Communication Strategies for Promoting Tourism: Discursive Analysis of Television Campaign '*Khushboo Gujarat Ki*'

A

THESIS

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SUMMARY

Tourism video commercials play an important part in forming a 'pre-tour' destination image in the minds of prospective tourists. Tourism advertisers are engaged in selecting and highlighting certain images and frames to promote a destination in a desired manner. The researchers working on various aspects of tourism promotion in India highlight the role of advertising and recommend aggressive promotional campaigns, in order to attract tourists to a destination. Despite having a very crucial role in tourism promotion, no comprehensive research exists on Indian tourism advertising to ascertain the role and impact of selected words and images in the formation of a pre-tour Destination Image, from a linguistic or discourse analysis perspective. Even globally, Tourism video commercials are seldom analyzed even though television commercials are a primary source of destination image formation. The research of tourism commercials can bring out how the image of a destination is framed and represented, its salient features, what attributes of destination image are highlighted and for what impact.

The present study looked into the selected video commercials from '*Khushboo Gujarat Ki*' campaign endorsed by one of the well-known Indian film celebrities Amitabh Bachhan. The main aim of the research was to look into various 'discursive strategies' employed by the advertisers to represent Gujarat as a tourist destination. The selected video commercials utilize dialogues, images, and a celebrity to promote the selected destinations. Thus, a 'multi-disciplinary' approach was essential to understand the process of pre- tour destination image formation. The main approach selected for this study was Critical Discourse Analysis (CDA), one of the most influential and visible branches of discourse analysis. Norman Fairclough's '3-Dimensional' approach to CDA acted as an 'umbrella' approach for all other methods

used to examine the selected video commercials. The researcher employed diverse methods and approaches from various fields of studies like Video Content Analysis, Film Analysis and Filmmaking Techniques, Destination Image Attribute Framework, Destination Image Framing Index, and Systemic Functional Linguistics (i.e. Transitivity Analysis of dialogues).

The analysis of the selected commercials showed that '*Khushboo Gujarat Ki*' campaign tries to 'tether' the viewer with the cord of 'culture', 'heritage' 'nationalism' and 'faith' to the destinations, by projecting them as 'somehow related and belonging to the viewer', rather than 'impersonal objective projections' simply as 'exotic' tourist attractions. It was found that all the commercials employ images and dialogues to paint the selected destinations in the most charming and alluring ways. Thus, the advertisers tried to compel the viewers to surrender and 'breathe in a bit of Gujarat' before 'three integrated and complementing powers'- 'D*ialogues, Images and the Celebrity'*.

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CHAPTER 1

INTRODUCTION

We live in the age of advertising. Advertising surrounds us everywhere in our day to day life and "perhaps because it is all around us – we don't often pause to think about its nature as a form of discourse, as a system of language use whereby, on a daily basis, huge numbers of readers have fleeting 'conversations' with the writers of countless texts" (Goddard 5). Advertising as a genre is highly diverse, with more and more complex texts being produced to gain an edge over the competing brands/products/services. Advertising as a communication entices viewers to take on some identities. "Advertisements are forms of discourse which make a powerful contribution to how we construct our identities" (Goddard 3). Being surrounded by a lot of advertisements we are internalizing them, and "advertising is not some external curiosity which we examine, from which we are separate and superior, but something of which we are a part, and which is part of us" (Cook 182). The advertising discourses offer a lot of material for researchers from a number of disciplines like linguistics, sociolinguistics, ethnography, sociology, marketing, psychology, etc. to a varying degree and for different purposes. This chapter talks briefly about the inception of the present research idea, the various components, sub-components, different theories and methodologies related to the research area, and all other relevant/substantial information about the entire process of completing and concluding the research thesis. The chapter is divided into various subheads for clarity of understanding and a logical flow of the research progress.

1.1 Advertising Communication

Advertising has become an economic obligation for most of the companies and brands. Advertising is used for informing and attracting prospective consumers, as well as for surviving in a highly modern day competitive market. The rival advertisers use all possible 'tricks of the trade' to lure the target audience by different communicative and persuasive strategies, towards their product or service. Advertising is defined as a, " paid persuasive communication, that uses non-personal mass media- as well as other forms of interactive communication- to reach broad audiences to connect an identified sponsor with a target audience" (Wells, Moriarty, and Burnett 5). Thus, advertisements are understood as 'the everyday texts' that attract and persuade people to buy various products and "advertising can be seen as urging people to consume more by making them feel dissatisfied or inadequate, by appealing to greed, worry, and ambition" (Cook 2). The style of communication varies according to what is being advertised, a tourist destination is promoted differently from the way a car is advertised. Travel and holiday experience being a non-material commodity, the tourism industry has to market itself differently as compared to the tangible goods (Santulli 45). In pursuit of grabbing the limited, diverted, and scattered attention of the viewers, advertisers don't shy away from playing well veiled linguistic games with the viewers. The selective and strategic inclusion or exclusion, and manner, of words, images, information, etc. is very well deliberated and carefully crafted in any advertising message. Language is the choice among alternatives (Halliday and Matthiessen 19), and it is so in the case of highly formal and professional multimodal advertising discourses. An advertising text communicates to an audience, only the preplanned, selected representation about the product or service offered because "a text's choice of wording depends on, and helps

create, social relationships between participants" (Fairclough 116). The complexity in the advertising message is further aided by the interplay of different modes like words, images, sounds, music, colors, etc. Different types of media use different types of modes for meaning making, for example, a newspaper advertisement can use modes like words, fonts, images, colors, etc. while a video commercial uses a more complex dynamic multimodal communication which utilizes the relationship between words, images, sounds, music, movement, etc. Thus, video commercials are closest to the natural human way of interaction and communication, and hence are more effective, influential and powerful than any other form of advertising. Another important aspect of modern day advertising is the use of celebrities in advertising. It is a well-planned game as, "celebrities owe some of their effectiveness as marketing devices to their credibility" (McCracken 311). The audience perceives some kind of association or relation between the advertised product and the celebrity endorsing it. According to Francesconi, "Multimodality fulfills a plurality of semiotic, cognitive and emotional functions: it captures the viewers'/readers' attention" (6). Simultaneously, this multimodality leads to more complex texts that are hard to 'read between the lines' and deciphered by the everyday viewers, and hence necessity arises for a well-directed analysis of these advertising texts. A proper analysis of the advertising texts is needed to unveil the hidden power relations, ideological assumptions, representations, etc. (Fairclough and Wodak 271-80) for figuring out, not only what it mean, but also, how it makes the intended meaning(s). "We can only understand what advertisements mean by finding out how they mean, and analyzing the way in which they work" (Williamson 17). The role of immediate context as well as the broader socio-cultural context in decoding any message is crucial. Thus, in the case of advertising messages, the immediate context of promotion and selling is very

