5.1 SUMMARY

The fifth chapter presents a comprehensive summary on the thesis, followed by the conclusion and scope for further research, emphasising upon the application of cartoons and caricature in Indian print advertisements which stressed upon the creative aspect of advertising and analysing the importance of humourous appeal in advertising. Case studies of Vodafone India and Perfetti Van Melle India was discussed in details to understand the changing trend of visualisation techniques in advertising. The study also reviewed the products of different other assorted brands and their advertising campaigns in the successive chapters to appreciate and qualify the significance of humour in advertising. Various prints format such posters, magazine advertisements, press layouts, hoardings which form the major part of print media were also analysed for the study purpose.

Fictitious characters, mascots and caricatures were also considered as study models for analysing the changing trend creativity and brand awareness. The thesis also highlighted a general understanding about the history of Indian advertising and the evolution of comic culture in India, which had encouraged the acceptance of cartoons and caricature in print advertising during its changing course of development. The advent of modern technological advancement in the field of advertising was also discussed to review and
evaluate the significance and effectiveness of humourous elements in modern age advertisements which is no more confined to traditional forms.

The first chapter introduces the subject with research problem, scope and objectives of the study, limitations, and hypothesis, highlighting the use of humour as advertising appeal in Indian print advertisements. The chapter also focuses on the fundamental nature of cartoons, caricature, and comics, highlighting the use of humour as visual mode of expressing the message in advertising. The review of literature also forms the first chapter which is divided into three parts - development of advertising in India, creative aspects of execution techniques and visualisation of advertising appeal, and miscellaneous review appropriate to the study.

The second chapter makes a parallel study about the historical development Indian advertising and the development of comic reading culture in India. The chapter also focuses on the expansion of humourous drawings in India which proliferate the act of reaction and protest away from entertainment. The chapter also analyses two different set of developments, which highlights the relevance of humourous elements in advertising and the responses of children in particular towards such advertising which had changed the perception of comic reading in generalised form and followed by the application of the comic characters in a different mode to persuade and convince the target audience. The chapter concludes with the findings that visual images not only played an important role in our society since early times as a medium of communication, but had co-related the different aspects of the socio-cultural development in an order to express, protest, endure, and entertain the changing lifestyle of Indian consumers, which had initiated a better a visual
culture with varying creative strategy and style of executing the visual elements. The study of the historical background of Indian advertising also made a conclusive documentation that, fictitious, adorable and humourous characters were developed and conceived at a regular interval of time along with photographic representation and other forms of illustrations that have been executed in different styles and techniques to make positive appeal. As the history of advertising proliferated in due course of time from simple illustrations to photographs, the creative aspects of advertising become more effective with new ideals and objectives. The advent of humourous drawings, followed by the recognition of comic culture in India made a parallel progression with the western counterpart in exploring Indian philosophy, mythology, history and contemporary culture.

The socio-political scenario of India made a decisive departure from colonial to contemporary visage with the reaction and protest made by the cartoons and caricatures behold the power of the printed image. Development of Indian comics and the stylisation in their visual embodiment marked a sequential development from hand drawn illustrations using minimal lines and rendition to more pronounce visual effects with the advent of computer generated images.

During the course of the study, some important event of development and application of cartoons and caricatures were also observed in the chapter viz – Firstly the sequential visual narrative approach of storytelling tradition initiated a gradual development of the process of visual documentation, culminated into various hand drawn visual formats as evident with the augmentation of rock paintings, wall paintings, patachitra, narrative scrolls etc.
Secondly, the advent of the art of printing process, further initiated the arrival of magazine and graphic novels (in recent time) in India from the bulky wooden box and hand held scrolls to the compiles set of comic book format. The preceding scene is dominated by print formats in recent time in the form of various advertising campaigns, which advocates the product with both textual and visual narration on a diversified set of printed surface. It is been pragmatic, that the adoption of cartoons and caricatures had made a better recall value when uses Indian elements of persuasion in advertising along with photography and real life like presentation. Personification of human figures, fictitious characters, non specific illustrations, boosts up the objectives of advertising in terms of buying pattern and information. The chapter had also established the fact that the changing taste and acceptance of visuals/illustrations and appeal gratifies the consumer products with every aspect of the target audiences, irrespective of gender and sex, behaviour, buying pattern and social status and had made a major contribution to Indian advertising.

