CHAPTER-4
‘Illustration’ as a text of the ‘popular’

Pictures-in-print are generally succumbed to a silent routine of reading. In the age of popular media, as John Hartley puts it, visual attitudes and the ‘public’ never directly meet because popular media operates in a textualisation of the public life that mixes reality with the rhetorical. Pictures when transformed into ‘illustrations’, rarely got disputed or discussed in the media though ‘picture’ had been an inevitable presence along with the verbal texts, right from the turn of the century. Collections of essays and musings based on individual ‘illustrators’ are very recent. ‘Illustrators’ rarely got feed backs on their activity at the moment of their publication. Like any ‘popular’ act, readers enjoyed it silently not bothering to ‘think’ of it. Even when verbally informed the editor of the magazine regarding their response to the artist, they spoke in highly charged terms of ‘being entertained’. All recent articulations (mostly as part of the publication of collected works of the ‘artist’) on the practice of ‘illustration’ were in effect attempts to still ‘uncritically understand’ what they have done silently for many years.

The process of textualisation on which vignettes and diagrams established meaning, does not emerge prominent in the early stage. Peculiar textualising of pictures – photographs and sketches -- through some specific journalistic habits takes shape by the end of 1920s. Print-picture as ‘Illustration’ started in early 1930s when picture was used in order to ‘creatively’ or ‘artistically’ accompany a text of
Malayalam literature. This point of time demarcates the selected use of pictures for ‘illustrating’ and accompanying the text in a more specified manner. Text and visual undergo pretty definitive textualisation since 1930s.

In essays, advertisements, photo-features and news-features, the process of textualisation is quite evident from their very discursive verbal configuration in the periodical space. For instance, essays involved dialogic scope for interventions from readers in the succeeding issues. Advertisements involved a direct dialogue with the public / buyers. Photo / news features loudly appeared to present ‘reality’ and ‘useful information’ often in a pedagogic format that has to directly address the public. But apparently ‘creative engagements’ like fiction for example, are seen to resist these general textualising modes of the periodical within their own body. So periodicals had to further instill a discursive spilling over of the models of general featuring, story-ing and photographing the author / the artistic persona into the ‘creative’ capital of fiction. Adapting the illusive possibility of pictures into the service of textualisation of fiction must have seemed a ‘creative value- addition’ to the dominant discourse of literature here.

First act in getting the text and picture ready for publication is the editorial reading of the literary text and decide on its publication. ‘Illustration’ is the second and final act of reading and interpreting the literary text from the editorial desk. So illustration inevitably has to carry certain ‘finality’ involved in the ‘editorial major act’ of preparing the fiction for publication. This ‘literetured’ act of ‘illustrating’ systematically pushed itself much further into the invisible recesses of textualisation that does not easily establish direct relation between picture and its social meaning.
This invisibility of social meaning was proportionate to the extent of the envisaged ‘literature-orientedness’. More the literary / cultural capital of the periodical more will be the ‘aesthetic’ capital of the ‘illustration’ and less is its visibility as a ‘real’ / social experience. At the same time, directly textualising modalities like photo features, diagrams, graphs and cartoons in the general pool of print visualities existed simultaneously that could be easily be a part of social experience. They registered the closed circuits of meaning for pictures. Inevitably, practice of ‘illustration’ received no significant attention from readers or critics for a long time. ‘Illustration’ was rather signifying its presence, through a desperate set of texts in the spaces outside it, like ideas on ‘artistic distinctions’ like beauty, aesthetics creativity and culture that circumscribe this practice in an ambivalent way.

4.1 The texts of distinction:

‘Illustration’ came into existence in the context of many circumscribing texts of ‘distinctive visualization’. Some periodicals by the end of 1930s declared visions ‘in our artist’s imagination’. Presence of picture itself was a supposed distinction for the periodical. In 1931, ‘Deepam’ - ‘an illustrated journal’ advertised in Keralam magazine that it is the only ‘picture journal’ (chitrapatrika) in Malayalam. It claimed to be ‘a first-rate mirror’ accurately reflecting the events and incidents around the world. ‘Entertaining pictures’ (‘rasikan chitrangal’) and ‘amusing articles’ (‘sarasa lekhanangal’) were said to be the attractions of this magazine. In the 1930s the commercial potential of pictures as an entertaining category is recognized by many magazines. The earlier models of vignettes and graphs transform into a metaphorical nuance at this stage. As elaborated in earlier chapters, photography also started to
be published with subtitles along with it or sub-texts given elsewhere as guiding the reader/viewer into the textual meaning of a picture.

In the magazines ‘Sanjayan’ and ‘Viswaroopam’, editor M.R.Nair had envisaged pictures to appear with captions, sub titles and names or allegorical textual details grafted into the body of the visual (Fig.4.1) But it could also appear as a full finished ‘picture’ with some clearly perceivable ‘artistic’ properties like ‘graceful pose’ of the female figure, that were prevalent at the time through the kind of post-RaviVarma academic schooling scenario here. No other magazines seem to have devised such varied categories for ‘imagination through visuals’ with loud acknowledgement.

It is in 1933, Mathrubhumi Illustrated weekly started ‘illustrating’ fiction with such ‘artistic drawings from imagination’. The graphic quality of the picture expanded into more textualising modalities of ‘metaphoric’ and ‘the artistic’. All through out, one can observe that the print-pictures were always placed with an immediately available ‘verbal’ textualisation or clarification.

At the early stages ‘illustrations’ are also treated as pictures that need sub-titles excerpted from the fiction it accompanies. At some instances ‘illustration’ also included photographs that seemed to have been taken exclusively for the purpose of illustrating a particular fictional piece. Gradually it is observed that pictures used as ‘illustrations’ stand on their own with out any visible sub-text.

4.2 The pertinence of an order of significance:

Unlike the literary work that gets into the shape of a book or anthology, ‘illustrations’ that accompanied fiction in the periodical went uncollected and remain as not revisited as a particular case. In the recent efforts to make separate collections
on the life and work of ‘illustrators’, their earliest instances of ‘illustrating’ are claimed to have been in the ‘memory’ of many readers. In these books effort is made to publish sketches as ‘stand alone pictures’ than in the context of their lay out of a specific moment in the past. The existence of ‘illustration’ as a print picture in a particular moment in the passing multitudes of periodical instances is a media phenomena documenting of which is often inhibited and a Herculean task. This neatly puts ‘illustrated images’ in the field of the ephemera that is to be examined in terms of their textual functions of acknowledging, distinguishing, omitting, adapting, fetishizing, stereotyping acts. There is an order of significance that privileged the act of literature in terms of its collaboration with ‘the visual’ that is symptomatically reflected in such silences, absences and selected presences.