important. But the broader behind the scene socio-cultural contexts and conditions that lead to the creation of those particular messages, are often undisclosed or opaque. Thus, how a particular message is communicated to the viewers by the choices made by the advertiser pertaining to words, sounds, images, represented participants; use of celebrity, etc. is the prime concern of a researcher to look into. Any advertising discourse can be said to carry certain hidden power and ideology in it, which is subtly manifested in the ways of representation, although in a very well-disguised manner. "It is a part of the deceptive mythology of advertising to believe that an advertisement is simply a transparent vehicle for a 'message' behind it" (Williamson 17). So a researcher can try to find out the ways of meaning making, as well as how that meaning carries a certain hidden 'ideological power' in a given text. As, Fowler states that, "there are always different ways of saying the same thing and they are not random, accidental or alternatives. Differences in expression carry ideological distinctions" (4). Critical Discourse Analysis (henceforth, CDA) is an apt tool to dig into the power relations and opaque ideologies and representations. CDA "pays attention to all levels and dimensions of discourse" (van Dijk 17). CDA considers both verbal elements, as well as non-verbal elements like colors, fonts, icons, pictures, etc. It studies group relations to power through text and it seeks to uncover the elements of power and inequality through various techniques (17-18). The stakes and the power of the stakeholders determine the 'hidden power' in any given text. Higher the stakes involved, more precisely crafted and well directed the message will be, and this is absolutely true for the advertising messages in a neck and neck competitive market, to edge out the rival brands.

1.2   Background of the Study

Tourism video commercials serve as the text for the present research from a linguistic perspective. With the exponential growth of tourism industry, tourist textual practices and genres are socially pervasive and ubiquitous and have global reach and impact (Thurlow and Jaworski 235). The tourism industry is one of the biggest industries in the world with nearly 300 million people employed and a share of 10% in world GDP (World Tourism Organization *2.unwto.org*). The destinations are thus promoted and marketed like any other product or brand. Advertisers promoting a tourist destination probably offer the prospective tourist an identity that soothes him/her out of, the day to day mundane activities, living in 'incredible India', breathing in the '*khushboo*' of Gujarat or relaxing in 'God's Own Country'. Tourism promotion depends more on the visual theatrics than just words, to create a discourse of its own. The sheer volumes associated with tourism industry makes it an apt area of research with immense research possibilities at every step beginning from the study of Tourism Promotional Campaigns, which help people to take notice of, evaluate, decide and arrive at a particular destination. There are a lot of studies on tourism from a marketing perspective but hardly any linguistic study of tourism advertising is done except the studies of tourist brochures (Francesconi, *NZ as the Youngest Country* 327). The advertising budgets for tourism campaigns run into several million US $ as they reach all over TV, Internet, Newspapers, Magazines, etc. In this situation, when the message is mainly communicated through destination images that are shown to prospective tourists via advertisements, it is strange that not much attention has been paid into researching tourism advertising. As Francesconi observes, "the aim should be to examine linguistic, textual and discursive dynamics enacted by tourism and travel texts. The focus is on the tourism and travel domain because tourism pervades

contemporary society" (*Reading Tourism Texts* 3). Although tourism commercials serve to assist the consumers in forming a pre-tour mental image of a destination, but globally they are seldom a topic of research (Francesconi, *NZ as the Youngest Country* 327; Pan, Tsai and Lee 596; Poonia and Chauhan 3). The present research attempts to understand multimodal advertising texts used for tourism promotion, through the prism of CDA, with the help of tools from the fields of Video Content Analysis, Systemic Functional Linguistics (henceforth, SFL), Destination Image Formation, Celebrity endorsement, etc. The texts selected for analysis in this study are the first six video commercials of '*Khushboo Gujarat Ki*' campaign launched around August 2010, to promote tourism in Gujarat, one of the Indian states, by Tourism Corporation of Gujarat Limited (TCGL). The six promotional videos selected for this study focus on six different destinations from Gujarat namely, Gir, Kutch, Lothal, Porbandar, Somnath and Dwarka (*gujtourism*: YouTube). These destinations are classified later on under three sub-themes of Nature, History and Religion.

1.2.1 Why '*Khushboo Gujarat Ki*' Campaign?

While doing my course work I got a chance to be a part of courses like 'Print and Audio-Visual Advertising' (PAVA) and Copywriting, at BITS Pilani. This increased my curiosity and interest towards advertising discourses and their studies. During the meantime I came across the tourism advertising campaign of Gujarat: '*Khushboo Gujarat Ki*' which was launched around August 2010. It intrigued me for various reasons and I decided to explore this further for my Doctoral thesis. First of all, tourism advertising is a distinct genre which differs from other products or services in the fact that it has nothing tangible to offer, it is all about experiencing a destination, its culture, etc. It consists of picturesque locations, vibrant life and culture, the heritage splendor and adventure, to capture and arouse the interest of the target

audience. Secondly, it provides appropriate multimodal texts in the form of video commercials. Tourism advertising relies heavily on the images of the destinations. Tourism video commercials consist mainly of Scene (the natural beauty of the destination), Sound (suitably soothing background music) and Spectacle (customs, culture, and heritage) (Poonia and Chauhan 1). Finally, the researcher found '*Khushboo Gujarat Ki*' campaign as highly unique in Indian tourism advertising scenario, having several peculiar features in comparison to other widely popular tourism advertising campaigns like Incredible India, God's Own Country, etc. The distinct features of the campaign are summarized below:

(i) **Use of Celebrity**: The campaign is endorsed by the superstar of the millennium (Bollywood Star Tops the Poll *news.bbc.co.uk*), Amitabh Bachhan, an iconic actor known to almost every Indian. It is for the first time that a celebrity is roped in for promoting tourist destinations in the country. Although, Incredible India campaign has also engaged popular film stars like Aamir Khan, Shahrukh Khan, etc. in 'Atithi Devo Bhavo' initiative (Kant 28), but that was not for directly promoting any destination, but to educate the Indian masses about respecting the tourist 'guests' and not to spoil the beauty of tourist destinations by littering, urinating, defacing monuments, etc. Even globally, many tourism campaigns from Australia, Jamaica, etc. have employed celebrities for the promotion of tourist destinations. The role and impact of a celebrity on the mind of the viewers are well known and has been discussed in detail, in the literature review chapter.

