa Bhonda" (Debnath, 2021))made its debut in the esteemed periodical Shuktara in the year 1962, drawing inspiration from the comedic stylings of Laurel and Hardy (Sharma, 2022). During the

1980s, a substantial number of comic books, including the Heroes of Faith series (Jenkins, 2014), were sold in India, with an estimated minimum of 5.5 million copies purchased. (Babb & Wadley, 1995).

Narayan Debnath is popularly known for popular Bengali comic strips of fictional characters like Bantul, Handa-Bhonda, Nonte-Fonte. The Handa-Bhonda series, created by an individual artist, holds the esteemed distinction of being the longest-running comics in terms of duration, spanning over 53 years and continuing to this day. In the year 2021, he was awarded Padma Shri fourth highest civilian award, for his legendary work and contribution by Govt. of India (The Hindu, 2021).



*Figure 1.0.1.4:*  
*Padma Shri Late Narayan Debnath,*  
(Sharma, 2022)



*Figure 1.0.1.5:*  
*Padma Shri Late KS. Shankar*  
(Staff & Staff, 2020)

Late K. S. Shankar, popularly known for his illustrations of Vikram-Vetal in the trendy "Chandamama" children's magazine, was awarded Padma Shri, the fourth highest civilian award for his legendary work and contribution by Govt. of India, in 2021 (Mumbai Mirror, 2020). He was also known as Chandamama Shankar or Ambuli Mama, and he kept India's culture and heritage alive through his illustrations (Swarajya, 2020).

A considerable number of comic books were manufactured monthly by numerous publishers, with the highest point of this phenomenon occurring in the late 1990s. The fall of this trend commenced with the advent of cable television, the Internet, and other sources of entertainment in India during the late 1990s. Distributors like Raj Comics and Diamond Comics, along with comics like Amar Chitra Katha (which showcases characters like Suppandi), have successfully sustained the presence in the industry (Amar Chitra Katha, n.d.). Following a period of stagnation, new

publishing businesses such as Level10, Chariot Comics, Arkin Comics, Nila Comics, Holy Cow Entertainment, Bulls Eye Press, Yali Dream Creations, Fiction Comics, Comix Theory, Green Gold, Jr. Diamond, and others have emerged on the market in yesteryears. Meanwhile, critics have accused comic book publishers of failing to innovate in the face of internet competition. Still, despite what was said, many innovations have been made. Indian publishers have made efforts to explore innovative strategies for promoting comics. The aforementioned media forms encompass a wide range of creative works, including animation, film, short films, television serials, animated movies, video games, films, audio files, and mobile apps (Patel & Thomas, 2014). These works are produced by notable entities such as Raj Comics, Diamond Comics, Amar Chitra Katha, Pratilipi Comics, and others (Pritchett, 1995).

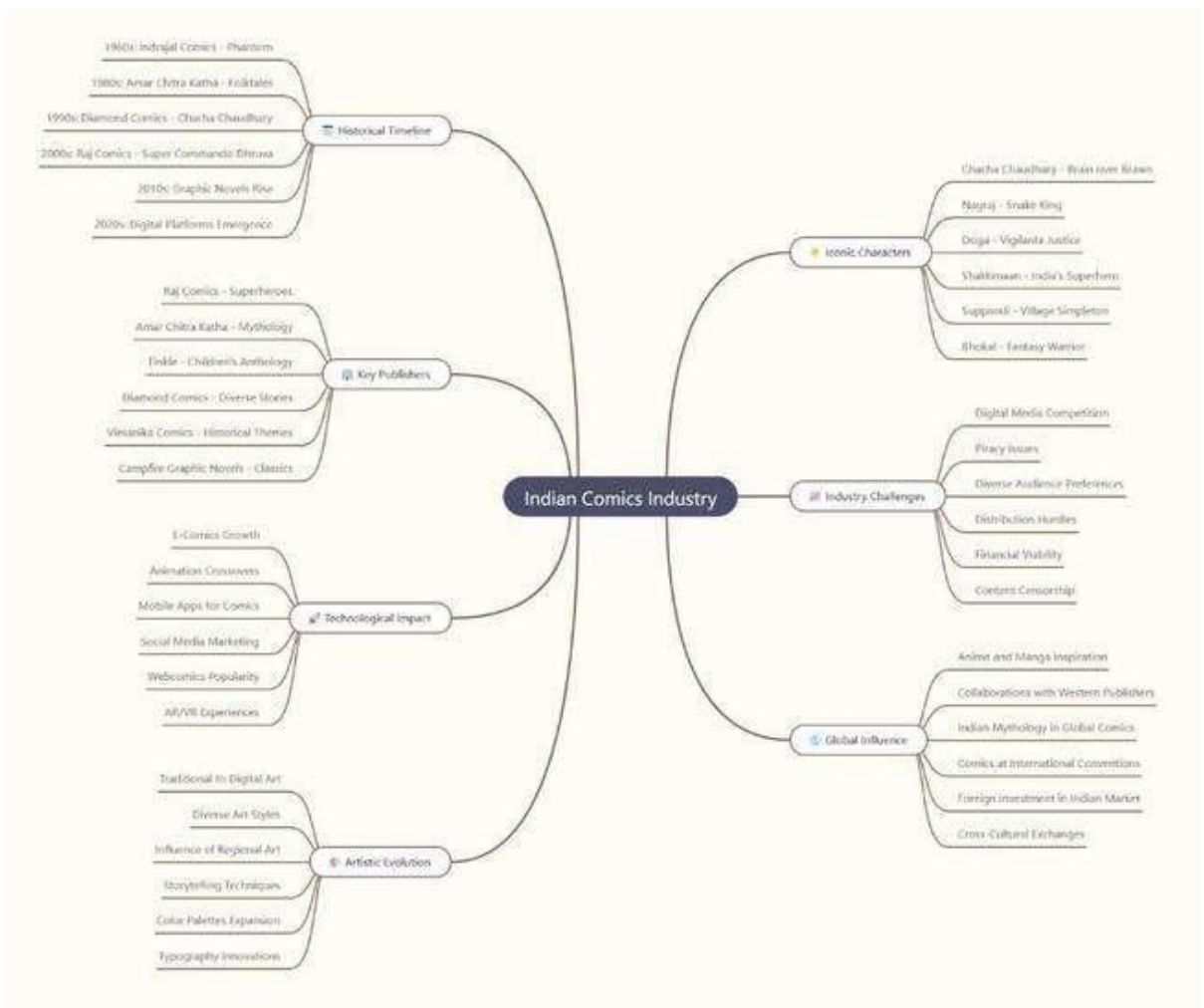


Figure 1.0.1.6: Evolution of the Indian Comics Industry (1960–2023)

Indian publishers tried something new by sending postcards to 236 members of the Indian Rajya Sabha with requests to read more books and comics. These postcards were sent by record holder Sri Niand Jadhav in collaboration with an Indian comics publisher "Comix Theory" and "Comics Byte", popularly known as the News Bulletin in the Indian Comics Industry (Comix Theory, 2021). There were also comics art workshops, massive comics giveaway programmes, and other ways for Comic Fans and Publishers to digitally get the word out about comics. Webcomics have gained popularity as a favoured medium of artistic expression in the Republic of India since the early 2000s. Indian webcomics are created by individuals reached a large audience without any cost (Retalis, 2008). The younger generation inside the country frequently employs these platforms as a means to disseminate social consciousness regarding subjects such as politics and feminism. These webcomics garner a substantial amount of visibility as this is disseminated through various social media platforms (Johnston, 2015). In February 2011, India successfully organized its inaugural Comicon event. According to estimations from 2012, the valuation of the Indian comic publication industry exceeded one hundred million dollars. (The Hindu, 2012). Raj Comics has emerged as a highly popular publisher, primarily attributed to its remarkable achievements within the superhero genre. Comic book characters such as Nagraj and Super Commando Dhruva, who are widely recognized as India's most prominent comic book protagonists, are the creative contributions of esteemed artists Pratap Mullik and Anupam Sinha. Since the 1980s, Raj Comics has garnered a substantial readership and a large base of devoted fans. Amar Chitra Katha (Chandra, 2008), founded by the late Shri Anant, who was widely recognized as Uncle Pai, draws inspiration from Hindu mythology. The publication known as Amar Chitra Katha has been made available in various regions, including the Republic of India, Singapore, Malaysia, and Europe (Stratton, 1995). Numerous publications have expanded the scope to include alternate forms of entertainment media (Mathur, 2010), such as feature films, web series, games, mobile applications, and various other endeavours, starting from the late 1990s. It consistently endeavoured to expand its influence on the demographic of individuals who read comics (Amar Chitra Katha, n.d.).

### 1.1.1.1 First Indian Lead Character in Indian Comics

The syndicated characters from foreign comics, e.g. The Phantom, Mandrake, and Flash Gordon, have set milestones in India's popularity. Indrajal Comics has established its market in India. Indian readers have picked up The Phantom, the ghost who walks, and the mystical world of hypnotism of Mandrake the Magician, along with the muscle maniac Luthor. This was not all. Flash Gordon has taken readers to the galaxies and beyond. It was an inexplicable experience for Indian readers, strengthening the root of the Indian Comics Industry (Kannenberg, 2009). It was enjoyed for a couple of decades and has shown a new entertainment source via reading with colourful, engaging sequential stories. Bennet, Coleman & Co., the publisher of The Times of India, debuted a new series named Indrajal Comics in March 1964. The first 32 issues featured "The Phantom" adventures. However, the series shifted to numerous King Features characters like Mandrake, Flash Gordon, Mike Nomad, and Buz Sawyer as the Publishers Syndicate character Kerry Drake. Bahadur, a mainly Indian character, joined the cast in 1976. Stories about "The Phantom," "Flash Gordon," and "Mandrake" stressed their roles as heroes with exceptional abilities, talents, or sci-fi gadgets. Indrajal Comics commenced with a monthly schedule (Leob, 2005). Many stories were altered to fit this format because the first ten issues devoted 16 pages to The Phantom. Twelve pages were devoted to general information. There was a growing need to establish the Indian Lead Character to establish a bond with Indian roots. Thus, Bahadur was developed by Abid Surti (Shandilya, 2023).

Bahadur, a comic book superhero, was conceptualized by Aabid Surti in 1976 and subsequently published by Indrajal Comics. The character's name, Bahadur, translates to "The Brave Man". After an early production period by Aabid Surti, the work was ultimately submitted to Indrajal Comics. During the specified period, Bennett, Coleman & Co. Ltd. engaged the services of Aabid Surti as a freelance worker. Jagjit Uppal took over the role once he moved on. The stories progressed over time, depicting India's evolving face. Commencing with the presence of dacoits inhabiting precipitous ravines and the modest settlement of Jaigarh, Bahadur thereafter transitioned to discussing subjects such as espionage.



The town itself evolved from a sleepy small town to a modern metropolis. Thus, the idea of a robust Indian lead character sparked in the Indian Comics world as the industry had not developed yet. Over a couple of decades, with the rise of multiple publication houses, the Indian Comics Industry has been established. Uncle Pai (Late Anant Pai) has always emphasized putting Indian values, story tales, and folklore to inculcate Indian culture among the readers (Propp, 1928). He established Amar Chitra Katha, where History, Mythology, and other folklores have been explored with deep research by the team to serve the Indian readers (Mclain, 2011). Amar Chitra Katha was widely accepted and became popular in a short period. Uncle Pai has ensured to bring the stories of unsung heroes of Indian origin. He has conducted experiments with a group of schools to raise the values by asking kids to read Amar Chitra Katha, which improved the understanding of the Indian heritage, and culture and better grip of the language (Byte-Man, 2023).

From folktales to Dark Horror stories, the comics have evolved memorable characters like Chacha Chowdhary, Suppandi, Hawaldar Bahadur, Shaktiputra, Tausi, and many more. One of the interviews of Late Padmashri Pran Kumar Sharma (Artist/ Cartoonist) of Chacha Chowdhary revealed that the market was heavily influenced by western characters depicting a tall height, muscular body, and a certain extent, some of the extraordinary powers. He dreamt of a character in his old age, with a short height and lean body with the brain of Chanakya to introduce in the Indian context. Thus, the Indian Comics Industry has found Chacha Chowdhary followed by characters like Billoo, Pinki, Raman, etc. However, the rise of Superhero genres has been crowned the Raj Comics of the 1980s introducing the Indian Superhero concept compared to its western counterparts. This was a big hit in the Indian comics industry, resulting in a boom in the market and making a profit for the publication houses and the associated



*Figure 1.0.1.7:*

*Bahadur: First Indian Lead Character created by Abid Surti , (Byte-Man, 2023)*

people of the group. Artists, Writers, and Printing houses have been encashing the fruit out of this extraneous venture.



*Figure 1.0.1.8: Popular Comic Characters in India, Image Courtesy: (Sharma, 2017)*

#### 1.1.1.2 Comicon in India

Comic-Con India (CCI) is a series of yearly events centred around basic comics that are organized and conducted in India (Thacker, 2018). The inaugural edition took place in New Delhi in 2011, and subsequently, the event has expanded to include other prominent cities in India such as Mumbai, Bangalore, Pune, Hyderabad, and Ahmadabad. Comic conventions are being held annually in various towns. Collectively, the aforementioned five towns attract a total of more than 200,000 visitors, accompanied by a substantial presence of over 1200 exhibitors. Jatin Varma, the Managing Director of Comic Con India and an accomplished author organized the inaugural edition of the prominent comic convention in Delhi, India, in the year 2011. Comic-Con India has engaged in a collaborative effort with ReedPop, the organizers of the New York Comic Con and the MCM London Comic-Con, since 2014.

It is hard to believe that there were no book fairs before the Comic-Con in India. Book fairs like Nagraj Janmotsav and Regional Book Fairs in multiple states and cities used to take place even before, promoting the reading culture in India. Comic-Con boosted the idea of attracting the present generation back to basics, i.e., reading culture. Events like Comic-Con and similar nature help generate employment for associated people such as publishers, artists, writers, and Retailers to generate new readers. The

overall cycle helps develop a strong bond between the readers, and fans (Lovell, 2013) with the publisher, Artist, Writers, and others inculcating to encourage reading habits (Matsubara et al., 2016). Cosplay has been a primary part of the events. It is common to see fans disguised as their favourite characters at Comic-Con. However, it is observed that most of the population is more intrigued by western characters than Indian characters (Green, 1974). Indian Superheroes have fewer, however, notable appearances too in the cosplays. In the inaugural Comic-Con event held in 2011, a total of thirteen individuals participated in the highly esteemed category of best cosplay. In 2017, the number of individuals engaging in cosplay exceeded 2000. In addition, Comic-Con India also serves as the venue for the Indian Championship of Cosplay. The absolute first display changed into laboured (Woo, 2013) via way of means of Twenty Onwards Media somewhere within the scope of 19 and 20 February 2011 at Dilli Haat, New Delhi, India. It was displayed slowed down by a few Indian distributing houses, however not limited to, Amar Chitra Katha, Vimanika Comics, Diamond Comics, Kshiraj Telang, Manta Ray, Level 10, Campfire, and numerous other new and forthcoming distributors. The Comic-Con went on for two days and incorporated a few studios, intelligent meetings, and talks by different comic book artisans and authors. A few animations and multi-media productions had installed their stalls and also performed seminars approximately animation layout and the destiny of the animation enterprise in India (Bulut, & Akturk, 2013). The convention was inaugurated by the chairman of the National Book Trust, Dr Bipin Chandra. In the context of historical association with Comic Cons, a considerable number of enthusiasts, including both adults and children, actively engaged in the practice of cosplay, marking it as one of India's initial instances of such an event.

Further, since the rise of the Indian Comics Industry after Covid-19 times, more book fests like Kolkata Komiks Karnival, Indie Comix Fest, Book Fairs, etc. have been ensuring the promotion and publicity of the overall Comics reading ecosystem.

### 1.1.1.3 Cartoonists of the Indian Comics World

Famous Indian comic creators embody Pratap Mulick, Chandu, Harvinder Mannkar, Sukhwant Kalsi, Anupam Sinha, Aabid Surti, Uncle Pai, and drawer Padmashri Pran Kumar Sharma, Neerad, still as Chacha Chaudhary, Bahadur, Meeku, Motu Patlu,

Detective Moochhwala, Nagraj, Super Commando Dhruva, Doga, Suppandi and Shikari Shambhu and lots of other comic book characters. Anant Pai, typically "Uncle Pai," is attributable to launching India's comics business in the Sixties and his "Amar Chitra Katha" series, which chronicled ancient Hindu mythology. Diamond Comics, Raj Comics, Tinkle, Balarama, and Amar Chitra Katha have created intensive distribution networks and area units browsed by many thousands of kids in an exceeding type of languages (Byteman, 2023).

Apart from the above, there are legendary talents like Hussain Zamin, Late Shri Dheeraj Verma, Naresh Kumar, Hemat, Jagdish, Adil Khan Pathan, Sushant Panda, Vivek Goel, Vinod Kumar, George Edison "Manu", storytellers like Parshuram Sharma, Rituraj, Ved Prakash Sharma, Tarun Kumar Wahi, Haneef Azhar, Sudeep Menon, Ashwin Kalmene, Nitin Mishra, Saahil S Sharma and, etc. and concept developers like Vivek Mohan and unsung heroes of Indian Comics Industry too, who have contributed equally to lay the foundation of the magical world of Indian Comics Industry.

#### 1.1.1.4 Re-Emergence of Indian Comics Industries in PANDEMIC COVID-19

In the '90s, there was a downfall in comic book reading culture due to the rise of technological development proceeding with multiple choices of entertainment (Scroll.in, 2020). However, recently the comics craze has returned due to the reason of successful movies, based on comic books and the intellectual development of the people who prioritize happiness over reading mode (Bozkurt & Sharma, 2020). Comics reading mostly gets connected with kids. However, it was found that comics reading is prevalent at all ages, whether it is hardbound comics or reading soft books over Kindle or such platforms. In the Indian context, this development is still in the cradle. However, there is an enhancement in the reading of comic books due to the lockdown imposed during the Pandemic COVID-19. Due to the Pandemic COVID-19, the fast-paced lifestyle has suddenly turned to a standstill. Almost all industries were temporarily shut down, including media and entertainment, due to the imposed lockdown as a precautionary measure against the COVID-19 virus spread (Jadhav et al., 2021). This created a vacuum in the life of a common man. So far, the common man was in the rat

race of this fast-moving world of money-minting opportunities. A sudden pause in life has left society to rethink keeping oneself looking for a known source of entertainment (Venkatesan & Yuvan, 2020). An average individual in the mid-'30s must have read a comic book in his childhood. This was the turning point for the Indian comics industry to bring the lost comic book lovers back home. Chacha Chowdhry, Billo, Pinki, Raman, Amar Chitra Katha, Nagraj, Super Commando Dhruv and other superheroes of Raj Comics are well known and used to be popular among kids of the 90s–2000s (India Today, 2020; Indian Express, 2020).

Most of the readers are unaware of the availability of comics in today's era. Some people have left reading comics long back due to studies, and professional establishments along with that the ignorance that it is still getting published and sold. In today's digital era, Facebook, WhatsApp, Instagram, etc. have spread awareness of comics. Thus, the soft copy of comic books has started getting exchanged over various apps. Comics sellers like Hello Book Mine, Comics Adda, Umacart, Ram Comics Ghaziabad, Sanjiv Traders, etc., have utilized this source to connect with comics lovers by organizing contests, flash sales, discounts, and gifts to boost sales. High BP Tv, Raj Comics Rises, etc., have started YouTube channels to promote the same. Comicsbyte.com has successfully started publishing reviews of comic books over the Internet. Webcomics have also emerged as a new form of comics that can be accessed online (Manoj, 2023). Lockdown has given a second chance to bring back the charm of the golden era of comic books. To make it effective, it is of utmost importance for Publishers, Sellers, and Comics lovers to work together (Crowford, 2004).

Raj Comics has released digital comics during the Pandemic COVID-19 as a marketing strategy to attract comic book lovers. Although more than 3500 digitized comic books are already available over the Raj Comics Android app (Google Play, 2019). However, the growing interest of adults in reading back comic books has worked as a source of healthy entertainment (Farthing & Priego, 2020) and reliving childhood nostalgia (Beacon & Newman, 2010). While Nagraj is talking about the measures to fight Corona, Super Commando Dhruv is struggling with the depression induced during a sudden lockdown (Hasan, 2020) (Travel Earth, 2020). This sends a social message as the common man and Superheroes also face depression. Chacha Chaudhary and Corona Fighters give a tough tussle in this hardship. The motto of such initiatives was perceived

as spreading awareness to be healthy and lead a good life during such unavoidable circumstances (Lane, 2023).

The 1990s saw a resurgence in the popularity of comics in India, coinciding with the unusual coronavirus pandemic that compelled individuals to adopt a lifestyle of indoor living in order to minimize social interactions (Scroll.in, 2020). New publishers like Comics India, Holy Cow Entertainment, Bullseye Press, Graphic India, etc., came up with innovative ideas to promote the comics reading culture (Hoftede et al., 2010). The popularity of comics will increase with time and a combination of storyline, artwork, binding, and availability. The lockdown was also perceived as an opportunity for the black comic book market (Hitchen et al., 2023). Due to the sudden boom in comics reading culture, few have tapped the opportunity by using unethical means of selling out of stock or rare comic books (which are either unavailable or publication has stopped).

#### 1.1.1.5 Business Aspect in 2021:

The segmentation of the worldwide comics market encompasses two main types, namely physical comic books and digital comic books. In terms of distribution channels, the market is further divided into retail app stores, bookstores, and online sales. This segmentation provides a comprehensive framework for analyzing global opportunities and making industry projections for the period spanning 2021 to 2027. This information can be found under the Comics category, published by Valuates Reports. In 2020, the global comic book market size is \$ 3,865.7 million and is expected to reach \$4,840.8 million by the end of 2027, with a CAGR (Compound Annual Growth Rate) of 3.3% between 2021 and 2027 (Valuates Reports, 2021).

The main growth drivers of the comics market areas are perceived.



*Figure 1.0.1.9: Valuates Reports on Comic Book Market Report 2021 - 2027*

The popularity of comics in the media is attracting the interest of the comic book collectors' market today, with several titles becoming too expensive. This scenario is expected to drive the comics market growth during the forecast period and vice versa. The increasing prevalence of comics, television programmes, and video games has contributed to the widespread recognition and appeal of manga characters, attracting a substantial customer base of over 300,000 individuals who frequent their nearby comic shops (Sharma & Kukreja, 2024). This is expected to stimulate the expansion of the comics market. The primary driving forces behind the comic book market are recreational reading and the increasing fascination with comics. These works are accessible across a range of genres, encompassing action, drama, science, history, spirituality, and other categories. Creators can increase clients' attention time on the narrative copy by using eye-catching photos and illustrations with a strong storyline (Houtman & Aupers, 2007).

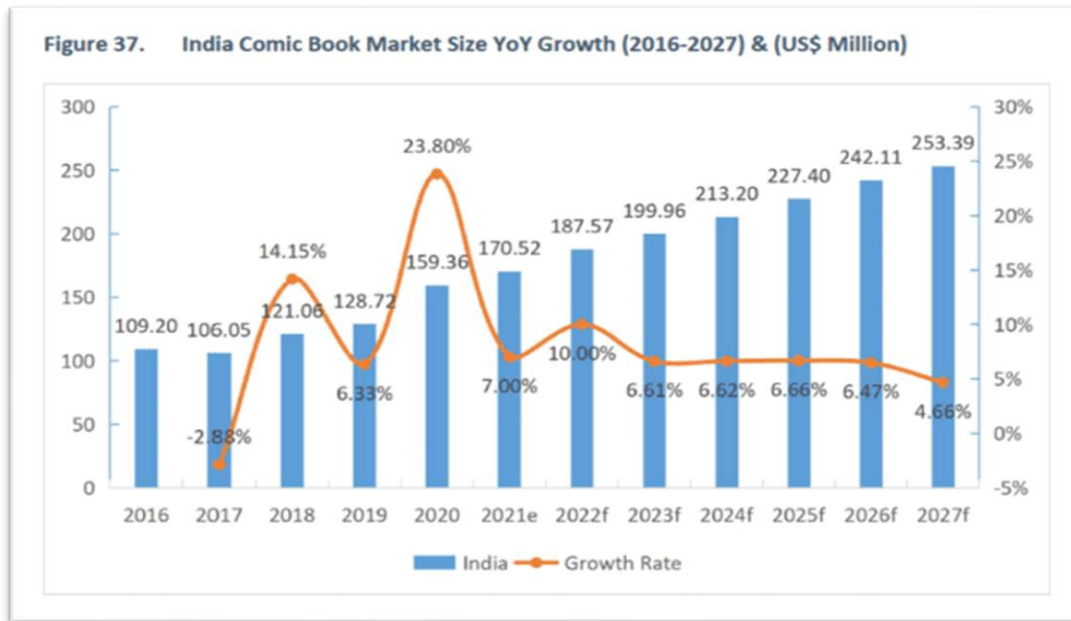


Figure 1.0.2.0: Valuates Reports on India Comic Book Market Size YoY Growth (2016-2017)

### 1.1.1.6 Factors working on the growth trends of Comics

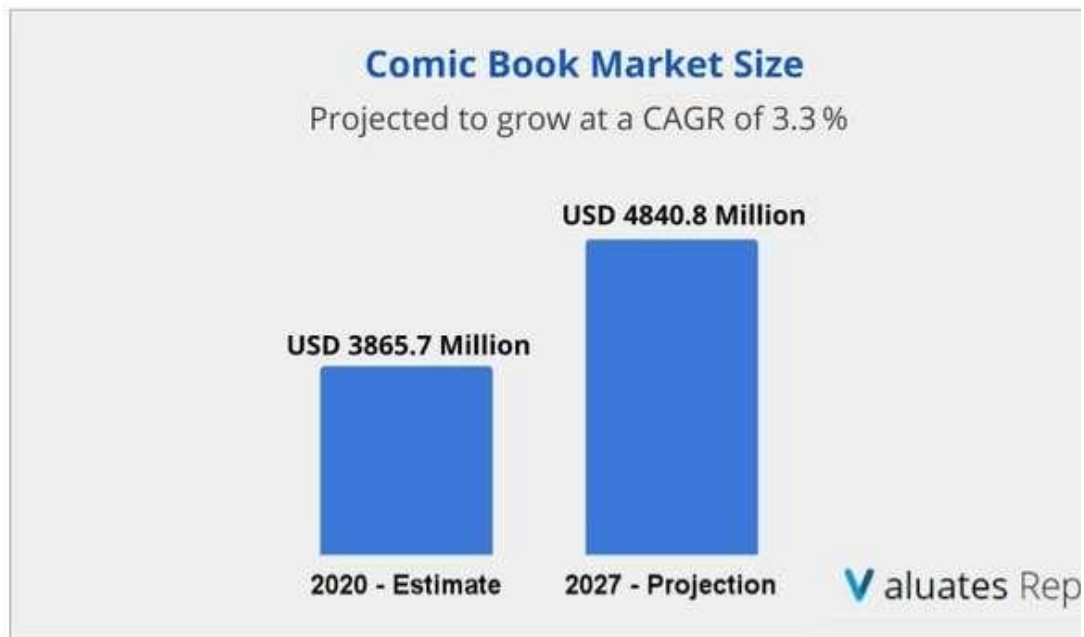
It is anticipated that the comic book market would experience growth as a result of heightened consumer demand. These works are accessible in a multitude of genres, encompassing action, drama, science, history, spirituality, and other categories. In order to cultivate the comic book business, it is important to generate more interest among a wider audience. The utilization of visually appealing photographs and artwork designs by creators has the potential to enhance the audience's attention span towards the narrative content (Hassett & Schieble, 2007). The surging popularity of film and television adaptations based on comic books has contributed to the enhancement of public comprehension of comic book characters. Moreover, the scarcity of the aforementioned comic, coupled with its reputation for being difficult to obtain in pristine condition, further incentivize individuals to be more inclined to invest substantial amounts of money, ranging from hundreds to thousands of dollars, in order to acquire a copy. Furthermore, video game firms frequently employ comic books as a means to educate and captivate customers with the most recent iterations of video



games. Consequently, the flourishing video game sector is exerting a significant influence on the comic book industry.

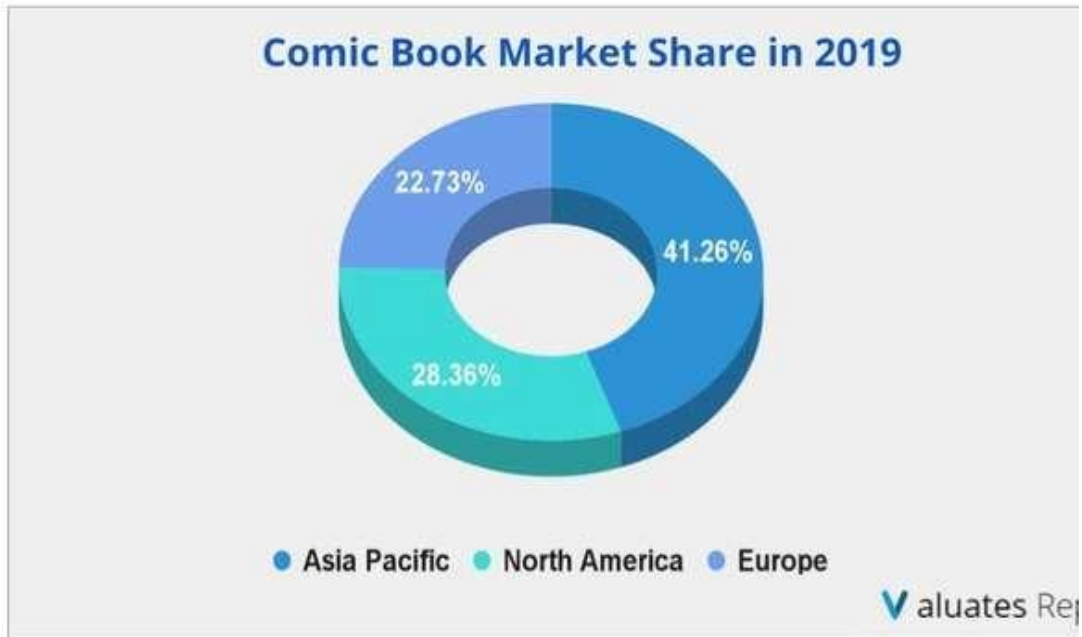
### 1.1.1.7 Comics Market Share Analysis

According to global statistics from 2019, hard copy comics are projected to dominate the comic book market, accounting for around 89.90% of the total market share. The reason for this phenomenon is rooted in the perception of comic books as valuable items for collection, with a particular emphasis on the desirability of physical copies among enthusiasts of the medium. In 2019, it is anticipated that bookshops and merchants would possess the dominant market share in the global comic book industry, accounting for around 49.01%. The comic book market share exhibits a moderate level of fragmentation, characterized by the presence of established studios and brands.



*Figure 1.0.2.1: Valuates Reports on Comic Book Market Size*

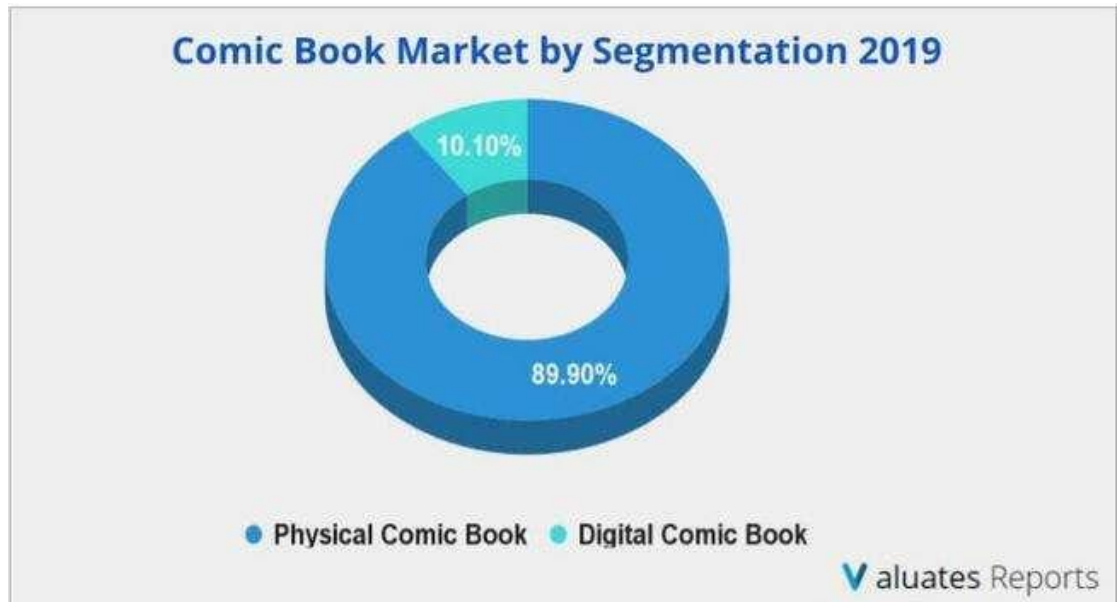
Geographically, the Asia-Pacific region has the largest market, accounting for approximately 41.26% of the global market in 2019, while North America and Europe accounted for approximately 28.36% and 22.73%, respectively.



*Figure 1.0.2.2: Valuates Reports on Comic Book Market Share in 2019*

### 1.1.1.8 Comic Market Segmentation

The comic market is segmented according to regions, countries, companies, types, applications, and sales channels. When players, stakeholders, and other participants in the global comics market use the report as a powerful resource, it will prevail. Segment analysis focuses on revenue, revenue and forecasts for 2016-2027 by region, country, company, type, application, and sales channel.



*Figure 1.0.2.3: Valuates Reports on Comic Book Market by Segmentation 2019*

In terms of categorization, the majority of comics encompass both physical and digital formats. Physical comics were found to be the predominant medium, constituting approximately 89.90% of the overall sales in the year 2019.

The application of comic book segments is divided among retail, bookstores, and online sales.

The retail establishment plays a critical role in a psychosocial impact on the sales of the physical comic book market.

The first aspect to consider is the physical bookstore, which serves as a brick-and-mortar establishment where customers can browse and purchase books. This traditional method of book acquisition allows individuals to physically interact with the books, assess the quality, and make informed decisions

Based on the information provided, it can be observed that the distribution channels for comics predominantly encompass retail stores, bookstores, and online sales. The bookshop emerged as the predominant marketplace, constituting approximately 49.01% of the overall market share in the year 2019. The following section presents an overview of the regional market for comics (Valuates, 2021).

Table 1.0.0.0: Regional Market of Comics with countries

North America	Asia-Pacific	Europe	Latin America	Middle East & Arica
United States	China	Germany	Mexico	Turkey
Canada	Japan	France	Brazil	Saudi Arabia
	South Korea	United Kingdom	Rest of Latin America	UAE
	India	Italy		Rest of MEA
	Southeast Asia	Russia		
	Australia	Nordic Countries		
	Rest of Asia Pacific	Rest of Europe		



Figure 1.0.2.4: Valuates Reports on Comic Book Market 2022

*Table 1.0.0.1: Progress Report Metric on Market Size, Revenue Forecast and Growth Rate of Comics for 2021-2027 and 2022-2029*

<b>Report Metric</b>	<b>Market Size 2021-2027</b>	<b>Market Size 2022-2029</b>	<b>Progress</b>
<b>The Market size</b>	USD 3865 Million in 2020	USD 12870 Million in 2020	3.33 X
<b>The Revenue Forecast</b>	USD 4840 Million in 2022	USD 19920 Million in 2029	4.11 X
<b>Growth Rate</b>	CAGR of 3.3 %	CAGR of 6.2%	1.88 X

As observed in Valuates reports for the comic book industry, the comic book market size has grown to 3.33 times, revenue forecast to 4.11 times, and CAGR to 1.88 times as compared to 2021 market size with 2022. This shows the potential of the comic book as a serious business and leads to exploring the possibilities of the Indian Comics Industry.

#### 1.1.1.9 Major Players in the Comics Business:

**Warner Bros.-** The collection encompasses DC Comics. DC Comics, Inc. is an American comic book publisher and primary division of DC Entertainment, which operates under the umbrella of Warner Bros. Global Brands and Experiences. This entity is a subsidiary of WarnerMedia Studios & Networks AT&T.

**The Walt Disney Company-** Disney Comics was a subsidiary of the renowned entertainment conglomerate, the Walt Disney Company, which operated as a comic book publishing entity during the period spanning from 1990 to 1993. The label has recently been included under Disney Publishing Worldwide. During that period, V. D. Publications, Inc., which was affiliated with the Walt Disney company, was responsible for producing Disney comics. Disney Comics was founded in 1990 by WD. Publications, Inc., with the primary objective of diminishing The Walt Disney

Company's reliance on external publishers such as Gladstone Publishing. Prior to 1990, the Walt Disney Company in the United States engaged in the practise of exclusively licencing Disney comics to other publishers.

**Hakusensha, Inc.-** The Japanese publishing house is a prominent entity in the publishing industry in Japan. The company's headquarters are located in Chiyoda, Tokyo. The major emphasis of the corporation centres around the dissemination of manga publications, alongside the advancement of games, original video animation, music, and animated television series.

**Global Summary:**

- ✓ The key players include The Walt Disney Company, Warner Bros. Image Comics, IDW Publishing, Boom! Studios, Shueisha, Shogakukan, Kodansha, Kadokawa Future Publishing, Hakusensha, Akita Shoten, etc.
- ✓ In 2020, the global comic book market was \$ 3,865.7 million and is expected to reach \$ 4,840.8 million by the end of 2027.
- ✓ The global comic book market is expected to grow at an annual average of 3.3%. Geographically, Asia Pacific is the largest market, accounting for around 41.26% of the world market in 2019, while North America and Europe had around 28.36%, 22.73%. Most used physical comic, which accounted for approximately 89.90% of total sales in 2019.
- ✓ The comic book is mainly sold in retail stores, bookstores, and online sales worldwide. The bookstore was the most used market, accounting for around 49.01% of the total in 2019.

The present players in the Indian Comics Industry

**Legacy Survivors:**

Raj Comics (Raj Comics by Sanjay Gupta, Raj Comics by Manoj Gupta, Raj Comics by Manish Gupta). Comics India is reprinting out of print publications Manoj Comics, Tulsi Comics, and Radha Comics. Diamond Comics, Nikhil Pran brought Chacha Chowdhry. Fiction Comics, Holy Cow Entertainment, Bullseye Press, Vimanika

Comics, Swayambhu Comics, Yali Dreams Creations, Comix Theory, Fenil Comics and many more who were not able to survive their luck like Pop Culture, Level 10, and etc.

#### **New Comers post Covid-19:**

Umacart secured the creative rights of out of publications Durga, Fort, Goyal, and Ganga Comics. Shakti Comics (seller turned publisher) has brought back the golden days of Indrajala comics (Mandrake, Phantom and Flash Gordon). Comic Adda has started by becoming the seller turned co-publisher of many publications and eventually started his solo innings as publisher. Indusverse Comics, Cheese Burger Comics, Arc Comics, Radiant Comics, Chitrageetha, Cosmics, Besra Comics, Katha Sarthi, Katha Amrit, Cinemics, Dark Magic Comics, Alpha Comics and many more are still entering the Indian Comics Industry

#### **1.1.2.0 Indian Comics Industry - Platinum Era (2020 onwards)**

Indian Comics has started its revival upon sensing the rise in demand during the COVID-19 period of 2020. The industry pioneers have benefitted by clearing stocks of the comic books, which were forgotten down memory lane. Lalit Paliwal from Sonapat Haryana, along with his friend Rocky Singh has determined to bring back the publications of the 80s and 90s. Thus, Comics India was established. Comics India has collaborated with publication houses like Tulsi Comics, Manoj Comics, Radha Comics, etc. and started reprinting the titles of well-known famous comic book characters like Angara, Jambu, Yoga, Baaz, Yosho, Ram-Rahim, Crook Bond, Hawaldar Bahadur, Shaktipurta, General Tales of Raja Rani etc. (Animation Xpress, 2022). It was the revival of the Golden Age of the 80s and 90s of the Indian Comics Industry. During this era, a Delhi based Bookseller named Hello Book Mine started the venture to make the comics available online. It became quickly popular and with the quality packing and ensured customer service. It was called "Online Messiah" among the comics readers (India Today, 2023). Shortly other players have also jumped into the competition. Ghaziabad based "Offline" retailer named Ram Comics Ghaziabad has boosted the competition with innovative ideas like CPL – Comics Premiere League, which gained popularity among the fans who were beefing the comics knowledge.

Several types of ventures have been introduced ever since, like giveaways, Quizmasters, etc. (Scroll.in, 2020). This has opened new doors of endless possibilities among the readers. Some fans, the administrators of social media groups on various platforms, have bought the idea like a hot cake (Shankar & Li, 2013). Thus, comics readers have jumped into the competition by wearing the retailer hat like Neelesh Makwane, an Ujjain based businessman who has his business in IT named Ambika Computers has started his comics innings named as "Comics Adda". Devarshi Sharma from Gwalior has started his comic selling venture and established "Dev Comics Store". Delhi-based businessman Abhay Jindal has started diving into the possibilities and started his comics venture as Umacart. Meerut based comics fan started his venture as Shakti Comics. Small shops from small towns/cities that had no visibility till now have become the point of attraction suddenly. Social Media platforms have played an integral part in spreading awareness and connecting Demand with Supply (India Today, 2023). The bookselling business has gained back its pace due to this. Comics buying/selling has been trending ever since. Readers have bought almost all the stocks available on the websites. Hello Book Mine used to share the time of restocking among the comics readers who have made and became the witness of multiple times of restocking of comics (Animation Xpress, 2022). Surprisingly, the nostalgia has turned into a bigger hunger by moving toward completing the collection among comics lovers. Comics readers have started voicing out the issues to the publishers to complete the series. Publishers like Raj Comics have given serious thought and pulled up the socks to bring the new issues to keep the hunger satisfied. However, the demand has been on the higher side ever since compared to supply. Frequent reprints of titles in Paperback, Collector Edition, Combined Special Collector Edition, Novelties like Paper Stickers, Magnet Stickers, T-Shirts, Mobile Stand, Costers etc., have been started and made available. Several announcements from publication houses have been made. New titles like Vishparast, Adi Parv, Sarp Satr, Fir Aya Bankelal, Nag Pralay, etc., were published. Which became popular and was reprinted by publishers several times. Due to the increased demand, sometimes end products are found damaged too. Although the numbers are less in the count for the beginning. However, the need for better quality control was observed, as indicated by the readers. The comics are being bought by the readers trying to relieve nostalgia. Also, the pricing of the new or reprints has been



increased by multiple folds in a year. This somehow has raised unrest among the readers. However, there are readers too, who justify the revised rates. This needs further exploration to gauge the impact on the future of the Indian Comics Industry. By this time, a year was gone. At the beginning of 2021, some exciting announcements were waiting for the readers. Newgen publications have already made the presence visible among readers, whether it was the "Blank Cover" experiment of Bulls Eye Press or the promising storyline of Holy Cow Entertainment. Maze Comics, Swayambhu Comics, etc., have started the venture with innovative ideas like a teaser launch, the trailer of new comics, an introduction to the Western artists in the Indian publication etc. The entire industry has witnessed its second innings with a promising potential of profound passionate comics lovers. Anyone who wanted to try his/her luck in the industry was supported by the existing players of the comics world. New publishers were encouraged by renowned publications. Retailers backed the counterparts in front of the customers to develop a strong ecosystem. This has developed a strong bond in the industry. Indian Comics Industry was being backed by the collective approach of the overall players, where it was publications, retailers,

fans, etc. Several YouTube channels, Blogs, and Discussion forums have emerged and become extremely popular on the Internet. This has fueled the publications to fight back against the scarcity of readers for the comics. Now, let us talk about the retailers turning into comic book publishers. Umacart has collaborated with Diamond Comics and started printing Lambu Motu, etc. Alongside this, Abhay Jindal of Umacart made the industry surprised by securing the rights of four out of print publication houses named Durga Comics (Characters: Tora Tora, Langura, Fighter Man), Ganga Comics (Characters: Lady Detective Sherry, Mahabali Bhoochal),

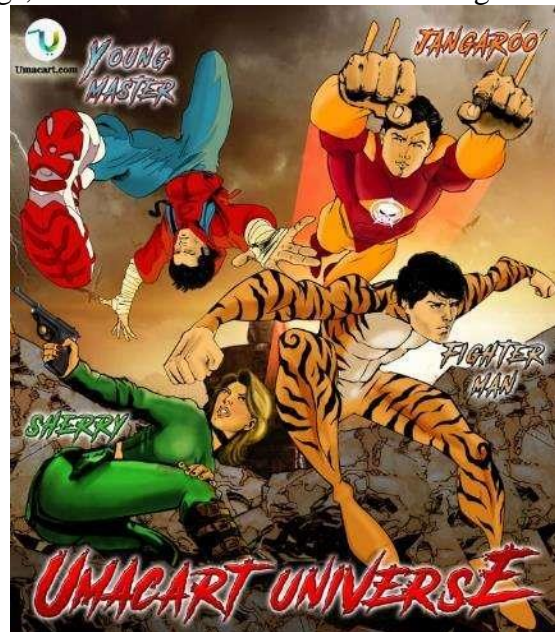


Figure 1.0.2.5: Umacart Universe, Image courtesy Umacart

publishers. Umacart has collaborated with Diamond Comics and started printing Lambu Motu, etc. Alongside this, Abhay Jindal of Umacart made the industry surprised by securing the rights of four out of print publication houses named Durga Comics (Characters: Tora Tora, Langura, Fighter Man), Ganga Comics (Characters: Lady Detective Sherry, Mahabali Bhoochal),

Goyal Comics (Characters: Nagputra, Young Master, Chacha Champaklal), Fort Comics (Characters: Jangaru, Chowrangi, Saando, Zeeko). Umacart invited talents to come forward and be a part of the journey of the Indian Comics Industry. Neelesh Makwane from Comics Adda also announced sharing the opportunity with the fans for the imagination. He emphasized the Fan-Made Comics concept and issued guidelines for aspiring talents to try the luck in Indian Comics Industry.

Shakti Comics has collaborated with King Comics and announced the reboot of Indrajal comics era by securing the rights of The Phantom, Mandrake the Magician, and Flash Gordon to print in three languages Hindi, English, and Bengali. This will generate revenues for the Indian Comics Industry with such hopeful ventures and encourage the young blood to stimulate creativity and vision. Pratilipi an online storytelling platform draws attention by securing a successful investment of USD 48 million from KRAFTON; popularly known as the maker of the online game PUBG (TechCrunch, 2021). With such investment, Pratilipi has raised USD 78.8 million by 2021. The initiative commenced with the conception of a digital platform aimed at fostering the creative abilities of individuals, providing with an avenue to exhibit and share the literary endeavours through an online medium (Aryanto, 2007).

The enterprise has been supported by a community of over 370,000 writers, with a monthly readership of 30 million individuals. Furthermore, this initiative has successfully engaged with and fostered the growth of literary contributions in more than 12 languages native to India. Two new ambitious ventures named Pratilipi FM (IVM Podcast) and Pratilipi Comics were launched by Pratilipi by acquiring and investing. Since the demand for comic books is perceived, it has also started traditional paperback comics versions, web series, and animation. It also eyes upon franchising the best-read stories to the global gaming market. The investment from KRAFTON will boost the vision to secure the Intellectual Property acquisition. The content available and invest more into developing the ideas into the final product in various formats such as paper back comics, web comics (Dhankar, 2020), audio books, web series, games, etc. and expand the horizon globally (IGN India, 2021). On the other hand, KRAFTON aims for more investment and plans to exceed its committed USD 100 million in India. Recent aggressive market penetration can be perceived by investing USD 9 million USD in local streaming platform for video games (IGN India, 2021). KRAFTON's

India division Head Hyunil Sohn said, *"We believe in the long-term potential of local Indian IPs that can be successful not just in India but globally as well across formats including literature, comics and gaming, and the investment in Pratilipi is one step ahead in bringing the vision into the reality."* (Bloomberg, 2021).

Raj Comics merchandise has been launched by Raj Comics by Sanjay Gupta – RCSG and Raj Comics by Manoj Gupta RCMG which set the trend and was followed by other companies too. Animated Comics Trailer has been launched for “Pralay Ka Devta” and “Nag Granth” respectively by Raj Comics by Sanjay Gupta. Fan made movie has been released for “Zaalim Majha” from Bullseye Press. Chacha Chaudhary is an Indian comic book character, created by cartoonist Pran Kumar Sharma and has been adapted by SAHARA India TV Serial and cartoon web series over Hotstar. The Village web series has been launched by Amazon Prime Videos based on Yali Dreams Creation’s graphic novel “The Village”. Sony India has announced the “Shaktimaan Trilogy” a feature film based on TV Superhero Shaktimaan with Mukesh Khanna - Bheeshm International. AAN Comics has signed a major deal with Harper Collins India. Fenil Comics collaborated with many international publishers to release their books in Hindi languages. Motu Patlu is an Indian animated sitcom television series written by Niraj Vikram for Nickelodeon India. The series is produced by Cosmos-Maya Studios and Viacom 18. It is adapted from the classic comic strip Lotpot.

Such initiatives and investments open the new avenues of the Indian Comics Industry to explore the untapped areas of the venture to hit the market collectively and collaboratively. Artificial Intelligence (AI) is gaining traction in several industries, and the Indian comic book industry is no exception (Griffiths, 2020). With the help of AI, the Indian comic book industry is transforming and taking a new direction. The goal of this research is to explore how new technologies like AI is helping the Indian comic book business, and whether it is a boon or a threat. The research includes a review of existing literature, analysis of data from interviews with industry experts, and case studies of companies using AI in the industry, as it is improving efficiency, creativity, and diversity. However, some risks need to be taken into account, such as job loss and ethical issues.