Till the end of 1980s, ‘Illustration’ was left aside as if it demanded not a critical but a ‘fictional’ ‘distinctive’ ‘aesthetic’ and hence ‘silent eye’ on it. It was often a verbally unexpressed ‘feeling for the illustrated’ that was getting routinized through periodical practices. Though rarely, the reading class people, bothered to write ‘letters to the editor’ expressing their appreciatory stances towards the picture. It happened when literary work was getting celebrated on its own terms. Response to ‘illustration’ praised it in terms of the fruitful collaboration of ‘illustrator’ with ‘writer.’ Though appeared and laid out for reading together with the literary text, the writers could get photographed, discussed and critically acclaimed while the ‘illustrator’ was very rarely referred at or regarded as a photographable ‘dignitary’ till so late as mid seventies. After the serialization of M.T.Vasudevan Nair’s novel ‘Randamoozham’ got over, some appreciating essays on the novel appeared.
That gave a photograph of M.T vasudevan Nair, the novelist, illustrator Namboodiri, the writer of that article Kallikkadu Ramachangran. (App.c.11). It was the earliest instance of an ‘illustrator’ getting photographed as one among the cultural dignitaries.

4.3 **Status pointers:**

‘Illustration’ is thus an arena of habituated routinised and silent cultural consumption of ‘images’ in a popular space. On the part of publishers ‘Illustrating the fiction’ had been a practice of ‘common sense’ and a process of ‘value addition’ where ‘visual’ is always thought to be a sub-text of the ‘verbal’. Still this ‘text-image concurrence’ operated at various levels of acclaim and cultural appropriations that some specific points released ‘the visual’ into a sort of ambiguous existence. Various status pointers worked within the textual sphere of ‘illustration’ for this purpose. A brief examination of these pointers may lead this study into underlining the problematic of ‘Illustrated Images’ further.

4.3.1 **‘Acknowledgement’ as a status pointer:**

Unlike in the other print-pictures (news photographs, advertisement sketches or photo-features) where it is not quite mandatory to acknowledge the source-the photographer or the artist of the sketch-of the picture, ‘Literature-oriented Illustrations’ were generally seen to have been signed by the artists. Culturally ambitious weeklies like *Mathrubhumi* weekly, *Kalakaumudi*, *Katha* bi-monthly, *Malayalanadu*, and *Deshabhimani*, characteristically exhibited an affinity to particular artists to do their ‘illustrations’. Even when they did not employ a separate ‘artist’ post in their office, most of these magazines, almost like an unwritten contract, presented pictures by same person. But it also does not seem mandatory to
acknowledge the ‘illustrator’ on a pretty large number of ‘other’ instances of magazines with lesser display of their cultural pedigree or those weeklies demonstrating lesser ‘artistic’ ambition like *Keralashabdam*, *Chandrika*, *Azhchappathippu*, *Malayala Manorama* (since mid 1950s), *Mangalam*, *Janayugam* etc. Sometimes, name of the ‘artist’, or ‘illustrator’ was not provided with due formats of authorship, except in the case of some selected persons when requested to ‘illustrate’ for selected occasions in some magazines. Though in late 1970s, ‘Chanz’ ‘illustrated’ in *Deshabhimani* weekly, it was not acknowledged as ‘illustration’, in the editorial detailing. (App.a.21) K.S.Rajan sketched in ‘Manorajyam’. He shared similar compositional concerns as evolved in this field but less interested in gestures that could be identified as ‘artistic’. He employed simple ink washes or casual human figure drawings often in profiles. The signature in the drawing is the only code that communicated the source of the picture if at all a reader was interested in the picture. Magazines advertised the beginning of serialization of literary pieces using pictures. The artist was immaterial though picture exerted an imposing presence, especially of the genre of figural compositions of sentiments. (Fig.4.2) K.K.P and R.K.Nair were ‘illustrators’ who did pictures in ‘Malayalarajyam Chitravarika’ in 1960s. They were also not recognized in terms other than occasionally legible signature. Ramakrishnan gave pictures in ‘Janayugam’. (App.a.23). Sabu provided sketches for literary works in ‘Malayala Nadu’ in 1970s and the same signature can be seen with lay-out of many commercial film advertisements appeared in the magazine (App.a.24). Shankaran Kutty who signed as ‘Shaku’ illustrated in *Malayala Manorama*. He was noticed as a book cover illustrator by then for a number of book covers he has done for publishers like National Book stall.
In the many recent texts in the anthologies of ‘illustrators’ and the journalistic features in 1990s, the act of ‘illustration’ is supposed to be a fruitful collaboration of ‘illustrator’ and the writer. Many ‘illustrators’ – in the sense of having provided with pictures for literary texts’ - did not get represented in the list of editorial hands or appreciated for any ‘fruitful collaboration’.

The attitude towards ‘illustration’ and the demands kept in editorial mind is very different in culturally more oriented weeklies that demonstrated an editorial subjectivity concerned with the power of literary imagination. When Aravindan, the film director, illustrated Ayyappapanikker’s poem, it is written in a separate defined space (Kalakaumudi, issue 40, May 1976). Kanayi Kunjiraman, the established modern sculptor, was specially acknowledged along with the writer P.Bhaskaran when he illustrated a poem (Kalakaumudi - issue 195, 20 May 1979). Artist K.V.Haridas is particularly acknowledged as doing ‘illustration’ for M.Govindan’s ‘Menakakavyam’ and the image of ‘Viswamitra’ the hermit is said to have done by late artist T.K.Padmini. These are not simply figural attempts on ‘characters’ alone. They are sketchy designing attempts using the qualities of lines. These, like the early ‘illustrations’ of M.V.Devan carry an air of arbitary effortlessness characteristically graphic in sensibility and casual hands of artists while preparing for a more thoughtful finished work. Through an apparent playfulness and light weighted presentation, these artists also conveyed the nature of a marginally ‘artistic’ existence in ‘illustration’². Five of Uroob’s selected stories were declared to be presented ‘along with illustrations by Namboodiri, AS, C.N.Karunakaran and Madhavan Nair while only Namboodiri and Madhavan Nair were the regularly featured illustrators in ‘Kalakaumudi’ that time (issue 205). In the same period, in the same weekly and in
many other weeklies we come across many other instances of ‘illustrations’ not specially acknowledged by the name of the artist anywhere. *Kalakaumudi* included Namboodiri as ‘illustrator’ in the editorial board till the end of 1983 and then referred him as ‘artist’.

