CHAPTER- I

INTRODUCTION

1.1 BACKGROUND

Advertising is the means of informing as well as influencing the general public to buy a product or services through visual or oral messages. A product or service is advertised to create awareness in the minds of potential buyers through various advertising mediums such as Newspaper, Magazines, Television, Radio, Posters, Hoardings, Billboard and in recent time internet and web advertising. It is a promotional activity for marketing a commodity. In the present day world of mass production and distribution, advertising serves as a powerful tool in the marketing process. Advertising is used for communicating business information to the present and prospective customers. It usually provides information about the advertising firm, its product qualities, place of availability etc.

Advertising is the integral part of our daily life. It is a pervasive method of marketing in society which encourages people to purchase goods and services. Advertising contributes to bring about all round development of the economy by increasing demand and by encouraging economic activities which in turn improves the income. It motivated people to consume more material and thereby improves their standard of living. Effective advertising generates demand for goods and services and calls for more production which requires more physical and human resources, thus creating employment opportunities.
In the modern age of large scale production, producers cannot think of pushing the sale of the product without advertising. Advertising has acquired great importance in the modern world where tough competition in the market and fast changes in technology, altered our lifestyle.

The term ‘advertising’ is derived from the Latin word ‘advertere’ which means ‘to turn’ the attention. Every piece of advertising attempts to turn the attention of the readers or the listeners or the viewers towards a product. The most widely accepted definition of advertising is the one which is given by the American Marketing Association, according to which advertising is “any paid form of non-personal presentation and promotion of goods, services and ideas by an identified sponsors” (Kazmi and Batra, 2008). But the definition has some limitations because it does not talk about the persuasion aspect of advertising, without which it is very difficult to achieve advertising objectives. A survey of recent advertising and marketing textbooks makes it obvious that there is no universally accepted definition of advertising; however certain recurring elements such as paid, non personal, identified sponsors, mass media, act of persuasion makes advertising to be controlled means of mass communication, may take any form-visual, oral or written to promote a product through persuasive communication to achieve a pre determined objectives, changing and reinforcing the desired attitude of the consumers at the point of purchase.

The advertising message is considered as an important component in advertising communication process. It is the thought, idea, attitude, image, or other information that the advertiser wish to convey to the target audience. How an advertising message is presented is critically important in determining
its effectiveness. An ideal advertising message should command and draw attention, hold the interest, arouse desire for possession of the product, and elicit action (Gupta, 2012).

The effectiveness of an advertising message depends to a large extent on its visual contents. The advertiser must locate an appeal, theme, idea or an unique selling proposition. An advertising appeal refers to the approach used by an advertiser to attract the attention or interest of the consumer and influence their feelings towards the product, service or idea. Through the use of different kinds of appeals, advertising attempts to persuade and influence.

The visual and non-verbal elements in advertising play a dominant role in attracting the consumers. A good number of advertisements uses very little written information and mainly focus on the visual elements to convey the message. The visual elements used in the advertisements not only convey the information, but also reinforce the advertising claims. Audiences often develop impressions or image based on certain illustrations and pictorial representation depicted in advertisements which increases immediate recall value.

It ensures a good connectivity and trust between the advertiser and the consumers and adds value to the product. Since the advertiser expects to create a favourable attitude about the product which will lead to positive actions in the mind of the consumer, an unique visual attribute is required to enhance the taste and acceptance of the consumer about the product thus advertised.

The study focuses on the application and relevance of two distinct visual elements - cartoons and caricatures, which need to be discussed for better
understanding of the application and importance of humour in Indian advertising.

1.1.1 Cartoons

For a common understanding, a cartoon is a comical drawing, at times, satirical. But contrary to the common perception, cartooning is a powerful communication tool, a sharp weapon to ridicule the unjust and a platform to mould public opinion, apart from creating good humour. R.K. Laxman, the icon of Indian cartooning opines “cartooning is the art of disapproval and complaint and it treats men and matter with a certain healthy skepticism, but never malice” (Naqvi, 2012). As the perfect combination of wit, satire, and punch, the genre of cartoon has carved a separate role for itself in the world of mass communication, especially in advertising. The word ‘Cartoon’ has various meanings, based on several different forms of visual art and illustration and its applications.

A cartoon is a form of two-dimensional illustrated visual art form. While the specific definition has changed over times, modern usage refers to a typically non-realistic or semi realistic drawing or painting intended for satire and humour. The term originated in the middle ages and first described as a preparatory drawing for a piece of art such as painting, fresco, tapestry, or stained glass window. In the 19th century, it came to refer to humourous illustrations in magazines, and newspaper, and in the early 20th century and onward it referred to comic strips and animated films. The word cartoon, from the (Italian “cartone” and Dutch word “karton”) meaning strong, heavy paper or pasteboard (Naqvi, 2012). It is a full size drawing made on sturdy paper as a
study or models for painting, stained glass and tapestry. The development of cartooning as a comical and satirical art is said to be credited to the Italian brothers Annibale and Agostino Carracci, who in 1590, produces a series of drawings, which gradually led to the word caricature and then cartooning. The cartoon was also been credited to be used as the final stage in the series of drawn preparations for painting in traditional renaissance studio practice. In the early 1840s, when that studio practice was rapidly on the edge of closure, cartoon rather suddenly acquired a new meaning: that of pictorial parody, almost invariably a multiply reproduced drawing, which by the devices of caricature, analogy, and ridiculous juxtaposition, sharpens the public view of a contemporary event, folkway, or political or social trend. This usage dates from 1843, when *Punch* magazine of London applied the term to satirical drawings in its pages, particularly sketches of John Leech and thus the contemporary genre of satirical cartooning took its shape. Since then, the art has seen no cessation (Naqvi, 2012).

Apart from newspapers and magazines, its presence can now also be seen in audio visual advertisements, films, hoardings, banners and many such promotional materials, had nurtured cartooning as wonderful art of expression. Though all the cartoons are work of art, line diagram, caricature, illustrations, sometimes amalgamated with satirical comments, but of their usage we can divide them as political cartoons, editorial cartoons, children cartoons and general cartoons.

Cartooning in India ushered a new sense of humour with the accomplished works of some the best cartoonists the country had ever produced, which had catapulted the Indian cartooning scene to a new
dimension of recognition at international level. Keshava Shankar Pillai, better
known as Shankar, was an Indian cartoonist who is also considered as the
‘father of political cartooning in India’. He founded Shankar's Weekly, India’s
first and the only journal of political cartoons in 1948 (Plate 1.1 a). The cartoon
strips from Shankar's Weekly (Plate 1.1 b), provided a feast of wit and humour
through the humorous and satirical articles on the political and social situation
in the country. The most popular characters of the Shankar's Weekly were
‘Bada Saab’ and ‘Mem Saab’, who had represented the sophisticated, false
and artificial snobs of the society (Ghosh, 2004). The journal became a training
ground for many cartoonists of India. Some of the most popular cartoons of the
Shankar's Weekly were: The Elephant and the Blind Man: Feeler; Where is the

Another Indian cartoonist, R K Laxman, perhaps the country’s sharpest
political satirist, also known as the icon of Indian cartooning is best known for
his creation ‘The Common Man’ for his daily cartoon strips, “You said it” for
Times of India in 1951. The cartoon strips chronicled Indian life and politics
through the eyes of a ‘common man’, a silent observer in a distinctive checked
cloth and dhoti and slightly perplexed look, who served as a point-of-view for
readers (Plate 1.2). For over a half of a century, the common man had
represented the hopes, aspirations, troubles, and perhaps even foibles of the
average Indian through the comic strips (Plate 1.3).

