EVOLUTION OF ADVERTISING IN INDIA: AN OVERVIEW

2.1 INTRODUCTION

The chapter is devoted to give an overview on the pictorial narration tradition in India and a resume on the development and augmentation of cartoons and caricature drawings in India. The chapter also discusses on the advent of comic culture in India and the growth and adaptation of humourous elements and characters with the historical development of Indian advertising.

India has its ancient indigenous tradition of sequential pictorial narration, dated back thousands of years. The very first works of visual arts created on the Indian subcontinent were the primitive rock cave paintings. Many hundreds are known, but the largest concentrations appear in Central India, on sandstone rock shelters within a hundred mile radius of the city of Bhopal. The earliest evidence of such pictorial narratives in India can be traced back to the Paleolithic Age, based on the cave paintings found at Bhimbetka in Madhya Pradesh, played an important role in pictorial representation of Indian Art (Craven, 1997).

The paintings most often depict animals, either singly or along with stylised humans in hunting or magical scenes. Some tableaux appear to show such activities as hunting or perhaps bull-jumping, and figures with bow and arrows, other paintings, evidently later, shows human figures on horseback carrying swords and shields. The pigments used are all natural mineral colours
and range from dark reds and purples through terracotta creams, pinks, and oranges to blue and green (Plate 2.1).

Another important piece of evidence, related to the continuity of the tradition of pictorial narratives in India, can be seen through the art of the Ajanta caves frescoes. Gupta period provides us with some of the earliest surviving pictorial narrative form of paintings found on the walls of Buddhists rock cut sanctuaries. Buddhist sculptures and paintings have been used as a narrative visual medium, where the greatest number and the best preserved are located in the complex of twenty nine Chaityas and Viharas caves at Ajanta. In the rock cut monasteries, narrative paintings had been developing over centuries, its most intense and final flowering occurred in the reign of Harisena of the Vakataka Dynasty (c. 460-77 CE). But after the collapse of the Vakataka kingdom following Harisena’s death, the caves were abandoned until they were rediscovered by the British in the nineteenth century (Mitter, 2001).

The general format of the earliest paintings found in the caves no 10, a chaitya hall out of all the twenty nine caves appears to indicate that they formed a continuous narration along the wall within a narrow ribbon like band along the walls, reminiscent of Chinese scroll paintings. The Ajanta frescoes exhibits and provides a clear tradition of narrative paintings in India. The cave contains fragments of the oldest known examples of Indian wall paintings (Craven, 1997).

Later paintings at Ajanta expanded in all directions to cover the whole surface of the wall, but the continuous narrative concept was retained and the resulting complexity immediately imbues the paintings of Ajanta with a
crowded, throbbing vitality. The sequence is only interrupted occasionally by an architectural structure or a series of strange ‘cubistic’ forms. The subject matters of the paintings, as of most of the surviving examples from Ajanta, are the various lives and incarnations of the Buddha, told in Jataka Tales (Plate 2.2).

Literary evidence on Indian paintings exists from the ancient period. In addition to the Sadanga (Six limbs of painting), one notable work in the sixth century iconographic text Visnudharmottaram, this gives details of landscape and other genres of painting. Fragmentary paintings have also survived at many sites including Ellora (Plate 2.3) and later southern monuments. But only at Ajanta has enough evidence survived to give us an idea of the scope of ancient Indian paintings (Mitter, 2001).

Sequential pictorial or visual representation played and continues to play an important role in the folk narrative traditions of India. The Chitrakathi caste, responsible for ‘Paithan’ paintings from Maharashtra, divides the entire narrative into several pictorial situations, and then depicts each on a handy rectangular panel (Varadpande, 1992). They held the paintings in their hands and display them to their audience and narrate the stories that revolved around the painting. These paintings are vibrant in style, with clear elegantly sweeping lines defining scenes dominated by human figures in red and blue and sometimes yellow and beige. The themes could be related to mythological and epic stories (Plate 2.4).

Similar approach of narration is also evident with the ‘Kaavad Bachana’, an oral tradition of storytelling is still alive in Rajasthan, where stories from
Mahabharata and Ramayana are told along with stories from *puranas*, caste genealogies and stories from folk tradition. The experience is audio-visual, as the storytelling is accompanied by taking the listener on a visual journey made possible by the ‘Kaavad’ shrine (Sabnani, 2009). The ‘Kaavad’ is a portable wooden temple or shrine that has visual narratives on its multiple panels that are hinged together (Plate 2.5). The visuals are those of gods, goddesses, saints, local heroes and patrons that were made by the ‘Suthar’ (a carpenter community from Mewar, Rajasthan).

Indian pictorial narratives are well preserved in various other forms such as *Patachitra*, a traditional painting of Orissa. These paintings are based on Hindu mythology and especially inspired by ‘Jagannath’ and ‘Subhadra’ and stories from Vaisnava cult. The *patachitras* are a mix of both folk and classical elements, but leaning more to folk forms (Sengupta, 2012). All the poses have been confined to a few well-defined postures. These are not free from monotonous repetitions, though at times this is necessary to accentuate the narrative character of the style. The lines are bold, clean and angular. Generally there is no landscape, perspective and distant views. The background, on which the figures are represented, is delineated with decorations of flowers and foliages and is mostly painted in red colour. All the paintings are given decorative borders which are conceived in the form of a design on a given canvas (Plate 2.6).

The same narrative attribute is also observed with another style, ‘*Pabuji ki Phad*’ from Rajasthan, which is a religious painting of folk deities, used for a musical rendition. The *Phad* canvas is usually of 15 ft x 5ft sheet cloth, on which are painted miniature scenes depiction the life of *Pabuji* and his
adventures, richly displayed for worship. The bard priests, known as the ‘Bhopas’, are the specialists in narrating the story of the Pabuji (Wickett, 2010). The sequence of images painted on the ‘Pabuji ki Phad’—the main deity Pabuji is at the centre and to his right is his court with his four principal companions surrounded by peacock, horses, archers, washer-man, herd of cows, camels and various other creatures (Plate 2.7). The Phad functions as a portable temple, kept rolled during the transit. After reaching a village or town, the Bhopas erect the Phad between two poles in a suitable public place. The narrative usually held by the Bhopas in the backdrops of Rajasthani desert, is narrated by the pet singers as a structured rendition of the epic story.