(ii) **Dialogues:** All the commercials of this campaign consist of a running commentary by the celebrity, about the destination he is touring. Each

monologue by Amitabh Bachhan can be divided into two broad segments, wherein in the first he introduces and informs the viewers about the destination. While in the second, he urges the viewers to 'come', to 'breathe in a bit of Gujarat'. So the dialogues are a good mix of information, suggestion, and invitation, in one go. All these dialogues are dealt with in subsequent chapters, where a textual analysis is done.

(iii) **One Destination at a Time**: Each commercial in the campaign showcases a particular destination only. In this respect, the campaign is unique, as rarely do we come across a tourism promotion advertisement where only one destination (or with a highly associated second, like Porbandar and Sabarmati Ashram are shown as one, prehistoric sites of Lothal and Dholavira are clubbed together) is selected and promoted. The duration of each commercial is nearly 60 seconds and it focuses on different destinations of Gujarat, one at a time- Gir, Kutch, Lothal, Porbandar, Somnath, and Dwarka. This campaign thus gives a feeling of a textbook where there are different chapters focusing on different topics and Amitabh Bachhan acts like a teacher, addressing the 'silent students' (viewers) about the destinations. In fact, all the advertisements selected for this study are further classified and grouped in the following themes: Natural (Gir and Kutch), Religious (Dwarka and Somnath) and Historical (Lothal and Porbandar).

(iv) **Same Campaign for Different Markets**: This campaign was initially intended for the vast Indian market. With domestic tourist inflow

increasing considerably after the launch of the campaign, it was decided to take the same campaign to overseas markets as well (Gujarat Tourism to go International *traveltechie.com*). This is contrary to many types of research that talk about different advertising strategies for different markets. Looking at the campaign, the celebrity for Indian masses is probably 'no one' for the overseas viewers, thus, the strongest pull factor of the campaign seems to fail in the changed market scenario. But the marketers still persisted with it for enticing the international tourists. Thus, a strong research possibility is available (although beyond the scope of the present research) to find out the impact of the same campaign on the viewers from different markets.

1.3   Significance and Purpose of the Present Study

Tourism advertising, especially the video commercials are seldom a topic of research. Meanwhile, there are heaps of research globally on advertising texts and advertising communication, of almost any product or service about the content of what is being represented, how it is represented, the language, the images and many more aspects. Probably, the nature of tourism advertising that encompasses the life, history, culture and representations of the promoted destinations, is more complex to analyze as compared to any other advertising text. The majority of advertising texts survives on celebrity, wordplay, consumer culture, aspirations, etc. and can also be glocalized for different socio-cultural markets. Therefore, the main aim of the advertisers in such situations is to adjust different advertising messages to suit the socio-cultural sensibilities of a particular market. While in the case of promoting a tourist destination, the role of advertising text and advertisers is a sort of reversed, as the

socio-cultural aspects and sensibilities of a destination are to be taken for promotion to different cultures and societies. The research of tourism commercials can bring out how the image of a destination is framed and represented, its salient features, what attributes of destination image are highlighted and for what impact. For example, a multimodal analysis by Poonia and Chauhan, of two different video commercials of *Incredible India* campaign showed how the framing of a destination shifted when a strategic shift was intended by the marketers (7). Similarly, the present study aims to analyze the '*Khushboo Gujarat Ki*' campaign to find out how it is created and what attributes of various destination images are selected. The study can be useful in several ways because of its interdisciplinary nature, as it stands at the intersection of three different fields of studies namely: Linguistics, Advertising communication and Tourism marketing (Destination Image Management). Firstly, it can help in developing/propounding a framework to analyze any multimodal text that will help in enhancing our knowledge of how multimodality works. Secondly, it can be utilized by the destination advertisers to work in collaboration with theoreticians to get some academic research and support to develop diverse ways of communicating more effectively with the target audience.

1.4   Scope and Limitations of the Present Study

Our understanding of multimodal discourses is still very limited when it comes to describing how different modes interact to make meaning. The current research is an attempt to analyze a multimodal text by integrating tools from different fields of studies to understand how the 'text' means what it means. The texts for this study are tourism video commercials which come under advertising discourse but are more complex as compared to any product or service because of the complex nature of 'destinations' that are being promoted. It is equally important to look at the broader

socio-cultural-historical aspects of the destinations, in order to understand a tourism promotional campaign. The interests and role of various stakeholders in the tourism sector of that particular destination are to be taken care of as well. It is necessary to analyze the discursive practices utilized in the campaign to bring out various ideologies, influences and power relations embedded in a discourse. Tourism video commercials play an important role in forming a pre-tour destination image for the perspective tourists. Therefore, the choice of words, selection of images, characters (including celebrity endorsement), and the way of representation (cinematic techniques) carry some intended meanings that are to be understood using a proper textual analysis.

The present research explores only the selected video commercials of '*Khushboo Gujarat Ki*' which are analyzed through a selected Critical Discourse Analysis model. While talking about the limitations of the current research, it is quite apt to quote Judith Williamson: "It is not my purpose to measure its influence. To do so would require sociological research and consumer data drawing on a far wider range of material than the advertisements themselves. I am simply analyzing what can be seen in advertising" (17).

1.5   Research Objectives

The present research aims at understanding various aspects related to tourism promotion of Gujarat through analysis of the selected video commercials of '*Khushboo Gujarat Ki*' campaign. The main research objectives of the study are as listed below:

1. To identify various discursive strategies and features used in the selected video commercials of '*Khushboo Gujarat Ki'* campaign to represent Gujarat as a tourist destination.

2. To find, the framing of various Destination Image attributes, as well as some of the filmmaking techniques that are employed by the advertisers in '*Khushboo Gujarat Ki'* campaign.

3. To analyze the dialogues of '*Khushboo Gujarat Ki*' campaign using various tools including tools from Systemic Functional Linguistics (SFL).