These facts can lead us to think that pictures were rated in a subtle manner within the periodical since the manner of acknowledging the source of each picture designated it as ‘illustration’ of ‘important order’ and ‘illustration’ of ‘habitual’ or ‘casual’ order. This makes the issue of ‘acknowledgement’ a distinctive pointer in understanding the intended significance / meaning / validity of the picture used as ‘illustration’ and person understood as ‘illustrator’.

### 4.3.2 Singling out an illustrator- a critical interest in 1974

The relation between fictional text and the designed pictorial concurrence become increasingly problematic when the casual silence on pictures is broken into a singling out of an illustrator Namboodiri from among the many who consistently provided illustrations. In spite of the general ambience of silently routinised visual habits, one comes across an interesting piece of article by R.Nandakumar on the drawings of Namboodiri, in 1974. The aesthetic issues of verbal – visual compatibility and a tasteful recognition of ‘visualisation’ in terms of an existing practice rather than the terms of any abstracted philosophical constructions, started surfacing in this article published in ‘Amarsham’ magazine. Though based on an individual ‘illustrator’, this was also the earliest attempt to verbally articulate on this as a practice as such, using some parameters of modernity. R.Nandakumar makes some significant observations regarding the converging planes of ‘illustrations’ into
the ‘artistic,’ presenting and assessing them as ‘aesthetic objects’. This article is a clear evidence for the pervading ‘aesthetic’ ideas that are shared among a particular class of intellectually or culturally oriented readers since Namboodiri worked first as an ‘illustrator’ and later as an ‘artist’ for *Kalakaumudi* magazine. All of a sudden, other than the occasional ‘letters to the editor’ reference, other than the general thoughts and comments on art or beauty, an illustrator and his practice is receiving an aesthetically conscious reading in three pages long article. R.Nandakumar in the article draws out some personal understandings on the practice of ‘illustration’ as an activity in the popular media of periodicals. ‘Illustration’ is conceived by him as a trivial activity of providing ‘beautiful figures with film star resemblances on face’. Though appearing in spaces similar to these trivialities, Namboodiri’s attempts are regarded as ‘pure and noble models that are but going unnoticed’. Namboodiri is referred as an ‘unrivalled artist in representational figurative drawings and unique character sketches’, Nandakumar stated in this article.

4.3.3 Display of ‘artistic persona’ as a status pointer

In course of time by the end of eighties, Illustration started to get a general recognition as a ‘creative practice’ here. That was in terms of the artistic capabilities of some ‘illustrators’ like Namboodiri and A.S who were working in *Mathrubhumi* weekly for a long time as employees since early 1960s. Passing away of A.S in 1987 was an important turning point in which a special issue on him was published by *Mathrubhumi* that contained articles on the ‘artistic persona’ of A.S. Such ‘artistic’ recognition to illustrators was gradually conveyed through out 90s mainly through news reports and interviews that referred (mainly Namboodiri) as ‘India’s leading illustrator’. In 1984, Publication of M.T.Vasudevan Nair’s novel
‘Randamoozham’ in *Kalakaumudi* and the importance attained by the ‘illustrations’ of Namboodiri (as visibly demonstrated by the reader’s responses) and the manner in which the novel and its publication became an ‘event’ in the succeeding issues of the magazine through articles, appreciatory studies etc. mark a clear deflection in the status of ‘illustration’ also. Randamoozham started with the full page photograph of the author sitting with some codes of authority comfortably in a chair and the page in the right hand side showed a beginning note with a full page ‘illustration’. *(Fig.4.3)*. The advertisement informed serialization of this novel also used the photograph of the writer, this time in his pensive leisure. After the serialization got over, the event of this publishing is further celebrated with reviews and features. There, first time an ‘illustrator’ is captured along with the writer for a ‘photogenic situation’ that narrates their friendship.

When a literary work gets general acclaim, like the case of ‘Randamoozham’ or ‘Yayathi’ (translation of V.S.Khandekar’s marathi novel) the illustrators also get some obvious share of appreciation that started to mainly reflect in ‘letters to the editor’ columns. In 1989, there held an exhibition of Namboodiri’s original line drawings (of the ‘illustrations’) at different points of Keralam. R.Nandakumar fifteen years later in another article refers and bases this event to articulate his critiquing position on referring to ‘illustration’ as ‘originals’. It was also in 1989 that Namboodiri and the very practice of illustration for the first time got a critical review in an article titled ‘Chitravum Chithreekaranavum’ published in *Jayakeralam* Annual issue by the same author R.Nandakumar in a pen name ‘Sharafath Hussain*4*. 
4.3.4 Critical article and the contested ‘original’

Even when the practice of ‘illustration’ is placed within the parameters of a ‘popular art’, this article does not check the widely supposed definitiveness of exclusive literary demands that tend this practice easily to be judged against the artistic or ‘creative’ legitimateness. If the sort of culture industry produced and sustained by the periodical media is to be blamed for unjustifiably celebrating ‘the popular’ in terms of the ‘original’ and the ‘artistic’, this article is also applying wrong value judgements to weigh down the illustrator’s activity. Illustrator’s act is judged with a yardstick of two edges both virtually diminishes the aura that was developing around him. He is judged against the competence ideally displayable by an autonomous creative act, to compliment with the literary emotiveness drawing parallels from European modern art contexts. Namboodiri’s ‘illustrations’ are also judged against his own ‘free works’ like cement murals, oil paintings and wood sculptures done as ‘an artist’ at various public spaces outside the confinement of the periodical space. Both ways he is presented as demerited. The figurative drawings of Namboodiri are assessed as lacking an ‘individual iconography’ that is capable of suggesting the complexity of human nature. They are referred as ‘types’ of human forms showing if they are ‘wearing dress’ or ‘not wearing dress’. By 1990s, a considerable number of journalistic columns and features celebratively talk about the artistic merits of some veteran ‘illustrators’.