The heritage of such narrative tradition is also evident in the art of the textile of India. The Indian subcontinent has been known for its rich, assorted textile traditions with diverse set of materials and techniques used over centuries. For example, the art of Kalamkari, most prevalently represents the textiles arts practiced all over the coromandal coast stretching from Machalipatnam at the north to southern parts of India, especially in the areas like Kalahasti, the pilgrimage city renowned for the Shiva Temple Sri Kalahasteewara (Ramani, 2007). The art flourished under the royal as well as local patronage of the Hindu rulers in between 13th to 16th centuries. The mythological textile paintings of this region served as narrative murals or temple hangings. Hindu epics like Ramayana, Mahabharata, Shiv Purana, Vishnu Purana and other legendary myths and tales were narrated and illustrated in elaborate ornate style in vibrant colour palette of red, white, black, blue, yellow and green (Plate 2.8).
The eastern part of India also excelled with various narrative styles of visual representations which is more prominent with ritual drawings and scroll paintings, the two most important specimens of the folk-art tradition from Bengal. The former is practiced by women folk of families during festive or ceremonial and the latter by professional painters known as the Patua. They earn their livelihood by painting and exhibiting episodes from Hindu mythology as represented by stories from Ramayana and Mahabharata, or any other folk god and goddesses, and entertain the people by these paintings accompanied by the chanting of appropriate narrative verses (Bhattacharya, 2007). Various episodes are painted on canvas, one below the other, and the canvas is rolled while carrying it from place to place. Kalighat patuas, a distinct set of painters, are known as such because they live near the Kali temple of Kalighat in Kolkata. They do not paint scrolls like the other painters, and instead of series of paintings drawn on a particular scroll, they draw miniature paintings, one separated from the other (Plate 2.9).

Considering the legacy of the age old oral narrative tradition of our country, a lot of these visual narratives were also used as accompaniment or supports for oral narratives where written texts were hardly used together with visuals and images. But it is also pertinent to observe that sometimes the visual elements were adopted with texts to form a self contained story within.

2.2 DEVELOPMENT OF CARTOONS AND CARICATURES IN INDIA

Art schools and art societies, the new institutions that helped to establish the supremacy of academic art in Bombay and Calcutta though enjoyed raj patronage, but there were modern innovations, namely printing
technology and the process of mechanical reproduction that flourished independently of the governments. These means of mass communication made further effect on Indian sensibility, turning urban India into a 'visual society', dominated by the printed image which affected equally, both the privileged and the ordinary people. Lithographic prints served a mass market, while pictorial journalism becomes an indispensable part of literate culture. The educated enjoyed a rich yield of illustrated magazines, cartoons, and picture books for children. The appearances of high quality plates lend greater credibility to writings on art. As printing presses mushroomed, those publications reinforced public taste for academic art. The mechanical production of images opened up endless possibilities for the enterprising journalists. Graphic artists, for instances, served their apprenticeship as illustrators and cartoonists on magazines (Mitter, 1994).

By the end of the nineteenth century, a new visual culture was taking shape. With the setting up of an increasing number of printing presses, visual images can now be easily reproduced in multiple copies. Wood engravers, who made wood blocks, set up shops near the letterpresses and were employed by print shops. Cheap prints and calendars, easily available in the bazaar were used to decorate the walls of homes or places of work. These prints began shaping popular ideas about modernity and tradition, religion and politics, society and culture. Humourous drawings, as entertainment rather than as a social protest spread with the rise of illustrated magazines in the colonial period.

The earliest newspapers to carry political cartoons were the English-owned ‘Bengal Hurkaru’ and the ‘Indian Gazette’ in the 1850s. Within decades,
cartoons appeared in papers owned by Indians, as colonial administration becomes the legitimate target of journalists. Caricatures and cartoons were being published in journals and newspapers, commenting on social and political issues. Some caricatures ridiculed the educated Indians fascinated with western tastes and clothes, while other expressed the fear of social change. There were imperial caricatures lampooning nationalists, as well as nationalist cartoons, criticising imperial rule.

One of the earliest cartoons to make a political impact was in ‘Sulav Samachar’ in the 1870s. ‘Sulav Samachar’ put the Indian case forcefully by highlighting blatant injustice. Its message foreshadowed the Ilbert Bill followed by the nationalist paper of Bengal ‘Amrita Bazar Patrika’, published its first cartoon in 1872. The ‘Carraci Brothers’, who invented ‘caricatura’, developed the idea of deformity in their satirical sketches. Hogarth’s prints, which attacked moral shortcomings in society rather than individual peculiarity, made the transition from tabloid to cartoons as an art form (Mitter, 1994). But it was the printing presses in Britain that turned cartoons into pictorial journalism, dominated by the genius of Gillray and Rowlandson.

Caricature as a form of journalism was imported from Britain by the British in India which was initially on Anglo-Indian lifestyle, eventually turned to Indian. The difference in their respective outlooks were significant as for the English owned magazines were quiet difference in their approach, viewed Indians from the superior heights of Victorian moral principle, whereas the Indian cartoonists instead of turning the new weapon of expression in the form of printed image towards the ruling race, probed their own society, especially in
Bengal to the culture of self parody of the elite class in the period of nationalist politics.

However, no single humourous publication made a deeper impact in colonial period than the English magazine, ‘Punch’. Other sets of magazines include ‘Delhi Sketch Book’, ‘The Indian Charivari’, ‘The Punjab Punch’, ‘Urdu Punch’, ‘Gujrati Punch’, ‘Hindu Punch’, ‘Basantak’ (a Bengali version of Punch), and ‘The Oudh Punch’.

British cartoons in India, initially on Anglo-Indian style, eventually turned into Indians with amusing cartoons based on Indian characters. The first Anglo-Indian magazine inspired by Punch, the Delhi Sketch Book (1850), was owned by ‘The Englishman’, the leading newspaper, and discloses British social life with gentle fun provoked jokes, shared among its English readers.