4. To analyze the role and representation of Celebrity in '*Khushboo Gujarat Ki'* campaign.

1.6   Theoretical Suppositions and Research Methodology

The linguistic study of texts (the terms text and multimodal text are used interchangeably during the course of this study, until and unless specified otherwise) covers a lot of approaches and methodologies. Researchers utilize different approaches for different type of texts and no fixed methodology or framework is readily available for the purpose of analyzing a given text. Language is just one of the modes of meaning making and there are other modes which interplay with or without language to make meaning possible through a given discourse. This necessitates a need for developing discourse analysis methods for other modes like images, sounds, music, colors, movement, etc., with the help of tools from other fields of study like psychology, cognitive science, filmmaking, computer science, etc. Our knowledge of how multimodality works is still very limited and is in a nascent stage. That is why each and every researcher has to look for different tools and techniques to analyze a multimodal text according to her/his objectives of the study. Norman Fairclough's '3-Dimensional Model' of CDA is employed in the present research to analyze selected video commercials (*Language and Power* 98). CDA allows focusing more on the production and reception processes of the discourse than just examining the discursive text. The '3-Dimensional Model' analyzes any given text from three different

perspectives namely: text analysis, interpretation, and social analysis or explanation. Thus applying CDA is paramount to critically analyze advertising discourse, where every word and image is carefully chosen for the specific ideological purpose and a specific impact on the target audience. Foucault emphasizes that the purpose of the analysis is not to discover a true meaning in a given discourse, but rather to examine how discursive practices function and why they emerge in a certain historical context. After this broad framework to begin with, various tools from fields of linguistic inquiry, film studies, etc. are used for analyzing the text. As discussed above the main framework for this study is CDA. As the texts selected for this study are 'multimodal', i.e. video commercials for promoting tourism destinations, Video Content Analysis and Film Analysis Techniques are used to find various 'Destination Image Attributes' (Beerli and Martin 657; Eitchner and Ritchie 5). After a detailed shot to shot analysis of the videos, 'Framing Index' values are calculated to find out what frames and image attributes, of the promoted destinations, are highlighted and in what manner they 'make' meanings (Pan, Tsai and Lee 598). The analysis gives the details of filmmaking and editing techniques employed by the advertisers. Secondly, the dialogues are analyzed using some questions related to vocabulary and grammar, and Transitivity Analysis (Fairclough 110-111; Halliday and Matthiessen 170). Subsequently, the analysis is used for interpretation of the selected video commercials, to find out the discursive strategies used by the advertisers for representing and branding the state of Gujarat as a tourist destination. The details of methods and techniques used are discussed at length in the subsequent chapters dealing with literature review and research methodology.

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Chapter 2

LITERATURE REVIEW

2.1   Introduction

This chapter deals with a detailed review of literature related to the various aspects of the research. Literature review is defined as, "the selection of available documents (both published and unpublished) on the topic, which contain information, ideas, data and evidence written from a particular standpoint to fulfill certain aims or express certain views on the nature of the topic and how it is to be investigated, and the effective evaluation of these documents in relation to the research being proposed" (Hart 13). The chapter is divided into four sections that investigate the present study and it is arranged as a progression of concepts and thoughts so that one can trace the development of ideas in a systematic manner pertaining to all the areas focused in the thesis. The purpose of this chapter is to provide the theoretical foundation which is employed to examine, analyze and comprehend the representation of Gujarat as a tourist destination in the '*Khushboo Gujarat Ki*' tourism advertising campaign, as well as an outline of significant literature that relates to the proposed study. The review of literature is a multi-purpose task, and the main objective is to outline in a very clear and balanced manner a "picture of current leading concepts, theories, and data relevant to the topic or matter that is the subject of study" (173). The chapter begins with discussing advertising as an important form of communication that utilizes various modes to make meaning. The role and importance of advertising in tourism promotion and 'Destination Image' (DI) formation is discussed next. Advertising and celebrity endorsement are intertwined, thus, a segment is devoted to a review of studies on the significance and impact of celebrity endorsement. Following

this, Critical Discourse Analysis (CDA) is discussed as the primary overall theoretical and methodological framework for the analysis of the 'multimodal texts', i.e. the selected video commercials of the '*Khushboo Gujarat Ki'* campaign. The next two sections detail upon Video Content Analysis (VCA) and Systemic Functional Linguistics (SFL) as tools for 'text analysis', respectively.

2.2   Advertising Media

Advertising is a great tool for the marketers to inform and persuade the prospective consumers about any product or service and thus giving them 'freedom of choice' to purchase it (Berger 131). But with a surge in a number of products and services even within particular categories, the task of advertisers is becoming tough and challenging. As such there is no big difference in products of various categories, it is the task of advertising to 'differentiate' one from another to get an advantage over the competitor by giving the product a distinct 'image or identity' (Williamson 24). So the question how to communicate is getting equally important as what to communicate. Hence, advertising communication becomes more and more sophisticated and complex in nature as the power of persuasion is at its peak. The advertisements are now omnipresent; we encounter advertisements almost everywhere, every day and almost every moment. The multitude of the audience seems to be unaware of sipping or gulping the advertising information downpour leading to a clutter (Belch and Belch 168; Cook 2; Wells, Moriarty, and Burnett 101). Thus, the fight for the audience attention and to break this clutter is leading the advertisers to be more creative in putting across the desired communication. This creative stretching leads to advertising campaigns, which are well researched, planned and executed, with a lot of emphasis on the smallest of the details for a well-intended

impact. And as such nothing is left to chance, from the choice of words, to celebrity endorsing, to the locations, background music, and visual effects, making it "a very complex process - far removed from the idea of adverts as simple texts for the simple-minded" (Goddard 2). We are exposed to hundreds, if not thousands, of these advertising messages every day which are repeated over and over again to capture our attention. Dyer states that advertising means 'drawing attention to something', or notifying or informing somebody of something (2). Probably all our buying decisions are somewhat influenced by some sort of advertising information, which works upon us (Goddard 2). The advertisers are also busy in quenching this thirst for information in every possible manner and "proposes to each of us that we transform ourselves, or our lives, by buying something more" (Berger 131). Talbot writes that modern advertising offers the prospective consumer, memberships of imaginary communities based on what they consume, as much as on offering actual product or service for consumption (175). The ubiquity of advertisements makes them ultimate subjects for analysis, mainly when they are regarded as instances of discourse whose production and interpretation demand careful explanation (Chouliaraki and Fairclough 10-15). The types of roles played by advertisements in motivating consumers and making them move towards specific marketing goals have led to a great focus on the entire process of advertising communication. One has to treat advertisements as a discourse type to understand the purpose of advertisements and "we can only understand what advertisements mean by finding out how they mean" (Williamson 17).

