STUDY OF SEMIOTICS OF ADVERTISING WITH SPECIAL REFERENCE TO INDIAN

TOURISM SECTOR

DISSERTATION

SUBMITTED TO

JAWAHARLAL NEHRU UNIVERSITY

IN PARTIAL FULFILLMENT OF THE REQUIREMENT FOR THE AWARD OF THE DEGREE OF

MASTER OF PHILOSOPHY

BY PALLAVI ARYA

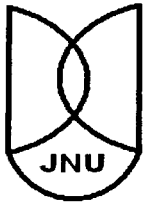CENTRE FOR LINGUISTICS

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2011

Dated: 25ᵗʰ July 2011

CERTIFICATE

This dissertation titled " Study of *Semiotics of Advertising with special reference to Indian Tourism sector*" submitted by **Miss Pallavi Arya**, Centre for Linguistics, School of Language, Literature, and Cultural Studies, Jawaharlal Nehru University, New Delhi, for the award of the degree of **Masters of Philosophy**, is an original work and has not been submitted so far in part or in full, for any other degree or diploma of any University or Institution.

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This Dissertation titles ' . Study of Semiotics of Advertising with special reference to Indian Tourism sector' submitted by me for the award of the degree of Master of Philosophy, is an original work and has not been submitted so far in part or in full, for any other degree or diploma of any University or Institute.

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ACKNOWLEDGEMENT

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Dated: 25th July 2011

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MAIN TERMS USED

- Sign: The term "sign "denotes a mark, device or symbol used to be perceived and which allows to represent or to distinguish things, objects, concepts or places.

- Signal: A sound, light or body sign.

- Symbol: A visually perceptible figure, reproduced by means of writing, drawing, painting or other manufacturing technique, intended to convey a particular meaning.

- Graphical or graphic symbol: a visually perceptible figure used to transmit information independently of language. It may be produced by drawing, printing or other means. Public information symbol: graphical symbol, intended to give information to the general public, the understanding of which is not normally dependent on specialist or occupational training.

- Marker: graphic sign used to indicate position on ground to aircraft, course at sea to boats, on poles or trees for ski slopes and trails, paths, etc.

- Icon: A sign creating an analogy and resemblance with the object in question and allowing a link to facilitate computer tasks (macro-link in a computer program).

- Indication: A sign that relates to the material object (smoke indicates fire, movement of the weathervane indicates wind, etc.).

- Referent: The subject represented by the symbol and a concise verbal message of the meaning of the proposed symbol.

- A Variant is an alternative symbol design for a given referent. Tourist attractions: the places and events which may be of interest to individuals in the utilization of their free time, whether active or passive, and which are outside their everyday environment and usual needs both of trade, accommodation, food and services.

- Tourist facilities: the establishments, buildings, equipment used by visitors during their travel.

- Logo or logotype: an emblem or device chosen as a badge of organization or compaxiny in display material: advertisement, promotion, head letter paper, etc.

INTRODUCTION

My interest in this topic grew out of both my obsession with language and love for advertisements since my childhood. I can remember the days when I used to go to school by bus and during my journey to school I loved reading the road-side hoardings. Advertisements on television, in newspapers, billboards and yes, the radio jingles always fascinated me. I used to memorize them all; from Amul's radio jingle *'piyo hamesha dhoodh'* to Bajaj's ECE bulb's *'Meri chori pakadi jaate'*. I can still recall them with the same earnestness as I did in my childhood.

My experience of studying Advertising and Public Relation in Indian Institute of Mass Communication (IIMC) and then acquiring Masters in Linguistics from Jawaharlal Nehru University, New Delhi has provided me a better understanding of the politics of language and the cohort of meaning in the race to satiate mass culture that lies behind the whole gamut of advertising. This thought has given me a strong urge to take up Semiotics and Advertising as my topic of research and finding out the politics behind advertising. My attempt is to explain the way semiotics helps us critically read and analyse advertising. In the process I will explore some of the advantages of using Semiotics within advertising. Using semiotic analysis we are able to identify the attempts to link to myths. It helps us understand how products are linked to these cultural myths, and how they normalise some myths which may be obscene to some or just untrue. Another useful way in which Semiotics aids us to critique advertising is by enabling us to more easily identify the advertisers' target market. By using semiotic analysis we can see in the advertisements the Cultural knowledge implicit in Indian Tourism advertisements, and to decode the signs within the advertising text. Semiotics is a very useful tool to decode advertising, for both academics and those who aspire to work in the advertising industry. It is also highly useful for the consumers of advertisements and their products.

Since my days in IIMC I used to be very curious about learning advertisement symbols, text, and what they signify. Advertising in modern India has been divided into four

phases. The first phase began after Indian gained independence from the Great Britain and lasted until the early 1960s. In this era the style of advertising was factual presentation coupled with an overall lack of creativity. The second phase was a reaction to the first phase and stressed creativity. The third phase of the 1980s turned away from creative and innovative advertising and toward creating efficient marketing channels that created wide impact on country. The fourth and current phase is characterized by a synthesis of effective marketing mechanisms and a high level of creativity.

Later than mere 'product-selling' approach the trend now is to influence one's lifestyle choices. Today, I enjoy being able to access only content that is of interest to me. My day usually starts with a quick scan of the headlines from around the world using my Really Simple Syndication (RSS) feeder. Occasionally I will browse The Times of India Ltd. but only if I have enough time. In the past I would buy the newspaper for the train trip to and from work whereas currently I read (and watch) only the stories I'm interested in, on my mobile phone. Due to the convenient life and convergence of technology I happily listen to my MP3 player containing the podcasts I have chosen, automatically downloaded overnight. These podcasts contain media on topics which both inform and entertain me - mainly technology and sports. The presenters generally skim over my major topics of interest; however thanks to content convergence. I can check the website of the Podcaster for more information. I can then check their forum to talk to people who have a similar interest However, the changes in my life caused by the both the Technological and Content Convergence of the media, have not all been positive. Summers used to mean finishing work early and racing home to watch the last few songs on TV. Gone are those days as anyone can now stay back late, watching the songs on youtube.com from my phone during the train ride back home. Overall, having content delivered on demand has enabled me to explore my areas of interest with more depth. However, by choosing not to view the rest of the content I hope it has not come at the expense of my general knowledge. Journeys are more comfortable because of gadgets.

The advertising of some products are seen to add to one's status – the 'Merc brigade', the BlackBerrys 'the complete man' campaign of 'Raymond's', etc. However, products like

'Nirma' and 'Boroline' have been relegated to the lower-middle class group. Surprisingly, all cosmetic products in India advertise in the name of Cucumber, Orange and other fruit extracts and some kinds of time tested household formulae such as use of turmeric and wood scandal powder. Scientific and technological advertising with a sense of reality is still a far cry despite regulations. Ironically, underwear is sold as lucky which do not carry any bite of reality.

Literature Review

Advertising has influenced culture and this has been observed in different areas, including in the advertisers' choice of promotional tools (Fam and Merrilees,1996,1997); advertising restrictions (Deng, Jivan and Hassan, 1994; Firth 1996; Waller and Fam, 2000); advertising strategy and execution (Cheng, 1994; Lin and Salwen, 1995); advertising appeal (Mueller, 1992; Pollay and Galangher, 1990), and on brand image strategies (Roth, 1995). Cultural values reflected in advertising content have also been widely investigated, and when conveyed through advertising messages, cultural values can be regarded as powerful forces shaping consumers' motivations, lifestyles and product choices (Tse et al., 1989). The cultural values reflected in advertising content in such countries as Hong Kong (Chan, 1999); China (Cheng, 1994); India (Srikandath, 1991), Japan (Belk et al, 1985; Belk and Pollay, 1985; Belk and Bryce, 1986; Lin, 1993; Mueller, 1987; 1992), and the United Kingdom (Frith and Sengupta, 1991; Frith and Wesson, 1991; Katz and Lee, 1992) have been investigated and compared with advertising from the United States.

India was under British rule for nearly and its effect years which can be seen in Indian values even now.Mehta and Belk (1991) observed that Asians, primarily Indians have a fascination with things that are Western and perhaps advertisers in India are depicting in their advertisements a western-cultural bias to cater to the urban Indian population, especially the youth who are more inclined towards western popular culture and its symbols. The Indian middle class is growing and with a number of earning members and family incomes rising, the consumers have the money to spend and are looking for products that offer convenience to their busy lifestyle. The traditional cultural values of

Indian females staying at home and looking after their husband, children, and in-laws have given way to more of western culture where Indian women have found a place outside their homes. The products and services such as airlines, cars, computers, and hotels are more likely to be used by affluent people in India while these products and services are common in average American families.

As rural India has access to television, rural consumers' tastes are converging with those of the urban; a need which is creating a new wave of demands for certain products like shampoos and cosmetics. Small towns like Meerut, Faridabad and many villagers in Punjab are known to be big buyers of luxury cars in India. Indian advertising has the enormous task of speaking to one of the world's most diverse populations. English is the only common language throughout India but it is still illegible to a huge section of the population. Television, radio and newspaper rely on more than two dozen different languages, thus limiting the communicative reach of many advertisements to certain geographic regions or some sections of the society. When addressing India's 'elite', advertising uses English and when addressing the masses, it uses one of the many local languages.

So, when we talk about advertisements, most of us tend to assume that they are the tools of publicity. People take it for granted that what is seen on a screen or a page is what constitutes advertising. The images of men and women in the 'ads', i.e. how advertisements are known in popular parlance are misleading; and rather than being real, they are heavily stereotyped and 'paint-brushed' to appear flawless and dreamlike. According to some critics, advertisements have no simple reality but in order to gain better understanding of the role that advertising plays in our society, we need to concentrate on how advertising organizes and constructs reality. In order to examine the reality behind advertising we need to consider it within the framework of semiotics, as described by its founder Ferdinand de Saussure as 'a science that studies life of signs within society.' It is an approach, which, employs the concepts and tools of analysis of structural linguistics that attempts to uncover the internal relationships of signs, texts, words, which gives different languages, their distinct form and function. Although

language is a basic model, semiotics has cast its net wider and looks at any system of signs whether the substance is verbal, visual or a complex mixture of both. Thus speech, myth, folktales, novels, drama, comedy, mime, paintings, cinema, comics, news items and advertisements can be analyzed through Semiotics.

So the topic a study of *Semiotics of Advertising with special reference to the Indian Tourism sector* will explore the area of Semiotics. The scope of semiotics studies which is very broad among the objects of semiotic analysis are literary works, advertisements, music, architecture, urban planning, human-computer interaction, sports and games, law, and so on. Semiotics of Advertising & Indian Tourism, History of Indian tourism, History of Indian tourism advertisements and Tourism in the twentieth century. The first chapter will be covering Semiotics which will also cover conventional signs i.e. verbal and non-verbal. Advertising of Indian Tourism, History of India tourism, Tourism in twentieth century and History of Indian tourism advertisements. The first chapter will explore semiotic theories which refer to the interpretation of meaning, the theory of the production and interpretation of meaning. Systems of signs are constituted by the complex meaning-relations that can exist between one sign and another, primarily relations of contrast and super-ordination/subordination (e.g. class/member, whole/part). Chapter two of the dissertation will explain semiotic analysis, Semiotics of Tourism, The Characteristics of Language of Tourism and The Techniques of Language in Tourism, Advertising, Advertising and propaganda. Advertising Schemas and Advertising, Applications of Semiotics, Celebrity Endorsement in Advertisements and Mcdonaldization in Indian scenario. Tourism Advertising in India and the Incredible India Campaign will be covered in chapter three of the dissertation. The different Indian states' advertisements are also semiotically analysed in the chapter.

The Scope of Study

The scope of semiotic studies is very broad. Among the objects of semiotic analysis are literary works, clothing, advertisements, music, architecture, urban planning, human-computer interaction, sports and games, law and so on. All these objects are regarded as "texts." When people interpret these semiotic objects, they gain an access to the world

and make it meaningful. They always try to capture the most immediate meanings; however, these meanings are presented in an indirect way. Thus, signs as texts are forms of mediation; in this sense, different communication situations are characterized by different degrees of mediation for example theatrical performance is less mediated than television. With the development of new information technologies, the line between the natural world taken for granted and the constructed world becomes more and more blurred. This could have certain advantages (e.g., the use of "virtual reality" for educational purposes) and possible disadvantages (e.g., increase of violence, especially among youths, due to the influence of mass media).

The scope and significance of advertising is very great or immense. The manufacturers will produce the goods that are meant to improve the comforts of consumers. Mere manufacturing of products will not be sufficient unless its existence and its salient features are made known to the consumer. The consumer will purchase the product only if he is satisfied by the features of the product. The advertisement consists of text, image, and music, so semiotics is applied to the study of both the structural organization of texts, structural semiotics and the different social meanings these texts may generate social semiotics. Thus, semiotics moves from language to all modes of representation employed in production and interpretation of texts. Semiotics can reveal the signifying practices behind ideology, power, gender, and so on. Semiotics emphasizes the role of signs in the construction of reality and demonstrates how the "real world" can be challenged and changed. Ultimately, semiotics can help people to understand how they construct their identities, that is, make sense of them.

The Methodology of the Study

Semiotic analysis of advertisements involves study of images and the images have meanings and these meanings are not fixed. The way in which images are made, used and viewed all have an effect on their meanings (Markwick, 2001; Rose, 2001; Jenkins, 2003). Rose (2001) identifies semiology as one potential method for a critical approach to interpreting visual images. Semiology or semiotics, is the study of signs (Hopkins, 1998; MacCannell, 1999; Rose, 2001), and most basically, signs represent something to someone (MacCannell, 1999). Key to visual semiotics is the idea that signs have layers of

meanings. Denotation is the first layer in which something is described and is fairly easy to decode. The second layer is connotation or myths, referring to ideas which are structured to send particular messages, the ideological meanings to the viewer of the text (Rose, 2001; Van Leeuwen, 2001; Bignell, 2002). 'Myth makes us forget that things were and are made; instead it naturalizes the way things are' (Rose, 2001, p. 91).