4.4 Between modernist dismissal and journalistic appraisal:

‘Chitravum Chitreekaranavum’ tries to formulate some ideas about the beginning of periodical illustrations and the conditions that necessitated it in the European context of realist novels.
“About one and a half centuries before when the technique of photography was yet to be discovered and a ‘new journalism’ with elaborate featuring of news and incidents using the print media was yet to get prevalence, the practice of publishing representational illustrations for the serialized novel began in Europe. It was a well accomplished practice during the time of Thomas Hardy novels. It was an efficient means to communicate the then developing ‘realism’ in literature especially in English novels. For the readers who were not well acquainted with rural lifestyle and experiences, these illustrations furnished with the necessary details and clarity. In Europe, the illustration of this period was necessitated by the peculiarities involved in the reading habits of a certain class of readers who were newly getting familiarized to the narrative modes of the new novel form”.

This research observes that in Kerala such a readership formation has deeper complexities. As discussed in the chapters in the beginning of this study, a reading class with peculiar reading habits that necessitated pictures to accompany the fiction, was formed not simply out of the demands raised by a specific literary trend like ‘realism’. The need to experience the both the ‘real’ and ‘metaphoric’ in life through periodical reading was conspicuous much before literary realism took shape as a prominent aesthetic / literary attitude. Technique of photography was not absent when practice of illustration took shape here, rather photography and litho-blocks of line drawings were simultaneously used in some journalistic categories in the first two decades of periodical publishing here. As proved in chapter-1 and chapter-2, Photo features, advertisement texts with visuals, news photos, explanatory diagrams and cover photographs were not new in 1930s when Malayalam periodicals almost
concurrently started illustrating fiction. Demands of peculiar reading/viewing habits took shape not simply from literature but from a much larger range of textualities like text-image concurrences, debates and discussions in science, religion, tradition, modernity, technology, lifestyle, health, hygiene, politics, identity, enlightenment and entertainment. Aspirations of the reader to get familiarized to the ‘contemporariness’ of this public domain was definitely there. This aspiration was gradually getting selectively filtered into the ‘aesthetic’ experiences of illustrating fiction.

A sensibility and language of ‘realism’ evolved in contemporaneous literature operated only as one among the immediate undercurrents in devising the figurative visual tastes through ‘illustrations’ in its formative years (1930 to 1960). A markedly ‘realist’ image formation happens in other fields too. Many social reformatory plays and the succeeding ‘progressive’ political plays of KPAC formulated a set of representational imagery which was not imagined in the ‘ideal type’ characters of professional theatres. Photo features and advertisements in periodicals represented and hinged on the new social identities of people in a ‘true to life’ visual language. Development of ‘illustration’ as a practice is not simply analogous to particular context of a similar literary language in European context, but it is a complex network of mediations of ‘the real’ observable in the public domain of ‘culture’ that is newly and aesthetically defined in this society at the turn of twentieth century. This cancels the validity of the general assumption that ‘illustration’ simply describes the fiction.

Emergence of ‘Illustration’ is traced in this thesis as ‘textual’ and ‘political’ one rather than a simple derivative of a particular (European) context. Discipline,
collective responsibilities and compromise is not what the cultural sphere is for, while culture is for the expansion of identity, individuality, imagination, the last place one often looks for politics. So both the modernist dismissal of ‘illustration’ as an ‘artificial imagination’ due to its mediated status as Nandakumar derives at, and the journalistic appraisal of ‘illustration’ as ‘fine art’ were through out contested by the textual power of ‘illustrated images’. So this chapter further probes into the framework of textualisation of pictures that ideologically helped the ‘artistic’ efforts of ‘illustrators’ to make use of the political power of engaging in a ‘popular’ act.

This ‘political’ status of ‘illustration’ makes it a practice that can not be either dismissed or idealized. They remain as material evidence for the way a society formulated, communicated and understood the ‘artistic’.

4.5 Displaying ‘artistic’ in ‘the graphic’ fold

‘Illustrators’ basically worked in a graphic language of mechanical reproducibility, duplicated uses and clarifying objects, facts or figures not leaving anything for assumption. It does not generally leave things or forms unexplained. It has an interest for the surface detailing. It also can condense the most important details to describe the verbal text. There is a process of abbreviation, integration and isolation of something central as projected out of a given (literary) text. Often what is singled out is ‘characters’ / figures / landscape either alone or in gesticulated perspective compositions. This is a ubiquitous language to convey emotional compositions. Photograph carried the codes of transparency, actuality and authority of a graphic language. But such an essential copy given by the photograph was transgressed in
the artistic attempts of an ‘illustrator’ who could abbreviate, allegorize, suggest, simplify and demonstrate the essential real with lowest minimum of medium.

In the case of ‘illustrators, ‘line’ is experienced as the lowest technical denominator for his act. But different from what we have later tried to naturalize this as ‘an aesthetic choice’ of the ‘illustrator’, this is not simply Namboodiri’s or Devan’s or any other illustrator’s ‘choice of medium of interest’ as an ‘illustrator’. Till the possibilities of multicolour printing was made extensively accessible, any ‘illustrator’s natural option of medium had to be lines. Even colour paintings were published in black and white photographs giving just a graphically demonstrating ‘idea of the painting’ and not an exact replica of the paintings in the ambitious attempts in Malayala Manorama (in 1950s) and Kalakaumudi (1970s) to present the contemporary art scene in front of the readers. The importance Namboodiri placed on the aesthetic qualities of ‘lines’ so that it is said to be his aesthetic choice to use line drawings for ‘illustrations’ seems to be just a part of the general textuality that tried to work out some codes of ‘rarity of fine art’ on this media practice of common place. It is explained that projecting the ‘form’, Namboodiri dismissed the ‘colour’. This is also supposed to be his ‘signature style’ that was even said to make him a ‘sculptor’ in the ‘art of picture making5’. In the occasional reflections of the ‘intellectually ambitious’ readers, there is a sustaining interest to literally expand the scope of ‘illustrator’ into some farfetched terms. So they imagined ‘illustrator’ as an ‘artist’ doing the task of ‘a sculptor’. The efforts of Namboodiri to orient the viewer’s eyes into the figure involved much different ideological effects rather than it was possible by a simple concept of the ‘sculptural quality of the figure’.
In 1990s when ‘India Today’ and ‘Bhashaposhini’ started giving independent paintings by contemporary artists, Namboodiri did not leave the mould of line-drawings that had by then almost synonymously signaled an air of his individual devising. Later in Malayalam Weekly, he has also attempted the possibilities of colour pastels and even poster colours in some of the ‘illustrations’ by late 1990s when it became very easy in offset to reproduce colour prints. (Fig.4.4)

‘Illustrator’ had bare minimum material. A pen. Occasionally an ink wash. It is generally not a complicated procedure. It can not allow complication because each picture has to be ready after all tasks of mechanical reproduction of it within a planned time limit. Time consuming specialized effects are not in the practical vicinity of an ‘illustrator. He describes or abbreviates the ‘reading experiences’ of the given literary pieces very fast in his own expression with minimum technical means. To imagine the illustrator as ‘synthesising the creative content’ of various literary pieces coming to one’s hand within the stipulations on time and space with the visual paradigms is an ideal one.