Of all the English comic magazines of the period, ‘The Indian Charivari’ was the most accomplished. It appeared in 1872 with an Indian version of Richard Doyle’s famous Punch cover. The turbaned Mr. Punch of Calcutta smokes a hubble-bubble while being entertained by maidens (Plate 2.10). Although the magazine excelled in caricatures of Indians, it also resorts to share mild jokes about English social life and other topical issues. The magazine also sympathises and supported issues like women’s emancipation, advocated by the progressive reformation movement. For example, in a cartoon strip from the Indian Charivari magazine, titled ‘Modern Krishna’, showcases the traditional iconography of the god, seduces women by playing the magic tune ‘female education’ (Plate 2.11).
Unlike most of the magazines, ‘Hindi Punch’, enjoyed a long life, founded as ‘Parsi Punch’ by N.D Apayakhtiyar. The paper also cleverly adapted popular prints such as those of Raja Ravi Varma in addition to the common ‘Punch’ inspired drawings. For example, the caricature titled ‘On the Heights of Simla’, portrays Lord Curzon as ‘Saraswati’, the Hindu goddess of learning in a parody of his address to the education conference at Simla (Plate 2.12).

The iconography is that of Raja Ravi Varma’s, whose popular oleographs inspired a number of cartoons in the magazine. As the nationalist movement entered a phase of widespread unrest and terrorism, ‘Hindi Punch’ fell out of step with mainstream politics. It lived on beyond Mahatma Gandhi’s ‘Satyagraha’ movement in the 1920s, but the mass upheaval did not inspire any powerful cartoons thereafter.

A new set of vernacular overtone over the widespread tradition of cartooning is also evident in parallel discourse with the English magazines. The ‘Oudh Punch’, for example was a pioneer comic magazine of north India that focuses not only on politics, but also on special problems and dealt even-handedly with communal riots over cow slaughter. It also used literary reference as in the west, for example, ‘Rebellion Had Bad Luck’ (1881), interpreted John Tenniel’s cartoon in Punch (1865), drew an correlation between British treatment of Indian and Irish nationalists as shown in (Plate 2.13 a,b).

Caricature, a prime device for parodying contemporary conduct, made the most significant modification from literary parodies to pictorial equivalents,
 existed throughout the Bengali cultural renaissance. The short-lived publication made way for the famous Bengali magazine ‘Basantak’ for instance, made Bengali cartoonists to expose and explore the subjects like urban discomfort leading to corruption of Calcutta’s civic administration, women’s emancipation, and vagueness of the love-hatred relationship that characterised the urban elite society in the form of printed images (Plate 2.14).

Caricatures and cartoons as a systematic weapon of social criticism made a distinctive genre of popular art, called the ‘Kalighat Painting’, which colonial Calcutta gave rise to in the nineteenth century, where the artists caricatured social types; the status of henpecked husbands, courtesan, spurious Vaisnava mendicants, and sheepish lovers and more prominently, the Tarakeswar affair or the Mahant-Elokeshi affair, depicts the illicit love affair between the elokeshi and the head priest (mahant) of the Tarakeswar Temple (Plate 2.15).

The ‘Kalighat patś acted as a catalyst for the improvement of Hindu women’s condition and social status, gathered force in the nineteenth century. Numerous Kalighat paintings and Bai-tala woodcut prints were created after the scandal depicted the immoral affair, the gruesome murder and the resultant trial. The movement for improving Hindu women’s condition gathered force then. The gruesome practice of ‘Sati’ was abolished, but there remained other disabilities, such as low level of education, and infant marriage. But of all the social problems and issues, women’s emancipation was an obsession with Bengali cartoonists, who played on men’s concealed fear. For example, the portrayal of liberated woman in various camouflages, appears prominently with cartoons like Jatin Sen’s ‘A Cigar-Smoking Lady’ (1919).
Benoy Ghosh’s ‘Consequences of Folly’ (1924) (Plate 2.16 b), represents the final collapse of man’s domain.

The deterioration of social values under the impact of westernisation remained the favourite topic with the Bengali caricaturists, where cartoons culminated to the level of high art with the works of Gaganendranath Tagore (1867-1938), a nephew of Rabindranath Tagore. Gaganendranath’s great sense of humour and satire found expression in some remarkable caricatures (Plate 2.17). His brilliant sketches lithographed and began appearing from 1917 onwards in three volumes, ‘Birup Bajra’, ‘Adbhut Lok’ and ‘Naba Hullod’. Gaganendranath Tagore produced some sharply observed political cartoons, but by far his most original ones were social satires. His cartoons with their bloated figures have a savage intensity. Gaganendranath’s lithographs were the culmination of the tradition of self-parody in Bengal. Since the 1870s in Bengal, caricatures had been a prime device in art and literature for exposing pretension and mocking contemporary manners. The satirical tradition continued into the twentieth century, but few matched the unsentimental eye of Gaganendranath Tagore (Mitter, 2001).

2.3 ADVENT OF COMIC CULTURE IN INDIA

The demands for illustrated children’s book augmented noticeably in Bengal, initiated the trend of wholesome reading material. The educational reformers were to counteract missionaries’ influences who took education to be a moral force and an instrument for change. In 1844, the ‘Tattvabodhini Sabha’ produced an early Bengali spelling book, followed by ‘Sishu Siksha’, ‘Sishu Bodh’, and in 1855, educationist Iswarchandra Vidyasagar’s ‘Barna Parichay’.
This introduction to the Bengali alphabets remained incomparable even today, though the later editions had recourse to lithographs to enhance the appeal.

From the 1880s, the rapid expansion of journalism in Bengal coupled with educational reforms drew lively minds to children’s magazines. The first venture, ‘Sakha’, was published in 1883 by Pramadacharan Sen with illustrations by Upendrakishore Raychaudhuri, supplements the imported literature with Bengali publications. Other notable publications were ‘Sathi’ in 1893, ‘Mukul’in 1895 by Sibnath Sastri.

Greater scope was offered with the publications of books for children stories and nursery rhymes, although story-telling had an ancient tradition in India, where each region possesses its own wisdom of nursery rhymes, fairy and household tales articulated in an oral form, retold by elderly woman from generation to generation. For example the classic works in ‘Thakurmar Jhuli’ (1907) by Dakshina Ranjan Mitra Mazumder, captured the fantasy, terror and fancy that kept generations of Bengali children spellbound. The illustrations were woodcuts based on Dakshina Ranjan’s sketches (Plate 2.18).