The third chapter deals with the approach and importance of advertising strategy, creative techniques, design elements, rendering and visualisation of the messages in print advertisement. The chapter also deals with the study of the advertising campaigns of various assorted brands using effective and creative cartoons and caricatures, fictitious characters for visual and humourous appeal. In addition, the chapter also focuses on the association of cartoons, caricatures and other imaginative characters with children in Indian advertising. The study also focuses on the case study of advertising campaigns of Vodafone India and Perfetti Van Melle India for better understanding of the application of humour in advertising.
Following the study of different advertising campaigns irrespective of the appeal and execution style, the chapter establishes the fact that humour as an element in advertising makes effective communication for easy recall and attention. It creates a positive image about the product for a longer time and indicates some quality which produces or mediates the amusing, comic, and witty part of our conscience. It is also evident from the study that the cartoon characters and humourous elements can ensures high recall value and provides a personal touch to the marketing strategies that goes a long way in enduring public acceptance of a brand in contrast to the celebrity endorsement. Consistent usage of fictitious characters as we have seen in the case of brands like *Amul Butter, Air India, Fevicol* etc. has definitely helped the business and created a special identity for the products in the minds of the consumers.

The study had observed that the advertisers had explored the Indian responsiveness through the various humourous advertisements that had accumulated the Indian culture, mythology, tradition, socio-political happenings with contemporary attribute for advertising responses. But it is also apparent that excess use of humour in advertisement makes the product unnoticed by the consumer which makes the product less useful that result in less prospect buyers. It is been observed that certain amount of humourous elements is also perceived from different social structures which were used in various advertisements to create comic situations, results in easy recall about the product that associate and stimulate the visual idea. But again it is also pertinent to the study that such association and engagement, sometimes become insulting and inappropriate to accept for a particular situation which may took place unintentionally or sometime intentionally when used to make
humourous appeal. Another important aspect of visualisation is also relevant in the process of rendering of the visual elements for humourous appeal. It is observed that hand drawn illustrations sometimes disagree with the realistic approach of real facts about the acceptance and identification of the physical characteristics of the product with the consumer’s acceptance of the product. The bizarre acts of such representations of images for humourous appeal sometimes reject the product and confuse the consumers about the product.

The personification of an object, no doubt creates brand awareness, but it is been pragmatic that such effort remains noticed within a definite target audience and remain less important in general. Therefore humour can be successful in advertising if used carefully, otherwise it could be fatal because whatever message is conveyed lightly might be forgotten and would be in vain, when the objective is to sell the product. The parallel execution style of using real photographs and humourous illustrations had made a positive realm with the response of the consumers. The study also exemplifies the importance of different fictitious characters used in the advertising campaigns to personify the characters as in the case of Amul Girl, Maharaja and Zoozoos. The two case studies also established the relevance of cartoons and caricatures in advertising with a scope of creative flexibility for humourous proposition.

The fourth chapter examines the changing trend of visualisation in modern Indian print advertisements which includes the study of various aspects of recent changing advertising trends. The chapter also analyses the objective and effectiveness of traditional advertising in comparison with modern aids of advertising. The chapter analyses and reviews different assorted brands and
their advertising campaigns to understand the application of modern technological tools like computer generated image, digital visual effects, different design elements, conceptual and creative approach of visualisation adopted in recent time.

The chapter had established the facts that the conceptual and technological development has brought the consumer and the product to a position of invisible reliability. Advertising had succeeded to persuade and motivate the consumers with better visual relish of the advertising messages. It is apparent from the study that the changing faces of brand mascots and different cartoon characters play an important role in creating brand image with its humourous appeal and execution. Sophistication of advertising appeals and application of high quality graphic images had changed the perception of humour in advertising. Both direct and indirect approaches of humourous representation made a new genre of creative persuasion which was limited to print advertisements with minimal visual appeal in early phase of the development of advertising in India.

The changing mode of visualisation is noticeable from the study of various advertising campaigns, which had explored the advent of computer-generated image and multimedia and had surpass the changing trend of creativity from the traditional two dimensional representation using caricature, cartoons, illustration and photographs to 2D and 3D animated images. Application of cartoons and caricatures in the form of animation in Indian television commercials and digital advertising in recent time had showcased a parallel attribute with hand drawn cartoon characters which we can see with the outstanding advertising campaigns of the brand Amul, which had explored the
outdoor advertising campaign since the time of its inception to the new media of advertising in recent time with animated image of the brand mascot. It is been observed in the study that the accessibility of new age techniques such as multimedia, animation and computer generated images had not overstated the traditional media of advertising, but had retained their individual characteristics to embody humour appeal.

