Volodimir Kazanevsky

'PANDEMIC' OF CORONAVIRUS CARTOONS

Many cartoons of artists from many countries around the world associated with the coronavirus pandemic have appeared in a short period of time. The purpose of this article is to analyze the semantic content and artistic level of such cartoons. Thus, cartoonists reacted unusually quickly and smoothly to the coronavirus pandemic. Many 'pandemic' cartoons were created by artists in just a few months. These cartoons reflected all the vicissitudes of the struggle of mankind with a pandemic from the first shock, pessimism, to preparedness for the fight and belief in victory. The cartoon art brilliantly fulfilled its social satirical duty to humanity. However, coronavirus was a serious test not only for humanity, but also for the art of cartoon. A coronavirus pandemic swept the inquisitive minds of artists around the world. ́ePandemić́f drawings sharply reflected the crisis, which is increasingly manifested in the art of cartoon in recent years. This crisis was identified by the appearance of many cartoon clones, similar in their messages to the audience and similar visually. Coronavirus, this spherical object with short processes, has become a very attractive way to create typical cartoons. Well-known techniques for creating comic effects in ironic graphics are easily traced in the ́epandemić́f cartoons. The art of cartoon fulfilled its social role expressed in responding to the coronavirus pandemic by means of humor and satire. Cartoonists embraced almost all stereotypical images with their ́ecoronavirusć́f creativity. The coronavirus pandemic laid bare the crisis inherent the art of cartoon in recent decades, like by x-rays which cartoonists managed to ridicule at after their discovery. Cartoonists around the world created similar cartoons, not really caring about heuristic. Therefore, we see so many works repeating each other. As we see, cartoons are becoming more ́elight́́f, superficial.

The cartoons created in the early period of the appearance of coronavirus had a panic character, were saturated with black humor. However, then the artists began to urge humanity to fight the pandemic through cartoons, thereby fulfilling their humanistic mission in their messages. And at the same time, ́epandemić́f cartoons showed that there was practically no heuristic in the works by witty artist in most cases, they were mainly built on the expected stereotypical images.

Keywords: *cartoon, coronavirus, pandemic, semantic content, humanity.*

The social role of cartoons in the development of society has become especially noticeable in recent years with the advent of social networks that allow information to be transmitted almost instantly. Cartoonists quickly enough respond to acute social events in the world. The purpose of this article is to analyze the cartoons that appeared during the coronavirus pandemic. We will study not only the messages to the audience that the artists put into their works, not only the social significance of the cartoons about the coronavirus pandemic. We will also analyze the artistic significance of such cartoons. Cartoonists reacted keenly and mobile to the pandemic, which quickly spread throughout the planet. Thousands of 'pandemic' cartoons were created by artists in a few months. Every cartoonist tried to fight the pandemic by witty graphics. Such a number of cartoons, devoted to one global problem, have been created by artists in all countries in a short period of time, are difficult to note. The world economic crisis, waves of terrorism, refugee flows, color revolutions, world wars and other social upheavals also caused a stormy reaction of satirical artists. However, coronavirus especially excited cartoonists. There are several reasons for this. The main reason is the desire of artists to help humanity fight the pandemic by satire and humor. 'Being a force, laughter gives something that neither compassion nor pity can give, although all of them are directed towards a single good goal' noted the well-known researcher of laughter culture L. Karasev [Karasev 1996: 39]. A secondary reason for such a passionate involvement of artists in the creative process associated with the reaction to social shock is the temptation to easily use images convenient for creating comic effects associated with the coronavirus pandemic.