For some ‘modern artists,’ who are assigned only occasionally to ‘illustrate’ in 1990s especially in India Today, ‘illustrated images’ worked as if in a corollary sketchbook of a specialized independent major act of painting. But for M.V.Devan, Namboodiri and AS, ‘illustration’ itself was the specialized site for demonstration of artistic effects. For much lesser known artists who worked with these majors in ‘Malayalanadu’ or ‘Kalakaumudi’, like Sabu, Madhavan nair, or sreekanta Surendran for example, do not seem to be haunted by ‘an artistic’ ambition that need to be grafted as an extra skill and aesthetic philosophy on to the ‘graphic’. Sabu had
simultaneously done a lot of advertising art of designing the film posters that involved sketching from the photograph, cutting the photographic image so as to make a design out of it, drafting catching typographies for the commercial designs etc. A.S’s talent for typography and cartooning was also made use of in Mathrubhumi. (Fig.5.4)

But there is a glaring difference in the efforts they invested and in the acknowledgement this task gained for them, one used the codes of ‘modern art’ while the other used the codes of the commercial communication. Madhavan Nair in an interview conducted by this researcher expressed his conviction that ‘illustration’ is not an artistic act. It is a design. He did not have an institutional art education.

Being a government servant in the department of Law in the secretariat at Thiruvananthapuram, he engages only part-time as illustrator. When Namboodiri joined Kalakaumudi, Madhavan Nair had to shift to illustrate in Katha magazine.

Display of the ‘artistic’ qualities in the fold of the ‘graphic’ haunted the more aesthetically oriented ‘illustrators’ and their readers / editors. This was very clear from the vivid detailing of trees, grass, ducks, flowers and figures by M. Bhaskaran. The hairy human bodies of condensed proportions and charcoal patches projecting highlights that defined the contours of figures were tried by M.V.Devan.

A.S. concluded his ink washes defining high lights and plasticity of figures but finishing it with clear contours made out of rough hatchings. This later focused its visual pleasure in dark tones into a silhouette format. The ‘tradition conscious’ readers could identify images for ‘Yayathi’ as a language derived from traditional wood carving or puppetry. The ‘modernist readers’ who have learnt to ‘think and feel in metaphors’ interpreted the use of black and white in A.S pictures as presenting the contradictions of life like agony and ecstasy, deep and superficial etc. Rough
scratchy sketches could not earn him the kind of focused and ‘rejoicing eye’ as that provided by the silhouetted images that clearly depicted the eyes, jewels, beads, curls, breasts, folds of flesh and dress could fetch. Eyes were getting focused into a royal abundance, pomp and glory in Yayathi sketches of A.S. (Fig. 3.27)

An interest in structuring a viewer’s gaze is variously understood as the ‘evolutionary stages’ in the work of the ‘illustrator’ as an ‘artist.’ In a newspaper review paying condolences to the departed A.S, Paul Kallanode wrote about the illustrator’s search for a style for himself. In the given references from A.S repertoire, each sketch is referred to represent the first, second and the ‘most motable’ third stage in his art where ‘Yayati’ sketch is given as being inspired by Indian traditional sculpture.

Readers with some personal association with the illustrator vindicated a ‘painfully burning heart’ within the thick black and noisy scratches A.S. used to make on the paper. ‘Illustrators’ were basically encountering a graphic medium with reproducible potentials producing the codes of a taste for the discourse called ‘art’. The underlying order of these codes being identified by a community signifies the status of the ‘illustrator’ rather than his very act of the ‘artistic’ scratches, tones or ‘sculpturesque’ handling of the space. As M.T. Vasudevan Nair put it, an important advantage of Namboodiri’s presence today is that publishers and writers desire for a drawing by Namboodiri for their collection of poems or novels. More than any other ‘Illustrator’, Namboodiri proved that ‘artistic’ codes are pretty useful for the graphic functioning of an ‘illustrator’. Importance of being identified by a desperate set of general readers, and not by a small section of readers with ‘specialised art critical
taste’ determined the ‘illustrator’s act. ‘Illustrator’ activated the ‘artistic’ in the
codes of the ‘popular’. Here is an attempt to examine the codes of photogenic, even
titilatingly pornographic, playful interest in body gesture and clothing that
‘illustrators’ in general and Namboodiri in particular mobilized. An evoking
centrality of gaze is organized around the ‘parts’ (of body) in the projection of the
‘figural whole’ that eyes of the artist captured.

4.6 Cues of ‘the photogenic’:

‘Illustrator’ devised the ‘graphic’ moulds in which an interest in ‘photogenic’
could be used to meet his interests. The physiognomic formats provided by
photographic conventions especially featuring stars in popular films, was an
interesting source of the ‘illustrator’ as discussed in Chapter-3. What is more
important here to note is that photographs could often present figures in parts.
Capturing figural profiles –of women-often caught unnoticed and vulnerable, catching
figures in privacies and ‘high lighting’, that suggested the contours and flesh together
signified an immanent optical orientation of the viewer into the parts presenting or
suggesting the –unregistered - whole.

Photographs already started this format of capturing writers in their personal
musings. They often provided the common place details of their life in close shots
focusing on the ‘ordinary’ while presenting them in an enormous presence of light,
nature or even dissolving the very same details that the photo pretended to give.
Writers like Basheer, Thakazhi, O.N.V.Kurup, Madhavikkutty and M. T. Vasudevan
Nair got photographed and featured many times in Mathrubhumi and Kalakaumudi of
writers in simple ‘common man’ situations of their domesticity or local and pastoral identity is visible. Conventions of a man walking into a paddy-field’s by-lane, all alone with a towel on the shoulder perfectly characterized Thakazhi, the writer’s connection with peasant life. Presenting the writer as sitting on a chair keeping one leg horizontally on the other, having the periodical in one hand, vividly captured him in his legitimate common man situations that bestowed an authority over the situation. (M.T. was photographed on the left side full page in the beginning issue of Randamoozham and the beginning issue of his novel ‘Varanasi’ in Malayalam weekly). Catching a poet in the premises of bamboos is regarded perfectly poetic. (O.N.V is interviewed). Serialisation of Basheer’s ‘Bhargaveenilayam’ in 1984 in ‘Kalakaumudi’ was an interesting photo session with the writer too. Those photographs presented him in his tranquil moments in easy chair with sublimating codes of high lights or showing him sipping a cup of black coffee. Much before this, in Malayala Manorama weekly we find a feature on ‘a day with Basheer’ with an interesting narrative of the camera’s efforts to ‘capture’ the writer’s idiosyncratic practices. The personalizing visual texts on writers shared a set of aesthetic codes inscribed on the ‘photo-graphic’ that makes the object represented in a playful lightweight ‘photogenic fashion’. These ‘photogenic’ conventions were quite recognized as ‘popular’ in photo features of early decades of periodical publishing that reveled in spectacles and other curious realities too.