The other outstanding contribution in this genre was Upendrakishore Raychaudhuri,s elegant retelling of household tales. In 1913, he entered the field with a children’s magazine that set an example of graceful simplicity. He had the advantages of an excellent printing press and early experience as illustrator in ‘Sakha’, ‘Tuntunir Boi’ and children’s versions of the Ramayana and Mahabharata were his contributions to children’s literature.

But most attractively, Sandesh, the childrens magazine (Plate 2.19) were his contributions to the children literature and publication which was
conceived, written, illustrated and edited almost single handed by Upendrakishore until his death in 1915. From its inception, Sandesh was the most attractive Bengali publication for children. On the cover of the first issue, a bearded man carried aloft a large earthen pot of delicious sandesh (a kind of sweetmeat from Bengal). The contents also held the attention of the children with humour and witty pictures. In Sandesh, the complex world of science was also brought to life with vivid illustrations. What really made ‘Sandesh’ popular were its humourous illustrations. They effectively finished off the earlier wood engravings, lithographs with half tone pictures.

After Upendrakishore’s death, his son Sukumar Ray ran the magazine and contributed stories and articles about general knowledge with varied subjects with illustrations. Sukumar Ray’s contribution to children’s literature in India reached the high water-mark with ‘Abol Tabol’, a collection of rhyme, also delighted the readers with a new form of comic drawing that blended fantasy, absurd, imagination and sharp observation of cultural behaviour. His poem ‘danpity’, for instance, reminds us of the notorious brats of the American cartoon strip, ‘The Katzenjammer Kids’. Similar attributes is also prominent with the illustrations like ‘The Uncle’s Contraption’, ‘Tickle- My-Ribs’ and ‘Blighty Cow’ (Plate 2.20).

Sukumar Ray’s unique blend of literary and pictorial sense of humour forms the bridge between funny drawings for children and social and political cartoons, and the other flourishing genre in illustrated magazines. Caricatures which makes an unsentimental observation of human eccentricity, was part of Sukumar’s humour, but the element of cruelty and grotesque used by cartoonists for effect fell outside his dream world (Mitter, 1994).
In India, comics travelled along a slightly different path than their western counterpart. While political cartoons closely followed the appearance of the European versions, in the 19th century, the Urdu magazine, ‘Oudh Punch’ for example was based on the British publication *Punch*, featured political cartoons.

Despite the fact that sequential pictorial narratives has long been a part of Indian culture as evident in the temple murals, relief works, children story book illustrations and textile designs, there was no native precedent for comic reading in India, and were essentially reprints of comics from abroad. Therefore it is important to note that the beginning of the history of comics in India was moderately much younger. One of the earlier attempts is a comic magazine ‘*Chandamama*; is an exceedingly popular and admired one. Since 1947, it is being published in an overwhelmingly more than five languages. The ‘*Vikram and Betal*’ stories in prominent have brought in fame and reputation to this magazine, elevating Indian comics to summit levels (Plate 2.21). Proverbs of religious texts, stories of martyrs and many other legendary persons bloom and blossom in several books on Indian comics since then.

Until 1960s, children in India had to enchant his or her thirst with imported comic editions like *Tintin* (a French private detective), *Asterix* and *Obelix* (superheroes of Gaul, erstwhile France), *Archie* (American School Boy) and *Commando* (war stories based on World War II). A costly product for an average Indian, these comics were rather available to the children of the wealthy. One of the earlier comic authors was Aabid Surti, created the *Dabbi*, based on the protagonist who is a lawyer by profession and is amusing. During the 1970s he also created a character ‘*Bahadur*’ for Indrajal Comics which
proved to be quite popular and could compete with other borrowed characters like Phantom and Mandrake.

In 1960s, the ‘Times of India’ launched Indrajal Comics, which also revolved around foreign heroes. The newspaper also started daily comic strips for the children, which were the first serious effort directed towards the evolution of comic culture in India. The house made foreign comic heroes like Phantom and Mandrake (Plate 2.22 a,b).

However, at the same time some indigenous characters were also originated in the early 1960s, where cartoonist Pran (Pran Kumar Sharma) associated with the Delhi based newspaper Milap, created the comic strip Daabu, stating the adventure of a teenage boy named Daabu. On an experimental basis, Pran had also created some of the legendary comic characters like Shrimati, Pinki, Biloo, and much admired Sabu and Chacha Chaudhary in the 1970s (Plate 2.23).

The immediate success of Indrajal comics gave a further boost to the indigenous comic industry when ‘Amar Chitra Katha’ (ACK) was launched in 1967 by Anant Pai, a former executive of the Times of India, popularly known as ‘Uncle Pai’, the editor of the India book house (Murthy, 2009).

The comic series was launched with the intention of making mythological and religious texts, as well as stories about historical events and figures, more accessible to the childrens. He established the irreplaceable series called ‘Amar Chitra Katha’, aimed to make both the adults and children thoroughly aware about their country’s exceedingly affluent heritage. Amar Chitra Katha, one of the major comics, successfully had breached the old parent-child
dichotomy over comics by bringing alive the ancient legends of India. It gave the Indian comic magazine respectability and made the genre acceptable in the eyes of the reading public. The comic book series had explored every aspect of Indian mythology, biographies, historical events, allegory etc. (Plate 2.24).

The triumph of the ‘Amar Chitra Katha’ encouraged its publisher, India book house to launch another children magazine in the year 1980. It was named as ‘Tinkle’, and became quite legendary and celebrated within a short span of time (Plate 2.25). The magazine diversified on the themes created by ‘Amar Chitra Katha’ series, used the comics format to present subjects like science, history, contemporary culture etc and also to add entertainment value to strengthen the bond that comics had with education. The magazine introduced numerous frequent witty characters like the amusing Suppandi, Shikari Shambhu, Kalia, the crow, and the malicious minister Tantri. The success of Indrajal Comics and Amar Chitra Katha, also inspired other publishing houses like Dreamland Publications, Raj Comics, Diamond Comics and Jaico Publishing House to launch their own series with innovative themes which came out with indigenous characters like Nagraj, an Indian superhero, super commando Dhruva (Plate 2.26).