Connotative meanings may be further broken down into synecdoche, where the sign or figure of speech is part of something representing the whole, or metonymic, where something is associated or substituted with something else and represents that something else (Rose, 2001; Van Leeuwen, 2001). Signs require a viewer to make sense of them, but they can have complex and often multiple meanings. A sign is polysemic when it has more than one meaning, and it may require analysis on different levels (Rose, 2001). But there are other contexts where the producers of the text have an interest in trying to get a particular message across to a particular audience. These preferred meanings are ideologies. Visual images, in particular, are considered to be 'loaded signs' (Hopkins, 1998, p. 151). Semiotics is used as an analytical tool for interpretation of cultural construction (Hopkins, 1998). It investigates 'the content and composition of photographs and how these combine to communicate through signs and symbols various messages about the places they depict' (Jenkins, 2003, p. 314). The method was chosen for this study because of its ability to analyse the representations a tourist would encounter prior to reaching the destination or prior to participating in activities at the destination and that would influence his or her expectations. The emphasis was placed on the images found in promotional materials and advertisements of India to determine the mythology and ideology behind them. Bhattacharyya (1997), Hopkins (1998) and Jenkins (2003) provide examples where semiotics was used to examine tourism representations.

Materials are randomly collected in the ways in which a tourist would go about gathering information. Some materials could be collected prior to visiting the destination by making written or online requests for information; other materials collected at the destination, prior to participating in a specific activity. Twenty-five pieces of destination literature made up of over 150 images used in the analysis. These pieces ranged from

simple pamphlets to glossy magazines produced between 2005 and 2011. They came from a variety of sources because no one sector of the tourism industry produced enough materials for an adequate sample. In addition, this diversity allowed the study to obtain a more comprehensive view of India as a tourist destination - the type of view that a tourist would have from the process of researching and engaging with the destination. At the same time, however, these different sources create a uniform representation of India. Key tourism attractions are, of course, promoted in destination materials, and their images are repeated throughout the literature, from official board of tourism publications to travel guides and tour company brochures. Some standardization even occurs in India's tourism representations, where specific photographs are replicated in various pieces.

The types of promotional materials used in the study included Indian Tourism publications, visitor magazines, travel guides with informative maps, site pamphlets, tour company brochures, airline destination advertisements and selected websites, such as the official site of the Indian Tourism and sites provided by prominent travel services organizations. These websites were included because they are increasingly important source of information for potential and pre-vacation tourists. This study does not rely on the multitude of destination websites available, however, due to the often impermanent nature and inadequate documentation of such sources. First, denotative meanings were identified for the images in the materials collected, but according to Bignell (2002, p. 32), 'signs in advertisements very rarely just denote something'. Grounded in the literature of the relevant areas - tourism, landscape, heritage and nature - potential connotative meanings for these images were also identified. This involves examining how the different components of an image are structured to communicate particular messages and not others. These connotative meanings come from culture and are often easily recognized, but many others are only unconsciously recognized or taken for granted (Bignell, 2002). It is important to remember, however, that such signs may be working in many ways and that there is no one 'truth' in interpretation. Necessary for a critical approach to interpreting visual images, then, is taking images seriously, thinking about the social conditions and effects of visual objects, and considering the personal way of looking at images (Rose, 2001). The relational of signs was examined, both within the same piece of literature and between other pieces. This helped to identify repetition of

symbols and recurrent themes in the images that constitute India's place myths, which allowed for the examination of the ideologies behind them. O'Barr (1994) notes that recurrent themes allow for the understanding of idealized images constructed through advertising. Rose (2001, p. 92) then suggests returning to the images to 'explore the precise articulation of ideology and mythology'. Thus there were two levels of analysis: the analysis of individual images and the analysis of a collection of images that made up one of the themes identified. The second level, the level of themes, often provided a more revealing discussion of ideology because the images were reinforced in their relation.

CHAPTER 1:

SEMIOTICS AND ADVERTISING

People have been interested in signs for many centuries. In fact, the first definition of "sign" was given by Hippocrates (460-377 B.C.), who treated it as a medical symptom (e.g., sore throat standing for a cold). After that, signs have been studied through the ages by such thinkers like Plato, Aristotle, St. Augustine, John Locke, and Immanuel Kant. However, it was only toward the end of the nineteenth century that semiotics was developed as a separate field, thanks to the works of Charles S Peirce, an American philosopher, and Ferdinand de Saussure, a Swiss linguist.

The field of semiotics is very broad but there are a few concepts that are central to the field, including sign, code, medium, types of signs, and dimensions of signs. There are two main conceptions of sign i.e. dyadic, developed by de Saussure, and triadic, developed by Charles S Peirce. In the dyadic conception, the sign is characterized by an arbitrary relationship between a signifier and a signified. Signifier is an image of the word that people experience through the senses; signified is the concept people connect with their experiences. For example, an advertisement (sign) combines the signifier (acoustic or visual image) and the signified (corresponding concept). In the triadic conception, the sign consists of a representation that stands for its object and generates interpretant (its meaning). It is important to note that, in both conceptions, signs have meanings only because the experience and the concept are connected by people (i.e., signs generate meanings only within socio-cultural frameworks).

Signs are organized into codes, or coding systems, for example, spoken/written language, dance, clothing, dating rituals, body language, and Morse code[1]. Codes are normative since they present a set of rules of how (not) to act; in this sense, codes can be broken intentionally or through incompetence (e.g., offending someone by using inappropriate gestures that one knows will cause offense or offending someone by using inappropriate

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[1] **Morse code** is a method of transmitting textual information as a series of on-off tones, lights, or clicks that can be directly understood by a skilled listener or observer without special equipment.

gestures without knowing they will cause offense). Codes are used for designing and interpreting messages.

The message can be designed in more than one medium for e.g. visual, auditory, tactile, etc. The medium presupposes the use of certain code/s (e.g., the phonemic code presupposes the auditory medium). Each medium has its own sense depending on how much information can be processed. For example, in most situations the visual medium is more dominant. In all cases, the medium is not something separate from information. Signs do not simply transmit meanings; they constitute a medium in which meanings are constructed. To use the famous expression of Marshall McLuhan, "The medium is the message.[2]"

The well-known classification of signs is the one developed by Peirce, who identified three types of signs, based on how they represent the objects of the world. *Icons* signify the world through resemblance so that people can recognize the object: for e.g., a photograph visually looks like its object; the word "moo or bellow" resembles the sounds made by a cow. *Indexes* signify the world through indication so that people can figure out this connecting relationship for e.g. smoke indicating fire. In the Indian context open hand indicates political party, Congress. *Symbols* signify the world through convention so that people must learn the relationship between the sign and its object (e.g., most verbal signs).

Semiotics is grounded in the way we look at the world, we live as individuals who consume within a cultural context but our consumption is beyond needs and wants; what we seek is meaning. Semiotics is interested in is uncovering the meanings as a way to help brands in becoming meaningful to the consumer. Any intrusion into a brand, whether it is the shape of the packaging or the product itself, the colour used, the text — all of these things create meaning for the consumer, whether these meanings already exist or are generated by semiotics. The best example to understand brand semiotic is Coca-Cola which we don't consume just satisfy our thirst, we consume it because we are

[2] Marshall McLuhan, *Understanding Media: The Extensions Of Man*; Publisher: Gingko Press (Nov 2003)

invested in the brand; it has become meaningful. Some products and the brands related are more specifically known as because of colour used in shops. For example:

BRAND	COLOR USED
Bandej	Earthy and warm
Vimal	Red, white and black
Fab India	White, Beige and Brown
Lifestyle	Pink and blue
Adidas	Black and white
Enamor	Pink and Red
Levi's	Red
Vishal Megamart	Pink
Big Bazaar	Blue

The colour is a powerful dimensions that semiotic study. It is often our first point of contact with a brand, whether it is through the product, the packaging or the brands colours identity. Whenever we think of a colour we bring to mind all of our collected understanding of that colour. So every time we come across a colour in a culture, we have been trained to think of this colour in a specific way within our cultural context. But recently these colour meanings have become quite open to being challenged; for example the colour purple denotes ideas of quality but in the late 80's and early 90's purple started being used for t-shirts and denim jeans, traditionally non-quality items, which created a new meaning.

Black used to be the most intense colour, it absorbs everything - that is the nature of black; it does not let any other colour wavelengths escape. Black, being the colour of intensity, is our platform with which to work. So then we think about how we can communicate this idea of intensity within, say, a packaging idea – a black painted carton doesn't suggest intensity so we must look around us, towards our culture for other forms consider the colour red has a cultural context. In China red connotes luck, in India

virility, in the West passion - consumers know and understand the specific colour meanings, it's embedded within us culturally. So if a brand is does not clearly communicate its desired identity with a colour meaning then people will project their own meaning within their cultural context. Historically, this has happened and it takes some cultural negotiations to arrive at the shared meaning.

As with politics, colours are also associated with certain religions. So as not to unintentionally offend anyone through the designs, one is aware of the following colour/religion associations:

- Green is considered to be the holy colour of Islam.
- Judaism is represented by the colour yellow.
- In Hinduism, many gods have blue skin.
- White is linked with peace in many religions.

Photographic images make iconic signs involving direct signifier-signified relationship. A portrait of a person is an obvious example of an *iconic* sign, because a picture resembles the person. Some signs go beyond the mere depiction of a person or thing, and are used indexically, to indicate a further or additional meaning to the one immediately and obviously signified. For example, the idea of an Indian holiday can be indicated by a picture of the Taj Mahal, a monument frequently associated with India. The costume a person is wearing may denote iconically the mode of dress worn by a person or character in an advertisement, but at the same time stand indexically for a social position or profession. A character's movements may simultaneously represent some (dramatic) piece of action and indicate his or her frame of mind, habits or livelihood. For example a man who walks with a pistol or gun is probably a police man. A woman in *ads* is often represented *indexically* in *ads* by showing bits of her body--- hips, eyes, head, hands or legs — which signify not only in themselves but also her whole being. They can also signify a product like lipstick, eye make-up, shampoo, nail polish, tights, etc. If an advertiser wants to convey the idea of heat he or she could show a picture of a thermometer rising, hot sun, beads of sweat on a person's brow, hot, shimmering colours

etc. As with all indexical signs, there is a sequential or causal connection between the the signifier and the signified — the mercury in a thermometer rising, sweat, or shimmer, and the idea, concept or the feeling of heat.

Applied Semiotics

Semiotics and its applications are used for analysis of text, language, image, music etc.

Semiotic of text in advertisements

Advertising is mainly used for its language which is text, text which suggests structure or meaningful interpretation for the consumer. Advertisements are organized by employing music, reduplication, expressives etc. The prosodic pattern of advertisement helps copywriter to penetrate the consumer attention. The text or the taglines in advertisements which help in holding customer attention are important and also play crucial on consumer reliability. In modern India some famous texts used in advertisements are:

- Philips —— "Let's make things better." Where Philips wanted its customer to appreciate the quality of the product, which the Punch line defines accurately.
- Uttar Pradesh —— Amazing Heritage, Grand Experience.
- West Bengal —— Complete Destination.
- Orissa —— The soul of India.
- NDTV —— Experience. Truth first.
- KERALA —— God's own Country.

Semiotics of Language in Advertisements

Language reflects culture and thought was proposed by Edward Sapir and Benjamin Lee Whorf. The Sapir-Whorf hypothesis stated the relation between the way one thinks and view the world (Anderson and Light foot, 2002; Crystal 1987; Hayes, Ornstein and Gage, 1987)[3]. Use of language pragmatically according to culture as in American culture skills are taught through verbal instructions whereas in some other cultures skills are learned through non-verbal observation. The strong view of Whorf's hypothesis is that language

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[3] http://www.education.com/reference/article/culture-language/

determines the way people think but it was contradicted through the view that cultural differences in the semantic associations are evoked by common concepts. Sapir and Whorf have presented with two main insights on language:

a) *"Recognition of the language as codes reflects cultural preoccupation and constraints the way people think.*

b) *Importance of context when complementing the meanings encoded in the language".*

Advertising and language in it makes a psychological impact on the consumers and so invites them to buy a product. Being loaded with psychological overtone, the language of advertising messages is subtle and mesmerising. A dusky woman will buy a tube of imported fairness cream at high price because the advertisement assures her great career and perfect marriage with instant loveliness. For example in India, the trend of fair culture skin was started with the fairness cream *Fair in Lovely* which costs just a few rupees but now the fairness culture is so famous that people are buying fairness products which does not suit their pockets. The psychological makeup of the advertisement that makes us think that when we buy Maruti, we buy prestige; when we buy Chawanprash, we buy health and longevity.
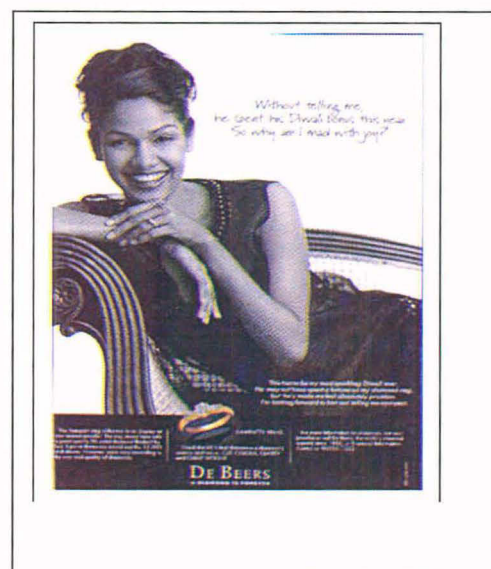
Semiotics of Images in Advertisements

Images in advertisement play an important role as they can motivate one to buy a product. For example, in the cosmetic advertisements the woman flaunts her skin and hair to signal that owing to her physical attributes of velvety soft skin and tresses through which she can attract several men who are all shown striving to reach her, but she is unattainable and desirable only because she uses a particular brand of cream/lotion and shampoo. The images of fair skin models abound in the advertisements of skin lightening

products and cosmetics such as Fair and Lovely, Olay cream etc. The images suggest that all women that need to be happy is to have a perfect body, fair skin and fashion accessories. The product would make them attractive to the opposite sex and increase their rating in terms of their desirability.