Kadammanitta’s poem ‘shanta’ was published with Madhavan nair’s ‘illustration’ that simply sketched two figures with casual scribble of gender codes on them. But in the succeeding issues ‘Shanta’ was discussed along with a near poetic ontology of the writer based on the fertile soil of the locale called ‘Kadammanitta’ and his domestic premises presented by a photograph showing his wife in the interior
close-up shot of the camera and the poet looking at her from a distance (outside the premises of the house but looking inwards). (App.c.15)

Photo narratives devised a gratifying space for readers / viewers to evince some amount of pleasure of peeping into sublimated privacies of people. Photo features were organized around ‘seeing the body’ of the writer providing the banal details of that sacred life. ‘Illustrations’ also were organizing around not simply figuring the fiction, but more effectively on seeing the body of the ‘characters’ especially male and female in their privacies. The parallel cover photo conventions of women showing their tummy as part of their display of ‘beautiful body’ was also adapted into the ‘illustrator’s repertoire. (App.b.18). It was not simple registering of changing fashions, filmic postures and the ‘artistic skills of observation’ of changing life of people around. It is an iconic presentation of sexualized bodies too. (Fig.4.6)

4.7 The urban “other”

The illustrator’s supposed indifference to Eurocentric notions of art and life and theories about styles and techniques is often projected to show his local rootedness. Interviewers have asked Namboodiri how he portrays situations and characters from the cultural situations to which he is not exposed in reality, like the high-society life or westernized life. The ‘secret’ is said to be ‘observation’ and ‘imagination’. Namboodiri’s ‘other culture’ figures operated within the frameworks of some common sense of indulgence. When a translated Japanese novel was available that portrays the sexual relationships of the characters, Namboodiri placed a number of female bodies as if lying on the page waiting to be invaded. The obscured details of the male body and the graphic details of the breasts of the female together invite the curious eye of the reader into a free and modern space of pleasure.
In short stories with middle aged urban women as major characters, Namboodiri presented them in full figure but a fashionable and subtle suggestion of their sexuality is often suggested through the exposed tummy in the codes similar to the ‘beauties’ of the cover photos. (Fig. 4.9) Many instances that could place urban figures in a satirical mould were very well utilized by Namboodiri to draft the ‘full figure’ of the character often in amusing dis-proportions but with an inviting importance worked on some specific parts of the body like nose and belly in the case of ‘brigadier’ in Malayattor Ramakrishnan’s ‘Brigadier stories’. (Fig.4.10) He portrayed the urban culture as an essentially ‘superfluous other’ of the significantly beautiful and vivid local culture. The ‘illustrator’ with foreshortening disproportions and hilarious exaggerations to bring in ‘caricatures’ of characters graphically visualized writer’s satires on bureaucracy. But it was not simply a literary act. It involved a thorough orientation on the genre of humor drawings. Moreover, Namboodiri worked in terms of full size presence of figures rather than any simple close-up gazes. The amusingly exaggerating details are rendered part by part on a fully presented figure so that the character turns out to be quite pathetic in its ‘full-size’ situation. The texts of celebration of the ‘illustrator’ referred this as a great companionship and solidarity that Namboodiri could establish with writers. (often with V.K.N.) But sketches and the text together characteristically underpinned the attitudes of a thoroughly localized culture towards the ‘urban’ ‘modernised’ contexts. Pictorial devises were not altogether new. But a dis-proportionate full figure with a capricious look (of a superfluous ‘urbanised’ character) could be pretty popular in a local fold.(Fig.4.11)
4.8 Pornographic-eye of ‘the aesthetic’:

The interest in ‘full figure’ simultaneously entices and fragments the desire ‘to see the whole’. This double interest in ‘figure’ centered on the eyes of the ‘reader’ operated more effectively ‘popular’ in a gendered framework. A lingering interest on particular body parts like breasts and navels of women to overtly sexualize it so that the ‘female form is seen as parts to be penetrated and (ab)used sexually’ can function as ‘pornographic’. Tied up in the idea of pornography, there are assumptions about why and for whom the images are produced, so to clarify what pornography is and how it relates to sexuality or to everyday life.

There is a set of curiously ‘pornographic’ conventions operating in ‘illustrations’ with textual inputs from cover-photography conventions and the modern art conventions of ‘nude study’ as also circulated through photo features in periodicals. Camera angles and figural poses cropped against blank background project a demeaning sexual object available for optical invasion of a viewer. The ‘artistic’ quality of nude study is also affirmed through some features on ‘models’ in fine art colleges. Kaumudi News bureau presented a feature on the woman of Lambada tribe near Hyderabad, who were reported as working as life models for the nude study classes of the art students of Govt Fine Arts College. The conventions of these featured photographic presentations of tribal women in service of an urban discourse and many of the ‘illustrations’ done by Namboodiri and A.S share a lot of such interests in common. It may seem to be essentially feminist to simply read a ‘masculine gaze’ that constructs the meaning of woman.

‘Illustration’ is not essentially something that circulates in the realm of the ‘unusual’ ‘tabooed’ or ‘secretive’. But to explain the fetishistic interest in the
depiction of partially exposed of fully exposed breasts, women laying on the back as exposed from various views from above and profiles, submissive bodies of bare-chested women with aimless glances out of the frame and feeding women with frontally exposed postures rather than keeping the natural privacy of the act appear to be an ‘illustrator’s delight’ and has proven to be a writer’s and columnist’s delight too. (App.a.26, App.a.27, App.a.28 & App.a.29) ‘Illustration’ of ‘Chinnammu’ was much loved by it’s author V.K.N and he declared in a personal letter to the ‘illustrator’ that “if this ‘chaste harlot’ is so excellent, she is my property, Can you please send her to me?’