2.2.1 Advertising as a Multimodal Discourse

Multimodal discourses involve making meaning through an interaction of various semiotic resources or 'modes' of spoken/written language, gesture, dress, architecture,

proximity (and in the film for example) lighting, movement, gaze, camera angle, etc. (O' Halloran et al. 109). Each and every 'mode' present in a multimodal discourse serves some purpose and adds to the overall meaning(s). Advertising discourse is an interaction between text (visual and linguistic components) and the participants, where "readers have to work hard to decode messages and understand different address relationships" (Goddard 8). These elements are found in the design of advertising, so advertisements are referred to as multimodal texts. Advertising messages utilize various 'semiotic modes' (in print or in video commercials) like dialogues, represented participants, visual appeals, colors, settings, music, sound effects in order to create certain specific meanings as well as to enhance the impact of that message. Video commercials use multimodality to replicate/represent as realistically as possible, the natural human way of communication. According to Francesconi, "Multimodality fulfills a plurality of semiotic, cognitive and emotional functions: it captures the viewers'/readers' attention" (6). Recently there has been a surge in studies that focus on the interaction between different modes' in various fields like socio-semiotics, film studies, advertising and the analysis of the multimodal document. The term "mode" or "modality", and also the term "multimodal" describing the mixing of different modalities, can be used in a number of ways. In the context of present research "modality" is used in the wider sense of semiotic modality. Multimodality thus can be understood as a meaning-making process involving several codes. Images and the written text in a print advertisement are visual, while a video commercial is audio-visual in nature. In multimodal contexts, semiotic interactions and influences that occur, cannot be described simply as a combination of various 'modes' because the mixing of images with the verbal text

and sound creates a 'multimodal text' that gives rise to a complex relationship between words, sounds and the images.

2.2.2 Celebrity Endorsement in Advertising

One very vital aspect of advertising is the use of celebrity endorsements. The use of celebrities in advertising for catching the attention of the viewers is quite a prevalent practice now. The marketers use different celebrities for promoting different types of products and services, depending upon the 'image' of the celebrity that gels well with the product attribute(s), and thus have an intended impact on the viewers. In the marketing world, a celebrity endorser is defined as someone who is recognized by public and uses it in support of a consumer good by appearing with that product in an advertisement (McCracken 310). The term 'celebrity' also refers to an individual who is known to the public and is a famous or exceptional performer, actor, sports figure, entertainer, etc. Celebrities' effectiveness as endorsers stems from the cultural meanings which they carry. Thus, a celebrity endorsement acts as a "linguistic currency" (Williamson 26). It gives a product a relative advantage by making it more memorable, visible and valuable in the marketplace. Celebrity endorsement has been examined extensively in the literature to explain the phenomenon of celebrity endorsement, these include, "the Source Credibility Model, the Source Attractiveness Model, the Product Match-up Hypothesis, and the Meanings Transfer Model" (Sahay and Abhishek 5). The association between the use of celebrities in advertisements and advertising response has long been studied and is now well recognized. The celebrities are used to build a positive image of the brand as well as to increase the market share. Because of their fame, celebrities serve not only to create and maintain attention but also to achieve high recall rates for messages in today's highly cluttered environments. Coming to the Indian context, one can easily say that the advertising

industry is highly dependent on cricketing icons or film stars to carry the weight of an advertisement, "celebrities from the field of sports and movies have a string of endorsements under their belt" (Roy and Moorthi 3). Celebrity endorsement is on a rise in Indian advertising. "In 2001, 25 % of all TV advertisements carried a known face. In 2007, only 88 brands used celebrities, while 98 brands used celebrities to push their products in 2008" (Sahay and Abhishek 18). Celebrity endorsement is a major research area for marketers and "two most important streams of research in last 30 years have been source credibility stream of research and the second is the congruence studies, popularly known as 'match-up' studies" (Roy and Moorthi 10). A study conducted by Pringle and Binet in 2005 suggested that celebrities could be used in different forms like a customer, placement, testimonial, owner, employee, and sponsor (qtd. in Jain et al. 47). However, researchers have not delved much into, how celebrities are represented in Indian commercials. A study by Jain et al. analyzed the nature of celebrity endorsements in Indian Television commercials. The study focused mainly on the mode in which the celebrity was used in an advertisement i.e. the Explicit Mode, Implicit Mode, Imperative Mode, and Co present Mode, as suggested by McCracken (47).

2.2.3   Tourism Promotion and Destination Image

Tourism advertisements portray and promote picturesque locations, history, architecture, local culture, the heritage splendor, adventure, etc. to capture and arouse the interest of the target audience. Tourism promotion aims "to persuade, lure, woo and seduce millions of human beings, and, in so doing, convert them from potential into actual clients" (Dann 2). Tourism promotional campaigns, among other image formation agents, provide materials for the audience to imagine, to fantasize, and to dream about a destination. That is why some scholars consider that communication in

tourism is more sensitive than in other branches (Blažević, and Blažević 697). Promotional texts heavily rely on graphic solutions, visuals, and sound effects in order to enhance destination branding. Being a service based industry tourism industry has to market itself differently as compared to the tangible goods. The main task of destination promotion is to textually re-present the place (Francesconi, *English for Tourism Promotion* 44). Verbal, visual and audio effects are subtly combined in order to 'offer a multisensorial experience and shape an illusion of reality and reality fruition' (7). Tourism advertising operates on the belief that consumers' travel motives can be activated through some selected images of a destination. These images of a destination that are formed in the minds of tourists are termed as 'Destination Image' in tourism research parlance. The study of Tourist Destination Image has gained momentum over the years after Hunt (1975) and others initiated its research with borrowed methods and principles from the areas of marketing and branding research. There are various sources and stages involved in Destination Image formation. A Destination Image is formed in the mind of a tourist from different and varied sources of information like news, magazines, advertising, word-of-mouth, tour, etc. According to Echtner and Ritchie:

> A destination image is not only the perception of individual destination attributes but also the holistic impressions made by the destination. Destination Image consists of functional characteristics, concerning the more tangible aspects of the destination, and psychological characteristics, concerning the more intangible aspects (8).

A detailed list of various definitions of Destination Image is given in the Appendix. A Destination Image is further divided into two types based on the source of information. The induced image is created through information received from external

sources such as destination advertising (pre-tour Destination Image), while organic images are a result of the real experience of that place either by touring or through news, etc. (Gartner 196; Morgan and Pritchard 65). The area of focus in the current research is only the study of the attributes/characteristics of the 'Induced Images', which are under the direct control of advertisers to a large extent (Gartner 196). The image of a destination plays a central role in tourists' selection process, as for tourist destinations, it is clear that a variety of media sources have shaped the information about, and images of, those destinations. The aim of destination promotion is to lure prospective tourists, for whom "destination image becomes an important component of destination selection as soon as an individual decides to travel" (193). Various studies have proved that a positive image of a destination impacts the decision of prospective tourist in an affirmative manner (Morgan and Pritchard 64; Echtner and Ritchie 2). But still, Tourism video commercials are seldom analyzed even though television is a primary source of image formation (Pan, Tsai, and Lee 598; Francesconi 6; Poonia and Chauhan 1).