The study analyzed 945 'pandemic' cartoons of artists from 64 countries, which were taken in social networks and satirical magazines:

https://www.facebook.com/
https://caglecartoons.com/
https://www.irancartoon.com/
http://www.ismailkar.com/
http://en.cmiassn.org/
https://www.raedcartoon.com
https://brazilcartoon.com/
https://www.wired.com/
https://brazilian.report/cartoons/
https://blog.cartoonmovement.com/
e-GAG Magazine No. 3, 2020
NEBELSPLTER Magazine
COURRIERINTERNATIONAL Magazine

First, we turn to the humanistic motives of the cartoonists related to the pandemic. According to the cartoons created since the beginning of the spread of coronavirus, we can easily trace chronologically how humanity reacted to the pandemic. The cartoons of the 'first wave' show the shocking state of

hopelessness inherent in society during the outbreak of a pandemic.

A few months later, the cartoons began to turn into messages calling for unification in the fight against coronavirus. The drawings that were created by cartoonists in all corners of the planet can be divided into eight groups.

The first group includes 'planetary' cartoons. They reflected the planetary scale of the pandemic. Most often, artists put on a huge medical mask on our planet (Fig. 1). The second group of cartoons reflected a panicky character. The main character in such cartoons was death in the form of an old woman in a black cloak, with a scythe, which embodied the fatal outcome of COVID-19 disease (Fig. 2). The third group of cartoons expressed a protective reflection of humanity on coronavirus. Artists began to carefully put on masks not only on people, but also on everything that have been created by civilized people. Masks have protected people, heroes of works of art, animals and inanimate objects from the coronavirus in cartoons (Fig. 3). The artists tried to show in a humorous way the causes and place of the appearance of coronavirus on the planet in the fourth group of cartoons. For example, some cartoonists associated the coronavirus with the symbols of China, alluding to the country of origin of the pandemic (Fig. 4). In the fifth group of cartoons, artists depicted universal evil, linking it with a coronavirus. Cartoonists even resorted to the personification of the coronavirus. Dozens of artists personified coronavirus with such a manifestation of evil as leaders of some countries (Fig. 5). The cartoons of the first wave during the outbreak of the pandemic were dominated by black humor. Such absurd drawings are close to the philosophy of existentialism with hopelessness. However, several months passed and the attitude of people towards coronavirus began to change. The shock state passed, and humanity began to stubbornly fight the pandemic. Cartoonists have reacted sensitively to this change. Pessimistic motifs ceased to dominate the general tone of cartoons. The works of artists began to acquire a creative character.

The cartoons began to fill with the power of conviction and struggle. The philosophy what was characteristic of A. Camus's views, which reflected the absurdity of human existence without a shadow of hope, was replaced by ideas that were full of hope. Humanity began to perceive coronavirus as an existential inevitability. Death, as a result of a pandemic, has lost its tragic coloring in cartoons. Artists began ridiculed her (Fig. 6). Gradually new groups were added to the groups of cartoons listed above. In the sixth group of cartoons, artists ridiculed the dominance of coronavirus in the streets of cities, in parks... The seventh group of cartoons can be called 'Stay home'. The artists in allegorical form encouraged people to fight the coronavirus while staying at home, thereby hampering the development of COVID-19 (Fig. 7). And finally, the eighth groups of cartoons dedicated to the fight coronavirus are drawings about doctors. The

main motive of such cartoons was the battle of the valiant knight-doctor with the monster COVID-19. The sympathies of artists have always been on the side of physicians in all such cartoons, which embodied hope in the existential struggle against a pandemic (Fig. 8).

Group	Semantic emphasis	Number of cartoons
1	planetary pandemic	73
2	death COVID-19	55
3	disease protection	207
4	personifications of evil	28
5	ridiculed of death	21
6	fight and defeat the virus	183
7	'stay home'	97
8	heroism of doctors	281

Thus, cartoonists reacted unusually quickly and smoothly to the coronavirus pandemic. Many 'pandemic' cartoons were created by artists in just a few months. These cartoons reflected all the vicissitudes of the struggle of mankind with a pandemic from the first shock, pessimism, to preparedness for the fight and belief in victory. The cartoon art brilliantly fulfilled its social satirical duty to humanity. However, coronavirus was a serious test not only for humanity, but also for the art of cartoon. A coronavirus pandemic swept the inquisitive minds of artists around the world. 'Pandemic' drawings sharply reflected the crisis, which is increasingly manifested in the art of cartoon in recent years. This crisis was identified by the appearance of many cartoon clones, similar in their messages to the audience and similar visually. Coronavirus, this spherical object with short processes, has become a very attractive way to create typical cartoons. Well-known techniques for creating comic effects in ironic graphics are easily traced in the 'pandemic' cartoons.