Besides the common man, the crow is also a regular figure in his
cartoons. Laxman’s earliest works was for newspapers and magazines such as
Swarajya and Blitz. His first full time job was a political cartoonist for ‘The Free
Press Journal’ in Bombay (now Mumbai). He also created the popular mascot for
a renowned synthetic paint brand, Asian Paints called *Gattu* in 1954 (Plate 1.4). His creation also includes the sketches drawn for the television adaptation of *Maldugi Days* which was written by his eldest brother R.K Narayan and directed by Shankar Nag (Plate 1.5). Laxman also published numerous short stories, essays, and travel articles, some of which were collected in the *Distorted Mirror* (1993). He also wrote the novels like *The Hotel Riviera* (1998), the short story collection, *Servants of India* (2000) and an autobiography, *The Tunnel of Time* (1998). Other notable Indian cartoonist who had augmented a distinctive genre of humour and satire in Indian cartooning through their individual style and techniques were Kutty, Abu Abraham, Mario Miranda, Sudhir Tailang, Yesudasan, O.V Vijayan etc.

In modern print media, cartoon is a piece of art, usually humourous in intent, found in newspapers and magazines. Editorial cartoons are found almost exclusively in news publications with both satire and serious overtones, which usually acts as a visual metaphor to illustrate a point of view on current social and political topics. In the early 20th century, it was sometimes used to refer to comic strips. While the word *animation* designates any style of illustrated images seen in rapid succession to give the impression of movement, the word ‘cartoon’ is most often used in reference to television programmes and short films for children featuring fictitious characters, super heroes, anthropomorphic animals etc. But by the end of the 1980s, the word ‘cartoon’ was abbreviated with the word ‘toon’ uses exclusively with live action movies (Naqvi,2012). Even more recently, there are several contemporary meanings, including creative visual work for electronic media and animated digital media.
Just as the personal caricature was for an audience that knew the original, so the cartoon was and is based on wide acquaintance with the subject. It serves as a capsule version of editorial opinion when it makes political satire, and it is a running commentary on social changes, sometimes intended as a corrective measure to social apathy. When the word cartoon is used to print media, it mostly refers to a humourous panel of designs which had typeset captions. Because of the stylistic similarities between comic strips and early animated movies, cartoon in recent time refers to animation, which usually refer to both animated characters and print images used as commercial illustrations for advertising and graphic communication (Ames, 1996).

1.1.2 Caricatures

Identical to cartoons and comic strips which has its synonymous counterpart called caricatures, on the other hand refers to a portraiture that exaggerates or distorts the essence of a person or thing. It creates an easily identifiable visual likeness using amplification of some characteristics like distortion, disproportion and oversimplification (Conrad, 1996). The word caricature is derived from the Italian verb ‘caricare’, means to surcharge or load. The art of caricature dates back to the far away prehistoric times, when man first took a stone into his hand and scratched the picture on the walls of the cave (Naqvi, 2012). That was the origin of painting art and caricature as well. Paintings and images from ancient Egypt, Greece and Roman Empire also carry some features of caricature as well. Some of the earliest caricatures can be found in the works of Leonardo Da Vinci, who often invited people with physiological abnormalities or face deformations to be his models (Plate 1.6).
Two great practitioners of the art of caricature in 18th century Britain were James Gillray and Thomas Rowlandson. Gillray was more concerned with the vicious visuals of political life, where Rowlandson was more of an artist and his work took its inspiration mostly from public at large. Gillray’s caricature are almost in etching, some also with aquatint, and a few using stipple technique. A number of his forceful satires are directed against George III. During the French revolution, Gillray took a conservative attitude and issued caricatures ridiculing French and Napoleon, is well evident in the caricature entitled ‘The Promis’d Horrors of the French Invasion’ 1796 (Plate 1.7).

Honore Daumier, the prolific French caricaturist, painter and sculptor, especially renowned for his cartoons and drawings, lampooning 19th century French politics and society, was perhaps best known for his caricatures of political figures and satires. William Hogarth, a British painter is the first name to mention among the pioneers of the true caricature art and political caricature in particular who had set political caricature to new heights of development. He is credited with pioneering western sequential art, whose works ranges from realistic portraiture to comic strip like series of pictures. In 1731, Hogarth completed the earliest of his series of moral works, a body of work that led him to significant recognition. The collection of six scenes entitled, ‘A Harlot’s Progress’, depicts the fate of a country girl who begins sex work. The six scenes are chronological starting with a meeting with a bawd and ending with a funeral ceremony that follows the character’s death. ‘A Rake’s Progress’ is a series of another eight paintings done by William Hogarth, depicts the decline and fall of Tom Rakewell, the spendthrift son and heir of a rich merchant, who came to London, wastes all his money on luxurious living, prostitutions and
gambling (Plate 1.8). American political caricature movement was initiated by Thomas Nast, who is commonly referred to as the ‘father of American Cartoon’. Nast’s cartoons frequently had numerous sidebars and panels with intricate subplots to the main cartoon. He was the first to depict ‘Santa Claus’ with the appearance, familiar to all of us today (Plate 1.9).

Unlike cartoons, caricatures can be insulting, discourteous or complimentary and can serve a political purpose, or be drawn solely for entertainment. Caricatures of politicians are commonly used and seen in newspaper and magazines, while caricatures of movie stars are often found in entertainment magazines. Besides the political and public figure satire, caricatures are also used gifts and souvenirs. For many centuries, caricature has always applauded being a vibrant marker of human race evolution and social life, not only making people smile and laugh, but also lashing the drawbacks of the society and drawing the public attention to the most questionable aspects of social life. Drawing a caricature seems simple at a first glance, however behind the seeming simplicity of the process, the art of caricature is pretty complex and requires expert painting skills, specific vision and a good sense of humour, of course (Mitchell, 2007).

1.1.3 Comics

A comics is a visual medium used to express ideas via images, often combined with texts or visual informations. A comic frequently takes the juxtaposed sequences of panels of images where the textual devices such as speech balloons, captions, and sound effects indicate dialogue, narration, and other information. A comic is also defined as pictures arranged in a specific
sequence in order to tell a story. They may or may not be accompanied by text (McCloud, 1993). Common forms of comics include comic strips, editorial, gag cartoons, and comic books. Since the late 20th century, bound volumes such as graphic novels, comics album have become increasingly common and popular in printed format followed by online web comics have proliferated. Comic strips are generally short, multi panel comics that traditionally most commonly appeared in newspapers. An editorial cartoon usually consists of a single panel, often incorporating a caption or speech balloons.