Semiotics of Music in Advertisements

Music has been used for publicity in advertisements since long time. The vegetable vendor will cry outing a sing-song tone to inform the preoccupied housekeeper about what he's selling. Still I can recall my summer vacations when I used to wait for *kulfi vala* (Ice-cream seller) during afternoon time. The kind of rhythm in his word for selling *kulfi* was not only very attractive but also very popular among kids. Balloon sellers are still there which we can notice on traffic signals making out different sounds. My recent visit to *Sarojini Nagar Market* in Delhi has introduced me to the kind of advertising street vendors do. The funny way of saying *"Gir Gaya Gir Gaya kapdo ka daam gir gaya"* (Price of clothes is down now) and *"Aapka dhyan kidhar hai sale toh idhar hai"* (Where your mind is, as sale is here) has made me to stop for a moment and check what they are saying and selling. A cheer-leader will sum up her team with a few catchy lines and even a beggar on the train is more likely to elicit more change from you if he sings a religious hymn. One of the most remembered memory of such beggar which I can still recall when I started travelling in Delhi Transport Corporation (DTC) buses. The beggar in 620 (bus number) used to hymn Mohammad Rafi's song very beautifully because of which travelers in bus cannot resist giving money to him.

It is a known fact that music is one of the very important elements in visual advertising. There are catchy jingles and songs that are retained in the mind of the consumer much better than the actual product itself, and are therefore used to help in brand recall. In India, some popular songs/jingles would be the "Hamara Bajaj" jingle or the "Taste that Gets You Started On" song for Nescafé. But there are times the advertiser takes pains to choose just the right song to attract the audience's attention to the song. Good music can contribute to the effectiveness of an advertisement merely by making it more attractive. A good *ad* engages the attention of an audience. Music served to engage listeners' attention

and render the advertisement less of an unwanted intrusion. For e.g. Music in Madhya Pradesh tourism advertisement *"Hindustan ka dil dekha"* has won many hearts. The classic 'jingle' is the most common musical technique for aiding memorability and hence products recall one of the most famous mnemonic jingles of *"vicco turmeric ayurvedic cream."*

Semiotics of Colour Patterns in Advertisements

Color is part of our daily lives. People use colors to express themselves and their emotions, to adapt to weather conditions (e.g., dark colors are used in winter to absorb the heat better while light colors are used in the summer to stay fresh), and also to simply help themselves feel confident with their bodies and appearance. Research indicates that over 80% of visual information is related to color. i.e., color conveys information. It identifies a product or a company, as well as the quality of the merchandise and much more (Colorcom.com). Color can influence consumers' purchase decisions, how they see things, their emotions, and thus it is integral to marketing. Color photographs are commonly used in ads because they are thought to have superior attention getting properties (Meyer-Levy and Peracchio 1995).

COLOR SYMBOLISM[4]

COLOURS	COLOUR INFLUNCE	SYMBOLISM
RED	Activating, warm, love, aggression, extrovert	Love, revolution, fury, aggression, warning
ORANGE	Joy, extrovert, encouraging, activating	Fire, heat, joy, sun, vitality
YELLOW	Stimulates, logical way of thinking, joy	Cowardness, falseness, sickness, vitality
GREEN	Calming, harmonizing, strength,	Hope, renewal, freshness, youth,

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[4] http://crystal-cure.com/color-meanings.html

	self control	inmature, jaloux
TURQUOISE	Cooling, refreshing, calming	Cold, freshness, eternity
BLUE	Promotes concentration, absorption, quiet, relaxing	Sadness, melancholy, quality, stability, spiritual
PURPLE	Restlessness, nervousness, fear, depression	Storm, solemn, spiritual, mystery
PINK	Strains fear, stress and depression, intuition	Unrealistic, fantasy, daydreaming
WHITE	Hushing up, emptiness	Purity, peace, innocence, sensitive
GREY	Depression, balance, elegance	Sadness, boring
BLACK	Pessimism, depression	Grief, evil, pessimism, ban
BROWN	Stagnation, stabilising, safety	Earth, safety, well-being

Green, brown, and red are the most popular food colors. Red is often used in restaurant decorating schemes because it is an appetite stimulant.

In Indian scenario colour plays an important role in Indian Political parties and their flags are known as symbols of their (party) identification. For example, Orange which is also a colour of Indian flag can be seen in political parties' flags too. Parties like Bhartiya Janata Party, Congress, Shiv Sena use orange colour.

Emotions in Advertisements

Advertisements with emotional elements effect consumer expectations, which in turn affect the satisfaction experienced from using the brand. For example, the more people expect from product to make them feel relaxed, the more relaxed they will become.

In India emotional advertising is done on large scale as well in small scale also it makes the difference for the person who is selling the product. Roadside vendors and small marketers hold customer giving emotional attachment with the product.

Celebrity Endorsement in Advertisements

The advertising industry has been using celebrity endorsement; Marilyn Monroe and Marlène Dietrich are famous examples (Iddiols, 2002)[5]. Research has shown that the use of celebrities in advertisements can have a positive influence on the credibility, message recall, memory and likeability of the advertisements and finally on purchase intentions (Menon, 2001; Pornpitakpan, 2003; Pringle and Binet, 2005; Roy, 2006).

The eighties saw the growing of a new trend in India– brands started being endorsed by celebrities. Hindi film and TV stars as well as sportspersons were roped in to endorse prominent brands. Advertisements, featuring stars like Tabassum (Prestige pressure cooker), Jalal Agha (Pan Parag), Kapil Dev (Palmolive Shaving Cream) and Sunil Gavaskar (Dinesh Suitings) became common. Probably, the first *ad* to cash in on star power in a strategic, long-term mission statement was Lux soap. This brand has, perhaps as a result of this, been among the top three in the country for much of its lifetime.

In recent times, we had the Shah Rukh's Santro campaign with the objective of mitigating the impediment that an unknown Korean brand faced in the Indian market. The objective was to garner faster brand recognition, association and emotional unity with the target group. Star power in India can be gauged by the successful endorsement done by Sharukh for three honchos ——Pepsi, Clinic All Clear and Santro. Similarly, when S Kumars used Hrithik Roshan, then the hottest advertising icon for their launch advertising for Tamarind, they reckoned they spent 40 - 50 per cent less on media due to the sheer impact of film star. *Ad* recall was as high as 70 per cent, and even the normally conservative trade got interested.

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[5] Iddiols, D, *Marketing superglue: client perceptions of IMC*. Admap, 2002.

In the Indian context, the celebrity endorsements can increase the image of the overall brand. A standard example here is Coke, which, till recently, didn't use stars at all internationally. In fact, India was a first for them. The result was a ubiquitously appealing Aamir cheekily stating *"Thanda matlab Coca Cola"*. The recall value for Nakshatra advertising is only due to the sensuous Aishwarya. The Parker pen brand, which by itself commands equity, used Amitabh Bachchan to revitalize the brand in India.

Indians always idolized the stars of the celluloid world. Therefore it makes tremendous sense for a brand to procure a celebrity for its endorsement. In India there is an exponential potential for a celebrity endorsement to be perceived as genuinely relevant, thereby motivating consumers to go in for the product. This would especially prove true if the endorser and the category are a natural lifestyle fit like sportspersons and footwear, example of celebrity sports star *ads* are Mahindra Singh Dhoni selling mobile phone network provider i.e. Aircel, Yuvraj selling Revital and Sachin Tendulkar selling Boost and Virendra Sehwag selling Karbonn mobiles.

Denotation and Connotation

Denotation refers to the most basic or specific meaning of a word. In contrast, connotation is an idea that is suggested by or associated with a word. For example, the word 'home' is just the name of a structure, but it has connotations of a nation, a place of warmth, comfort, and affection. The word "snake" simply denotes a reptile. But it has the connotation of someone who cannot be trusted.

Denotation and connotation in Advertisements

Roland Barthes demonstrates in his essay
'Rhetoric of the image'[6] the power of
connotation in the context of advertising,
he gave example the Panzani 'pasta'. In
Indian advertisements, a business
magazine showing a young female

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[6] Barthes Roland, *Image-music-text*, Hill & Wang Publishers (Jul 1978)

entrepreneur checking business website denotes the young business woman and it connotes young woman with young and skin, her hair the silkiness owing to the use of brand of shampoo.

Advertising

Advertising is a form of communication used to influence audience. Advertising has been started thousands of years ago. At that time the best method of advertising was outdoor display, usually an eye-catching signs painted on the wall of the streets of village. Archaeologists have discovered many such signs in ancient Rome and Pompeii and advertising in India goes back to early Indian civilization. Relics of Harappa, Mohenjodaro indicate names engraved on exquisite earthen, stone or metal works. Paintings or writings on wall indicate slogans or stone engravings which may show a form of advertising. The earliest forms of advertising were mostly used for religious purposes i.e. advertising was in the form of propaganda. The indoor visual communications were the wall paintings in the cave temples of Ajanta, Sanchi and Amravati. Perhaps the Indian advertising starts with the hawkers calling out their wares right from the days when cities and markets first began.

'Bengal Journal' was the first paper where all the government advertisements were printed during 1790's The *Courier* published from Bombay during that period also contained advertisements in various Indian languages. In 1791, the government *Gazette* was started in which all the Government advertisements in different provincial languages were published. Though the first newspaper in an Indian language was started in 1833, it took pretty longer time to put advertisements in Indian languages. There were no advertising agencies but the newspapers provided the services of space selling. The origin of commercial advertising in India is relatively recent. 'B. Dattaram and Co.' was the first advertising agency set up in the country in 1905. The growth of Indian advertising too was slow during the pre-independence period.

During the post —— war period Indian market was flooded with foreign goods that gave a lot of boost to newspaper advertising so that more and more space was reserved for

advertising. The first professionally managed modern advertising agency, 'Tats Publicity' was started by Lastromach a British army officer in Bombay, followed by D. Jekey More's operation in 1929 and the 'Thompson Advertising Agency' which started its operation in India in early 1930's. The 'Swadeshi' movement made a turning point in the history of advertising in India, and it increased the appearance of advertisements in the country that popularize Indian goods in the place of the imported stuff. Indian advertising has had many changing faces. The pre-independence advertisements were mostly about female goods, male clothes, travelling, restaurants and hotels and entertainments for the British people in India. Motor cars, electricity and lifts in houses were considered to be the items of luxury in those periods. Many of the early advertisements were about hotels, four wheelers, tea, gramophones, cotton goods, tailoring shops, etc. and their target audiences were the British people in India.

Today in modern India, there are more than 50 channels, active and vying for a share of the mind and money of the advertisers. Advertisement Researches have indicated that even the rural folk in our country have started watching programmes like Oshin, Santa Barbara, Matrix, Superman, Tom and Jerry and Alias, and not just the traditional programmes filled with an Mythological Indian heroes and heroines. In the 1980's there were Ankhita Jhaveri, the child model, who made 'Rasna' a household name in the 1980's; Penny Vaz and Remo Fernandas echoing ' Yehi hai right choice" for 'Pepsi'; Circus artiste modelling for 'Action Shoes', which was broadcast just before the television serial 'Circus'; 'Britannia biscuits' advertising by Amjad Khan just before the immortal lines of 'Sholay' film. The styles and ways of presentation of advertisements by various advertisers have changed drastically during the years. Sachin Tendulkar keenly grabbing a 'Britannia Tiger biscuit' from a child, cricketer Mohammed Kaif sharing 'Lays potato chips' with film star Saif Ali Khan and cricketers like Harbhajan Singh, Rahul Dravid and Sourav Ganguly playing jungle games with a lion in a 'Pepsi' advertisement have become the style of the day.

Influencing through advertisements

Every day people are being bombarded with headlines like these that are designed to grab attention. In a world full of advertising and information, delivered in all sorts of media from the print to internet websites, billboards to radio and TV to text messages where every message has to work extremely hard to get noticed. As the world of advertising becomes more and more competitive, advertising becomes more and more sophisticated. The basic principles behind advertising copy remain is that it must attract attention and influence someone to take action. Advertising has had a large influence on the lives of ordinary people. Advertising has an influence on the cars we drive, the clothes we wear, and the food we eat. It influences the toothpaste my friends and I use. The television commercials paint an unrealistic picture of how good life can be once you own their products. For example, one of the commercials for Mercedes car suggests that a person doesn't have class unless he drives a Mercedes. According to an Audi commercial, a car cannot be elegant unless it is Audi. Magazine ads are very similar to the television ads. Magazine ads show beautiful women and handsome men gathered around an automobile, implying that the reader can be like the people in the advertisement. The time as so changed that even the kind of magazine and newspaper people read has been influenced by advertisements. Advertising has an influence on those clothes we wear. Television and magazines show slim models wearing different articles of clothing. The ads for Calvin Klein are a good example of this. Often we believe that if the clothes look good, then they must be made good of good material. People also hope the clothes look as good on them as they do on the models.

Advertising also influences eating habits. There are *ads* for hamburgers, hotdogs, pizzas, beer, candies, cakes, and the list keeps growing. Domino's Pizza gives more of the things people like. Everyone wants to be at McDonald, the advertising done McDonald has made even lower middle class people to visit branded malls and shops every weekend and have burger in McDonald.

Sure, people have become increasingly sensitive but to convince people to do something, advertisers still need to grab their attention, interest them in how product or service can

help them, and then persuade them to take the action. The acronym **AIDA** is a handy tool for ensuring that your copy, or other writing, grabs attention. The acronym stands for:

- Attention
- Interest
- Desire
- Action.

A slightly more sophisticated version of this is AIDCA/AIDEA, which includes an additional step of Conviction or Evidence between Desire and Action. People are so cynical about advertising messages that coherent evidence may be needed if anyone is going to act! Judging by the extensive use of praise for products in *ads*, advertisers do expect that people will be influenced by the positive valuation. So, apparently a significant amount of people do believe the praise is somehow real, even though it comes from a copy writer of an advertising agency, paid from the manufacturer of the product.