Such techniques were described by A. Koestler [Koestler 1964] and J. Suls [Suls 1972]. Their reasoning came down to the search for two independent concepts in which there was one common similar 'something'. In the case of cartoons, this commonality is visual similarity most often. This common 'something' can cause laughter. Since coronavirus appears in a spherical form, a rounded object can be this 'something' in two independent concepts. Cartoonists eagerly pounced on this visual image as easy prey in search of comic effects. Artists noticed that the Earth and other planets had a spherical shape also. Almost immediately there were dozens of cartoons by various artists, in which the Earth appeared as a huge coronavirus. Artists attached growths to the spherical Earth and made a large-scale metamorphosis. They turned a microscopic virus into a macroscopic planet (28 similar cartoons by various

authors). Artists turned the coronavirus into the Sun, and into other space objects. Naturally, dozens of artists sent coronavirus to the surface of our planet in the form of meteorites, hinting at the extraterrestrial origin of this fateful object (7 similar cartoons). Cartoonists also turned coronavirus into a modest tourist who began to travel from China to other countries (26 similar cartoons). A tragic old woman with a scythe inevitably appeared in cartoons. The easiest way to add a coronavirus instead of a skull! Fortunately, they are similar in form (18 similar cartoons). The main attribute of stereotypical death since the Middle Ages is a sharp braid. Why not replace the typical instrument of death with the medieval Morgenstern? After all, this metal ball with spikes is so similar to a coronavirus! And the cartoonists did it (3 similar cartoons). And off us go ... Death began to be awarded with orders of coronaviruses (5 similar cartoons) ... The old woman liked to play various 'coronavirus' games with people, such as cards, dominoes, chess and dice in the cartoons ... The main bet in such games was the life of people (35 similar cartoons).

Cartoonists could not do without medical masks. In this kind of cartoons, both the visual similarity of one 'something' in two concepts was used, as well as the mental. If using a protective medical mask can protect a person from becoming infected with the coronavirus. Why not protect inanimate objects in the same way, for example, artifacts, chess pieces? One of the first compassionate cartoonists rescued Mona Lisa. Caring artists began to put on her face medical masks (16 similar cartoons) (Fig. 9). Expensive masks were made by well-known model companies in the imagination of cartoonists (8 similar cartoons), climbed the masts as flags (12 similar cartoons). Ladies in chic medical masks of original styles began to defile on the catwalks (8 similar cartoons). Of course, the easiest way is to put a mask on our planet. Dozens of cartoonists were seduced by this method of cartoon creation (48 similar cartoons).

We cannot talk here about plagiarism or borrowing ideas by cartoonists. Pandemic hysteria has captured artists all over the planet almost simultaneously. They created their works independently of each other, from an excess of pandemic feelings. Here we are talking more about the stereotypical thinking of modern cartoonists. The pandemic seemed to expose the crisis in the art of world cartoon. Stereotypical cartoons were created not only by novice authors, but also venerable ones. When the information has appeared that through banknotes you can become infected with a coronavirus, the cartoonists immediately put on masks on the faces of the presidents depicted on the banknotes of American dollars (5 similar cartoons).

Another topic for cartoonists was the desperate struggle of brave doctors with a pandemic. As noted above, in this group of cartoons the doctor armed with a huge syringe, who entered the battle with the coronavirus monster has

dominated (47 such cartoons).