In the 1980s, Target, a children and youth magazine was also published in two page comics format having high quality artworks where the illustrations were done by Manjula Padmanabhan, one of the few Indian female comic authors, who created the female comic character Suki, which was made sequential in the ‘Sunday Observer’ in the 1980s. Other characters from the magazine were ‘Detective Moochwala’ by Ajit Ninan and ‘Gardhab Das’, the singing donkey by Neelabh and Jayanto. During the 1990s, a considerable
amount of literary excellence was evident in the history of Indian comics. The publication of newspaper as print medium was determined in issuing comic strips amidst its publishing of significant cover stories. In the 1990s, newspaper started publishing more caricatures of Indian origin. Indian law and democracy permitted the journalists and cartoonists to discuss, execute and react on current affairs with reasonable freedom. Among the famous caricaturists are Joseph Arun Raj, Neelabh Bisen and Asok Dongre. Bal Thackeray was also a caricaturist and had worked for the ‘The Free Press Journal’, where legendary cartoonist R.K Laxman had also worked.

Several other regional language comic books also flourished along with Hindi and English. For example cartoon strips for print media and comic books had also begun to flourish, especially in West Bengal. Pratulchandra Lahiri had produced two strips for the Jugantar newspaper in Bengali and for the Amrit Bazar Patrika in English. Narayan Debnath had gifted the country with his unique and truly inimitable creations, ‘Nonte Phonte’ and ‘Handa Bhonda’, (Plate 2.27 a,b). They are very much still in circulation and has spawned animated films too. Another one of Late Narayan Debnath’s creations, ‘Batul the Great’, is one of India’s earliest super-heroes, conceived during the sixties made a new trend of children literature (Plate 2.28).

The ushering of the newspaper thus had begun to publish more and more caricatures of Indian origin. The history of Indian comics was now metamorphosed into something distinctly dissimilar from what and how it appeared during its inception in the 1960s. A significant approach in comic book production was initiated with the advent of 20th and 21st century
globalisation with the international comics producers taking intense interest in
the Indian sensibility with focus on mythological trail.

The advent of 21st century initiated a much esteemed partnership
between Richard Branson’s Virgin Group and India’s Gotham Comics, had led
a new trend of comic book reading with effective visual gratification in the
history of Indian comics. The visuals were now lively in their presentations with
the early counterparts. The initiation had motivated a complete makeover with
the existing subjects from Indian mythology and history. It can very well be
comprehended, that the Indian comic books was no more unfamiliar to the
western world. The first series of Virgin Comics was published in 2006. The
central character of Virgin Comics was however the superhuman ‘Devi’ (Plate
2.29), but the other series had explored the science-fiction adaptation of the
great Indian epic Ramayana. The arrival of satellite television brought an end to
some extent to the glorious days of comics books on the subcontinents with its
wide variety of cartoon shows. Comic book publishing house found it difficult to
survive in a market where children’s reading habits were already in decline.
Indrajal Comics was the first to go in 1990, but somehow Amar Chitra Katha
adapted and survived by adding more contemporary themes and biographies
such as Mother Teresa (humanitarian), Kalpana Chawla (Astronaut), and J.R.D
Tata (industrialist). After a respite, a renaissance has been seen in the past few
years with new publishing companies appearing on the scene.

Indian comic book publication in recent time ushered a new direction
with another international comics publication house called Fluid Friction
Comics, which also took Indian mythology as the basis of stimulation for their
comic series. For example, the prime series ‘DevaShard’ (Plate 2.30), is based
on the life of *Karna*; the legendary and controversial son of ‘*Kunti*’ in 
Mahabharata Another new player made its entry into the comics arena in India, 
introduced *Vimanika Comics*, which made its venture with two pilot series, ‘*The Sixth*’ and ‘*Moksha*’. The Sixth is the re-incarnation of ‘*Karna*’ in the modern 
world while *Moksha* has a different setting altogether, which is conceptualised 
in an unexplored time-space between the great Indian epics – Ramayana and 
Mahabharata. The double hero storyline depicts two most powerful Indian 
mythical legends- ‘*Parashurama*’ and ‘*Hanuman*’ (Plate 2.31 a, b).

The graphics excellence in the presentation of comic books boosted a 
new genre of visual gratification, which directly attributed the reading habit of 
the audiences with a completely different artwork and presentation style. The 
advent of computer, internet and new media had also made a decisive impact 
on the Indian comic scene, which had initiated a new trend called *Web comics*. 
The new format of self publishing of single panel comic strips and other 
cartoons by Indian cartoonists and writers had gained momentum in recent 
time. There are many Indian we comics available today on websites. For 
example ‘*Badnash*’, aimed at the Indian Diasporas, while ‘*Fly, You Fools*’ aims 
at Indian residents and deals with the daily hazards of Indian lifestyle.

The changing trends and gradual development of comics in India 
irrespective of its theme and presentation, explored a new expedition of 
presenting the story, was initiated with the introduction of graphic novel in India. 
A graphic novel is a book made up of comic contents. Although the word ‘novel’ 
normally refers to long fictional works, the term ‘graphic novel’ is applied 
broadly, and includes fiction, non-fiction, and anthologised works. The exact
definition is though debatable, a broadly dictionary definition is ‘a fictional story that is presented in comic strips format and presented as a book’.

Sarnath Banerjee’s ‘Corridor’ in 1994, is often credited with being the first Indian graphic novel (Plate 2.32 a), although ‘A River of Stories’ (1994), a pictorial narrative about the Narmada Dam Project by Orijit Sen could also be speculated as the predecessor in the race. Similar trends can be said to have an important place in modern Indian graphic narratives with works like ‘Delhi Calm’ by Vishwajyoti Ghosh (Plate 2.32 b).

Indian comic books pertain to those reading materials that are integrally affiliated with the cultural ethos of India, is enlightened from the ancient history of pictorial narrative. Comics being a joyous medium of reading in India, does not only enjoyed as being as referred to as children’s writing, but also equally relished by the adults. Comics in India possess its own generic significance, with the country being successful enough in the global scenario of comic books reading. The bright and impressive cover page, inside pages, the graphical version of printing a story, the excitement, the adventure, the spine chilling journeys that Indian comics take any reader irrespective of age to react, is overwhelming (Ramchandran, 1998). The comic characters like Batul the Great, Chacha Chaudhury, Sabu, Pinky, Shikari Sambhu, Supaandi, Tantri the Mantri, Kalia the Crow, Chota Bheem (animated film) etc. are the icons of Indian cartooning and people love them. Such aura of fun, frolic, amusement, and eagerness of the colourful illustrations, is justified by a vista of Indian comics, which have proliferated over the years.
To top it all, Indian comics are not just laced with borrowings from its international counterparts in terms of adventure or mystery, horror and fantasy. They have been blessed enough to be surrounded with the indigenous tales and folklories, and even the unrealistic and fictitious characters. Almost all the national and local dailies have a regular column for satirical cartoons. Some newspapers are popular just because of their cartoon column. Though the international super-heroes like Spiderman, Superman, He-Man, Batman, etc. are hugely popular and admired in India, the Indian comic books does possess its own set of super heroes and comic characters that play at in adventure, mystery, action and suspense with a peculiar set of Indian sensibility.