1.2 ADVERTISING MEDIA

Regardless of how well designed and appropriate a particular advertisement is, its success is continuously depends upon whether it is transmitted or communicated through an appropriate media or not. An advertising medium is a channel of communication through which the advertising message is conveyed to a large group of prospect consumers. A wise selection of media is aimed at maximum effective coverage at minimum costs. Therefore the choice and selection of advertising media is a critical decision in the area of advertising. Advertising media can be broadly classified into two major categories: Print media and Electronic media. Print media encompasses mediums such as Newspaper, posters, magazine, journals, packaging and other miscellaneous media like handbills, brochure, catalogue etc. whereas electronic media also referred to as broadcast media deals with radio and television in particular. Outdoor advertising medium or Out of Home (OOH) in the form of poster, billboard, kiosks, gantry, hoardings, which are mainly printed formats for outdoor purpose. Recent advertising mediums includes internet, digital, web and online advertising.
The most brilliant and original advertising ideas will be wasted if they are not presented through the right media in the right place and at the right time. Hence the selection of right media is an important for achieving the objectives of advertising. An advertising media is a means or vehicle of delivering a definite message. It is a means through which an advertising messages or information is passed on to the prospective customers, readers, viewers, and listeners.

Print is one of the oldest and the most highly regarded media of advertising and also a very challenging one. Executing a creative idea in this medium calls for various skills such as creative writing, visualisation, designing etc. Print advertising is the most popular and effective method of publicity. It has become the part of our culture and socio-political life today. Press also referred to as print, is an advertising media comprising all those vehicles which carry the advertising message in print to be read by target customers. In India, this media is very commonly used by companies and account for nearly 70% of their total expenditure of advertising media (Sharma and Singh, 2009).

The contribution of print media in providing information and transfer of messages is remarkable, that has the advantage of making a longer impact on the minds of the consumers. The majority of the advertising in India is carried out in the printed form of newspapers and magazines in prominence with few other miscellaneous print mediums like direct mail, booklets, catalogues, brochures, handbills, leaflets, shade cards etc. In addition, there are various other print-based advertising media like the yellow pages, outdoor media, billboards etc (Ahuja and D' Souza, 2009). Since print media are characterised
by a publication based environment, selective targeting is possible, and there is a greater involvement of the audience.

Specialty advertising provides low cost articles as gift novelties for the customers constitutes calendars, ball pens, dairies, bags etc. which bears the name and logo of the advertisers, printed on the articles to build a brand image with every purchase. Selection of a right media is an important factor in advertising, which must be capable of attracting the attention of the consumers and at the same time must be economical to reach a larger section of readers. The nature of advertising message appeal also determines the advertising media for a company.

1.2.1 Types of print media

a) Newspaper

Newspaper forms an important medium of advertising and an important part of our daily life which can be retained, read and re-read when required. It carries with them a mood of urgency because it is read not as a form of entertainment but because of the day to day happenings of local regional, national, international significance. It satisfies the curiosity of the reader to know what is taking place around him and how directly or indirectly it affects him (Rege, 1990).

A newspaper has a high level of credibility where the readers rely on newspaper for factual information. The readers also hold high level of interest in the articles they read. They tend to pay attention to advertisements as well
as news stories. The increased audience’s interest allows advertisers to provide a lot of copy details in their advertisements (Sharma and Singh, 2009).

Newspaper advertisers also receive volume discount for buying large column inches of advertising space. Many local consumers rely heavily on newspaper advertising for information about grocery specials and other price discounts and offers. One classification system based on the newspaper advertising rates separates advertising into the categories of classified, display, retail, and reading notes.

Classified advertising refers to advertising according to the product or service advertised. These advertisements are arranged by subject matters for the convenience of the readers and generally do not include illustrations. Display advertising uses illustrations in other hand with white space, colourful images, headlines, sub-headlines and other visual elements.

Display advertisements are the major source of revenue which accounts 70% of total advertising revenue. There are two types of display advertisement- national or general advertising and local advertising. National advertising refers to display advertising for marketers of branded products or service, who sell on a national or regional level. Local advertising is often refers to as retail advertising and is used by local business establishments.

Along with these, a variety of special inserts and classified advertisements appear in newspaper, such as tender notices, public notices, financial reports along with advertisements related to social causes or public interest. Print media have remained a very important mass media for advertising, though with the appearance of radio and subsequently television,
there have been some changes in the reading habits of people. But in spite of
tremendous popularity of television, print media has successfully met the
challenge posed by television, where a newspaper commands a position of
significance among the advertisers.

b) Magazines

Magazines are considered as the most specialised of all media, which
were read and preserved over a longer period of time as compared to
newspapers. A newspaper generally published daily, bi weekly, weekly or
fortnightly, contains current news -political, social or economic. However, a
magazine contains features of general interest, not necessarily topical only and
makes up for leisurely readings. Often, readers linger over an advertisement for
a longer period of time, because they read magazines in awaiting situations
(Rege, 1990).

The atmosphere of a magazine is not one of urgency as is the mood of a
newspaper. A magazine however has more casual readers than regular
readers, depending upon the appeal. In India magazine are popular, especially
those published in regional languages and as such forms an important
advertising medium. Possibility of colour advertisements afforded by many
magazines makes it all the more essential to certain types of consumer
products advertising.

Variety of literature and topics and lavish use of colour photographs,
unusual images, and sophisticated reproduction process produces intriguing
and exciting advertisements accounts to its popularity. Magazines are so highly
differentiated that high audience interest becomes another advantage. People
reading magazines also tend to view and pay attention to advertisements related to their needs and wants. This high level of interest, segmentation and differentiation are ideal for products with precisely defined markets.

Magazines, both trade and business journals, are a major medium for advertisements with copy matters, providing a great level of detail about products. Readers, if interested, take time to read the information in an advertisement. Magazines have a long advertising life beyond the immediate issue, because the subscribers read and re-read them. This means that the same advertisement is often read by more than one person. It is not unusual for an avid magazine reader to examine a particular issue several times and spend considerable amount of time with each issue.

This appeal is attractive to advertisers, because they know the readers will be exposed more than once and likely will pay attention to the advertisement. Apart from magazine, another major advertising medium is direct mail. Many companies send advertisements directly to target markets of consumers through mailing lists.

The major advantage of direct mail is that, it normally lands in the hands of the person who opens the mail, usually makes a significant amount of family purchasing decision. Purchase point advertising is another set of miscellaneous media along with the direct mail which is undertaken at the premises of the manufacturers or the dealers for attracting the customers in the form of danglers, window display, show cards etc. Under this method, goods are displayed at the counters or shelves where the prospective consumers were reminded finally about the product.
1.2.2 Outdoor advertising media

Outdoor visual media are the oldest form of advertising media and remains as the most common media even today. Outdoor advertising consists of a display of advertisement which includes printed as well as painted shop signages, posters, hoardings, billboard, bus shelters, neon light signs, mobile display van, spectaculars, painted bulletin, window displays, point of sale material etc. They have been given this name, because they are out of home or outdoors, mostly in open. Outdoor advertising boards are located in busy places where it can be seen by the commuters who passes-by. It is that publicity which produces a visual sensation after coming into contact with the spectator’s vision that catches the eye of the passer-by for a few seconds only and it is rarely that people stop to read the message, unless they are attractive or awaken enough interest (Rege, 1990). Unlike other forms of media, the outdoor medium has very little editorial matter or programming. Hence an innovative design solution becomes extremely important for this medium.