The first hysterical waves of 'pandemic' cartoons subsided, and artists began to compete in originality. They addressed various aspects of life in a pandemic. What is coronavirus, if not world evil? L. Karasev noted: 'It is not evil in itself that makes us laugh, but the way of its expressive, paradoxical presentation, its semantic frame' [Karasev 1996: 40]. For some artists, evil is seen in the faces of world leaders. The cartoonists crossed the coronavirus with X. Jinping (13 similar cartoons), D. Trump (18 similar cartoons), and V. Putin (3 similar cartoons), and B. Johnson (5 similar cartoons), and even A. Hitler (3 similar cartoons). Witty artists did not forget put on the face of Statue of Liberty a medical mask (4 similar cartoons).

Finally, cartoonists began to recall all the images that were easily recognizable by the audience, the most seductive and convenient for creating comic effects. Stereotype artists were united by artists with signs of a coronavirus pandemic. Soccer ball, basketball, volleyball, tennis ball, billiard ball are also round like a coronavirus. Why not cartoonists play with coronavirus in their inflamed imagination (47 similar cartoons)? The stone, which the unfortunate but unbending Sisyphus eternally rolls to the top of the mountain, can also resemble a coronavirus by shape (5 similar cartoons). The Little Prince of Antoine Saint-Exupery settled on the coronavirus planet (2 similar cartoons). Yorick's skull turned into a coronavirus in Hamlet's hands (7 similar cartoons). There was a place for a coronavirus on the nose of a jester (5 similar cartoons). Many cartoonists could not resist using these and others seductive images in their work. Where to hide a person from coronavirus during blocking? Guessed! Of course, the uninhabited island beloved by the cartoonists will perfectly protect a person from COVID-19 (17 similar cartoons)! How can cartoonists be without Little Red Riding Hood and her faithful Wolf companion? In the end, this evil forest gangster looks just like a coronavirus (7 similar cartoons).

Thus, the art of cartoon fulfilled its social role expressed in responding to the coronavirus pandemic by means of humor and satire. Cartoonists embraced almost all stereotypical images with their 'coronavirus' creativity. The coronavirus pandemic laid bare the crisis inherent the art of cartoon in recent decades, like by x-rays which cartoonists managed to ridicule at after their discovery [Albury 1997]. Cartoonists around the world created similar cartoons, not really caring about heuristic. Therefore, we see so many works repeating each other. As we see, cartoons are becoming more 'light', superficial.

The cartoons created in the early period of the appearance of coronavirus had a panic character, were saturated with black humor. However, then the artists began to urge humanity to fight the pandemic through cartoons, thereby fulfilling their humanistic mission in their messages. And at the same time,

'pandemic' cartoons showed that there was practically no heuristic in the works by witty artist in most cases, they were mainly built on the expected stereotypical images.

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Володимир Казаневський

«ПАНДЕМІЯ» КАРИКАТУР ПРО КОРОНАВІРУС

За короткий проміжок часу з'явилась безліч карикатур митців з багатьох країн світу, пов'язаних з пандемією коронавірусу. Мета даної статті – проаналізувати смисловий зміст і художній рівень таких карикатур. Карикатуристи незвично швидко і активно відреагували на пандемію коронавірусу. У цих карикатурах відображені всі перипетії боротьби людства з пандемією від першого шоку, песимізму, до готовності до боротьби і віри у перемогу. Однак коронавірус став серйозним випробуванням не тільки для людства, а й для мистецтва карикатури. Пандемія коронавірусу охопила допитливі уми карикатуристів усього світу. «Пандемічні» малюнки різко відбили кризу, яка останнім часом все більше проявляється в мистецтві карикатури. Ця криза була позначена появою безлічі карикатур – клонів, схожих за своїми посиланнями для аудиторії та схожих візуально. Відомі техніки створення комічних ефектів в іронічній графіці легко простежуються в «пандемічних» карикатурах. Мистецтво карикатури виконало свою соціальну роль, виражену у відповіді на пандемію коронавірусу за допомогою гумору і сатири. І в той же час «пандемічні» карикатури показали, що в роботах митців в більшості випадків практично немає евристики, вони в основному побудовані на очікуваних стереотипних образах.