Artificial Intelligence (AI) has been transforming various industries across the globe and the comic book industry is no exception. In recent years, the Indian comic

book industry has witnessed significant changes due to the use of AI (Karvinen, 2020). AI tools and techniques have opened up new possibilities for the Indian comic book industry in terms of creating, producing, and distributing comic books. However, there is a debate on whether AI is a boon or a threat to the industry (Perera et al., 2023). The Indian comic book industry has been growing rapidly over the past decade, but it faces challenges such as high production costs, limited distribution channels, and competition from other forms of entertainment. Artificial Intelligence enables to address some of these challenges and make the industry more efficient and profitable. AI tools such as machine learning (ML), computer vision (CV), and natural language processing (NLP) can be used to automate various tasks in the comic book production process, such as scripting, coloring, and lettering (Patrickson, 2021). This can reduce the time and cost required for comic book production and enable creators to produce more content. However, there are concerns that the use of AI could lead to job losses in the industry. Duggal (2019) argues that while AI can improve efficiency, it cannot replace the creativity and human touch that is required in comic book creation. Some creators also fear that the use of AI could lead to a standardization of comic book content and style, leading to a loss of diversity and uniqueness (Khan, 2019).

Despite these concerns, many experts believe that AI can be a boon for the Indian comic book industry. (Griffiths, 2020) states that AI can help creators reach new audiences and create more engaging content that resonates with readers (Sharma, 2017). Additionally, the use of AI can enable creators to produce more content at a faster pace, which can help keep up with the demand for new and exciting comic book stories. Therefore, it's important to look into how AI affects the Indian comic book business. and evaluate whether it is a boon or a threat. To find out more about how AI is playing an important role in the Indian comic book industry and to discuss the benefits and challenges associated with its use.

The Indian comic book industry has seen a significant transformation with the advent of artificial intelligence (AI) technologies. AI has emerged as a crucial tool for comic creators and publishers, providing new opportunities to engage with readers and improve the production process. AI technologies are being used in various aspects of the comic book industry, including character creation, storytelling, and marketing. AI algorithms have been developed to generate new characters, storylines, and even entire

comics autonomously. This has significantly reduced the time and effort required for comic creation and has increased the industry's productivity. (Griffiths, 2020) has suggested that AI-powered chatbots can be used to enhance reader engagement by enabling personalized interactions with readers. Chatbots can understand reader preferences and recommend suitable comics, as well as answer questions and provide updates on upcoming releases. The potential for AI to create new forms of storytelling in comics. For example, AI-generated comics can be interactive, allowing readers to make choices that impact the storyline (Wells & Jackson, 2022).

This can create a more immersive experience for readers and increase engagement with the medium. AI technologies are also being used for comic book marketing. AI-powered advertising can be used to target specific demographics, and analytics tools can track reader behavior and preferences to improve marketing strategies. have developed an AI-assisted comic creation system (Groensteen, 2007) that uses machine-learning algorithms to identify and extract the visual elements of a comic page, such as speech bubbles and panel borders. This system can reduce the time and effort required for comic creation and improve the consistency and quality of the final product (Khordoc, 2001). The AI can improve the efficiency of the production process and reduce costs. They have suggested that AI technologies can be used for tasks such as color correction, background removal, and lettering (Augereau et al., 2017).

Overall, the literature suggests that AI has played a significant role in transforming the Indian comic book industry. It has provided new opportunities for creators and publishers to engage with readers and improve the production process. While some have expressed concerns about the potential impact of AI on jobs in the industry, the overall consensus is that AI is a boon rather than a threat to the industry. AI is a branch of computer science that enables on making of algorithms that can do things that generally require human intelligence. AI can be applied to various industries, including the comic book industry. In the past few years, a lot of studies have been done on how AI can be used in the creative industries, including music, film, and literature. In the comic book industry, AI can completely change how comics are created, distributed, and consumed. AI is helping the comic book industry to improve efficiency, creativity, and diversity. With the help of AI, artists can create comics faster and more

efficiently. AI can also assist in the creation of new characters and storylines. Furthermore, AI can help in the distribution and marketing of comics, making them more accessible to a wider audience (Wells & Jackson, 2022).

To gain a better understanding of how AI is being used in the Indian comic book industry, we conducted interviews with industry experts and analyzed case studies of companies using AI. The following are some examples of companies that are using AI in the industry:

**Dashtoon:** Dashtoon aims to revolutionize the digital comics business using AI technology to support storytellers globally, closing the gap in creator economies and offering consumers a wide range of culturally significant content. The \$5 million seed capital will help Dashtoon advance its AI research, develop products, and increase content production. Equipped with cutting-edge technologies and financial backing, they are poised to take the lead in the constantly changing realm of digital comics.

**AI Chitra Katha:** AI Chitra Katha is a start-up company that uses AI Chitra Katha, strives to push the limits of conventional comic book production. It aims to investigate the boundless opportunities that emerge from the collaboration between human creativity and artificial intelligence. AI to create new characters and storylines. The company's AI algorithms analyze data on popular characters and storylines to create new content that is tailored to the preferences of its readers.

**Comic Republic:** Comic Republic is a Nigerian comic book publisher that uses AI to distribute its comics. The company's AI algorithms analyze user data to recommend comics that are relevant to their interests. This has helped the company to increase its readership and reach new audiences.

**Vimanika Comics:** Vimanika Comics is a promising Indian Comics publisher delving into artificial intelligence with the inaugural AI creation, "Shri Ram in Bhavya Ram Janmbhoomi Mandir" AI Art! will be releasing the entire collection of limited-edition, unique AI art on Fizdi.com as well as an NFT on Opensea.com! Vimanika emphasizes the "Art" collection and comics that hold value for the artists and writers.

Vimanika believes that both can coexist and mutually benefit each other in the current evolving landscape.

**Act of Hell:** Act of Hell is a new ongoing comic book series featuring a mysterious character, Narkrow, who works for Hell. The series is written by Kishan Harchandani and published by WaterCore. The role of AI in the second issue is around 30%, the rest is all done manually by a team of artists. The detailed view of AI generated images and final output was shared by Kishan Harchandani to support the research.



*Figure 1.0.2.6: Act of Hell: Comparison of AI-generated output and final artwork after manual work (P.C. Act of Hell)*

In addition to the benefits discussed above, AI technologies have also provided new avenues for monetization in the Indian comic book industry. AI-powered merchandising can be used to create customized merchandise for fans, based on their favorite characters and storylines. This can create new revenue streams for publishers and creators, while also enhancing the fan experience. Another key benefit of AI in the comic book industry is the potential for greater diversity and inclusivity. AI technologies can be used to generate characters and storylines that are more representative of diverse communities and can also be used to analyze reader feedback and preferences to identify areas for improvement in terms of representation. This can help make the publishing business more open and varied so that it can better represent the interests and experiences of all readers.

Even though AI has these benefits, it could also have some downsides and cause problems in the Indian comic book industry. One of the main concerns is the potential for AI to replace human jobs, particularly in areas such as writing and illustration (Faulkner, 2016). AI-generated content has the potential to become standardized and formulaic, making the business lack creativity and originality. Another issue is the possibility that AI-generated content spreads biases and stereotypes. AI algorithms may reflect and reinforce existing biases in society, particularly in areas, such for example, gender, race, etc (Parameswaran & Cardoza, 2009). This could mean that there won't be enough variety and inclusion in AI-generated content. Overall, while there are both benefits and difficulties that come with the use of Artificial Intelligence in the Indian comic book industry, the consensus is that AI has played a transformative role in the industry. AI technologies have enabled creators and publishers to engage with readers in new ways, improve the production process, and create new revenue streams. However, the industry needs to remain vigilant in addressing potential challenges and ensuring that AI-generated content is diverse, inclusive, and representative of all readers.

### 1.2.0. Emergence and Justification of the Problem

Comics booksellers were often found complaining that fewer people are interested in reading comic books. If there is such interest, publishers are failing to make the content available in the stipulated time due to the increasing cost of printing comic books. There is a need to work on the supply chain between publishers and booksellers. The Indian comic book business has undergone a significant contraction, transitioning from a diverse landscape with over 20 publishers generating hundreds of comic book titles annually, to a scenario where the market is predominantly dominated by three prominent publishers (Nayek, 2021). Additionally, a small number of independent publishers now contribute to the sector, collectively creating less than twelve comic book titles each year (BBC News, 2011). Although there is demand in the market, available or existing stock is mostly being sold.

In every business, there are various sorts of expenses: fixed costs (whether sell or not sell, run or not run - this cost will remain), variable costs (which will fluctuate



depending on production), and production/creation costs, which are the costs of any business. Prices of comic books are also affected.

Many types of enterprises (particularly start-ups) rely on forecasted futures. It is also becoming more common to provide incentives (sometimes from pocket, sometimes from the investor's pocket) to attract more consumers than the competition. The theory is that by lowering the price, the competitor would bleed until it dies. This was a regular occurrence with large corporations. However, there is a significant rise in the price with the current scenarios. To suppress tiny ventures, large corporations played the same discount game. Today, Amazon sells books at a far lower price than the local bookstore. Prominent business houses can play this game irrespective of the losses considering the competition ceases in the projected future, it is expected to regain the monopoly.

To observe the trend, look at how much profit the established business made when there was no competition because a healthy market thrives on competition rather than a discount (GoBookMart, 2021).

### 1.3.0. Statement of the problem

- What challenges, Indian Comics Publishers are facing now a days?
- What readers want from Indian Comics?
- Does it have the potential to compete in today's world?
- What is needed to boost the Indian Comics Industry?

### 1.4.0 Objectives of the study

The primary query requested above is probably aligned with the primary speculation, which indicates that regardless of the peculiarities that comic book experience, it qualifies as an impartial medium that sticks out on its own. Nevertheless, it has no unusual place functions with the unconventional and to be deemed a postmodern genre (McCloud, 1993). As for the following sub-questions, respectively, the primary sub-query would possibly receive a reaction that comics proportion is not unusual than any conventional business. Moreover, the interaction of phrases and images are among the foremost participants in heightening the studying experience, making the reader merge with the panels of the picture in a life-like immersive environment (Eisner, 1985). The

possible solution of the second one twirl across the reality that the comic book attracts complexity from the interaction of phrases and pictures alongside different strategies with which the reader must be armed. The study's topic is subjective. The proposed research aimed to obtain an objective conclusion for effect, boosting the Indian Comics Industry by developing a business model to promote the content to achieve better results. The factors found through the qualitative evaluation of comic book publishers can aid in understanding the challenges.

Given that, in today's fast-paced world, the reader's needs must be met. Bridging the void would be the road map for the Indian comics industry's future. The research objectives are focused on the variables mentioned below.

- To understand the profile and assess the challenges faced by the Indian comic book publishers
- To inspect the expectations of the readers from Indian Comics
- To highlights the gap, existing in the comic industry
- To develop an integrated model by identifying gaps to strategize future opportunities to promote Indian Comics content.

The literature review covered the history, genres, impact, and challenges of the comic industry in India and globally, drawing from sources such as (Britannica, n.d.), (IBEF, 2021), and (SDNBVC, 2023). This research was broadly conducted into two categories. Respectively, the first objective is theoretical in content encompassing a literature review to familiarize the reader with the already existing notions relevant to the research agenda. The second objective being exclusive, devoted to gauging the expectations of the Indian comics readers a thorough analysis of the response collected from the comics readers, retailers, bookstore managers, publishers, marketing gurus, research scientists, etc., in the form of a quasi-designed questionnaire. The third objective gets populated with the common issues or gaps identified from publisher and others from Indian Comics Industry and the expectation of the readers.

This study aimed to develop a strategy which is also referred as objective four of the study for the Indian Comics Industry to sustain the modern-day challenges and push toward new heights of success in the upcoming future. Combining these objectives assisted in isolating the common issues in the Indian Comics Industry. After analyzing the identified factors and the relevance, Gaps to identified for strengthening and

growing the Indian Comics Industry. Coming to a logical conclusion, all recommendations have been delivered collectively thru an interdisciplinary technique to attain the centre of the studies, whether or not or not, Comic books are to be fathomed business.

### 1.5.0 Hypothesis of the study

The aim of the study was to find the ways to influence the buying behaviour. The gap between the challenges of the Indian Comics Industry and expectations of the readers needs to be understood to work upon.

Although the nature of the study is exploratory. However, based on CFA (Confirmatory Factor Analysis), the perceived values identified from the Service Quality Gap Study, below hypothesis has been formed (Rajamani, 2013).

- Factor 1 (Assurance) has a significant impact of Behavioural Intention to buy
- Factor 2 (Empathy) has a significant impact of Behavioural Intention to buy
- Factor 3 (Reliability) has a significant impact of Behavioural Intention to buy
- Factor 4 (Tangibility) has a significant impact of Behavioural Intention to buy
- Factor 5 (Responsiveness) has a significant impact of Behavioural Intention to buy
- Factor 5 (Satisfaction) has a significant impact of Behavioural Intention to buy

### 1.6.0 Limitations of the study

Limitations are the limits or boundaries that the researcher sets to describe the scope of the study. These limits could be about where the study is done, how long it takes, who it looks at, how many people are in the group, what methods are used, or anything else that could affect the results (Simon & Goes, 2013).

These are important in a research study to make the topic clear and narrow. It helped the researcher avoid making broad or general claims that might be hard to answer in one study. By making it clear what the study's limits are, the researcher can also control expectations and make sure it doesn't overpromise or underdeliver on the research goals (Creswell, 2013).

Some examples of delimitations could be:

- The study is limited to the national level to promote the Indian Comics from a geographical point of view.
- Timeframe: The study is limited to three years.
- Population limitation means that the study is only done on a certain group of people, such as readers of Indian Comics. Since the Indian Comics Industry is unorganized, it is nearly impossible to get a database of the Indian Comics Readers.
- Sample selection, size limits: Only a reader of Indian Comics can take part in the study. According to Cohern, (1977), the adjusted sample size for a population of 100000 has been determined as 382.69~383.
- Methodology: The study is limited to Grounded theory and CFA (Confirmatory Factor Analysis) type of research, like polls or case studies.

It is crucial to bear in mind that limitations should not be conflated with constraints. Limitations refer to factors that have the potential to impact the study, however are beyond the researcher's control. Various factors such as budgetary limitations, ethical considerations, or unforeseen circumstances have the potential to influence the outcomes of the study. (Simon & Goes, 2013).

### 1.7.0 Plan and Procedure of the Study

This research aimed to understand the profile and assess the challenges faced by Indian comic book publishers, inspect the expectations of readers from Indian comics, highlight the gap between Indian comics and the reader's expectations, and develop an integrated model by identifying gaps to strategize future opportunities for the promotion of Indian comics content. To achieve these objectives, a mixed-method research approach was employed, which involves both qualitative and quantitative methods.

#### 1.7.1 Method of Study

The theoretical foundation for this study is derived from the four research objectives. The first objective is to understand the profile and assess the challenges faced by Indian comic book publishers. The second objective is to inspect the expectations of the

readers of Indian comics, and the third objective is to highlight the gap between Indian comics and the reader's expectations. The final objective is to propose a model for a better understanding of the present issues with a solution.

### 1.7.2 Research Design

This research is being directed by the Onion Research Model that is being employed. The onion model has a hierarchical structure with multiple levels of analysis, such as philosophical presumptions, research tactics, data gathering methods, and data analysis procedures (Saunders et al., 2009).

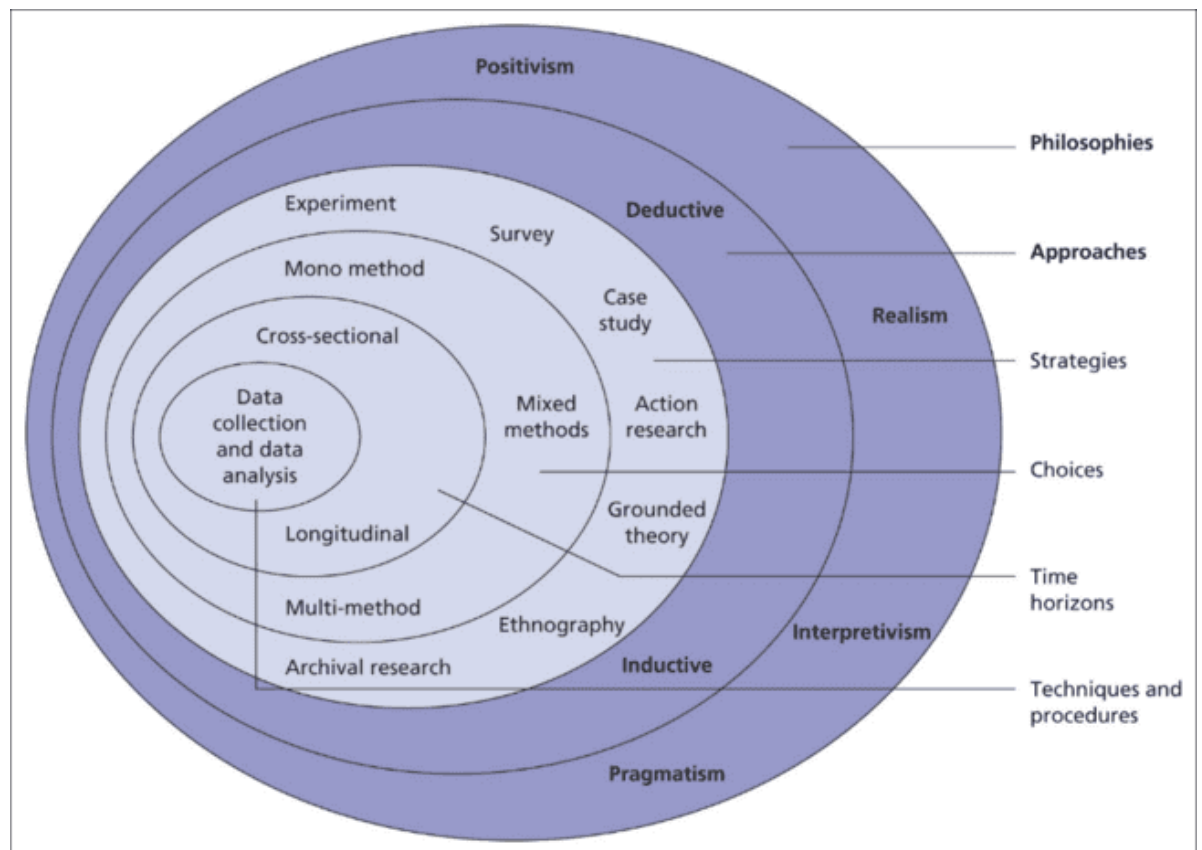


Figure 1.0.2.7: Onion Model, (Saunders et al., 2009).

### 1.7.3 Philosophical Assumptions

This study was based on the positivist paradigm. The goal of the positivist theory is to find out what causes what by making observations and taking measurements. The study is based on the idea that the problems Indian comic book publishers face can be

measured and that an integrated model can be made to close the gap between Indian comics and what readers want.

### 1.7.4 Research Strategies

The plan of the research is exploratory, and the goal is to find out what problems Indian comic book publishers face which was derived from Grounded theory (Chun et al, 2019), and what readers expect from Indian comics based on confirmatory factor analysis. To get information from Indian comic book publishers and fans, a survey was used. Also, a qualitative research approach was used to create an integrated model to find gaps and plan for future ways to promote Indian comics content.

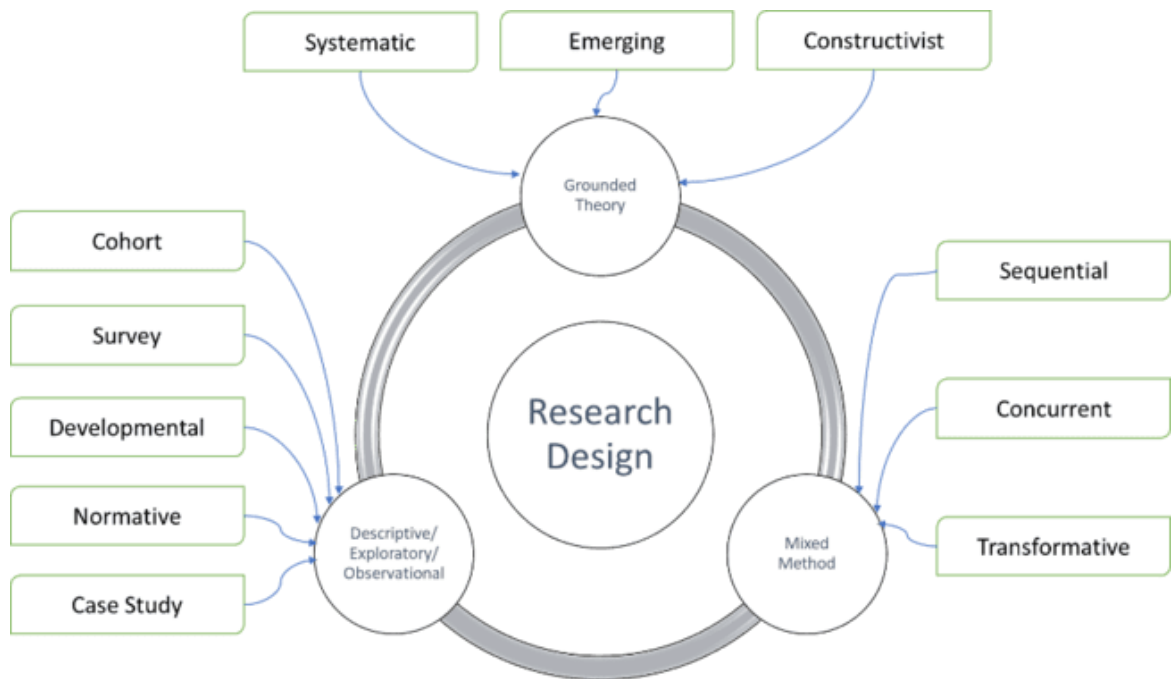


Figure 1.0.2.8: Research Design

### 1.7.5 Methods for Collecting Data

Qualitative interviews have been conducted with personnel from the Indian Comics Industry. The researcher used open-ended questions to find out more about the problems Indian comic book publishers and associated personnel in the Indian Comics Industry ecosystem face. To understand, what fans expect from the Indian Comics Industry, a survey questionnaire was sent to Indian comic book readers who read Indian comics to get primary data. There were both closed - and open-ended questions on the

survey form. Likert scale questions were utilized to find out what the approach is over RATER (Reliability, Assurance, Tangibility, Empathy, Responsiveness) dimensions to face what fans expect from Indian comics

### 1.7.6 Sampling

The number of people in India who enjoy reading comic books is difficult to estimate. Since the Indian Comics Industry is disorganized and there is no database to check the reader's population, the Non-Probability Sampling technique was favoured for the study, with the snowball sampling technique being used to identify and fetch responses from comics readers. Therefore, the respondents were selected at random from all possible universe populations. People involved in the Indian comics industry, as well as readers and publishers of comic books, had been asked to fill out the survey. According to (Cohern, 1977), the adjusted sample size for a population of 100000 has been determined as 382.69~383.

### 1.7.7 Exploratory Procedure

Inspired by debates about qualitative methods, Exploratory research needs to be done in a way that is clear, honest, and self-reflective, and it also needs to follow a set of rules that make sure it is reliable. If the exploratory study is done in this way, it can have a lot of validity and give us new ways to look at the real world (Gerring, 2001; George and Bennett, 2005; Mahoney and Rueschemeyer, 2003; Ragin, 2009).

Most of the time, exploratory research necessitates a greater commitment from the researcher, encompassing extensive preparation and a willingness to acquire knowledge about unfamiliar cultures and languages. Additionally, it demands the bravery to engage in critical and introspective self-evaluation. It also takes a much deeper understanding of the issue at hand than those who run regressions from office computers. In contrast, exploratory research typically incurs lower expenses as it can be conducted by a solitary researcher, obviating the necessity for extensive expenditures on relocation, recruitment, and remuneration of a substantial array of research instruments. The potential of exploratory research to be liberating arises from its ability to circumvent the influence of elite scholars and academic organizations,

which wield significant power in determining research funding and employment opportunities. This is because exploratory research operates beyond the purview of traditional peer evaluation and mainstream funding agencies.

To establish legitimacy and ensure a robust epistemological foundation, exploratory research in the social sciences necessitates the incorporation of a philosophy of science, an epistemological framework, and a complete methodological framework that rationalizes its methodologies. The consideration of the theory within the realm of social sciences is vital, as the determination of reality and acceptance of factual information significantly shaped the approach during the inquiry (Barr et al., 1977).

#### 1.7.8 Reach of confirmatory social science

The liberating potential of exploratory research stems from its capacity to bypass the influence exerted by prominent researchers and academic institutions, which hold considerable sway in allocating research funds and employment prospects. This phenomenon can be attributed to the fact that exploratory research extends outside the scope of conventional peer review and mainstream funding organizations.

To build credibility and provide a strong basis for knowledge acquisition, exploratory research in the social sciences requires the integration of a philosophy of science, an epistemological framework, and a comprehensive methodological framework that justifies its research methods. The examination of theory in the field of social sciences holds great importance, as the understanding of reality and willingness to acknowledge empirical evidence greatly influence the approach to future investigations.

There are, in fact, many benefits to confirmatory research, some of which are also very useful for preliminary research. The purpose of conducting confirmatory research is to test specific predictions made from a theory's formulation. The act of defining theories and hypotheses at the outset, along with the development of a study design and appropriate methodological tools, serves to establish order in the research process. Additionally, this approach ensures that the research question is clearly stated from the beginning. Confirmatory research provides a structured framework for conducting empirical investigations by formulating research questions, theories,



hypotheses, research design, and methodology. It necessitates the operationalization of key concepts and the development of appropriate measurement techniques, so facilitating a coherent and comprehensible research plan. Researchers know what to do if taught how to do confirmation research properly.

Confirmatory research provides a conceptual framework that elucidates the process and potential of inquiry through the provision of comprehensive and standardized procedures. Confirmatory research builds on the work of (Popper, 2015) and (Hempel, 1967) by testing theories in a deductive way. The main benefit of doing things this way was that the study process became clear and well-organized. Preliminary conceptual frameworks, theories, or conceptual images underwent evaluation through practical application and public reception (Guigni, 2006). This made it possible to separate a factual area and focus on a clearly defined part of reality. It also made it possible to focus on one or a small number of possible causes and processes. Given how complicated the real world is, this was an absolute must for any kind of empirical study. Indeed, it is conceivable that all phenomena are interconnected; in the absence of a well-defined theory and hypotheses, it became impossible to discern particular causal connections in order to evaluate robustness and durability. Theory and hypotheses help to simplify, separate, and focus on certain parts of a world that, as a whole, were too complex and variables captured and explained. Confirmatory research gave direction and structure to a task which was impossible without it. Without it, the task could have fallen victim to the same kind of randomness that made up empirical reality.

Practically, society and policy makers also want social scientists to do research that confirms what is already known. It is anticipated that scientists possess the ability to elucidate phenomena and proffer assertions that serve as a compass for decision-making and policy formulation. Most of the time, people don't get paid to guess.

When ideas are being tested, it is rarely required to account for its origins. Asking this question is a form of "psychologism." (Popper, 2015). After all, it needs to focus on how to evaluate ideas in a structured way, not where they come from. This, however, has made it hard to keep track of and think about the bias that goes into making theories and ideas. However, it is imperative to acknowledge that research cannot commence with a blank slate (Haraway, 2016). The collective identity, personal preferences, cultural background, acquired knowledge, and societal context

significantly influence the formulation of inquiries, and the criteria employed to ascertain the validity (Harding, 1991). The way of knowing is "situated," and the worst thing is act like it's not, calls playing the "God trick." The act of studying necessitates the contemplation and rigorous examination of the origins and foundations of the proposed theories and hypotheses. Failure to do so will result in the inability to prevent unreflected bias. This particular aspect of the research necessitates an inductive and constructivist approach, so implying that the methodology employed for conducting empirical investigations in the field of social sciences must diverge significantly from conventional practices.

It is commonly known in academic circles that theories cannot be proven. While theories can be supported by evidence, which cannot be tested through empirical means. Conventional scientific understanding of episteme, referring to certain and verifiable knowledge, is wrong, according to the author's interpretation of the Logic of Scientific Discovery. (Popper, 2015).

*"Because science needs to be objective, every scientific claim will always be tentative."*

To close the gap that was always kept in mind from the real world. The inherent tentativeness of the theories, models, and explanations about reality arises from the subjective origins within the human mind, hence precluding definitive assurance of the alignment with the actuality of the world. Although it is possible to discover norms, the applicability to phenomena such as human behaviour or nature is limited. It has a better understanding of how causes operate, but history does not necessarily occur logically. The variables that were commonly perceived as independent did not possess true independence. In actuality, the determination of dependent variables is contingent upon a multitude of factors outside the selection of independent variables under consideration. The first responsibility of researchers engaged in confirmatory studies is to ensure the utmost reliability of the procedures and instruments employed for data handling. Despite the increased reliability of the approaches, the applicability is limited to the testing of proposed ideas, theories, and forecasts. In the context of confirmatory research, substantial investments of time and financial resources are allocated towards the examination of outcomes derived from internal ideation rather than empirical observations.

The degree of accuracy and logical coherence exhibited by these methods and equipment directly correlates with the perceived scientific nature. This research tries to control for bias by taking the human element out of the research process. The confirmatory researchers faced significant scrutiny and criticism over the integrity and legitimacy of the findings, which encompassed crucial and basic aspects of the investigation. Engaging in a thorough analysis of the historical development of specific fields of study and evaluating the achievements. It spends most of its time coming up with and describing new ways of doing things, computer programs, and other machines that are meant to make sure that they work. Nevertheless, the reliability associated with this is solely due to the methodologies, programmes, and tools employed, rather than the outcomes obtained. In the event that research, with a specific emphasis on social science, encounters limitations in its ability to provide definitive insights into the fundamental realities of existence, particularly those pertaining to social or human phenomena, what actions and approaches should be undertaken? The confirmatory investigation provides several viable alternatives. These principles are founded upon the explicit acknowledgment that all forms of investigation are provisional in nature, as reality is to some extent shaped by social factors. Moreover, researchers were inherently intertwined with the subject matter they examined, and the linguistic expressions and conceptual frameworks employed to depict reality are products of human cognition rather than direct reflections of objective truth (Bramlett, 2016). Put simply, the perception and interpretation of the universe are influenced to a greater extent by subjective factors rather than the objective nature of the world itself. Exploratory social science encompasses a distinct study programme that duly acknowledges and challenges the fallacy of research neutrality, objectivity, and value neutrality. This programme recognizes the significance and indispensability of philosophy in the realm of social scientific research, and proceeds to derive the requisite implications from the foundational principles established by philosophy (Azman et al., 2016).

### 1.7.9 The Openness of Questioning

If deductive scientific methods, which are considered rigorous, only yield provisional results and claims that cannot be definitively confirmed to be prudent to reconsider the

merits of inductive reasoning. Philosophy in the West as a whole has shown that induction is often wrong and only gives us part of the truth. But it turns out that reasoning is just as bad at getting to the truth. Moreover, the emphasis on deduction in academic discourse often leads to a neglect of the crucial issue of situatedness, so failing to address numerous significant assumptions that researchers commonly rely on in the processes of inference and confirmation (Aldama, 2020).

So, the study gets rid of the baby along with the bathwater. The inductive, exploratory study can save the baby if it is clear from the start that the kind of knowledge it can produce is tentative.

Observations possess inherent limitations that result in inadequate data and the omission of significant occurrences. Consequently, it is impossible to ascertain the consistent functioning of the world, thereby impeding the ability to derive knowledge from prior experiences. There exists a compelling rationale to posit that the world operates consistently across time, hence enabling us to derive knowledge from historical events (Latham, 2012). If the world ceases to undergo predictable changes, it is probable that a catastrophic event ensues, hence rendering the field of social science obsolete. At present, it is prudent to operate under the assumption that all variables remain constant. Say that results and explanations of reality aren't completely sure, one is not making any exclusive claims about reality. If the theories and ideas generated regarding the universe fail to effectively reconcile with reality, and if these theories and ideas are mostly influenced by subjective mental states, societal constructs, and cultural contexts, then the utility lies solely in aiding comprehension of the world (O6). All research is theory-driven, and theory-driven observational research lets the researcher explain the world in a way that makes sense. The provision of an explanation, if effective, offers a valuable framework for comprehending and articulating the nature of reality in a manner that is intelligible to a wider audience. It can't be the only way to understand it. This means that comments about reality and how it "really" is needed to be more modest. Exploratory research doesn't present arguments that claim exclusive truths. Moreover, it provides a range of realistic and hence valuable perspectives through which to analyze and comprehend the nature of reality. These perspectives hold significance as they can be effectively communicated and applied if proved to be

successful and credible. In this way, different and even competing theories can exist at the same time. This doesn't mean that everything is relative. There are better and worse ways to explain things in an exploratory study. What should be looked for?

In exploratory research, good and true explanations are those that can show that the link between a specified cause and an effect is strong and makes sense. Confirmatory Factor Analysis (CFA) enables the understanding of the relationship between variables by quantifying latent constructs and examining theoretical models. Through the evaluation of indicators' validity and dependability, the CFA ensures that growth is portrayed accurately. This technology enables scientists to assess causal chains, thereby shedding light on reciprocal causality (Roberto, 2007). The CFA programme facilitates informed policy decisions by enhancing comprehension of the relationship between independent latent variables and the dependent variable.

### 1.8.0 A Priori Theorizing

The benefits of a priori theories and hypotheses, which were discussed above, also apply to exploratory studies. Because it is only possible to connect using the categories, terminologies, and frameworks that have been created, there is no way to see the world beyond the existence of theories. Certain things that cannot be comprehended are simply not visible usually. The proposition posits that a purely original discovery is not feasible. This task can only be accomplished by an individual who perceives a reality that is completely disconnected from itself. Exploratory research, like confirmatory factor analysis, needs to begin with a clearly stated theory and clear, specific ideas. In contrast, an exploratory study seeks to assess the extent to which a particular theory and its corresponding hypothesis can provide an explanation or demonstrate coherence. Exploratory research is seen advantageous when an existing theory or hypothesis effectively accounts for a substantial number of phenomena, or alternatively, when it provides a highly robust explanation by establishing a strong causal relationship between a given cause and its corresponding effect. Exploratory research endeavours to uncover novel insights and solutions that have not been previously contemplated. This was achieved through the researcher's active engagement in the process of enhancing the conceptual framework and facilitating the inquiry. By looking at life from a different point of view, come up with new questions and answers. If research is

contingent upon the use of personal cognitive frameworks, accessible classifications, notions, and principles, then the researcher can enhance the quality of the research by broadening the repertoire of mental analytical instruments (Aldama, 2010). This is a process that is rightly called "conscientization." It has a strong and direct link to education (Symeon, 2008), or "Bildung" in German, which means "general, historical, and reflective understanding (Cap & Black, 2012).

### 1.8.1 From Talk to Action

Language has a profound impact on people's lives in various ways. Articulating thoughts gives substance and existence. It has been demonstrated in the past that organizing items into categories and assigning labels helps establish order in the world. (Searle, 1995). Nevertheless, it remains uncertain if the world possesses inherent order independent of human inclination to categorize and label things. However, given the nature of this essay, it is unnecessary to address this inquiry or resolve this enigma at this juncture (Denham & Frye, 1990) . However, the concepts put out by renowned scholars along with various other thinkers, serve to elucidate the intricate connection between language and reality, while acknowledging the inherent distinctions (Kant et al, 1934, Searle, 1995 and Winch, 2015). Those who understand even a little bit of Wittgenstein should know that it is a mistake to mix up words and reality. This is something that social scientists can't ignore. Language functions as an autonomous and self-replicating system. (Wittgenstein, 2009 and Luhmann, 1996).

Even though language is a self-referential system, it still has important links to the real world. Lexical units serve as indicators of objective information. Language plays a crucial role in comprehending a complex and disordered world, as previously mentioned. It is evident that the physical world, contrary to the Aristotelian notion of inherent order and growth, lacks inherent coherence and organization. It is a challenge to get away from today's linguistic understanding of the world and researchers try to explain and classify it through words and language. In other words, it is hard to think about the world without using concepts, like "world," "sense," "order," "before and after," "development," "evolution," "people," and "social groups."

Language has a crucial role in comprehending and rationalizing the world by imposing structure, establishing a hierarchical framework, and organizing it into coherent

categories that can subsequently be associated with causal relationships., but they also make things happen and limit what can be done. Some social scientists have used the word "constructivist" to describe how words can be used to make new things in international politics (Ruggie, 1998 and Wendt, 1999). Sociology has known for a long time that reality is socially made (Berger and Luckmann, 2023). In the seminal work published in 1995, philosopher John Searle has effectively demonstrated the manner and circumstances in which speech acts give rise to institutional realities. Searle has said that " because the constitutive rule allows the function to be imposed on a speech act, then just doing that speech act in the right situation can be enough to impose that function, and this leads to a new institutional fact" (Searle, 1995).

This does not imply that all aspects are solely constructed by individuals, as acknowledged by Searle himself. As evidenced, a realist perspective on the philosophy of science does not negate the existence of institutional realities (Carroll, 2001). The statement solely asserts the existence of reality independent of the subjective perception. (Sayer, 2010, and Little, 1998).

To comprehend the notion that reality is socially produced, it is imperative to acknowledge the absence of unmediated facts. The process of perceiving and comprehending actions involves an initial observation by an individual, followed by interpretation, and then integration into the existing cognitive framework (Winne, 1985). Feminist epistemology has long been highlighted by scholars (Haraway, 2016 and Harding, 1991), and certain sociologists of knowledge (Latour and Woolgar, 2013).

The perception of reality can be influenced by the models, concepts, and theories that individuals possess and comprehend. If the analytical instruments derived from the theoretical frameworks and conceptualizations of the world, whether consciously or unconsciously (Jung, 2014), solely elucidate a singular approach to interpreting, comprehending, and rationalizing the sensory perceptions, then this singular approach would inevitably shape the perception and comprehension of reality (Musgrave, 2000). When examining the world from a racial perspective, the concept of race becomes apparent. Similarly, this assertion holds for concepts such as social status, gender, and religion, as well as abstract notions like markets and balance (Van der Merwe, 2010). The task at hand, therefore, entails the need to enhance and enrich the conceptual frameworks to enhance the perception, clarity, and precision (Freire, 1993).

The process of generating novel vocabulary, concepts, theories, and hypotheses enables us to explore the novel phenomena to which these linguistic and conceptual constructs pertain. Through the adoption of an alternative perspective, one can engage in the examination and interpretation of reality, thereby uncovering previously concealed aspects. This endeavour necessitates the demonstration of the logical and robust associations formed by the novel cognitive approach. An exploratory study within the realm of social sciences is predicated upon this type of research endeavour.

This particular type of study is characterized by its inductive nature. The outcome is in the expansion, enhancement, and diversification of the conceptual tools and frameworks, enabling us to see a greater quantity, quality, and variety of phenomena. Consequently, this derives meaning from previously perceived as arbitrary and insignificant occurrences. Studying social behaviour can be challenging due to the inherent complexity of human relationships, which are rich in meaning and subject to interpretation (Gadamer, 2013).

### 1.8.2 A program for exploratory research

Talk about what the "Indian Comics Industry" or "Readership" really means. But this conversation isn't important. An exploratory study tries to figure out what a word like "Comics" really means in the real world. What does the Indian Comics Industry mean in modern-day India? What does it mean to a young reader, a nostalgic reader, or a veteran old-school reader? For the purpose of analysis, this must distinguish the words from the reality being described (Brocka, 1979). It is imperative to direct the focus toward actuality rather than just verbal expressions. This implied that in the majority of instances, it was necessary to seek indicators that provide insight into the tangible aspects of the external environment that a given term symbolizes. This seemed simple enough. But words and language are more complicated than that and tend to confuse on a deeper level. In the context of doing exploratory research, it was imperative to maintain a vigilant awareness of the potential hazards associated with reification. It was crucial to resist the inclination to oversimplify words and categories by reducing solely to fundamental meanings. It was not advisable to engage in the pursuit of determining the true essence or meaning of a word or concept. Alternatively, it was imperative to



ascertain the specific aspect of reality that a word enables to perceive or the particular facet of reality it addresses.

In the context of study design, it was imperative to acknowledge that maintaining a neutral stance was not feasible. It was crucial to foster a consciousness and dedication to being honest, open, and genuine about the initial viewpoint, stance, context, position, or background. Consequently, it was imperative to develop theoretical frameworks that elucidate the interrelationships and dynamics of the universe prior to doing any empirical investigation. In order to proceed, it was important to initially generate conceptualizations regarding the global landscape and the interconnectedness of phenomena. It was imperative to devise a systematic approach for arranging elements in a coherent manner, akin to adopting a specific perspective or framework that enables us to perceive the world. This assertion holds significance due to the absence of a neutral or objective perspective on the world. However, it was important to note that perception of reality is influenced by the cognitive processes, preexisting concepts, and theoretical frameworks. Perception is constrained by familiarity or prior information. According to systems theory, perception is confined to what is considered important and organized, or what fits with comprehension (Aldama, 2020).

This was the reason why it was challenging to ascertain the true nature of the situation. It was implausible to examine the reality devoid of theoretical frameworks, as the act of verbalizing and categorizing inherently involves the application of theoretical constructs. Therefore, an alternative to mere discovery was a progressive shift in perception and comprehension of the universe that extends beyond the existing knowledge and understanding. For this process to be effective, explanatory models or ideas needed to be explicitly articulated and presented at the outset. Considering the inherent limitations of pure discovery and induction, it might be argued that the endeavours of scholars in the field of "grounded theory", and others appear quite simplistic, despite the efforts to address certain critiques raised against the approach (Charmaz and Bryant, 2010) (Collier et al., 2004). The aforementioned observation applied to scholars for the "iterative research frameworks" (Srivastava and Hopwood, 2009) or have concentrated on "deviant cases" without providing a comprehensive

explanation of how such situations contribute to the development of new theories (George and Bennett, 2005).

### 1.8.3 The point of a theory

Theories are conjectures concerning the manner and rationale behind the interconnectedness of many phenomena inside the world. This does not imply that they engage in such behaviour. Engaging in theoretical discourse regarding the world, and thus endeavouring to comprehend it, serves as a means of comprehensively organizing and elucidating causal relationships in order to derive meaning from it. By doing this, it sheds light on a part of the real world. Good ideas lead to good questions, and when good questions are raised, new parts of reality come out. The question of the accuracy of historical events, sometimes phrased as "how it really was" or "what really happened," is consistently deemed unsuitable within academic discourse. The interpretation of events, sometimes referred to as what "really" happened, is subjective and varies among individuals. A comprehensive understanding of what "really" happened can only be achieved through retrospective explanation provided by someone, which is subsequently accepted by others along with the underlying framework it entails. After familiarizing ourselves with the theoretical frameworks and underlying assumptions that shape perspective on reality, novel and diverse inquiries that facilitate an exploration of the empirical landscape beyond the initial focal points (Goldstein & James, 1983). Exploratory research then evolves into a systematic and theory-based development of a collection of models, explanations, and inquiries (Reiter, B, 2013). The notion of a blank slate is not applicable. In this particular scenario, a commendable inquiry is one that facilitates the discovery of novel approaches to elucidate concepts and find connections between unknown. Transparent. Potential connections that have not been previously observed, examined, or comprehended. Words are useful in this endeavour because they evoke specific thoughts. As previously mentioned, words possess a distinct existence from reality, yet they serve as references to it through various means. This implies that the introduction of novel and distinct vocabulary, classifications, concepts, frameworks, and hypotheses holds the potential to facilitate novel perspectives on either previously unexplored subjects or existing subjects from a fresh standpoint. The ontological status of theories

is such that they cannot be definitively categorized as either true or incorrect. Thought models vary in the degree of usefulness and ability to support the ongoing endeavours to comprehend the world through sense-making (Popper, 2015).

Let's examine the social science notion of "comics" as an illustrative example. Rather than attempting to elucidate the definitive interpretation, the study aimed to explore other perspectives regarding the diverse range of subjects encompassed by the expansive category of "comics." For instance, the concept of a "sequential graphic narrating a story" can be contemplated, not as an actual entity, but rather as a means to shed light on sometimes overlooked aspects of reality (Lent, 2001). Comics need to be regarded as an industry, as this perspective enables us to examine the customary duties and expectations associated with this term. Finally, consider the role of comics as either a positive or valuable resource. It sheds light on an overlooked aspect of the Indian comics industry - the value of certain comics that are not easily accessible to everyone. Considering the Indian comics business as intrinsically conflicted, controversial, and inconsistent. To structure a study design based on this concept and to explore the practical implications of the term "Indian Comics Industry". The objective of this endeavour is to illustrate the diverse ways in which individuals and collectives see and engage with the concept of "comics," as well as to examine the dynamics through which the Indian comics industry is navigated, contested, advocated for, and sustained within the fabric of social reality and everyday life. This is the maximum extent to which the field of social science provides genuine and truthful insights. In the realm of social interactions, the absence of rigid regulations or legal frameworks is evident, and the establishment of such rules and laws significantly impacts the legitimacy. This phenomenon arises due to the inherent limitations in ability to quantify and assess social interactions, are often constrained to measuring only those aspects that lend themselves to straightforward measurement (Cooper et al., 2007). Numerous guidelines and legislation can be identified, although a significant portion to possess limited applicability. Alternatively, satisfaction from the discovery was derived with application of novel and valuable approaches to examining and comprehending the nature of existence. None of these approaches should assert exclusivity or absolute veracity in the perception and analysis of reality, or at the very least, not more valid than alternative approaches that offer utility in comprehending and scrutinizing reality.

#### 1.8.4 Some rules for doing exploratory research in the social sciences

The selection of cases in exploratory social science is not arbitrary. The underlying principle of this approach posits that the examination of the most affluent and illustrative cases enables the identification of the most robust and significant association between two variables. In its most stringent interpretation, this particular study does not adhere to the principles of a comparative case study, wherein cases are employed to represent research contexts. However, the selection of cases is conducted in a manner that allows for comprehensive examination of the underlying causes and contributing factors. Exploratory research doesn't look for overlaps and similarities between the independent and dependent variables. Instead, it tries to find causal processes, which are causal statements that link the independent and dependent variables. Cases are chosen based on how well they show how the specific process of cause and effect in question works. In the context of this particular procedure, it is important to inquire, "Where would be the most optimal location to effectively demonstrate and elucidate this concept?" Alternatively, under which context does this sequence of events exhibit the highest level of traceability? The selection of this particular methodology is predicated upon multiple conceptual considerations. Firstly, exploratory research provides us the opportunity to engage in critical thinking rather than solely focusing on quantitative measurements (Pantaleo, 2011). Individuals are granted the opportunity to employ the creative faculties, personal experiences, insightful perspectives, and acquired expertise in order to generate novel and diverse approaches for comprehending and interpreting the nature of existence (Afrilyasanti & Basthomi, 2011).

The field of exploratory social research has demonstrated a greater influence compared to the branch of social science that aims to establish conclusive findings. It has given people ideas, inspired them, see the world in new ways, and explained things they didn't understand before. It gave new and interesting ways to look at and understand the world or parts of it, but it couldn't test or predict the ideas it put forward. Second, there are strict ways to do experimental work. Upon completion, it gives the research a level of truth that any confirmatory research, especially one that uses quantitative methods, could only dream of. In order for exploratory work to be comprehensive, it is imperative that it maintains a foundation of honesty and openness.

It also requires the analyst to think a lot about himself or herself. In order for exploratory work to be rigorous, it must consider the perspectives of other scholars on epistemology and perception. The truth cannot be approached without theories. The formation of perspectives, encompassing the prioritization of information and cognitive frameworks, was influenced by preexisting knowledge and existing conceptualizations of the world. Without possessing knowledge about the concept of comics, it became improbable to perceive or identify one, even if it is situated directly within the vision. The absence of the concept of comics renders the sensory input pertaining to comics as mere auditory and visual interference (Cracium & Bunoiu, 2019). Nevertheless, having obtained this understanding facilitates the perception of comics as a sequential art form, to interpret the sensory stimuli, classify as belonging to the readership, and respond appropriately. In essence, comprehending the universe necessitates a reliance on established ideas and theories that have undergone empirical validation (Frank, 1944).

Thus, it is impossible to have a worldview that is solely exploratory, as it is unfeasible to eliminate existing ideas, concepts, categories, explanation models, and theories. As participants in the examination and analysis of the world, the principal obligation is to explicate theoretical frameworks and thoroughly contemplate the ramifications. In the realm of academia, it is critical to recognize the "positioning" and always begin the research investigations with pre-established notions (Haraway, 2016). In the realm of philosophy, the primary focus lies on the logical coherence and rationality of novel concepts, rather than the origins, as the latter falls under the purview of psychology (Bender, 1944). Excluding a subject matter from the domain of rational contemplation does not effectively address the issue at hand; rather, it serves as a mechanism to evade cognitive engagement with the matter. The individual's personal theory of the processes of perception and anticipation, named "Searchlight Theory" explains how new ideas come to be, namely by comparing new sensory information with what was already known. This lead to predict based on what was already known, in a process of trial and error that helps us solve problems (Popper, 2015).

Irrespective of the resolution of this epistemological quandary, the discourse surrounding it illuminates the innate inclination to speculate on forthcoming events, drawing upon the limited reservoir of information. Given the absence of a secure and validated framework for determining research inquiries and initiatives, it is advisable

to embrace an inclination toward diction and the formulation of explicit, verifiable, and refutable hypotheses, rather than attempting to evade them. To assess readers' preconceived notions, it is imperative to evaluate the expectations, which are shaped by prior experiences and existing knowledge. If this process is done honestly and openly, the researcher can not only learn more about the world by thinking about what was already known and has been done, moreover, this can also lead to learning more about the phenomenon (Arslan & Altun, 2007). This makes it possible for experts to work together. To come to tentative extrapolations and explanations, it was reviewed critically and let others do the same. At its best, science can do things like this. Formulating provisional explanations grounded in previous research and personal expertise is a considerably more plausible approach for developing novel explanatory frameworks compared to the proposed alternative of Deus-Ex-Machina processes, which the author refers to as "psychologism" (Popper, 2015). The utilization of personal cognitive or psychological processes to elucidate the emergence of novel explanatory models is hindered by the potential presence of cognitive solipsism, hence limiting the ability to ascertain its validity. However, the cultivation of structured, self-aware, critical, and clear thinking should not be limited just to professionals. Human beings engage in a cognitive process whereby they incrementally expand upon existing knowledge, generating novel theories that are grounded in preexisting knowledge (Pantaleo, 2014). It can't count on past changes in the same way over time, so one can't be sure that the information gets perceived this way. Instead, it is tentative and open to criticism, changes, and all kinds of scientific mistakes, but this is exactly what is expected. When the study tries to get more reliable or valid information about how people behave and connect, it gets less.