A regular popular columnist on contemporary Malayalam literature, M.Krishnan Nair used to write ‘Sahityavarabhalam’ in Kalakaumudi weekly in 1980s. In the issue 444, he writes about the cover photograph of an earlier issue of Kalakaumudi, ‘Doubtless. Beauty is universally attractive. If any doubt look at the cover of Kalakaumudi. Virgil only casually said that goddess appears in the walking of a woman. We feel that this is not true if seen this cover. It is also not true those women who are beauties when sit wont be so when walking and standing. This woman is beautiful both walking and sitting’. (App.b.20)

The matrix of desire and representation explicitly works out in this practice where recorded as of now, the active agents of respondents are men, especially those with a considerable cultural pedigree in this society. A female writer has depicted this voyeuristic male viewer / reader of ‘Namboodiri sketches’ in a shortstory named ‘Namboodirichitram’ (of Priya A S). In the story, a ‘male’ viewer is posited for a painting that is done by a woman. He is sarcastic about the way a female artist portrays a female figure but ‘unattractively’ in his terms because it is not as sensuous as a ‘Namboodirichitram’.
The male respondents seem to have shared the conventional ideas of institutionalized sexuality even when they operate the critical machines of satire and caricature as in the cases of V.K.N or Namboodiri. They actively engage in a game of their desire that can be anchored anywhere. The taste for pornography formed not necessarily from within a ‘Namboodirichitram’ or any sketch or photo of a sexualized body but in the way demeaning discourses were formed that excluded and objectified women. When an image is used for violence against women, it objectifies women and their bodies and parts of the body through demeaning poses or presenting as a sexual object available for invasion by the (male) viewer, it is understood as pornographic in feminist perspective. There is a large number of ‘illustrated images’ available that show woman lying horizontally on the page (Fig. 4.14, Fig.4.15, Fig.4.16) or woman standing with a desirous gaze on to the viewer. (App.c.20 & App.c.21). It is a pervading aspect through cover pictures, illustrations and advertisement using the ‘illustrations’. Picture of a woman caught in her privacies or with exposed breasts or in any other vulnerable gestures acts as a metonymic presence of it for the real life situations of sexual invasions and gratifications of seeing the ‘forbidden’ and the ‘tabooed’ privacies. There is a conventional scheme of feeding woman with her breasts exposed that is repeated throughout RaviVarma, K.C.S Panikkar and the reproductions of a number of Namboodiri sketches.(Fig. 4.12 & Fig. 4.13). This text of reality is further reinforced by featuring the tribal models, photographing the fashion models and even placing the same ‘lying on the back’ conventions in virtually scandalizing contexts of journalistic investigation. Text of acceptability also existed in terms of review of social customs that showed girls with uncovered chest or exotic tribal women in strange ‘see through’. (App.c.20). While the eye “searches to see more,” the sexual significance of ‘see through gaze’ is often
explicitly declared by the editorial literature. The metonymic presence of ‘illustrated’ images co-existed with the ‘reality spectacles’ in similar conventions with clearly settled graphic sense both of a journalistic and aesthetic acceptability.

4.9 Play with the ‘figure as if it is a puzzle’

(Pornographic) “seeing” is conditioned by the removal of its object and by the desire to simulate a body, the physical object out of the mechanics of a seeing-not-seeing act. The viewing subject is reduced to an eye, whose desire-to-see simulates an encounter with the physical body whose fragments these images somehow represent graphically. In the attempts to ‘perfect the figure’ a light-hearted play with the details of the figure is also involved. So ‘illustrator’ leaves some parts of the whole undone. Those undone gives a particular focus to those ‘done’. An undrawn scooter speaks more about the perfection and contour of the figures. The undrawn Face and legs focuses the viewer more into the open treat of a woman’s posterior in the sketch. Yet, figure is left as if for a game of puzzle that is very easy to solve like in any romance narrative because the ‘puzzle’ is drafted in a commonly codified banal conclusions of a figural language.

Pornographic eye is not inherent in a naked body. But it is the way in which it is codified and the way in which it functions in a society of supposed respondents that makes it ‘pornographic’. ‘One can identify pornography in it in the sense that ‘pornography’ isn't intrinsically anything, but it is the result of human activities of production, consumption or interpretation’. It is all about an extra-mundane sphere of life where men exert power over women by depicting them. Reproducing graphically the same patterns of focused gazes on passive and sacred subjects, the
male writers / readers / intellectuals close the narrative but pretend to deal with a puzzle in which women as readers / writers can not take part without friction.

4.10 Entities of body gesture and clothing: Mannequin or sculpture?

‘Illustration’ as a practice has instilled the meaning of body and clothing as separate entities where cloths can show illustrate and define ‘the body’. This practice also has provided with new avenues to demonstrate his ‘artistic’ skills other than the confines of a periodical page.

Some sculptural models of Kathakali which were made by artist Namboodiri and placed in the ‘art pavilion’ of Kerala Kalamandalam were reported in Mathrubhumi newspaper (2002 April 27th) as it had been maltreated devastated and deserted in a corner. (App.c.23). It provoked poet O.N.V.Kurup who was the then Chairman of Kerala Kala Mandalam when these sculptural models were envisaged constructed and placed in a separate space called ‘Art Pavilion’. The maltreatment of art objects by an institutional authority is interpreted moralistically as an ethical issue suggesting a sexual overtone to it in an article appeared later in Mathrubhumi weekly (2002 June 2-8) by T.Balakrishnan. The article is also an interview with the poet. There are two photographs supposedly of Draupadi in the robes of a Kathakali form reffered as ‘dressed up’. The ‘figure’ is also presented as devoid of any robes, titled as ‘made naked’. The mal treatment of art objects from the part of the authorities of a prestigious cultural institution is referred in this interview as ‘abuse of removing robes’ from the body thus the sculptures were said to have been made ‘naked’.

The poet says he envisaged the whole project and executed it as being the Chairman of Kalamandalam in the model of the sculptures of the imaginary characters of
Shakespear that receive any visitor who enters the memorial of the great English dramatist. Here artist Namboodiri is said to have made the imaginary epic characters of Vyasa. These forms are life size. The ‘atrocities’ to these forms are phrased in the terms of ‘body’ and its ‘naked ness’. It means these forms are done with two distinct entities of body and cloth.

This is the language basically of mannequins, a life size dummy used to display cloths or a woman who wears cloths to display fashion. It means these are Kathakali mannequins but said to be ‘sculptures in fiber glass done in resemblance to the literary characters’. Working on the epic characters in terms of human bodies covered by distinctive attire is rooted in the tradition of figuring and propping the fiction that is synonymously known as ‘illustration’.