It is a widespread popular advertising media which makes the goods and services of interest to mass appeal. Outdoor advertising media has high coverage with longer life which plays a dominant role due to its powerful eye catching characteristic of viewing. It is usually used as a supportive medium by most national advertisers that can generate considerable reach and frequency levels at a fraction of the cost of mainstream media.

a) Poster

The oldest of the outdoor media, known technically as poster which is generally in printed form, has been designed since roman times. It is one of the
most common and popular forms of outdoor advertising. Though they are not regarded as one of the primary media, but acts as reminders or supporting media for a reputation already achieved with the help of other media. They can reach almost all the people who go out and hence would act as repeated reminders. A poster should be conducive to rapid perception and accurate observation. For this it must be able to attract the attention of the observers. A poster should be an identifiable unit, individualised and exclusive (Rege, 1990).

It must be crystal clear to the observers as to what it is about and he or she should identify it with something they had seen before. The messages, to be grasped immediately should be telegraphic. The concept of 'maximum meaning with minimum means' should be incorporated in a poster for easy attention. A poster also gives considerable scope for the use of suitable and attractive colour. The essentials of a good poster should have cumulative effects, i.e. make an impact on the spectators. Advertising boards, made of metallic sheets, enclosed in a wooden frame is also the part of posters which are kept at certain fixed places where people assembles frequently, such as traffic points, bus stops, railway crossings etc.

b) Hoardings

Hoardings are the most common outdoor advertising media in India, kept and installed at certain fixed places, especially traffic points where people frequently gather. They are generally large in format, made of metallic frames, on which the printed design is mounted and stretched. They have specified height and length and carries bold visuals and typefaces. Hoardings in India carries a special space for admiration with one of the longest running
advertising brand called Amul, that made a distinct signature in the mind and soul of the Indian consumers with innumerable set of topical advertisement since the time of its inception and still growing. Many companies have their own hoarding sites, whereas some merely trade sites. The kind of impact that a hoarding will give depends not only the location, but also its size, its view from the street, its lighting, the attractiveness of the advertising message etc. Today the advertising effectiveness of a hoarding is enhanced using cutouts, moving images and mobile mode of displays from one point to another.

c) Transit advertising

As the name suggests, transit media refers to all media, which is in transit or in motion. Transit advertising consists of printed paper posters, placed inside or on transit vehicles and in transit stations. It is a healthy and growing medium under the impact of energy crisis and the apparent need for more public transportation. The most common types of transit advertising are- car cards, exterior displays, delivery vans, bus panels, trams and station posters. They are fairly sighted by the commuters and can be easily read (Sharma and Singh, 2009).

Other form of outdoor advertising media includes electric displays, signage, neon signs, sky advertising or writing, sand witching, stickers and puppet shows. Electronic displays are illuminated by electrical devices which is a very attractive form of outdoor display. Neon signs are brilliantly coloured tubes available in various shades which can be still as well as flashing type. Sky advertising is another modern form of outdoor advertising which uses the aero planes to write the name of the product and the producers in the sky. It is
also known as 'smoke writing'. Sandwitchman are hired persons who walk on streets in a procession with boards, posters and notices to attract the attention of the consumers. There are several other options which have emerged due to increased popularity of advertising. Car cards, travelling displays, sky balloons etc. forms the alternative media which supports or supplements the press advertisements. They had the advantages of pleasant appearances which constantly remind the prospect consumers about the product. They are more permanent in comparison to the newspapers and magazines.

1.2.3 Electronic media

Electronic or broadcast media consists of radio, television, motion pictures, and video and in recent time internet and web. The radio is audio in nature, appealing only to the sense of sound (ears). It is more effective in rural areas, as compared to urban areas. Radio advertising has a wider coverage, which can convey messages even to remote areas. Radio advertising affords variety of programmes including entertainment and education.

Television on the other hand as an advertising medium is more attractive in nature because it is an audio-visual medium appealing to both the senses of sight and sound. It makes the message more attractive and impressive. It has a wide coverage in comparison to print media.

Different methods, such as spot announcements, sponsored programmes etc. are used for broadcasting the advertising messages. However, broadcasting media are very expensive form of advertising in compared to print media. At present internet is the fastest growing advertising medium after television and radio, which offers incredible opportunities for a
wide range of business and advertising. Advertisements on the internet can be classified as websites, banners, buttons, sponsorships, and interstitials. Film is also an audio-visual medium of communication under the electronic media also offers extensive opportunities to the advertisers to screen advertisements, commercial films and slides in theatres and cinema halls.

1.3 STATEMENT OF PROBLEM

Visual images play a very important role in capturing the attention of the public which promotes selling of a product through advertising, where illustration and photographs are the key elements required to carry that message to the target audience. But these visual elements sometimes cannot make the desired persuasion due to lack of definite advertising appeal. The advertising appeal is an assessment to draw some linkage between the products advertised and the aspiration that is felt by audiences. The selection of suitable appeal is the prime need for any advertising that promotes a product on the basis of basic human desires, needs and motives. Despite humour appeal being an effective mechanism for drawing attention, it is crucial for advertisers to find the appropriate tool and type of humour for a particular product in order to ensure success and brand positioning. Attention is enhanced if the type of humour used is directly related to the product that is being promoted, therefore increasing advertising effectiveness.

With this background, the present study has been undertaken to understand the influence of cartoons and caricatures in Indian print advertisements, rather than only to act as a mode of entertainment subjected to leisurely reading materials for children story book illustrations and graphic
novels. Though humour can enhance positive attitudes towards the product being promoted, but on the other, the use of humour may be regarded as unsuitable for the product that is being promoted. If humour draws attention away from the product or message that the advertiser is trying to communicate, then what is the real effectiveness of it as a tool of communication and why do advertisers use it?. The study also analyses the changing approach of practice, applications and adaptation of these two sets of illustrations i.e. - cartoons and caricatures in different situations in Indian print advertisements, in terms of disseminating the information for both visual gratification and appeal.

1.4 OBJECTIVES

The objectives of the research is to make an analytical study about the relevance of humour in advertising and the importance of using cartoons and caricatures in Indian print advertisements as an effective visual mode of expression. The study also analyses the advertising campaigns of various assorted brands and the changing tendency of creative execution and style, simplifying the taste and acceptance of the contents of the advertising messages with humourous elements for selling proposition of the product.

The detailed sets of objectives of the study are as follows:

- To study the historical development of pictorial narration and humourous drawings in India and its consequent adoption in Indian advertising.

- To analyse the importance and purpose of using humour as advertising appeals in the form of cartoons and caricatures in Indian print advertisements.
• To analyse the importance of the creative strategies involved in advertising and the various approaches of the changing mode of visualisation and techniques used in print advertisements.

• To study the application and effectiveness of humourous elements - cartoons and caricatures in the advertising campaigns of different consumer brands.

• To study the significance and application of different humourous visual elements in advertising that is used to attract children as a consumer.