In juxtaposition to the field of natural sciences, the domain under consideration enabled to identify, articulate, and elucidate the underlying factors and mechanisms that establish significant connections between two or more pivotal variables. Upon completion of this task, it became possible to establish a cause-and-effect correlation, denoted by an "if... then..." construct, which elucidates a probable trend or outcome under specific circumstances that were either fulfilled or already existed. This form of constrained, or more precisely, delineated and organized foresight, which explicitly incorporates existing theoretical frameworks and explanations and subsequently seeks

to corroborate empirical data to mitigate the risks associated with excessive scepticism, held the potential to enhance the knowledge and comprehension of the social realm. This proposition holds potential as it offers diverse perspectives for examining and comprehending social reality from various vantage points. The longitudinal study of social science enables a more nuanced and comprehensive comprehension of social reality. It has the potential to facilitate the process of educating individuals, a crucial endeavour that ideally commences within educational institutions and progresses systematically within university settings.

The knowledge acquired through this approach possess greater practical relevance in daily life compared to the highly formal and technical methodologies employed in current confirmatory studies. Most of the methods used to find correlations and figure out how likely they are to be true are so complicated that they take up most of the room, both physical and mental, in confirmatory research and the debates about it. Most social scientists end up losing both non-experts and new specialists when they try to describe and explain not reality but the methods. Engaging in such behaviours would be deemed acceptable if the attainability of conclusive outcomes regarding rules and patterns in the realm of social sciences were indeed feasible. The nature of social life is characterized by its inherent unpredictability and variability, rendering it resistant to being comprehensively defined through the application of rules and patterns. In essence, it can be argued that social activity operates outside the realm of rules, therefore rendering the search for rules within the social sciences unwarranted.

This implies that exploratory, inductive research can possess reliability when conducted with a structured approach, self-awareness, transparency, and honesty. Researchers must recognize the situatedness, limitations, and prejudices. Consequently, it is imperative to commence any research endeavour with a well-defined theory, an articulated hypothesis, a comprehensive and well-constructed study design, and a methodology that effectively tackles these factors. By doing things this way, at the beginning of the process of learning more about a subject or problem and getting to know it better (Melor et al., 2009). It also makes it possible to define the factual field that is important to a given question.

In contrast to a research design solely based on deduction, this approach permits the modification of initial hypotheses and even the reformulation of the research topic.

The process is executed deliberately and incrementally, whereby the researcher acquaints themselves with all relevant aspects of the issue at hand. The deductive-inductive research design commences by engaging in a hermeneutic cycle of comprehension, progressively enhancing this comprehension until all the phenomena associated with a specific problem and research question can be elucidated.

Induction is included in a study endeavour that originated with deductive reasoning. This enables the progression of results till the elucidation of the cause-and-effect mechanism, which has previously been established within a theoretical framework. Put simply, it is necessary to establish the boundaries of a study process based on a pre-existing theory and premise. Alternatively, the process would continue indefinitely.

The study is exploratory because it tries to find out what can be found, described, and explained. Since the way word, categorize, and rank the world is tied to how it has been seen, as a researcher to generate novel terminology, lexicons, classifications, frameworks, and hypotheses that facilitate a fresh and valuable perspective on a given phenomenon. Rather than focusing on the semantic aspects and classifications of words, it was advisable to maintain a clear distinction between interpretive models and objective reality (Tremault, 2009). This approach assisted in circumventing the pitfalls of reification, a phenomenon that pervades several aspects of a comprehensive examination of a well-organized social construct. If the process of categorization was initiated by the researcher, the approach must refrain from accepting the pre-owned categories as inherent or attributing ontological significance that did not possess before the expected designation. Instead, this needs to come up with new models that look at reality in different ways, from different points, and in new and creative ways. This is an endless task because social reality is always changing. It is the only way to get accurate information about the social world, which is built by society and kept going by the same people who try to explain it.

Similar to confirmatory research, exploratory research is limited to assessing the robustness and plausibility of a cause-and-effect relationship that has been established by a hypothesis or model, often formulated by the researcher. This implies that any investigation was centered on its subject matter. Rather than engaging in global exploration, scientific inquiry in the social sciences primarily focuses on evaluating the



soundness and dependability of pre-existing causal connections. These connections are derived from theoretical frameworks and hypotheses, and are assessed in terms of the validity, reliability, and overall robustness. This implies that a research endeavour can only assert its focus on a single explanation at any one instance (Gadamer, 2013).

This does not imply that the provided reason is the sole plausible justification. The aforementioned assertion lacks the necessary complexity to be considered valid. A scientific response can be regarded as a perspective through which reality is examined or as a means to comprehend a certain aspect of reality that has already been established. It always simplifies things, and it can never claim to be complete, because social reality is always changing, making new patterns that can be looked at and described from different angles and through different prisms. So, can't "really" or "fully" explain something. Exploratory research is done when a concept or theory can explain the empirical world it refers to in a way that "makes sense" to the researcher. This kind of argument works if other people think it makes sense. Enhancing the productivity, utility, or profundity of one's work, such that the process of understanding aligns with that of others. The implementation of exploratory research necessitates adhering to the structure of the hermeneutic circle (Reiter, 2013).

#### 1.8.5 Exploratory research has the power to free people

Exploratory research has inherent tendencies towards anti-authoritarianism and anti-dogmatism due to its distinct characteristics, which diverge from those of "systematic" research. Unlike the latter, exploratory research does not necessitate the mobilization and financial allocation towards a substantial research infrastructure. Systematic research, by virtue of its systematic nature, typically necessitates significant investments of time, resources, and funding. The primary reason behind the execution of the majority of systematic research initiatives is in the involvement of academics affiliated with prestigious universities. These funding agencies are known for the rigorous selection processes and stringent funding criteria. The majority of review procedures employed for the selection of research projects and publications generally do not accommodate "unsystematic" research, referring to research conducted beyond the confines of recognized quantitative and confirmatory paradigms. Due to the stringent nature, it is unsurprising that they seldom encounter novel discoveries. If

anything, the stifling review process by strong mainstream institutions and "peers" limits what are the feasible and achievable endeavours within the realm of the social sciences. They are the most effective way to keep people in line. Science in the 20th century has given up on being spiritual and has turned into an industry. The entity in question no longer poses a menace to the collective, but rather assumes a prominent role in supporting and advancing societal interests. Philanthropic concerns and progressivism that go beyond making local changes are at a minimum. These human ants have two primary concerns: satisfying the financial needs and fostering positive relationships with the superiors and team members. They are great at solving small problems, but they can't make sense of anything outside of the area of expertise" (Feyerabend, 2020).

Exploratory research, on the other hand, doesn't need to move and pay for big study equipment. This task can be accomplished independently, typically requiring only the possession of a library card and a sound recording device (Downey, 2009). Frequently, the task necessitates doing journeys and acquiring proficiency in a foreign language. This implies that the researcher must possess a higher level of intellectual readiness and exhibit greater boldness, while facing limited financial resources and institutional support. Consequently, it has intriguing prospects, particularly for emerging scholars and postgraduate students, who would otherwise rely on the hierarchical authority of more experienced peers (Arlin & Roth, 1978).

Because of this, Karl Popper's ideas apply even to exploratory and inductive research. He said, "From a new idea, put forward tentatively and not yet justified in any way—a prediction, a hypothesis, a theoretical system, conclusions are drawn by logical deduction." (Achinstein, 2018). Subsequently, these findings are juxtaposed with one another and with other pertinent assertions to ascertain the logical connections, such as equivalence, derivability, compatibility, or incompatibility, that exist among them. The divergence between Popper's approach and exploratory inquiry lies in his assertive contention regarding the impracticability of induction, stemming from his excessively high expectations or requirements for the conclusions drawn through induction. Alternatively, adopting the perspective that certainty is not the primary objective and acknowledging the unattainability of paradigms in the realm of social sciences, the utilization of induction can be regarded as utilizationl and introspective approach to

employing common sense. In this context, the process involves formulating explicit predictions and subsequently seeking corroborative evidence for the posited causal relationships. Exploratory research has the power to free people and is likely to reveal new relationships and processes of cause and effect that aren't seen by the established research apparatus.

### 1.8.6 Dialectics

Through the utilization of dialectical reasoning, exploratory social research possesses the capacity to offer more depth of understanding compared to confirmatory social science. One compelling rationale for selecting an exploratory study design is evident in this context. The concept of dialectics, positing that it entails the attainment of a constructive outcome through the process of negation. The *Phenomenology of the Spirit*, authored by Georg Wilhelm Friedrich Hegel, is the inaugural comprehensive examination of dialectics. Originally published in Germany as the initial component of his *System of Science* in 1807, this work holds the distinction of being the pioneering systematic investigation in this field (Adorno, 2018). The Hegelian dialectical framework comprises three fundamental components: circularity, which posits that the essence of existence lies in its inherent negativity, hence necessitating a circular progression towards wholeness; conflict and its resolution, known as *Aufhebung*, which involves the synthesis of opposing elements; and idealism, which underscores the primacy of ideas in shaping reality. In the year 1841, during his youth, Karl Marx gained significant recognition for his notable endeavour of establishing the philosophical framework of Hegel by discarding its idealistic principles and substituting with the concept of dialectic materialism (Sarlemijn, 1971). The critical theorists of the Frankfurt School, namely T.W. Adorno, Max Horkheimer, and Herbert Marcuse, drew inspiration from this particular style of dialectics. Contemporary social scientists are currently more inclined towards the analytical technique that accompanies the ontological counterpart, as opposed to Hegel's ontological dialectics (Marx, 1971). The potency of pessimistic thinking serves as the impetus behind dialectical reasoning, which functions as a mechanism for scrutinizing the realm of empirical evidence in relation to its inherent deficiencies. The term 'inadequacy' carries inherent value judgements (Marcuse, 1960). 'Inadequacy' is loaded with value judgments. Dialectical

thinking rejects the a priori dichotomy between value and fact, positing instead that all facts are interconnected stages within a unified process. In this particular process, the subject and object exhibit a high degree of interdependence, such that the veracity of information can solely be ascertained by a comprehensive examination of both the subject and object. All factual information encompasses both the one possessing knowledge and the individual engaged in an action. This implies that opinions are inherently embedded within the structure. Put simply, the notion of an objective or impartial social science is nonexistent due to the inherent involvement of the researcher with both the topic matter and participants of the study. Social science can benefit from adopting a dialectical mindset, which involves considering potential contradictions. The perspective of evolution is shifted from a linear progression to a progressive manifestation of conflicting forces. This assertion has particular validity when social scientists acknowledge the inherent connection to historical contexts and the active role in perpetuating the knowledge to investigate.

Horkheimer and Adorno posit that the endeavour to demystify the world, commonly referred to as "enlightenment" and originating from ancient Greece, contains the potential for a regressive outcome. This outcome manifests as the erosion of individuality, the emergence of mass society, and the uncritical adherence to the principles of vacuous consumerism.

The process of rationalization undergoes a transformation into irrationality, wherein the liberation from the constraints imposed by nature and deities, which once restricted human existence in antiquity, is supplanted by a more pernicious form of constraint: that of the market and the commodification of goods that elicit an irresistible compulsion to purchase, despite the awareness that such acquisitions are incapable of bestowing contentment or tranquilly. This exemplifies the goal of dialectical reasoning, which is to investigate apparent inconsistencies within things. In this endeavour, it is helpful to remember "Any particular form can be determined only by the totality of the antagonistic relations in which form this relation exists." Marcuse, 1960).

The utilization of dialects as an analytical instrument and a means of examining reality is a fundamental aspect of exploratory inquiry. There exists a subtle deviation from the original dialectical tradition, which remains closely connected to Hegel's intellectual heritage by positing that history undergoes a dialectical unfolding. The text

does not explicitly assert the occurrence of historical events in a dialectical manner; nevertheless, it does propose that adopting a dialectical perspective when examining and interpreting history can yield novel insights and alternative perspectives. When contemplating the concept of citizenship, dialectical thinking prompts one to see the inherent contradictions and negations embedded within the term "citizenship" and its associated implications. Examining the concept of citizenship via the lens of its inherent internal contradictions presents a promising approach to gaining novel perspectives and enhancing comprehension of this complex phenomenon (Sanil, 2017). When considering the concept of citizenship from this perspective, it becomes possible to transcend the simplistic and binary frameworks that are widely embraced within the field of social sciences. Rather than centering on dualistic perspectives and discrete entities, dialectics direct focus towards processes and the interconnectedness of various entities. This implies that the focus is directed towards examining internal processes, perhaps including those of a natural origin, as well as identifying contradictions and diverse forces exerting varying influences. Looking at reality in a dialectical way, it can be seen that it is full of connections, entanglements, and mutual continuations. This phenomenon enables the demonstration of the perpetual negotiation and contestation surrounding power dynamics and access. The anticipated depiction of reality is expected to possess a greater depth and elucidation compared to perspectives influenced by dualistic frameworks, as exemplified by scholarly works such as *The Problem of Freedom* (Holt, 1992) and Gary Wilder's *The French Imperial Nation State* (Wilder, 2020), among others.

### 1.8.7 The Problem with the Area of Research

An additional consideration about the study domain and unit of analysis is warranted due to the disparities, and potentially even inconsistencies, between common knowledge and language and the academic realm, characterized by its distinct and specialized terminology and methodologies. The selection of instances in exploratory research design is based on the criterion of exhibiting a high degree of clarity in order to facilitate the identification and analysis of processes and connections between them. Academic texts ought to have a wealth of factual information that effectively illustrates the mechanisms underlying a given phenomenon. In the context of social science

research, it is important to acknowledge that perception and interpretation of reality are influenced not only by external factors but also by the cognitive processes (Tufail et al., 2020). Consequently, when selecting exploratory examples for study, it is advisable to prioritize the analytical depth rather than the temporal or geographical specificity (Varnum et al., 2001). The objective of exploratory research is to examine the coherence of various predetermined criteria related to one another. It was not feasible to acquire additional knowledge regarding the facts and historical context of the cases under discussion, even if such an endeavour were hypothetically attainable. The exploratory study is grounded in the notion that individuals construct their subjective reality. The primary objective of a well-executed exploratory research endeavour is not to uncover novel factual information, but rather to generate a fresh, perceptive, valuable, and credible framework for comprehending and elucidating the nature of reality. Moreover, it is important to note that exploratory studies are fundamentally multidisciplinary in nature and should actively incorporate insights from many social disciplines (Berninger et al., 2010). By adopting a multidisciplinary approach encompassing linguistic, ethnographic, anthropological, geographical, social, economic, and political science perspectives (Gaitanos, 2013), one can engage in comparative analysis and empirical investigation, leading to the acquisition of novel ideas and facilitating comprehensive research.

#### 1.8.8 Exploratory, Deductive-Inductive, and Dialectic are all types of research

This composition aimed to present a case and demonstrate that inductive, exploratory, dialectic research can possess reliability when conducted in the manner previously elucidated, characterized by structure, openness, and honesty. If successful, the outcomes and concepts derived from this type of research have the potential to provide novel insights into phenomena that have been partially elucidated through diverse approaches. Moreover, in the event of its effectiveness, exploratory research has the potential to enhance individuals' consciousness by revealing previously unconsidered connections and underlying factors. Given that the methodology employed in obtaining the findings presented in this study does not involve a complex computer programme

or a highly abstract mathematical model, the exploratory research also aimed to cater to individuals who are not experts in the field or affiliated with academia (Kumar & Kumar, 2020). This approach was intended to provide these individuals with a similar level of understanding that is derived from reflexive, self-critical, transparent, and dialectical research. There exists a lack of undisclosed information or intricately complex principles that necessitate an extended period of time for comprehension. The examination of concepts such as "citizenship," "democracy," and similar notions necessitates a profound commitment to the subject matter and a thorough, systematic inquiry. This process involves thoughtful contemplation, analysis of various instances, provisional interpretations, revisions, dialogue, and ultimately, the development of innovative and insightful perspectives on the underlying realities encapsulated by these terms (Razak & Asmawi, 2004).

#### 1.8.9 Tools and Techniques Employed in the Study

Topic	Marketing Strategy
Research Philosophy	Epistemology, Positivism
Research Approach	Exploratory (confirmatory method), Deductive-Inductive, and Dialectic
Methodology	Primary
Method	Qualitative, Quantitative, and Mix (Creswell, 2009)
Data Collection Technique and Strategy	<ol style="list-style-type: none"> <li>1. Qualitative Interviews of the personnel from the Indian Comics Industry</li> <li>2. Quantitative Survey to gauge the perception, and expectation of the readers</li> </ol>
Analysis Technique	Graphical Analysis, Frequency Tables, Statistical Analysis
Software	MS Excel, SPSS, AMOS, SMARTPLS

# Chapter 2



## 2.0.0 Literature Review

Human beings endeavoured to enjoy going beyond from one epoch to another for the cease of bringing the beyond and the existing to at least one stop. For the most extended element in records, literature held leverage as a shape of narration compiled in books with captivating thoughts, delight simulation and leisure now no longer forget its didactic role (Billington, 2016). Other genres, along with poetry and drama, could not bear the identical degree of the unconventional, which ripened magnificently to cater to the desires of a couple of societal segments. Because of its peculiarities, the novel became more emphatic and plainer to hold infinite tales underneath its folds, warming the hearts and triggering the readers' minds. Despite its deeply rooted records that could date back to the primary primitive humans, image novels had regularly appeared because of the bastard mediums (Chakraborty, 2021). Chiefly brushed off as a shape of leisure for children. Bearing in thought the sizeable impact that it had on young people's behaviour, popularly believed to be Satan's incarnate aim to commit horrible deeds.

Subsequently, it was denied instructional recognition. The very identical hybridity of phrases and photographs reveals a few abilities literary merit; the stigma that it has been receiving from its emergence prevented the medium from gaining the historic buzz it deserves. Comics were developed to make room for themselves as a cultural artifact. This metamorphosis is patent in its content material and shapes to typify the anxieties of the age they had been written in place of exact cause, all too regularly equated with comedy and sarcasm (Hutchinson, 1949). By the identical token, the shape became prompted with the aid of using postmodern motion as illustrators and writers experimented with new strategies that made it impossible to reduce its evolution. They grew to indulge the reader with many complex issues and illusive intertexts to contemplate and decipher with tremendous effort (Bauman, 1997).

### 2.0.1 Narrative Discourse:

Narrative discourse is one of the most intriguing components of literature. There are a lot of preconceived notions about what storytelling is and what it is not (Versaci, 2001). What is a narrative, for example, answered in this way: It discussed the characteristics

that define a plot as a narrative. It made a well-known assertion about narrative discourse (Barthes, 1975).

"Narrative begins with the fundamental Narrative of humanity. There have never been any people, anywhere, without stories to tell; every kind of human group has a tale to tell. It is everywhere, multinational, transhistorical, and transcultural like life itself" (White, 1980). Narrativity's roots is traced back to the dawn of humanity. Storytelling is an essential human activity through which people form and communicate the worldviews and ideas. To identify a tale, there has always been a question concerning its essential core. The so-called 'narrative link', which primarily relies on causality (Carroll, 2001) as a crucial factor in orchestrating a narrative by defining both the "state of affairs" and the "events" as shaping the narrative activity when connected serially (Van Peer & Chatman, 2001). Using Carroll's definition of narrative connection, the above example is not a story since it only depicts one state of affairs, but Carroll maintains that a story must have several events or multiple instances of the same state of affairs to be considered a story. On the heels of this is "There was an elderly lady who lived in a shoe that was quite tiny, so she went seeking for a boot," which Carroll considers to be a beautiful tale. When it comes to Carroll's rules on narrativity, this is following the latter as far as it includes both a state of affairs and an event (looking for a boot). Gregory Currie, a well-known British philosopher and academic, makes a similar argument about Carroll's understanding of tales. He emphasizes the importance of the interdependence of events in a tale in creating a cohesive plot. When Currie writes, "narrative judgements depend on the perception (including misconception) of relations of dependency of some type between the events narrated," by supporting Carroll's claim (Currie & Stabile, 2006). Thus, the ability to comprehend the narrative action largely depends on the ability to comprehend how hands interact with each other. This pillar of narrativity, known as "narrative linkage," is also essential in the medium of comics. It is more probable that one's logic leads to thinking of sequence while discussing comic book narrative functioning. The 'narrative link' of Carroll mimics this in that it requires a serialized arrangement of at least two juxtaposed pictorials to achieve the narrative character of Comics (Carroll, 2001).

## 2.0.2 Narrative in the Postmodern Era

The postmodern era is unique because it does not follow the rules, narrativity was not an exception. Narrativity, which is used in almost every piece of literature, began to join the postmodern era with many new ideas and developments inside of it (Tabachnick, 2009). They used to be the only ones who could write stories, but now new techniques like realism, linearity, and textuality have come into consideration. This means that a long chapter in literature has been written because of these new techniques (Norlida & Supyan, 2002).

## 2.0.3 Post Modernism

Under the different views about Postmodernism, it is hard to come up with a clear-cut definition. In *Postmodernism for Beginners*, many stories about the concept were written in a language that was not very easy to understand (Powell, 1998). In *McHale's Postmodernist Fiction* (Lubbock, 1921), he says, "does not exist precisely in the way that 'the Renaissance' or 'Romanticism' do not exist." This shows that there is no consensus on what Postmodernism is (McHale, 2003). From architecture to science to art, all of daily life was affected by the movement. The novel form was also affected by it. Stanley Granz says that "it is a sign of the desire to move beyond modernism." Specifically, it rejects the modern mindset, but it was started in the modern world (Beville, 2010). To say it another way, it was both a rejection of and a continuation of the movement that came before it. Paula E. Geyh says that Postmodernism can have three different meanings that are "related" but not the same. It started with Postmodernism as a historical periodization, which is called postmodernity, a period that runs from the mid-1960s to the present. Postmodernism then comes theory based on the ideas of great thinkers like Roland Barthes, Jean-Francois Leotard, and Jacques Derrida (Derrida, 1976). This type of Postmodernism is called "theoretical" Postmodernism. Finally, "the development of new formal features in cultural production" is what this last definition refers including "literature, film, art, TV shows, music, dance, and architecture" (Geyh, 2003). In literature, Postmodernism has some unique characteristics. The most important one is the denial of norms and canons. The subsequent statements represent a selection of the fundamental axioms about this

specific field of study: The academic discourse encompasses the refusal to adhere to rigid principles of plot construction, the adoption of an ironic stance towards reality, the utilization of fragmented discourse, the incorporation of collage and montage techniques, the blending of different genres, the presence of paradoxical elements, the manipulation of the text, time, and reader, the intertextual references and citations, the embrace of multiple styles, the implementation of a complex organizational structure, the emphasis on diverse interpretations of the text, and the recognition of the reader's role as a co-author.

The following are some. This exemplifies the postmodern propensity of lifting the trolley to create a whole new paradigm for the construction of literary works of art. No field or media was spared from the new driving forces introduced by the postmodernist movement and its adherents. As a result, comics were also influenced by the latter, which steered the medium down a new route and away from the traditional techniques of arranging a comic (Fedosova, 2015).

Daniel Stein and Jan Noel Thon, in their book "From Comic Strips to Graphic Novels", agreed that Will Eisner exposed the fact that his work "A Contract with God" is a new genre that should be compared to other literary forms of art, namely the novel, in an implicit remark that Eisner made (Stein et al., 2015).

#### 2.0.4 The Post-Modern Novel

The novel is a freshly emergent genre that has risen from the ashes and collided with previous genres to become what it is today. Because of the novel's revolutionary character, it was susceptible to continual modification while maintaining its essential features via a stunning adaptation to each literary period as well as the setting in which it was born and nurtured. The book is considered a middle ground between the philosophic narrative and the romance; both are positioned on opposite ends of the spectrum. In some circles, the novel is considered a meeting point between the philosophic Narrative and the romantic book, which are positioned on opposite ends of the continuum and cut from both ends. In a similar vein to romance, it emphasizes the importance of a human situation rather than abstract ideals. However, while it shares some fractures with the philosophical Narrative, it has a didactic function with an implicit message to impart and has a scepticism of the romantic sensibility, in contrast

to the philosophical tale (Shroder, 1963). Postmodernism is the final stop on the book's literary journey, marking the novel's point cast off its anchors. E.M Forster in his well praised series of lectures named "Aspects of the Novel", rejects the historical approach to the study of the novel in favour of identifying some discernible elements without which a novel cannot come into being, paying particular attention to how these components intertwine among one another, as he did in his previous work (Froster, 1927).

### 2.0.5 The Story

The storytelling part of the novel is a fundamental milestone in the novel's construction. This foundational aspect as "a story of events structured in temporal sequence, and there is nothing in us except primitive curiosity" (Froster, 1927). In layman's terms, it means telling the events in a precise order dictated by the passage of time. After several failed attempts to satiate the reader's curiosity about what happens next, this arrangement or sequence ultimately holds the reader's attention. It was this literary subgenre's transformation into a postmodern renegade with an anti-conventional storytelling style that paralleled that of the dominant ideologies and institutions (Dwiputra et al., 2020). "Too many times, read a tale nowadays, and it is not a story at all, not in the conventional sense," (Mambrol, 2017). The postmodernist writer took a different route to find new methods to tell a story than the standard author. The refusal to adhere to a linear narrative and logical chronology led to the creation of a new story that was frequently given in fragments. However, there must be some action for a plot to proceed, which brings to the second most crucial feature of a novel: its characters.

### 2.0.6 Characters

One cannot write a novel with just a tale since other essential elements are required. Characters are referred to as "people" in Forster's *Aspects of the Novel*, which he meticulously described in two chapters. Because the characters in Forster's novel are "closely-knit fabrics" from which "nothing can be removed," removing one can have an impact on the rest of the plot. In addition, he contrasts flat characters and round ones. It is said that *Encyclopedia Britannica* defines "flat characters" as those that alter

relatively minor as the narrative progresses. Forster says that round characters "surprise effectively". if they are multi-layered and have various contradicting character features; otherwise, they are flat (Forster, 1927).

From the beginning of the story, it undergoes a dramatic transformation. On the other hand, Forster devoted particular attention to the characters' lives' verismo. The author lets the reader in on the private thoughts and feelings of the characters, creating a bond between author and the reader. While this is true, the book's plot requires the inclusion of both flat and rounded individuals. The author also uses characters to convey information to the reader, namely the point of view or, to put it another way, the standpoint from which the tale is written. According to Percy Lubbock, who examined a wide range of points of view, there are two main types of narrators: the outsider, who can be either omniscient or partial in his knowledge of the characters and events, and the character narrator, or the first-person narrator, who is unable to be all-knowing (Lubbock, 1921). The portrayal of characters as lifelike has been impacted by psychology, much as the plot itself has. Writers "deliberately break off a chronological narration with reminiscences of characters or forecasting," (Fedosova, 2015). A chronological distortion influenced character portrayal in that it combined the character's subjective treatment of time with the psychological condition of its protagonists (Saraceni, 2003). *Omon Ra* by Victor Pelvine is an example of a postmodern novel in which the protagonist experiences blackouts or hallucinations that are accompanied by time shifts due to the character's consciousness. This phenomenon of bifurcation of consciousness, according to her, is the subject of plots in postmodern novels. There is a cause-and-effect link between the characters' interactions, which gets us to the storyline (Taharaoui, 2020).

### 2.0.7 The Plot

Many people confuse the plot with the tale; however, there is a silver lining if one pays close attention; they are both "narratives of events," but in contrast to the story, this time the plot focuses on "causality." "The king died then the queen died,' a well-known example of Forster's point, is a narrative because of how the chronology is kept. However, if the same scenario is adjusted, the causality of "the king died then the queen died of sadness" eclipses the chronology, creating a "plot". In this regard, the reader

needs curiosity, memory and intelligence, to build a web of logical links and make sense of it all (Forster, 1927). When it comes to imagining a time in a literary work, this became the most prevalent method for most readers (McCloud, 2000). It is almost as if one follows along with a manual regarding how everything is organized. Although the novel's fundamental aspects, such as the storyline, remained unchanged, it was not excused from experimenting because of this. After abandoning the traditional plot structure, postmodernists began to scatter the plots' causal/chronological flow in what became known as nonlinearity (Goethals & Allison, 2012). A new form of the plot has emerged in recent epochs in novels to assist strengthen the narrative (Yang, 2003). Story lines are rarely followed in chronological order, even in more modern works of fiction. Events that bounce ahead or backwards frequently enhance the meaning or require the reader to be more engaged in the story. The terms "analepsis" and "prolepsis" are both used to describe a disturbance in the sequence of events known as an anachronism. Flashbacks and flash-forwards are standard methods of using this approach inside the main storyline (Berbar, 2016).

### 2.0.8 Setting

The novelist E.M. Forster does not devote a clear chapter to the set, nor does it mention it in plain words because he believes that setting is a "dangerous hobby far more fatal than place". However, he alludes to the fundamental role of space and time in examining the novel. David Lodge argues that the novel's setting refers to the social environment where the novel's events took place rather than the actual locale. As a result, it encompasses all associated with that social milieu, including culture, historical time, and geographic location (Lodge, 2015).

### 2.0.9 Metafiction

When postmodernism arrived on the scene, it opened the door to a world of endless perplexities at the intersection of reality and fiction. The word metafiction has been associated with postmodern works throughout literature, even though tracing its development appears to be a continuous thread in history. Metafiction is "fictional work that is aware of itself as an artefact to raise questions about the link between fiction and real life" (Waugh, 1984). The question of whether metafiction resulted in the rebirth of

the novel or the death of the novel was a dominant point of division (Mouro, 2014). The year 1970 marks the publication of William H. Gass' *Fiction and the Figures of Life*, which contains the first use of the term metafiction. Linda Hutcheon adds to the exploration of the term by stating that "narcissistic narrative, whether overtly or covertly baring its fictional and linguistic systems, transforms the authorial process of shaping, of making, into part of the pleasure and challenge of reading as a co-operative, interpretative experience" (Hutcheon, 2014). The complexity of the term is avoided in Hutcheon's book introduction, which provides simple definitions that are easy to digest, including "it is fiction within fiction- that is, a fiction that includes within itself a commentary on its narrative and or linguistic identity" and "it is fiction that includes within itself a commentary on its narrative and or linguistic identity". According to a general definition, the text draws attention to itself as imaginary while creating textual self-awareness. It comments on itself while reminding the reader that it is a fictitious creation. As Hutcheon explains, 'metafiction has two fundamental focuses: the first is on its linguistic and narrative frameworks, and the second is on the reader's involvement. Specifically, it went from traditional fiction, emphasizing verisimilitude and spoon-feeding the reader, to an active agent conscious of the text as an artifact to effectively make its point. The phrase "metafiction is the discipline of the elect" comes to mind, as expressed by Gass: "metafiction is the discipline elect". A shift occurred in the relationship between author and reader starting in the nineteenth century, as the genre transitioned from conventional fiction with its emphasis on verisimilitude and spoon feeding the reader who was merely a consumer to active fiction where the reader is aware of the text as a work of art that he or she is reading.

Further investigation revealed that the integration of fiction, reality, and history and the complex relationship between these elements, which was a striking feature of postmodernism, resulted in questions about the veracity of historical accounts through a new phenomenon known as historical metafiction. The author Linda Hutcheon has meticulously documented this in her book *A Poetics of Postmodernism: History, Theory, Fiction*, which was found on Amazon. "Historical meta fictitious works are intensely self-reflexive, yet paradoxically also lay claim to historical events and persons," Hutcheon argued in his introduction. She goes on to say that when these historical allusions are combined, they "engage(s) a problematization of historical



knowledge and the boundaries between truth and fiction" (Hutcheon, 2003). This opens the door to speculation and questions the historical accounts and the veracity, among other things (Goldberg et al., 2003). According to Wassila Mouro, the tactics and approaches used to transmit metafiction might differ depending on various elements, including the writer, the historical period, and the setting. However, the end goal shared by all novelists remains the same: to create a text that is self-aware of its fictionality and thus self-reflective. It is far too common in metafiction to make allusions to other pre-existing texts that have been written in the past; this is referred to as intertextuality in technical terms (Mouro, 2014).

### 2.1.0 Intertextuality

Nothing is, without a specific, wacky, and the same can be said about literary masterpieces. Numerous academics contributed to the development of Intertextuality before Julia Kristeva initially established the word in her article "Word, Dialogue, and Novel" in 1960. The French literary critic combined several theories to form her thesis, which she presented as a whole (Kristeva, 1996).

It was Ferdinand de Saussure's study (Saussure, 2011) of signals and how they produce meaning that sparked the interest of Russian thinker Mikhail Bakhtin (Bakhtin, 2010), who went on to research dialogic connections. In Bakhtin's view, all utterances are dialogic, which refers to the fact that they are in some way or another linked to what has been stated previously. Theorist Toril Moi asserts that Kristeva employed Bakhtin's theory of everyday human language on texts to come up with the conclusion that each text is "built as a mosaic of quotes; any text is the absorption and modification of another" (Moi, 2009). When it comes to establishing Kristeva's assertions, Roland Barthes makes the following statement: "A text is a tissue, it is a woven fabric" (Allen, 2006), which indicates that it is created by bringing together fragments of previously written and read texts into a single cohesive whole. Kristeva is supported by two arguments advanced by Judith Still and Michael Wharton, the first of which is that every writer has been a reader at some point in life. The second of which is the impact that reading has on the author, which makes it unavoidable for him or her to incorporate elements from texts he or she has already read or come across in the construction of his or her new literary artefact (Worton & Still, 1990). Historical metafiction novels have

a significant feature embodied in the incorporation of intertextual past as a building stone of its structure through the axiom of "use and abuse," disregarding the rules of both history and fiction (Rajewsky, 2005). This is exemplified in incorporating intertextual past as a building stone of its structure through the axiom of "use and abuse," neglecting the rules of both history and fiction (Worton & Still, 1990).

### 2.1.1 Graphic Narrativity

There is evidence that it dates back to antiquity when storytellers attempted to use visuals to transmit ideas or give an organized narrative of a specific story (Kujur & Singh, 2020). On the one hand, some storytellers chose to tell the stories through wordless illustrations. On the other hand, some artists have resorted to combining visuals and words to transmit a message as a dependent mode of communication. Among the well-known practitioners in the subject, comics artists and graphic novelists were among those who made use of images as a necessary component and as a significant addition to the medium of expression (Mehta, 2010). "Universally known visuals produced to replicate or exaggerate reality," in the prologue to his *Graphic Storytelling and Visual Narrative* book (Cohn, 2014). That is to say, the primary goal of the image is to depict real-life events as they actually occurred slightly reformulated. Eisner starts by believing that the ultimate goal of comics is to convey a story, which is incorrect. According to Eisner, the medium of comics has been referred to as "junk food literature" for generations upon aeons, particularly in literacy, storytelling, and narrative inclusiveness, among other things (Bitz, 2004). Eisner claims that the primary reason for the severe criticism levelled at the medium was that comics artists placed a strong emphasis on "graphic features" such as "page layout, high impact effects, stunning rendering methods, and mind-blowing colour," among other things. They are preoccupied with this issue, which causes to ignore the literary substance most of the time (Eisner, 2008).

Using the example of generational preferences and trends, For the literary legitimacy of the medium by pointing out the transition and difference between them. Older generations who have grown up without television, computers, and video games, the reading process employed in comics appear to be a familiar task; however, he maintains that "to a younger generation who has grown up with television, computers,

and video games, processing verbal and visual information on several levels at once appears natural, if not preferable" (Brooks et al, 2003). It is impossible to deny that comic books fall under the literary category. One is likely to become immersed in the complicated cognitive work of reading the text and visualizing the image beneath the text's implications when reading a classic novel or a classic verbal narrative story (Indick, 2004). This is referred to as "word-to-image conversion". By reading comic books, Eisner believed that readers' reading horizons are broadened, which leads reading process gets simplified. Also thinks that comic book images are an essential element in the "word-to-image-conversion" operation because they are placed in a co-operative connected manner on the comic page. That they go beyond simply illustrating the written word with illustrative images and instead become a "seamless whole" and that the comics "form of reading is entitled to be regarded as literature because the images are employed as a "language" is contingent upon the proficient implementation of the juxtaposition of visual elements and written content. "When this language is used as a means of conveying ideas and information, it distinguishes itself from thoughtless visual amusement," he continues. As a result, comics are considered a narrative medium" (Eisner, 2008). Concerning the investigation of narratives' story components, Seymour Chatman sketches out the composition using three fundamental elements, primarily "the story" (what), It is separated into two parts. "the discourse" (the how), and "the carrier of the story," which is broken into two parts; narrative transmission structure and "manifestation" (or the manifestation of the story). According to him, manifestation is defined as "the appearance" of the "narrative," which has been sculpted in a structured "discourse" and manifested in a "particular materializing medium," which can be "verbal, cinematic, balletic, musical, pantomime-like or whatever". To put it another way, Chatman defends narrative as a single solid thing that, if it maintains its 'form of expression', cannot be corrupted by the item or the media in which it is portrayed. When stories were presented verbally in the past, be moulded differently and served in a graphic or visual format later on. The author asserts that narrative discourse is controlled by a succession of "narrative assertions" independent of the medium of expression, or manifestation,' in which it is expressed'. The statements encompass "dance statement, verbal statement, vision statement, etc." (Chatman, 1978).

In a similar vein, analyses visual narrativity through the comparison of two different modes of narrative transmission. The similarities between a primarily visual medium such as cinema and literature, which is the typical narrative mode that encompasses characteristics such as the plot, setting, and characters, are examined. He concludes that "the most solid ground of comparison is based on the narrative function of both literature and cinema" (Rahmoun, 2013). According to the researcher, if they look at both media from a fundamental standpoint, the only difference between how the story is 'manifested' and whether visually, written, or musically based on the respective mediums. Therefore, novels and films are regarded to be "two manifestations of a single art, the art of narrative literature," as Professor Beja asserts (Rahmoun, 2018).

It has always been fascinating to speculate about the effectiveness of the dual representation mechanism inherent in both picture and text while studying the medium of comics. There has been a surge in the number of questions concerning the relevance of the varied ways of expressing tales through comics to literature in recent years. Because of the widespread traditional way of conceiving print books and stories, which is mainly approached through traditional verbal texts, as well as the academic interest in verbal forms, visual language has been "critically marginalized in the past, often being deemed as being too 'difficult' or, worse, labeled as 'gimmicky,'" as Simon Barton (2016) puts it "in the past, often being deemed as being too 'difficult' or, worse, label. Words were given dominance and supremacy over the newly emerging forms due to this marginalization, leading many researchers to wonder about the intersections of words and pictures and most effectively transmit a story to the audience (Barton, 2016).

### 2.1.2 Text as 'Words' and as 'Images'

In layman's terms, a literary text is perceived as a collection of letters that are merged into words, and thus into sentences, and that together form a so-called full text at the end. However, when this phrase is researched in-depth in the humanities or cultural studies, it appears to have a wide range of implications from an academic perspective, as seen in the following example. To contend with this shadow, Roland Barthes (1975) attempts to distinguish between what was long considered to be "literature" and what he calls "a text." He bases his distinction on the shape and form of the manuscript, which he claims to be the only criteria for classifying something as "literature". One of

Barthes' most important assumption is that a text is not the book, the manuscript, or the structure in which specific ideas are delivered, but instead that the ideas themselves are at the heart of a text's core (Barthes, 1975).

Consequently, when conducting a critical study on a "text," the interest decreases in form and context while increasing in terms of content and intent. On one point, the vast majority of comic critics agree that narrativity is one of the most important features contributing to the overall definition of the medium of comics. According to David Kunzle, the essence of comics is to "create a tale that is both moral and current in its content". Almost the same point of view is defended by Robert Harvey, who claims that comics are "a narrative delivered through a succession of visuals" (Pratt, 2009). It is also abundantly clear that narrativity is emphasized as a foundation of comics when Greg Heyman and Henry John Pratt advocate for what they refer to as a "pictorial narrative" definition of comics, which they define as follows (Meskin, 2007). It is because of the narrative typicality of comics that has been stored in the minds of readers that the standard reading process of comics involves searching for the stories. Therefore, Pratt asserts that "comics are a narrative medium predominated by the story". For decades, comic books often referred to as "underdog" or "subliterature" have remained devoid of scholarly investigation. This negative connotation has resulted in a significant number of comics-related aspects being excluded from the interest zone due to the stigma. Narrativity was considered one of the most essential and untapped milestones of the medium as a result of this stigma. In contrast, because the modern age brought forth fresh experimentation in tandem with the advent of the post-structural school, work was no longer classified in terms of its form but rather in terms of its intended meanings and ideas (Yang, 2008). As a result, whatever form of the cultural output of communication is created to be regarded through a textual lens and critically and intellectually handled as a 'text,' whether it be an image, sculpture, video, or musical composition (Tahraoui, 2020).

### 2.1.3 Transmedial and Intermedial Narrative

People are likely to come across works that incorporate narrativity in various forms and are presented in a variety of mediums. As a result, thoughts turn to the subject of whether the narrative is present everywhere. Is it possible to apply it to more than one

item at a time? Answering the question succinctly, because the phenomena of narration are increasingly being used in novels, films, and comic books, its transability cannot be ignored. So narrative structure to be categorized as Transmedial (Stein, 2013). Engaging with narrative representations occurs when target consumers read novels, comic books, watch movies or television shows, or play single-player modes in video games (Thon, 2016).

On the basis of this assumption, Werner Wolf defines transmedial narratology as "the study of narrativity in works of art other than literary texts, such as painting, sculpture, and instrumental music," (Thon, 2016). Cultural studies recognize that today's media are unquestionably the product of cultural accumulations and the quest to create new modes of communication. This holds whether manga in Japan or comics in the Anglo-Saxon world, films, or writing as exemplified by novels and poems. In this regard, it is essential to highlight that story is "international, transhistorical, and transcultural" in nature (Barthes, 1975).

In light of these considerations, to be asserted that even structuralists such as Roland Barthes acknowledge the transmedial nature of narrative in one way or another. The concept of storytelling has become de facto more prevalent in recent years. It does not stop at the point of being flexible and adaptable to a variety of media; instead, it goes beyond this to reconcile two or more media to accompany one another in a single narrative mission under the umbrella of what is known as intermedial narrative. Intermediality, as opposed to transmediality, is an area of study that examines the distinctions across mediums such as films, novels, comic books, and art and the interrelations. Intermediality is not the same as transmediality. As a result, the narrational part of the work analyses the fusion of two narrative mediums inside a single piece of literature. It is widely agreed upon among comics critics and literary theorists that the medium of comics is a hybrid one, in which visuals and words are brought together in a joint effort to create an overall story. In the seminal work titled *Narratologia*, (Stein & Thon, 2015) elucidate the distinction between novels and graphic novels. They posit that while the former relies solely on the medium of writing to convey narratives, the latter amalgamates two distinct media: sequences of static pictures and integrated textual components. This unique combination enables graphic novels to effectively engage in the act of storytelling (while novels tell stories by using

one medium, namely writing). Intermedial narration is seen as a crucial projection on the nature of comics narrativity (Webster, 2005). It also serves to solidify the points of view that defend graphic narrativity in the process (Thon, 2016).

It took an entire article by Irina O. Rajewski (2005), a doctor of literary studies at the Free University of Berlin, to thoroughly investigate and explain the phenomena known as "Intermediality". She was successful in identifying three subcategories that fit under the basic idea of intermediality as a result of this procedure. In particular, two of these subcategories are highly significant to the area of comics and the narrative techniques used in them. For example, the sub-branch of 'media combination', often known as multimedia or mixed media (Brown, 2007), is concerned with the possibilities of intermediality, which is defined as "combining at least two conventionally separate modes of articulation or medial types of articulation." The medium of comics successfully exploits, is referred to as 'intermedial allusions'. This latter category comprises references in a literary work to a film made, for example, by the evocation or replication of particular filmic techniques such as zoom shots, fades, dissolves, and montage editing, among others (Mayer & Moreno, 1998). In addition, there are several examples of what is known as "musicalization of literature", "transposition of art", "ekphrasis", and "references" in films to paintings or in paintings to photographs, among other things. Overall, it can be stated that the adaptability of story permits it to be included into a variety of media and communication artefacts of various types. Because of this, the media itself does not have a significant impact as long as the narrative discourse core is maintained (Rajewski, 2005).

#### 2.1.4 The Medium "Comics"

In reading, the concept of comics has always been the focus of debate, revision, and sarcasm. Comics, which were inadequately comprehended and constructed, alternated between eulogies and denunciations. Due to the complexity and immensity of the medium of comics, its interchangeability with other media-related concepts and the fact that it has been evolving since its inception, defining the medium to prove to be a difficult endeavour. Is it the sequential organization of pictures and the interdependency of both image and text in concatenation, or both, at the heart of comics? In reality, what creates the foundation for two paradoxical poles with opposing points of view.

Researchers in the subject have been working hard to develop a general conventional description that would apply specifically to comics as a broad field; yet, the pursuit of a definitive definition of comics is still ongoing. The seminal book *Comics & Sequential Art* by the American cartoonist Will Eisner (1985) is considered the starting point of the definitional endeavour of comics. Comics is primarily characterized as 'Sequential Art', which implies that the individual isolated context of an image depicts it as simply another regular picture (Eisner, 1985).

However, when merged into a succession of photos, at the very least a sequence of two photographs, the visual description is transformed into something to be deemed to be comic book art. Comics are "the combination of pictures or images and words to narrate a tale or emphasize a concept". This assertion by Eisner, in conjunction with McCloud's highly popular description of the medium, reinforces the importance of the sequential order of graphic representation in comics and the importance of the verbal aspect in comics. Scott McCloud (1994), a well-known American cartoonist and comics theorist, pays close attention to the stigmatization of the medium, and he makes a concerted effort to remove the interiorizing preconceived picture from people's thoughts by assigning a meaning to the medium. People have not understood comics due to restricted perception of the definition of what comics can encompass (Rai, 2012). To put it another way, the criteria people used to define comics limited and prevented from reaching the full artistic and intellectual potential (Lunning & Freeman, 2008). More broadly, (McCloud & Martin, 1993) begins his definition of comics by asserting that "'Comics' is the word worth defining, because it refers to the medium itself, rather than a specific item as words like "comic book," "comic strip," and other phrases like "comic book strip" do". To put it another way, comics are the literary media that he sees as a "vessel" capable of transporting a wide range of ideas and visuals. The traditional definition widely accepted and applauded by many comics theorists and art critics is the one McCloud proposed in his masterwork mentioned above. It is the one that McCloud endorsed. The author claims that "comics (kom'iks) is a plural noun that is used in conjunction with a single verb". An intentional series of juxtaposed visual and other images, designed to communicate information and elicit an aesthetic reaction in the spectator". In this detailed description, McCloud creates room for a variety of factors to participate in creating the comic book, namely graphical elements, pictures,



and sequentiality. McCloud (1994) in the first chapter that no matter how many definitions were put forward by scholars, there would always be an empty place open for prospective new imaginative meanings to come later with new generations. In this regard, he states that "The attempts to define comics are a continuing process that requires a long struggle, not be completed anytime soon." Regardless of what this age ultimately decides to embrace, the question persists on the rejection from a new generation in attempt to re-invent comics" (McCloud & Martin, 1993).

The definition of comics developed by Greg Hayman and Henry John corresponds completely to the breadth of what McCloud envisaged. When it comes to the ahistorical concerns and forsaking the historical surroundings of comics, Hayman and Pratt's concept (Hayman & Pratt, 2005) is consistent with past definitions by Eisner and McCloud, which might be a valuable aspect in better understanding the medium in the future. According to its definition, Comics are a sequential arrangement of distinct and juxtaposed illustrations that convey a narrative, either independently or in conjunction with written content. This argument supports the preceding definitions and the notion of sequentiality, which Aaron Meskin questions as a defect stemming from a failure to recognize the historical uniqueness of comics. It is not a secret that comics do not have a consistent, stable, and static definition and that this is true. It follows that, to the extent that comics are to be handled via multiple lenses and viewed from different viewpoints and historical canons, the meanings would alter appropriately. While it is difficult to come up with a definitive universal definition of the medium, it can be inferred that comics, as a whole, is the interaction of image and text to convey a narrative artistically, whether it is in the form of a magazine, a comic book, a comic strip, or what later became known as the graphic novel, among other forms (Meskin, 2007).

### 2.1.5 Comics Layout

As a medium that combines images and text, comics have a lot of different parts that make up the whole. Many essential and not-so-important parts of the medium are likely to be found if one research the medium. Despite the many ingredients in comics, only the most important ones that play an important role are to be looked at.

### 2.1.6 Panel

On the other hand, the panel is one of the most essential elements in the layout of comic books. Panels are one of the basic means for a comics artist to get insight into the spatiotemporal occurrence of his or her characters' activities. Scott McCloud (1993) explains the purpose of the panel in this situation by noting that "comics panels shatter both time and space, giving a jagged, staccato rhythm of disconnected moments" (McCloud & Martin, 1993).

With McCloud's statement in mind, it could be confidently argued that comic panels are similar to scenes in a film or television show and that it is through the depicted scene that the information is conveyed visually. Occasionally, verbal supplements in the form of speech bubbles or thinking bubbles are observed in conjunction with the aforementioned visual elements. Panel borders, do not have a fixed function but rather serve a variety of functions depending on the shape, and to be employed as part of the "nonverbal 'language' of sequential art" (Liu, 2023). According to Eisner, the rectangular panels with straight-edged borders imply that the acts shown in a specific comic book are happening in the present. Nonetheless, he makes an exception, and that is when the word form of the panel indicates the inverse of what he is trying to say. On the other hand, he believes that the wavy-edged panels are frequently utilized as a reference to the past (Eisner, 1985).