Ключові слова: *карикатура, коронавірус, пандемія, семантичний контекст, гуманізм.*

Владимир Казаневский

«ПАНДЕМИЯ» КАРИКАТУР О КОРОНАВИРУСЕ

За короткий промежуток времени появилось множество карикатур

художников из многих стран мира, связанных с пандемией коронавируса. Цель данной статьи – проанализировать смысловое содержание и художественный уровень таких карикатур. Карикатуристы необычно быстро и активно отреагировали на пандемию коронавируса. В этих карикатурах отражены все перипетии борьбы человечества с пандемией от первого шока, пессимизма, до готовности к борьбе и веры в победу. Однако коронавирус стал серьезным испытанием не только для человечества, но и для искусства карикатуры. Пандемия коронавируса охватила пытливые умы карикатуристов всего мира. «Пандемические» рисунки резко отразили кризис, который в последнее время все больше проявляется в искусстве карикатуры. Этот кризис был обозначен появлением множества карикатур – клонов, схожих по своим месседжам для аудитории и похожих визуально. Известные техники создания комических эффектов в ироничной графике легко прослеживаются в «пандемических» карикатурах. Искусство карикатуры выполнило свою социальную роль, выраженную в ответе на пандемию коронавируса с помощью юмора и сатиры. И в то же время «пандемические» карикатуры показали, что в работах остроумных художников в большинстве случаев практически нет эвристики, они в основном построены на ожидаемых стереотипных образах.

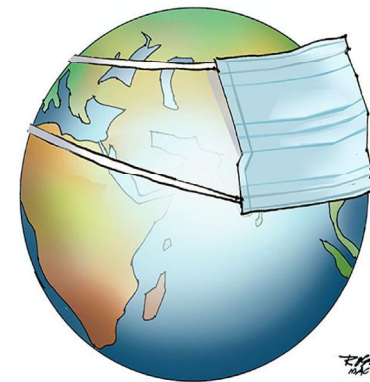**Ключевые слова:** *карикатура, коронавирус, пандемия, семантичный контекст, гуманизм.*

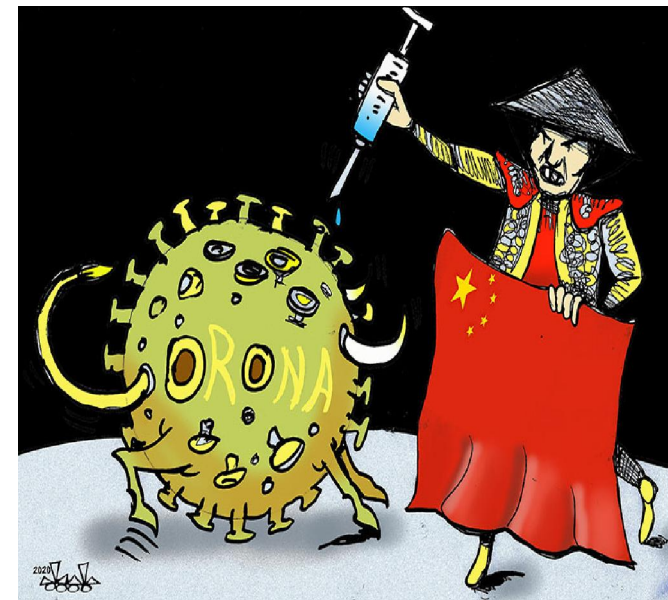Fig. 1　　　　　　　　　　　　Fig. 2

Fig. 3

Fig. 4

Fig. 5

Fig. 6

Fig. 7

Fig. 7

Fig. 9
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СОЦІАЛЬНІ КОМПОНЕНТИ СМІШНОГО