2.4 HISTORY OF INDIAN ADVERTISING

Advertising has been around for thousands of years. One way of looking at the cave paintings of Lascaux, which is about 16,000 years old, is also advertising. They could be selling to the spirits of animals, the idea of showing up for the hunt. The recorded history of advertising, including the modern satellite and internet age, roughly covers a period of 5000 years. Nonetheless it seems, the urge to advertise is part of human nature since ancient time. The digging of the archeologists in the countries rimming Mediterranean Sea, unearthed a Babylonian clay tablet of about 3000 B.C, bearing inscription for an ointment dealer, a scribe, and a shoemaker (Kazmi and Batra, 2008).

Advertising in India dates back to the ancient civilisation, where relics from Harappa and Mohenjo Daro, indicate names engraved on exquisite earthen, stone or metal works which is comparable to the present day trade mark system. The earliest forms of advertising were mostly used for religious
purpose that is, advertising was in the form of propaganda. To spread the teachings of Buddha, the emperor Ashoka of Kalinga, set up rock and pillar edicts all over the Indian Territory between 563 and 232 B.C. These rock and pillar edicts can be called as the forerunners of poster advertising of today. Thus it was the outdoor advertising that came to light with the point of sale display in market places. The indoor visual communications were the wall paintings in the cave temples of Ajanta, Sanchi and Amravati.

Two major developments in the sixteenth century altered the course of communication history in India. The first was the establishment of Moghul Dynasty which led to the Indo-Mongolian and Islamic influence in art, architecture and literature. The second major development was the arrival of the Portuguese explorer, Vasco Da Gama in Calicut (Kozhikode), who inaugurated a long period of European adventure. But printing was not the part of this Portuguese connection, until 1556 when a printing press was brought to Goa by Portuguese missionaries (Vilanilam, 2003).

But before the arrival of printing press, there were Europeans, already in Goa, some of whom worked for the propagation of Christian messages among the non-Europeans in Madras, Tuticorin and in other places. Their work was also instrumental in developing language and literature suitable for their purpose. Most of the materials printed during this period were religious texts including the bible, catechism, hymn books etc. Indian advertising started with hawkers and town criers calling out their wares right from the days of when cities and markets first began. From shop signage and street side sellers to press advertisements and the first trademarks, advertising grew in India.
The history of advertising in India runs parallels with the history and development of the Indian press. The first Indian newspaper started by James Augustus Hicky on January 29, 1780 was called the ‘Bengal Gazette’ or ‘Calcutta General Advertiser’, deals exclusively with the arrivals, departures and other social, economic and cultural activities of the small British community in Calcutta(now Kolkata), also carried few advertisements which were mostly informative in nature. The second more likely date in 1905, when B. Dattaram set up a small advertising agency in Girgaun. But there is of course, a much richer, more ancient stream of advertising, rooted in the bazaar cries of India’s vendors and peddler, a tradition that goes back to the times and places of our ancient civilisations, and still lives on today (Halve and Sarkar, 2011).

The growth of Indian advertising too has been slow with the pre-independence era. Only a few companies were engaged in the business of advertising on an unprofessional basis and had remained almost confined to the media buying services with very little creative work.

Until the outbreak of the World War I (1914-1918), most of the advertising was planned and placed by the foreign manufacturers. During the First World War, the newspaper circulation was increased as the people were interested in news of war affairs. During the post war period Indian market was flooded with foreign goods that gave a lot of spurt to newspaper advertising so that more and more space had been reserved for advertisements. The earliest brands were the patented medicines which often made outrageous promises, for example, a cigarette brand for asthma and bronchitis claimed to bring immediate relief from variety of respiratory ailments.
After the First World War, the Indian agencies failed because of the acute competition, mostly from the British and the American agencies. The Indian agencies had a tough time, but could learn the importance of agency business as a rich source of employment and earnings. It made them to try the outdoor advertising media as many of the newspaper media were under the control of foreign agencies.

Enterprising Indian manufacturers had begun to establish their own brands in field as diverse as pharmaceuticals, sweets and toiletry products by the early 20th century, especially in Bengal. One such example is Nobin Chandra Das established his famous brand of *Rosogolla* (Plate 2.33). Another brand *Lipton Tea* advertising campaign created in 1930s, presented an assemblage claim that was significantly called ‘Lipton Sahib ki Chai’, instead of ‘Lipton ki Chai’, where like other advertisers of the time, Lipton sometimes used an idealised colonial visual imagery in its advertising in order to appeal to its expatriate British consumers as well as to the Indian elites (Plate 2.34).

Shortly after the end of World War I, India’s first two professional modern advertising agencies were set up. The first one was Tata Publicity in Bombay (Now Mumbai) to handle the needs of the Tata companies, and the other was Alliance Advertising in Calcutta (now Kolkata), to serve the British India Corporation. But unfortunately neither of them lasted very long. At the closing hour of these two agencies, another agency called L.A Stronach & Co was set up in 1923, which went to become one of the leading agencies of that era, before it finally closed down in the 1960s.
Five years later in the year 1928, DJ Keymer, a British trading company was set up to create advertising for the engineering products it was importing. The trading business itself failed, Keymer, realised the potential for advertising in the country and stayed on as an advertising agency and went on to become another of the leading players of the time. A new sense of professionalism was initiated with the coming of J. Walter Thompson (JWT) in 1929 with clients like, Horlicks, General Motors, Pond’s etc. By the 1930s, the cinema medium had captured the Indian audiences when the first talkie, Ardeshir Irani’s ‘Alam Ara’ was released in 1931 which initiated the advertising industry to utilise the opportunities of this powerful new medium. In 1941, Lux signed Leela Chitnis as the first Indian film actress to endorse any toiletry product (Plate 2.35).