### 2.1.7 Closure

When reading a comic book, one of the most influential cognitive processes is the practice of closure. The closure is described as the "phenomenon of witnessing the pieces but experiencing the whole" in comics. As a result, closure is defined as the cognitive process that assists the reader in perceiving objects that are not displayed in a comic panel or between panels, specifically those represented by the gutter. According to McCloud, prior human experience permits readers to guess what an item could be based on what have seen so far or what have not seen at all. The small space between the two panels is supposed to be empty. However, because the minds have been programmed by the closure to believe that something must be there, closure assists readers in "bridging the gutters that divide the single static pictures" and "helping to

create narrativity" by allowing to "bridge the gutters that divide the single static pictures" (Stein & Thon, 2015). As a result, the gutter, which refers to the space between panels in a comic book, serves the function of stimulating the reader's imagination and facilitating immersion in the narrative. Following that, the reader's imagination places the lady in the middle of the action to establish the connection between the two different acts, which is precisely what closure means.

### 2.1.8 Gutter

When reading a comic book in its entirety, one undoubtedly notices a little area between panels that has been left blank. In comic books, this is referred to as "the gutter." Despite its unceremonious title, the gutter plays host to much of the enchantment and mystery that are at the very core of comics". In comics, the gutter is seen as a completely free zone where the reader's imagination interferes in creating the comic. Reader reaction and "experience" and closure are necessary to fill in the gutters and fill in the gaps created in the narrative, adding to the overall narrative of the tale by contributing to the story's narrative (McCloud, 1993).

### 2.1.9 Speech Bubble

There is no question that words and graphics are inextricably intertwined in comics. Words are indeed as heavy as images in terms of the impact on the reader. When used appropriately by the storyteller or the comics artist, verbal portrayal combined with visual representation is considered to have a certain amount of vehemence potential in the narrative. Balloons are considered containers for the concept, story, or storyline that the comic book conveys and provides in the form of a written screenplay. The verbal representation in comics is divided into two parts: first, the speech bubble, which indicates the uttered discourse of the drawn character, that is, his dialogue with other characters; and second, the dialogue box, which indicates the dialogue between the drawn character and other characters. It is typically contained within a bubble or other geometric shape. Second, there is the thought bubble, which embodies some characters' words, but those exact words are visible only to the reader in this specific situation (Eisner, 1985).

It is worth highlighting that specific terms stand and significantly contribute to the comics' vocabulary. The onomatopoeia (sound effects) that represent those words exemplify the meaning of those phrases. Because the medium is primarily visual, sound effects, according to McCloud (2006), "provide readers with the opportunity to listen while they are reading" (P.146). In contrast, other characters cannot comprehend them, as in internal monologue (McCloud, 1993).

## 2.2.0 Graphic Novels

In broadest sense, Comics are the outcome of an extensive process that began with the creation and modification of images, followed by a process of reformulation that culminated in the interconnectivity of image and word in the telling of tales. Comics' proponents waged a long and challenging campaign to provide validity to this modern and contemporary literary medium. It is the outcome of the joint efforts. However, it should be noted that comics as a medium are composed of several subforms, the most well-known being the graphic novel today. "Book-length comics that are designed to be read as a single tale," (Weiner & Eisner, 2012), and this broad word, that is, the graphic novel, "includes collections of stories in genres such as mystery, superhero, or supernatural" (Oxford, 2008). Nevertheless, it is imperative to acknowledge that a clear distinction between comic books and graphic novels has yet to be firmly established in practical terms (Weiner & Eisner, 2012).

According to Dominic Davies a postdoctoral scholar at the University of Cambridge in the United Kingdom, the ongoing discourse about the differentiation between comic books and graphic novels can be attributed primarily to cultural inclinations. While comic books are regarded as a "lower" type of culture, graphic novels, on the other hand, are considered a "higher" kind of culture, according to the definition. He points out that graphic novels have long been associated with comic books (Davies, 2018). Had comic books not been created, it would not have had graphic novels as today. A label of this nature was created primarily for commercial purposes to attract a broader audience of "middle-class readerships, academics, and university English departments," among other groups (Pickles, 2016).

In summary, it was concluded that the topic of language continues to be a source of contention among historians, literary critics, and comic book creators. Although

there is a lack of a definitive demarcation, it is important to acknowledge that all graphic novels are encompassed within the broader medium of comics, serving as both an umbrella word and a historical catalyst for the emergence of the graphic novel. Nevertheless, it would be impractical to categorize all comics as graphic novels for the simple reason that the graphic novel possesses certain features and characteristics that are unique to them. Defining the medium without considering the historical environment in which it arose is only an eruption of controversy and "plausible counterexamples from the prehistory of comics," (Meskin, 2007) (Chandra, 2012).

### 2.2.1 The Rise of Comics

In the attempt to trace the origins of graphic novels back through time, the journey to be a slog through murky seas of abstract reasoning for the most part. In light of Scott McCloud's previously indicated conceptualization of comics (1994), the archaic Egyptian drawings, as well as the pre-Columbian pictorial text, appear to be precisely appropriate. Even though this appears to the reader to be a step back in time, McCloud himself recognized that diving into the prehistory and the cradle of comics is beyond the reach and at some point, results in historical anachronism. In the same vein as the book, the invention of printing allowed comics to flourish, as it was no longer a monopoly of the filthy wealthy (McCloud & Martin, 1993).

Bramlett and colleagues argue in the Routledge Companion to Comics that William Hogarth's magnum opus *A Harlots Progress*, which initially appeared in print in 1731, is a clever artwork inculcating a six-point image tale whose meaning can only be figured out if the prints are read consecutively. The reader, or in this case, the observer, must be meticulous, as the story can only be ended after careful consideration of all the evidence. Whether or not Hogarth engravings included any writing is debatable; nonetheless, it is generally agreed that they focused solely on images rather than the prose which is believed to be one of the required elements (Bramlett et al., 2017).

According to *Comicipedia*, the work of the prominent Swiss cartoonist Randolph Topffer in the nineteenth century is the work that comes the closest to the present concept of comics. The beginning was with his work entitled *Histoire de Monsieur Jabo* (Tahraoui, 2020), which was first exhibited around 1833 and in which

the primary ingredient from which it is primarily composed is "sequential pictures with the caption at the bottom of each page". The proposed approach involves utilizing a series of consecutive images accompanied by captions positioned at the bottom of each page. McCloud elaborates, claiming that *Histoire de Monsieur Jab* "...made use of cartooning and panel borders, as well as the first interdependent pairing of text and pictures." To elaborate, Topffer's work, in contrast to Hogarth's etching, used both visual typifications of the characters and textual illustrations to elucidate the tale. He was given the label "the father of the comic strip" because of his work's extensive and profound influence on what would later be known as cartoons (Bramlet et al., 2017). Topffer, according to Scott, "made an insignificant contribution to the knowledge of comics, if only for his insight that he, who was neither an artist nor a writer, had developed and perfected a medium that was simultaneously both and neither". This demonstrates that Topffer was completely ignorant that he was responsible for creating a whole new media that would later become known as comics.

Many wordless comics have had a significant impact on the history of comics, and this should not be overlooked in the course of comics history. The woodcut novels by Lyn Ward, which were influenced by the Belgian artist Frans Masereel, were thought to have had a comparable impact on the development of the medium. When looking back over the history of comics, the transformation of the American short story is a watershed moment that must not be missed. As the nineteenth century came to a close, the driving forces were realism and naturalism, which had supplanted romanticism and sentimentalism as the dominant ideologies (Johnson, 2014). Henry James, Stephen Crane, and Mark Twain all attempted to fulfill the reader's hunger for information about societal evils. The vast majority of readers, on the other hand, advocated for a less class-conscious society. During the Great Depression, publishers took advantage of the reader's shifting preference toward other genres that provided escape and adventure. It turned it into a very profitable and lucrative business that was also inexpensive for consumers. This resulted in the birth of Pulp Periodicals, which were magazines produced on inexpensive wood paper, making it affordable for the vast majority of consumers. Unquestionably, readers did not share the same enthusiasm for the same genre, and as a result, pulp literature became distinct in its own right. Following on the heels of pulp literature, the phrase comic books began to arise, coinciding with the

introduction of Action Comics such as Superman and the Incredible Hulk (Bramlet et al., 2017).

In addition to action comics, the comedy genre has served as a platform for the exploration and integration of numerous other genres. This event signified the commencement of the dissemination of comic books through publication. The newly emerging medium continued to advance at a steady and smooth rate until it was smashed by the Comic Code Authority, which stood like a rock in the middle of the road. According to the St. James Encyclopedia of Popular Culture, censorship did not only come from the outside, but also, unfortunately, from within the industry, as a group of comic book writers formed what became known as the Comic Magazine Association of Comics on October 26, 1954, and began issuing more regulations and restrictions. Magazines that did not have the seal of the Comic Code Authority were barred from sale and were rejected a resolution by shops. Ultimately, the opponents of the comics business decided to obstruct the sector's growth. In reality, however, what was not wholly seen was that, in the process of safeguarding young readers against the purported negative influence on the well-being, they were oppressing rather than protecting them (Kaur & Eqbal, 2018). It was conducted a study in which it was identified three distinct phases of criticism within the Comic Code. These phases include the critique of comic books' detrimental influence on children's reading abilities, the critique of comic books' failure to adhere to societal moral values, and the critique of the behavioural consequences resulting from the content of comic books, specifically the desensitization of children to violence and the promotion of juvenile delinquency. The anti-comic feeling was initially expressed by Sterling North, who was a crucial figure in the movement, in his frequently reprinted "A National Disgrace." By paraphrasing North's piece verbatim, author Bart Beaty (2005) argued that there was a "poisonous mushroom growth" that caused "graphic insanity" and that the American people were forced to pay a high price for it (Beaty, 2005).

North cried out for the public and educators who shared his ideas throughout his piece. Anti-Comic crusade allegations were not to be ignored in the future. The Psychoeducational Clinic professor and educator Paul Witty concluded that comics could not affect other sorts of reading (Witty, 1958).

Harvey Zorbaugh agreed, saying educators' obsessive fears were futile (Ibid). The second phase was motivated by economic pressure and a religious effort that drew a thick line beneath what comics expressed. Violent and sexual content was removed from libraries. The third phase focused on the psychological effects of comics on its readers. In his internationally renowned *Seduction of the Innocent*, American psychiatrist Dr Fredric Wertham pioneered the anti-comic movement (Zorabaugh, 1944). After his essay in *Ladies Home Journal*, Wertham gathered a nationwide population against the probable danger and harm of comic books to children's conduct. In John Petty's *A Brief History of Comic Books*, Wertham said that comic books converted adolescents into delinquents and criminals (Wertham, 1954). As a result, his research has a long-term impact on the present, past, and future of comics, now subject to American government speculation. These causes combined to form a counter-movement. Those who refused to follow the rules founded the group, the Underground Comics (Feinstein, 2011).

According to the *Encyclopedia Britannica*, Underground Comics or Comix were created as a counterculture response, primarily marketed in headshops, or marijuana shops. "The Mad Tradition" by Harvey Kurtzman inspired writers like Robert Crumb and Gilbert Shelton. Doctor Wertham's *Comix & Stories* was one stubborn attempt to materialize against Wertham's highly accepted work (Wertham, 1954). Like adult comics, underground comics covered political, religious, and taboo subjects (Botzakis, 2009). The underground counter culture movement disintegrated when Art Spiegelman and Bill Griffith founded *Arched*. It was a transition to a later developing infant; the graphic novel by Richard Kyle, according to the *Encyclopedia of the Novel*, coined the word. Similarly, it might be argued that *A Contract with God* by Will Eisner holds the distinction of being the inaugural graphic novel (Maity, 2017).

### 2.2.2 Comics Studies

Despite the long-standing dishonour that has befallen Comic Studies for an extended time, the field has lately begun to gather traction. An interdisciplinary field that includes psychology, philosophy, history, literature, art, and media, to name just a few of the subjects that make up its constituent parts (Petrovic, 2010). Today, the discipline continues to grow due to the attention it has received from a diverse spectrum of



researchers and critics (Arlow, 1961). It has significantly increased the prominence of the media. As mentioned in her essay "Why Comics," (Boerman, 2019) (Williams, 1995), Angela Nadalianis highlighted that comic existed before film, television and video games and that asking the question "why comics studies" is practically equivalent to asking "why cinema, television, game, and media studies" (Nadalianis, 2011). However, like with any newly developing media, it has been met with persistent pushback from inside academia regarding the seriousness of the research and analysis.

Dr Dominic Davies asserts that Comics Studies have undoubtedly been overlooked by many academics, partly because there have been disagreements over which medium, comics should be attributed to and also because comics have been regarded as a "low" cultural form for the majority of the history, in contrast to the notion of literature as a "high" cultural form for the majority of its history. Concerning how to approach comics, he asserts that "since literary criticism has various ideas such as narratology and discourse, not to mention other areas such as feminist or postcolonial criticism, have a role to play here" (Pickles, 2016).

The sales of comic books have consistently exceeded estimates in recent years, indicating that the comic book industry is a very profitable and successful enterprise. ICv2 and Comichron performed a survey (Dhankar, 2020). It was discovered that the combined total sales of graphic novels in the United States and Canada reached a record high of \$1.095 billion in 2018, surpassing the previous year's total sales by about 20 million copies. It is important to remember that graphic novels alone accounted for around 356 million overall sales. The research also includes a description of the primary distribution channels, including comic book stores, book channels, and digital channels (Drum, 2014).

The advent of the digitalized world has played a pivotal role in facilitating the emergence and development of this particular form of media (Possamai, 2018). The most notable example is DC's collaboration with PlayStation and the internationally renowned Apple corporation to provide access to material from DC libraries, resulting in online sales being the company's new primary income stream. In the scholarly discourse, expounded upon the transformative nature of Art Spiegelman's *Maus*, Frank Miller's *The Dark Knight Rises* (Wandtke, 2007), and Alan Moore's *Watchmen*, which have attained a revered status as the "holy trinity" within the realm of artistic expression

(Van Ness, 2014). These seminal works, upon receiving critical acclaim and undergoing meticulous examination, have indelibly altered the landscape of the medium, leaving an indelible mark on the collective consciousness of the public (Mambrol, 2017).

Following the publication of *Understanding Comics as the Invisible Art* by Scott McCloud, a shift in critical interest propelled the medium ahead one step. No other book could have had the same impact as this one, written like a comic book. The majority of those drawn in was more concerned with scholastic matters. With *Watchmen*, the World Science Fiction Society gave its first Hugo Award to a graphic novel for outstanding achievement in science fiction. According to Lev Grossman and Rychard Lacayo of *Time* magazine, it is one of the best 100 English books published since 1923. In response to the substantial demand over the summer of 2008, DC Comics found it necessary to release a total of one million comic publications (Van Ness, 2010).

This academic interest has shown itself based on reality in the form of a rising scholarly body of works, as evidenced by the numerous articles, books, and in-depth field studies that have been published. Florida University, for example, has created Masters and Doctoral programmes in comics, which is an excellent example. The Comics Arts Conference, which has been held in connection with the San Diego Comic-Con since 1992, and the International Comics Art Fest are annual events that coincide with the convention. Not to mention the increasingly specialist works such as Trina Robbins' volumes on several facets of women in comics, as well as the scholarly examination conducted by Jeffrey A (Rao, 1999). delves into the intersection of race and comics, with a particular focus on the press, which are also available (Mambrol, 2017).

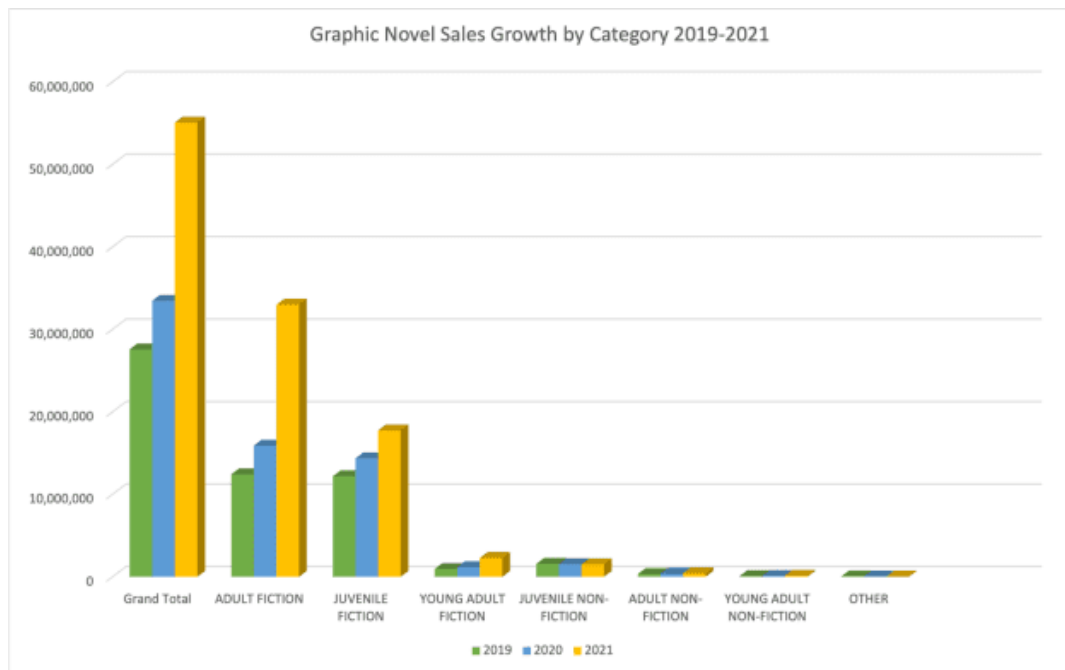
Transmedial logic, another driving force behind the emergence of comics studies, has also played a role. There have been many comic book characters and narrative twists that have been adapted for various media, such as television, cinema, and video games. According to the director, Timothy Corrigan recreated the aesthetics of comic books on screens to make better use of the latter and bridge the gap between film and comics. On the other hand, said that It has become more apparent over the past decade that, despite the ease with tales, characters, and style to be adapted into other media, comics have a style, an approach to storytelling and "reading," as well as a

history that is unique to the medium. This claim demonstrates why comics studies have gained such a high level of respect among comic critics and academics in no uncertain terms (Nadalianis, 2011).

### 2.2.3 Sources of review of related literature

In her budget speech for the fiscal year 2022, Finance Minister Nirmala Sitharaman announced the formation of a promotion task force within the Animation, Visual Effects, Gaming, and Comic (AVGC) sectors. This task force consists of representatives from all stakeholders and is responsible for providing recommendations on strategies to engage the youth and enhance domestic capabilities. The objective of these efforts is to cater to the demands of both the Indian market and the global market. According to a survey by the Confederation of Indian Industry (CII) and The Boston Consulting Group (BCG), India's global market share in the field of visual effects and animation is below ten percent. The government has not devoted sufficient attention to monitoring the rate of expansion within this industry for a considerable period. The Ministry of Information and Broadcasting (MIB) has announced plans to build the AVGC Centre of Excellence (CoE) in 2020. This initiative is predicated on the belief that gamification and animation have the potential to emerge as significant contributors to the country's export industry and provide substantial economic value. By its commitment, the inaugural AVGC CoE, situated in Bengaluru, commenced its operations last month. The Ministry of Information and Broadcasting has been allocated a budget of INR 3,980.77 crore for the ongoing fiscal year by the government. To provide a contextual framework, it is worth noting that, according to the BCG-Sequoia India report of 2021, the gaming industry in India currently yields a revenue of USD 1.5 billion. The aforementioned research further projects a substantial growth trajectory, with the sector expected to surpass \$5 billion in sales by the year 2025. In the interim, it is anticipated that the Indian media and entertainment industry is expected to experience a compound annual growth rate (CAGR) ranging from 9% to 11% until the year 2030, resulting in a revenue range of \$55-70 billion. The key catalysts for growth are anticipated to be over-the-top (OTT) platforms, gaming, animation, and visual effects (VFX) (Postema & Manouach, 2024). Let us observe the reactions of the different stakeholders within the industry in response to the announcement made by the

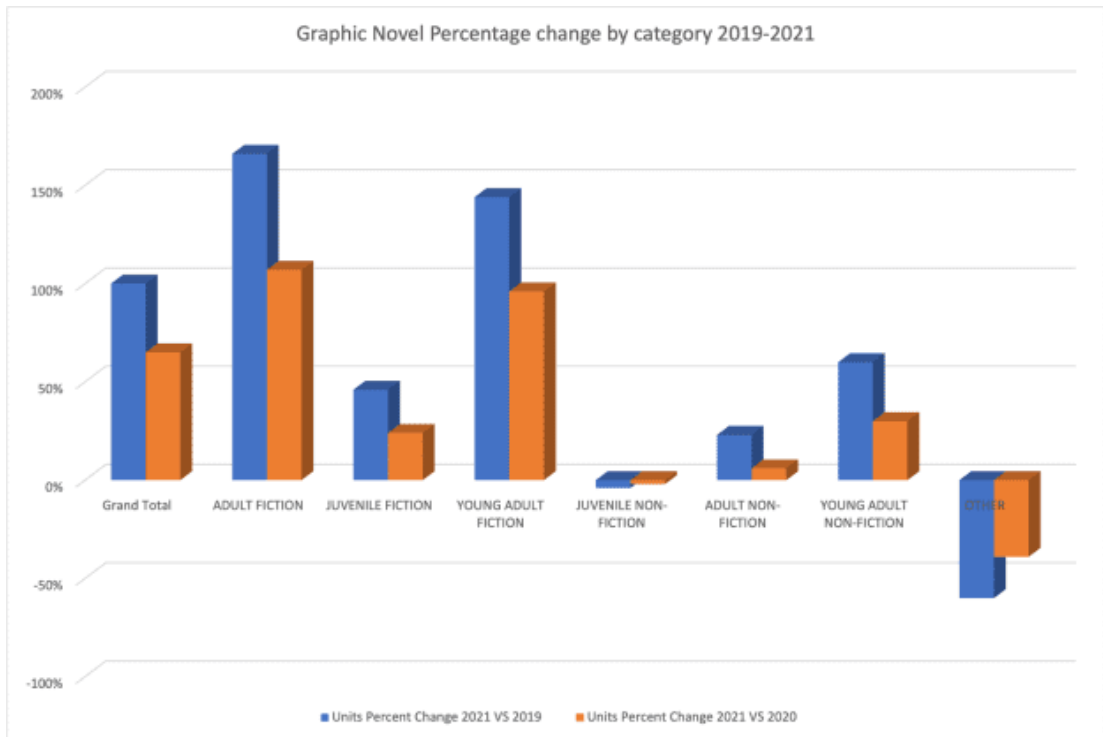
Finance Minister. According to NPD BookScan to the Beat, graphic book sales in 2021 were a fantastic year for comics, continued and made a great year in 2020. There was a 65% increase in graphic novel sales in 2021 compared to 2020, which is stunning as the 100% surge from 2019 to 2020 due to the epidemic. In 2021, there were 21 million more graphic novels sold than in 2020, which is a respectable increase (Staff, 2022).



Source: The NPD Group, NPD BookScan

Figure 1.0.2.9: Graphic Novel Sales Growth by Category 2019-2021

An increase of 107% in the sales of adult graphic books was driven mainly by manga, which grew by 17 million volumes. During the pandemic, individuals adhering to stay-at-home measures exhibited a significant surge in the interest for the original manga, subsequent to the substantial growth of anime content across various streaming platforms.



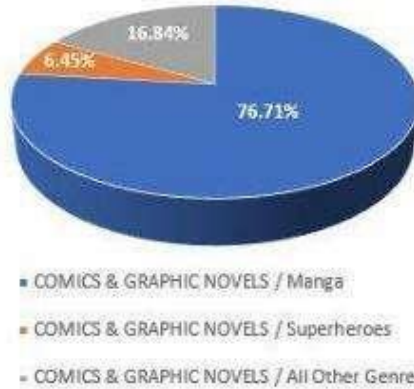
Source: The NPD Group, NPD BookScan

Figure 1.0.3.0: Graphic Novel Percentage Change by Category 2019-2021

The genre of children's fiction comics has had significant growth over the past several years, with a notable increase of 24%. Young adult literature, which has been growing the fastest for years, went up 96%. Even though young adult nonfiction rose 30%, nonfiction as a whole saw a lot less growth. This is because children's and young adult books were both down. The category "Other" also went down by 39%.

NPD Bookscan further categorizes adult fiction comics into other genres. This is the point at which the situation becomes intriguing. Manga holds a dominant position in this field (Staff, 2022). How many comic books sold in 2021 is an excellent way to see how big it will be?!

Comics & Graphic Novels -  
% of Volume Sold, 1/3/21 to 1/1/22

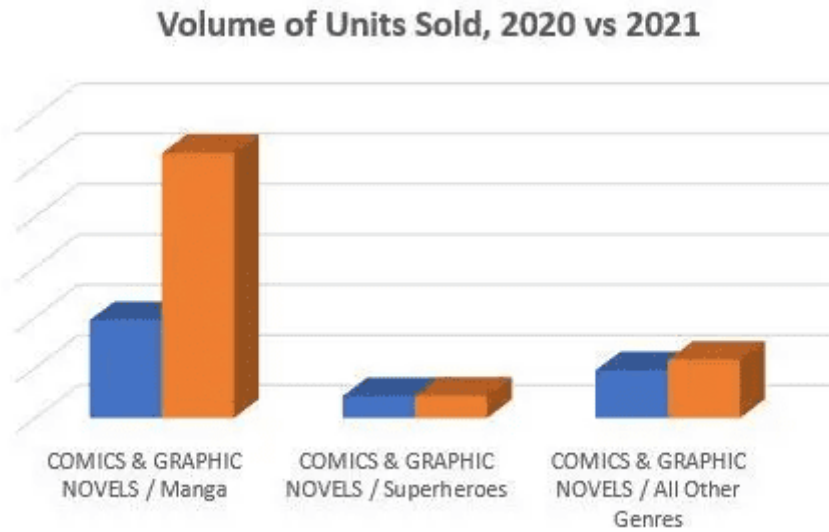


Source: The NPD Group, NPD BookScan

Figure 1.0.3.1: Graphic Novel Percentage of Volumes Sold, 2019-2021

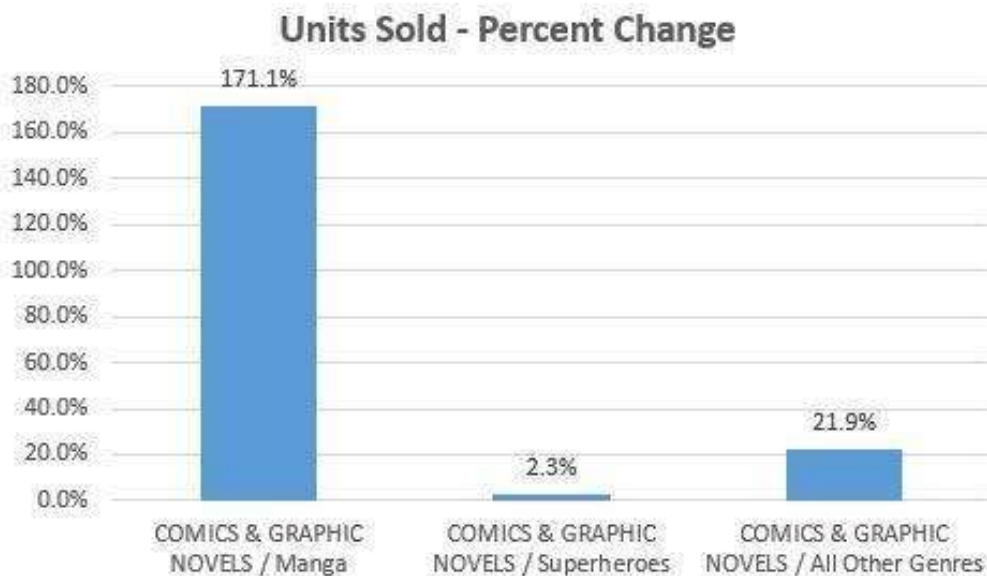
The sales of manga experienced a significant increase of 171% compared to the previous year, 2020. The growth rate of adult-oriented superhero comics experienced a modest increase of 2.3%. Nevertheless, this genre maintained its position as the second-largest category in terms of sales volume, surpassing the 2 million copies mark. The above figures exclusively pertain to the sales of graphic novels, excluding the sales of monthly published comics.

The categorization system utilized is derived from the Book Industry Standards and Communications (BISAC) framework.



Source: The NPD Group, NPD BookScan

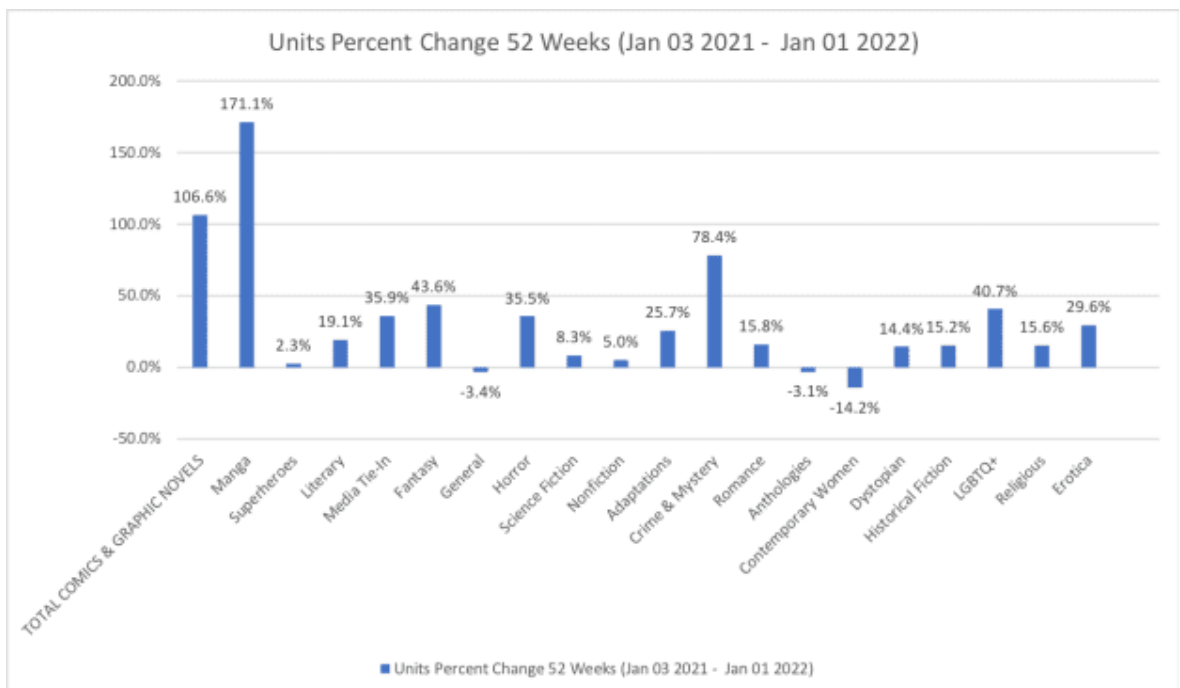
Figure 1.0.3.2: Volumes of Unit Sold, 2020 vs 2021



Source: The NPD Group, NPD BookScan

Figure 1.0.3.3: Units Sold – Percent Change

Upon analyzing various genres of comics, it was seen that horror comics experienced a notable increase of 35%, crime/mystery comics witnessed a substantial surge of 78%, and LGBTQ+ comics demonstrated a commendable growth of 40%. The sales of fantasy comics experienced a significant increase of 43%. The growth rate of media tie-ins experienced a substantial increase of 36% in the current year.



Source: The NPD Group, NPD BookScan

Figure 1.0.3.4: Units Percent Change 52 Weeks (Jan 03 2021 – Jan 01 2022)

Several factors contributed to the decline observed in several aspects of the literary landscape in the year 2021. Notably, the publication titled "Contemporary Women" experienced a substantial decrease of 14% in terms of its overall performance. Additionally, anthologies, as well as the general category, witnessed a decline of 3% in the respective domains. Every alternative genre experienced a substantial increase.

Kristen McLean, the Executive Director of Business Development at NPD Bookscan, provided insights into the numerical data for the year 2021 (Staff, 2022).

- There were more than 24.4 million units of Adult Fiction C/GN this year. A lot of the growth in Adult Fiction C/GN came from Manga, which grew by 15 million units over 2020. They are very similar to the top anime shows that are available on SVOD platforms like Hulu, Netflix, and Crunchroll.
- There exists a diverse range of literature catering to children, among which Juvenile Fiction C/GN stands out as the second-largest category in terms of quantity and exhibits the most rapid growth rate. The projected increase in this category for the year 2021 is estimated to be 3.3 million units, largely attributed



to the notable achievements of Dav Pilkey's literary works. Notably, the book titled "Dog Man: Mothering Heights" has garnered significant popularity, with a total of 1.2 million copies sold.

- The inclusion of Teen Titans and Five Nights at Freddy's, published by Scholastic and DC respectively, has contributed to the increased prominence of the Young Adult Fiction C/GN genre.
- It took a few years for superheroes to get back on the feet.

According to a recent NPD Bookscan analysis, the year 2021 witnessed the most successful performance of books since the inception of Bookscan's sales monitoring in 2004. In the year 2021, the annual print volume experienced a notable increase, reaching a total of 825.7 million units. This is a growth of 9% compared to the previous year, equivalent to an additional 67.8 million units. Notably, this marks the first instance in which sales surpassed the threshold of 800 million units. The year 2020 witnessed a notable increase of 11% in the adult fiction genre, with manga experiencing a remarkable growth of 107%, so further enhancing the overall performance (Chyung, 2015).

The category of children's books experienced a 5% increase in sales, with fiction novels within this category exhibiting the highest rate of growth. In contrast, sales of non-fiction experienced a marginal decline, with a decrease of 5 million units compared to the previous year, 2020 (Salamender, 2020). The emergence of graphic novels has also contributed to the increase in sales of children's literature. Subsequently, the progression encompassed a variety of subjects, including animals, holidays, social concerns, and amusing narratives, culminating in the inclusion of graphic novels (Cohn, 2013). Numerous prominent issues were seen within the supply chain; yet, it is noteworthy that book sales experienced a notable increase during the fourth quarter, coinciding with the Christmas season (Salkowitz, 2020). The final week of December saw a 1% increase in comparison to the corresponding week in 2020, and a notable 16% increase when compared to the same period in 2019. In the year 2021, there was a notable increase in sales, with a growth rate of 15% compared to the sales figures of the previous year, 2020. The escalation in pricing was a contributing factor. Books and other businesses dealing with pandemics had a hard time in 2022 because people started

going to events and gatherings again. This is already happening. The report says that physical bookstores are expected to keep the customers by using tools that were developed during the Pandemic to keep safe and keep coming back. McLean also said that price increases would impact book sales, and publishers need to watch how customers react.

Supply chain issues likely remained in 2022, as shortages of paper, packaging materials, and printing capacity were expected to persist. For example, Paper Shortage. It's possible that reducing pandemic restrictions to influence consumer behaviour this year, according to McLean. For starters, she expects more foot traffic in offline stores, which merchants can leverage through better store design and marketing. Also, increased consumer awareness about climate change and sustainability cause buyers to limit online purchases due to excessive packing. While online book sales have risen since the pandemic began, McLean predicts a fall in 2022 when customers return to retail.” what implications does this have for the comics industry? According to McLean, comic bookstores experienced a prosperous year in 2022 due to an anticipated increase in foot traffic as a result of heightened consumer demand for comic book purchases. According to the proprietor of Hey Kids Comics located in Greenpoint, New York, there exists a prevalent anticipation among individuals for retailers, including comic bookstores, to possess a certain enchanting quality. In the foreseeable future, there is a growing desire among individuals to engage in tactile and verbal interactions with objects once more (Coiera, 2003). The experience of visiting a comics shop, characterized by its social nature and the act of shopping, is to be incorporated into this phenomenon. Despite the skepticism shown by some individuals in the video, it is evident that the comic book industry continues to thrive, particularly in the realm of superhero narratives. Although it can be argued that a 2.3% growth rate is quite modest, it should be acknowledged that it signifies a positive trend rather than a significant decline (Staff, 2022).

### 2.3.0 Significance of the review of related literature

Literature reviews are crucial to the success of any research project, including the one described above. Here is why it's important to look at the linked literature:

Reviewing the existing literature on the Indian Comics Industry, its obstacles, and the Service Quality Gap Model assists in pinpointing unexplored research avenues. This can help to add to the existing body of literature and hence to the body of knowledge on the subject (Rao, 2001). Research questions and objectives can be informed by a survey of the literature and refined through iterative iteration. By reviewing the relevant literature, researchers can find the theoretical and conceptual underpinnings for the research. The findings of this study can potentially provide a basis for further investigation in the future. The comprehensive evaluation of pertinent literature plays a crucial role in facilitating the process of data collection and analysis. This assessment provides valuable insights on the methodologies and techniques employed in previous research studies that are similar in nature. The study's validity and reliability can be guaranteed by first conducting a review of the relevant literature. Studying what has already been done allows researchers to build on what is known and to employ strategies that have already been shown to be effective.

In conclusion, the importance of the literature review cannot be overstated in terms of its impact on the study's applicability, its foundation in prior research, and its contribution in understanding of the Indian comics industry. It can help assure the study's validity and reliability by informing research design, data gathering, and analysis.

#### 2.4.0 Process of Literature Review

Bibliometric analysis is a way to look at and evaluate study papers by using statistical and mathematical methods. For the above-mentioned goals, a book review based on bibliometric analysis would usually involve the following steps:

**Find the keywords:** The first step was to find the keywords related to the Indian Comics Industry, the problems it faces, the Service Quality Gap Model, and the impact of customer satisfaction. These keywords could be used to find useful study papers.

**Search:** Once the keywords have been found, a search was conducted for relevant study publications. Several sources, like Google Scholar, Scopus, Web of Science, and secondary sources like Comics bulletins and research sites were used to do the study.

**Screening of publications:** Once the publications were found, the researcher scrutinized the fitment with the study goals. The titles and abstracts of the articles have been used in the screening process. After the screening process, the important information from the chosen publications was taken out. The information included the title, authors, year of release, keywords, and number of citations.

**Analysis of data:** Different bibliometric analysis tools were used to look at the data that was taken out. Some of the tools were network analysis, co-citation analysis, bibliographic coupling analysis, and phrase analysis. These analyses could tell us about publication trends, the most important authors, institutions, and study areas.

**Synthesis of findings:** Finally, the results of the bibliometric analysis were put together to give an overview of the available literature on the Indian Comics Industry, the problems it faces, and the Service Quality Gap Model. The synthesis of findings would help find gaps in the literature and give more information about the goals of the study.

In short, using bibliometric analysis to do a literature review means finding keywords, searching for relevant publications, screening the publications, pulling data from the publications, analyzing the data using bibliometric analysis tools, and putting the results together. This process can give important information about the study goals and add to what is known about the Indian Comics Industry.

### 2.5.0 The review of related Literature

The Indian Comics business, the issues faced by the business, the Service Quality Gap Model, and the satisfaction influence were the primary topics of the review of the relevant literature. The following is a survey of related literature based on the references given above, with citations in APA format showing the gaps connecting to the objectives. A quick review of the Indian Comics Industry, outlining its history and progress (Prasad, 2021). The author emphasized that the business is still in its infant stage and confronts a number of obstacles, including distribution, marketing, and piracy (A, 2014). Additionally, the author referred to the industry as being in its fledgling

stage. However, the evaluation did not go deeper into the particular difficulties encountered by the business, leaving a vacuum that has to be filled. The study conducted by Khanduri in 2010 examined the influence exerted by comics on the cultural dynamics of India's middle class. The author stated that comics have exerted a significant influence in the formation of a collective national identity, serving as a vehicle for the propagation and preservation of Indian cultural values and traditions (Khanduri, 2010). He also stated that comics have been used to promote Indian values and traditions. The assessment met a demand for information about comics' cultural influence, but it didn't do the same for the industry's problems. A case study of Graphic India, one of the most prominent players in the Indian Comics Industry, was carried out by (Mehta, 2010). Competition from other media, a lack of finance, and distribution obstacles are only some of the issues the author noted, along with the company's strategy for generating and selling comics. The review, on the other hand, did not concentrate on either the Service Quality Gap Model or the satisfaction influence, which leaves a hole that has to be filled. Performed content study on the Indian comic book series Tinkle and Amar Chitra Katha, two of the most well-known series in the country. The author performed an in-depth analysis of the comics' storylines and emphasized the works' cultural value. However, the assessment did not address the difficulties encountered by the industry or the Service Quality Gap Model, creating a gap that has to be bridged. Some investigated the Indian Comics Industry by employing the methodology of network analysis. The authors performed an analysis of the network consisting of authors, publishers, and readers, and they emphasized the issues that the industry is currently facing, including a lack of finance and promotion. The evaluation did not address the Service Quality Gap Model or the satisfaction influence, leaving a gap that needs to be filled. Despite the fact that the review provided helpful insights into the issues encountered by the industry, this gap needs to be filled (Rajamani, 2013).

In general, the literature evaluation revealed some holes in the previously published research that are connected to the particular aims of the current study. In particular, there is a need to conduct additional research into the difficulties encountered by the Indian Comics Industry, the Service Quality Gap Model, and the influence of customer satisfaction.

## 2.6.0 Overview of review of Literature

The literature review investigated the origins, development, and effects of India's comics industry (Bozkurt, 2017). The difficulties of distribution, promotion, copying, funding, and competing with other media were all underlined. The literature on the relationship between the Service Quality Gap Model and customer satisfaction was, however, incomplete. Based on the findings of the literature analysis, additional research into industry-specific problems, the Service Quality Gap Model, and the factors that affect customer satisfaction is warranted to answer research questions. The evaluation served as a solid groundwork for the study as a whole, illuminating key areas for future investigation. Based on the reviews in the last decade (and more), the objectives are mostly running around behavioural science. Understanding the business potential of the Indian Comics Industry is of utmost necessity. It helps the society (as inferred from the above reviews). Desi Superhero can fly on the silver screen and boost the economy or be shooting enemies in PSP or Xbox gaming consoles. Again, it boosts the economy by generating revenue for the people, to the people, by the people of India potentially (Allen, 2007).

Thus, the objectives of the research have been determined.

1. To understand the profile and assess the challenges faced by Indian comic book publishers and associated personnel
2. To inspect the expectations of the readers from Indian Comics
3. To highlight the gap between Indian Comics and the reader's expectation
4. To develop an integrated model by identifying gaps to strategize future opportunities for the promotion of Indian Comics content.

The ultimate goal of this research was to support the Indian comics Industry by getting insights and determining the starting point to make the first move. Thus, it was utmost necessary to have a full round of the understanding. From makers to consumers, the holistic approach to identify the common issues and explore the ways to move. In this fast paced technological environment, It was significant to understand whether Indian Comics has the potential and scope in today's environment. What challenges do the publications and associated personnel face in day to day of Indian Comics Industry? What do readers want or expect from the Indian Comics? Is there a GAP? If so, what

are the common challenges in line with the expectations of the readers? How to fill the gap? Can all the gaps be filled in a go? OR need to determine the start point to make the first move. Does it warrant to recommend the strategic model considering the futuristic technological environment? How to determine the futuristic model? And many more questions are around this study. The researcher wants to make an honest effort to support the Indian Comics Industry by research to overcome the underlying gaps and ways to overcome them. By bridging this gap between the Indian Comics Industry challenges and the expectations of the consumers, research will offer invaluable information to stakeholders in this sector such as investors, policy makers and publishers. In addition to evaluating the benefits of investing in the Indian comics industry, it will also outline how these investments could lead to cultural and economic growth.

# Chapter 3



### 3.0.0 Methodology of the Study

The proposed work is both exploratory and descriptive. Based on The Schendel and Hofer Model (1979) Dan Schendel and Charles Hofer developed a strategic management model, incorporating both planning and control functions, the proposed study endeavour began with exploratory research. The quantitative and qualitative effects was analyzed from the perspective of comic book publishers based on Glaser and Strass, The Discovery of Grounded Theory (1967), and In-depth Interviews with Comic Book Publishers and associated personnel (Charmaz, 2006). After this, using quantitative research – A survey was to fetch the expectations of the readers of the present era with the help of Quasi Structured Questionnaire Instrument via Google form. The data was analyzed at this point, and the probability of obtaining as many relationships as possible between different variables has been investigated. When the analysis progresses, it became definitive, which will bring the hypothesis to the test to reach a near-certain conclusion for implementation. As a result, the study will ultimately be descriptive, with the primary focus being on determining the size and nature of the impact of coordinated promotion of comics content. The applicability of research results determines its success.

Hence, the effort would be to make the study comprehensive, with multiple data sources and statistical methods to make the results relevant and authentic.

#### 3.0.0.1. Sources of Information

The research subject requests qualitative and quantitative analysis to build an integrated futuristic roadmap for Indian Comics. As a result, the Publishers, Dealers, and Readers were the sources of information. Gathering information would necessitate the use of both primary and secondary data. The primary data came from an in-depth interview with the publisher and a questionnaire filled out by the readers. In contrast, the secondary data came from business magazines, journals, books, and newspapers, among other outlets.

### 3.0.0.2. Plan of Work

The proposed work is both exploratory and descriptive. As a result, it must be carried out in the most comprehensive manner possible. The overall population of Indian comic book readers is relatively unmeasurable. Therefore, Non-Probability Sampling was preferred for the study, out of which the Snowball sampling technique was utilized to identify and fetch responses of comics readers since the Indian Comics Industry is unorganized and there is no database to check the readers population. Hence, the respondents were chosen at random from various strata of the universe. The target population was chosen from the Indian Comics Industry, Online and Offline Book Sellers, Comic Book Readers, and Publisher groups were targeted to fill out the survey. A computer-based statistical package for Statistical Analysis (SPSS), MS Excel, was utilized for Data Analysis. The survey was focused explicitly on comic book lovers spread across social media platforms. Facebook, WhatsApp, and many more applications were utilized to reach the readers.

### 3.0.1 Variables in the Study

*Table 1.0.0.2: Variable Identification*

<b>Objectives</b>	<b>Independent variable</b>	<b>Dependent variable</b>	<b>Mediator variable</b>	<b>Moderating variable</b>
Objective 01	Challenges Faced by the Indian Comics Industry	Assessment of challenges through qualitative interviews		
Objective 02	Expectations of the readers	Assessment of reader expectations through a quantitative survey	Service quality gap model	Satisfaction influence
Objective 03	Assessment of challenges faced by the Indian Comics Industry and reader expectations	Identification of Gaps in the Indian Comics Industry	Service quality gap model	
Objective 04	The identified gaps in the Indian Comics Industry	Model for recommendations to fill the gaps	Future stage identification  GAP solutions  The final model to fill the gap.	

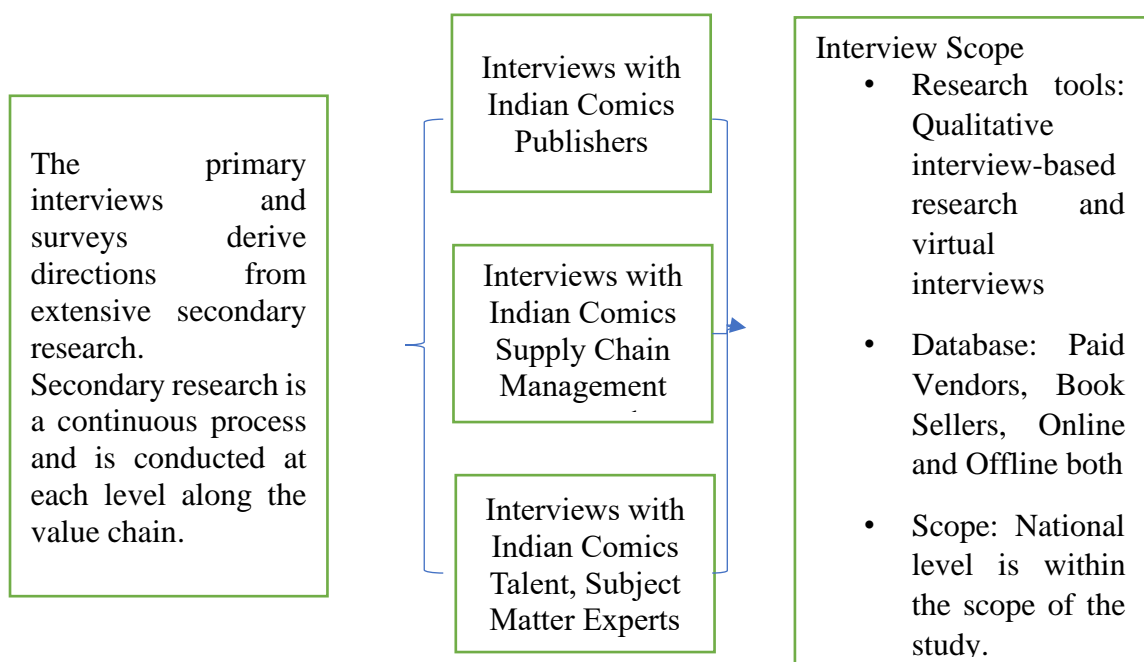
### 3.0.2 Method of the Study

**Objective-1:** To understand the profile and assess the challenges faced by the comic book publishers

Selection of Participants: Writers, artists, publishers, distributors, and sellers from different parts of the Indian Comics Industry have been chosen as participants.

To get information about the problems the Indian Comics Industry faces, open-ended questions were used in qualitative interviews.

The qualitative data have been analyzed using grounded theory to find themes and trends.



*Figure 1.0.3.5: Approach for Objective 1*

#### 3.0.1.1 Criteria for inclusion:

- Individuals ranging in age from 18 to 85 years old
- The participant can be either male or female.
- The participant can read and write the English or Hindi language.
- The participant has previous experience working in the Indian Comics Industry.