Familiarizing With Products

With advertising emphasizing only the positive aspects of products, one might forget that not only are there also negative aspects, but a product might not even be what consumer really want or need. Slogans and Jingles form an essential part of the advertising industry. The main role of an advertising slogan or radio jingle is to create an identity for the brand. Once the catchy slogan or jingle becomes popular, it further leads to brand recognition and services as a reminder for the target audiences. A lot of effort goes into brainstorming and creating an advertising slogan / tag line / jingle for a brand / product. The creative tag line must fall in place and gel with the overall marketing efforts and corporate identity of the brand being advertised and promoted.

Brand	Catchy Slogan	Logo
Apple	"Think Different"	

Mc Donald's	"I'm lovin it"	
Nike	"Just Do it"	
Jaguar	"Grace, Space, Pace"	
Adidas	"Impossible is Nothing"	

Over the years, it has been seen that certain advertising campaigns have been a huge hit with its target audiences. People, till date, relate to the brand through its catchy and creative ad slogan and jingle, they are more willing to go with what's familiar than with what's not. Advertising familiarizes users with products and brands. It does so in a positive only context, attempting to keep us open to this familiarization process. When people know about particular products, selecting a product to satisfy a particular need could come down to choosing from the list of advertised products only. But sometimes, psychological needs can be satisfied somewhat by products, but may be satisfied even better by other things. When people feel without self-worth, buying a prestigious car may for some time make us feel valuable, but there are other ways as well to increase that sense of worth, like paying more attention to people feelings and life circumstances.

Technological development such as transportation enabled the binding together of larger expanses of time-space. The mass media such as radio, television, telephone are the gifts of global world in 20th century. The most noticeable change and success of fast food franchise *McDonald* the fast food restaurant dominate more and more sectors of America and rest of the world. *McDonalization* of society and the world noticed in car maintenance, education, child care, supermarket, video rental outlets, cinemas, theme park and sex. It was the most massive bureaucratization of day to day life which suggested progressive standardization. McDonald's Burger is not taken as physical

substance but consumed culturally as an image and icon of particular way of life 'American Life.'

Brand Recognition

It is not only specific products that advertisers want people to feel as familiar; they particularly want to familiarize them with brands. This is why brand logos are everywhere. Not only on the products themselves, but on trucks, pens, shirts, caps, and lots, lots of ads. The influence is ubiquitous, but unobtrusive. In India brand reorganization is so powerful that after so many toothpaste brands in market, still toothpaste is *Colgate*, detergent is always *Surf.*

Life Style Identification in Advertisements

Lots of advertising connects a product or brand with a particular life style. People, who identify with that lifestyle, will feel attracted to these products. When you feel like "such and such" a person, and an ad or commercial values that, you'll feel willing to buy the product or brand, even if it isn't presented that prominently in the advertisement. You'll believe you are like the product because it is "like you." Life style identification

Sex Sells in Advertisements

Advertisers put sexy women next to cars, let handsome actors tell how great a product is, or have women in bikini show how great the beach is. For men, sexy and attractive women in advertisements will grab attention. And that is what advertisers want, instantly having people attention, as their message by itself is to most of us not really that interesting. Women always play an important role as consumer. One area where women enjoy high visibility is in their role as consumers. Many products like beauty, fashion, healthcare and household goods - are specifically directed to women and this means that a lot of advertising seeks to influence women, putting them in a frame of mind to create a market for the product rather than improving their self-image.

As Myra Macdonald observes in *Representing Women: Myths of Femininity in the Popular Media:*

"As evidence grew in the early decades of the twentieth century that the developing arts of retailing and advertising were attracting a predominantly female clientele, marketers and advertisers became significant definers of twentieth century women's desires and aspirations. The media's interest in attracting women as readers or viewers was often motivated first by their perceived commercial value as customers.[7]"

Films also help to promote beauty products and stars defined the rules of the beauty game (Lux soap in the Thirties, as well as today). The home-maker was equated with domestic consumption and control of the family budget and therefore specifically targeted. Proctor and Gamble toiletries were sold by sponsored 'soap operas', the items they peddled giving their name to a new genre of entertainment.

The Dove soap ad creates a similar romantic tone for the woman speaker but takes the intimacy-angle a notch higher when she says Dove doesn't dry the skin like soap does and he says he knows it because "it is written all over you." An artificial feminine mystique is created even while creating multiple possible identities from the scientific household manager to the executive superwoman playing several roles but always in control —— to enhance her spending.

Women's magazines carry a subtitle that reflects their perception of the 'New Woman'. A magazine of that name says "She's a bit like you". *Femina* a magazine for "the woman of substance", while *Cosmopolitan* states that it is about Glamour, Home and Style "for the woman of the world." In spite of the leaps purportedly taken in view of the changing face of the woman consumer most magazines and women's pages of newspapers do not move too far away from the status quo represented by recipe, gardening and interior decor ideas pages with the mandatory advice on women's disorders by a gynacologists sponsored by manufacturers of sanitary napkins or birth control pills.

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[7] Macdonald Myra, *Representing Women: Myth of Feminity in the Popular Media*, PaperBack, 1995.

Advertising and Myth

Myth comes from the world of advertising, Mythology transfer culture value which is being acknowledged in the book on Roland Barthes[8] edited by Graham Allen. He provides examples of "Soap-Powder and Detergents". Barthes analyzed the conceptual meaning of the substances within culture. He has given example of Persil (a soap-powder) and Omo (a detergent) products of Unilever. Soap-powders like Persil presented as creamy, separating agents which liberates clothes from stains, while detergents like Omo made up of chlorine and ammonia was seen as in terms of fire and thus perform a kind of purging and penetration on dirt.

Mythical figures are used in modern day society as they are recognizable and meaningful figures. As Ancients, Modern day advertisers use mythical figures to make a connection with their audience and provide information about product, through a comparison with the qualities of mythical figure. Advertising has become more and more dominant and the audience becomes less and less mindful of it. Mythical references are a powerful technique for advertisers; it allows them to condense quite a bit of meaning into a very compact image or text. Because so many people are so familiar with a wide range of mythical figures, advertisers can draw on that knowledge to impart a lot of information without explicitly stating it.

However, at the most famous mythical figure used in advertising is Nike; one can see the manner in which mythical figures can add a very layered, subtle, and complex meaning to the company or product. The use of Nike, the Goddess of Victory, adds to the image of this shoe and athletic apparel company in many ways. A deeper analysis, however, adds new layers of meaning to the company. The most common representation of Nike is a winged woman. The wings support the athletic nature of the product, the company logo is a stylized wing, in which wings stands for natural speed, and liveliness. The assumption is that this is what the consumer will gain when they buy a Nike product. The winged female figure also suggests angels, the image of which was, in fact, influenced by the Greek goddess Nike. The angel connection almost implies a moral imperative to buy

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[8] Allen Graham, *Roland Barthes,* Routledge, 2003.

Nike products; one who buys Nike is blessed. The uses of mythical figures in advertising abound in society.

Advertising and Propaganda

Propaganda was a technique used to influence opinions, emotions, attitudes or behavior. The main purpose was to benefit the sponsor. It main demand was emotion and not intellect. Propaganda is neither negative nor positive. In advertising the purpose of doing propaganda is to claim 'superiority' in order to sell product. The techniques used in propaganda are:

- *Bandwagon* ——— It is a persuasive technique that invites to join the crowd.

- *Testimonial* ——— It is a statement endorsing an idea or product by a prominent person. For example, celebrities.

The above advertisement depicts two different celebrities and two different makeup brands. As we can see both Revlon and Cover girls had the same idea when using Jessica and Rihanna as the focal point in their advertisement. A consumer sees the celebrity before the brand name, after identifying the celebrity they are then drawn to the brand,

thus purchasing the makeup. "Look how great **Rihanna** looks with that Covergirl lip gloss, i've got to have it."

- *Snob Appeal* —— It aims to make assumptions that the product is better than others.

Benetton doesn't motives for their campaigns including dying AIDS patients and soldiers. Apart from the utter fakeness seen in most advertising, it's sort of refreshing to see a different angle, even if it's not the most pleasant material.

- *Plain Folk* —— It identifies with a locality or country.

- *Slogans* —— A catchy words or phrases loaded with emotions.

"Finger lickin good."

- *Scapegoat* —— Mostly used in political arena. It is used to win audience through sympathy.

Conclusion

Advertisements look 'real' and 'natural' and the connections they make to the consumer are not inevitable. Advertising has a particular function in evoking emotions and feelings through promises of pleasure connected to the purchase or possession of a product. A product can even go from being the signified of a correlating thing, person or lifestyle which acts as a signifier, to generating or being that feeling, e.g 'Bagpiper and friends'. The act of consuming the product —— sign releases or creates the feelings it represents. Semiotics educates consumers about the insignia of the brand. People recognize that 'M' means McDonalds, 'S' means Suzuki, 'H' means Hyundai etc.

CHAPTER 2:

INDIAN TOURISM- HISTORY AND ADVERTISEMENT

As the last chapter has shown, advertising is largely engaged in framing meanings into a currency of signs. This chapter will deal with Indian Tourism and the Advertising of Indian Tourism. Tourism has been a major social phenomenon of the societies all along. It is motivated by the natural urge of every human being for new experience, adventure, education and entertainment. The inspiration for tourism includes social, religious and business interests. The spread of education has fostered a desire to know more about different parts of the world. The basic human thirst for new experience and knowledge has become stronger, as communication barriers are being overcome by technological advances. Progress in air transport and development of tourist facilities, technological developments where people can explore places using internet have encouraged people to venture out to the foreign lands.

> "Tourism is an instrument for economic development and employment generation, particularly in remote and backward areas. It is the largest service industry globally in terms of gross revenue as well as foreign exchange earnings. It is one of the economic sectors in India that has potential to grow at a high rate and can ensure consequential development of the infrastructure of the destinations.[9]"

It has the potential to stimulate other economic sectors through its backward and forward linkages and cross-sectoral synergies with sectors like agriculture, horticulture, poultry, handicrafts, transport, construction, etc. Expenditure on tourism induces a chain of transactions requiring supply of goods and services from these related sectors. The consumption demand, emanating from tourist expenditure, also induces more employment and generates a multiplier effect on the economy. As a result, additional income and employment opportunities are generated through such linkages. Thus, the expansion of the tourism sector can lead to large scale employment generation and

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[9] http://www.travelport.in/businessassociates/

poverty alleviation. The economic benefits that flow into the economy through growth of tourism in the shape of increased national and State revenues, business receipts, employment, wages and salary income, buoyancy in Central, State and local tax receipts can contribute towards overall socio-economic improvement and accelerated growth in the economy.

Tourism is overwhelmingly an industry of Private sector service Providers, although the public sector has a significant role to play in infrastructure areas either directly or through Public-Private Partnership mode. It is a multi-sectoral activity characterized by multiple services provided by a range of suppliers. It is quite similar to manufacturing industry, where the supply chain is as important as the end product. The related sectors include airlines, Surface transport, hotels, basic infrastructure and facilitation systems, etc. Thus, the growth of tourism depends on issues related to many other sectors that are addressed simultaneously.

Another important feature of the tourism industry, which is of particular significance to India, is its contribution to national integration and preservation of natural as well as cultural environments and enrichment of the social and cultural lives of people. Over 382 million domestic tourists visit different parts of the country every year return with a better understanding of the people living in different regions of the country. They have a better appreciation of the cultural diversity of India. Tourism also encourages preservation of monuments and heritage properties and helps the survival of art forms, crafts and culture.

Scale of India tourism[10] [11]

- India figures in top 10 favourite destinations listed by Condé Nast Traveller.
- Among the top 5 destinations for individual travelers among 134 countries- according to Lonely Planet.
- India global position based on tourist arrivals is 53.
- India shares 0.38% share of world tourist market.

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[10] http://www.cntraveller.com/recommended/itineraries/top-10-holiday-destinations
[11] http://en.wikipedia.org/wiki/Tourism_in_India

- Tourist arrival in India in 2009 is 5.11 million.
- India spent Rs. 50 crore approx on Incredible India campaign in 2009.

Indian Tourism – Historical Account

Travel for trade was an important feature since the beginning of civilisation. The port at Lothal was an important centre of trade between the Indus valley civilisation and the Sumerian civilisation. The earliest form of leisure tourism can be traced to as far back as the Babylonian and Egyptian empires. A museum of historic antiquities was **open** to the tourist and local public in Babylon. The Egyptians had many religious festivals that attracted the devout and many people who thronged to cities to see famous works of arts and buildings. In India, as elsewhere, kings travelled for empire building. The Brahmins and the common people travelled for religious purposes. Thousands of Brahmins and the common folk thronged Sarnath and Sravasti to be greeted by the inscrutable smile of the Enlightened One, the Buddha.

In 500 BC, the Greek tourists travelled in India to see the sites of healing gods. The Greeks also enjoyed their religious festivals that increasingly became a pursuit of pleasure, and in particular, sport. The era also saw the birth of travel writing. Herodotus was the world's first travel writer. Guidebooks also made their appearance in the fourth century covering destinations such as Athens, Sparta and Troy. Advertisements in the way of signs directing people to inns were also known in this period. From 300 AD, in the epoch of Roman Empire travel to the Holy Land Israel also became very popular. The Romans introduced their guidebooks listing hotels with symbols to identify quality. Travel and Tourism were to never attain a similar status until the modern times.

In the Middle Ages travel became difficult and dangerous as people travelled for business. The Europeans tried to discover a sea route to India for trade purposes and in this fashion discovered America and explored parts of Africa. Strolling players and minstrels made their living by performing as they travelled. Missionaries, saints, etc. travelled to spread the sacred word. Leisure travel in India was introduced by the Mughals. The Mughal kings built luxurious palaces and enchanting gardens at places of

natural and scenic beauty, for example Jehangir travelled to Kashmir drawn by its beauty. Travel for empire building and pilgrimage was a regular feature in the era.

From the seventeenth century onwards, a new form of tourism was developed as a direct outcome of the Renaissance. Under the reign of Elizabeth 1, young men seeking positions at court were encouraged to travel to continent to finish their education. Later, it became customary for education of gentleman to be completed by a 'Grand Tour' accompanied by a tutor and lasting for three or more years. Gradually pleasure trave. displaced educational travel. The advent of Napoleonic wars inhibited travel for around 30 years and led to the decline of the custom of the Grand Tour.