It is been established from the study that, even though the changing trends of creativity had utilised the technique of art of hand drawn illustrations, cartoons and caricatures and other witty images etc. to endorse the product with humourous appeal, the modern Indian advertising made a transition from such stereotyped representation into a more subtle mockery in recent time with intense indirect persuasive advertising using non-specific images with digital enhancement of visual elements. Conventional sets of caricature and cartoons using line drawings and illustrative styles were explored and re-innovated further with indirect and conceptual approach of utilising real life humourous situation to a more intense visual appeal with pictorial dramatisation of the advertising message. Such indirect approaches also instigated the idea of disgrace advertising messages in some occasions which seem to demoralise the attribute of the real purpose of using cartoons and caricature for humourous appeal.
5.2 CONCLUSION

From the discussion and conclusion drawn from different chapters, it is evident that humour has long been a popular and accepted technique in advertising execution as it makes the print advertisement or the commercial more interesting. Humour is a great tool as many advertisers tend to use witty representations as a basic approach when their major concern is to attract the attention to the product or service. It evokes feelings of amusement and pleasure that helps in putting across the message of the advertisements without frustrating the viewers because of the fun factor present in it. It enhances attention and liking, help diminishing the chances of counter arguments because it distracts the audience from making cognitive responses. It has the power to have an effect on information processing for making purchase decision by way of attracting attention, generating pleasant mood, improving the brand name. Since humour generates feeling of pleasure and amusement, it has the potential for the feelings to become associated with the brand and may influence consumer attitudes towards the brand and its brand image. No doubt, this is why advertising experts are competing with each other in infusing humour efficiently to sell their products and services. They are conscious that brand building and sales promotion are the two key goals that their advertisements should accomplish. There are creative approaches in advertising where non-specific visual images like cartoons and caricatures play a very important role in capturing the attention of the public which promotes selling of a product. It persuades the target audience to have a look at the advertisement. Most importantly, it is been observed that mascots and various other fictitious characters make a deliberate effort in capturing the attention of
the consumers with witty gestures, creates positive brand image for the product.

But it is also apparent from the above discussion that, when introducing humour appeal in advertisements, marketers should keep in mind the target customers and the advertising message that they want to convey. Understanding of target audience is important because what appears humour to one person may sound silly or irritating to another person. Even though humour is considered to be very effective strategy in gaining the attention of the customers, it is a hard task to design an advertisement that has the right quantity and quality of humour, which goes completely with the nature of the product and instantly strikes a chord with the viewers. If the humour is directly related to the product or service that is being endorsed, attention towards the product increases manifold, thus improving the advertising efficiency. Overuse of humour also leads to isolate the message from the product where the consumers only remember the humour part, rather than the product. It is also evident from the two case studies that humourous elements in advertising definitely creates brand awareness and positive mood, but sometime overshadows the product and hold up the attention of the consumer. In the process of such stylisation, the probability of humour may have a tendency to irritate the attention of the consumer.

A more specific set of conclusion can be drawn with the following outlines of the research findings:

a) It is been observed from the study that the use of cartoons and caricatures as humourous proposition can be more engaging and captivating in
comparison with photographic representations of real life images as we have seen with various sets of mascots, trademarks and fictitious characters used in advertising, stylisation of various epic characters etc. The fictitious characters do help awareness and also create positive brand recall. They create certain mood and enhance attention. The narrative content of an advertisement become more attractive, often when uses non-specific images such as cartoons and caricatures instead of specific images with real life situations.

b) The study of the sequential growth of Indian advertising also made a conclusive documentation that, fictitious and humourous characters were developed at a regular interval of time along with photographic expressions and other forms of pictorial vocabulary of the advertising message that have been executed in different styles and techniques to make positive appeal with the changing facets of Indian consumerism.

c) The study had observed that the advertisers had explored the Indian sensibility through various humourous advertisements that had accumulated the Indian culture, mythology, tradition, socio-political happenings, lifestyle, occupation etc. with new attribute for advertising responses. Various epic episodes, legends and stories, characters were restructured with contemporary twists to commemorate the humourous appeal as observed in the advertising campaigns of ENO and Nirma SudhSalt.

d) It is been observed that the conventional sets of caricatures and cartoons using line drawings and unadventurous illustrative styles were explored and re-innovated further with indirect and conceptual approach of utilising real life humourous situations using both human and non human
characters into a more intense visual appeal with pictorial dramatisation of the advertising message. The onset of technical advancement had re-instigated the existed sets of cartoons, caricatures, and mascots with new dimensions for visual relish in Indian advertising in recent time.