### 3.0.1.2. Exclusion conditions:

- If the individual has never been employed or actively involved with the Indian Comics Industry.
- If individuals cannot respond to the survey questions and cannot comprehend in English or Hindi.

Further, various personnel associated directly or indirectly were onboarded

- Academicians
- Comics Collector/s
- Library / Convenience Store
- Marketing Professional Guru
- NRI Fans
- Post Doc Research Scientist from the University of Cambridge
- Publishers (New, Small, Big)
- Retailers / Book Sellers (Online / Offline)
- Talent (Artist, Colourist)
- New Entrepreneurs

**Objective-2:** To inspect the expectations of the readers from Indian Comics.

It's important for a number of reasons to know what fans of Indian comics expect. First of all, comic book writers can make better content for the target group if they know what readers want. This could make more people want to read comic books and help the business make more money.

Second, Indian comics have a long past and are an important part of Indian culture. Understanding what readers want can help the people who make Indian comic books stay true to the culture and history of India while also coming up with new and interesting ideas. This can help keep Indian culture alive and spread it through comics.

Third, Indian comics have the chance to shape the thoughts of young people. By knowing what readers want, comic book writers can make content that is age-

appropriate and relevant to Indian culture. It can also give young readers good role models and encourage to learn more about Indian culture and history.

Fourth, there are a lot of publishers and creators in the Indian comic book business all trying to get readers' attention. By knowing what readers want, creators of comic books can set themselves apart from the competitors and make material that stands out and grabs readers' attention.

Lastly, Indian comics have the ability to be a very effective way to bring about social change and raise awareness. By knowing what readers want, comic book writers can write about social problems and bring attention to important issues like protecting the environment, equal rights for women, and social justice.

In short, it's important to find out what readers want from Indian comics because it can help creators make content that readers like, that promotes Indian culture and heritage, that affects young minds, that sets creators apart from the competitors, and that brings attention to important social issues.

Participants were chosen from Indian comic book fans who have bought and read comics in the past year.

Collecting Data: A structured questionnaire used to gather information about what readers want, the service quality gap model, and how happiness affects what readers want.

Participants were chosen from Indian comic book fans who have bought and read comics in the past year.

Data Analysis: Statistical analyses, both descriptive and inferential, used to find and study relationships between factors.

**Objective-3:** To highlight the gap between Indian Comics to the readers

To understand the most significant driving factor for a reader to pick up a comic book, it is a social responsibility with ethics to serve positive content that helps the reader in any way. One of the questions in the survey directly hits these points by asking the

readers to highlight the reasons behind reading the comic book. With the joint study from Publishers (Objective 1) and Expectations from readers (Objective-2) the common factors to be highlighted about the major gaps in the Indian Comics Industry.

Integration of Data: Information from goals 1 and 2, be put together to find gaps in the Indian Comics Industry.

The service quality gap model used to look at the gaps and find places where things could be better.

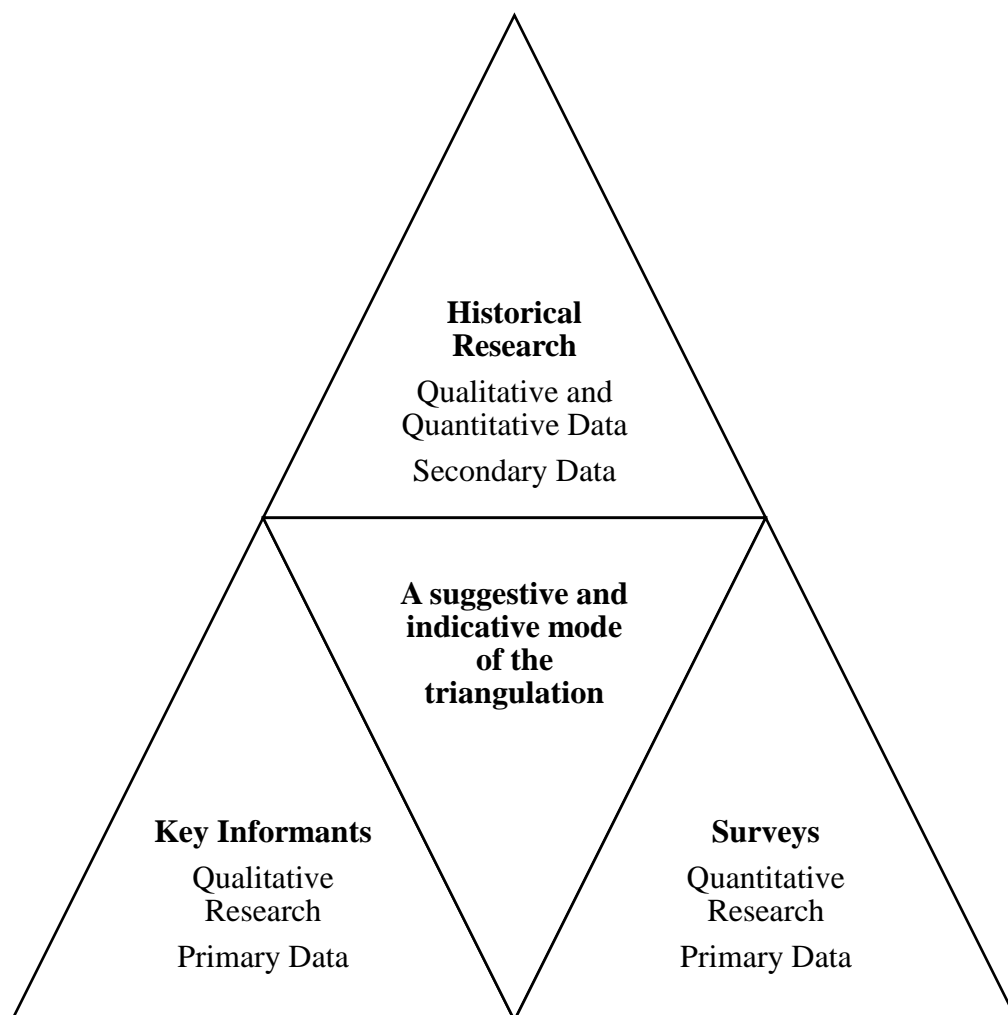
**Objective-4:** To develop an integrated model by identifying gaps and strategizing future opportunities to promote Indian Comics content.

Creation of a Model: Recommendations for filling the voids in the Indian Comics Industry were derived from the creation of a model.

Future stage identification, GAP solutions, and the final model to close the gap analyzed to determine the most pertinent recommendations.

### 3.0.3 Design of the Study

In general, the exploratory study design helped to enable a full understanding of the Indian Comics Industry and the voids that need to be filled to move the industry forward. Employing both qualitative and quantitative approaches to study will result in the generation of a more well-rounded perspective on the challenges and expectations posed by the sector (Yunus, 2007). The integration and analysis of the data provided insights into the areas of improvement that can be addressed by the recommendations provided through the model that was established, and this accomplished through the provision of new information.



*Figure 1.0.3.6: Triangulation Method of the research*

Triangulation refers to **the use of multiple methods or data sources in qualitative research to develop a comprehensive understanding of phenomena** (Patton, 1999).



### 3.0.4 Sample selection

Example of sample collection as on June 2020.

*Table 1.0.0.3: Population Identification*

<b>SOCIAL ACCOUNTS OF COMICS PUBLISHERS &amp; BOOKSELLERS</b>	<b>NUMBER OF GROUP MEMBERS</b>
RAJ COMICS OFFICIAL GROUP	25700 and more
RAJ COMICS BY SANJAY GUPTA	51600 and more
RAJ COMICS BY MANOJ GUPTA	9800 and more
HELLO BOOK MINE OFFICIAL GROUP	3500 and more
RAM COMICS GHAZIABAD	2400 and more
COMICS ADDA	2100 and more
UMA CART	1400 and more
<b>TOTAL</b>	<b>96500 ~ 100000</b>

According to Cohern, (1977), the adjusted sample size for a population 100000 has been determined as 382.69~383. The secondary data came from business magazines, journals, books, and newspapers, among other outlets.

#### **Sample Size Determination for Infinite Population:**

Type of Sampling: Non-Probability Sampling Method

Population size: Infinite

Sampling Technique: Snowball Sampling

According to ([Cohern](#),1977), the adjusted sample size for population 100000 has been determined as 382.69~383.

Formulae:

$$S = Z^2 * P * (1-P) / M^2$$

Whereas,

S = Sample Size of Infinite Population

Z = Z Score

P = Population Proportion (Assumed to be 50% = 0.5)

M = Margin of error

Z Score is determined based on confidence level

Confidence Level: The probability that the value of a parameter falls within a specified range of values

*Table 1.0.0.4: Confidence Level and Z value*

<b>Confidence Level (Z)</b>	<b>Z Value</b>
90%	1.645
95%	1.960
99%	2.576

Margin of error is a small amount that is allowed for in case of miscalculation or change of circumstances.

Generally assumed as, M = 0.05, Z= 1.96, P = 0.5

As per the formulae,  $S = Z^2 * P * (1-P) / M^2$

Therefore,  $S = (1.96)^2 * 0.5 * (1-0.5) / (0.05)^2$

$$S = 3.8416 * 0.25 / 0.0025$$

$$S = 384.16$$

Therefore, the sample size of infinite population has been determined as **384.16**

Now, to adjust the sample size to the desired population as 100000

Then,

Formulae for adjusted sample size =  $(S)/1 + [(S-1)/P]$

Therefore,

$$\text{adjusted Sample} = 3.8416/1 + [(384.16-1)/100000]$$

$$\text{adjusted Sample} = 3.8416 / 1.0038316$$

$$S = 382.69 \sim 383$$

Finally,

Determined sample size for population 100000 is, **383**

**Note:**

Population size is always taken as 0.5 to get the maximum possible sample size.

Example: As per the formulae,  $S=Z^2 * P *(1-P)/ M^2$

*Table 1.0.0.5: Sample size concerning Population*

For Different values of P, Q, and M, the sample size					
Z	<b>1.96</b>	1.96	1.96	1.96	1.96
P – Population	<b>0.5</b>	0.45	0.4	0.55	0.6
Q = (1-P)	<b>0.5</b>	0.55	0.6	0.45	0.4
M = Margin of Error	<b>0.05</b>	0.05	0.05	0.05	0.05
Sample Size (n)	<b>384.16</b>	380.3184	368.7936	380.3184	368.7936

The range of P is 0 to 1, and therefore the range of P to (1-P) is 0 to 1. The value of P that maximizes P to (1-P) is  $P=0.5$ . Consequently, if there is no information available to approximate P, then  $P=0.5$  can be used to generate the most conservative, or largest, sample size.

### 3.0.5 Statistical techniques employed

Using the four mentioned objectives as a guide, the following statistical methods can be used:

Objective 1: Conducting qualitative interviews is the first objective.

Statistical Technique: Grounded Theory

Grounded Theory is a qualitative research method that includes collecting and analyzing data in a planned way to come up with theories or ideas that are based on the data. In this study, themes and patterns in the data from the qualitative conversations were found with the help of grounded theory (Birks & Mills, 2022).

Objective 2: The second Objective is to do a quantitative survey.

Statistical Techniques:

- Descriptive statistics
- Inferential statistics

The results from the quantitative survey, described and summed up using descriptive statistics. Inferential statistics, like regression analysis and factor analysis, was used to look at how the different variables relate to each other and test theories.

Objective 3:

Figure out where the Indian comics industry is lacking. Statistical Method: The Service level Gap Model is a way to measure and improve the level of service delivery. The Service Quality Gap Model used in this study to look at the gaps in the Indian Comics Industry and find ways to make it better.

Objective 4: Make a model for making recommendations

Statistical Techniques:

- Future stage identification
- GAP solutions
- Last model to fill in the blanks
- Best Practices recommendation

Future stage identification, GAP solutions, and the final plan to fill the gap looked at so that the Indian Comics Industry can get good advice. With these methods, it was find out what the current state of the industry is, find possible ways to fill the gaps, and make a final model with suggestions for how to fill the gaps.

#### 3.0.5.1 Descriptive Statistics

Statistics that describe and sum up the results from the quantitative survey (Objective 02) are called descriptive statistics. Descriptive statistics are important for giving a clear and concise summary of the data that has been collected. They can be used to show the central tendency, variability, and distribution of the data. In this study, descriptive statistics can be used to summarise the answers to the questionnaire queries and find the key trends and patterns in the data. For example, the mean, median, mode, and standard deviation can be used to summarize the data and give a better idea of the readers' expectations and levels of happiness.

#### 3.0.5.2 Inferential Statistics

On the other hand, inferential statistics are used to draw conclusions and make broad statements about a population based on data from a sample. With inferential statistics, it can try hypotheses and figure out how important the relationships between variables are. Inferential statistics can be used in this study to look at the relationships between the variables in the quantitative survey data and try hypotheses about what readers expect and how satisfied they are. For example, regression analysis can be used to test the relationship between reader expectations and happiness, and factor analysis can be used to find the underlying factors that contribute to reader satisfaction.

### 3.0.5.3 Graphical Representation



*Figure 1.0.3.7: Conceptual Framework of the research*

### 3.0.6 Tools and Techniques Employed in the Study

To gather and analyze data for the study described in the objectives, MS Excel, IBM SPSS, IBM AMOS, and SMARTPLS were used, among other tools.

MS Excel was used to enter data, organize it, and do simple analysis. It is a powerful tool for managing big data sets, calculating basic descriptive statistics, and making graphs and charts to show data.

IBM SPSS, which stands for "Statistical Package for the Social Sciences," is a piece of software are advanced tools for analyzing statistics. SPSS was used to clean and change data, create descriptive and inferential statistics, and run regression and factor analysis models. It is often used in social science studies, and its easy-to-use interface and strong statistical analysis tools are well-known.

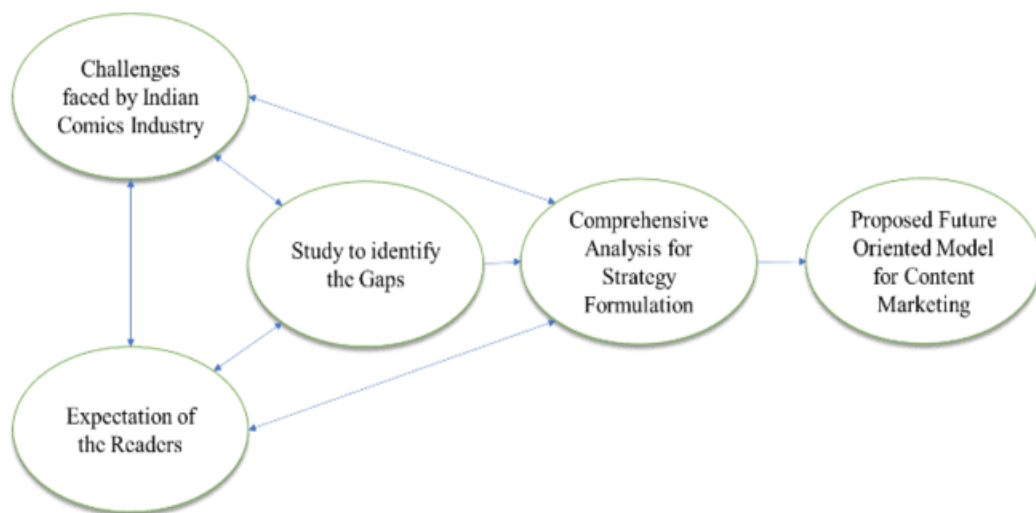
IBM AMOS (Analysis of Moment Structures) is a software program for structural equation modeling that lets researchers build and test complex models and theories. AMOS is often used in research to look at how different variables are related to each other and to build models that helped the researcher to find important causal connections and make predictions.

SMARTPLS (Partial Least Squares Structural Equation Modeling) is another powerful statistical analysis software program that is often used in social science studies to build and test complicated models and theories. The researcher used SMARTPLS to find latent factors and measure how they affect variables that can be seen. This makes it a useful tool for building and testing theoretical models.

Overall, using these tools and methods can help researchers collect and analyze data thoroughly and systematically that is both quick and accurate. Researchers made sure that the study is accurate, reliable, and valid by using these tools and methods. They can also gain useful insights into the problems facing the Indian Comics Industry.

### 3.0.7 Structural Design of the Study

The following steps would be part of the plan:



*Figure 1.0.3.8: Roadmap of the Study*

**Literature Review:** The researcher studied the Indian Comics Industry, the problems it faces, and the Service Quality Gap Model. This step helped to figure out what study has already been done and what needs more research.

**Research Objectives:** The researcher decided on the research objectives based on the information found in the literature study. Surprisingly the less focus was observed considering the Indian Comics Industry challenges, the readers expectations and the

scope of improvement to influence the buying behaviour towards the Indian Comics Industry. The data collection, research, and interpretation were based on these goals.

**Sampling plan:** The researcher came up with a sampling plan for each goal, including how to choose people for the interviews and the survey.

The researcher used both qualitative and quantitative tools to gather data. Interviews conducted with important people in the Indian Comics Industry to gather qualitative data. A poll of people in India who read comic books gauged readers expectations towards Indian Comics Industry gathered quantitative data.

**Analysis of Data:** The researcher looked at the information gathered from the interviews and the poll. For the numeric data, descriptive and inferential statistics were used. For the qualitative data, the grounded theory method was used.

These findings helped the Indian Comics Industry to identify and recommend to fill in the gaps that have been found for the future.

**Final Report:** The researcher shared a final report of the study, which includes the study's goals, methods, data collection, analysis, and interpretation, as well as the study's findings and suggestions.

Overall, the study's structure was made to be orderly, thorough, and based on data. This gave useful insights into the problems facing the Indian Comics Industry and suggestions for how to fix them.

### 3.0.8 Business Implications and Significance of the Study

The study described in the above goals, has big effects on the Indian Comics Industry and the publishing industry as a whole (Savador et al., 2022). Here's a summary of what the study means for business and why it was important.

The goal of the study was to find out what the most prominent problems are that the Indian Comics Industry has to deal with. By doing this, the study helped people in the business better understand the problems that are affecting it and come up with ways to deal with them.



Finding out what readers want: The study also looked at what fans in the Indian Comics Industry want. By doing this, the study found out what readers want and need, which helped people in the business come up with products and services that meet these needs.

Gap analysis: The goal of the study was to look at the gaps in the Service Quality Gap Model with Satisfaction Influence and figure out what they are. By doing this, the study recommend ways for the Indian Comics Industry to improve its services and better meet its customers' wants.

The goal of the study was to come up with a model that can be used to make suggestions for the Indian Comics Industry. By doing this, the study shared a plan for how to make the industry better and better meet readers' wants, to the people in the industry.

Overall, the study helped the Indian Comics Industry do better. The study shares the information and tools the industry needs to make positive changes and drive growth by finding key challenges, figuring out what readers want, analyzing gaps, and making a model for improvement. In short, the study has a lot of business implications for both the Indian Comics Industry and the publishing industry as a whole. By giving information about key challenges, reader expectations, gaps, and possible answers, the study lead to positive change and boost the performance of the industry.

# Chapter 4

#### 4.0.0 Analysis and Interpretation of the Data

The summary of the data analysis and interpretation to be found in the introductory part of Chapter 4, which is located at the beginning of the chapter. It lays the groundwork for the upcoming debate on the prerequisites of data analysis as well as the particular approaches that were utilized in the process of analyzing the data.

The primary goal of this chapter is to interpret the findings in light of the research questions and objectives, as well as to analyze the collected data to look for patterns, trends, and correlations between the variables. The process of deriving relevant insights from the gathered data and drawing conclusions based on evidence is made possible by the data analysis step, which is an essential component of the research process.

The fulfillment of particular preconditions was necessary to guarantee the quality of the analysis. The initial requirement was the preparation of the data, which entails arranging and arranging the data that has been acquired into a format that is appropriate for analysis. This involves coding replies, classifying variables, and converting the data into a format that to be used. The foundation for an accurate and effective analysis is laid by the appropriate preparation of the data.

The cleansing of data was an additional necessary condition. It entailed locating any errors, inconsistencies, or missing values present in the dataset and addressing them. During the process of data cleaning, methods such as resolving inconsistencies, detecting and imputation of missing values, and identifying and removing outliers are utilized.

In addition to cleaning the data and preparing it for analysis, one of the most important steps was selecting suitable analytic methodologies. The research questions, the nature of the data that was obtained, and the goals of the study all play an important role in determining the sort of analysis that should be performed. Descriptive statistics, inferential statistics, regression analysis, and qualitative data analysis approaches were among these strategies. The choice of analytical methodologies was in line with the aim of the research and should make it possible to conduct an efficient investigation of the research issues.

The significance of data analysis in both the process of coming to insights and in forming conclusions is brought to light in the introductory part, which so establishes

the backdrop for the future sections. It places a strong emphasis on the significance of thoroughly preparing and cleaning the data as well as selecting the proper technique as a precondition for conducting an in-depth analysis. The researcher ensured that the analysis and interpretation of the data were rigorous, accurate, and aligned with the research objectives by establishing these criteria.

#### 4.1.0 Prerequisite of Data Analysis

Before diving into the process of analyzing the data, some requirements need to be established to be useful and reliable. The preparation of the data, the cleansing of the data, and the selection of suitable analysis methodologies are the requirements for this. The overall process of data analysis is greatly aided by the contributions that each of these processes makes individually.

The first step in performing data analysis is called "data preparation," and it entails arranging and arranging the data that was collected in a format that is appropriate for analysis. This involve coding replies, classifying variables, and converting the data into a format. The correct preparation of data guarantees that the data are ready for analysis and paves the way for the findings to be interpreted in an effective and precise manner. In addition to this, it makes it much easier to determine which variables and connections within the dataset are relevant.

The cleaning of the data is another crucial criterion that must be met because it ensures the analysis's accuracy and reliability. The process of "cleaning" data includes locating and fixing any errors, inconsistencies, or missing values to be present in the dataset. The detection and elimination of outliers, the imputation of missing values, and the resolution of inconsistencies are some of the most common data-cleaning procedures. The researcher lessens the effect that mistakes or irregularities have on the study, which ultimately leads to findings that are more dependable and legitimate as a result of the complete cleaning of the data.

In addition, the selection of proper methods of analysis is crucial to the process of getting relevant results. The research questions, the nature of the data collected, and the goals of the study all play a role in determining which analysis techniques should be used. Several other types of analysis, such as descriptive statistics, inferential statistics, regression analysis, or qualitative data analysis methodologies, are all

examples of possible analytical approaches. The researcher thoroughly investigated the study topics and derived more reliable inferences from the data after making suitable methodological choices.

The study objectives took into consideration while selecting the appropriate methods of data analysis, and these methods should be able to shed light on the relationships, patterns, or trends that are present in the data. It is of the utmost importance to take into consideration the type of data, the level of measurement, and the statistical assumptions that are connected to each method of analysis.

The researcher ensured that the subsequent analysis and interpretation are found on a strong foundation if they complete these conditions of data analysis. To conduct an accurate and trustworthy analysis, one must first properly prepare and clean the data. Next, one must select suitable analytic procedures so that one can carry out an in-depth investigation of the research topics. Maintaining adherence to these preconditions strengthens the validity and reliability of the findings, which in turn contributes to the overall success of the research endeavour.

#### 4.2.0 Data Analysis

For this study, there were two major ways to look at the data: qualitative analysis of the interview data and quantitative analysis of the questionnaire answers. These methods were used to meet Objective 1, which was to find out how people in the Indian comics industry saw things, and Objective 2, what fans expected from them.

After the part of collecting data was over, the answers to the quantitative questionnaires were put through statistical analysis. To sum up, what the participants said, descriptive figures like mean, median, and standard deviation were used. Inferential statistics, like t-tests or chi-square tests, have been used to find relationships or differences between factors that were important. The goal of the analysis was to get quantitative information about what readers expected, so that preferences and wants could be fully understood.

#### 4.2.1 Demographic information of the sample

*Table 1.0.0.6: Gender distribution of the respondents*

		Gender			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Female	59	15.4	15.4	15.4
	I Prefer not to say	2	.5	.5	15.9
	Male	323	84.1	84.1	100.0
	Total	384	100.0	100.0	

#### Interpretation:

From the table above, the gender distribution of the 384 respondents shows that 323, 84.1% of the respondents are male and 59, 15.4% are female. 2, 0.5 % have preferred not to disclose the gender.

*Table 1.0.0.7: Marital Status distribution of the respondents*

		Marital status			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Divorced	1	.3	.3	.3
	I prefer not to say	11	2.9	2.9	3.1
	Married	250	65.1	65.1	68.2
	Single	122	31.8	31.8	100.0
	Total	384	100.0	100.0	

**Interpretation:**

Out of a total of 384, most of the respondents are married 250, 65.1% followed by single 122, 31.8%, 11, 2.9% have chosen not to disclose the status and only 1, 0.3% is from the divorced category.

*Table 1.0.0.8: Age distribution of the respondents*

		How old are you			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Younger than 16	14	3.6	3.6	3.6
	16 - 20 years	16	4.2	4.2	7.8
	21 - 25 years	35	9.1	9.1	16.9
	26 - 30 years	47	12.2	12.2	29.2
	31 - 35 years	129	33.6	33.6	62.8
	36 - 40 years	92	24.0	24.0	86.7
	Older than 40	51	13.3	13.3	100.0
	Total	384	100.0	100.0	

**Interpretation:**

The observation towards age distribution notifies that most of the respondents are from age range of 31-35 years with 129, 33.6%. Next are from 36-40 years with 92, 24% followed by more than 40 years with 52, 13.3%, 26-30 years with 47, 12.2%, 21-25 years with 35, 9.1%, 16-20 years with 16, 4.2% and surprising observation of younger than 16 years are the least with 14, 3.6%.



*Table 1.0.0.9: Educational distribution of the respondents*

<b>Educational Background (Select the Highest one)</b>					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	10th	17	4.4	4.4	4.4
	12th	17	4.4	4.4	8.9
	Chartered Accountant	1	.3	.3	9.1
	Company Secretary	1	.3	.3	9.4
	Diploma	2	.5	.5	9.9
	Doctorate (PhD)	9	2.3	2.3	12.2
	Graduate	138	35.9	35.9	48.2
	Less than 10th	12	3.1	3.1	51.3
	M.Phil	1	.3	.3	51.6
	PhD Scholar	1	.3	.3	51.8
	Post Graduate	185	48.2	48.2	100.0
	Total	384	100.0	100.0	

**Interpretation:**

It is observed that the highest educational background of the respondents is post graduate with 185, 48.2% followed by graduate with 138, 35.9%. 10 and 12<sup>th</sup> with 17, 4.4% and less than 10<sup>th</sup> with 12, 3.1%, Doctorate (PhD) with 9, 2.3%, and remaining are with 1, 0.3%.

*Table 1.0.1.0: Profession for Livelihood distribution of the respondents*

		Profession			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Advocate	3	.8	.8	.8
	Business	45	11.7	11.7	12.5
	Comicbook artist	1	.3	.3	12.8
	Consultation	1	.3	.3	13.0
	Doctor	1	.3	.3	13.3
	Govt. Service	63	16.4	16.4	29.7
	Homemaker	9	2.3	2.3	32.0
	Lecturer	1	.3	.3	32.3
	Media person	1	.3	.3	32.6
	Ph.D Scholar	1	.3	.3	32.8
	Private Service	193	50.3	50.3	83.1
	Professional	1	.3	.3	83.3
	PSU	2	.5	.5	83.9
	PSU BANKER	1	.3	.3	84.1
	Public servant	1	.3	.3	84.4
	Research Scientist	1	.3	.3	84.6
	Retired	1	.3	.3	84.9
	Searching Job	1	.3	.3	85.2
	Student	56	14.6	14.6	99.7
	Teaching	1	.3	.3	100.0
	Total	384	100.0	100.0	

**Interpretation:**

It is observed that the most of the respondents are from Private Service with 193, 50.3% followed by Govt. Service with 63, 16.4%. Student with 56, 14.6%, Business with 45, 11.7%, Homemaker with 9, 2.3%, Advocate 3, 0.8% and remaining are with 1, 0.3%.

*Table 1.0.1.1: Place of residence distribution of the respondents*

		<b>Which state do you live in presently</b>			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Andhra Pradesh	3	.8	.8	.8
	Arunachal Pradesh	1	.3	.3	1.0
	Assam	3	.8	.8	1.8
	Bihar	23	6.0	6.0	7.8
	Chattishgarh	7	1.8	1.8	9.6
	Delhi	37	9.6	9.6	19.3
	Gujrat	6	1.6	1.6	20.8
	Haryana	20	5.2	5.2	26.0
	Jammu & Kashmir	1	.3	.3	26.3
	Jharkhand	18	4.7	4.7	31.0
	Karnataka	19	4.9	4.9	35.9
	Kerala	2	.5	.5	36.5
	Madhya Pradesh	18	4.7	4.7	41.1
	Maharashtra	34	8.9	8.9	50.0
	Manipur	1	.3	.3	50.3
	Odisha	2	.5	.5	50.8
	Out of India	9	2.3	2.3	53.1
	Punjab	10	2.6	2.6	55.7
	Rajasthan	9	2.3	2.3	58.1
	Tamilnadu	2	.5	.5	58.6
	Telangana	18	4.7	4.7	63.3
	Tripura	1	.3	.3	63.5
	Uttar Pradesh	116	30.2	30.2	93.8
	Uttarakhand	2	.5	.5	94.3
	West Bengal	22	5.7	5.7	100.0
	Total	384	100.0	100.0	

#### Interpretation:

It is observed that the readers are widespread across the country. Most of the respondents are from Uttar Pradesh with 116, 30.2% followed by Delhi with 37, 9.6%. Maharashtra with 34, 8.9%, Bihar with 23, 6%, West Bengal with 22, 5.7%, Haryana with 20, 5.2%, Karnataka 19, 4.9%, Jharkhand, Madhya Pradesh, Telangana with 18, 4.7%, Punjab with 10, 2.6%, Rajasthan with 9, 2.3%, Chattisgarh with 7, 1.8%, Gujrat with 6, 1.6%, Assam & Andhra Pradesh with 3, 0.8%, Uttrakhand, Tamilnadu, Odisha, Kerala with 2, 0.5%, Tripura, Manipur, Jammu & Kashmir, Arunachal Pradesh with 1, 0.3%. Although the survey was triggered with an intention to get readers information withing the country. However, it was observed that the Indian Comics readers does have global presence with 9, 2.3%.

*Table 1.0.1.2 Gap in comics reading distribution of the respondents*

<b>How long you have stopped reading comic book</b>					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	11 - 15 years	49	12.8	12.8	12.8
	16 - 20 years	65	16.9	16.9	29.7
	6 - 10 years	45	11.7	11.7	41.4
	I have never stopped reading comic books	145	37.8	37.8	79.2
	Less than 5 years	25	6.5	6.5	85.7
	More than 21 years	55	14.3	14.3	100.0
	Total	384	100.0	100.0	

**Interpretation:**

It is observed that the 145 of the respondents have opted that they have never stopped reading comic books with 37.8%.

Collectively, there are 239 respondents with 62.23% have stopped reading comic books over a period of time.

65 respondents with 16.9% have reported that they have stopped reading comic books over 16-20 years back. 55 respondents with 14.3% have reported that they have stopped reading comic books more than 21 years ago. 49 respondents with 12.8% have reported that they have stopped reading comic books over 11-15 years back. 45 respondents with 11.7% have reported that they have stopped reading comic books over 6-10 years ago. 25 respondents with 6.5% have reported that they have stopped reading comic books less than 5 years back.

This can be also interpreted that 239 people who participated in the poll have just started reading comic books again. This is because they were invited to take part in the survey by social media comic book publishers, fan clubs, or seller organizations.

*Table 1.0.1.3 Motivators in comics reading distribution of the respondents*

**What is your biggest motivator when buying comics? (Please check all that apply)**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Characters	127	33.1	33.1	33.1
	Format (comic issues, graphic novel, webcomics, etc)	36	9.4	9.4	42.4
	Genre (Science Fiction, Horror, Action, Romance, etc.)	81	21.1	21.1	63.5
	Price	23	6.0	6.0	69.5
	Story	16	4.2	4.2	73.7
	Talent (Artist, Writer, etc.)	75	19.5	19.5	93.2
	Whatever Available	26	6.8	6.8	100.0
	Total	384	100.0	100.0	

**Interpretation:**

The biggest motivator to buy comics has been observed as Characters 127 of the respondents have opted that they have never stopped reading comic books with 33.1%. 81 respondents have chosen with 21.1% for Genre (Science Fiction, Horror, Action, Romance, etc.). 75 respondents with 19.5% have opted for “Talent (Artist, Writer, etc.). 36 respondents with 9.4% have confirmed as comic book format (comics issues, graphic novel, web comics, etc.) plays as a motivator to buy. 23 respondents with 6% informed that price plays as a motivator in comic book purchase. 16 respondents with 4.2% have strongly made clear that without the proper storyline, they are not interested.

Not to be forgotten that 26 respondents with 6.8% confirmed that they are happy to read whichever comics is available.

*Table 1.0.1.4 Availability in comics reading distribution of the respondents*

**How do you hear about or discover new comics? (Please check all that apply)**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Comic book industry news sites and blogs	51	13.3	13.3	13.3
	Comic booksellers Online and Offline	71	18.5	18.5	31.8
	Community Stores	2	.5	.5	32.3
	Friends	70	18.2	18.2	50.5
	I do not make any effort	2	.5	.5	51.0
	Publishers App or Website	69	18.0	18.0	69.0
	Social media (Facebook, Twitter, etc)	119	31.0	31.0	100.0
	Total	384	100.0	100.0	

**Interpretation:**

119 of the respondents with 31% confirmed that they discover comics from social media. 71 respondents with 18.5% came across from Comics Book sellers (online and offline). 70 respondents with 18.2% are well connected with friends to get new updates about comics. 69 respondents with 18% informed that they get information about comics from Publisher's apps or Websites. 51 respondents with 13.3% get information about comics from Comics Book industry news sites and blogs. 2 respondents with 0.5% confirmed that they get to know about comics from community stores. 2 respondents with 0.5% informed that they make no effort to get to know about comics.

*Table 1.0.1.5 Genre in comics reading distribution of the respondents*

**What genre or types of comics do you regularly read? (Please check all that apply)**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Do Not get time	7	1.8	1.8	1.8
	All types of comics	16	4.2	4.2	6.0
	Comedy, Kids	67	17.4	17.4	23.4
	Historical, Mythological	64	16.7	16.7	40.1
	Science Fiction	68	17.7	17.7	57.8
	Superhero	111	28.9	28.9	86.7
	Comedy, Kids	5	1.3	1.3	88.0
	Thrill, Horror, Suspense	46	12.0	12.0	100.0
	Total	384	100.0	100.0	

**Interpretation:**

Superhero category is the most opted category by 111 respondents with 28.9%. 68 respondents with 17.7% likes to read Science Fiction, 67 respondents with 17.4% likes comedy and kids read. 64 respondents with 16.7% likes to read historical, mythological subjects to read in sequential comics art form. 46 respondents with 12% preferred to read Thrill, Horror, and Suspense subjects. 70 respondents with 18.2% are well connected with friends to get new updates about comics. 69 respondents with 18% informed that they get information about comics from Publisher's apps or Websites. 51 respondents with 13.3% get information about comics from Comics Book industry news sites and blogs. 2 respondents with 0.5% confirmed that they get to know about comics from community stores. 2 respondents with 0.5% informed that they make no effort to get to know about comics.



*Table 1.0.1.6 Preferred medium in comics reading distribution of the respondents*

**Which medium do you prefer to read Comics? (Please check all that apply)**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	English	118	30.7	30.7	30.7
	Hindi	254	66.1	66.1	96.9
	Other Regional Languages	12	3.1	3.1	100.0
	Total	384	100.0	100.0	

**Interpretation:**

Hindi has been the most opted language by 254 respondents with 66.1%. 118 respondents with 30.7% likes to read in English and 12 respondents with 3.1% informed that they prefer other regional languages to readh comics.

*Table 1.0.1.7 Monthly comics reading distribution of the respondents*

**How many comics or graphic novels do you read per month**

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 2-4	92	24.0	24.0	24.0
5-7	56	14.6	14.6	38.5
8-10	26	6.8	6.8	45.3
Less than 2	138	35.9	35.9	81.3
More than 10	72	18.8	18.8	100.0
Total	384	100.0	100.0	

**Interpretation:**

Highest number of comics reading frequency in a month has been observed with 138 with 35.9% as less than 2 followed by 92 respondents with 24% opted as number of comics read in between 2-4. 72 respondents with 18.8% informed to read more than 10 comics in a month. 56 respondents with 14.6% observed to read 5-7 comics in a month. 26 respondents with 6.8% informed to read 8-10 comics in a month.

*Table 1.0.1.8 Negative motivators to stop comics reading distribution of the respondents*

**Which of the following would most likely cause you to stop reading a comic book issue or series**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Busy Schedule	19	4.9	4.9	4.9
	Changes in storyline or characters	25	6.5	6.5	11.5
	Cost is too high	90	23.4	23.4	34.9
	Talent changes (Writer, Artist, etc.)	24	6.3	6.3	41.1
	The comics are not regularly available where I shop	82	21.4	21.4	62.5
	Unpredictable schedule or long delays	134	34.9	34.9	97.4
	Will never stop reading comics	10	2.6	2.6	100.0
	Total	384	100.0	100.0	

**Interpretation:**

There are several reasons identified which led to stop comics reading mentioned by readers. The highest cause mentioned by 134 readers with 34.9% are the unexpected schedule or long delays of comic book issues. 90 readers with 23.4% mentioned that the presently comics soared high stopping to buy comics. 82 respondents with 21.4% informed that the comics are not regularly available where they used to shop. 25 respondents with 6.5% shared that there are changes in storyline or characters which lead losing interest in comics reading. 19 respondents with 4.9% although interested however, doesn't able to make due to busy schedule. There are 10 respondents with 2.6% who confirmed that they have never stopped reading comics.

Table 1.0.1.9 Reason for comics reading distribution of the respondents

Why do you read Comics? (Please check all that apply)					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Character Development	49	12.8	12.8	12.8
	Develops Critical thinking	39	10.2	10.2	22.9
	Develops Logic	1	.3	.3	23.2
	Enhancement of Leadership quality	28	7.3	7.3	30.5
	Enhancement of other learning disciplines	30	7.8	7.8	38.3
	Enrichment of Word collection over Language (Verbosity)	40	10.4	10.4	48.7
	Improves Concentration	41	10.7	10.7	59.4
	Moral Development	42	10.9	10.9	70.3
	Motivates towards Good over Evil	39	10.2	10.2	80.5
	Reduces Stress	75	19.5	19.5	100.0
	Total	384	100.0	100.0	

Interpretation:

The biggest benefit of comics reading has been observed with 75 with 19.5% as Stress Reduction followed by 49 respondents with 12.8% mentioned comics as an effective tool of character development. 42 respondents with 10.9% informed comics helps in moral development. 41 respondents with 10.7% quoted comics reading improved concentration. 40 respondents with 10.4% informed to enhanced the verbosity. 39 respondents with 10.2% cited the sense of development of Good wins over Evil and critical thinking. 30 respondents with 7.8% highlighted that comics reading enhances other learning disciplines. Only 1 respondent with 0.3% mentioned comics reading develops logic.

## 4.2.2. Objective-wise analysis

### 4.2.2.1 Objective 1

#### To understand the profile and assess the challenges faced by the comic book publishers

The interviews with people who work in the Indian comics business were the focus of the qualitative analysis. The Grounded Theory method was used to look at the information from these conversations. Grounded Theory is a method for doing qualitative research that includes looking at data in a systematic way to come up with theories or ideas that are based on the data itself. The researcher used this method to try to find themes, patterns, and insights about the Indian comics business, its problems, and possible opportunities. For the qualitative analysis, the interview data had to be coded and put into groups, repeating themes had to be found, and the results had to be explained.

A qualitative research method that enables to derive new theories, based on the iterative collection and analysis of real-world data. This study intends to move beyond descriptions (Baltaci, 2019).

- To Discover Theories, a unified theoretical explanation
- It provides a theoretical framework for further studies
- Theory does not come from Shelf / Book, but rather generates or is grounded within data

Participants should all have experienced the phenomenon

- Developers were of the view that previous theories were not always suitable for participants under study.
- They were of the view that theories are grounded in participants' actions, experiences, procedures, and social interactions.

Features: Focuses on a process or action examples given below:

- Developing an Educational Program (Bucher & Manning, 2004) (Schwarz, 2010)
  - Example: The Government of India Initiatives can be seen in communicating effectively with the students via comics strips in

NCERT curriculum. URL: <https://www.ncrtsolutions.in/2016/10/class-7-civics-book-pdf.html?m=1>

- Process of supporting teachers to become researchers (Wang, 2002)
- *To identify the Challenges faced by Indian Comics Industry* - Objective 01

The researcher seeks to develop a theory from this process at the end. The researcher writes down ideas while collecting or analyzing data, called memoing, which helped in sketching out the whole process. The Primary Data Collection was Interviewing the Indian Comics Industry professionals.

- Iterative (means moving forward and back simultaneously). Developing theory and going back to participants
- Data Analysis was structured to develop open categories, selecting one open and then subcategories for further explanation.
- Theory was presented in the form of a diagram, hypothesis, or discussion.
- Researcher was recommended to conduct 20- 30 interviews based on several visits.
- Collects documents and conducts observation, but this data is not used often.
- Researcher begins analysis while collecting the data.
- It is a Zig-Zag process

Table 1.0.2.0: Strategies to deal with the threats to validity (adopted from Robson, 2002)

<b>Category</b>	<b>Reactivity</b>	<b>Researcher bias</b>	<b>Respondent bias</b>	<b>Remarks</b>
Prolonged Involvement	Reduces Threat	Increases Threat	Reduces Threat	The researcher is involved with the research situation in the participants' environment to increase the level of trust.
Triangulation	Reduces Threat	Reduces Threat	Reduces Threat	Mix Methodology, Theory (Emerging from data Vs. Previous existing theories)
Peer debriefing	No effect	Reduces Threat	No effect	Feedback from SME, Internal Seminars, External International Conferences.
Member Checking	Reduces Threat	Reduces Threat	Reduces Threat	Seeked clarification from participants to justify the statement given
Negative Case Analysis	No effect	Reduces Threat	No effect	Highlight how one or more case is different or similarities between the rest of the data
Audit Trail	No effect	Reduces Threat	No effect	Recordings of Interview, Methodological Decisions, Researcher Diary, Coding book

Challenges faced in qualitative interviews to attain Objective 01:

- Emerge with ideas to Develop Theory
- Iterative Data Collection
- Critical Thinking, Making Connections and Relationships

*Table 1.0.2.1: Categorical personal qualitative interviews divided in YouTube seasons*

<b>Category</b>	<b>Season 01</b>	<b>Season 02</b>	<b>Season 03</b>	<b>Grand Total</b>
Talent	3	1		4
Subject Matter Expert	1			1
Special Edition		3		3
Publisher	3	4	7	14
Online Book Seller	2	1		3
Offline Book Seller	1	1	1	3
Book Café			1	1
NRI Fan	1			1
Motivational Speaker		1		1
Marketing Guru	1			1
Library		1		1
Fan	1	2		3
End Note	1			1
Film Maker			1	1
Academician	1	1		2
<b>Grand Total</b>	<b>15</b>	<b>15</b>	<b>10</b>	<b>40</b>

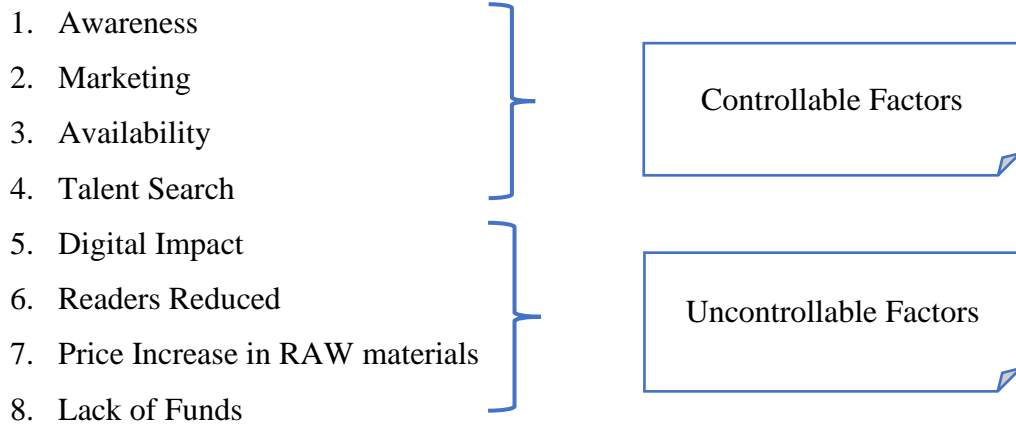
To get a better understanding of the primary difficulties that are currently being encountered, qualitative interviews with a variety of professionals affiliated with the Indian comics industry have been carried out. Over the course of YouTube channel in the form of Season 01, 02, and 03 in the form of playlist, the interviews have been broadcast to raise awareness of the breadth and significance of comics as a serious business.



Table 1.0.2.2: Top Issues, observed by the Indian Comics Industry

Category	Readers Reduced	Lack of Funds / Investors	Digital Impact	Talent Search	Marketing	Awareness	Availability	Price Increase in raw
Talent	Yes	Yes	Yes		Yes	Yes		Yes
Subject Matter Expert	Yes		Yes	Yes	Yes	Yes	Yes	
Special Edition			Yes	Yes	Yes	Yes	Yes	Yes
Publisher	Yes	Yes		Yes	Yes		Yes	Yes
Online Book Seller	Yes		Yes		Yes	Yes	Yes	Yes
Offline Book Seller	Yes		Yes		Yes	Yes	Yes	Yes
NRI Fan	Yes		Yes		Yes	Yes		
Motivational Speaker	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Marketing Guru	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes
Library	Yes	Yes	Yes		Yes	Yes	Yes	
Fan	Yes				Yes	Yes	Yes	
Convenience Store	Yes	Yes	Yes		Yes	Yes	Yes	Yes
Coaching Center			Yes			Yes	Yes	
Academician	Yes		Yes		Yes	Yes	Yes	
<b>Grand Total</b>	<b>12</b>	<b>6</b>	<b>12</b>	<b>5</b>	<b>13</b>	<b>13</b>	<b>12</b>	<b>8</b>

Top Challenges, as understood from qualitative interviews as,



Two distinct categories of issues have been identified due to the investigation. Those aspects of the situation that can be controlled, and those that cannot.

The Indian comic book industry has brought attention to several issues occurring in the outside world that are beyond its control. These factors include the proliferation of digital media, the scarcity of financial backers and investors, the increase in the cost of RAW materials, and, most notably, a decrease in readership compared to the 1980s and 1990s. There is an opportunity for advancement in the existing state of the Indian comics sector, and there are some characteristics of that status that the industry attempt to modify. For instance, few is aware that comic books are available to be purchased. Nothing resembling the ubiquitous bookstores, compound and corner/kirana shops, libraries, and comic book shops of the '80s and '90s which was found everywhere (Awasthi, 2020). Today, these establishments are much less common. Any publication faces an enormous challenge whenever it attempts to fulfill the demands of a project by recruiting suitable employees.

Using Grounded Theory, qualitative interviews with several types of Indian comics industry workers were conducted. All the content can be found on the show's official YouTube channel, organized into Seasons 01, 02, and 03, with individual episodes for each.

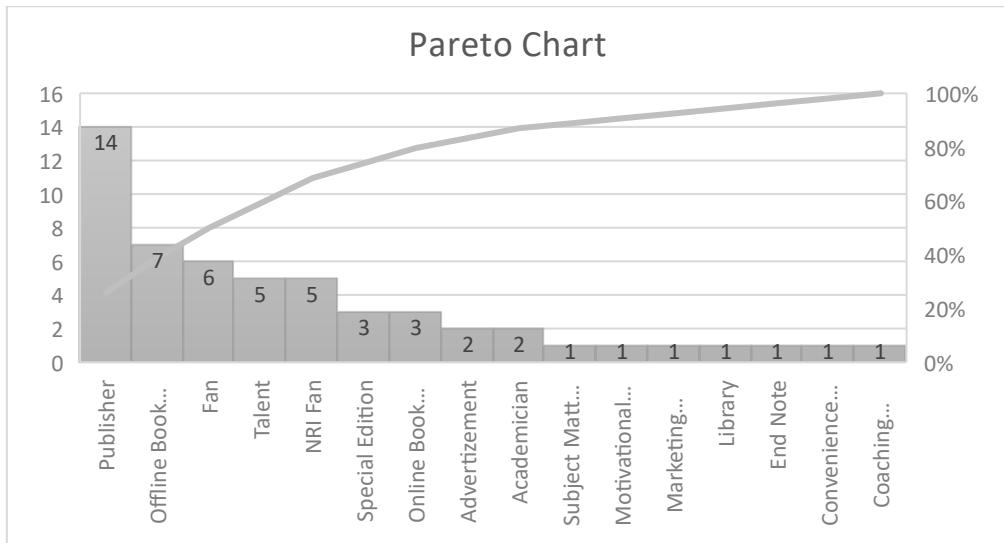


Figure 1.0.3.9: Pareto Chart of the Indian Comics Personnel in the study

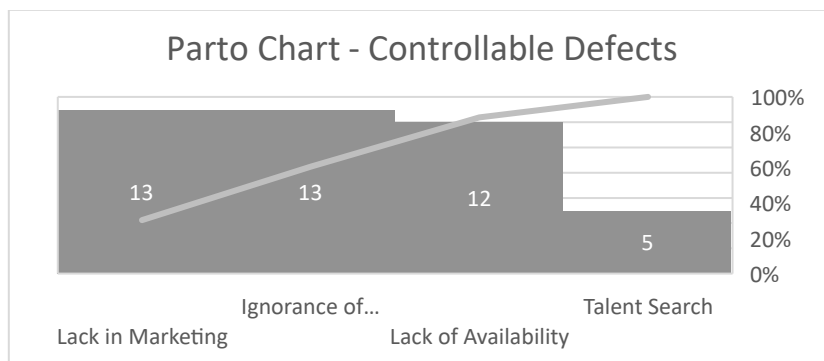


Figure 1.0.4.0: Pareto Chart of Top issues in Indian Comics Industry

**Interpretation:**

Over 50+ interviews were held, including online and face-to-face meetings. The number of readers has decreased since the 1980s and 1990s, roughly coinciding with the rise of the digital age. The lack of consumer awareness of the availability of Indian comics is among the industry's top challenges. Where customers used to be able to get comics are no longer stocking them. There is no or lesser promotion or advertising of Indian comics across the various information channels, such as print media, television commercials, social media, etc. No external agency or government has been seen promoting it.