Air India dominated the Indian advertising scene in the 1940s which was initiated in 1939. In 1946, Air India’s Bobby Kooka along with Umesh Rao, art director of J. Walter Thompson (JWT) created the hospitable ‘Maharaja’, who was a polished and courteous man with moustaches, in red imperial clothes, a striped turban and pointed shoes and bowing graciously. The ‘Maharaja’ made Air India the first Indian brand to have its own mascot (Plate 2.36).

The little turbaned character appeared sporadically on Air India’s publicity materials through the 1940s and till today on in-flight materials, posters, signage in a variety of shapes and forms with a mischievous sense of humourous appeal, narrating the hospitality and service of Air India through various topical advertisements.

Advertising in India contributed to the acceptance of new technologies during the 1950s. A positive outcome of these acceptances is credited with the
utilisation of photography and colour in leaflets, posters and showroom displays, though not in the press due to the limitations of reproduction which set off the rise of brand and more precisely corporate advertising in India.

An important event in the advertising scenario of 1950s was the creation of *Gattu*, the mascot for Asian Paints by legendary cartoonist RK Laxman in 1954 (Plate 2.37). This mischievous boy with paint tin and brush is the one of the most popular and easily recognised mascots of all time. He got his name through a contest, where people were asked to name this boy. But in the new millennium, Asian Paints went in for a makeover with new packaging, a contemporary logo and corporate colours.

One of the early examples of corporate advertising campaign was build around two characters- *Mr Tata* and *Mr Fison*, where the visuals were executed in elaborate line drawings on a flat background by P.N Sarma, the art director of DJ Keymer, showing the newly formed Tata-Fison Company. The duo was represented in a conversation over a series of advertisements, promoting their different products in a manner of courteousness. The long-nosed Mr. Tata was said to be a caricature of JRD Tata creates a distinctive humourous appeal along with the caricature of Mr. Fison (Plate 2.38). Sarma also created one of the most distinctive advertising campaigns produced in India, the one for the Burmah- Shell, highlighting its understanding of Indian culture. The life-like illustrations of the campaign were almost photographic in quality where the images, brilliantly compensated for photographic models (Plate 2.39). Another illustrator of the time who went on to become world renowned filmmaker was Satyajit Ray, who also worked for DJ Keymer, Calcutta office, created illustrations for Tea Board and Paludrine (Plate 2.40).
The year 1960 set in motion to establish long term relationship between client and agency which evolved into a partnership. The marketing company and the advertising agency began to make different but equal contributions to the process and especially to the end product. An important event in the history of advertising in India in 1960s was the creation of advertising campaign for *Amul Butter*, that built the client-agency relationship. Set between Late Dr Verghese Kurien, head of Amul and Sylvester Da Chunha with the slogan ‘*Utterly Butterly Delicious Amul*’, is possibly one of the world’s longest running outdoor advertising campaign (Halve and Sarkar, 2011).

The promotion of *Amul* started in 1955 when Dr Kurien appointed the agency Press Syndicate to create advertising for Amul Butter. They succeeded in raising awareness for the brand. In 1960, the next brand advertised was Amul Baby Milk Food, vested with Advertising and Sales Promotion Co. The repositioning of the brand into a light-hearted and friendly approach was initiated in 1966, which added a new lovable, mischievous face of a girl child to the campaign. Eustace Fernandes, Advertising and Sales Promotion Co, art director, promptly produced a pony tailed moppet in a polka dotted dress with hair ribbon to match (Plate 2.41). She appeared then on few bus panels in Bombay (Now Mumbai) and lamp posts boards that stand upon the humourous approach, produced spontaneous amusement for the public.

The 1960’s also prompted the introduction of advertising films with lavish productions, cinematic techniques was introduced to promote the products. Brands like Vicks Vapo Rub and Colgate were screened, followed by Lux soap commercials endorsed by film stars were shown before the movie. The year also marked the creation of the mascot; ‘*Muscle Man*’ associated with MRF
Tyre by Alyque Padamsee, represents the durability as a key issue, and gave instant identity to the product (Plate 2.42).

The major trend during the 1970s was professional approach and consolidation. Liril’s positioning as a bathing soap made a landmark in 1975. With the *Liril Girl*, drenched under the water falls, changed the daily life of Indian housewives with a freshness soap that was born out to make the women feel liberated from the shackles of boring daily life. In media, All India Radio started accepting commercials and sponsored programmes on its Vividh Bharati channel.

In 1977, Coca Cola was virtually driven out of India and new domestic colas like *Thumps Up, Campa Cola, Double 7* were launched. The birth of television in India in 1978 radically transformed the way advertising industry presented itself. Rapid expansion of television during the 1980s brought many brands for mass markets in India.

In 1982, the Asian Games with its mascot *Appu* (Plate 2.43), virtually brought a massive change in the lives of millions of Indians, when colour TV made debut in India. A host of many new brands such as *Maruti, Bajaj, Hero Honda, Kawasaki Bajaj, Videocon* were launched, setting new markets. ‘*Charms*’, the cigarette brand initiated the trend for colour advertisements in newspaper. In 1980 when *Surf*, detergent brand, was facing tough battle from *Nirma*, another detergent brand, the advertising agency Lintas came up with a bargain oriented housewife ‘*Lalitaji; who with her remark, ‘Surf ki Kharidari mein hi samajhdari hai*’, won the battle for the brand.
A new television brand mascot called Onida *Devil*, swishing his green tail in style, was born in 1980s, positioned Onida as a television brand which is ‘*Neighbour’s envy, owner’s pride*’, showcasing a basic human emotion, one of the strongest human appeals (Plate 2.44).

On Independence Day, August 15 1988, Doordarshan premiered the video ‘*Torch of Freedom*’, featuring celebrated sport personalities handing a flaming torch one to the next, to the tune of the national anthem music track. This national sentiment rode high on Bajaj Scooters. The ‘*Hamara Bajaj*’ campaign helped Bajaj Scooters to establish an emotional connect with the consumers with the evocative lyrics that echoed the heartbeat of every Indian.

