ABSTRACT
This dissertation examines the future of comic art in Pakistan through a study of the new emerging comic artists of Pakistan and the developments they have made in the industry. The time period studied includes the comic boom in ‘70s, the censorship of media during Zia’s regime and the course of last 7 years during which this art form was revived. By examining the great comic artists of ‘70s, understanding why no artwork except for political toons was produced after that time period until much recent and the current comic scenario, I have investigated how the new artists have been successful in establishing the industry. The major research strategy used is the detailed one on one interview of various artists and commercial clients to gain insight on the work being done, its reception and the money involved in this business. Data has also been collected from archives, interviews, newspapers, blogs and a minor survey. This dissertation challenges the claim that comic art is non-existent in Pakistan. Many people are still not aware of the work produced and related events in spite of the smart marketing strategies being used. Hence, my dissertation focuses and examines the future of comic art in Pakistan; the work being done and what more still needs to be done to match the international standards.