#### 4.2.2.2 Objective 2

##### To inspect the expectations of the readers from Indian Comics

Why does one behave the way that one does and does the things that one does? Let's begin with an example; let's pretend readers are interested in purchasing a newly released comic book. What specific factors are contributing to this decision? One starts by reading about the various possibilities that are out there, and then creates an opinion about which one would be most beneficial. Readers could want to discuss the comics that are now available on the market with other readers' friends and get opinions on them. To go to a business that is either online or offline and check the evaluations on social media, one could obtain some guidance from professional reviewers and information from the official site. One might even do all of these things and, when all of the information is accessible at some point, choose to purchase one.

The Service Quality GAP model explains and predicts the factors associated to how such behaviours form. It does this by looking at how people plan actions. It is composed of a variety of different constructions. The first type of response is an individual's belief about whether or not a particular behaviour or act contributes favourably or negatively to that person's life. This belief is referred to as an attitude toward the act or behaviour. The comic book example indicates that either believe that purchasing particular comics makes sense for the customer that it does not, or that are aware of which comics make the most sense for readers to purchase. To continue with the comic book analogy, likely already have a preconceived notion or idea of what other people believe about whether or not one owns a particular comic book. This belief once again affects judgment concerning a third concept known as perceived behavioural control. One's perception of how easy or difficult it was to demonstrate a given behaviour or perform in a particular way can be expressed through the use of this construct (Bischell, 2018). To continue with the discussion about comic books, need to visit a website or offline store, select a few at random, and then evaluate how simple or challenging it is for readers to enjoy each one. According to the current interpretation of the theory, the best predictors for the formation of a behavioural intention that ultimately results in a displayed behaviour or act are a favourable attitude toward the act or behaviour in question, favourable social norms, and a high level of perceived

behavioural control on the part of the individual. In other words, it predicts that if one thinks a specific comic book is a good idea and believes everyone else thinks it's a good idea and the reader believes in truly liking it, then the prediction comes true. That comic book gets sold. Imagine if one of these constructs has a negative impact. If two or three of these constructs are unfavourable, then the likelihood of obtaining that particular comic book is significantly reduced, and this likelihood continues to drop. Therefore, if the reader believes that purchasing a specific comic book does not make much sense or that other people do not think it is a smart idea, then reading that comic book forces to go completely outside of comfort zone. To properly present a service or product before digital natives who spend time on the internet, modern marketing techniques need to understand all of these many routes inside the Indian Comics Industry (Crisp et al., 2009).

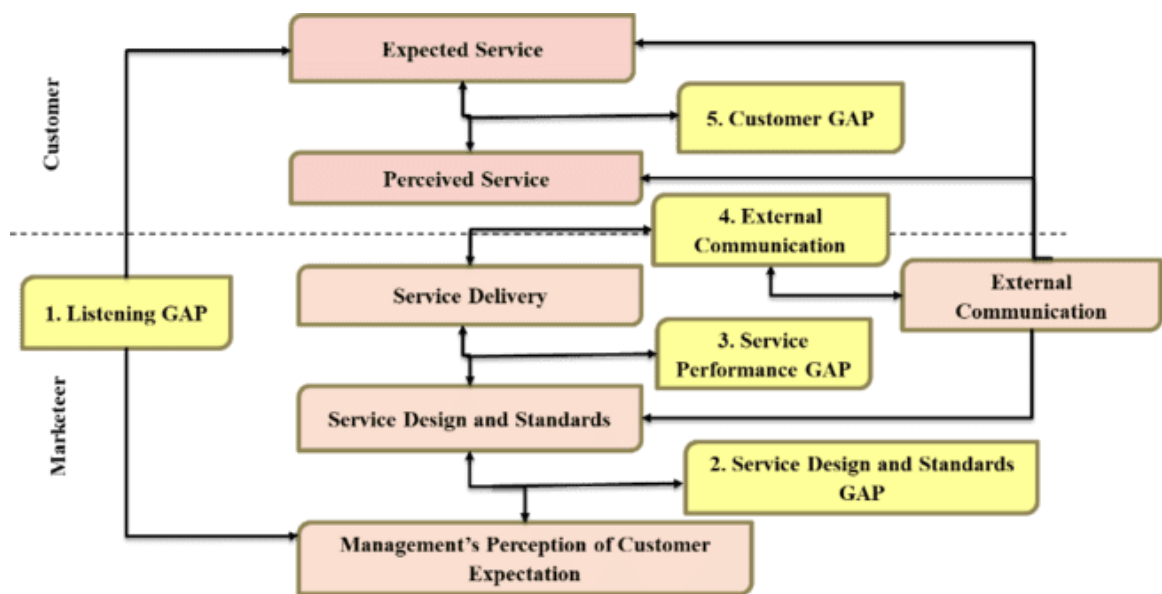


Figure 1.0.4.1: Service Quality GAP Model for gauging the expectations of the readers of the Indian Comics Industry

A quantitative questionnaire was made to go along with the qualitative analysis and learn more about what people expect. The questionnaire was based on the Service Quality Gap Model, which is a popular way to measure the difference between what a customer wants and how good the service is seen to be. The goal of the questionnaire was to get quantitative information about what readers expected from the Indian comics

business. The researcher used a snowball sampling method to choose participants because there was no reader database and the Indian comics business was not well organized. Snowball sampling involves choosing a few people to start with and then asking to suggest other people who might be interested. This method made it possible to include people who knew about the Indian comics business and had useful things to say about it. Based on the formula Cochran made for an unknown population, the number of people in the sample was set at 384. The goal of this sample size was to get enough answers to make sure the statistics were accurate.

Based on the Service Quality Gap Model used to predict and understand behaviours of the comic book readers in this context, the 7-point Likert scale (1 – Strongly Disagree, 2 – Disagree, 3 – Neither Agree nor Disagree, 4 – Agree, 5 – Strongly Agree) quantitative questionnaire has been designed.

### **Study Design:**

This investigation of the content validity of reader-reported outcomes for Indian comics used a cross-sectional design and was carried out with the help of readers.

### **Criteria for inclusion include the following:**

1. Individuals ranging in age from 18 to 85 years old
2. The participant can be either male or female.
3. The participant can read and write the English or Hindi language.
4. The participant has previous experience working in the Indian Comics Industry.

### **Exclusion conditions:**

1. If the individual has never been employed or actively involved with the Indian Comics Industry.
2. If individuals cannot respond to the survey questions and cannot comprehend in English or Hindi.

The primary goal of objective -01 was to have a comprehensive understanding of the many issues faced by the Indian Comics Industry. The qualitative interviews were done

based on the Grounded Theory. One of the challenges identified was the diminished client base of Indian Comics. The aim of Objective 02 was to assess the customers' expectations from the Indian Comics Industry. In order to obtain the survey data, it was necessary to develop the questionnaire in a manner that would capture respondents' expectations using the Likert scale, specifically focusing on the RATER aspects of the Service Quality Gap Model. The questionnaire has undergone multiple modifications to reach its final version, incorporating feedback and evaluations from specialists in the Indian Comics Industry.

### **Content Validation of Readers' Anticipation from the Indian Comics Industry**

Dear Experts,

This inventory consists of 6 domains and 41 items pertaining to Indian comics readers. I request your professional opinion regarding the relevancy of each item to the measured domains. Your evaluation should be based on the stated definition and related terminology. Please be as objective and constructive as possible in your evaluation, and use the scale below.

Degree of Relevance

1. The item is not relevant to the measured domain
2. The item is somewhat relevant to the measured domain
3. The item is quite relevant to the measured domain
4. The item is highly relevant to the measured domain.

*Figure 1.0.4.2: Communication to Indian Comics Personnel for gauging the expectations of the readers of the Indian Comics Industry (English)*

प्रिय विशेषज्ञों,

इस सूची में भारतीय कॉमिक्स पाठकों से संबंधित 6 डोमेन और 41 आइटम शामिल हैं। मैं प्रत्येक आइटम की प्रासंगिकता के संबंध में आपकी पेशेवर राय का अनुरोध करता हूँ। आपका मूल्यांकन बताई गई परिभाषा और संबंधित शब्दावली पर आधारित होना चाहिए। कृपया अपने मूल्यांकन में वस्तुनिष्ठ और रचनात्मक रहें, और नीचे दिए गए पैमाने का उपयोग करें।

प्रासंगिकता

1. प्रासंगिक नहीं है
2. कुछ हद तक प्रासंगिक है
3. काफी प्रासंगिक है
4. पूर्णतया प्रासंगिक है।



*Figure 1.0.4.3: Communication to Indian Comics Personnel for gauging the expectations of the readers of the Indian Comics Industry (Hindi)*

Typically, the selection of an individual to review and critique an assessment instrument (e.g., a questionnaire) is based on the individual's knowledge of the subject being investigated.

*Table 1.0.2.3: The number of experts and their influence on the minimum acceptable CVI score*

Number of Experts	Acceptable CVI Scores	Source of recommendation
2	At least 0.80	Davis (1992)
3-5	Should be 1	Polit & Beck (2006), Polit et al., (2007)
6	At least 0.83	Polit & Beck (2006), Polit et al., (2007)
6-8	At least 0.83	Lynn (1986)
9	At least 0.78	Lynn (1986)



The number of experts that should be used and how that affects the minimum acceptable CVI score are shown in the table above. The minimum number of experts that can be used for content validation is two, but most recommendations say that a minimum of six experts should be used. Considering the author's experience and the suggestions (6–8), the number of experts needed for content validation should be at least 6 and no more than 10.

Face-to-face and non-face-to-face (virtual) methods were used to check the accuracy of the content. For the face-to-face method, the researcher has gone to different parts of India to meet experts (Publisher, Seller, Talent, etc.) and help with the content validation process. For the non-face-to-face method, responses are usually gathered from experts through an online interview. Cost, time, and response rate are the most important things to consider. Face-to-face meetings can be expensive and take much time because it was hard to get all the experts in the same place simultaneously. However, the response rate is the highest. Response rate and time were hard for the non-face-to-face method because it was hard to get a response on time, and there was a chance of no response at all from the expert. The most significant benefit, though, is that it saves money. Still, the researcher's experienced that the non-face-to-face method worked very well if there was a plan for systematic follow-up to improve the response rate and time.

In the content validation form, both the definition and formula were based on the recommendations by Polit & Beck, (2006) of the domain, and the items that represent the domain are made clear to the experts. Before scoring each item, the experts are asked to look at the domain and its items with a critical eye. The experts were asked to comment verbally or in writing on making the items better fit the target domain. All feedback has been taken into account to improve the domain and its items (Polit & Beck, 2006).

After reviewing the domain and the items, the experts are asked to give a separate score for each item based on the relevant scale. The experts have to send answers to the researcher once they have received scores for all the questions.

## CVI Indices

I-CVI (item-level content validity index) is the proportion of content experts giving the item a relevance rating of 3 or 4.

Formulae:  $I-CVI = (\text{agreed item}) / (\text{number of experts})$

S-CVI/Ave (scale-level content validity index based on the average method) is the average of the I-CVI scores for all items on the scale or the average proportion relevance judged by all experts. The proportion relevant is the average relevance rating by an individual expert.

Formulae:

- $CVI/Ave = (\text{sum of I-CVI scores}) / (\text{number of item})$
- $S-CVI/Ave = (\text{sum of proportion relevance rating}) / (\text{number of experts})$

*Table 1.0.2.4: Relevance and Rating*

<b>Code</b>	<b>Label</b>
1	Not Relevant
2	Somewhat Relevant
3	Quite Relevant
4	Highly Relevant

*Table 1.0.2.5: Minimum acceptable CVI score and interpretation*

<b>From</b>	<b>To</b>	<b>Interpretation</b>
-1	0	Remove
0	0.4	Poor
0.4	0.59	Fair
0.6	0.74	Good
0.75	1	Excellent

Table 1.0.2.6: The number of experts and their influence on the minimum acceptable CVI

Item	Experts	Agree	I-CVI	pc	k*	Interpretation
TA-1	7	6	0.86	0.05	0.85	Excellent
TA-2	7	6	0.86	0.05	0.85	Excellent
TA-3	7	6	0.86	0.05	0.85	Excellent
TA-4	7	6	0.86	0.05	0.85	Excellent
RBL-1	7	6	0.86	0.05	0.85	Excellent
RBL-2	7	6	0.86	0.05	0.85	Excellent
RBL-3	7	6	0.86	0.05	0.85	Excellent
RBL-4	7	7	1.00	0.01	1.00	Excellent
RBL-5	7	7	1.00	0.01	1.00	Excellent
RBL-6	7	7	1.00	0.01	1.00	Excellent
RBL-7	7	6	0.86	0.05	0.85	Excellent
RES-1	7	7	1.00	0.01	1.00	Excellent
RES-2	7	7	1.00	0.01	1.00	Excellent
RES-3	7	6	0.86	0.05	0.85	Excellent
RES-4	7	6	0.86	0.05	0.85	Excellent
AS-1	7	6	0.86	0.05	0.85	Excellent
AS-2	7	6	0.86	0.05	0.85	Excellent
AS-3	7	7	1.00	0.01	1.00	Excellent
EMP-1	7	5	0.71	0.16	0.66	Good
EMP-2	7	6	0.86	0.05	0.85	Excellent
EMP-3	7	6	0.86	0.05	0.85	Excellent
EMP-4	7	7	1.00	0.01	1.00	Excellent
EMP-5	7	6	0.86	0.05	0.85	Excellent
LYL-1	7	6	0.86	0.05	0.85	Excellent
LYL-2	7	7	1.00	0.01	1.00	Excellent
LYL-3	7	6	0.86	0.05	0.85	Excellent
LYL-4	7	6	0.86	0.05	0.85	Excellent
LYL-5	7	6	0.86	0.05	0.85	Excellent

NSTC-1	7	7	1.00	0.01	1.00	Excellent
NSTC-2	7	6	0.86	0.05	0.85	Excellent
WTPM-1	7	7	1.00	0.01	1.00	Excellent
WTPM-2	7	6	0.86	0.05	0.85	Excellent
PR-1	7	6	0.86	0.05	0.85	Excellent
PR-2	7	6	0.86	0.05	0.85	Excellent
PR-3	7	6	0.86	0.05	0.85	Excellent
PR-4	7	6	0.86	0.05	0.85	Excellent
SAT-1	7	6	0.86	0.05	0.85	Excellent
SAT-2	7	6	0.86	0.05	0.85	Excellent
SAT-3	7	6	0.86	0.05	0.85	Excellent
SAT-4	7	6	0.86	0.05	0.85	Excellent
SAT-5	7	6	0.86	0.05	0.85	Excellent

NOTE:

1. I-CVI: item-level content validity index
2. pc (probability of a chance occurrence) was computed using the formula:

$$pc = [N!/A! (N - A)!] \cdot .5^N$$

where N= number of raters and A= number of raters who agree that the item is relevant or clear

3. K (Modi Kappa) was computed using the formula:

$$K = (I-CVI - PC) / (1 - PC).$$

Interpretation criteria for Kappa, using guidelines described in Cicchetti and Sparrow (1981): Fair=K of 0.40 to 0.59; Good=K of 0.60 to 0.74; and Excellent=K>0.74. I-CVI, item-level content validity index; scale-level content validity index, average (S-CVI/Ave), (Cicchetti & Sparrow, 1981).

After the above fitment, the questionnaire was finalized to fetch the reader's response. The questions were addressed to investigate the following aspects (1) Reliability of Indian Comics (2) Assurance from the Indian Comics Industry, (3)

Respondents' views towards the Tangibility of Indian Comics, (4) Respondent's views towards the empathy of Indian Comics Industry, (5) Responsiveness of Indian Comics Industry, (6) Perceived Satisfaction from Indian Comics Industry (7) Behavioural Intention to buy the Indian Comics. A few demographic questions were included in the questionnaire.

*Table 1.0.2.7: Constructs with the questions and responses*

Category	Dimension	Item	(1) Strongly Disagree	(2) Disagree	(3) Somewhat Disagree	(4) Neither Disagree nor Agree	(5) Somewhat Agree	(6) Agree	(7) Strongly Agree	
Perception	Tangibility	TA1	15	13	42	48	65	93	108	
		TA2	13	22	58	134	78	56	23	
		TA3	15	13	89	141	66	42	18	
		TA4	8	16	51	132	94	57	26	
	Reliability	RBL1	3	11	34	96	105	97	38	
		RBL2	5	12	47	73	112	10	4	31
		RBL3	5	42	62	80	61	99	35	
		RBL4	2	19	44	104	89	81	45	
		RBL5	7	16	69	100	82	73	37	
		RBL6	3	14	29	79	74	10	9	76
		RBL7	8	11	30	71	89	94	81	

	Responsiveness	RES1	2	14	31	72	97	83	85	
		RES2	0	11	40	78	99	79	77	
		RES3	3	11	33	89	90	82	76	
		RES4	4	15	39	80	101	72	73	
	Assurance	AS1	28	35	81	82	95	38	25	
		AS2	40	40	77	83	81	39	24	
		AS3	42	48	62	67	71	50	44	
	Empathy	EMP1	23	35	62	86	84	68	26	
		EMP2	10	17	52	94	88	91	32	
		EMP3	26	46	64	94	67	56	31	
		EMP4	18	31	65	149	71	42	8	
		EMP5	11	31	61	108	80	70	23	
	<b>Behavioural Intention</b>	Loyalty	LYL1	12	20	49	88	99	81	35
			LYL2	3	14	36	58	90	12 2	61
			LYL3	6	31	59	89	79	87	33
LYL4			3	16	45	119	94	68	39	
Not Switching		NTSC 1	7	18	54	127	90	62	26	

		NTSC 2	8	12	67	121	88	69	19	
		NTSC 3	12	23	51	120	81	73	24	
	Willing to Pay More	WTP M1	14	32	71	98	92	58	19	
		WTP M2	21	22	39	48	72	90	92	
	Problem Response	PR1	39	56	71	82	74	46	16	
		PR2	10	21	60	76	102	74	41	
		PR3	8	20	44	70	78	82	82	
	Satisfaction	SAT1	7	16	37	89	131	87	17	
		SAT2	4	11	38	71	129	96	35	
		SAT3	0	14	23	67	97	111	72	
		SAT4	6	23	42	69	97	93	54	
		SAT5	11	32	49	78	94	77	43	
	<b>Expectation</b>	Tangibility	ETA1	0	0	0	0	147	220	17
			ETA2	0	0	0	0	140	209	35

		ETA3	0	0	0	0	111	20 1	72
		ETA4	0	0	0	0	120	21 0	54
	Reliability	ERBL 1	3	0	0	0	0	34 2	39
		ERBL 2	5	0	0	0	0	34 5	34
		ERBL 3	5	0	0	0	0	34 3	36
		ERBL 4	2	0	0	0	0	33 6	46
		ERBL 5	7	0	0	0	0	33 9	38
		ERBL 6	3	0	0	0	0	30 4	77
		ERBL 7	8	0	0	0	0	29 3	83
	Responsiveness	ERES 1	0	0	0	0	0	29 8	86
		ERES 2	0	0	0	0	0	30 7	77
		ERES 3	0	0	0	0	0	30 8	76
		ERES 4	0	0	0	0	0	31 1	73
	Assurance	EAS1	0	0	0	82	123	15 4	25
		EAS2	0	0	0	83	121	15 6	24



		EAS3	0	0	0	67	113	16 0	44
	Empathy	EEMP 1	0	0	0	0	119	23 9	26
		EEMP 2	0	0	0	0	105	24 7	32
		EEMP 3	0	0	0	0	113	24 0	31
		EEMP 4	0	0	0	0	102	27 4	8
		EEMP 5	0	0	0	0	111	25 0	23

### CONSTRUCT RELIABILITY & VALIDITY

*Table 1.0.2.8: Reliability Statistics*

	Cronbach's alpha	Composite reliability (rho_a)	Composite reliability (rho_c)	Average variance extracted (AVE)
<b>Reliability</b>	<b>0.856</b>	0.864	0.889	<b>0.535</b>
<b>Assurance</b>	<b>0.914</b>	0.922	0.946	<b>0.854</b>
<b>Tangibility</b>	<b>0.827</b>	0.860	0.887	<b>0.667</b>
<b>Empathy</b>	<b>0.843</b>	0.860	0.887	<b>0.612</b>
<b>Responsiveness</b>	<b>0.918</b>	0.937	0.941	<b>0.801</b>
<b>Satisfaction</b>	<b>0.902</b>	0.957	0.925	<b>0.713</b>
<b>Behavioral Intention</b>	<b>0.897</b>	0.903	0.915	<b>0.478</b>

### **Reliability**

Construct reliability was assessed by Cronbach's Alpha value, here all the perceived values have Cronbach's Alpha value greater **than 0.70** (table 1.0.2.8) hence the Constructs are reliable.

### **Convergent Validity**

Average Variance Extracted (AVE) assesses the validity of the constructs.

Usually, the factor loading cut-off point is set **as 0.4** (Ahmed et al. 2017; Coyle et al. 1995; Hair et al. 2011; Hon et al. 2013; Seo et al. 2004; Zhou et al. 2008).

Here AVE values are greater than 0.4 (table 1.0.2.8) hence the validity of constructs established here.

### **Discriminant Validity**

It affirms that the constructs are actually different from each other.

As per Fornell-Larcker Criterion, the value of each construct should be higher than all the underneath or underlined values.

Table (1.0.2.9) shows that the Discriminant Validity of all the constructs is established.

## DISCRIMINANT VALIDITY- FORNERLL LARCKER CRITERION

*Table 1.0.2.9: Discriminant Validity*

	<b>Assurance</b>	<b>Behavioral Intention</b>	<b>Empathy</b>	<b>Reliability</b>	<b>Responsiveness</b>	<b>Satisfaction</b>	<b>Tangibility</b>
<b>Assurance</b>	<b>0.924</b>						
<b>Behavioral Intention</b>	0.563	<b>0.691</b>					
<b>Empathy</b>	0.510	0.686	<b>0.783</b>				
<b>Reliability</b>	0.300	0.560	0.343	<b>0.731</b>			
<b>Responsiveness</b>	0.343	0.421	0.315	0.422	<b>0.895</b>		
<b>Satisfaction</b>	0.065	0.187	0.235	0.174	0.133	<b>0.844</b>	
<b>Tangibility</b>	0.383	0.643	0.527	0.334	0.271	0.151	<b>0.816</b>

### R Square

R Square value represents the Predictive capability of the Dependent variable.

Falk and Miller in 1992 suggested that the  $R^2$  value should be equal to 0.1 or more. Table shows  **$R^2$  value = 0.692** (Table 17.6) which is more than .01 and hence  $R^2$  value satisfy the measurement model.

$R^2$  value 0.692 indicates that the **69.2%** change in ‘Behaviroul Intention’ can be accounted to Assurance, Empathy, Reliability, Responsiveness, Satisfaction and Tangibility.

### Q Square

Value of  $Q^2$  establishes the Predictive relevance of the endogenous construct and value of  $Q^2$  should be above 0.

In this research the value of  **$Q^2$  is 0.383** (Table 17.6) and it establishes the Predictive relevance of the endogenous construct.

## F Square

Table 1.0.3.0: F Square

	<b>Assurance</b>	<b>Behavioural Intention</b>	<b>Empathy</b>	<b>Reliability</b>	<b>Responsiveness</b>	<b>Satisfaction</b>	<b>Tangibility</b>
<b>Assurance</b>		0.074					
<b>Behavioral Intention</b>							
<b>Empathy</b>		0.198					
<b>Reliability</b>		0.175					
<b>Responsiveness</b>		<i>0.010</i>					
<b>Satisfaction</b>		<i>0.000</i>					
<b>Tangibility</b>		0.192					

- The Responsiveness and Satisfaction (Table 1.0.3.0) is in *Italics* which indicates that if removed these two constructs there will be no change in R<sup>2</sup> value.
- By removing Empathy, Reliability and Tangibility Value which is in Green it will have a moderate impact on R<sup>2</sup> value.
- Assurance which is in Grey, will have weaker impact on R<sup>2</sup> value.

## Factor Loading

It reveals how well a particular item/indicator is representing an underline construct. Each item is given a score for each factor. Following the advice of field, it recommended suppressing factor loadings less than 0.3. Any item with all scores suppressed should be removed. Scores greater than 0.4 are considered stable

(Guadagnoli and Velicer, 1988). All the values are above 0.30 hence factor loadings are well within the criteria.

### OUTER LOADINGS: MEAN, STDEVS, T & P-VALUE

*Table 1.0.3.1: Outer Loadings*

	<b>Original sample (O)</b>	<b>Sample mean (M)</b>	<b>Standard deviation (STDEV)</b>	<b>T statistics ( O/STDEV )</b>	<b>P values</b>
AS1 <- Assurance	0.941	0.940	0.015	62.346	0.000
AS2 <- Assurance	0.943	0.942	0.011	83.413	0.000
AS3 <- Assurance	0.087	0.886	0.026	34.330	0.000
EMP1 <- Empathy	0.729	0.725	0.054	13.341	0.000
EMP2 <- Empathy	0.846	0.847	0.031	27.469	0.000
EMP3 <- Empathy	0.767	0.766	0.050	15.218	0.000
EMP4 <- Empathy	0.811	0.809	0.043	18.796	0.000
EMP5 <- Empathy	0.754	0.750	0.045	16.578	0.000
RBL1 <- Reliability	0.725	0.724	0.060	12.149	0.000
RBL2 <- Reliability	0.697	0.689	0.071	9.750	0.000
RBL3 <- Reliability	0.643	0.643	0.075	8.554	0.000
RBL4 <- Reliability	0.748	0.749	0.053	14.201	0.000
RBL5 <- Reliability	0.777	0.778	0.046	16.945	0.000
RBL6 <- Reliability	0.746	0.746	0.054	13.845	0.000
RBL7 <- Reliability	0.774	0.769	0.058	13.364	0.000
RES1 <- Responsiveness	0.877	0.868	0.043	20.623	0.000
RES2 <- Responsiveness	0.929	0.925	0.024	38.873	0.000
RES3 <- Responsiveness	0.924	0.921	0.019	47.968	0.000
RES4 <- Responsiveness	0.848	0.852	0.033	25.871	0.000
RES1 <- Responsiveness	0.877	0.868	0.043	20.623	0.000
TA1 <- Tangibility	0.607	0.605	0.085	7.107	0.000
TA2 <- Tangibility	0.866	0.864	0.032	27.428	0.000
TA3 <- Tangibility	0.875	0.873	0.035	25.287	0.000
TA4 <- Tangibility	0.885	0.882	0.028	31.451	0.000
LYL1 <- Behavioral_Intention	0.599	0.591	0.075	7.995	0.000
LYL2 <- Behavioral_Intention	0.564	0.554	0.082	6.861	0.000
LYL3 <- Behavioral_Intention	0.690	0.689	0.059	11.660	0.000
LYL4 <- Behavioral_Intention	0.653	0.646	0.073	8.926	0.000
NTSC1 <- Behavioral_Intention	0.801	0.801	0.039	20.365	0.000
NTSC2 <- Behavioral_Intention	0.824	0.824	0.032	25.661	0.000
NTSC3 <- Behavioral_Intention	0.758	0.757	0.046	16.442	0.000
PR1 <- Behavioral_Intention	0.726	0.720	0.051	14.168	0.000
PR2 <- Behavioral_Intention	0.746	0.746	0.058	12.941	0.000
PR3 <- Behavioral_Intention	0.522	0.530	0.124	4.194	0.000

WTPM1 <- Behavioral_Intention	0.609	0.604	0.078	7.854	0.000
WTPM2 <- Behavioral_Intention	0.728	0.727	0.040	18.007	0.000
SAT1 <- Satisfaction	0.897	0.839	0.188	4.770	0.000
SAT2 <- Satisfaction	0.925	0.870	0.200	4.627	0.000
SAT3 <- Satisfaction	0.882	0.830	0.184	4.786	0.000
SAT4 <- Satisfaction	0.792	0.741	0.188	4.205	0.000

Table 1.0.3.2: Factor Analysis

	Assurance	Behavioural Intention	Empathy	Reliability	Responsiveness	Satisfaction	Tangibility
AS1	0.941						
AS2	0.943						
AS3	0.887						
EMP1			0.729				
EMP2			0.846				
EMP3			0.767				
EMP4			0.811				
EMP5			0.754				
RBL1				0.725			
RBL2				0.697			
RBL3				0.643			
RBL4				0.748			
RBL5				0.777			
RBL6				0.746			
RBL7				0.774			
RES1					0.877		
RES2					0.929		
RES3					0.924		
RES4					0.848		
TA1							0.607
TA2							0.866
TA3							0.875
TA4							0.885
SAT1						0.897	
SAT2						0.925	
SAT3						0.882	
SAT4						0.792	
SAT5						0.706	
LYL1		0.599					

LYL2		0.564					
LYL3		0.690					
LYL4		0.653					
NTSC1		0.801					
NTSC2		0.824					
NTSC3		0.758					
PR1		0.726					
PR2		0.746					
PR3		0.522					
WTPM1		0.609					
WTPM2		0.728					

If two or more observed variables in a structural equation model have very similar outer loadings (correlations) with a latent variable, it could mean that these variables are redundant and don't provide unique information. In such cases, to be reasonable to exclude or ignore one or more of these variables from the analysis to simplify the model.

In this case, Behavioural Intention variables Loyalty (LYL1, LYL2, LYL3, LYL4), Not Switching to Competitors (NTSC1, NTSC2, NTSC3), Problem Response (PR1, PR2, PR3), Willing to Pay More (WTPM1, WTPM2) shall be ignored to simplify the model. Since Behavioural Intention is a dependent variable on Assurance, Empathy, Reliability, Responsiveness, and Tangibility variables.

However, it is important to consider the theoretical and practical significance of each variable and the potential impact of the removal on the model fit and interpretation of results before making any changes. It is also helpful to examine the standardized residuals and modification indices to check for any model misspecification.

### Collinearity Statistics (VIF)

Table 1.0.3.3 Collinearity Statistics (VIF)

		<b>VIF</b>
Assurance	AS1	3.988
	AS2	4.135
	AS3	2.490
Empathy	EMP1	1.701
	EMP2	2.031
	EMP3	1.896
	EMP4	2.031
	EMP5	1.547
Reliability	RBL1	1.988
	RBL2	1.844
	RBL3	1.499
	RBL4	1.849
	RBL5	1.837
	RBL6	2.120
	RBL7	2.310
Responsiveness	RES1	3.635
	RES2	5.159
	RES3	3.988
	RES4	1.959
Tangibility	TA1	1.295
	TA2	2.166
	TA3	2.589
	TA4	2.714

Almost all the values of VIF (Table 1.0.3.3) are below 5, it satisfies the criteria.

Only RES2 has value as 5.159 which can be ignored since rest all values are less than 5.

### Satisfaction

Satisfaction	SAT1	3.199
	SAT2	3.811
	SAT3	2.796
	SAT4	2.337
	SAT5	1.766

Almost all the values of VIF for Satisfaction criteria are below 5, it satisfies the criteria.



## Behavioural Intention

Loyalty	LYL1	2.009
	LYL2	1.860
	LYL3	2.159
	LYL4	1.939
Not Switching to Customers	NTSC1	7.813
	NTSC2	10.810
	NTSC3	6.896
Problem Response	PR1	2.489
	PR2	2.860
	PR3	1.524
Willing To Pay More	WTPM1	1.688
	WTPM2	2.285

Loyalty, Problem Response, Willing to Pay More have the values of VIF are below 5, it satisfies the criteria. However, Not Switching to Customers has VIF values from 6 to 11. Since, the VIF value is higher than 10, it is usually considered to have a high correlation with other independent variables.

Beginning at a value of 1 (no collinearity), a VIF between 1–5 indicates moderate collinearity while values above 5 indicate high collinearity. Some cases where high VIF would be acceptable include the use of interaction terms, polynomial terms, or dummy variables (nominal variables with three or more categories).

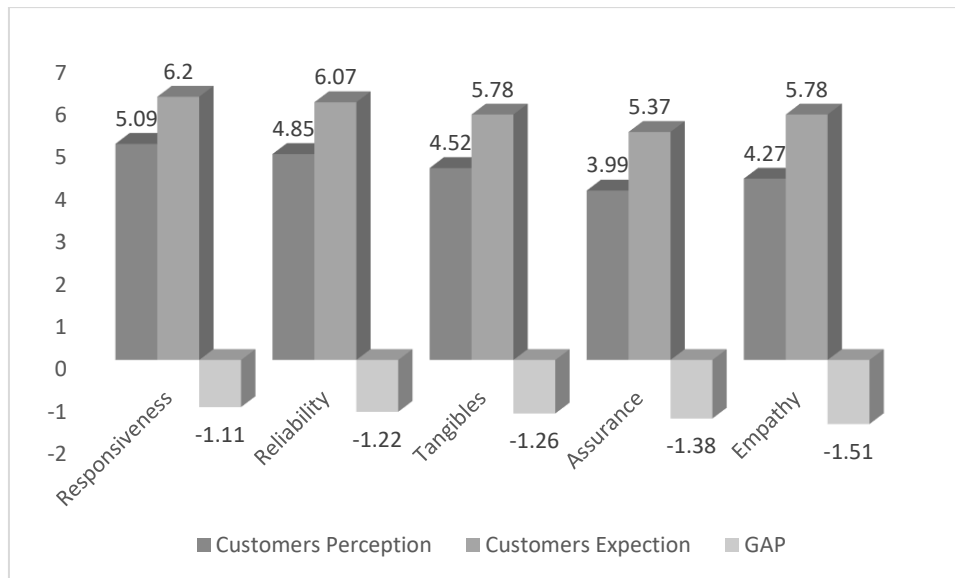
### 4.2.2.3 Objective 3

To highlight the gap between Indian Comics and the readers

Based on the initiatives targeting the significant gaps in the Indian Comics Industry and customers' expectations taken by the researcher, the industry has yet to receive a response.

*Table 1.0.3.4: GAP Analysis (Perception Vs Expectation)*

<b>Gap Analysis of Service Quality Dimensions in Insurance Industry</b>			
<b>Dimensions</b>	<b>Customers Perception</b>	<b>Customers Expectation</b>	<b>GAP</b>
Tangibles	4.52	5.78	-1.26
Reliability	4.85	6.07	-1.22
Responsiveness	5.09	6.20	-1.11
Assurance	3.99	5.37	-1.38
Empathy	4.27	5.78	-1.51



*Figure 1.0.4.4: GAPS identified in RATER Dimensions*

The highest gap was identified in empathy with (1.51) followed by Assurance (1.38), Tangibles (1.26), Reliability (1.22), Responsiveness (1.11)

Table-1.0.3.5: t test for mean difference between Customer Perception Vs Expectation

	Independent Samples Test									
	Levene's Test for Equality of Variances					t Test for Equality of Means				
	F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	Lower	Upper
Tangibility	Equal variances assumed	183.439	.000	-20.069	766	.000	-1.25586	.06258	-1.37870	-1.13302
	Equal variances not assumed			-20.069	521.325	.000	-1.25586	.06258	-1.37879	-1.13292
Reliability	Equal variances assumed	310.309	.000	-21.597	766	.000	-1.21763393	.0663788875	-1.32839822	-1.10686964
	Equal variances not assumed			-21.597	508.373	.000	-1.21763393	.0663788875	-1.32839822	-1.10686964
Responsiveness	Equal variances assumed	390.130	.000	-16.603	766	.000	-1.40937	.06682	-1.24055	-.97820
	Equal variances not assumed			-16.603	446.922	.000	-1.40937	.06682	-1.24069	-.97806
Assurance	Equal variances assumed	221.497	.000	-16.431	766	.000	-1.38194444	.0841056406	-1.54704035	-1.21683954
	Equal variances not assumed			-16.431	527.519	.000	-1.38194444	.0841056406	-1.54716755	-1.21672134
Empathy	Equal variances assumed	333.340	.000	-25.172	766	.000	-1.5073	.0599	-1.6348	-1.3897
	Equal variances not assumed			-25.172	468.159	.000	-1.5073	.0599	-1.6250	-1.3896

#### 4.2.2.4 Objective 4

To develop an integrated model by identifying gaps to strategize future opportunities to promote Indian Comics content.

#### Model Fit –Standardized Root Mean Square Residual (SRMR)

The SRMR value is 0.091 (Table 1.0.3.6) below the value of 0.10 hence the model fit is established. As all the criteria of the Measurement model of SEM are satisfied to analyze the structural model.

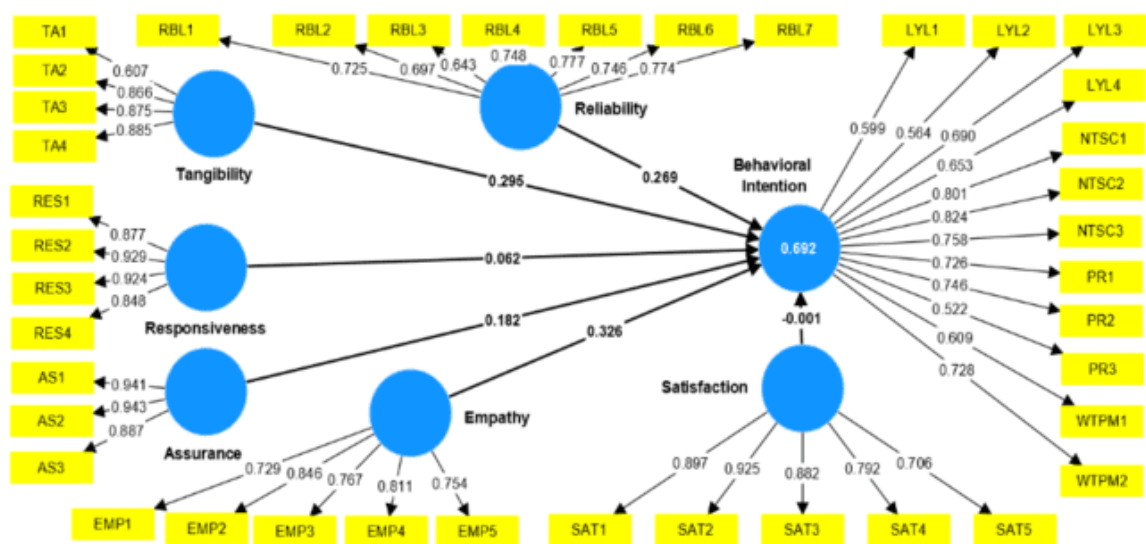


Figure 1.0.4.5 Factor Loading to Identify the GAPS with RATER Dimensions

**PLS- BOOTSTRAPPING (384 Samples) RESULTS**

*Table 1.0.3.6: Bootstrapping Results*

Path Coefficients					
Perceived Values -> Purchase Intention	Original sample (O)	Sample mean (M)	Standard deviation (STDEV)	T statistics ( O/STDEV )	P values
Assurance -> Behavioural Intention	0.182	0.192	0.076	2.385	<b>0.018</b>
Empathy -> Behavioural Intention	0.326	0.322	0.109	2.995	<b>0.003</b>
Reliability -> Behavioural Intention	0.269	0.263	0.069	3.892	<b>0.000</b>
Tangibility -> Behavioural Intention	0.295	0.291	0.087	3.389	<b>0.001</b>
Responsiveness -> Behavioural Intention	0.062	0.062	0.061	1.103	0.312
Satisfaction -> Behavioural Intention	-0.001	0.011	0.061	0.020	0.984
	<b>R<sup>2</sup></b>	<b>Q<sup>2</sup></b>	<b>SRMR</b>	<b>Chi Square</b>	<b>NFI</b>
BEHAVIOURAL INTENTION	<b>0.692</b>	<b>0.383</b>	<b>0.091</b>	<b>1460.997</b>	<b>0.583</b>

	Saturated model	Estimated model
SRMR	0.091	0.091
d_ULS	6.768	6.768
d_G	3.265	3.265
Chi-square	1460.997	1460.997
NFI	0.583	0.583

## **Findings & Interpretation**

Hypothesis H1 assesses whether the **Assurance Value** has a positive significant impact on **Behavioural Intention**.

The result of Structural Equation Modelling (SEM) affirms that **Assurance Value** has a **Significant Positive** direct impact on **Behavioural Intention** ( $\beta = 0.182, t = 2.385, p = 0.018$ ) of Indian consumers.

*Hence H 1 is supported.*

Hypothesis H2 evaluates the relationship between Empathetic Value and Behavioural Intention. The result shows that **Empathy Value** has a **Significant** impact on **Behavioural Intention** ( $\beta = 0.326, t = 2.995, p = 0.003$ ) of Indian consumers.

*Hence H 2 is supported.*

Hypothesis H 3 assesses the impact of **Reliability** on **Behavioural Intention**. The result reveals that the **Reliability value** has **Significant impact** on **Behavioural Intention** ( $\beta = - 0.269, t = 3.892, p = 0.000$ ) of Indian consumers.

*Hence H3 is supported.*

Hypothesis H4 examines whether **Tangibility** has a significant positive direct impact on

**Behavioural Intention**. The analysis indicates that the **Tangible Value** has a **Significant impact** on **Behavioural Intention** ( $\beta = 0.295, t = 3.389, p = 0.001$ ) of Indian consumers

*Hence H4 is Supported.*

Hypothesis H5 assesses whether the **Responsiveness Value** has a positive significant direct impact on **Behavioural Intention**. The findings reveal that the **Responsiveness Value** has an **insignificant** direct impact on **Behavioural Intention** of Indian consumers ( $\beta = 0.062$ ,  $t = 1.103$ ,  $p = 0.312$ ).

*Hence H5 is Not Supported*

Hypothesis H6 evaluates the impact of **Satisfaction Value** on **Behavioural Intention**. The findings confirm that the **Satisfaction Value** has an **insignificant** direct impact on **Behavioural Intention** of Indian consumers ( $\beta = -0.001$ ,  $t = 0.020$ ,  $p = 0.984$ ).

*Hence H6 is Not Supported.*

#### 4.3.0 Overview of the Chapter

By using both qualitative and quantitative methods to analyze the data, the researcher got a full picture of the Indian comics business from many different points of view. The qualitative analysis gave rich insights and detailed stories from people in the business, while the quantitative analysis gave a more complete picture of what readers could expect. By combining these two methods, the overall validity and reliability of the findings were improved, which led to a better understanding of the study topic as a whole.

# Chapter 5



### 5.0.0 Findings, Conclusions and Suggestions

In Chapter 4, the Indian Comics Industry is looked at, with a focus on the problems it meets and what readers expect from it. The analysis shows that the business has ongoing problems, which is making readers less interested and engaged over time. This chapter deals with the study goals of figuring out the problems the Indian Comics Industry faces, looking at what readers want, and pointing out where the industry and readers often agree.

The first goal was to find out what problems the Indian Comics Industry is facing. Through the analysis in this chapter, several problems have been found, which sheds light on the things that stop the business from growing and staying around. Some of these problems are limited distribution, a lack of new ideas, competition from foreign comics, and the difficulty of meeting the changing tastes of readers.

The second goal is to look at what consumers are looking for. This chapter's study looks at how readers' needs, preferences, and expectations are changing in the Indian Comics Industry. It finds out what makes readers stop reading, such as not meeting expectations for content quality, storytelling, art, and the general reading experience (Biswas, 2021).

The third goal is to show where the Indian Comics Industry and its fans often disagree. By matching the problems, the industry faces with what readers want, this study draws attention to the most important problems that need to be fixed right away. These common points are the main problems that need to be fixed if the Indian Comics Industry is to grow and bring in new viewers.

The chapter emphasizes the necessity of recognizing and addressing these prevalent challenges as a critical step in introducing Indian comics to viewers. The analysis done in this chapter shows how the industry can close the gaps found and meet the standards of readers. By knowing the "how" of tackling these difficulties, the Indian Comics Industry gets informed judgments and implements successful methods to revitalize the sector and recover fan enthusiasm.

By looking at all of the data, the researcher hopes to come up with ideas and suggestions that industry players can use to improve and grow the Indian comics ecosystem.

### 5.1.1 Findings of the Study

- 84.1% are Male respondents.
- 65.1% are Married followed by 31.8% as single respondents.
- Most of the respondents are between 31-35 years of age group.
- 48.2% are Post Graduates followed by 35.9% are Graduates with the highest qualification.
- 50.3% are from private sector jobs.
- 30.2% are from Uttar Pradesh. There are 2.3% of Indian Comics readers observed from out of India as well.
- 37.8% of the respondents have mentioned that they have never stopped reading comic books. However, the highest number of respondents has been observed as 16.9% from a 16-20 years gap followed by more than 21 years gap of homecoming to Indian Comics.
- The highest motivator to buy Indian Comics have been observed as “Characters” with 33.1% followed by “Genre (Science Fiction, Horror, Action, Romance, etc.)” at 21.1%
- Social media plays the most prominent way of awareness medium of Indian Comics with 31% followed by Comic Book Sellers (Online and Offline) at 18.5%, Friends at 18.2%, and Publisher’s Applications (iOS and Android) or Websites at 18%.
- Superhero genre is the most popular among readers with 28.9% followed by Science Fiction at 17.7%, Comedy, Kids at 17.4%, and Historical/ Mythological at 16.7%.
- The most preferred medium of Indian Comics has been observed as “Hindi” at 66.1% followed by “English” at 30.7%.
- The highest frequency at 35.9% of the 2 comics issues read in a month has been observed among the readers.
- Top issues to STOP comic book reading as “Unpredictable schedule or long delays” at 34.9%, “Cost is too high” at 23.4% followed by “The comics are not regularly available where I shop” at 21.4%.

- Highest benefits of comic book reading were observed as “Reduced Stress” at 19.5% followed by “Character Development” at 12.8%

**Objective-1**

- The reiterated issues observed from the qualitative interviews conducted with the Indian Comics Industry.
- The issues have been bifurcated into two categories. Uncontrollable and Controllable. controllable and uncontrollable issues refer to two different types of factors that affect a particular outcome or result. The Pareto chart is a visual tool used to prioritize and focus efforts on the most significant issues or causes that contribute to a problem.

*Table 1.0.3.7*

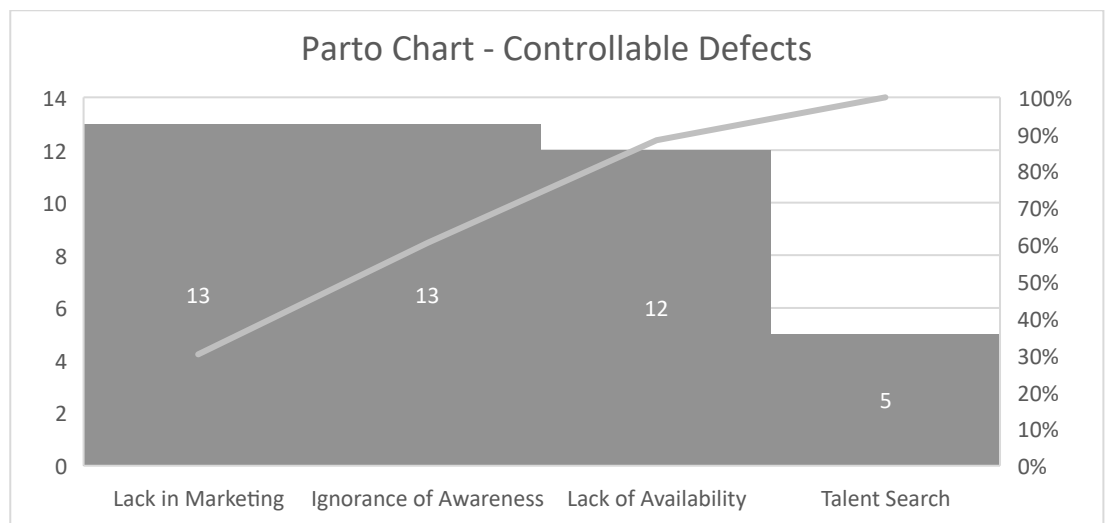
*Controllable and Uncontrollable issues mentioned by the Indian Comics Industry*

<b>Controllable / Uncontrollable</b>	<b>Category</b>	<b>Responses</b>
Controllable	Lack in Marketing	13
Controllable	Ignorance of Awareness	13
Controllable	Lack of Availability	12
Uncontrollable	Readers Reduced	12
Uncontrollable	Increased Digital Impact	12
Uncontrollable	Price Increase in RAW materials	6
Controllable	Talent Search	5

Controllable issues are the factors that can be directly influenced or controlled by individuals or organizations. These are the variables or aspects that can be altered, improved, or addressed through specific actions or interventions. Controllable issues are within the power of the decision-makers to change or mitigate. In Pareto chart analysis, these issues are often represented by the bars on the chart that can be influenced or modified through targeted efforts. Such as lack of marketing, awareness, availability, and identifying talent to engage in the Indian Comics Industry.

Uncontrollable issues, on the other hand, are factors that are beyond the control of individuals or organizations. These are external factors or circumstances that cannot be directly altered or influenced. Uncontrollable issues are typically represented by the bars on the Pareto chart that cannot be directly impacted or changed through individual actions. They are important to identify and acknowledge because although they cannot be controlled, they can still have a significant impact on the outcome or result being analyzed. For example, readers' interest, a price increase of raw materials, the Impact of digital impact and etc (Prensky, 2001).

In Pareto chart analysis, the focus is primarily on the controllable issues, as these are the areas where efforts and resources can be concentrated to achieve the desired improvements. By identifying and addressing the controllable issues, individuals or organizations can have a greater impact on the overall outcome. However, it is also important to be aware of the uncontrollable issues, as it provides important context or background information that can influence decision-making or strategies.