• To study the changing trends of creativity and concepts of cartoons and caricatures in modern print advertisements in India with the advent of new age advertising media.

1.5 SCOPE OF THE STUDY

The study area had the scope to relate humourous drawings with other fields of visual communication such as advertising, graphic design, films, multimedia and animation etc. Since the expansion of comical drawings and subsequently the evolution of advertising in India initiated two modern innovations of all time, namely the printing technology and the process of mechanical reproduction of visual and textual image, the concept of graphic design with multiple reproductive techniques of these images opened up endless possibilities for commercial artists, graphic designers, visualisers, art directors, animators, enterprising journalists, advertising agencies to serve their apprenticeship as illustrators and cartoonists in various field of visual communication.
1.6 LIMITATIONS

The study in particular is limited to the analytical study of print advertisements - press layouts, magazine advertisements, teaser campaigns, outdoor advertising of various assorted Indian brands, highlighting on the various changing trends and development of humour in Indian print advertisements using amusing images as visual mode of expression. The adoption of various visualisation techniques and different visual elements in the form of illustrative images such as cartoons and caricatures, mascots and fictitious characters is considered as study area. The study also highlights upon the changing trend of creativity in Indian advertising and the adoption of new media of advertising along with traditional media. Case study of the print advertising campaigns of Vodafone India and Perfetti Van Melle India was considered for better understanding on the changing creative process, prospects, execution style, conceptual and technological developments in advertising with cartoons and caricatures.

1.7 HYPOTHESIS

Relevance of cartoons and caricatures as humour appeal in advertising can be both complementary as well as insolent, that can persuade the consumers with rational objectives or be drawn solely for entertaining purpose. The fabricated non-specific images in the form of cartoons and caricatures in advertising can reach the conscience of the consumers will parallel discourse with specific images.
1.8 REVIEW OF LITERATURE

The literature available for the study was broadly classified into three parts – i) Development of advertising in India, ii) Creativity and advertising iii) Miscellaneous Studies.

i) Development of advertising in India

This part of the literature review highlights upon the development and propagation of advertising in India.

Lee,(1989) examines the hitherto unexplored realm of Indian comedy. The author had provided an account of two intersecting journey that pursuit for the comic traditions created and preserved in Sanskrit literature and a journey through modern India in quest of laughter, that persist across time and culture. The book reveals the various aspects of Indian humour in all forms and functions-social satire, religious satire, human and divine comedy etc. in parallel discourse with western tradition. The book represents both serious and a hilarious study of the Indian comic sense of life. The author concludes by presenting his perception of humour in modern India as seen through cartoons, movies, books and social gatherings.

Rege,(1990) analyses the history of advertising, starting from pre-printing period to the period of business and social Integration in details. The study explains how advertising started even before writing was evolved. The book analyses the creative aspects advertising with result oriented approach of advertising. It elaborates the principles and practice of advertising, selection of media with analytical and critical codification of practical experience.
Dyer, (1992) highlights upon advertising and its role of communication through different media. The book is mainly based on the different aspects of advertising and its various role of communication. The study analyses how a simple idea can make an advertisement more creative and effective through communication. It also discusses about the language and humour used in advertising for a particular group of people for better communication.

Mitter, (1994) analyses the power of printed image, showing the proliferation of pictorial journalism. The study discusses the emergence of humorous drawings in India in the form of caricatures and cartoons. He also analyses the subject matters of the cartoons with illustrations and notes. The study also attempts to analyse the growing demand of children's book illustrations with the advent of mass production possibilities of printed magazines.

Dehejia, (1997) survey and provides the first overview of Buddhist visual narratives in Indian art. The study grew out of an important article published by the author in 1990 in the art bulletin. The book is a pioneering exploration of the manner in which stories are told which identifies seven different mode of visual story telling used by the artists in early India. The author has contributed to the expanding sphere of art, historical investigations, and also to the field of Buddhist studies.

Craven, (1997) provides a clear story of Indian art from ancient to recent in a concise manner through the seals of Indus valley, great masterpieces of Buddhist and Hindu Art to the coming of the Islam, the eclectic culture of Moghal court and the golden age of miniature paintings. The revised edition of
the book also includes works of contemporary artists, linking their achievements to the traditions of Indian art. A new set of glossary and time line is also included for optimal guide to the chronological developments of Indian art.

Sahay, (1998) examines the general history of cartooning in India, where the author explores the basic aspects of cartoons. The study deals with the analysis and interpretation of the cartoons and the underlying meaning and communication. The study also focuses on the explanation of the symbols of cartoons. The study deals with 240 cartoons, 144 of them are of Mani, the Chief cartoonist of 'Ranchi Express' and there are other 96 cartoons from 38 different cartoonists. The cartoons have been classified into 13 meaningful themes and they emerge under three significant groups of points; factual, analytical and communicational.

Ghosh,(2006) re-examines some fundamental debates in the cultural experience of the educated middle classes in nineteenth century colonial Bengal. The book presents the specific studies on the power and representation of visual language and literature in Bengal.

Bill,(2006) made an attempt to explore the changing trend of caricatures with a rich selection of illustrations from the extensive and largely unpublished collection of satirical and caricature images in the museum of London, the art of satire, tells the story of visual satire in London, a city in which caricature flourished like no other. After exploring the significance of London as a subject and as the centre of production, the book, chronologically surveys satirical images of London life, from Hogarth's London to the age of Victoria considering
the assorted and vibrant tradition that continues into the twentieth century. The book encompasses new research and uses historical and literary sources to place the satire of London in the wider context of English satire as a whole.

Tungate,(2007) examines the advent of modern advertising from its early origins, to the evolution to its current advertising landscape. The author examines various trends of advertising from print media to the explosion of digital media, text messaging and interactive campaigns in web. The book explores the roots of the advertising industry from global perspective covering the emerging global market of advertising.

Choudhuri,(2007) examines the span of two centuries and takes the readers through the bygone era when similar and not so similar issues were encountered while reaching the end consumer. Besides the social milieu around that time, the book covers the creative aspects of advertising such as copywriting and art. It also provides a glimpse of the evolution of media, printing and the people who set up art colleges or formed art groups to sell lithography paintings. It also follows the rapid developments in advertising standards of press advertising when all the pre-press works was done in newspaper offices when no advertising agencies were around.

Laxman,(2008) comments on every possible aspect of India's social and political life since independence to present. Emotions have become something of a national habit- a way for millions of readers to tackle the impenetrable and often frustrating headlines in the morning newspaper, pointed out on observations on the rampant corruption, social injustice, financial fiascos and
political byplays that have plagued the nation since its inception, a history that is perceptive, provocative and humourous.

Gupta,(2009) discusses advertising in details such as advertising, history, changing face and ethics, scanning advertisements, advertising media, agency impact, sex in advertising, advertising and portrayal of women, impact of advertising on rural India, targeting the consumer, importance of business communication. His study provides us immediate information about the contemporary advertising world of India.

Sharma and Singh, (2009) analyses the fundamentals of advertising and relationship of advertising with the society .It also reviews important marketing concepts, which has relevance to advertising. The book also elaborates various concepts of consumer behaviour and their impact on advertising. The creative aspect of advertising is also discussed in details in developing the schematic presentation.