The spas grew in popularity in the seventeenth century in Britain and a little later in the European Continent as awareness about the therapeutic qualities of mineral water increased. Taking cure in the spa rapidly acquired the nature of a status symbol. The resorts changed in character as pleasure became the motivation of visits. They became an important centre of social life for the high society. In the nineteenth century they were gradually replaced by the seaside resort.

The sea water became associated with health benefits. The earliest visitors therefore drank it and did not bathe in it. By the early eighteenth century, small fishing resorts sprung up in England for visitors who drank and immersed themselves in sea water. With the overcrowding of inland spas, the new sea side resorts grew in popularity. The introduction of steamboat services in 19th century introduced more resorts in the circuit. The seaside resort gradually became a social meeting point. In India water treatment therapy is famous in Uttrakhand,

Tourism in the Twentieth Century

The world wars increased interest in international travel. The interest was given shape to mass tourism by the aviation industry. The growth of aircrafts and private airlines aided the expansion of air travel. The aircraft had become comfortable, faster and steadily

cheaper for overseas travel. The introduction of Boeing 707 jet in 1958 increased the number of air travel for the masses. The chartered flights boosted the package tour market and led to the establishment of organized mass tourism. Tourism also began to diversify as people began to flock alternative destinations in the 70s. Nepal and India received a throng of tourists lured by the new age cults like Hare Krishna movement and transcendental meditation. The beginning of individual travel in a significant volume only occurred in the 80s. Air travel also led to a continuous growth in business travel especially with the emergence of the Multinational Companies (MNCs).

- Great places to stay ——— Palace cum hotels, houseboats, Clubs of the British era. These places have become popular because of the nostalgia, they evoke due to linkages with great kings, legends, British history. This is one area where heritage has been constructed to suit the needs of tourists. For example Lake Palace Hotel (Udaipur), Taj Mahal Intercontinental (Mumbai), House boats (Srinagar) etc.

- Places with Indo-European Flavour ———Monuments from the colonial past, primarily British. These places seem to belong to a far off time and evoke nostalgia. E.g. Victoria Memorial (Calcutta), Fernhill Palace (Ooty), Hotel Metropole (Mysore) etc.

- Nostalgia of the Hippie movements——— towns with Tibetan influence, Goa etc. These towns were the key centres for the Hippie movement in the 70s: symbolising escape from the western civilisation. E.g. Goa, Dharamshala, countryside near Manali etc.

- Forts and Palaces ——— Primarily Rajput and Mughal forts. With legends, personalities, architectural splendour, the success of such places depend on how easily the tourist relates to the myths associated with this place. The Taj Mahal would not have been so popular but for the love of the emperor for his wife. E.g. Red Fort, Forts at Jaisalmer, Chittorgarh etc.

- Deserted cities ——Fatehpur Sikri, Hampi. These places present a haunting reminder of the past. As a centre of thriving empires, at one time they evoke a nostalgia from the past; a relic of the progress of human civilisation.

- Interesting trips —— toy trains, backwater boat rides, Palace on wheels. They are interesting rides as well as important representations of heritage. The Palace on Wheels for example takes back the tourist in maharaja's times where he indulges in the pleasure of living like a maharaja.

- *Yoga —— The growing popularity*
  The amazing features of ascetics and yogic practices narrated by the European travellers to India in the nineteenth century led to the rise of Sanskrit scholarship and Indian philosophical studies in the universities of Europe. In the 1960s young people in the west started looking up to yoga for mind-expanding experiences. The most influential of these movements was the Transcendental meditation advocated by Mahesh Yogi. It became popular even with the interest shown by the Beatles. The Maharishi started the spiritual regeneration movement and positioned himself as a psychotherapist and not a Guru. Yoga has found increasing acceptance as an applied philosophy in the west. In addition, the increased popularity of yoga has contributed to the successful international yoga weeks and yoga spas in areas like Rishikesh. These places have also become important centres for study of Hinduism for western tourists/pilgrims.

The ashrams of gurus are important places of tourist interest like Vrindavan (Hare Krishna movement), Sai Baba Puttaparthi, Osho's ashram etc. Hinduism has also led tourists to visit the holy cities like Varanasi, Haridwar. The temple towns like Kanchipuram, Mahabalipuram also witness significant tourist attention.

Slum Tourism in India is a new tourism venture, people called it 'Slum Tourism' while a section put it as a 'Poor-ism' for enthusiastic tourists. Tourists are showing keen interest in roaming through the smelly paths of the fly infested slum areas to learn about the real India. The Reality Tours and travels made their way easy by providing the packages to

know and explore the path of struggling life style in Mumbai's Dharavi slum settlement. After the release of *Slumdog Millionaire* in 2008, Mumbai has become slum tourist destination for slumming. The slum tourism of Mumbai paves the way for the curious tourists from all over the world to know and explore the life of people living there, which is full of struggle for existence. There are many tours and trips conducted to these slum dwellings, almost catering 50 tourists a month.

History of Indian Tourism Advertisements

The textual representation of India in travel writings by European philosophers was represented during the British era of 19th century. During the colonial era, there was a European tradition of writing about India, and "travel accounts were frequently translated into several European languages and gathered into collections of voyages" (Teltscher, 1995, p. 3) and the data was collected from three books written by British authors during the period. They are: *Bits about India* by H. H. Holcomb (1888*)*, *India and its People* by Rev. Hollis Read (1858), and *The Oriental and its People* by J. L. Hauser (1876). Nineteenth century was important for the data collection as this century is regarded as the richest period of travel writing (Blanton, 2002. Data and other various resources were studied and examined in the period between 1993 and 2003 as to see how India and Indians were represented in contemporary Western travel writings.

India experienced a considerable increase of international tourists since the country's economic liberalization in 1991. Brochures were considered as the richest source of information, as it was standard communication tool within industry (Getz & Sailor, 1993; Jenkins, 2003). According to Selwyn (1996, p 16) these brochures are "multifaceted texts which challenge several convention assumptions about the nature of postmodern culture." Many researchers have used brochures to investigate the texts and images projected of particular destinations (Chon, 1991; Crompton, 1979; Dilley, 1986; Hopkins, 1998; Morgan, & Pritchard, 1995, 1996; Wicks, & Schutt, 1991). Travel writing on India was collected from leading magazines and newspapers in the United States such *as Leisure + Travel, National Geographic Traveler, Wall Street Journal, New York Times, and Los Angeles Times.*

Content analysis of advertisements allowed researchers to systematically analyze some aspects that appear in written form. Several scholars have used content analysis to investigate texts and images in tourism guidebooks, magazine articles and brochures (Buck, 1977; Dilley, 1986; Hopkins, 1998; Jenkins, 200; Moeran, 1983; Thurot, & Thurot, 1983; Uzzell, 1984). According to Henderson (1991), content analysis allows researchers to systematically analyze some aspect that appears in written form. The representations of India and Indians in the nineteenth century by missionaries, administrators and other travelers contemporary Western travel writings reveal four predominant themes:

1) Timeless India
2) Poverty
3) Exotic women
4) Effeminate men.

Timeless India

The most prominent theme from the investigation of the nineteenth century Western travel writing was the description of India as timeless. For example, the following descriptions best illustrates how Western travel writers portrayed India as timeless:

> "An oriental knows nothing of the value of time, and idly waits weeks, and even
> months, for the grain in the fields to mature or the fruit on the trees to ripen,
> taking little more note of time than do the birds singing in the branches above
> him. A servant, when sent on an errand, will not mind waiting a whole day for an
> answer, provided he can find near at hand a bazaar where he may purchase a few
> handfuls of parched grain with which to satisfy his hunger (Holcomb, 1888, p.
> 45).
>
> The train glides out of the station, and leaves staring after it with astonished eyes
> hapless creatures who will sit demurely upon the platform until the coming of

another train. They do not make much ado, these patient mortals. 'It is our fate,' they sigh; and, consoling themselves with the hookah and satisfying their hunger with a few handfuls of parched grain, they quietly wait (Holcomb, 1888, p 13)."

Authors represented India as timeless during the colonial period. For example, Katherine Mayo (1927) wrote a book "Mother India" which was written in the context of official and unofficial British efforts to generate support in America for British rule in India. It added contemporary and lurid detail to the image of Hindu India as irredeemably and hopelessly impoverished, degraded, depraved, and corrupt (Rudolph, 1990, p. 166 cited in Sen, 2005, p. 150).

India portrayed as timeless in Contemporary travel writings. There were number of descriptions which portrayed Indian society as stagnant. This notion is illustrated in the following description: "narrow streets give this captivating town an almost medieval feel" (Intrepid Traveler, 2003)[12]. An author in the Condé Nast Traveler mentioned: "India's delirium over the new leaves me mildly dejected. I want it to stay, as it was when I first visited 20 years ago. It's cheaper that way, and less like home" (Weiss, 2001). It provided Western tourists for their "mythical Utopias" than real India. Descriptions of India and Indians support Shafi's (1997: 42) opinion that "these voyages were mostly exercises in nostalgia, celebrating India as the last refuge of spirituality in the modern, technologically dominated world."

Poverty

The second most prominent theme was the description of poverty in India. For example, descriptions of incredible misery formed the central part of all travel writers accounts:

> "Curry and rice are luxuries they dare not think of. Plain boiled rice is not so expensive, and of that they sometimes do manage to have a treat, about two mouthsful each. Bread or biscuits, or 'chapatis', are quite out of the question.

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[12] http://www.intrepidtraveler.com/authors/milavskysbio.html

Butter-milk with a green chili after it, and now and then a bit of salt fish by way of a relish, is generally their sole food; and parched peas or raw 'chenna' (or grain), forms a kind of variety which they chew, resembling the cud of bitter poverty in every sense of the word (Hervey, 1833, cited in Kaul, 1979, p. 183)."

"Collections of mud huts or else adobe brick structures smeared with a smooth mixture of dung and clay, they had walls seven to eight feet high. The roof consisted of a thatch of straw and palm leaves lay over poles. In size, most houses were scarcely any larger than a ten by twelve feet rectangle with doors around four feet wide. The equipment of the household was just as simple as the building itself. In larger houses, matting screens were used to protect the women from the gaze of other men (Hauser, 1876)."

There were several descriptions in the brochures emphasizing the poverty in India. For example, there was a mention: "fascinating faces of India" (Fallows, 2003)[13] describes images of poor people who paint their faces differently every day to earn a livelihood. Pictures illustrating a Western female sitting on a bullock-cart with several poor children and a mud house at the backdrop had the following caption: "*your chariot awaits*" (Kindness, 2003). Author in the *National Geographic Traveler* magazine described India's poverty:

"Roughly half of all Bombayites live in city slums and a movable shack made from discarded bits of tarpaulin, tin, and cardboard, which he shares with his wife and five children: squeezing past clusters of naked children and stary dogs, small houses where families of 12 or more lodged (McCarry, 1995)."

Even now the films are made as 'virtual holiday brochures' *The Slum Dog Millionaire* tarnished the image of tourism especially in Mumbai and Agra which has the largest number of tourists every year in comparison to any other place in India. A person

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[13] Banyopadhy Ranjan, *The Perennial Western Tourism Representations of India that refuse to die*, Vol 57, 2003.

viewing the film may feel pity towards the children living in the slums of Mumbai. These Western representations of India have frequently catalogued stories on poverty thus, reinforcing the conception that India "is, was, and must always be poor, or to recast [India] as a land of market desirability deserving of a lustful Western gaze" (Bhagavan, & Bari, 2002, p. 99). In a similar vein, Hutnyk (1996) criticized the Western politics through which the Indian city Calcutta (Kolkata) is portrayed as a "despotic site of garbage and poverty."

Exotic Women

In the description of Indian women, two themes were prominent; first, the helpless Indian women who needs the support of powerful imperial male, second, the portrayal of Indian women as erotic. Indian women were described as helpless who needed the support of powerful imperial male.

> "Poor little child-wife! Thrust out of her home and away from the mother-love that has been around her from her infancy – thrust out into a world of which she has had hardly a glimpse – is she not to be pitied? (Holcomb, 1888, p. 182)."

> "My wife is sickly, and unable to discharge the duties of a wife." You have no right to cast her off on that account, but ought rather to support, cherish, and comfort her, and to treat her, in every respect, as kindly, and as conjugally, as if she were vigorous and healthy. "What you say, Sahib, is good; but my wife is very ill, she can do nothing – she is no wife to me." But you have no right to neglect her and take another, said I (Read, 1858, pp. 356-357)."

Scholars have commented that one of the principal functions of British travel writing about India was self-justification of their colonial rule, and to achieve that, the powerless colonized women needed to be represented as an oppressed group who looked towards male colonial protection from exploitation. As Spivak (1995, p. 24) opined, *"white men saving brown women from brown men."* Thus, in the Western travel writings during the

colonial era, the colonizers were portrayed not as the oppressors but as the liberators of Indians, mainly weak Indian women. Also, in the descriptions of Indian women, there was a dangerous eroticism about India as a place as there were obscene sculptures on Hindu temples. The powerful colonial discourse portrayed an image of the Indian women as alluring and dangerous to the Western male mind (Bhabha, 1983, p. 29). Below mentioned quotes describes this eroticism of Indian women:

"Straight as lances, graceful, majestic, their bodies composed of sweeping curves and straight backs, so marvelous and beautiful to watch that western women might well envy them (Ralph, 1898)."

"Many rich men engage a number of prostitutes to dance and sing before the idol. Their songs are exceedingly obscene, and their dances very indecent. The clothes of these women are so thin that they are almost the same as naked; the hair of some is thrown loose, hanging down to the waist; they are almost covered with ornaments. While these dances are going forward, the doors are shut to keep out the crowd. Europeans are carefully excluded... [and] "It makes me blush even to allude to such obscenities; and the shame they occasion restrains me from entering into an enlarged detail of the fables relating to the divinities of India, which are replete with allusions equally abhorrent to modesty and reason (Read, 1858, pp. 312-13)."

