This dissertation attempts to study the popular animated cartoon \textit{Tom and Jerry (T&J)} and \textit{Amar Chitra Katha (ACK)} as a historical, cultural, and political phenomenon, and to examine the modes in which animated cartoons and comic books help consolidate the position of the dominant class, and to analyse the fundamental relations between cultural power and textual/visual interpretation and the implicit authoritarianism within the hierarchical structure of the society.

The first chapter, also an introduction to this dissertation provides a brief history of the origin and evolution of the genre in the U. S. and India. The study does not analyse \textit{T&J} and \textit{ACK} in isolation and gives equal importance to comic strips and animated cartoons as well and hence the title. The second chapter tries to understand \textit{T&J} in the context of the socio-political ferment of the United States in the 1940s and 1950s. This chapter also provides the history and evolution of the \textit{T&J} series from its origin in 1940s to the present and also gives a brief history of the genre in India. The third chapter attempts to expose the hegemonic tendencies that castigate the marginalised segments of the society beneath the iron fist of the seemingly innocent \textit{T&J} cartoons, that incorporate a strategy more succinct and transparent than any other comparable cultural phenomenon with their innocence that appeal to children and adults alike. The fourth chapter hopes to unravel the chronic social conflict and the myth of the
American Dream by looking at the question of race in America through the lens of ideological discourses in T&J. The fifth chapter undertakes an analysis of the crucial values through their series on Dayananda Saraswati, Vinayaka Damodar Savarkar, Babasaheb Ambedkar, Padmini and Jawaharlal Nehru. The final chapter is a conclusion to the dissertation.

The appendix gives a brief description of the T&J cartoons of Hanna and Barbera.