e) Humour does help awareness and also help retention. It creates positive mood, appeal and enhance attention. But it is also applicable that, even though humour is considered a very effective strategy in gaining the attention of the customers it may sometime hamper brand recall and comprehension in general for some particular product variety. It can be either blatantly funny or unconditional and insulting which produces polarised opinion, while some people praise for the humour, there are others who feel that it is indurate and insensitive as observed in the advertising campaign of Ford Figo.

f) It is also evident from the study that humourous elements sometime outshine the product and obstruct the attention of the consumer. In the process of such stylisation where the creative aspect of advertising seems to exaggerate the content of the message, the probability of humour may have the tendency to irritate or aggravate the attention of the consumer to some extent towards the advertising message.

g) Humour has different agreements concerning the nature of the product or service. It is not benefiting for every advertisement. It is prominent from the study of the various assorted brands that, consumer products other than few exceptional cases of consumer durable products, are best suited to humour appeal, whereas corporate and industrial products are less suited. It is more
apt for low-involvement products where decisions are based on emotions than for high-involvement products which require much deliberation.

5.3 SCOPE FOR FUTURE RESEARCH

The study can be expanded further with scope for future research in the context of credibility of humour in Indian advertising with various fields of electronic media such as television commercials in drawing the attention of the consumers apart from print media. Humour as a positive conscience in creating mood and distinct appeal may be restructured with a new understanding for future research in the field of animation multimedia, and digital media in particular. Most importantly, the academic curriculum of professional courses such as visual arts, graphic design, visual communication etc. in particular need to be re-structured with a scope for establishing the study of the art of cartooning and caricature as an area of specialisation other than an optional study, which can contribute with more comprehensive research in the field of character animation and modeling. Since advertising is no longer restricted to traditional media, a comparative study of various aspects of hand drawn illustrations and their relevance with other new age illustrative styles and application may also be initiated for further research. Research may also be initiated with the detail study of various fabricated characters used in advertising that had been visible in creating positive ambience with the consumers. Disadvantages of using humour in advertising could also be a topic for further research. Humour as an advertising appeal, whether or not improves brand image could also be initiated for further research.
GLOSSARY

**Amar Chitra Katha**: Immortal picture stories

**Adbhut Lok**: Realm of absurd

**Asura**: An evil spirit or demon, in perpetual hostility to the gods

**Balak**: Boy

**Bada**: Big

**Badmash**: Naughty

**Bahadur**: Brave

**Barna**: Colour

**Bazaar**: Market place

**Birup Bajra**: Strange Thunderbolts

**Boondh**: Drop

**Chaitya**: Place of worship, cave temple

**Chacha**: Uncle

**Chai**: Tea

**Chota**: Small

**Chulbuli**: Mischievous

**Danpityey**: The Little Horror

**Datton Tale Diya Jale**: Light beneath teeth

**Devi**: Goddess

**Dusshera**: A Hindu Festival

**Duniya**: World

**Elokeshi**: Disheveled hair

**Garmi**: Warm

**Ganesha**: The Elephant deity
Grahak: Customer
Hamara: Ours
Hartal: Strike
Jataka: Stories from the life of Lord Buddha
Jaago Re: Wake up
Jugantar: New Era
Kund: Water Body
Laalach: Greed
Mahisasura: Buffalo Demon
Maharaja: King
Mahant: Head Priest
Mahatma: High Souled
Mantri: Minister
Mela: Fair
Moksha: Liberation
Mukul: Bud
Naba Hullod: Reform Screams
Parichay: Identity
Pata Chitras: Scroll Painting from Orissa
Patrika: Newspaper
Puranas: Ancient Hindu texts eulogising various deities
Ravana: Antagonist in the Hindu epic Ramayana
Roz: Daily
Sakha/Sakhi: Playmates
Sandesh: Message
Sadanga: Six Limbs of Indian Painting
Sahab: Sir
Saraswati: Goddess of learning
Satyagraha: Insistence on Truth
Shaadi: Marriage
Shikari: Hunter
Sishu: Kids
Sher: Tiger
Sudh: Pure
Suraj: Sun
Surf ki Kharidari mein hi samajhdari hai: It's wise to buy Surf
Taare Zameen Par: Stars on Earth
Thakurmar Jhuli: Granny's Treasure –Sack
Thanda: Cold
Tuntunir Boi: The Tailor Bird's Book
Vaisnava: Major branches of Hinduism
Vihara: Buddhist Monastery
Yama: Lord of Death
Yeh Dil maange more: This heart desires more
Zubaan Pe Rakhe Lagaam: Keeps your mouth shut