Effeminate Men

Another prominent theme was the description of Indian men as effeminate. Western representations repeatedly emphasized how effeminate Indian men were. This theme is best described in the following quotes:

"They were so effeminate in appearance, that it was difficult to distinguish between men and women. Amiable and intelligent, they nevertheless lacked the 'masculine attributes of mind as they are deficient in the characteristics of

physical manhood.' Their long black hair was 'done up' in combs, a custom said to have been introduced by Dutch ladies who insisted that if their servants would wear long hair, they should also wear combs (Hopkins, 1898)."

"Cross between an orang-outang and a bootjack than a part of the great human family, uncouth, ungainly, un-intellectual, and uncovered... [and]... The men wore their hair very long and adorned with peacocks' feathers; their sole garment consisted of a languti and this combination of dress and hair embellishment gave them an effeminate 'look' (Nation, 1876)."

In India, during the British Raj, colonial stereotypes emphasized the 'manly Englishman' and the 'effeminate Bengali' men (Sinha, 1995, p. 1). Sinha (1995, pp. 18-19) argued that by creating the effeminate stereotype of Indian men the British colonizers justified Indian men as sexually insatiable and representing them as inferior to the imperial male. Contemporary travel writings examined in this study described Indian men with colorful traditional clothes, and *sadhus* sitting idle with long beards and turbans. Further, there were several descriptions of Indian men as servile and pre-modern, who climb trees, walk with elephants, sell flowers, massages Western tourists, and as snake charmers. For example, there was a description of a snake charmer in the *National Geographic Traveler* magazine: "The exotic site of these mystical men enticing snakes to dance to the soulful music of gourd flutes has long captured the imagination of the people in the West" (Bagla, 2002, p. 1). Thus, it can be argued that Western hegemonic tourism representations associate Indian men with mysticism which is in stark contrast to Western men's masculinity. Rotter (2001) claimed maintaining the tradition of Kipling, that Americans often depicted Indian men as *house manques*, and according to Isaacs' (1958) American interviewees: "effete, soft, weak, unresilient, timid, and effeminate." This supports Stuart Hall (1992, p. 297), who noted: "it was in the process of comparison between the virtues of Englishness and the negative features of other cultures that many of the distinctive characterizations of English identities were first defined."

Semiotic analysis of advertisements provides the study of text and these texts have meanings, and these meanings are not fixed. The ways in which images and text are made, used, read and viewed all have an effect on their meanings (Markwick, 2001; Rose, 2001; Jenkins, 2003). Rose (2001) identifies semiology as a method involving critical approach to interpreting visual images. Semiology, or semiotics is study of signs (Hopkins, 1998; MacCannell, 1999; Rose, 2001), and most basically of signs representing something to someone (MacCannell, 1999). Key to visual semiotics is the idea that signs have layers of meanings. Denotation is the first layer in which something is described and is fairly easy to decode. The second layer is connotation or myths, referring to ideas which are structured to send particular messages, the ideological meanings, to the viewer of the text (Rose, 2001; Van Leeuwen, 2001; Bignell, 2002). 'Myth makes us forget that things were and are made; instead, it naturalizes the way things are' (Rose, 2001, p. 91).

Connotative meanings may be further broken down into synecdoche, where the sign or figure of speech is part of something representing the whole, or metonymic, where something is associated or substituted with something else and represents that something else (Rose, 2001; Van Leeuwen, 2001). Signs require a viewer to make sense of them, but they can have complex and often multiple meanings. A sign is polysemic when it has more than one meaning, and it may require analysis on different levels (Rose, 2001). But there are other contexts where the producers of the text have an interest in trying to get a particular message across to a particular audience. These preferred meanings are ideologies. Visual images, in particular, are considered to be 'loaded signs' (Hopkins, 1998, p. 151). Semiotics is used as an analytical tool for interpretation of cultural construction (Hopkins, 1998). It investigates 'the content and composition of photographs and how these combine to communicate through signs and symbols various messages about the places they depict' (Jenkins, 2003, p. 314). The method can be used to analyse the representations a tourist would encounter prior to reaching the destination or prior to participating in activities at the destination and that would influence his or her expectations. The emphasis was placed on the images found in promotional materials and advertisements of India to determine the mythology and ideology behind them.

Bhattacharyya (1997), Hopkins (1998) and Jenkins (2003) provide examples where semiotics was used to examine tourism representations.

Conclusion

The above chapter has covered the history of tourism in India and also the advertising of Indian Tourism since ancient era. India is always a hub for tourism and among the favourite Tourist destination among foreigners. The availability of exotic places, yoga, festivals according to religions has always made tourist to visit India again and again.

CHAPTER 3.

TOURISM IN INDIA

Tourism in India is expanded through mass media and sometimes through local sources. Media like television, radio, books, brochures etc plays a very crucial role in any country's tourism. So for collecting books, travel magazines and other research material it took me to places where I have been going since my graduation days. Areas in Old Delhi like Daryaganj, Nai Sadak which are known as book market has disappointed me whereas cloth markets like Janpath has encouraged me to find more books.

The side road hoarding, cultural events like Common Wealth Games 2010 which was organized by India last year, political summits etc plays vital role in increasing Tourism. Tourism in India is expanded as India organized sport events like Common Wealth Games 2010 in the month of October last year and also World Cup in April this year. Common Wealth Games 2010 boosted Indian Tourism industry as millions of sport lovers from all around the globe reached India during this mega sport extravaganza. Around 2 million foreign tourists and 3.5 million tourists from different parts of India visited Delhi for Common Wealth Games 2010. Delhi had hop-on-hop-off heritage tourist bus, Delhi government introduced specially designed double-decker buses, which covered tailor-made routes taking tourists not just to monuments but also museums, shopping venues, theater and even typical Indian weddings for the foreign clientele. Various tourist trains like Palace on wheels, Maharaja Train, buses introduced to help tourist to visit places. Side road hoarding, bus shelters were renovated showing India's history and beauty. India has always been a part of history, whenever Tourism is discussed.

The work on tourism in India is incomplete without discussing Michael Wood's *The Story of India* which covered ten thousand years of history in the form of a six-part documentary and book, made for the British Broadcasting Corporation (BBC) and the Public Broadcasting Service (PBS). Michael Wood takes a very sympathetic and

sensitive approach to the presentation which makes his narrative delightful. He has taken the pains to get his chronology of the thousands of years which has not been covered by many Indian scholars. He has also covered the major political, economic and cultural events of Indian history and presented complex narrative in an extremely comprehensible manner which is not achieved by many historians. His photographs and the narration techniques are exceptional.

The Story of India is a documentary which is very informative for the first timer who visits India, and for those who are already familiar with the history of India. The PBS website has presented this effort in such a skillful manner, that the value of the documentary and the book is greatly enhanced by the way these are presented. One can find the overview of each episode of the documentary with a perfect timeline, main events and features highlighted and discussed separately, an interactive photo gallery, a very accurate map of India and short video clips explaining the details of religion, culture, metallurgy, boat-making, political history, economic activities, trade, military conquests etc in simple language which even high school students can understand. Care has been taken to include stories from the people who are living in India, in foreign countries, foreigners who have visited India and those who read about India. The different aspect of life has been covered exquisitely.

The criticism which Michael Wood has faced is that the presentation is too positive in its portrayal of Indian history – it talks about achievements, strengths, riches, heights of success, the pleasant aspects of Indian history, but not about its weaknesses, negative aspects, failures and vices as no civilization is great and India is no exception. It is true that it has been shrunken by centuries of colonialism, but it is also true that there have been moments in Indian history when the Indian people were not able to overcome their weaknesses. For example, like any other society in the world, Indian society has always been a hierarchical one. When the European powers began to establish their colonies in India, the Indian rulers were not able to understand their plotting. Indians were not able to fight the communal forces and cement their fault lines which brought the partition, when

the British attempted to divide India. These are some of the flaws not highlighted on the PBS website. It is also intriguing that in its presentation of the array of religions in India, Judaism is mentioned, but not Christianity, which has existed in India almost since immediately after it was born in the 1st century. Another criticism which can be met by Michael Wood is that he has made stereotype image of India and Indians like – traditional people working in fields, women working at home and male dominating culture whereas in modern India, Indians offer more than that Tech savvy people, women working, youngsters working in BPO's, IIT's & IIM's attracting foreign students, largest workforce speaking English.

Some books like *India's unending story* by Mark Tully, *India- A traveler's Literary Companion by* Chandrahas Choudhry has covered India magnificently. Here are some books which are discussed that have covered India and people living here.

Chandra Choudhury book *India- a Traveler's Literary Companion* has stories drawn from all parts of India and belongs to various periods in time. There are 13 stories, 3 each from the North, South, East and West and one from the North-East. Amazingly, eight of the stories are the translated work from various Indian languages. In Choudhury's own words, "many of the riches of Indian literature are lying invisible in the shadows, waiting for a translation that will release their rhythms and energies into the world. He also adds that the desire for a more sustained encounters with writers whose work is every bit as good as their better-known counterparts in English."

Salman Rushdie's *The Prophet's Hair* is set in Srinagar, against the backdrop of the 1963 incident when the famous relic (the Prophet's hair) housed within the Hazratbal Mosque went missing, "*The Prophet's Hair*" has Rushdie's magic realism stamped all over it. An amazing story which made to wonder that there is any limit to Rushdie's vivid imagination. It is so well written with all of Rushdie's customary flair that despite the setting in Srinagar and the obvious Kashmiri characters, one doesn't get more than a faint whiff of Kashmir. Mamang Dai's *The Scent of Orange Blossom,* the story of Arunachal Pradesh, where women enjoy rights and a status in society practically unknown in most

of India, whereas the idea of a woman's status is discussed from a different angle in Anjum Hasan's *Eye in the Sky*.

Qurratulain Hyder's *The Sound of Falling Leaves* which tells about Delhi and Lahore just before and after Partition is beautifully captured. Some stories, like Kunal Basu's *The Accountant* goes even further back; the story takes to the days of Shah Jahan when the Taj was being built. The hectic city life in Calcutta is recorded in all its hustle and bustle in the late Bibhutibhushan Bandhopadhyay's *Canvasser Krishnalal*. Translated by Phyllis Granoff, *Canvasser Krishnalal* is different from most other stories in the book, presenting Kolkata with all its crowds, atmosphere and dirt intact, it has a plot and a surprise ending. City life is also favorably contrasted with village life, which is shorn of all romantic halos.

A journey of India is incomplete without a train journey, Jayant Kaikini's *Dots and Lines*, it is the story of a beautiful friendship that develops between two young men travelling together, and it is a gentle reminder that sometimes life can be as simple and uncomplicated as two male friends holding hands which are common-enough sight in India. In short Chandras Choudhury has made brief introductions in his book

Madhya Pradesh: Unhurried, Unspoilt, Undiscovered written by Probir Sen describes what makes a state special, unlike other states, the mention of Madhya Pradesh does not evoke a single image; this is because the immensity and astonishing variety of its attractions do not permit its confinement to a stereotype. The book is an attempt to introduce readers to the essence and flavors of destinations in Madhya Pradesh, which include majestic monuments, the finest forests and wildlife sanctuaries. The book is meant for the readers who will be tempted not only to visit the area, but also explore and find out more about the people and this uniqueness, which richly deserves its epithet of being the Heart of India, in more ways than one.

India Wild & Wonderful by C. P Oberoi has covered wild areas and their unique biodiversity occurring in various states of India. The book has captured the conservation

scenario of some of the most diverse and unique ecosystems of India, at the same time it also provides insight into some recent technological developments in the forestry sector, which have made significant impact on plantation forestry and sustainable use of forest resources and products. The theme of conservation of natural resources has been presented through smooth, reader-friendly travelogues. The book has four chapters, the deals with 'Wild Wonders', describing some unique wildlife species and conservation of wild animals in zoological parks of India. The book is very helpful in nature education. It talks about initiatives in participatory management of forest resources, new strides in forestation and growing importance of nature tourism. This book should help in furthering the interest of naturalists, researchers, tourists, students of natural history, industrialists, planners and it spreads the message of nature conservation.

Branding India: An Incredible Story is the book by Amitabh Kant. It is a case history of the remarkable transformation in Indian tourism in the last seven years. In 2001, after the destruction of the World Trade Centre, the war on Afghanistan and the attack on Indian Parliament, tourism was down in the dumps in India. It was at the peak of this crisis that the "Incredible India" campaign to position India as a tourist destination was launched. This is the story of how that campaign triggered the take-off of Indian tourism, and how support sectors like aviation, hotels and infrastructure grew in tandem so that in 2008 India got 5.38 million visitors compared to 2.54 million in 2001. The author, Amitabh Kant, played a key role in this phenomenon as joint secretary in the Union ministry of tourism. He writes a scholarly book that is full of personal insights into a remarkable growth story.

Richard Lannoy's *Benaras Seen from Within* is a passionately insightful spiritual analysis on the holy city of Kashi (Benaras). It is more a work of passionate love than a work of curiosity. It is more a work of the seeking spirit than a work of art. Teeming with the elusive cosmic energy that has saturated the city of Kashi since times immemorial, his photographs and his insightful writings in this book are testament to his seeking soul, his acute eye and his brilliant mind that have fueled the creation of this monumental body of work.

India's Unending Journey-by Mark Tully is a book about India and how Mark became Indian. Mark Tully used to be afraid of becoming too Indian, and is like the person fascinated by Ganga but holds on to a chain on shore while attempting to wash a little of his grime. Interestingly, how he sticks to his bringing up prejudices in various contexts where he can open his eyes instead to how much further India takes it. Changing emphasis in the story of Shiva and Paarvatie for instance, reducing the tremendous divine to the objectified ignominious of a semiotic background, and not understanding the difference between penance and Tapas, and so forth.