McLain,(2009) examines the combination of entertainment and education, in India's most beloved comic book series, *Amar Chitra Katha*, or "Immortal Picture Stories", is also an important cultural institution that has helped define, for several generations of readers, what it means to be Hindu and Indian. Karline McLain worked in the *Amar Chitra Katha* production offices and had many conversations with Anant Pai, the founder and publisher, and with artists, writers, and readers about why the comics are so popular and what messages they convey. In this intriguing study, she explores the making of the comic books and the kinds of editorial and ideological choices that goes into their production.
Chunawalla and Sethia (2011) present a brief history of advertising and also discussed about the developments of advertising in India as well as around the world on the origin and the growth of modern advertising. The authors also critical analysis the gradual development traced in the Indian advertising. In addition, the study provides the detail information about the character and the quality of advertisements since its beginning. It further stressed upon the evolution of Indian advertising from pre independence period to the present day advertising.

Halve and Sarkar, (2011) narrates the fascinating story of a century of advertising in India, from its early beginnings in the founding of the first small, local, vernacular advertising agency to the present day, when India has grown into one of the world’s most important advertising markets. It is not just a chronological record, but an insightful and absorbing exploration of the way the industry and its creative expression have evolved in response to the dramatically changing economic, cultural and social milieu of the times, from the heyday of the British Raj to the emerging economic superpower of today.

The book takes a decade-by-decade look at Indian advertising, succinctly summing up the trends of each period and elaborating on them in rich detail, both visually and verbally. It also presents thought-provoking essays on factors that contribute to the evolution and growth of advertising such as the consumer, market research, the creative product, traditional and new media, the institutions that have helped shape the industry; and future challenges that can be foreseen.
ii) Creativity and Advertising

This part of the literature review upon the creative aspects of advertising.

Messaris, (1997) explores the uniqueness of visual aspects of advertising and it's important in communication as he argues that because of the implicit nature of visual argumentation and the relative lack of social accountability which images enjoy in comparison with words, pictures can be used to make advertising claims that would be unacceptable if spelled out verbally. The author analyses a variety of commercial, political and social issues in advertising. The author also discusses the role of images in cross-cultural advertising. The role of image is explored in a fine survey of the visual aspects of marketing programs. Picture can evoke emotion and desire and easily become associated with products. The author investigates into how picture makes viewer’s assumption with the product, its relationship and connections with photography and reality.

Frith, (1997) presents a brief idea to understand advertisement and read the inner meaning of advertisement. To create an advertisement for any brand or product, it is very important to study its target group and the minds of the clients. The author mentioned that, creativity is the key factor for any advertisement to be successful, because creative advertisements have more reminder value than common advertisements.

Kaptan, (2000) presents a brief history of advertising in print media, its advantages and disadvantages. It focuses on the character and the functions of different print media. The author analyses the gradual development of print media from monochrome to digital print and its aesthetic value. It also analyses
the new technology used in print media and the art of persuasion through advertising.

Kipphan, (2001) focuses on the competitive nature of new technologies. The handbook is unique in covering the entire spectrum of modern print media production. Despite its comprehensive treatment, it remains an easy-to-use, single-volume reference, with all the information, clearly structured and readily retrievable. The author covers both traditional as well as computer-aided technologies in all stages of production, as well as electronic media and multimedia. The author explores the different aspects of advertising research, strategies involved in advertising and the changing trends in advertising.

Parameswaran,(2001) reveals the secrets of successful campaigns over a wide range of media, including advertising on the internet and web. He also covers the secrets of effective advertising gleamed from years of sophisticated advertising research.

Vilanilam,(2003) reveal right from the basics-'knows' of advertising. The book initialises with a brief history of advertising with a further understanding of the evolution of advertising to a more sophisticated explanation of advertising. The texts highlights upon the introduction to advertising, various media of advertising, creative aspects of advertising, client servicing, advertising agency were also discussed in a broader prospect in the book. The author discuss the various aspects of the advertising industry and how things work in each department.

Surmanek,(2004) explores the comprehensive, easy to use reference and resource guide for everything having to do with research planning and
buying of advertising media. Advertising professionals, marketing managers, media, sales representatives, and students in marketing and advertising will instantly value this one kind of book for its complete coverage of every major term and concept necessary for accurate media planning. The book presents different definitions of various popular media and its constructional approach in media. Various forms of major media including interactive media, OOH were also discussed.

Ghosh, (2004) argues that cheap printing techniques and the spread of basic literacy in Bengal in fact created a sizeable body of printer-publishers, authors, and readers of relatively popular origin.

Thakur, (2005) explores the area like advertising, marketing and sales management. The topics covered are leadership in business, development of advertising and promotion, marketing roles, effective advertising strategy etc.

Ryder, (2006) elaborates the concept and cases of making advertising work. It also provides with the legal measures to protect the brand that includes copyright, trademark, patent, design etc. It also analyses the shortcomings of the current legal procedures.

Ahuja and Chabra, (2006) analyses the concepts related to the advertising, media planning, and creativity in advertising. The book covers all important aspects of advertising such as web advertising, online advertising and integrated marketing communications.

Charles and Marc, (2006) analyses the concept of humour in advertising. The book makes an integrated discussion on the popular technique of
advertising with suitable examples for better understanding. It examines the multi disciplinary aspect of application of humour in various fields- psychology, mass media and communication studies. The author critically examines both the importance and pitfalls of humour and its use in advertising. The book provides a comprehensive and analytical study of advertising and its creative aspects.

Kumar,(2007) intends to focus about the conceptual and creative aspects of marketing. The brands have been shown in a positive manner. It focuses upon the dimensions of pricing and dimensions of distributing. Physiological dimensions in marketing and implication for marketing strategy is highlighted upon by the author and context to Indian perspectives.

Bojanna and Murthy,( 2007) examines the importance of effective aspects of advertising and communication. The book deals individually with various advertising tools as well as how they could be effectively mechanised for optimum result. The authors analyses the concept of advertising, marketing process, role of media. The texts highlights on the creative aspects of advertising, media planning, concept of direct marketing, implications of advertising and regulations. It examines the nature and scope of advertising, exploring the marketing and promotion process models. The book highlights the communication process of advertising examining how consumers respond to various messages. It also deals with the various aspects of creativity, planning strategy and its application. The book also examines the different facets of advertising- visualisation, graphic art, layout.
Davis, (2007) presents a visual history of modern India and explores visual representations of India from 19th century to the late 20th centuries. The essays in this volume have illustrations, reproduced in full colour on art paper which includes references from various poster, card, and photographs of architecture and cultural displays. The book has comprehensive introduction by Richard Davis and attempts to explore the power of printed image.

Kumar, (2007) explored the basics of advertising and its objectives. The study also analyses the creativity and effectiveness of advertising. In the basics of advertising, the author discussed about the scope, nature, functions and the characteristics of advertising. Moreover, the study analyses about the effectiveness of advertising on the market as well as to the consumer. Along with effectiveness, the economic aspects were also given importance. The most important part of this study is the analysis of creativity in advertising especially in print media. It discussed about the creative strategy, values and aesthetic part of advertising which includes principles of design and layout, copy writing, typography and illustration.