4.11 The ‘cartoon-design’ moment - away from both canvases of ‘Art’ and ‘Literature’

The ‘illustrators’ for relatively ‘ambitious’ weeklies mostly wanted to work in a manner distinct from a journalistic photographic sphere of visuality in the same site of periodicals in which they operated as a regular providers of drawings. As discussed above in this chapter they are generally supposed to have worked out ‘characters’- figures that told a story - in the imagination of writers. Writer V.K.N admired the ‘telepathic’ skill of Namboodiri to see the writer’s mind and actualize his ‘characters’. But this claim could also well be disputed, though only rarely somebody ‘disputed’ on ‘illustrations’ as a practice. The human figures provided as ‘illustrations’ were only literally understood as characters that ‘spoke’ their story. Actually words only can make stories. Narration is not the base of picture.
As Sanal V writes, human figures in sketches are models or prototypes of characters and not ‘characters’ themselves. The ‘fictional’ quality of the writer is conveyed through a ‘common place’ design or ‘stylization’ of human figures that lingers on a terrain of the ‘cartoon-design’ moment that ‘illustrator’ identifies out of the text. Unlike a photograph, a drawn picture of somebody is not an authentic evidence of his/her presence. Unlike a drama performance that might eternalize the ‘characters’ and sideline the men and women who acted them out, a filmic scene centers on the star-cast of the ‘character’ that can easily sideline the ‘character’. The human types in drawing, oil painting, photograph, film or theatre performance operate variously on each context. ‘Prototypes’/ ‘designs’ are flexible to create meanings than the photographic actuality and ‘live presence’ of people with specific contexts stories and reasons. The singled out presence of a human figure with no authentic reference to reality is posited as a carrier of ‘common denominators’ of an imaginative character. This flexibility is glaring when a writer is capable enough to liberate words from its realistic or reflective detailing role and resists all visual possibilities as in the case of V.K.N. The creative solidarity between this writer and Namboodiri is much celebrated. The pungent critical spirit in V.K.N gives in to a playful adoration when it comes to deal with Namboodiri. V.K.N’s personal letters to the illustrator got published along with the autobiographical work of Namboodiri in 2003. It might be quite misleading as V.K.N’s writing style itself. He either overdraws his characters or transgresses the limits of word-meanings to the level of ‘un-portray able’ and ‘out-of-the field’ matters for a ‘common visual sense’.

The human-design provided by ‘illustrator’ is inherently prone to repetition. It leaves out the details of the field / context. What remains is an economy or a stylization.
Cultural stereotypes operate as a logical framework for the ‘illustrator’s act of visualization in 1990s. It redefines his status and scope in a theatricality of ‘cultural acts’. At the same time 1990s has demonstrated an increased interest of editors and publishers to make use of the pervasive inter-referential potential of pictures in their editorial subjectivities. The lesser political power enjoyed by literature in this new scenario of media culture also has weakened the ‘artistic’ textual frameworks that sustained figure-oriented ‘illustration’ conventionally as a practice based on literary texts.

Next chapter probes into the symbolic capital of cultural stereotypes that sustains the conventional contenders of ‘illustration’ while the pervasion of the ‘artistic’ values into a visually very resourceful contemporary world is seen as a delirium for any simplistic ‘individuation’ of the ‘illustrating’ practice in terms of the ‘original’ and ‘creative’.

Notes:
2. *Malayalanad* annual issue 1970. Interestingly these are not simply figural attempts on ‘characters’ alone. They are sketchy designing attempts using the qualities of lines. These, like the early ‘illustrations’ of M.V.Devan carry an air of arbitrary effortlessness characteristically graphic in sensibility and casual hands of artists while preparing for a more thoughtful finished work. Through an apparent playfulness and lightwighted presentation, these artists conveyed the nature of a marginally ‘artistic’ existence in ‘illustration’
5. M.N.Vijayan, speech on the occasion of presenting the P.T.B.Memorial award to Namboodiri, published as an article in *Malayalam* weekly. 2001 April 8.
6. Kerala kaumudi – 1163 Midhunam 22
8. ‘Rekhakal, the autobiography of an artist’, Namboodiri, p-108.
meaning of pornography as quoted by Chris Nagel (2001) goes thus: Pornography says about that sexuality, "Here's how": Here's how to act out male supremacy in sex. Here's how the action should go. Here are the acts that impose power over and against another body. And pornography says about that sexuality, "Here's who": Here's who you should do it to and here's who she is: your whore, your piece of ass, yours.

Fig. 4.1
Drawing M. Bhaskaran, *Sanjayan*, 14 August 1937
Fig. 4.2
Advertisement regarding publication of a novel in 'Keralashabdam', sketch signed by Dinakar. 9 December 1979.
Fig. 4.3
Fig. 4.4
Illustration Namboodiri, story Oru Vivahathinte Anthyam, Madhavikkutty
Samakalika Malayalam Weekly, 26 November 1999
Fig. 4.5
Illustration, A.S, "Peruvazhiyambalam" Padmarajan, 
Fig.4.6
Illustration Namboodiri, story 'Video games',
Jekobi, _Katha Monthly_, 13 February 1977
Fig 4.7
Illustration Namboodiri, story "Padinjarottulla Vandi" Akbar Kakkattil,
Kalakaumudi Weekly, 18 May 1986
Fig 4.8
Advertising the serialization of novel "Randamoozham",
*Kalakaumudi Weekly*, 11 March 1984
Fig.4.9
Illustration Namboodiri, story "Kalyaniyil ninnu Gracyyilekkulla dooram",
_Kalakaumudi Weekly_, 13 November 1983
Fig. 4.10
Illustration Namboodiri, Brigadier stories Malayattoor Ramakrishnan,
Kalakaumudi Weekly, 1985
Fig. 4.11
Illustration Namboodiri, "Brigadier stories", Malayattoor Ramakrishnan, 
Kalakaumudi Weekly, 1985
Fig. 4.12
Painting K.C.S. Panikkar, 1941
Fig. 4.13

Fig. 4.14
Illustration Chanz, *Deshabhimani weekly*, April 2001
Fig.4.15
Unacknowledged unsigned Illustration in 'Keralashabdam' weekly, 1976.
Fig. 4.17
Illustration Namboodiri, translated novel "Thakkool" Japanese writer Junichiro Tanisaki