*Figure 1.0.4.6: Pareto Chart highlighting the Top issues (Controllable)*

- The Pareto chart analysis helps in distinguishing between controllable and uncontrollable issues, allowing individuals or organizations to prioritize actions and resources effectively. By focusing on the controllable issues and considering the influence of the uncontrollable factors, informed decisions can be made to address the key causes and improve the overall outcome.

- The outcome of objective-1 has been observed as more efforts are needed in the field of marketing, awareness, and availability.

## **Objective-2**

To figure out what readers want from the Indian Comics Industry, it's important to find out how readers feel about the available content or goods. It's important to know how readers see the material Indian Comics already have to find gaps and meet reader expectations.

The success and longevity of any business, including the Indian Comics business, depend a lot on what readers expect from it. Publishers and creators need to know what readers want and expect to make material that connects with the target audience. This knowledge helps create a good experience for readers, get more involved, and grow the business as a whole (Tufail et al., 2020).

One way to figure out what readers want is to look at how they feel about the content or goods that are already out there. To find how readers feel about the quality, variety, and relevance of comic material affects how interested they are and how willing they are to read more. So, to know what readers want, it is essential to find out how readers feel about Indian comics already (Rajamani, 2013).

Perception is how people understand and make sense of what's going on around them. In the Indian Comics Industry, it refers to how fans feel about the quality, stories, artwork, themes, and overall experience of the available comics. Personal tastes, cultural influences, and past experiences with comics can all change how people see things.

The service Quality GAP model is used to find out what readers think. For example, readers can be asked to fill out surveys to find out how they rank or rate different parts of comics (Rajamani, 2013). Also, qualitative methods like interviews or focus groups shared more information (objective -1) about how people think and what makes them think the way they do towards Indian Comics Industry and its day to day challenges (Baskarada, 2014).

A total of 41 questions were asked on 7-point Likert scales that went from "Strongly disagree" to "Strongly agree" to find out what people thought about the expected and reported quality of the service.

Why struggle to gauge the challenges of the Indian Comics Industry (objective -1) and the expectations of the readers from the Indian Comics Industry (objective-2)? The answer lies within. To identify the gaps (objective -3) to fix for the better acceptability of the content among the consumers (objective -4).

From the analysis, the expectation was measured on 5 dimensions (RATER) and it was identified that readers have high expectations from Indian Comics from all the aspects of Reliability, Assurance, Tangibility, Empathy, and Responsiveness.

### **Reliability:**

As a dimension of the Service Quality Gap Model, "reliability" refers to a service provider's ability to perform its services consistently, accurately, and dependably. It means keeping promises to people and getting things done right the first time. In the comics business, reliability is very important because it affects how much customers believe, like, and think the service is good overall. Here are a few ways that trust can be used in the comics business:

### **Consistent release schedules:**

One thing that makes the comics business reliable is that comic books and series come out on time and every time. Customers expect authors to stick to the dates they say issues will come out and make sure issues are available when they say they will. For example, if a publisher always delays the release of comics, readers who depend on a steady stream of new material can get upset.

### **Error-free printing and production:**

Reliability also includes the quality and accuracy of the actual product. Customers expect that comics won't have mistakes in the printing, like misspelled words, missing pages, or bad colour or page quality. To meet customer demands and keep reliability, publishers, and printers need to make sure that each copy is made with high standards of quality control.

**Stable digital platforms:**

As digital comics become more popular, dependability also includes the stability and performance of digital platforms or apps that let people read digital comics (Zimmerman, 2010). Customers expect these tools to always be up, to be easy to use, and to make it easy to download digital comics. Technical problems, like the availability of the issues, frequent crashes, or slow loading times, can make a service less reliable and hurt the user's general experience (Alverson, 2014).

**Accurate and consistent storytelling:**

In the comics business, reliability also has to do with how the stories are told. Readers expect a comic series or world to have consistent stories, plots, and continuity. Inconsistencies in character development, plotlines, or continuity can make the story less dependable, which can make readers unhappy if they like stories that make sense and flow well.

**Dependable customer support:**

Customer service that can be counted on is responsive and helpful. This is another part of dependability. When fans have problems with the comics they bought or have questions or concerns, they expect customer service channels to help in a reliable and timely way. Customers are more likely to trust and be happy with a business that responds quickly and helps them.

In short, reliability in the comics business means that services are always and reliably provided. This includes timely releases, production without mistakes, stable digital platforms, reliable stories, and helpful customer service. It's important to meet and exceed these reliability standards to build trust, keep customers happy, and build long-term relationships with readers.

**Assurance:**

In the Service Quality Gap Model, Assurance is one of the aspects that talks about how well service providers know the stuff, are polite, are credible, and can be trusted. It shows how the customer feels about the service provider's ability to gain trust and

provide the service as promised. In the setting of the comics industry, "assurance" can be thought of as the things that make customers trust the industry and its products. Assurance in the entertainment business can be shown in a number of ways:

**Knowledge and Competence:**

Customers expect comic creators, writers, and artists to have the skills, experience, and information they need to make high-quality content. This means knowing a lot about how to tell a story, art, character development, and thematic factors. In this case, "assurance" means that customers think the artists have the skills to make comics that are interesting and well-made. For example, A well-known comic book artist who is known for the amazing art skills and ability to make illustrations that are both beautiful and interesting gives fans confidence that the artwork in the comics will be of high quality.

**Courtesy and professionalism:**

Customers expect service providers in the comics industry, like comic book shops or online platforms, to treat with respect, professionalism, and courtesy. This includes how nice and helpful the staff is, how quickly they answer questions, and how well they take care of customers. For example, when the staff at a comic book shop is knowledgeable, easy to talk to, and provides great customer service by helping customers find the comics they want, answering the questions, and making suggestions, this shows confidence through courtesy and professionalism.

**Credibility and trustworthiness:**

Customers expect the comics business to provide content that is credible and trustworthy. This includes showing characters and plots in the right way, keeping the storyline consistent, and keeping promises made to readers. For example, A comic publisher who is known for getting comics to readers on time, sticking to release schedules, and giving accurate and reliable information about future releases builds credibility and trust with readers.

**Reputation of the brand:**



The reputation of a comic book publisher, a specific series, or an artist can help customers feel confident in the business. Positive reviews, awards, and praise from both reviewers and readers make the industry seem more reliable and high-quality. For example, when a comic book publisher has a long history of putting out highly acclaimed and fan favourite series, readers know they can trust that new releases from that publisher will live up to the expectations.

By emphasizing assurance factors, the comics business can build customers' trust, credibility, and confidence, which make readers happier and more loyal. In the comics business, showing confidence means making sure creators are knowledgeable and skilled, giving good customer service, keeping credibility and trustworthiness, and building a strong brand reputation.

### **Tangibility:**

In the Service Quality Gap Model, "tangibility" refers to the parts of the service experience that can be seen or touched. It looks at how the service looks, how the facilities look, and anything else that people can see and feel. Customers' standards and impressions of service quality are heavily influenced by how tangible something is.

There are different ways to look at tangibility in the comics business. Here are just a few:

### **Physical Comic Books:**

In the comics business, the physical comic books themselves are the best way to show how tangible the medium is. The quality of the paper, print, and binding can have a big effect on how people feel about the books. Customers have ideas about how well-made the physical comic book is, how long it will last, and how nice it looks.

### **Artwork and Visual Presentation:**

Another part of tangibility in comics is the quality of the artwork and the way it is shown. Customers can expect high-quality drawings, bright colours, and attention to

detail in the artwork. The way the comic looks and feels affects how customers think about the quality of the product as a whole.

**Packaging and Presentation:**

The fact that comic books are real goes to how they are packaged and put together. Customers have expectations about how the comic books are packaged, whether or not they come with covers or sleeves to protect them, and whether or not they come with any extra material or bonuses. The way comic books are packaged and presented can make it seem more valuable and desirable.

**Environment of the physical store:**

When comic books are sold in physical shops, the store environment also affects how tangible the service is. Customers' expectations and impressions of the quality of service as a whole are affected by things like the store's layout, cleanliness, organization, and customer care. Customers will think more highly of a store that is kept in good shape and looks nice.

**Merchandise and keepsakes:**

Comics-related merchandise and collectibles can also have a real feel to them. Customers have certain standards about the quality and originality of goods like action figures, posters, clothing, etc. The fact that these things can be touched affects how customers feel about the brand and how they feel about the comics business as a whole.

These examples show how customers' expectations and ideas about the comics business are affected by how real the comics are. By understanding and successfully managing the tangible aspects, industry players can change how customers see and give a service experience that matches the expectations.

**Empathy:**

The Service Quality Gap Model is based on knowing and meeting customer expectations by putting oneself in the customer's shoes. This is why empathy is so important. In the comics industry, empathy means understanding and responding to the needs, preferences, and feelings of readers so that they can have a good time reading

comics. Here are some ways that empathy can be used in the comics business, based on the Service Quality Gap Model:

**Listening GAP:**

Publishers and authors can understand what readers want by doing market research, talking with readers, and constantly asking for feedback. By putting themselves in the reader's shoes and knowing what they want in terms of content, story, themes, and characters, management can make sure that the ideas match up with what customers want.

**Service Design and Standards GAP:**

With empathy, management can translate what readers want into specific quality standards for service. By putting themselves in the reader's shoes and understanding what they want and need, managers can figure out what makes a great comic reading experience. For example, when setting service quality standards, empathetic management might think about things like high-quality artwork, interesting stories, diverse representation, and fast release dates.

**Service Performance:**

Empathy helps make sure that the service delivery matches the quality standards that were set. By putting themselves in the shoes of the fans, comic writers and publishers can pay attention to the details that matter to them. This means thinking about the quality of the print, the type of paper used, how consistent the artwork and story are, and whether or not the stated release dates are kept. Service delivery can be improved by understanding that readers want a smooth and satisfying reading experience.

**External Communication:**

Empathy makes it easier to tell people about the service to offer. By putting themselves in the shoes of the readers, artists and publishers can make sure that what they say to the outside world is a true reflection of what they do. Giving clear information about content, storylines, creative teams, and upcoming releases to be a part of

communicating with empathy. It can also mean actively responding to reader questions, comments, and concerns through different methods of communication.

**Customer GAP:**

By knowing and responding to what readers think. Creators and marketers can learn more about how readers see comics by putting themselves in readers' shoes. Empathy lets Indian Comics Industry react to reader feedback in the right way, find places where they can improve, and change the products to better meet readers' changing needs.

In the Service Quality Gap Model, empathy in the comics business means understanding what readers want, turning those expectations into service specifications, giving readers what they want, communicating well, and improving all the time based on what readers think. By showing readers they care, the comics business can close the gaps in service quality and give comic fans a more satisfying and interesting experience.

**Responsiveness:**

The Service Quality Gap Model has a significant aspect called "responsiveness," which looks at how willing and ready service providers are to help customers and provide quick service. It checks how quickly service providers answer questions, requests, and complaints from customers. In the comics business, being responsive is a key part of meeting reader expectations and making sure customers have a good time.

There are many ways to show response in the comics industry:

**Quick customer service:**

Comic publishers and distributors should have good ways for readers to ask questions, give comments, and make complaints. This can include responsive customer service helplines, email support, or social media sites where readers can reach out and get help quickly. For example, if a fan has trouble buying a comic online or has a question about a certain series, a helpful customer service team would quickly answer the question and help to make sure everything goes smoothly.

**Quick Problem Solving:**

When fans have problems with the comics they buy, like missing or damaged pages, responsive service providers take action right away to fix the problem. This could mean replacing the broken comic, giving refunds or discounts, or coming up with other ways to make sure the reader is happy. For example, if a reader gets a comic with printing mistakes or missing pages, a responsive comics publisher would quickly recognize the problem, arrange for a replacement copy, and take steps to prevent similar problems in the future.

### **Timely Updates and Communications:**

In the comics business, responsive service providers let readers know about upcoming releases, sales, or any changes to how comics are sold. They reach out to readers in different ways, such as through email newsletters, posts on social media, or website announcements. For example, a responsive comics publisher would let readers know ahead of time when highly anticipated issues, special events, or limited-edition versions will come out. This way, readers can plan the purchases and not miss out on anything.

### **Responding to reader feedback:**

Responsive service providers actively look for and respond to reader feedback to learn about preferences, hopes, and worries. They might ask people to share thoughts and ideas through surveys, feedback sessions, or online forums. Then, this feedback was used to improve the quality of the books and fix any parts that didn't live up to what readers wanted. For example, a responsive comics publisher would ask readers for thoughts on the art, the story, and the general reading experience. They would carefully think about the comments they got and make any changes that were needed to meet the expectations of the readers.

In a nutshell, responsiveness in the comics business means quick customer service, quick problem-solving, timely updates and communication, and actively listening to what readers have to say. By being responsive, comics service providers can improve the overall customer experience, meet reader standards, and build long-term relationships with audience.

- ✓ **From the analysis, it was observed that Assurance, Empathy, Reliability, and Tangible value have a positive significant impact on Behavioural Intention.**
- ✓ **Responsiveness and Satisfaction value have a less significant impact on Behavioural Intention.**

The study of expectations of Indian comics readers showed that assurance, empathy, reliability, and tangible value have a big positive effect on behaviour intention. These things, like building trust, knowing what readers want, delivering consistent quality, and making comics that look and feel good, have a big impact on what readers choose and how engaged they are. On the other hand, responsiveness and satisfaction value had a smaller effect on behavioural purpose. Even though a quick response and overall reader happiness are important for keeping trust and loyalty, direct effect on a person's decision to act is not as strong. Understanding these factors can help the industry focus on the things that have the most effect on how readers act, such as building trust, showing empathy, making sure the information is reliable, and giving readers more added value. By doing a good job of dealing with these factors, the Indian comics industry can make readers more interested and happier, which will lead to more actions like continued support, suggestions, and future purchases.

### **Objective-3**

Based on the investigation, the following common gaps between Objective 1 and Objective 2 have been identified. The highest gap was identified in empathy with (1.51) followed by Assurance (1.38), Tangibles (1.26), Reliability (1.22), Responsiveness (1.11)

### **Awareness Gap:**

Objective 1 shows how important it is to make people aware of the Indian Comics Industry. This means that the business needs to focus on getting people to know about the comics that are out there and how good they are. However, Objective 2 shows a big

gap in the value of empathy, which suggests that people in the business do not understand or be aware of how important empathy is for meeting reader expectations.

For example, the Indian Comics Industry might spend a lot of money on selling and promoting comics so that more people will know about them. But they might not know that fans also like stories and characters that make them feel special. Because of this lack of knowledge, there can be a gap between what the industry pushes and what readers want, which can make it hard to meet readers' expectations.

### **Marketing and Assurance Gap:**

Objective 1 focuses on marketing efforts in the Indian Comics Industry, which are meant to draw and engage readers. But Objective 2 shows a big difference in assurance value, which suggests that there to be a disconnect between how the business markets itself and how readers see assurance value.

For example, the industry might put out a lot of advertising about how comics have interesting stories and beautiful art. But if readers think that the quality promised doesn't come through reliably or consistently, they might feel like there's a gap between what was advertised and what they actually get. To close this gap, marketing efforts need to be in line with the level of assurance readers want. This will make sure that the industry keeps its claims and builds readers' trust.

### **Gap in Talent Search and Reliability:**

Objective 1 says that the Indian Comics Industry can do something about talent search. But Objective 2 shows a big difference in reliability, which suggests to be a difference between how the industry looks for talent and what readers expect in terms of dependability. For example, the business could put money into finding and promoting new talent to make comics that are different and interesting. But if users see inconsistencies or unreliability in story quality or delivery times, they might feel that the industry's efforts to find talent don't match up with what they want. To close this gap, it's important to find and promote creators who regularly make high-quality content, which gives readers confidence and makes them happy.

**Gap in Responsiveness:**

Objective 2 shows that the value of responsiveness has a low direct effect on the desire to act. This shows that the Indian Comics Industry might not understand or use responsiveness as well as it could. For example, the industry might not put a lot of emphasis on quick problem-solving or customer service. If readers have problems or issues that aren't dealt with right away, they might think there is a gap in response. To close this gap, customer service needs to be a top priority, questions and complaints from readers need to be answered, and timely conversation with readers needs to be made to improve the overall experience and meet expectations.

By addressing these gaps in awareness, marketing and assurance, availability and real value, talent search and reliability, and responsiveness, the Indian Comics Industry can better understand what readers want and close the gaps in meeting those needs. This, in turn, will make readers happier and more interested in the comics that the industry has to offer.

**Objective-4**

In layman's terms, the primary objective of this chapter is to devise answers to the questions raised in the earlier sections of the investigation. The issues were discovered by contrasting the supply (the offerings of the Indian Comics Industry) with the demand (what readers seek from the industry). Finding a way to satisfy the needs of both the publishing industry and its audience means figuring out how to close the gap between the two. By gaining an awareness of the areas in which there is room for development, better position to generate concepts and approaches to address the aforementioned challenges and make Indian comics more appealing to the audience.





Figure 1.0.4.7: Graphical Abstract of the Study

### **BOSE Model:**

### **Balanced Optimal Streamlined Equilibrium**

The BOSE model proposed below initiatives to boost the Indian Comics industry from the grassroots level to resurrect. The researcher has taken initiatives in line with the objectives of the study to test the observations from the research results.

#### **Walkinar:**

To spread awareness among the people about Indian Comics and its availability in nearby shops. This was done to influence the buying behavior of the customer.

#### **Offline Market Growth:**

Comics were donated and displayed in the Libraries, Book Shops ensuring the demand is fulfilled when the customer visits.

#### **Awareness Campaigns:**

YouTube advertisement campaigns have been released to spread awareness about piracy, healthy reading of Indian Comics, etc.

#### **Beyond the Borders:**

NRI readers have been reached to induce the spread of Indian Comics worldwide.

The same has been published by **The Patent Journal No. 20/2023, Dated 19/05/2023** with Application Number: 202311011020722 A with Title: “**System and Method for Identifying Gaps between Indian Comics Industry and Reader Expectations**”

### 5.2.0 Initiatives Taken of the Study

The common problems in the Indian comics industry have been identified based on objectives 01 and 02. The researcher has taken the initiative to test the corrective measures in the field. The biggest challenge was to identify the right place to test the experiment.

Choosing the right place for a business is one of the hardest things for business owners, and it is even more challenging for startup companies. A good location for the business can help to save money and make or break the business in terms of sales and success. Many people would instead settle for a cheap location because they do not think the location is that important as long as they have the right product. Others, however, say it does not matter how good the product is if sold in the wrong place.

#### **1) Numbers of people**

Demographics are essential when choosing a place to open a business because they can significantly affect where the business is opened. When choosing a business location and considering the target customers, it is essential to consider what the business offers. For example, the comics industry should ensure that the right place for the business is near a school, university, or college (Neo, 2004). Most customers would be students or teachers (Ak et al, 2020), so the best place to be if one want to make a lot of money would be near a student hostel or the school or university itself (Sampath & Zalipour, 2009).

#### **2) Operation Style + Demographics**

When looking for the right place for the business, always keep in mind whether the business will be formal and elegant or if it will be laid-back and casual. This way of thinking about the work should be consistent with the business's location. This will help

the style and the way people see the business. For example, the comics business is about creativity; it should be near downtown or on High Street, where people who can afford it go. Also, add psychographics to this point because the way target customers think or the vibe of a specific area would also be a big factor when deciding where to put the business. If opened a high-end Book Cafe in an area full of college students or business hubs, leads customers to get interested in buying products. Also, if comics are for college students and open a Book Café in Downtown or High Street, the rent would be too high, and the customers would be too famous to even think about buying comics.

### **3) Proximity to the market and foot traffic**

Along with psychographics, it is essential to consider how close the business is to the market and how many people walk by it. For any store that sells things, foot traffic is significant. No business wants to be stuck in a corner where shoppers will likely walk immediately. Even if the business is online, it must still be in a high-traffic area. For example, things bought in bulk sell better on IndiaMart than on sites like Amazon. Things bought in smaller quantities sell better on Amazon than on IndiaMart, where they might cost much more because of the cost of storing them. Not every place or site is suitable for the business, and research is vital for choosing the correct location. Also, it needs to consider whether the target customers are resellers or end users. The answer to this question will help determine where the business should be located.

### **4) Getting there and having basic infrastructure**

When considering how easy it is for people to get to the business, one should consider more than just the customers. Customers, employees, and even suppliers should be able to quickly get to where the business is located. The business's infrastructure is just as critical. For example, if the business is on a busy street that cars and trucks can quickly get to, it can help immensely. Also, consider whether customers and suppliers can park in a parking lot easily. Even if the business is on a busy street, the customers would not want to drive there and then park a kilometer away.

### **5) The Rivalry**

Always remember that one is not the only one in that business and will always have competition in some way. In the same way, other businesses will think about the same things when looking for the best place for the business. So, do not just pick a place because it suits the customers; also, consider where competitors are. Always look at nearby competitors and see how is the popularity. Always pick up the extra business from a business already existing, explore why competitors are there, and if it hurts the prospective venture. Also, keep in mind that a nearby competitor will only make it harder to penetrate to market. So, if possible, look elsewhere. Considering how easy it is for people to get to the business, need to think about more than just the customers.

### **6) Zoning/Permit Issues**

Every country and area is zoned for different things, and when looking for a place to start a business, need to keep zoning and permit issues in mind. All of the above could be true of a specific area or zone, but it might not be possible to get a permit for it. After setting up the business, it is not advisable to find whether the area is suitable. Hence, before signing any other contract, one should always check with local zoning authorities to ensure the business where feasible.

### **7) How close they are to other businesses and services**

It is essential to look for competitors, but it is also important to look for other businesses and services in the target area to set up the business. Check out what other businesses and services are available in the area. This could help set up the business. Also, check to see if the business can benefit from the customers nearby businesses bring in. For example, complimentary gifts from a comics publication when buying a cruise bike.



Doga Face Key  
Ring and Magnet  
Sticker

Doga Hand  
Painted Head  
Sculpture and  
Phone Stand

Doga is always associated with classic power  
cruise motorcycles in Raj Comics Doga tales.

*Figure 1.0.4.8: Novelty items of “DOGA” with the potential to associate with superbike*

### 8) Picture of the site and its history

Even though it might not seem as important as the history or image of a specific area, it could also affect how many people come to the business. Always find out who lived there before and if people who did similar business were in the area. For example, if the comics business wants to attract customers where others have tried and failed, creatives to start with a problem that cannot be fixed because people might think it is the same content.

Example: Assi Ghat, Dalmandi, Dashashwamedh Ghat, Manikarnika, Kal Bhairav Temple, Ratneshwar Mahadev Temple featured and developed the storyline surrounding Varanasi area in Adi Parv from Raj Comics by Sanjay Gupta.

### 9) Cost of utilities and other things

When choosing a place for the business, consider the budget and profit margin in mind. Spending a lot on rent is not advisable, which will take up a big chunk of earnings, and not think about how much other utilities will cost when choosing where to put the business. If they are omitted, one can ask the utility company for a summary of the site's usage and billing from the previous year. This will give an idea of how much it will cost. This will also help make a more accurate moving budget than moving in without knowing how much utilities will cost.

Considering the above points, Varanasi was chosen as the right business location. Ever since the remodelling of the city has taken place, it has attracted more footfalls as tourists, Indian as well as international citizens. Just as important as the business facilities offer, so take as much time as possible to find the right spot. Varanasi is strategically located in northern India, and comics used to be available as hotcakes in many places in the 80s and 90s. Apart from the cultural heritage, the city has much to offer in terms of studies. There are five universities in the small city, making ample scope to target the young generation. On any fine evening at Assi Ghat, young talents/artists can be seen. Chacha Chowdhary has already been the mascot for GOI's "Namami Gange" project, Narak Nashak Nagraj wondering in the streets of Varanasi in "Adi Parv" from Raj Comics by Sanjay Gupta, indicating the importance and potential of the place to be chosen for the initiatives.

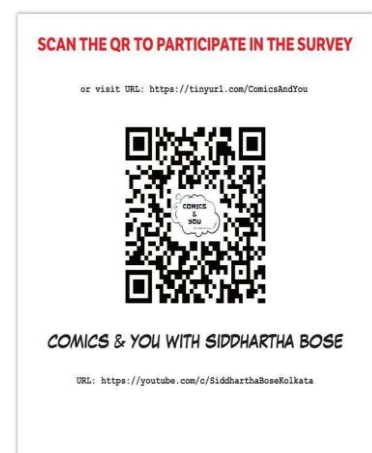
## Walkinar

Following interviews with individuals working in the Indian comics industry and readers of comics, the researcher concluded that there is NO AWARENESS of Indian comics among the readers. Within the city of Varanasi, the researcher went on a trip on foot to educate people about Indian Comics and investigate how the participants felt about them. To start the preparation, there are props designed to be utilized in the drive named WALKINAR. In this drive, the researcher went on foot among the crowd spreading awareness and understanding the commoner's views towards Indian Comics.



SAVE  
INDIAN  
COMICS  
INDUSTRY

Participate In the Survey to support Indian Comics Industry



*Figure 1.0.4.9: Custom T-Shirt Back Design with QR code to participate in the survey and spread awareness of the potential and depth of the Indian Comics Industry via YouTube*



*Figure 1.0.5.0: Custom T-Shirt Front*



*Figure 1.0.5.1: Custom T-Shirt Back*



*Figure 1.0.5.2: Custom Mask*



*Figure 1.0.5.3: Custom Coffee Mug Front, pleading to save the Indian Comics Industry*



*Figure 1.0.5.4: Custom Coffee Mug back with QR code to participate in the survey*



*Figure 1.0.5.5: Custom Mousepad design*



*Figure 1.0.5.6: Custom Mousepad with QR code to participate in the survey*

At Assi Ghat in Varanasi, the researcher has engaged in conversation with several individuals and asked them to share opinions on Indian Comics. Regardless of whether they have ever read comics. Whether or not parents encouraged the children to read comic books, the format readers preferred (physical or digital), whether they planned to purchase comics if they were made available, and many other questions. This was the tactical choice that was made to advertise and raise awareness about Indian comics, as well as to comprehend the perspectives of reader's desire to purchase or rent comics. In this initiative, Rudraksh (Colorist) from the Indian Comics Industry and Kaushik Chakravarty, Academician, Head of Department (Social Science), one of the renowned



International Schools in Varanasi, supported shoulder to shoulder, supporting the initiative.

This step was taken to generate the demand of the want among keen comics fans who have moved away from childhood memories owing to obligations and various entertainment possibilities. This step was taken to create demand among avid comics lovers.

The Walkinar drive is available on YouTube.

URL:

<https://youtube.com/playlist?list=PLmqWaMxnm5IwMrUHKnDEgoSAY7kPOIYji>

### **Offline Market Growth: OMG**

Following the fruitful completion of the Walkinar drive, where to purchase comics emerges. The respondents from Assi Ghat have read comics from usual corner shops on rent basis. The comics have become nearly invisible to the places like libraries, Bookshops, General Merchant shops, compound stores etc. This was the time the vacuum was targeted.



*Figure 1.0.5.7: Siddhartha on OMG drive to make Indian Comics available in offline shops*

The researcher has bought 100+ comic books and targeted the still functioning shops. Varanasi City was divided into 5 categories, East, West, North, South, and Central. 17

out of 25 book shops, corner shops, Big Book Houses, and Book cafes have agreed to keep books with open arms to embrace the drive to promote the Indian Comics Industry.

In this approach, after establishing the demand in the Walkinar drive, when the readers see the comics available in the shops, the emotional and psychological aspects will activate the intention to try them (Lloyd, 2020). This will occur after the demand has been created in the Walkinar drive.

The agreed-to-be aired, volunteered shopkeepers' interview during Offline Market Growth is available on YouTube.

URL:

[https://youtube.com/playlist?list=PLmqWaMxnm5IzeghmijpJqur8W0YAZ6\\_Jz](https://youtube.com/playlist?list=PLmqWaMxnm5IzeghmijpJqur8W0YAZ6_Jz)

## **Awareness Advertizement Campaigns**

Advertising is effective because it helps bring in new clients, educates about products, and establishes credibility. Businesses often rely on advertisements to spread the word. Paid marketing of a product, service, or idea to change consumer behaviour is known as advertising. Getting people to buy something or take some action is the primary objective of advertising. It can happen in a variety of formats, including print, radio, television, and newer digital channels.

Advertising is a vital part of business for several reasons, including:

### **Increases sales:**

The main goal of advertising is to get more people to buy the product. Publications / Sellers can use ads to convince people that product is of good quality, functional, or wanted. A good ad can persuade people to buy product, significantly impacting the overall sales.

### **Let people know.**

Making an ad is a simple way to tell people about a product and its benefits or features. In a short time, publications/ sellers can tell people what a product does, where to buy

from, how much it costs, and what makes it unique. Also, use advertising to inform about sales, special services for new customers, or special events.

### **Helps get products out there**

When a company comes out with a new product or service, tell customers about it by making an ad. This leads to showing a lot of people the new product and getting excited about when it comes out. Telling more people about the new product, lead more people want to buy it.

### **Shows who are the competitors.**

Keep an eye on competitors and learn about any changes they make by looking at the ads. When a competitor comes out with a new product or feature, it is expected to make an ad to tell customers about it. This gives a chance to come up with something new or make a new ad that describes the features of a product that already exists and solves the same problems.

### **Holds on to customers**

Advertising helps customers remember the brand and makes it more likely to keep buying the product. A customer who has used the product before, see an ad and remembers how good it was. This can make customers want to buy that product again or try out some additional other services.

### **Boosts the morale of employees**

Coworkers who see or hear about a good ad, feel better about the jobs. People find it easier to talk to potential customers about new products or services if the customers already know a little bit about them. A good ad might also make someone feel better about where they work.

### **Makes the brand stand out.**

Because there are usually more than one company selling a product or service, the business needs to find ways to stand out from the crowd. Advertising elements like logos, colour schemes, fonts, and taglines can help to build a brand and set the product

apart from other companies. If a customer knows or likes the design of the brand, that leads customers more likely to buy the specific product.

### **Makes customers trust more**

Advertisements can help customers get to know and trust a business better. If a potential customer sees more than one ad for the product, the brand is perceived as reliable. Also use advertising to address any worries, which will help customers trust the business even more.

### **Reaches the right people**

Advertising can make it easy to find or market to a specific group. After finding out about the target audience, putting up an ad might appeal to customers where they usually go. To reach more than one group, make different ads and market to each group in different places.

### **Explains company values**

Tell many people about company's core traits or values through advertising, which make them want to try the product. Customers can connect with a company's solid and clear values, which lead to more loyalty to the brand. Clear company values can also make customers more likely to trust the company and help a brand stand out. The researcher planned to direct and air the advertisement campaigns on YouTube. The researcher has done jingles, Story boarding, and Art Direction. The top offline comic book seller located in the interior of Ghaziabad named "Ram Comics Ghaziabad", has agreed to support and act in the advertisement campaign initiated by the researcher.



जो कॉमिक्स से करे प्यार, वो PIRACY से हमेशा करे इनकार। कॉमिक्स खुद पढिए,और अपने परिवार को भी पढाइए॥

- राम कॉमिक्स गाज़ियाबाद

*Figure 1.0.5.8: Ram Comics Ghaziabad promoting Comics Reading Culture Comics & You Awareness Campaign 01. URL: <https://youtu.be/SSwJCKgw8n4>*

A dazzling duo of Mother and Daughter have happily supported the Awareness Campaign initiative.



थोड़ी सख्ती, थोड़ा प्यार । कॉमिक्स लाए जीवन मे बहार ॥

- पारिवारिक प्रोत्साहन

*Figure 1.0.5.9: Mrs. Sushmita Mitra and Aditri Mitra highlight comics reading as a healthy source of entertainment.*

Comics & You Awareness Campaign 02: YouTube URL:

<https://youtu.be/ivlJXCj9a84>

Apart from the above there are several jingles, made popular in a short span with word of mouth

- दुनिया गोल है, कॉमिक्स अनमोल है / The world is round, comics are priceless
- आओ बनाए, बचपन सुंदर / Come, make childhood beautiful
- पापा कहते थे बड़ा नाम करेगा, कॉमिक्स पढ़के बेटा, क्या काम करेगा? / Dad used to say that I will make a big name, son, after reading comics, what will he do?
- जिस कॉमिक्स किराये पर पढ़ते थे, देकर अठन्नी। जानिए, कैसे उसे तरकीब ने आगे चलकर बढ़ाई, आमदनी।  
। /

Give the comics you read on rent. Find out how the technique increased the income in the long run.

### **Beyond the Borders**

The presence of NRI consumers proves crucial to business expansion. The same holds for India's comic book market. No research or estimation of the size of the NRI clientele base has ever been conducted. The researcher has initiated investigating the potential for a worldwide extension of the clientele. Generation Z, born in the 1980s and 1990s, comprises a large and established professional class (McMillan, 2018). A deeper dive revealed that there are Indian comics fans on practically every continent. The author has questioned people in North America, Canada, Europe, the United Kingdom, Nepal, Bangladesh, and Japan. The study aims to highlight what motivates people to read Indian comics, how they feel about Indian comics compared to comics from other countries, and how the industry could be improved. Suggestions to help the Indian comics industry.



*Figure 1.0.6.0: Indian Comics Readers Worldwide*

**Top issues** highlighted by NRI customers towards the Indian Comics Industry

- Ignorance of Awareness
- Lack of Marketing
- Delay in the ongoing pending series
- Damaged products are nearly impossible to replace.

**Suggestions:**

- Better quality control for the outcome
- Offline Market Availability at Book Stores / Cafes
- More Visibility at ComicCon and likewise events
- Merchandizing Indian Comics and associated characters/products
- Strategize to add new readers to Indian Comics
- English versions for global reach
- Usage of Digital Platforms for marketing
- Audio Books
- Digital Comics
- Motion Comics
- Animation
- Video Games
- Web Series

- Movies
- Collaboration with other publications



*Figure 1.0.6.1: NRI: Indrasish Guha (Netherlands), Anshul Srivastava (Canada), Vivek Rai (USA) expressing and discussing the Indian Comics industry*

Comics & You Beyond the Borders:

YouTube URL: [https://youtu.be/\\_qrrziG3KTY?si=SiLqJ45pgrFpFBDR](https://youtu.be/_qrrziG3KTY?si=SiLqJ45pgrFpFBDR)

## **Talent Hunt**

One of the challenges observed in creative areas is the lack of artists in the Indian Comics Industry. It makes it very tough for any start-up publication as the budget is limited and renowned talent is over the edge for commissions. Most old and new publishers have mentioned that artists often move to lurable opportunities like Foreign Publications, Video gaming, the Animation industry and many more, which makes the hollow for artists in Indian Comics Industry. An-One, Bullseye Press, and Swayambhu Comics commissioned foreign talent across the globe ready to work in Indian Comics.

The researcher has started a talent hunt for ARTISTS to counter the challenge. The strategy was to identify the fine arts students from Art academies and universities.





*Figure 1.0.6.2: Talent Hunt with young artists*

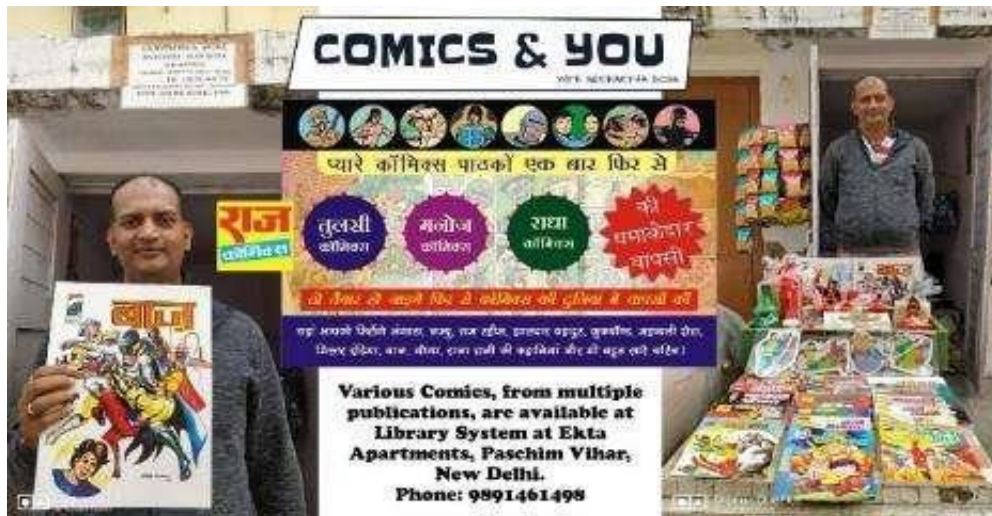
## **Roadmap for Talent Hunt**

1. Identify the Artists.
2. Introduce the need for artists demand in Indian Comics Industry
3. Collect the contact information of interested parties
4. Create a social media group and add the agreed artists for group updates.
5. Reach to the publications
6. Inform about the identified artists.
7. Ask if publications would like to explore the artists for the ongoing and upcoming projects
8. Upon confirmation, share the contacts with the publication looking for artists.

The researcher has communicated with the artists and provided them with information regarding the unexplored areas of the Indian Comics Industry at Assi Ghat in Varanasi. Eleven artists have shown interest as a direct result of Talent Hunt, and they have been added to the group that is participating in Talent Hunt. As of November 2022, publications have appointed three of the eleven artists available. The talent database is anticipated to expand due to continued networking with the artists.

## **Activity**

The researcher promoted the Indian Comics Industry by helping transform a complex corner shop into a library where comics can be rented out and purchased.



*Figure 1.0.6.3: Library initiation at Corner Store*

The researcher made a significant contribution by translating into Bengali "Flash Gordon-2," which was published by Shakti Comics, and "Professor Ashwatthama," which was published by Cheeseburger Comics, which was launched in Kolkata Comics Karnival 2.0. This relocation was made with the intention of reaching customers in regional India as well as aiming for the international market within the Bangladeshi comics industry. The researcher has utilized this strategy in an effort to translate Indian comics into regional and international languages, as well as to collaborate with international publications in an effort to go from the local to the international level. This effort was made to increase the visibility of Indian comics on a global scale. The endeavour was fruitful, as evidenced by publications in both the regional language of Bengali and the worldwide language of French. These initiatives made by the researcher are purely non-profit based and promote Indian Comics from the Local to Global level.

#### **Aftereffects of BOSE Model Initiative**

- Walkinar campaign helped in word-of-mouth publicity with awareness of Indian comics being made available in the nearest shops.
- Indian Comics Publications have started pushing towards "Offline Marketing Growth" by making the content available in offline shops.
- Awareness Campaign: DIWALI CAMPAIGN was adapted by Amar Chitra Katha

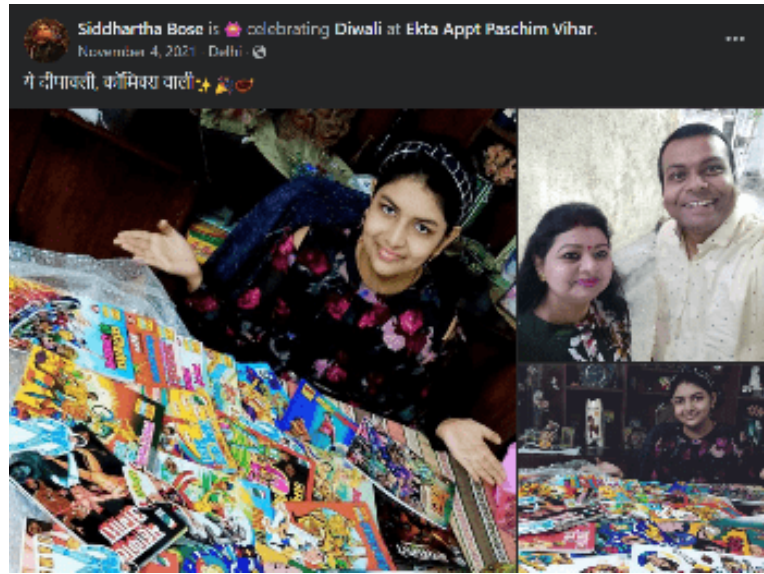


Figure 1.0.6.4: Diwali Campaign by Siddhartha Bose

Date of publication 04-Nov-2021 –

[https://m.facebook.com/story.php?story\\_fbid=pfbid02jeXv31HAPBgzF5YbBfAW3PnszRZcey42mHyq3zYm2yoXc1nfjGqEFwF4aGENhziJI&id=100000705904364&sfnsn=wiwspwa](https://m.facebook.com/story.php?story_fbid=pfbid02jeXv31HAPBgzF5YbBfAW3PnszRZcey42mHyq3zYm2yoXc1nfjGqEFwF4aGENhziJI&id=100000705904364&sfnsn=wiwspwa)



Figure 1.0.6.5: Amar Chitra Katha Diwali Campaign

Date of publication 15-Oct-2022 –

[https://www.facebook.com/theamarchitrakathastudio/videos/1094410488109864/?extid=WA-UNK-UNK-UNK-AN\\_GK0T-GK1C](https://www.facebook.com/theamarchitrakathastudio/videos/1094410488109864/?extid=WA-UNK-UNK-UNK-AN_GK0T-GK1C)

- **Beyond the Borders:** Onsite shipping has been started by various sellers with quality control along with the Indian comics publishers.
- Appreciation from every stratum of the Indian Comics Industry as well as readers forum received.

The BOSE model has been implemented at a specific city level so far. Considering the national movement and beyond. This requires more research groups

**Walkinar:** Spreading awareness by talking to people in various cities (Urban / Rural) will help to influence the Indian Comic Book reading culture and buying intention.

**Offline Market Growth:** As a result of the Walkinar drive, Indian Comic Books should be available in the shops nearby. This requires more involvement of Indian Comics Publishers and Book Sellers.

**Awareness Campaign:** More and more tools of advertisement need to be explored. From pamphlets to billboards, from print media to web advertisement. Nation and worldwide.

**Beyond the Borders:** Expanding the Indian Comics Publishers with foreign comic book publications and big booksellers will boost the Indian Comics Industry.

**Talent Hunt:** Helped to identify the young talent in the country ready to try the luck in the Indian Comics Industry. Which ultimately helped in getting cost-efficient talent to the publishers as well as generating employment for talented artists and etc.

The BOSE model helped to influence buying behaviour with awareness and catalysts like awareness campaigns of the Indian Comics. Which ultimately helped the industry by getting new readers, and availability of the Indian Comics Industry

### 5.3.0 Conclusion of the Study

Based on the research's observations and the gaps that were found, there are a number of things that can be said about the Indian comics business and its readers:

#### **Demographics:**

Most of the people who answered were men, married, and between the ages of 31 and 35. They had better levels of education, and a large number of them worked in the private sector. A lot of the people who answered were from Uttar Pradesh, and only a small number were from outside India.

#### **Reading Habits:**

Many of the people who answered the survey had never stopped reading Indian comics, while others hadn't read them in 16–20 years or more. Characters and theme were the main reasons why people bought Indian comics, with superhero and science fiction being the most popular types.

#### **Awareness and Mediums:**

Social media was the best way to spread the word about Indian comics, followed by comic book stores, friends, and creator apps or websites. This shows how important digital sites are for promoting books and getting in touch with readers.

#### **Preferred Language and Frequency:**

Hindi was the most common language for Indian comics, and English came in second. Most fans read about two comics a month, which shows that they were only moderately interested (Friedlander, 2018).

#### **Reasons for Quitting Comics Reading:**

The main reasons people stopped reading comics were unreliable schedules or long waits, high prices, and limited availability where readers shopped. These things give the industry chances to get better and keep people reading.

### **Observed Benefits of Comic Book Reading:**

The most important benefit of reading comic books, according to readers, is that it lowers stress (University of Minnesota, 2021). The second most important benefit is that it helps characters grow in the reader. Understanding and using these benefits increases reader happiness and engagement even more.

### **Identified Gaps:**

The study found big gaps between Objective 1 and Objective 2. The gap between empathy and objective 2 was the biggest, followed by assurance, tangibles, reliability, and responsiveness. These differences show where the Indian comics industry needs to work on and improve to close the gap between what readers want and what the industry can give them.

In conclusion, the study results shed light on the Indian comics industry's demographics, reading habits, preferences, and gaps. By filling in the gaps and taking into account what readers want and why they read, the industry can improve its goods, make readers happier, and encourage them to keep reading Indian comics.

### **Advised Solutions:**

Business Strategy for Indian Comics:

#### **Diversify Content Formats:**

Indian comics should explore different content formats to cater to a wider audience. This includes animation of Indian comics, audio books, digital comics adaptations, motion comics, and movies/web series based on Indian comics (Goodbrey & Nichols, 2015). By embracing various formats, Indian comics can engage readers through

different mediums and attract new audiences who prefer alternative forms of storytelling.

Example: Tinkle Comics collaborated with Amar Chitra Katha to create animated videos based on the popular comic characters. These videos were shared on digital platforms and social media, attracting a larger audience and increasing brand visibility (Unny, 2006).

### **Enhance Quality Control:**

Indian comics need to focus on maintaining high-quality standards in terms of artwork, storytelling, and overall production. By ensuring consistent quality, Indian comics can build trust and loyalty among readers, leading to increased readership and positive word-of-mouth recommendations.

Example: Raj Comics implemented a stringent quality control process, working closely with artists and writers to maintain a high standard of artwork and storytelling in the comic books. This commitment to quality has helped to establish a strong fan base and a reputation for excellence (Kumar, 2008).

### **Collaboration and Partnerships:**

Collaborating with other publications, both Indian and international, can help Indian comics expand the reach and tap into new markets. Additionally, partnerships with video game production houses can promote Indian content in an adventurous way, attracting gamers who need not be traditional comic book readers.

Example: Graphic India, an Indian comic book company, collaborated with Stan Lee's POW! Entertainment to create "Chakra: The Invincible" comics and animated series. This collaboration brought together the creative expertise of both companies and helped introduce Indian superheroes to a global audience.

### **Digital Marketing and Technology Integration:**

Indian comics should leverage the power of digital platforms and utilize technologies like blockchain (McMullan, 2021) and machine learning to understand and predict reader behavior. This can enable targeted marketing campaigns, personalized recommendations, and improved reader engagement (Deshpande et al., 2017).

Example: Amar Chitra Katha launched an app that offers a digital library of Indian comics. The app utilizes machine learning algorithms to recommend comics based on users' preferences and reading history, enhancing the overall reading experience and increasing user engagement.

### **Global Reach and Merchandising:**

To expand internationally, Indian comics should focus on English versions for global reach and establish a presence in international bookshops and global book fairs. Additionally, merchandising Indian comics and associated characters/products can create additional revenue streams and increase brand visibility.

Example: Chhota Bheem, a popular Indian comic character, has successfully expanded its reach globally through the production of merchandise such as toys, clothing, and accessories. This has not only increased brand recognition but also generated additional revenue for the franchise.

### **Event Participation and Visibility:**

Indian comics should actively participate in events like ComicCon and other comic book conventions to increase visibility, engage with fans, and showcase the latest offerings. These events provide a platform to interact with readers, promote new releases, and gather feedback.

Example: Campfire Graphic Novels, an Indian publisher, actively participates in ComicCon India events, where they engage with fans, organize panel discussions, and showcase the latest graphic novels. This increased visibility has helped to attract new readers and establish themselves as a prominent player in the Indian comics industry.



In conclusion, by diversifying content formats, maintaining quality standards, collaborating with partners, leveraging technology, expanding globally, and adopting effective marketing strategies, the Indian comics industry can thrive and attract a broader audience. Embracing these strategies, along with continuous innovation and adaptation to evolving reader preferences, will contribute to the growth and success of Indian comics in the competitive market.

#### 5.4.0 Limitation of the Study

While the advised solutions for the Indian comics industry offer potential strategies for growth and improvement, it is important to acknowledge the limitations of the study and the potential challenges that arise during the implementation. The limitations include:

##### **Financial Constraints:**

Implementing some of the suggested solutions, such as animation, movies/web series, and collaborations, requires significant financial resources. The limited financial capabilities of Indian comic publishers or industry stakeholders could hinder the execution of these strategies.

##### **Technical Expertise:**

Embracing new technologies like blockchain and machine learning require specialized technical expertise (Goyal et al., 2021). The lack of skilled professionals or resources within the industry could pose a challenge to effectively utilize these technologies. It is advised to grow the skilled training for the creative crowd along with the technical enablement in utilizing the future possibilities.

##### **Market Acceptance:**

While introducing new formats like motion comics and audiobooks seems promising, the acceptance and demand for these formats among the target audience need to be carefully assessed. It is possible that readers prefer traditional print comics over digital adaptations or audio versions.

**Competitive Landscape:**

The Indian comics industry operates in a highly competitive market, with both domestic and international players vying for readers' attention. Standing out and gaining market share in this competitive landscape prove challenging, even with the suggested solutions. Comparative studies with past events in other regional challenges comics to be considered.

**Copyright and Intellectual Property Issues:**

Collaborating with other publications or video game production houses requires navigating copyright and intellectual property rights. Negotiating agreements and ensuring proper protection of original content could be complex and time-consuming.

**Cultural Sensitivities:**

Expanding globally and reaching international markets necessitates considering cultural sensitivities and preferences. Adapting Indian comics for global audiences while maintaining the original essence can be a delicate balance to achieve.

**Reader Engagement and Retention:**

While the solutions focus on attracting new readers, it is equally crucial to retain existing readers. Ensuring sustained engagement, meeting evolving expectations, and addressing readers' changing preferences require continuous efforts and adaptation.

**Distribution Channels:**

While the solutions emphasize digital platforms, it is essential to address distribution challenges for offline market availability. Collaborating with bookstores and cafes to make Indian comics easily accessible offline can be a logistical and operational hurdle.

These limitations should be considered when implementing the suggested solutions to ensure realistic expectations, adequate resources, and effective strategies for the growth and sustainability of the Indian comics industry.

### 5.5.0 Suggestions for Further Researchers

Based on the findings and limitations of the present study, several suggestions for further research can be proposed to enhance the understanding and development of the Indian comics industry. These suggestions include:

#### **Longitudinal Studies:**

Conducting longitudinal studies to track the changes and trends in readership patterns, preferences, and market dynamics over an extended period. This would provide insights into the long-term impact of the advised solutions and help assess the effectiveness over time.