Argumentative Indian by Amartya's Sen argues against Western interpretations of India as a land of airy mysticism and religious speculation whose democratic traditions were imposed by the British; at the same time he corrects Hindu fundamentalist's view that wants to impose a narrow, 'miniaturized' version of the nation that excludes the contributions of Buddhists, Muslims, Christians, Jews, and thinkers of no particular religious persuasion at all. Sen made a lucid and compelling case for pluralism in all its forms in a century where fundamentalisms, East and West, are sadly on the rise. Sen's India is one I believe the rest of the world could learn a lot from.

In Spite of gods by Edward Luce is an insightful account. Luce explored how politics and economics juxtapose to create India's unique strengths and failings. Luce describes India's complex tapestry of religion and caste and how it affects politics and development. Luce describes the corruption and red tape shackling India's bureaucracy and preventing government subsidies and programs from effecting development. He talks about the rise of Hindu nationalism which threatens stability and prompts discrimination against other religions.

No Full Stops in India helps in taking a plunge into the India of 1980s. Through various chapters, Tully covers a marriage ceremony in a village and the omnipresent caste system, the anglicised Indian elite, the importance of the Panchayati Raj, the awe-

inspiring Kumbha mela, the making of Ramanand Sagar's path-breaking TV series Ramayan, Operation Black Thunder – which put militancy in Punjab on the hold, the Deorla Sati, Communism in Calcutta, Communal riots in Ahmedabad, the rise of tribals and the Fall of the Congress. Tully has ascribed most of India's problems to the new colonialism. Tully asserts that Indians should rediscover their roots and look for solutions within India. Tully maintains his optimism to see India come out of all the lows and says "change takes time, the birth will be slow and perhaps painful". But most importantly, it is a book for all those Indians, who, settled in the ivory towers, are yet to meet the real India.

Case study: Incredible India

As India develops its tourism industry, it has begun doing more and more advertising, to attract foreign tourists. The present campaign, "Incredible India," with an exclamation mark instead of "I" in "Incredible," generally features beautiful Indian women in Saris or other costumes against dramatic backgrounds. The advertisements mostly consist of iconic monuments and sweeping vistas, India has long appealed to travelers seeking culture, natural beauty, and spirituality. Treasure-filled bazaars and boutiques make the country a shopper's heaven, while mouthwatering regional cuisines lures epicureans from around the globe. One six page spread in a magazine had a woman, in a gorgeous red sari, lying on a bed of plants, her right arm bent behind her head as she gazed upwards into the sky lost in thought. There is a red flower in her hair. On the next page we find a paragraph that reads as follows:

> "FRESH PLEASURES with its wealth of iconic monuments and sweeping vistas, India has long appealed to travelers seeking culture, natural beauty, and spirituality. Yet these days the subcontinent also entices visitors with more worldly pleasures. Treasure-filled bazaars and boutiques make the country a shopper's heaven, while mouthwatering regional cuisines lures epicureans from around the globe. World-class golf and a hip nightlife add to India's allure, helping to reveal the modern side of this ancient land."

Below this passage long shot of the Taj Mahal and a collection of colorful pottery in the foreground can be visualized. On the next page there is a highly stylized profile of a bejeweled woman with a nose ring who is standing in front of a photo of the Pushkar fair. Some of the copy on this page reads as follows:

"Come drench yourself in the days and moments that glorify harvests seasons, triumphs, joys, sorrows, battles, Gods and kings. This is the land with 365 days of sound and 360 degrees of colour. Incredible India."

The remaining pages deal with things one can buy in India, leisure activities (pubs, golf) and Indian food. On the last page of the six pages "special advertising section," there is an advertisement for a very upscale Tauk World Discovery tour of India, sold through American Express, at $7690 per person for 18 days and 17 nights. The Indian government also publishes a fifty page booklet with color illustrations of 101 Things to Do in India, covering such things as: 1: Pop a "Gogappa" in your mouth (puffs with cilantro flavored water in them); 2: Get Indian in your attire; 3. Healing Gems (buy 9 gems); 4: Gold Facial (get a 22 carat gold facial); 5: join a cookery class; 6: Design your hands (get henna coloring drawn on them); 7: Play cricket in the park; 8: Get married Indian style; 9: Visit an Indian home; 10: Learn Yoga. Number 101 is Let your hair fly (go windsurfing).

The cover of the booklet shows a religious icon, a photo of a snow-capped mountain peak, Caucasian woman in a yoga position, a canoe on an idyllic beach, a red turbaned man with a camel, and a tiger. All these images suggest the diversity of experiences one can have in India. Like all advertising, this campaign is full of overstatement. There is an emphasis of pleasures, of various kinds, as India is presented as a country with 'sweeping vistas', mouthwatering food, world-class golf courses, a 'hip nightlife', 'treasure-filled' shops and, as might be expected, exotic and beautiful Indian women in saris and other costumes. India is an incredible country that has many different regions with varied tourism possibilities in each. What the advertising doesn't tell you is what you sometimes find out when reading about in newspapers—the 'con' sides of things, such as crowded roads and polluted beaches. The women is shown wrapped beautifully in red sari but in contrast the number of killing feticides increasing every year. The political parties' campaigns which indicate 'madam' for Sonia Gandhi the chief ruling government in India and 'bhenji' for Uttar Pradesh chief minister Mayawati and kill girl child.

It's fair to say that there are two India's: the India that most Indians experience and the 'tourist' India that tourist's experience, hotels that are generally somewhat separated from daily life in India. Tourists live in cocoons or 'first world bubbles' of varying degrees of separation from everyday life in India. But, to be fair to India, tourists in most every country are removed from everyday life, no matter how hard they may try to escape from these bubbles. And in some cases, such as in India, it is very hard to escape from the hotel compounds in which first world travelers find themselves.

The Indian tourist product is mainly defined by the sea-beach, antiquities and islands. Reference to the Indian religious monuments, Indian cuisine and entertainment is made in larger extent, while there is a small reference to other tourist products such as sports and adventure tourism. Concerning human presence, Indian is defined through folkloric images, usually wearing traditional outfits, exercising traditional crafts or in some other cases as dancers and musicians. Visitors appear to be engaged in tourist activities or to enjoy vacation moments in India. In some cases, their appearance or their physical characteristics are also a defining feature. Images of dancing people, greenery and animals are relatively frequent. The pictures constitute very common ways of influence in every type of advertisements, not only in the field of tourism.

World-class golf and a hip nightlife add to India's allure, helping to reveal the modern side of this ancient land. In some print ads Taj Mahal flaunts its beauty to the tourists and attracts them to visit India. The ad also shows a religious icon, a photo of a snow-capped mountain peak, a Caucasian woman in a yoga position, a canoe on an idyllic beach, a red turbaned man with a camel, and a tiger. All these images suggest the diversity of experiences one can have in India.

The "Incredible India" Advertising Campaign

The frequency of appearance of all the elements through time leads to a very significant conclusion. The great increase of the element of "visitors" illustrates that publicity campaigns of the period during 2002-2003, laid emphasis on various features of the

Indian landscape and culture by displaying them in successive images, whereas from 2002-2003 onwards there was a turning towards the visitor; this fact is also verified by the semiotic analysis, as well as by a simply careful observation of the advertisements in time order. In the period the Indian Tourism advertisements comprised more pictures and shots showing visitors interacting with the environment and enjoying their holidays. So we could say that a change in strategy took place. This strategy is more appropriate, since it is more consistent with the basic findings of other researches and the theory on tourist services advertising. In particular, it is clearly more "informative" since the spectators can identify themselves with the characters appearing in the spots and therefore, imagine themselves in their place. Furthermore, apart from the beautiful sights, also 'examples' of visitors and activities are presented. In this way, there is an actual 'visualisation' of the tourist product, that is, of the individual services-activities constituting it as well as a documentation of the quality of these services.

The Marketing Plan included in the Market Study for Indian Tourism, which was completed in 2002, contributed to this change, as well as to the formation of the general communication approach of the publicity campaign that started in 2003 with the slogan *'Incredible India- Atithi Devo Bhavah'*. This arises from the fact that the whole approach of the concept concerning the advertising message of this particular campaign is consistent with the new outlook proposed in the plan regarding the image of Indian tourist product (India, Nirvana, sea and culture). Besides, the word "Nirvana" is present in every advertisement of this campaign, and the message in respect of picture and text, refers to a sense of nirvana of visitor.

The Ministry of Tourism has also started a campaign within India – 'Athiti Devo Bhav' (Treat Guest as God) so that the tourist who come to India be treated well and come back to visit India again. This will also help to change the image of India among foreign tourists. The different States and Union territories advertise with the tag lines like:

* India's Northeast —— Paradise Unexplored
* Kerela—— God's Own Country

* Goa —— Go Goa – A Perfect Holiday Destination!

* Andaman and Nicobar Islands —— Emerald Islands

* Uttar Pradesh —— Amazing Heritage. Grand Experiences.

* Gujarat —— Vibrant Gujarat – Where life is a celebration

* Rajasthan—— Simply Colorful

* Haryana—— A Pioneer in Highway Tour

Exotic Travel Print Advertisements from Incredible India

"India is the cradle of the human race, the birthplace of human speech, the mother of history, the grandmother of legend, and the great grandmother of tradition. Our most valuable and most astrictive materials in the history of man are treasured up in India only!"

"So far as I am able to judge, nothing has been left undone, either by man or nature, to make India the most extraordinary country that the sun visits on his rounds. Nothing seems to have been forgotten, nothing overlooked." – Mark Twain

India is a fascinating travel destination renowned for its breath taking beauty and cultural heritage for tourists around the globe. It is a destination where travelers can choose between a diverse range of travel experiences and destinations and the nation is one of the modern day tourist hotspots on the planet with a highly positive yearly growth in the travel and tourism sector.

## Semiotic analysis of Incredible India advertising

In order to analyse the advertising message the semiotic (Pierre Guiraud, 1989, Roland Barthes, 1988, John Fisk & John Hartley, 1992) and the content analysis methods is used. The semiotic analysis of Indian Toursim printed advertising and TV spots for Indian tourism offered the opportunity to investigate the separate structural elements of the advertising messages, as well as their formation methods and techniques for a persuasive

communication. The most crucial point in the procedure of application of content analysis is the definition of each element to be examined.


The application of content analysis in images makes the definition of these elements even more difficult, especially in the case of moving pictures. Therefore, the semiotic analysis should proceed, in order to identify the major structural elements of the advertising messages and these findings should be used in a content analysis. In printed advertisement, each element was defined according to its presence in each picture and regardless of its size and position (in the foreground, in the background, etc.). In advertising spots, each separate shot was considered as a semantic unit and the elements appearing in it were counted. Thus, for example a shot of the sea is recorded as a unit of the subject "sea" when the shot has been completed, that is, it constitutes a complete thematic unit. Each different element in a shot is categorized in separate. So if an image of a beach is recorded in one shot and then the image of the same beach appears again in another shot, they are considered as two separate presentations of this thematic unit.
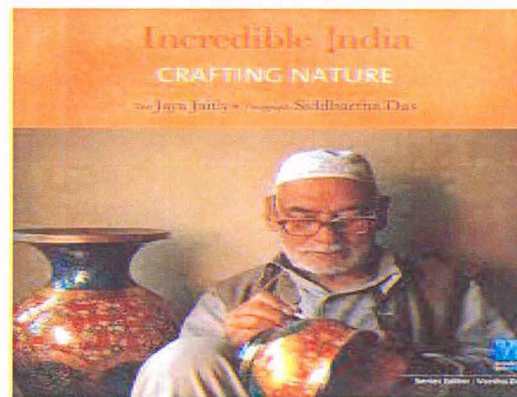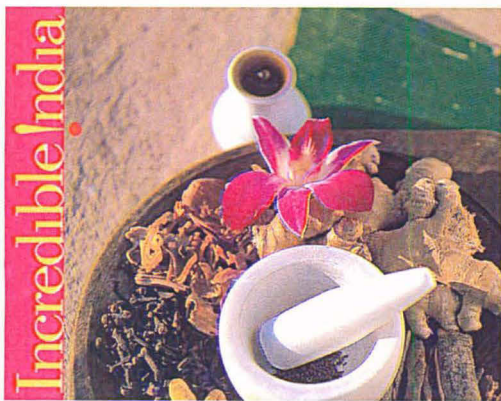
In spite of advertising and writings till for making positive image of India is not encouraging for the foreign tourist. The movie's like *Slumdog Millionaire* has tarnished the image India. Danny Boyle director of movie has repackaged India's poverty and sold it to the Western audiences.

Semiotic and Critical Discourse Analysis of Advertisement Incredible India
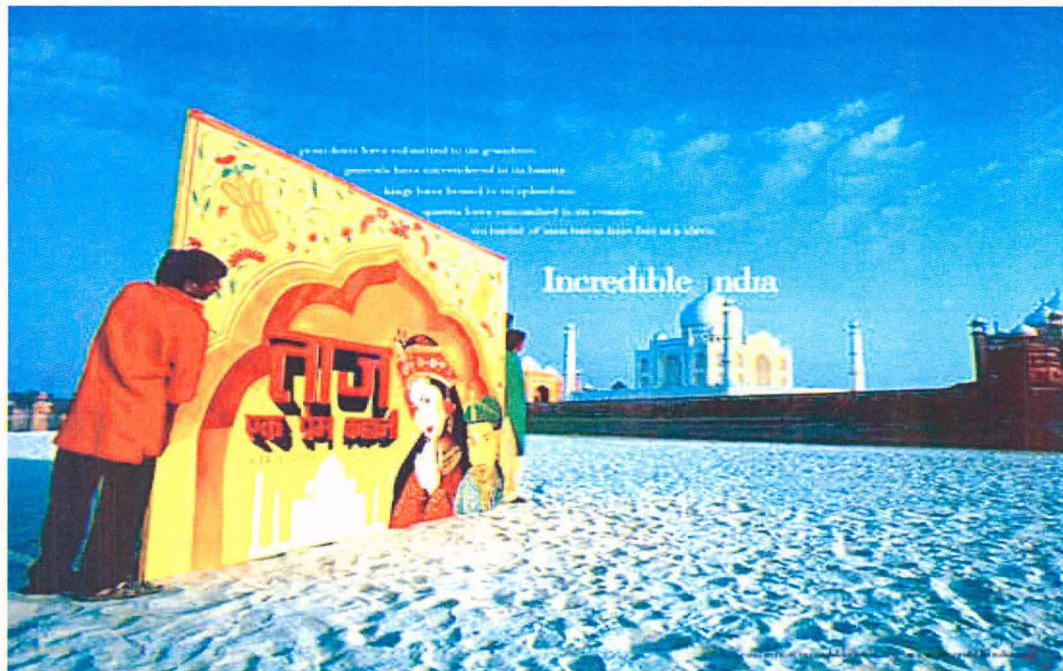
The Beautiful Poster having photo of woman and man and the beautiful Tajmahal cause the advertisement beautiful and relevant. Visual is very strong and creative thus immediately engages the attention of the reader.