Television also made a radical change in the lifestyle of 1980s, brought refrigerators and the first washing machine into the home. Advertising also helped to introduce new technology, demonstrating the usage of new products through creative visualisation. Along with television commercials, print advertising also started to boast new technologies. Magazines with glossy supplements were introduced, that was brought alive with the magic of colour, tempting visuals, brilliant copy and big ideas. The 1980s also initiated an era of creative advertisements in India. Brands like *Lakme, Cherry Blossoms, Maggi-2 minute Noodles, Ambuja Cement* and much advertised *Garden Sarees* heralded a new spirit through creative persuasion.

The 1990s stand witness to a radical transformation in the TV industry. Breaking the monopoly of Doordarshan, the 1990s saw the satellite TV hit India with channels like Star Plus and Zee TV. Among today’s leading brands that were launched in the 1990s are *Pepsi, Shoppers Stop, Airtel, Allen Solly*. 
Levi’s and TATA Indica, etc. The brands created new markets that changed the Indian lifestyle (Gupta, 2012).

A new homegrown language was flourished, using a combination of Hindi and English, made its way into the heart of every Indian consumer. Few advertising campaigns like Pepsi’s advertisements with the taglines like “Yehi hai right choice baby, aha”, “Youngistan, Yeh Dil maange more”, Coca Cola’s ‘Thanda matlab Coca-Cola’ and National Eggs Coordination Committee (NECC) message ‘Sunday ho ya Monday, roz khao andey’, showcased the fusion of language, that became a conversational phrase in the 1990s.

The real advertising activity started in mid 90s after the opening up of the Indian economy. The big international advertising agencies started appearing in India. The first to appear was Saatchi & Saatchi, soon followed by Leo Burnett, BBDO, McCann Erickson, TBWA etc. International brands, progression of mall and window shopping culture seduces the buyers with new products and desire. Pepsi Co came up with the first animated mascot, Fido Dido, for their lemon flavoured soft drink, 7Up in 1998. The mascot was first of its kind, as it sang, danced, joked, laughed and cried with an equally enthralled audience (Plate 2.45).

Advertising was then becoming more and more entertaining, is evident in the TV Commercials of mid 90s, when brands like Cadbury was redefined by the popular ‘Real Taste of Life’ campaign, shifting the focus from ‘just for kids’ to the adults. The campaign featuring a girl breaking through the barricade, dancing on the cricket field, had still fondly remembered, that had imprinted in everyone’s mind with spontaneous and natural expression of happiness.
The same year also marked the beginning of a new medium called Internet, which had opened new media shops and went virtual with websites and internet advertising. The new millennium initiated the concept of engaging multiplicity of the creative executions of the advertising campaigns by diverse agencies and practitioners. It was also the decade that saw campaigns like ‘India Shining’ and ‘India Rising’. The Government of India launched the ‘Incredible India’ campaign in 2003, discovering new India to attract more tourists into the country. The campaign highlighted the geographical, historical and traditional glory of India.

Social advertising in India received a boost in 2003 with the ‘Do Boond Zindagi ke’ campaign for National Pulse Polio Immunisation Programme, endorsed by Amitabh Bachchan to create public interest to get their children vaccinated against polio.

Several other ideas and social issues like family planning, use of contraceptives, domestic violence, awareness campaigns for AIDS, breast cancer, consciousness about voting rights and eye donation etc. initiated many campaigns such as ‘Jago Grahak Jago’, ‘Goli ke Hamjoli’, ‘Jaago Re’, aimed at awakening the masses.

Hutch came up with its mascot, a Pug dog, with the slogan ‘wherever you go our network follows’, was closely tied up with the Hutch campaign. The Hutch network was personified as the adorable pug dog follows the owner.

In 2009, Vodafone created a series of commercials for IPL(Indian Premier League) season II with its new mascot ‘Zoozoos’ (Plate 2.46), created
an instant buzz both in traditional as well as the social networking sites like Facebook, Twitter, and YouTube.

The last decade of 20th century witnessed remarkable impact on advertising due to rapid strides in technology. The new millennium began with ‘digital advertising’ such as internet and websites, changed the way people seek out brands and how brands reach out to their audiences. Social networks opened up a whole new space and possibilities for consumers and brands by allowing them not just to communicate but to interact and decides upon their buying patterns that ensured continuous presence and visibility.

New online shopping sites such as Flipkart, eBay, OLX, Myntra.com etc. travel portals like MakeMyTrip, ClearTrip, job portals like Naukri.com, Timesjobs and matrimonial sites like Shaadi.com, BharatMatrimony.com, brought about a new genre of market and transformed the traditional devices of marketing such as matrimonial column or classified job advertisements in newspapers into a new format, which created brand image for the product through virtual reality. Indian advertising has taken rapid strides and is becoming more professional by the day, has made much progress in terms of technical excellence, copy, and graphics, however progress in the area relating to customers is slow. There is a definite trend both in audio-visual and print advertisements to use appeals that are compatible with Indian culture.
2.5 CONCLUSION

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 correlated 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 those visual elements. The study of the historical background of Indian advertising also made a conclusive documentation that, fictitious, adorable and humourous characters were developed at a regular interval of time along with photographic expressions 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 hand drawn illustrations to photographic presentation, 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 expression 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 simple illustrations using minimal lines and rendition to more pronounce visual effects with the advent of computer generated images.
During the course of the study, three 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 documentation, culminated into various hand drawn visual formats as evident with the augmentation of rock paintings, wall paintings, patachitra, and narrative scrolls etc. secondly followed by print formats in recent time in the form of advertising campaigns which advocates the product with textual and audio visual narration. Thirdly, 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 compiled set of comic book format. It is been pragmatic that the adoption of cartoons and caricatures had made a better recall value when used as 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 gratified the consumer products with every aspect of the target audiences, irrespective of gender and sex, behaviour, buying pattern and social status ,made a major contribution to Indian advertising.
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Plate 2.2: *Ajanta* Cave Fresco
Plate 2.3: *Ellora Cave* Fresco

Plate 2.4: *Chitrakathi Painting*, Maharashtra
Plate 2.5: A typical Kaavad shrine, Rajasthan

Plate 2.6: Patachitra painting, Orissa
Plate 2.7: *Pabuji ki Phad*, Rajasthan

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Plate 2.10: Cover, The Indian Charivari, 1872
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Plate 2.46: Vodafone mascot, Zoozooos
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