Bhatia, (2007) explores the various facets of rural media and integrated marketing communication, providing a firsthand look into the dynamics and complexity of Indian rural media on one hand and the interaction of the various manifestations of rural and urban media. The book provides an in-depth outline on the conceptual framework and methodological approach adopted for identifying different communication patterns in advertising in rural India. The author examines the way in which India’s multilingualism is managed in conventional mass media, exploring viewership patterns and programming.
Jain, (2007) analyses the fascinating account of the printed images known in India as “calendar art” or “bazaar art,” the colour-saturated, mass-produced pictures often used on calendars and in advertisements, featuring deities and other religious themes as well as nationalist leaders, alluring women, movie stars, chubby babies, and landscapes. Jain examines the power that calendar art wields in Indian mass culture, arguing that its meanings derive as much from the production and circulation of the images as from their visual features.

Mitchell, (2007) highlights upon the various aspects of visualisation and their possibilities, in terms of facial expression of the characters, methods and materials to be used. He also attempts to highlight upon the importance and gratification of the character for communication through various execution tools such as light and shade, lettering, figurative compositions. The book also analyses the various aspects of visual enhancement through plates and illustrations.

Kazmi and Batra, (2008) examines upon the creative strategies, execution and evaluation of advertising. The authors focuses mostly upon the creative aspects of advertising, starting from layout design to execution of advertising. The authors pointed out that the principles of design, selection of colour, creative copy, composition, typography and the concept should be taken into consideration before creating an advertisement. Without creativity advertisements cannot be successful and create an impact on the market. The author also pointed further, that the selection of media also plays an important role to make an advertisement successful.
Pricken, (2010) reveals the creative processes behind some of the most original and effective campaigns of recent years, showcasing over two hundred examples of international advertising from media including magazines and billboards, television, cinema and the Internet. Highlighting different methods for creating original and unforgettable advertisements, from finding the elusive ‘big idea’ to re-working classic techniques, the book covers award-winning work from some of the biggest and most influential names in the industry, alongside exciting young agencies. All brilliantly demonstrates a fascinating range of approaches of visualisation. The book covers 230 campaigns from all over the world, ranging from print advertisements and product designs to virals and installations.

Halve, (2012) explores the effective creative presentation of advertising. He analyses as how a strategic advertising is created. Several issues like competition, changing nature of markets, media research, brand positioning and brand management were also discussed for a better understanding of the strategic aspects of advertising.

Gupta, (2012) broadly covers the principles on the basis of which advertising industry functions as well as how the same has been applied and used in advertising professional in India. The book covers the basics of advertising, creative aspects, management, legal and ethical aspects of advertising in India. The book also highlights upon 17 recent case studies in Indian advertising. It also includes many exhibits from advertising industry.

Naqvi, (2012) examines the various aspects of the study of mass communication with a comprehensive survey about the various aspects of
advertising and public relation, broadcasting prints and web journalism, media management.

**iii) Miscellaneous Studies**

This part forms the miscellaneous literature review relevant to the study.

Pope, (1983) describes the history of modern advertising and its gradual development. It focuses on the evolution of advertising and its different phases. It also discusses about the conceptual and the technological changes of advertisements with space and time.

Ogilvy,(1985) *'Ogilvy on Advertising'* is considered an advertising bible, filled with indispensable knowledge and candid thoughts from a man who once said ‘it isn't creative, unless it sells’. Although decades old now, the principles within the book are as relevant as ever.

Cobley, (1996) explored the needs of communication, communication theory and its effectiveness in advertising. The author made a comprehensive study on how communication changes with the cultural differences. The study also analyses the role of communication in advertising and the influence of technology on communication.

Sarker,(1998) analyses the basics of print design, corporate identity and discusses the concept of designing various print format advertising materials—newspaper, poster, book design, magazine, packaging design. The book is a pioneering contribution in the field of graphic communication in Indian context.

Mago,(1998) attempts to trace the history that brought about awareness of contemporary or modernity in Indian art. The book deals with the various
trends and directions, from the mid nineteenth century till recent times, highlighting the landmarks created by Raja Ravi Verma, Rabindranath Tagore, Jamini Roy, Amrita Sher Gil and others. The formations of various groups of artists, various stylistic developments with recent changes were discussed.

Mitter, (2001) explores a clear overview with fascinating details about the diversity of Indian culture through its art. The influence of Islam on the Mughal court and the exquisite miniature paintings is closely examined by the author. He also discusses the nationalists and global concerns of contemporary art, including the rise of female artists. The very particular character of Indian art is set within its cultural and religious environment, raising important issues about the profound differences between western and Indian ideas of beauty and eroticism in art is also discussed with other phase of development.

Bandyopadhyay and Sawant,(2002) discusses about the ethics in advertising, which sometimes hinders to our human psychology. The book presents a comprehensive guide to the advertisers, graphic designers to excel in the field of visual and graphic communication with a new idiom of brand building and brand awareness.

Tyagi and Kumar,(2004) present an integrated approach to the principles, concepts and case studies. The book deals with advertising and sales promotion, economic and social effectiveness of advertising. Different topics were designed systematically for better understanding of principles and applications of advertising.

Vargese and Vilanilam,(2004) reveals right from the basics of the advertising world. The book initialises with a brief history with a further
understanding of the evolution of advertising to a sophisticated advanced theory. Various aspects of advertising industry were discussed with illustrations with texts highlighting upon the detailed aspects of different media like newspaper, magazine, radio, television etc.

Ryder, (2006) elaborates the concepts and cases of making advertising work and consumer product. The author explores various legal measures to protect a brand that includes copyright, trademarks, patents, designs etc. The book also analyses the shortcomings of the current legal procedures.

Bhattacharya, (2007) explores a holistic and comprehensive account of the rich assorted tradition of folk art, oral literature, myth and mythology, religion and magic, fairs and festivals, customs and social milieu of the Bengal province.

Pinto and Sippy, (2008) focuses upon the Indian film posters displayed on the streets of the vibrant and anarchic city of Mumbai. The book is an incitement to the contentment of Bollywood, the world's largest film industry. The collision of this most democratic art forms with one of the liveliest movie genre results in a glorious explosion of colour, form, and typography is clearly highlighted by the authors.

Singh and Sharma, (2009) emphasises on the future of web advertising with e-marketing industry. The changing trend of advertising from personal communication to digital media is discussed with an opportunity to cater the need of online marketing strategy, managers and executives in the field of advertising.
Prasad, (2009) focuses on the advertising and the social challenges. Sometimes it so happens that for selling product, the advertisers present unethical advertisement which creates a negative impact on the society by playing with emotion and sentiment of the people. As a result, the advertisement fails to create a desire impact on the minds of the viewer. So as advertising people are the part of the society, therefore the advertisements should be checked and verified before introducing in the market.