#### **Comparative Studies:**

Undertaking comparative studies between the Indian comics industry and international counterparts to identify best practices, innovative strategies, and successful business models that can be adapted and implemented in the Indian context. Such studies can provide valuable insights for industry growth and development.

#### **Reader Behaviour Analysis:**

Further research can delve deeper into understanding reader behavior, motivations, and expectations within the Indian comics industry (Gambrell, 1995). This can be done through surveys, interviews, or focus groups to gain a comprehensive understanding of readers' preferences, content consumption patterns, and factors influencing the decision-making.

#### **Impact of Digital Platforms:**

Exploring the impact of digital platforms on the Indian comics industry, specifically in terms of reader engagement, market reach, and revenue generation. This research can investigate the effectiveness of digital marketing strategies, the influence of social media platforms, and the implications of digital piracy on the industry.

**Cultural and Regional Variations:**

Investigating the cultural and regional variations in readership preferences and expectations within India. This research can help identify specific target markets, localized content strategies, and effective distribution channels based on regional nuances and cultural sensitivities.

**Collaborative Initiatives:**

Examining the effectiveness and outcomes of collaborative initiatives between the Indian comics industry and other entertainment industries such as film, television, gaming, and merchandise. This research can shed light on successful collaborations, challenges faced, and the overall impact on market expansion and brand recognition.

**Impact of Quality Control:**

Assessing the impact of quality control measures on reader satisfaction, brand loyalty, and industry reputation. This research can analyze the correlation between consistent quality standards and reader perceptions, and identify areas for improvement and optimization in the production process.

**Market Analysis:**

Conducting comprehensive market analyses to identify untapped segments, emerging trends, and potential growth opportunities within the Indian comics industry. This research can aid in strategic decision-making, market positioning, and identifying niche markets for targeted content development.

By addressing these research areas, scholars and industry practitioners can contribute to the continued growth and development of the Indian comics industry, furthering its potential for success and establishing it as a vibrant and competitive sector in the global market.

**5.6.0 Overview of the Chapter**

This research was conducted with the primary aim of formulating an all-encompassing strategy for promoting Indian comics via cutting-edge content marketing techniques. The objective was to research new methods that can attract the attention of the right

people and boost the sales of Indian comics. The purpose of this research was to find the most efficient content marketing strategies for attracting and retaining readers by analyzing current industry trends and consumer preferences.

The research aimed to reveal the characteristics of the Indian comics business as well as the promotional obstacles it encounters. The goal was to provide a comprehensive strategic framework for content marketing that takes into account all of its many moving parts, from digital and social media to narrative and partnerships.

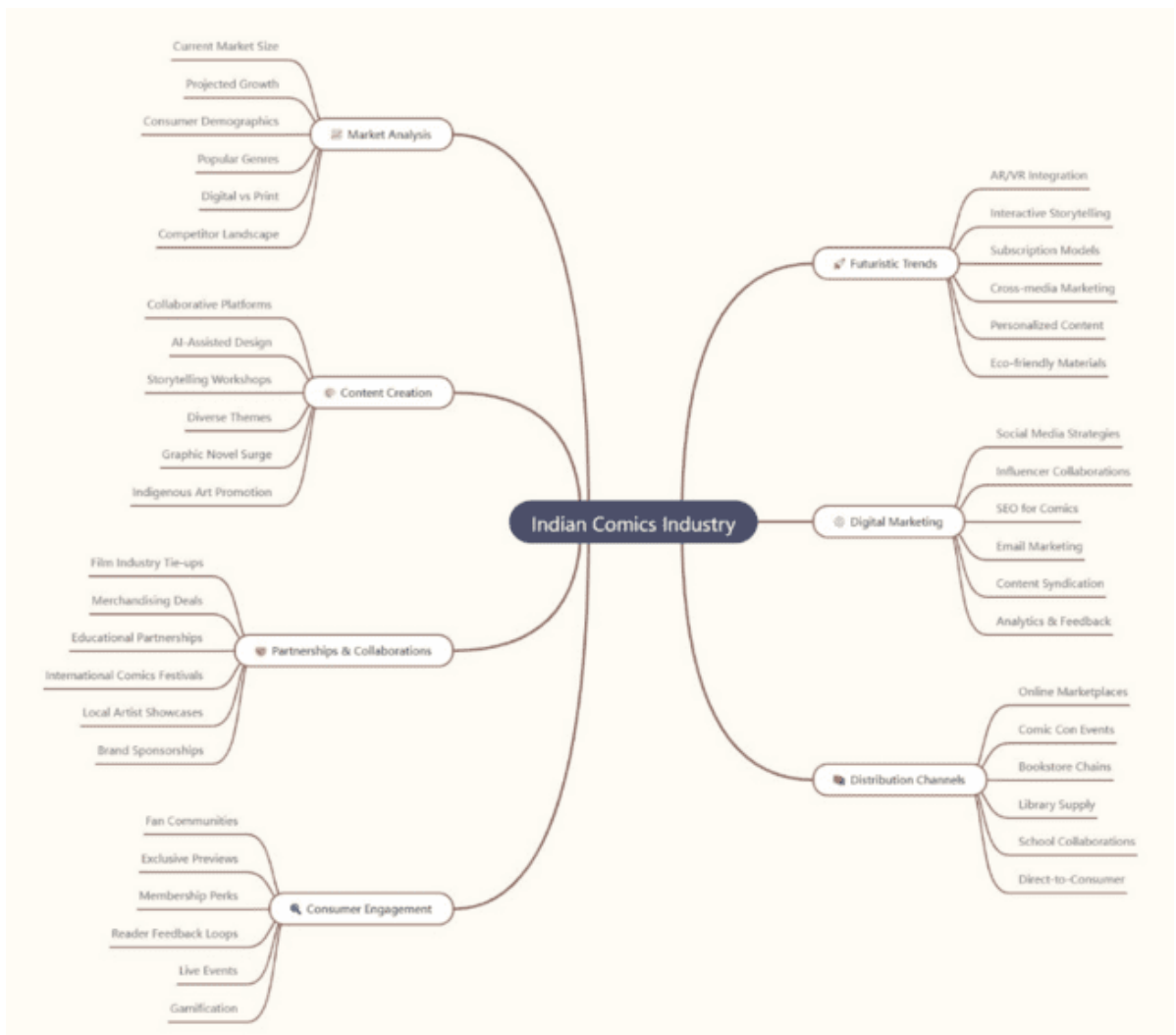
To better position Indian comics in the market and attract a larger audience, the study sought to develop a complete plan that would provide actionable advice and instructions to industry players including publishers, creators, and marketers. The end goal was to use the efficacy of contemporary content marketing tactics to raise the profile, readership, and overall success of the Indian comics industry.

The study's overarching goal was to shed light on the state of Indian comics in the digital age and propose a strategy for boosting the visibility and readership to keep competitive in the dynamic entertainment market. The study emphasized the importance of leveraging digital platforms, social media, and storytelling techniques to engage target audiences and expand the readership base. It highlighted the need for collaborations and strategic partnerships within the industry to maximize reach and create synergies. Through its findings and recommendations, this study provides industry stakeholders, including publishers, creators, and marketers, with actionable insights to effectively position Indian comics in the market and compete in the digital age. By implementing the proposed content marketing strategies, the industry can increase its visibility, attract new readers, and ultimately achieve greater success.

The comprehensive plan outlined in this study serves as a valuable resource for guiding future efforts in promoting Indian comics and ensuring the relevance and competitiveness. It is hoped that the recommendations put forth in this study will contribute to the growth and development of the Indian comics industry, establishing it as a prominent player in the global market.

The main goal of this research was to create a comprehensive plan to enhance Indian comics using cutting-edge content marketing techniques. The study examined new strategies in response to changing industry trends and consumer preferences with the goal of reaching the appropriate audience and increasing sales. The research

intended to provide a holistic framework for Indian comics by analyzing the promotional challenges and incorporating digital platforms, social media, narrative strategies, and collaborations. The main goal was to provide publishers, authors, and marketers with practical advice to enhance the visibility, audience, and success of the Indian comics industry in the current digital environment. This study aims to shed light on the development of Indian comics in the digital age and provide a plan to improve the visibility and competitiveness. The research emphasizes the need of utilizing digital platforms, storytelling, and collaborative efforts to engage consumers and broaden the reach of comics. By using the suggested content marketing tactics, individuals involved can effectively traverse the ever-changing environment, draw in new audiences, and establish a path towards continuous expansion and significance. This detailed strategy functions as a guide for industry participants and aims to stimulate the expansion and international recognition of the Indian comics industry, nurturing a lively and long-lasting presence in the entertainment sector.



*Figure 1.0.6.6: Further scope of research to Integrated Futuristic Model for Content Marketing of the Indian Comics Industry*

The main goal is to increase the prominence, audience, and overall achievement of Indian comics in the digital age. The research offers practical insights and highlights the need for collaboration in the business. It gives a path for stakeholders to strategically position Indian comics, broaden the audience base, and succeed in the competitive entertainment market. This detailed plan is a significant tool for promoting the growth and competitiveness of the Indian comics sector, positioning it prominently on the global stage.

In conclusion, this study aimed to develop a comprehensive plan for promoting Indian comics through modern content marketing strategies (Lodge, 2015). By

analyzing industry trends, consumer preferences, and the challenges faced by the Indian comics industry, valuable insights were gained to create an effective roadmap for enhancing its visibility and popularity.



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## Appendix A

Questionnaire for qualitative interview of Indian Comics Industry  
personnel

Comics & You with Siddhartha Bose | Identifying the Underlying Issues  
in Indian Comics Industry V1



प्रिय मित्रो,

कॉमिक्स हमेशा ज्ञान, मनोरंजन और हमारे बचपन की पुरानी यादों के लिए एक महत्वपूर्ण बड़ा स्रोत रहा है। इस अध्ययन का उद्देश्य, पाठकों के बीच वर्तमान कॉमिक्स प्रवृत्ति को समझना है। इस शोध में आपकी भागीदारी पूरी तरह से स्वैच्छिक है। रोजमर्रा की जिंदगी से परे, भाग लेने के लिए कोई ज्ञात जोखिम नहीं हैं। आपकी प्रतिक्रियाएं गोपनीय और गुमनाम रहेंगी। इस शोध से डेटा केवल एक सामूहिक संयुक्त कुल के रूप में सूचित किया जाएगा। शोधकर्ताओं के अलावा कोई भी इस प्रश्नावली के लिए आपके व्यक्तिगत जवाब नहीं जान पाएगा।

इस महत्वपूर्ण प्रयास में आपकी सहायता के लिए धन्यवाद।

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Disclaimer / अस्वीकरण:

Dear Participant / प्रिय प्रतिभागी,

The purpose of the study is to understand the *current comics trend among readers*. Your participation in this research is completely voluntary. There are no known risks to participating beyond those encountered in everyday life. Your responses will remain confidential and anonymous. Data from this

research will be reported only as a collective combined total. No one other than the researchers will know your individual answers to this questionnaire.

इस अध्ययन का उद्देश्य, पाठकों के बीच वर्तमान कॉमिक्स प्रवृत्ति को समझना है। इस शोध में आपकी भागीदारी पूरी तरह से स्वैच्छिक है। रोजमर्रा की जिंदगी से परे, भाग लेने के लिए कोई ज्ञात जोखिम नहीं है। आपकी प्रतिक्रियाएं गोपनीय और गुमनाम रहेंगी। इस शोध से डेटा केवल एक सामूहिक संयुक्त कुल के रूप में सूचित किया जाएगा। शोधकर्ताओं के अलावा कोई भी इस प्रश्नावली के लिए आपके व्यक्तिगत जवाब नहीं जान पाएगा।

Thank you for your assistance in this important endeavor.

इस महत्वपूर्ण प्रयास में आपकी सहायता के लिए धन्यवाद।

1. Tell me something about yourself / अपने बारे में कुछ बताइए
2. How did comics love start / कैसे हुई कॉमिक्स के प्यार की शुरुआत?
3. What is the current status of the Indian Comics Industry in your opinion / आपकी राय में भारतीय कॉमिक्स उद्योग की वर्तमान स्थिति क्या है?
4. What are the day-to-day challenges to pursuing a comics business / कॉमिक्स व्यवसाय को आगे बढ़ाने के लिए दिन-प्रतिदिन की ककन चुनौतियों से सामना होता है
5. How did you consider the Comics business during the COVID-19 crisis / अपने COVID-19 संकट के दौरान कॉमिक्स व्यवसाय को कैसा पाया
6. Rare comics and Auctions. Your opinion and advise / दुर्लभ कॉमिक्स और नीलामी। आपकी राय और सलाह
7. How should we promote comics reading culture / हमें कॉमिक्स पढ़ने की संस्कृति को कैसे बढ़ावा देना चाहिए?
8. How to add new readers and generations to Indian comics / भारतीय कॉमिक्स में नए पाठकों और पीढ़ियों को कैसे जोड़ा जाए
9. Your suggestions for Indian Comics Industry / भारतीय कॉमिक्स उद्योग के लिए आपके सुझाव

## Appendix B

### Questionnaire for quantitative expectation of Indian Comics Readers towards Indian Comics Industry

Comics & You with Siddhartha Bose | Reader Survey Ver 03



प्रिय मित्रो,

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इस महत्वपूर्ण प्रयास में आपकी सहायता के लिए धन्यवाद।

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Disclaimer / अस्वीकरण:

Dear Participant / प्रिय प्रतिभागी,

The purpose of the study is to understand the *current comics trend among readers*. Your participation in this research is completely voluntary. There are no known risks to participating beyond those encountered in everyday life. Your responses will remain confidential and anonymous. Data from this research will be reported only as a collective combined total. No one other than the researchers will know your individual answers to this questionnaire.

इस अध्ययन का उद्देश्य, पाठकों के बीच वर्तमान कॉमिक्स प्रवृत्ति को समझना है। इस शोध में आपकी भागीदारी पूरी तरह से स्वैच्छिक है। रोजमर्रा की जिंदगी से परे, भाग लेने के लिए कोई ज्ञात जोखिम नहीं है। आपकी प्रतिक्रियाएं गोपनीय और गुमनाम रहेंगी। इस शोध से डेटा केवल एक सामूहिक संयुक्त कुल के रूप में सूचित किया जाएगा। शोधकर्ताओं के अलावा कोई भी इस प्रश्नावली के लिए आपके व्यक्तिगत जवाब नहीं जान पाएगा।

Thank you for your assistance in this important endeavor.

इस महत्वपूर्ण प्रयास में आपकी सहायता के लिए धन्यवाद।

### **PERSONAL INFORMATION**

1. Name / नाम
2. Email (Optional) / ईमेल (वैकल्पिक)
3. Gender / लिंग
  - a. Male / पुरुष
  - b. Female / महिला
  - c. Other / अन्य
  - d. I prefer not to answer / मैं जवाब नहीं देना पसंद करता हूँ।
4. Marital status / वैवाहिक स्थिति:
  - a. Single / अविवाहित
  - b. Married / विवाहित
  - c. Divorced / तलाकशुदा
  - d. I prefer not to say / मैं यह कहना पसंद नहीं करूंगा
5. How old are you / कृपया आयु की पुष्टि करें?
  - a. Younger than 16 / 16 साल से छोटा
  - b. Between 16 - 20 years old / 16 -20 साल के बीच
  - c. Between 21 - 25 years old / 21 -25 वर्ष के बीच
  - d. Between 26 - 30 years old / 26 -30 वर्ष की उम्र के बीच
  - e. Between 31 - 35 years old / 31 के बीच - 35 साल पुराना
  - f. Between 36 - 40 years old / 36 - 40 वर्ष के बीच
  - g. Older than 40 / 40 वर्ष से अधिक
6. Educational Background / शैक्षिक पृष्ठभूमि
  - a. 10<sup>th</sup> / 10वीं
  - b. 12<sup>th</sup> / 12वीं
  - c. Graduate / स्नातक
  - d. Post Graduate / स्नातकोत्तर
  - e. Other / अन्य - (Please Specify)
  - f. I prefer not to answer / मैं जवाब नहीं देना पसंद करता हूँ।
7. Profession / आजीविका
  - a. Student / छात्र
  - b. Govt. Service / सरकारी नौकरीपेशा
  - c. Private Service / गैरसरकारी नौकरीपेशा
  - d. Business / व्यापार
  - e. Other / अन्य (Please Specify)
8. Where do you live / आप कहां रहते हैं?

- a. Andhra Pradesh / आंध्र प्रदेश
- b. Arunachal Pradesh / अरुणाचल प्रदेश
- c. Assam / असम
- d. Bihar / बिहार
- e. Chhattisgarh / छत्तीसगढ़
- f. Goa / गोवा
- g. Gujrat / गुजरात
- h. Haryana / हरियाणा
- i. Himachal Pradesh / हिमाचल प्रदेश
- j. Jharkhand / झारखंड
- k. Karnataka / कर्नाटक
- l. Kerala / केरल
- m. Madhya Pradesh / मध्य प्रदेश
- n. Maharashtra / महाराष्ट्र
- o. Manipur / मणिपुर
- p. Meghalaya / मेघालय
- q. Mizoram / मिजोरम
- r. Nagaland / नागालैंड
- s. Odisha / ओडिशा
- t. Punjab / पंजाब
- u. Rajasthan / राजस्थान
- v. Sikkim / सिक्किम
- w. Tamilnadu / तमिलनाडु
- x. Telangana / तेलंगाना
- y. Tripura / त्रिपुरा
- z. Uttar Pradesh / उत्तर प्रदेश
- aa. Uttarakhand / उत्तराखंड
- bb. West Bengal / पश्चिम बंगाल
- cc. Andaman and Nicobar Islands / अंडमान और निकोबार द्वीप समूह
- dd. Dadra and Nagar Haveli and Daman and Diu / दादरा और नगर हवेली और दमन और दीव
- ee. Jammu and Kashmir / जम्मू-कश्मीर
- ff. Ladakh / लद्दाख
- gg. Lakshadweep / लक्षद्वीप
- hh. Puducherry / पुडुचेरी

- ii. Out of India (Please specify the country) / भारत से बाहर (कृपया देश को निर्दिष्ट करें)
9. How long you have stopped reading comic book / कब से, आपने कॉमिक्स पढ़ना बंद कर दिया है?
- Lesser than 5 years / 5 साल से कम
  - Between 6 - 10 years / 6 - 10 वर्ष के बीच
  - Between 11 - 15 years / 11 - 15 वर्ष के बीच
  - Between 16 - 20 years / 16 - 20 वर्ष के बीच
  - More than 21 years / 21 वर्ष से अधिक
  - I have never stopped reading comic books / मैं कॉमिक्स पढ़ना कभी नहीं बंद किया
10. What is your biggest motivator when buying comics / कॉमिक्स खरीदते समय आपका सबसे बड़ा प्रेरक क्या है?
- Characters / चरित्र
  - Talent (writer, artist, etc.) / प्रतिभा (लेखक, कलाकार, आदि)
  - Genre (horror, action, romance, etc.) / शैली (विज्ञान कथा, हॉरर, एक्शन, रोमांस, आदि)
  - Format (comic issues, graphic novel, webcomics, etc.) / प्रारूप (कॉमिक मुद्दे, ग्राफिक उपन्यास, वेबकॉमिक्स, आदि)
  - Price / मूल्य
  - Whatever Available / जो कुछ भी उपलब्ध है
  - Other / अन्य (Please Specify)
11. How do you hear about or discover new comics? (Please check all that apply) / आप नई कॉमिक्स की खोज कैसे करते हैं? (कृपया उन सभी की जांच करें जो लागू होते हैं)
- Publishers App or Website / प्रकाशक ऐप या वेबसाइट
  - Friends / दोस्तों से
  - Social media (Facebook, Twitter, etc.) / सोशल मीडिया (फेसबुक, ट्विटर, आदि)
  - Comic book industry news sites and blogs / कॉमिक बुक इंडस्ट्री समाचार साइटें और ब्लॉग
  - Comic booksellers Online and Offline / कॉमिक विक्रेता ऑनलाइन और ऑफलाइन
  - Other / अन्य
12. What genre or types of comics do you regularly read? (Please check all that apply) / आप नियमित रूप से किस शैली या प्रकार की कॉमिक्स पढ़ते हैं? (कृपया उन सभी की जांच करें जो लागू होते हैं)
- Superhero / सुपर हीरो
  - Thrill, Horror, Suspense / रोमांच, हॉरर, सस्पेंस
  - Science Fiction / विज्ञान-कथा
  - Historical, Mythological / ऐतिहासिक, पौराणिक



- e. Comedy, Kids / मनोरंजक, बच्चों के लिए
- f. Other / अन्य
13. Which medium do you prefer to read Comics? (Please check all that apply) / आप कॉमिक्स पढ़ना किस माध्यम से पसंद करते हैं? (कृपया उन सभी की जांच करें जो लागू होते हैं)
- a. Hindi / हिंदी
- b. English / अंग्रेजी
- c. Other / अन्य
14. How many comics or graphic novels do you read per month / आप प्रति माह कितने कॉमिक्स या ग्राफिक उपन्यास पढ़ते हैं?
- a. Less than 2 / 2 से कम
- b. 3-6
- c. 7-10
- d. More than 10 / 10 से अधिक
15. Which of the following would most likely cause you to stop reading a comic book issue or series / निम्नलिखित में से कौन सा सबसे अधिक संभावना है कि आप एक कॉमिक्स या श्रृंखला पढ़ना बंद कर देंगे?
- a. Cost is too high / कीमत बहुत अधिक है
- b. The comics are not regularly available where I shop / कॉमिक्स नियमित रूप से उपलब्ध नहीं है
- c. Talent changes (writer, artist, etc.) / प्रतिभा परिवर्तन (लेखक, कलाकार, आदि)
- d. Changes in storyline or characters / कहानी, पात्रों में परिवर्तन
- e. Unpredictable schedule or long delays of comics availability / कॉमिक्स उपलब्धता की अप्रत्याशित लंबी देरी
- f. Other / अन्य
16. Why do you read Comics? (Please check all that apply) / आप कॉमिक्स क्यों पढ़ते हैं? (कृपया उन सभी की जांच करें जो लागू होते हैं)?
- a) Reduces Stress / तनाव को कम करता है
- b) Improves Concentration / एकाग्रता बढ़ाता है
- c) Enrichment of Word collection over Language (Verbosity) / भाषा पर शब्द संग्रह का संवर्धन
- d) Enhancement of other learning disciplines / अन्य सीखने की विधाओं में वृद्धि
- e) Develops Critical thinking / महत्वपूर्ण सोच विकसित करता है
- f) Motivates towards Good over Evil / बुराई पर अच्छाई की दिशा में प्रेरित
- g) Moral Development / नैतिक विकास
- h) Character Development / चरित्र विकास
- i) Enhancement of Leadership quality / नेतृत्व की गुणवत्ता में वृद्धि
- j) Other / अन्य (Please Specify)

**PART – I**

Please rate how strongly you agree or disagree with each of the following statements that best show your belief about the Service Provider in general by placing a tick mark in the appropriate box.

- If you **strongly agree**, please tick the number 7.
- If you **strongly disagree**, please tick the number 1.
- If your opinion is in between the above said, please tick the appropriate number between two and six.

S. No.	OPINION ABOUT INDIAN COMICS SERVICE QUALITY	PERCEPTION							EXPECTED							
		(Performance) OF INDIAN COMICS INDUSTRY							(Desired) OF INDIAN COMICS INDUSTRY							
		Very Good						Very Poor		Strongly Agree						Strongly Disagree
	<b>TANGIBILITY</b>															
1	Comics Company has technologically up to date equipments to provide Comics	7	6	5	4	3	2	1		7	6	5	4	3	2	1
2	Easy Availability in a nearby Offline Store	7	6	5	4	3	2	1		7	6	5	4	3	2	1
3	Comic Comanies Employees and Agents look professional and are well dressed	7	6	5	4	3	2	1		7	6	5	4	3	2	1
4	Declarations and Statements are clear and well explained	7	6	5	4	3	2	1		7	6	5	4	3	2	1
	<b>RELIABILITY</b>															
5	Comics Company has the ability to fulfill promises in a timely manner	7	6	5	4	3	2	1		7	6	5	4	3	2	1
6	Comics Company / Agent shows a sincere interest in solving problems	7	6	5	4	3	2	1		7	6	5	4	3	2	1
7	Comics Company / Agent performs the service right the first time	7	6	5	4	3	2	1		7	6	5	4	3	2	1
8	Comics Company / Agent informs you of major topics related to operations such as Progress, Price, Availabiliy, etc.	7	6	5	4	3	2	1		7	6	5	4	3	2	1
9	Customer insists on error-free comics.	7	6	5	4	3	2	1		7	6	5	4	3	2	1
10	Comics Company / Agents are offering products and services at utmost quality.	7	6	5	4	3	2	1		7	6	5	4	3	2	1

11	Comics Company / Agent offers services and products at competitive prices.	7	6	5	4	3	2	1	7	6	5	4	3	2	1
<b>RESPONSIVENESS</b>															
12	Comics Company / Agent tells you exactly when services will be performed.	7	6	5	4	3	2	1	7	6	5	4	3	2	1
13	Comics Company / Agent is never too busy to respond to your requests.	7	6	5	4	3	2	1	7	6	5	4	3	2	1
14	Comics Company / Agent is never too busy to respond to your requests.	7	6	5	4	3	2	1	7	6	5	4	3	2	1
15	Comics Company / Agent informs you of major topics related to operations such as Progress, Price, Availability, etc.	7	6	5	4	3	2	1	7	6	5	4	3	2	1
<b>ASSURANCE</b>															
16	Comics Company / Agent makes to feel safe in transactions	7	6	5	4	3	2	1	7	6	5	4	3	2	1
17	Comics Company / Agent is consistently courteous with customers.	7	6	5	4	3	2	1	7	6	5	4	3	2	1
18	Comics Company / Agent has the knowledge to answer questions	7	6	5	4	3	2	1	7	6	5	4	3	2	1
<b>EMPATHY</b>															
19	Comics Company / Agent provides individual and personal attention.	7	6	5	4	3	2	1	7	6	5	4	3	2	1
20	Comics Company / Agent has customers best interest in heart.	7	6	5	4	3	2	1	7	6	5	4	3	2	1
21	Comics Company / Agent recognizes customers and calls by name.	7	6	5	4	3	2	1	7	6	5	4	3	2	1
22	Comics Company / Agent offers you the product which best suits you.	7	6	5	4	3	2	1	7	6	5	4	3	2	1
23	Operating hours convenient to all customers	7	6	5	4	3	2	1	7	6	5	4	3	2	1

**PART – I I**

**Please rate how strongly you agree or disagree with each of the following statements that best shows your Behavioural Intention about your Service provider by placing a tick mark in the appropriate box.**

- If you **strongly agree**, please tick the number 7.
- If you **strongly disagree**, please tick the number 1.
- If your opinion is in between the above said, please tick the appropriate number between two and six

S.No.	YOUR BEHAVIORAL INTENTION ABOUT INDIAN COMICS INDUSTRY	7	6	5	4	3	2	1
	<b>LOYALTY</b>	7	6	5	4	3	2	1
1	I will say positive things about my comics to other people	7	6	5	4	3	2	1
2	I would always recommend my comics to others.	7	6	5	4	3	2	1
3	I will encourage my friends and relatives to buy my preferred comics.	7	6	5	4	3	2	1
4	I will always consider this comics publicaiton as my first choice to buy services.	7	6	5	4	3	2	1
5	I will buy more comics from this publisher in the next few years.	7	6	5	4	3	2	1
	<b>NOT SWITCHING TO COMPETITORS</b>							
6	I will buy fewer comics from this publication in the next few years.	7	6	5	4	3	2	1
7	I will consider buying from a competitor who offers better services.	7	6	5	4	3	2	1
	<b>WILLING TO PAY MORE</b>							
8	I will continue to buy comics from this publicaiton if its prices increase somewhat.	7	6	5	4	3	2	1
9	I will pay a higher price than competitors charge for the benefits I currently receive from my chosen publication	7	6	5	4	3	2	1
	<b>PROBLEM RESPONSE</b>							
10	I will switch to a competitor if I experience a problem with my chosen publication service.	7	6	5	4	3	2	1
11	I will complain to other customers if I experience a problem with my chosen publisher's service.	7	6	5	4	3	2	1
12	I will complain to external agencies, such as consumer organizations if I experience a problem with this publication.	7	6	5	4	3	2	1
13	I will complain to Publication employees if I experience a problem with the service	7	6	5	4	3	2	1

### PART – III

Please rate how strongly you agree or disagree with each of the following statements that best shows your Satisfaction level about your service provider by placing a tick mark in the appropriate box.

- If you **strongly agree**, please tick the number 7.
- If you **strongly disagree**, please tick the number 1.
- If your opinion is in between the above said, please tick the appropriate number between two and six.

S. No.	SATISFACTION LEVEL ABOUT THE INDIAN COMICS INDUSTRY							
1	I am satisfied with the chosen publication services	7	6	5	4	3	2	1
2	Even when I hear negative information about my chosen publication, I will stick with this publication	7	6	5	4	3	2	1
3	I will continue to patronize this publication even if the service charges are increased moderately	7	6	5	4	3	2	1
4	I am very committed to this publication	7	6	5	4	3	2	1
5	I will buy exclusively from this publication	7	6	5	4	3	2	1

Thank you for the time you have spent in completing this questionnaire. The results will help us to provide you with the best possible service in the future

## Appendix C

Patent published in The Patent Office Journal No. 20/2023 dated  
19/05/2023

<p>(12) PATENT APPLICATION PUBLICATION</p> <p>(19) INDIA</p> <p>(22) Date of filing of Application :23/03/2023</p>	<p>(21) Application No.202311020722 A</p> <p>(43) Publication Date : 19/05/2023</p>
<p>(54) Title of the invention : SYSTEM AND METHOD FOR IDENTIFYING GAPS BETWEEN INDIAN COMICS INDUSTRY AND READER EXPECTATIONS</p>	
<p>(51) International classification :G06F 162700, G06K 096200, G07F 173200, G11B 052650, H04N 212580</p> <p>(86) International Application No :PCT//</p> <p style="padding-left: 20px;">Filing Date :01/01/1900</p> <p>(87) International Publication No : NA</p> <p>(61) Patent of Addition to Application Number :NA</p> <p style="padding-left: 20px;">Filing Date :NA</p> <p>(62) Divisional to Application Number :NA</p> <p style="padding-left: 20px;">Filing Date :NA</p>	<p>(71)Name of Applicant :</p> <p style="padding-left: 20px;"><b>1)Lovely Professional University</b> Address of Applicant :Jalandhar-Delhi G.T. Road, Phagwara, Punjab – 144411, India (IN) Jalandhar -----</p> <p style="padding-left: 20px;"><b>Name of Applicant : NA</b> <b>Address of Applicant : NA</b></p> <p>(72)Name of Inventor :</p> <p style="padding-left: 20px;"><b>1)Siddhartha Bose</b> Address of Applicant :Lovely Professional University, Jalandhar-Delhi G.T. Road, Phagwara, Punjab – 144411, India Jalandhar ----</p> <p style="padding-left: 20px;"><b>2)Dr. Pritpal Singh</b> Address of Applicant :Lovely Professional University, Jalandhar-Delhi G.T. Road, Phagwara, Punjab – 144411, India Jalandhar ----</p>
<p>(57) Abstract :</p> <p><b>SYSTEM AND METHOD FOR IDENTIFYING GAPS BETWEEN INDIAN COMICS INDUSTRY AND READER EXPECTATIONS ABSTRACT</b> The present invention relates to a system (100) for identifying gaps between the Indian comics industry and readers' expectations. The system (100) collects both qualitative and quantitative data from comic book creators, publishers, and readers. The system (100) analyzes the collected data and identifies parameters related to research problems using a Pareto chart. The system (100) uses a combination of data collection and analysis techniques to triangulate findings and provide a comprehensive understanding of the research problems. The system (100) identifies gaps between the Indian comics industry and the expectations of readers based on the analyzed data. The system (100) recommends actions to improve the Indian comics industry based on the identified gaps and the Pareto chart analysis. The system (100) provides a unique approach to identify gaps and recommend actions to improve the Indian comics industry, thereby enhancing the overall reader experience. Claims: 7, Figures: 2 Figure 1 is selected.</p> <p>No. of Pages : 18 No. of Claims : 7</p>	

## Invention Disclosure Form

Details of Invention for better understanding:

1. **TITLE:** The title should be good and small enough to describe the invention.  
The BOSE (Balanced Optimized Streamlined Equilibrium) Model proposes the fundamental process of promoting the Indian Comics Industry.
2. **INVENTOR(S)/ STUDENT(S):** All fields in this column are mandatory to be filled

A. Full name	SIDDHARTHA BOSE
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UID/Registration number	16741
Permanent Address	Mittal School of Business Lovely Professional University Phagwara, Jalandhar, Punjab, PIN - 144001

**(FOR ADDITIONAL INVENTORS, PLEASE ADD ROWS)**

### 3. DESCRIPTION OF THE INVENTION

The BOSE (Balanced Optimized Streamlined Equilibrium) Model proposes the fundamental process of promoting the Indian Comics Industry.

**A. PROBLEM ADDRESSED BY THE INVENTION:** Please describe the basic problem which is being identified and addressed. (250 words)

***Problem Identification:***

Indian Comics Industry is reeling and underperforming whereas foreign comics characters are much more popular than Indian characters. Comics booksellers complained that fewer people read them. Due to the rising expense of printing comic books, publishers are unable to meet demand. Publisher-bookseller supply chains need improvement. Considering the popular characters of the early 1980 to late 1990s, the influence of foreign media and characters has grabbed the attention of readers and viewers in past decades.

***How does BOSE (Balanced Optimized Streamlined Equilibrium) address the problem***

BOSE model helps by streamlining the common issues impacting optimally as an obstacle to bringing equilibrium.

In economics, the theory of general equilibrium can be very theoretical. Markets for commodities and production factors are typically presented as part of an introductory formulation having the following features.

1. Multiple Interacting Agents
2. People act based on what is best for them.
3. Most interactions between agents are mediated by markets and prices.



4. There is equilibrium when endogenous variables (like prices) change in a way that
  - a. Under restrictions, actors cannot improve by changing their behavior.
  - b. The markets (typically) are clear when supply and demand are in equilibrium.

Agents, often known as customers and businesses, optimize within limited environments, such as those imposed by available resources

**B. STATE OF THE ART/ RESEARCH GAP:** Describe how what is the research gap being fulfilled. (250 words)

It turns out that it's hard to show equilibrium as the answer to an optimization problem when there is more than one household or country involved. How to improve is the big question to make it better. There is no clear function that needs to be optimized. Formal theory shows that there is a second way to look at the problem. Individual decisions and behavior of consumers and businesses are built into functions that show how the agents make decisions based on the values of the variables. So, for example, use individual optimization to figure out how consumers and businesses will respond to prices, taxes, and other factors.

It is all the game of demand of supply and the associated factors influencing between. To this, here Supply can be considered as Indian Comics Industry (Publishers, Supply Chain Management, Book Sellers, Artists, etc.) and Demand is the readers' group of the content, generated by the Indian Comics Industry. Based on the interviews conducted with personnel from Indian Comics Industry (Publishers, Supply Chain Management, Online, and Offline Book Sellers, Subject Matter Experts, etc.) and readers groups from all strata (Scholars, Junior School, High School, Intermediate,

Ph.D., Post-Doctoral Fellow, Tea Seller, Cab Driver, Compound General Merchant shops, Big Booksellers, Hawkers, Academicians, Engineers, Animation studios, Film Makers, Home Makers to Working women, NRI – Non-Resident Indians) common issues have been identified from both Supply and Demand side. Since there are several issues, the Pareto chart has been utilized to identify the issues to prioritize in order to observe the greatest overall improvement.

**C. DETAILED DESCRIPTION:** Provide a detailed description of the invention with drawings, pictures, sketches, and circuit diagrams wherever necessary. (500 words)

***BOSE (Balanced Optimized Streamlined Equilibrium)***

BOSE model proposes to promote the Indian Comics Industry by creating the butterfly effect.

Butterfly Effect: The sensitive dependence on initial conditions in which a small change in one state of a deterministic nonlinear system can result in large differences in a later state.

To bring the small change it is very much necessary to identify the issues to work upon. Thus, Pareto Chart helps to show which of a large number of factors is the most important. In quality control, Pareto charts help find the most important issues to address first so that there is the most overall improvement. It often shows the most common causes of defects, the type of defect that happens most often, the most common reasons why customers complain, etc.

Mix method triangulation is a research method that combines multiple data collection and analysis techniques to provide a comprehensive understanding of a research problem. In the context of identifying gaps between the Indian comics industry and the

expectations of readers, mixed method triangulation could involve collecting both qualitative and quantitative data.

For example, qualitative data could be collected through in-depth interviews with comic book creators, publishers, and readers to gain a detailed understanding of their perspectives on the industry and the expectations of readers. Quantitative data could be collected through surveys or market research to gather information on readership trends, sales figures, and other data that can be analyzed to identify patterns and trends. By using a mix of methods, researchers can gain a more comprehensive understanding of the research problem and identify gaps between the Indian comics industry and the expectations of readers. The combination of different data collection and analysis techniques can also help to triangulate findings, providing a more robust and reliable set of data to support conclusions.

#### Objectives

- To understand the challenges in the Indian Comics Industry, Personnel from Indian Comics Industry have been reached for qualitative interview
- To understand the expectation of the readers, Comics readers have been approached from various avenues like social media, physical book Stalls, etc.
- Based on the Pareto Chart top factors identified as gaps by combining the challenges of the Indian Comics Industry and the expectation of the readers majorly.

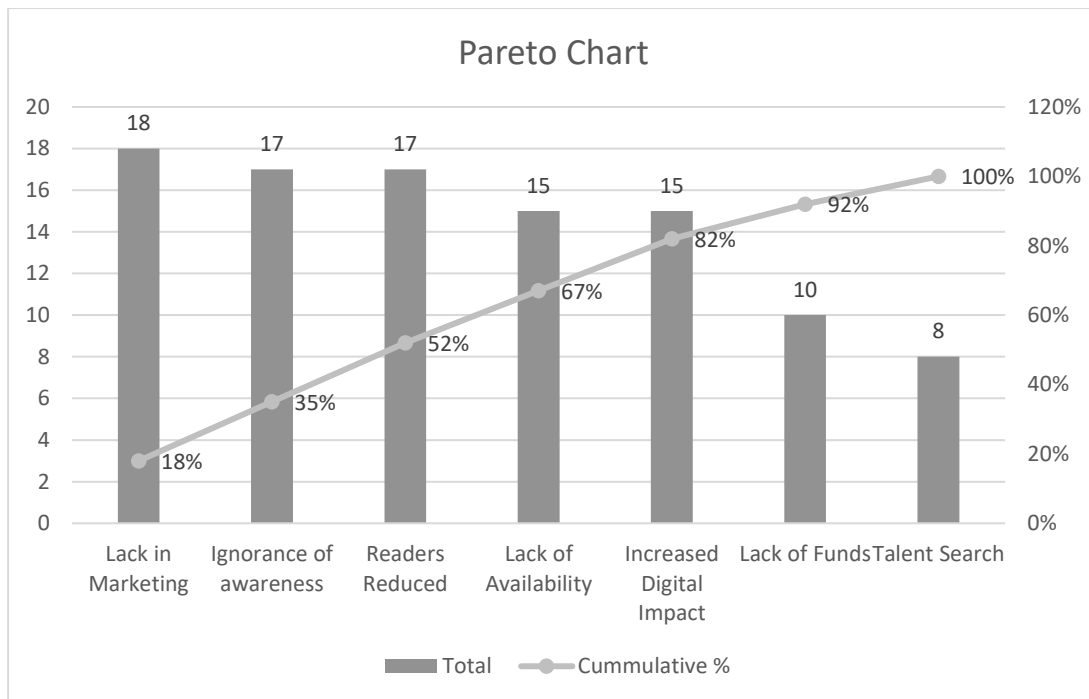


Table 01: Pareto Chart for the top defects/issues

The top issues identified were Lack of Marketing, Awareness, and Availability from both the Indian Comics Industry as well as Readers. Initiatives have been taken towards the factors identified as given below.

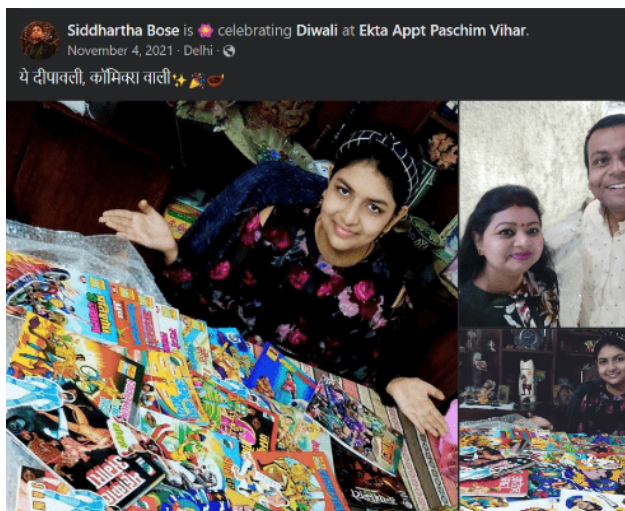
The BOSE model proposed below initiatives

1. Walkinar - To spread awareness among the people about Indian Comics and their availability in nearby shops. This was done to influence the buying behavior of the customer.
2. Offline Market Growth – Comics were donated and displayed in the Libraries, Book Shops ensuring the demand is fulfilled when the customer visits.
3. Awareness Campaigns – YouTube advertisement campaigns have been released to spread awareness about piracy, healthy reading of Indian Comics, etc.
4. Beyond the Borders – NRI readers have been reached to induce the spread of Indian Comics worldwide.

**D. RESULTS AND ADVANTAGES:** Share the results and advantages and superiority over the existing prior art (150 words)

After BOSE Model Initiative

- Walkinar campaign helped in word-of-mouth publicity with awareness of Indian comics being available in the nearest shops.
- Indian Comics Publications have started pushing towards “Offline Marketing Growth” by making their content available in offline shops.
- Awareness Campaign: DIWALI CAMPAIGN was adapted by Amar Chitra Katha



Date of publication

04-Nov-2021 – [Click Here](#)

Date of publication

15-Oct-2022 – [Click Here](#)

- Beyond the Borders: Onsite shipping has been started by various sellers with quality control along with the Indian comics publishers.
- Appreciation from Bhupinder Thakur – CEO – Swayambhu Comics
- Appreciation from Rocky, Co-Founder of Comics India

The BOSE model helped to influence buying behavior with awareness and catalysts like awareness campaigns of the Indian Comics. Which ultimately helped the industry by getting new readers, availability of the

**E. ALTERNATIVES/ EXPANSION:** Any variables which are necessary for your invention to be covered? (150 words)

The BOSE model has been implemented at a specific city level so far. Considering the national movement and beyond. This requires more research groups

Walkinar: Spreading awareness by talking to people in various cities (Urban / Rural) will help to influence the Indian Comic Book reading culture and buying intention.

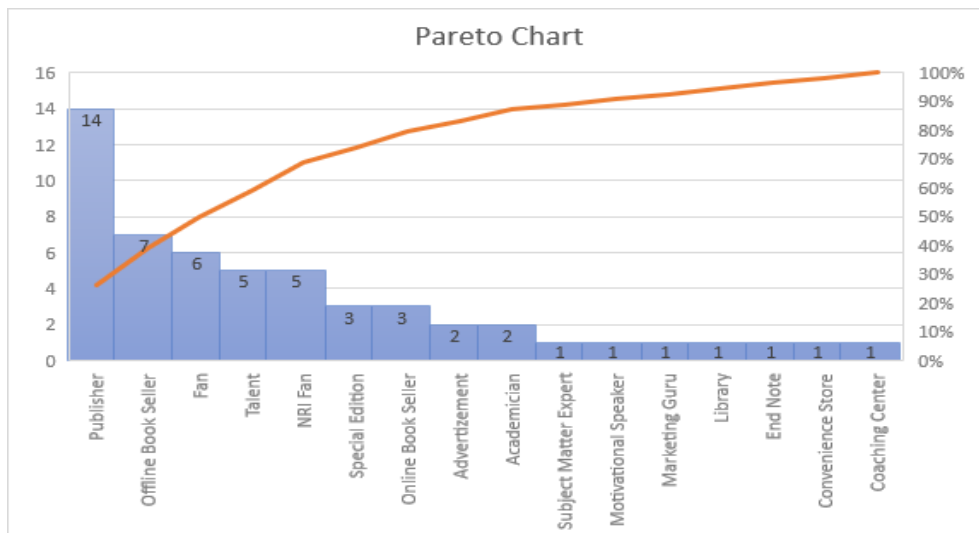
Offline Market Growth: As a result of the Walkinar drive, Indian Comic Books should be available in the shops nearby. This requires more involvement of Indian Comics Publishers and Book Sellers.

Awareness Campaign: More and more tools of advertisement need to be explored. From pamphlets to billboards, from print media to web advertisement. Nation and worldwide.

Beyond the Borders: Expanding the Indian Comics Publishers with foreign comic book publications and big booksellers will boost the Indian Comics Industry.

**F. WORKING PROTOTYPE/ FORMULATION/ DESIGN/COMPOSITION:** Is your working prototype or other ready? If not, how much time is required for the same? Give details

The working prototype is ready, tested, and well proved fruitful in the Indian Comics Industry.



***BOSE (Balanced Optimized Streamlined Equilibrium) Model***

**G. DATA:** Any clinical or comparative data necessary enough to support your invention

**4. USE AND DISCLOSURE (IMPORTANT):** Please answer the following questions:

A. Have you described or shown your invention/design to anyone or in any conference?	YES ( )	NO (✓)
B. Have you made any attempts to commercialize your invention (for example, have you approached any companies about purchasing or manufacturing your invention)?	YES ( )	NO (✓)
C. Has your invention been described in any printed publication, or any other form of media, such as the Internet?	YES ( )	NO (✓)
D. Do you have any collaboration with any other institute or organization on the same? Provide name and other details	YES ( )	NO (✓)
E. Name of Regulatory body or any other approvals if required.	YES ( )	NO (✓)

5. Provide links and dates of such activities if you have disclosed the information in public before sharing with us.

N/A

6. Provide the terms and conditions of the MOU also if the work is done in collaboration within or outside university.

N/A

7. Potential Chances of Commercialization

Yes

8. List of companies that can be contacted for commercialization along with the website link.

- Bullseye Press: <https://bullseyepress.in/>
- Cheese Burger Comics: <https://www.cheeseburgercomics.in/>
- Chitrageetha: <https://chitrageetha.com/>
- Comics India: <https://comicsindia.co.in/>
- Holy Cow Entertainment: <https://www.holycow.in/>
- Radiant Comics: <https://radiantcomics.in/>
- Raj Comics by Manish Gupta: <https://www.rajcomics.com/>
- Raj Comics by Manoj Gupta: <https://www.rajcomics.net/>
- Raj Comics by Sanjay Gupta : <https://rajcomicsuniverse.com/>
- Shakti Comics: <https://www.shakticomics.com/>
- Swayambhu Entertainment: <https://swayambhucomics.in/>
- Umacart: <https://umacart.com/>
- Vimanika Comics: <https://vimanikacomics.com/>
- Yali Dream Creations: <https://www.yalidreamcreations.com/>



Apart from above any new / left out comics company can utilize BOSE Model for their growth.

9. Market potential of the invention

Tested and proved.

10. Any basic patent which has been used and we need to pay a royalty to them.

N/A



**11. FILING OPTIONS:** Please indicate the level of your work which can be considered for provisional/ complete/ PCT filings.

Complete.

**12. KEYWORDS:** Please provide the right keywords for searching your invention.

BOSE, Comics, Indian Comics Industry, Walkinar, OMG, Offline Market Growth, Awareness Campaign, Beyond the Borders

**13. LOG BOOKS AND NOTEBOOKS:** Please provide log books and notebooks with the date when the idea was discussed with your team.

Signature of Inventor	Name of Inventor with UID and Department	Date
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	PRITPAL SINGH 16741 Mittal School Of Business, Lovely Professional University, Phagwara, Jalandhar, Punjab, PIN 144411	28-01-23

**Appendix D**  
Paper published

<b>S. No.</b>	<b>Title</b>	<b>Journal</b>
1	A Machine Learning Approach to the Indian Comics Industry	Intelligent Systems and Applications In Engineering, Vol. 12 No. 3s (2024)
2	Growth Potential of Indian Comics among Varanasi High School Students	International Journal of Health Sciences Vol. 6 No. S4 (2022) <a href="https://doi.org/10.53730/ijhs.v6nS4.6115">https://doi.org/10.53730/ijhs.v6nS4.6115</a>

## Appendix E

### Conferences Attended

<b>S. No.</b>	<b>Title</b>	<b>Conference</b>
1	Utilizing artificial intelligence to successfully communicate and equip real estate construction workers with ergonomic footwear for their health	ICRTE – 2022   2 <sup>nd</sup> International Conference on Renewable Technologies in Engineering
2	The Potential of Digital Comics In Classroom	ICSIS-2022 (International Conference on Smart Innovations for Society)
3	The Prospect of Digital Comics In A Classroom Environment	Industry 5.0: Human Touch, Innovation and Efficiency
4	Rise In Comic Books Reading Tendency During Lockdown	ComIN 21: International Conference on Indian Comics
5	Comparison of Regression Techniques and Integration Models Using Machine Learning	2023 6 <sup>th</sup> International Conference on Contemporary Computing and Informatics IC31-2023
6	Indian Comics Industry in the Blockchain Realm	2023 IEEE International Conference on ICT in Business Industry & Government (ICTBIG)
7	Exploring the Potential of Comics as a Tool for Improving Healthcare Operations and Patient Outcomes: A Systematic Review	International Conference on “Sustainable Future: Technology, Business Transformation & Circular Economy”