Looking at Indian Tourism advertising scenario, last decade has seen a surge in tourism promotional campaigns. Kerela was the first Indian state to initiate the use of video commercials for tourism promotion, in mid-1990s (Kant 130). Tourism promotion further gained significance and momentum in India, after the 'Incredible India' campaign was launched in 2002 and it 'made waves around the world' (Pandey 127). Kerrigan et al., who conducted a research study on the 'Incredible India' campaign look at the concept of nation branding in order to "understand how India has imagined itself as a tourist destination" (325). While, Geary explored, "the formulation of the Incredible India campaign and analyzed a set of images and events linked to its production and dissemination within the last eight years'' (36).

Researchers working on various other aspects of tourism promotion in India highlight the role of advertising and recommend aggressive promotional campaigns, in order to attract tourists to a destination (Bansal, Kulshreshtha, and Sharma 105-107). A recent study on '*Khushboo Gujarat Ki'* campaign focused on how the entire branding exercise helped in 'the revamping of image' of Gujarat as a tourist destination (Dhote 27). Similarly, a quantitative research was conducted to ascertain the 'promotional effectiveness' of '*Khushboo Gujarat Ki*' campaign (Shah and Gupta 109). But no comprehensive research exists on Indian tourism advertising to ascertain the role and impact of selected words and images in the formation of a pre-tour Destination Image, from a linguistic or discourse analysis perspective (Poonia and Chauhan 6).

2.3   Critical Discourse Analysis

Texts are polysemic and there can be multiple readings of any given text because 'language is not transparent' (Williamson 86). How a text means is not simply a question of what the words mean or the images represent, but how their message, functions, and connections are perceived and classified by the individual readers. "Nothing that anyone has ever written has a fixed or true meaning; readers make up the meaning as they go' (Buchanan and Dawson 18-19). Similarly, there are always many possible ways of saying the same thing which are not random, accidental or alternatives. The way in which something is expressed 'carry ideological distinctions' (Fowler 4). "Ideology is inscribed in discourse in the sense that it is literally written or spoken in it; it is not a separate element which exists independently in some free-floating realm of 'ideas' and is subsequently embodied in words, but a way of thinking, speaking, experiencing" (Belsey 5). Williamson who initiated the discussion of ideology with regard to advertisements, argues that ideology works invisibly in advertising discourses of which we are not conscious of, and "it is ideology in as far

as we do not perceive it as such" (41). As Gramsci aptly demonstrated, an ideology is particularly effective when a majority of people consider it to be common sense. In other words, ideologies usually act unconsciously at a level beneath critical awareness as they establish their hegemony. As instruments in social inequality and the concealment of truth, linguistic structures regulate the ideas and behaviors of others, classify and rank people, events, and objects, while asserting institutional or personal status (Fowler et al. qtd. in Esposito 200). Ideologies are related to power, because "they are a means of legitimizing existing social relations and differences of power" (Fairclough 2). The symbolic and linguistic interaction within and between texts, that is, their "intertextuality" is an important step to apprehending their ideological intent (133). The main assumption here is that texts, particularly advertisements, always draw upon and alter other contemporary a n d h i s t o r i c a l texts. The dominant reading of the text is usually in line with the aims of the sender of the message i.e. 'engagement', whereas the resistant reading is more of an oppositional stance taken towards the texts by readers i.e. 'estrangement', it is a kind of disagreement (Janks 330). The negotiated reading lies somewhere, in the middle of the two extremes especially in the case of advertising discourses which "are generally regarded as lies and rip-offs" (Williamson 174). But, before discussing the approaches and ways to analyze a discourse, first, it seems essential to inform what is understood by the term 'discourse' in the current research. The term 'discourse' is used in different manners by different academicians across the globe. According to Wodak, the term 'discourse' has been used in various contexts "in a variety of humanities and social science disciplines, including the applied branches of linguistics", giving rise to "considerable semantic fuzziness and terminological flexibility" (7). Foucault's influential book, *The Archaeology of Knowledge*,

proposed that a discourse includes not only written and spoken ideas and knowledge, but also attitudes, the way topics are addressed, the terms of reference used, and the social practices embedded in conventions. Researchers like Lemke, van Dijk and Wodak hold on to a more Foucauldian approach and sees discourse as an abstract form of knowledge and text as the concrete realization of discourse in oral utterances or written form. Discourse is viewed as interactive and constructive negotiation between producers and audience in Critical Media Studies and text is its (written or audio-visual) materialization (Wodak and Busch 109). Kress and van Leeuwen define discourses as socially constructed knowledge of some aspect of reality, developing in specific social contexts and in ways that are appropriate to the interests of social actors (4). Fairclough considers discourse as a form of "social practice" (*Langauge and Power*17). Discourse and text are differentiated in the German and Central European context; while in the English-speaking world both oral and written texts are referred to as discourse (Wodak and Busch 109). Overall the debate between 'discourse' and 'text' is not of too much consequence in the present research, so terms 'discourse' and 'text' are used interchangeably during the course of this thesis, until and unless specified otherwise. The need and necessity to understand how discourses are generated and carry meanings lead to a separate field of study beyond the sentence level over the years. It was termed as 'Discourse Analysis' firstly by Zellig Harris in 1952, in an article entitled 'Discourse Analysis' that analyzed an advertisement for a hair tonic (Cook 13). As our understanding of how human interactions work in particular 'natural' settings or environments developed, the role of context, usage, and socio-cultural practices was also given proper attention by discourse analysts. Some of the following definitions of Discourse Analysis given by various researchers reflect it. Discourse Analysis is basically the analysis of language

in context (Gee 57). The analysis of a discourse is "the analysis of language in use" (Brown and Yule 4). In fact, the analysis of discourse is the "analysis of how texts work within socio-cultural practices" (Fairclough, *CDA* 7). Discourse Analysis consists of methods and theories to explore language in use and language in social contexts. Discourse studies performed across disciplines share an understanding of discourse as being reflecting human experience and help in representing it. Jorgensen and Philips argue that "discourse analytical approaches take as their starting point the claim of structuralist and poststructuralist linguistic philosophy that our access to reality is always through language." (8). According to Taylor, discourse analysis 'is best understood as a field of research rather than as a single practice' (5). There are different ways of analyzing discourse, from Pragmatics to Semantics, and Critical Linguistics (CL) to Critical Discourse Analysis (CDA). Apart from these, in recent years, many closely-related forms of discourse analysis have also emerged on the scene like Critical Discourse Analysis, Social Linguistics, and Social Semiotics (Huckin 155). Pragmatics is concerned with studying language in use that investigates meaning in context. Yule argues that pragmatics investigates the communicated meaning by the speaker. The interpretations of utterances are done with regard to the context. He introduces pragmatics as "the study of the relationships between linguistic forms and the users of those forms" (4). By the term 'users' he meant the speaker and the listener, the communicated meaning by the speaker and the interpreted meaning by the listener. Brown and Yule, while highlighting the importance of context in the interpretation of sentence stated that one sentence could convey different meanings in different contexts (35). In his book "Pragmatics", Levinson defines Pragmatics as, "the study of just those aspects of the relationship between language and context that are relevant to the writing of grammars" (9).