Gokulsingh, (2009) explores India’s rich popular culture. The book provide illuminating insights into various aspects of the social, cultural, economic and political realities of contemporary globalised India. Structured thematically and drawing on a broad range of academic disciplines, the book deals with critical issues including: film, television, folk theatre, myths, performance, ideology and religious nationalism, music, dance and fashion, comics, cartoons, photographs, posters and advertising, cyber culture, software industry, Indian feminism, sports, tourism, food, culture etc, offering a comprehensive coverage of the emerging discipline of popular culture in India. The book is an essential reading for courses on Indian popular culture and a useful resource for more general courses in the field of cultural studies, media studies, history, literary studies and communication studies.

Kapoor, (2009) presents the concise and practice based manual, aimed at marketers to develop winning brands strategies. The author re-invent, launch, rejuvenate the axioms for making successful brands. The book focuses on building brands by appealing to both the minds and hearts of consumers. It covers the broader perspective of all the elements of marketing mix including segmentation, brand positioning, advertising, promotion, sales distribution, and
product portfolio design. The book is well illustrated with examples of various assorted brands.

Shah and D’ Souza, (2009) provide a deep, conceptual and theoretical perspective on planning and executing integrated marketing communication. The book balances the rigours of communication plans, strategies, and theories in a lucid style. The review of the book on the subject reveals that there are two major categories – aspects of advertising and management for textbooks and the other is professional reference books, which provide practical examples from the field of communication and advertising.

Poonia, (2010) the author presents a comprehensive text on advertising management for students covering a wide range of advertising management issues, and attempts to introduce the subject in a comprehensive way. The book presents the ideas and contributes the texts by leading advertising management experts. The objective of the book is to bring together a balanced selection of core concepts as well as new perspective that collectively articulate a knowledge-based view of advertising management.

Batra, (2011) explores the managerial aspect of advertising, production and promotion. The book deals with the necessary techniques for the development and execution of advertising campaign.

GCMMF: Gujarat Co-operative Milk Marketing Federation Ltd; (2012) the contributors of the book presents a brilliant compilation of Amul’s Wittiest and most entertaining advertisements containing all those campaigns that people have loved over the ages. Amul’s most memorable advertisements form an integral part of the book. They are varied containing humour, social messages,
and tributes to legends. A distinguished feature of these advertisements is that they have evolved through time taking into consideration the changes and development that have taken place in our country. Amul's India effectively tells the ageless story of India. The book reveals the ambitions, creative ideas and endeavours that have made the brand and its products success.

Chatterjee,(2012) explores the visual narratives in folk art tradition of India and re-invented the folk art tradition in parallel discourse with modernity by looking at its figurative modes and the ways in which they are embedded in mythic thought. The book discusses folk art as contemporary phenomenon which is a part of a complex visual culture. A detailed analysis of ethnographic account of innovations is dealt with importance with the study of scroll painting tradition of the patuas of West Bengal and the Pardhan- Gond style of Madhya Pradesh, highlighting some recent attempts at inter-medium exchange in storytelling, such as the use of Gond art for animation and graphic novels in the patua style.

1.9 DESCRIPTION OF RESEARCH METHODOLOGY

Data

The data have been collected from primary as well as secondary sources. The primary data includes magazines advertisements, press layouts, posters, hoardings and miscellaneous media. Secondary data sources include books, thesis, periodicals, articles, journals, and web sources pertinent to the study. The data were collected from various pieces of print advertisements, outdoor advertisements which include advertising campaigns of different assorted brands, using cartoons, caricatures, fictitious characters, advertising
mascots, unusual illustrations and photographs as visual elements with special emphasis on several reputed brands for better understanding of the usability and importance of humour in advertising. The data set also includes teaser campaigns used in indoor and outdoor print advertisements with case studies of two popular brands and their advertising campaigns – Vodafone India and Perfetti Van Melle India with special reference to its confectionery units such as Mentos, Alpenliebe, Chlormint, Sour Marbels, and Happydent White.

Methodology

The study highlights on various techniques and tools adopted in executing the advertising message in various print mediums such as press advertisements, magazines and outdoor advertising campaigns. Analyses of various trademarks, puppets, anthropomorphic creatures, moppet, mascot etc were examined for the study purpose. Children makes an important contribution in advertising, therefore several miscellaneous promotional aids such as packaging of food items, special gift novelties, stationery designs, toys and gaming items were also taken as study material, where adoption of comic characters from graphic novels were incorporated for easy recall and acceptance of the brand. Since advertising creates brand identity and image for a product, therefore it is an important issue to understand the effective and creative process of advertising which maintains the growth and trust of a product.
1.10 ORGANISATION OF THESIS

The thesis has been divided into five chapters. The first chapter introduces the subject with a brief account on the background of advertising, research problem, scope and objectives, limitation of the study, and hypothesis, highlighting the importance of humour as advertising appeal in Indian print advertisements. The chapter also focuses on the fundamental nature of cartoons and caricatures as visual mode of expressing the advertising message. The review of literature also forms the first chapter which is divided into three parts - History and evolution of advertising in India, changing aspects of execution techniques and creative visualisation of advertising appeal in Indian print advertising, and miscellaneous studies appropriate to the study.

The second chapter highlights upon the historical development of Indian advertising and the development of pictorial narration in India. The chapter also focuses on the evolution and expansion of humourous drawings in India which proliferate the advent of comic culture in India and the application and rendition of cartoons and caricatures in print advertisements.

The third chapter deals with the approach of advertising strategy, creative techniques, design elements, rendering and visualisation of the advertising messages in print advertisement. The chapter also deals with the study of the advertising campaigns of various assorted brands using effective and creative cartoons and caricatures, fictitious characters for visual and humourous appeal. The chapter also focuses on the association of cartoons, caricatures and other imaginative characters with children in advertising and their responses towards such advertising which had changed the perception of
comic reading in generalised form to persuade and convince the target audience. The chapter also focuses on the case studies of the advertising strategies of Vodafone India and Perfetti Van Melle India with special reference to its confectionery units such as Mentos, Alpenliebe, Chlormint, Sour Marbels, Happydent White through various print advertisements and teaser campaigns for better understanding of the application of cartoons and caricatures in advertising.

The fourth chapter examines the changing trends of creativity in Indian advertising. The chapter also analyses the effectiveness of cartoons and caricatures in advertising with modern means of communication. The chapter also analyses and reviews the creative approaches and visual elements used by different brands to understand the application of modern technological tools such as computer generated image, animation, digital visual effects, and different design elements adopted in recent time for humorous appeal in advertising.

The fifth Chapter, also the final chapter forms the conclusion, presenting the summary of the discussions in the preceding chapters which include some suggestions and recommendations for further studies on advertising.
Plate 1.1(a): Cover of Shankar's Weekly Magazine

Plate 1.1(b): Cartoon strip from Shankar's Weekly Magazine
Plate 1.2: R K Laxman's 'Common Man'

Plate 1.3: Cartoon strip by R K Laxman
Plate 1.4: *Gattu*, the brand mascot of Asian Paints by R.K Laxman

Plate 1.5: A typical sketch drawn for *Malgudi Days* by R.K Laxman
Plate 1.6: *Five caricature heads*, Leonardo Da Vinci

Plate 1.7: *The Promis’d Horrors of the French Invasion*, 1796
Plate 1.8: William Hogarth’s caricature, *A Rake’s Progress* series

Plate 1.9: *Santa Claus*, Thomas Nast
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