Connotation

The ad connotes that poster is advertising about the story of Taj and its significance with the relation with Tajmahal. The colours used in the advertisement are bright which grasp attention of reader. The *ad* presents woman and man who are known as real lovers. The man is Shah Jahan and the woman is his beloved wife Mumtaz. The visualization of the *ad* signifies the story of Tajmahal and how it was build and why it was build. Through this Incredible India campaign the advertiser want to show about India and for what India is famous for.

The *ad* connotes the ladies dancing in colourful attire. The ad does not speak of the woman who should be allowed to live with self respect not only for the various roles that she has to play but also for her own self. Though the advert largely speaks for its cause, a purely structural analysis of the text ignores the right of the female to enjoy her life and to live for her own self with self esteem. The girl has been projected as a grown up female who has many responsibilities and roles to play. There is no reference to the

innocence of the girl child who suffers in a male-dominated society. Readers hardly notice the implied meaning of such omissions.

Woman is the life-giver, she creates and it is an irony that the creator is haunted with the dread of being killed. She sustains but her sustenance is threatened. There is a use of anaphora in the ad as the word she is shown to appear n number of times to lay stress on the subject of the *ad*. Spacing in the ad is highly suggestive. It is based upon the Hindu mythology where woman limits herself for her family where she is the anchor to everybody. She would fulfill the needs of all while suppressing her own wishes. The woman acquires the entire space and she draws everybody's attention to the *ad*. The bits and parts of the ad have been carefully constructed to draw an analogy implying the need to take care of those who care for all.

Colour Scheme

Colour scheme is highly suggestive. Blue being the colour of concentration, absorption, quiet, relaxing is aptly connected with the stance and yellow here indicates joy and livelihood. The context of the advert is related to the latest demographic trends which indicate that India is fast heading towards a million female fetuses aborted each year. Although fetal sex determination and sex selection is a criminal offence in India, the practice is rampant. Private clinics with ultrasound machines are doing brisk business. Everywhere, people are paying to know the sex of an unborn child and paying even more to abort the female child. The whole advert as a sign catches one's attention to the plight of both woman and religion in India.

Madhya Pradesh Tourism
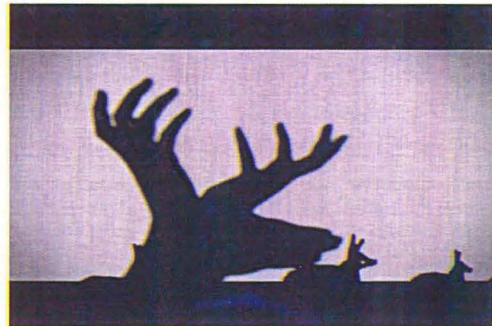
The new video for Madhya Pradesh tourism is themed on the positioning "MP ajab hain, sabse gajab hain". It's an art form of storytelling and goes very well with the rustic aura of Madhya Pradesh. The commercial, the shadows of hands and arms, set against a stark background, take the shape of animals, birds, trees and monuments found in the state, to the words of the jingle "MP ajab hain, sabse gajab hain". The video shows MP as land dedicated to wildlife, to spectacular marble rocks, to royal palaces, to temples, to spiritual journeys to get in touch with your inner-self or to the joyous depiction of life.

The First Shot of the video shows the wildlife as one of the features which attract tourist and also gives a feel of natural appeal to the people. The second shot of the video shows the Mandu's and other historical places like Sanchi is one of the most venerated Buddhist places in India and feature various stupas and monasteries. The most prominent attraction 'Great Stupa' which relics of Lord Buddha, besides, Ashoka Pillar, Gateways of Sanchi, Buddhist Vihara, Gupta Temple and Sanchi Museum are also worth catching a glimpse

by the tourists on a tour to Madhya Pradesh. The **last** shot shows MP as the heart of India as it located in the center of the country.

Gujrat Tourism
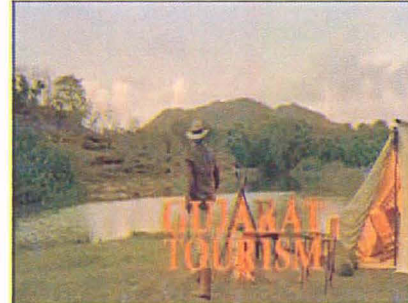
Khushboo Gujarat ki which means Fragrance of **Gu**jrat is a newly launched ad campaign by Gujarat Tourism Board, official campaigner **for** Gujarat state government. The video is showing Kutch in which Amitabh Bachan moving and shivering his charisma. He says people of Gujrat as hardworking and still can make their life colorful and vibrant. Women doing embroidery, people making festivals are the key concept of showing Gujrat with different moods and colors.

The color like yellow, red, green has been used as they give the feeling of warmth, sunshine, cheer and happiness. The music in the video is overshadowed by the voice of Amitabh Bachan which no doubt very clear and powerful. The celebrity endorsement has made the ad not only very catchy, authoritative, but also gives the message to visit Gujrat.

Kerala Tourism
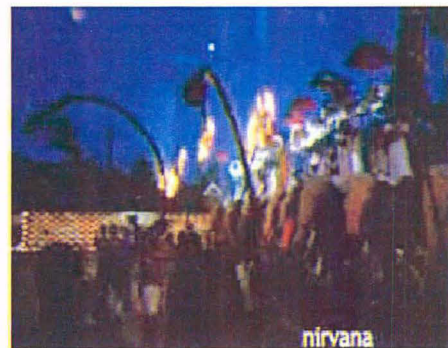
Kerala Tourism tagline, *"God's Own Country"* was used in all marketing campaigns and became synonymous with the region. Because of the campaign and kind of advertisement and the life style has made Kerala as one the "ten paradises of the world" and "50 places of a lifetime" according to National Geographic Traveler.

The kind of music used in advertisements are traditional and heart touching. The captions like *fast food* which is Coconut had been compared with modern fast foods like Burger and Pizza. Another clipping which shows the young boys doing boating is being compared with fast life of metros. The third clipping showing beautiful girls dressed in traditional dresses making foreigner to dance with them has been compared with night life in discos and pubs. The last picture I showing Kerla as a place where *nirvana* can be achieved as because the place is known for back waters, salient environment, spices and yoga.
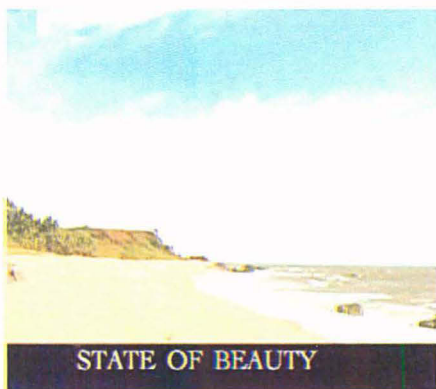
Karnataka Tourism
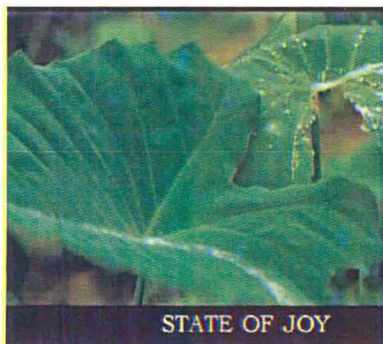
STATE OF JOY
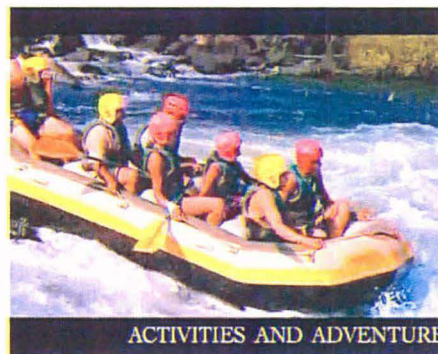
ACTIVITIES AND ADVENTURE

STATE OF BEAUTY

STATE OF LUXURY

Karnataka Tourism 60-minute film on the theme "One State. Many Worlds" is the story of young girl who sets out into the state exploring the different facets of Karnataka was produced in 2009. The print advertisement shows the flavors of the state like from sea side beauty to gracefulness of luxurious hotels.

North East Tourism

Tourism is a known dispeller of cultural bias and the potential for tourism in the Northeastern region is tremendous. The Ministry of Tourism calls the region a 'paradise unexplored'. Global tourism has been booming and future projections show that this trend will continue. The number of tourists worldwide is expected to swell to 1.5 billion and receipts from it are estimated to cross US $ 200 billion. The new generations of cash-rich travelers are increasingly looking for unique experiences. For these new and growing breed of tourists the Northeastern states with their variety and uniqueness holds immense

attraction. Yet while India's share in the world tourist influx is 44 per cent, the Northeastern region's share is a mere 1.2 percent.

State's Tourism Portals

States	Color Pattern	Music Used	Text	Signification
Madhya Pradesh	Black & Grey	Traditional	Hindustan ka Dil Dekho	Heart of India
Gujrat	Yellow, Orange, Red	Traditional	Khushboo Gujrat ki	Smell of Gujrat
Kerla	Natural colors	Traditional	God's Own Country	God's Land
Karnataka	Natural colors	Traditional	One state many worlds	World cajoled at one place
Northeast	Mostly Natural	Traditional folk	Paradise Unexplored	Unexplored Part

Conclusion

The face of advertising and the advertising campaign is changing, and so are the methods used to target new consumer markets. Persuasive advertisements are important marketing tools used to achieve this goal, but consumers are flooded with advertisements vying for their attention and money. Advertisers, consequently translators, have to find different angles and methods to address the needs and attract the attention of consumers in the new millennium. The semiotic of advertisements is an important in marketing and advertising, semiotic gives actual message which is been targeted by the advertisers and marketers, it is the invisible meaning between cultures, languages and commerce.

The campaign of the year "*Atithi Devo Bhavah*" which means the guest is God' or 'Guest become God'. The verse is from the Taittiriya Upanishad, who says: "Matri devo bhava, Pitri devo bhava, Acharya devo bhava, Athiti devo bhava". It literally means "The Mother is God, the Father is God, the Teacher is God, and the guest is God" which is known for its huge market covered since the year it is launched. The campaign has also faced critics as it correlation with gods and mythological elements of ancient India. The argument and contrast such numerous instances of thefts, scams, sexual assaults, drugging and other crimes against international tourists.

A Concluding Remark

The purpose of this dissertation is to gives the semiotic representation of advertisements and especially it has covered Indian Advertisement culture and Indian Tourism advertising. The paper has given the idea how persuasive advertisements attract the attention of the receivers before anything or any other advertisement does. In other words, the attention-grabbing advertisement must have or do something that differentiates it from other discourses; it must arrest the eye of the receiver.

The paper has covered the area which covers that how advertiser attracts attention of the consumer in various ways, either by shocking the receiver or being unconventional or unpredictable. But it can be said that people respond and react to situations and ideas that fall within their frames of reference and their cultural orientation. In case of most Indians, where many cultures fuse or infuse the orientation leave impact on the receivers, irrespective of whether these markers have positive or negative meanings or value. The sign, object, and interpretation is manipulated in such a way that the receiver immediately recognizes a product or brand to generate a specific meaning and thus a message.

In the advertising context, semioticians read the text and the culture behind that which is relevant for the product; and they make connections between the two. The cultures impact on consumer and their mind is very broad, as cultural system is a common set of assumptions, beliefs and symbols called codes which marks all the products of the culture: fashion, food, music, advertising, movies, and television shows. The codes of semiotics are taken for granted and set in man's behaviour that consumer does not realise. Semioticians drag the unconscious messages being transmitted into consciousness by isolating and identifying the signs to constitute the message. The translator has a double role: as semiotician and as transference agent or translator. The translator must create a similar effect on the receivers in the target language.

I have in effect of two interpretations from the whole dissertation which I have identified, first is code in advertising which covers interpretation of text, image, and music; second the hegemony struggle among advertisements.

Cultural elements play an important role in persuasive advertisements, semiotics acts as a tool or measure to gauge the cultural elements, their signification and meaning. This information provides the translator with added insights that might not always be apparent at first sight or intuitively. As culture is important in advertising language has always been an integral part of the advertising. Yet, language and the management thereof (such as translation and interpretation) have never been given their rightful prominence and importance in business sectors. Language has been taken for granted - merely a means to achieve certain marketing or management objectives. By showing that language is a sign system, which works in conjunction with images to promote or sell or persuade consumers into changing their behaviour, the discipline of translation and/or language practice firmly establishes itself as an important role player in the marketing and advertising industry.

The lifespan of most advertisements is very short – it may range from a few seconds in the receiver's mind, to a week or even a lifetime. The secret of success of the memorable advertisements is that they achieve immortality due to their special character. Every advertiser hopes to attain such a status, but few are lucky to achieve this. Lalitaji of surf excel, Amul Butter moppet who is putting butter on Indian breakfast table since 50 years, Nirma washing Powder girl, Zoo-Zoo of Vodafone cannot be replaced by any other moppet.

The face of advertising and the advertising campaign is changing, and so are the methods used to target new consumer markets. Persuasive advertisements are important marketing tools used to achieve this goal, but consumers are flooded with advertisements vying for their attention and money. Advertisers, consequently translators, have to find different angles and methods to address the needs and attract the attention of consumers in the new millennium. The semiotic of advertisements is an important in marketing and advertising

– the semiotic gives actual message which is been targeted by the advertisers and marketers, it is the invisible meaning between cultures, languages and commerce.

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