Critical linguistics (henceforth, CL), on the other hand, has its roots in Systemic Functional Linguistics (SFL). It works to "show how language and grammar can be used as ideological instrument" (Machin and Mayr 3). The main aim of CL is to consider the studying of language within its social, political, and historical context, with a primary concern of (in)equality, linguistic discrimination, and language rights. Unlike pragmatics and CL, Critical Discourse Analysis (CDA) is a social problem-oriented approach; it investigates *ideological* language in texts. CDA is concerned with the relationship between discourse and society. Where analysis seeks to understand how discourse is implicated in relations of power it is called Critical Discourse Analysis (Janks 329). CDA has its roots in pragmatics too. The commonality between them is the study of presupposition, purpose, coherence, etc. Critics like van Dijk and Fairclough believe that CDA has emerged from CL, while critics like Wodak argues that CDA and CL are the same and can be used interchangeably because the roots of CL/ CDA lie in classical rhetoric, text linguistics, and sociolinguistics, as well as in applied linguistics and pragmatics (Wodak, *Methods of Critical Discourse Analysis* 1-6). Fairclough firstly used term like "Critical Language Awareness & Critical Language Analysis" to refer to CDA, while van Dijk applied the concept "Critical Discourse Studies". According to van Dijk, CDA is not a sub-discipline but rather a critical approach that is considered to be inter-or multidisciplinary as:

> CDA pays attention to all levels and dimensions of discourse and considers not only the verbal elements, but also the non-verbal elements like fonts, icons, pictures, music, and sound. It studies group relations to power through text and it seeks to uncover the elements of power and inequality through various techniques (*Aims of Critical Discourse Analysis* 17-18).

In CDA, language is viewed as a social practice; that is, language is constituted by society and it constitutes society. "CDA approaches discourse as a circular process in which social practices influence texts, via shaping the context and mode in which they are produced, and in turn texts help influence society via shaping the viewpoints of those who read or otherwise consume them" Richardson (37). Fairclough proposes that central to CDA are issues of power and language, and identity and language, among other things. Fairclough defines CDA as:

> Discourse analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power; and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony (132).

Due to highly interactive nature of any discourse, the meanings of texts are subject to variations and negotiations. The focus of analysis, then, is the social, historical, and cultural factors that influence the meaning-making process (Weiss and Wodak 7-8). Unlike other traditional ways of Discourse Analysis which are focused mainly on the forms and features of texts, the aim of CDA is to uncover the ideological assumptions of language use. CDA centers on authentic everyday communication in institutional, media, political or other locations rather than on sample sentences or sample texts constructed in linguists` minds. The word 'critical' in CDA indicates that there is not a single, firmed theory but rather a flexible method of analysis. This rendering of 'critical' sets CDA apart from other

forms of Discourse Analysis that not only treat the text solely as a source of data to be studied for its own sake, but also fail to address the social, historical, and cultural forces outside of the immediate situation. Their analysis, consequently, do not consider the ideological effects of discourse (Fairclough 45). The goal presumably is to evaluate how well the elements of a discourse fit together as if solving a logical jigsaw puzzle. Huckin observes that:

> Critical discourse analysts, up to now, have focused mainly on the media (news reports, popular books, advertisements, TV shows, and speeches). Social semioticians, meanwhile, have emphasized cartoons, paintings, children's drawings, policy statements, and conversations. And social linguists have emphasized spontaneous, private oral narratives (157).

There are various models of CDA that are useful as research tools. For example, Norman Fairclough proposes a '3- Dimensional Model', while van Dijk advances a "theoretical discourse-cognition-society triangle" model. Another popular approach is the use of social semiotics in reading images proposed by Kress and van Leeuwen (2006) based on Halliday's Systemic-Functional Grammar. Norman Fairclough's '3- Dimensional Model' of CDA is used to analyze texts and to make explicit the ideologies and identities that are implicit in the texts (figure 1).
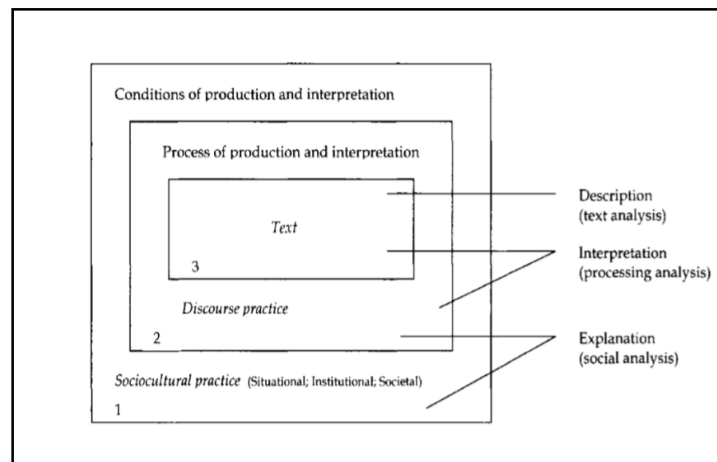
Fig. 1 Norman Fairclough's '3-Dimensional Model' (Fairclough, *Language and Power 98*; Janks 330)

These three dimensions are:

1. The object of analysis (including verbal, visual or verbal and visual texts);

2. The processes by which the object is produced and received (writing/speaking/designing and reading/listening/viewing) by human subjects;

3. The socio-historical conditions that govern these processes (Janks 329).

According to Fairclough, all the three dimensions require a different kind of analysis. First dimension or the textual analysis is a description of the selected text including all the elements like verbal, words, images, etc. The textual analysis considers almost all forms of linguistic analysis. CDA gives freedom to the researcher in selecting the method for textual analysis. The second dimension is the interpretation or processing analysis of the entire process of production and reception of the text under study. The

discursive practice involves the processes of text production and text consumption. At this stage, the "analysis becomes discourse analysis rather than textual analysis. Discourse analysis involves an analysis of texts as they are embedded within, and relate to, social conditions of production and consumption" (Richardson 39). There is a need for examining the process of text production which in turns help in understanding and analyzing the targeted texts. Fowler asserts that choices of selection and rejection in the production of any text, "reveals the operation of a complex and artificial set of criteria for selection" (2). Discursive practices indulge in what Halliday calls the 'interpersonal meaning'. The third and the last stage of analysis is the social practice. The analysis of this stage observes the immediate situational, historical, cultural, and/ or political context of the communicative event. Fowler says "all discourse is a social product and a social practice" (8). This '3-Dimensional' approach to CDA "provides multiple points of analytic entry. It does not matter which kind of analysis one begins with, as long as they are all included and are shown to be mutually explanatory" (Janks 329). This model will be dealt with further details in the next chapter dealing with research framework.

CDA offers "a powerful arsenal of analytic tools that can be deployed in the close reading of editorials, op-ed columns, advertisements, and other public texts" (Huckin 157-58). Thus, CDA has been widely used in the context of studying the discourse of advertising especially related to socio-cultural issues, as "pre-existing bodies of knowledge play a role in determining the way in which advertisements are understood" (Tanaka 6). A major initiative was launched by the South African government in 2002 to project a unified and positive image of the country. Set against a theoretical framework of the concept of the nation, the discursive construction of national identity, and major debates surrounding the practice

of nation branding, in addition to background on South Africa's recent history and current social, political and economic climate, this study applies CDA to Brand South Africa's domestic advertisements. The aim was to identify what discourses are mobilized in constructing South African national identity in the context of globalization and country branding—in other words, how South Africa is being 'sold' to South Africans as the country seeks to enhance its image abroad (Murai *Alive with Possibility lse.ac.uk*). This paper explores the phenomenon of nation branding—particularly the domestic or internal aspect of this practice—with the case study of Brand South Africa. The construction of masculinity and femininity in alcohol advertisements was studied through CDA. It concluded that "both men and women were portrayed in limiting ways within alcohol advertisements in men's magazines" (Nowosenetz 73). Begoll applied CDA to print advertisements of 'Absolut Vodka' and concludes, "Absolut tries to inject alcohol into every part of social life, or another way around, they 'steal' (elements of) culture, press it into a bottle shape and brand it in every meaning with the intention to sell a drug"(ABSOLUT ADS. *discourse-analysis.de*). Hoepfner critically analyzed Dove's campaign for real beauty. The findings of the study establish that a 'counter-discourse' contrary to the actual beauty ideal seemed to have been successful (Critical Discourse Analysis *discourse-analysis.de*). These texts are analyzed within Norman Fairclough's theoretical framework.

CDA has been applied to tourism texts like print advertisements and brochures but 'not very extensively to video commercials' (Francesconi 6; Pan, Tsai, and Lee 596). Although "power is everywhere in tourism texts" (Cheong and Miller 371-390). This 'power' ascertains and forms the "Tourist Gaze" (Urry 1). Paradoxically the 'Induced Image' for the audience is the 'Organic Image' for the advertiser (Gartner 196). As

Gartner puts it, "…only destinations which the decision-making body is aware of will be included in the perceived opportunity set. Awareness implies that an image of the destination exists in the mind(s) of the decision makers" (193). Destination Images are selected/created and mixed with wonderful words to help simplify decisions of the prospective tourists by putting forth some symbolic and meaningful representations saliently. The description of a tourism destination as a combination of symbols and images is especially relevant to the discussion of power in tourism because "seeing is so much a part of the touristic experience and because the manipulation of the imagery is very important in the marketing of tourism" (Cheong and Miller 376). The 'cultural brokers of tourism' were described as playing a critical role in portraying a destination and its people, through molding, manipulating and even arousing the inclination, interest, and motives of the tourists (Dann 61). So a proper research and analysis of tourism advertising and communication using CDA will help in unmasking the 'ideologically permeated and often obscured structures of power', as well as strategies of 'inclusion and exclusion in the language in use' and 'how linguistic forms are used in various expressions and manipulations of power' (Wodak 10-11).

2.4 Video Content Analysis and Destination Image Framing Index

Video Content Analysis (henceforth, VCA) is an integral part of this study, as the text for analysis are multimodal texts i.e. Tourism video commercials. VCA techniques are widely used for feature extraction (video, audio, text), structure analysis (identifying scenes, shots, frames), abstraction (extracting key frames) and indexing (Pan, Tsai and Lee 592; Dimitrova et al. 45; Rose 2007). A number of softwares like Adobe Premier, Power Director 12, Atlas.ti, Vegas Movie Studio, etc. are available for VCA depending upon the needs of the researcher. For a proper understanding, VCA is used together with some selected aspects of film analysis techniques to

analyze the videos during the course of the present research. The two above mentioned analysis techniques help a researcher in the transcription of video texts. A major drawback of this type of transcription of a video text is that, "analyzing a dynamic text on a static page bound materiality using written language and static image segmented into frames, and categorized into phases for the purpose of analysis" leads to 'transduction' or 'resemiotization' (Lim and O'Halloran 232). Machin, in his 'Introduction to Multimodal Analysis' explains that, "just as words can be combined in sentences and texts so we can think about visual signs being combined to make visual statements" (3). So the way participants are represented in a video carries some associated meanings as well. VCA is intended to answer the two aspects of the moving images: What and How? What is being shown and how it is shown are embedded with some particular 'inherent' perspectives and "those who make and benefit from the rules of visual representation also constrain meaning potentials by favoring certain interpretations or readings" (Aiello 91). In a video, represented participants, subject positions, transitions, shots types, camera movement, colours, etc. all work in a complex way to create a meaning through the 'language of cinema', for e.g., "handheld camera movement functions to create a subjective point of view" (Bordwell and Thompson 196). Hall socially interpreted photographic images by classifying the distance (close-up, medium shot, long shot, etc,) at which the participant was/were placed in the frame (110-20). At eye level, 'a relationship of symbolic equality' exists (Jewitt and Oyama 135). Similarly, the shots showing no human presence especially the medium and long shots, are kind of invitation for the viewers to enter the "empty" touristic space. These visual principles proposed by various researchers can be appropriately modified and applied to the analysis of any video or film depending upon the research requirements and limitations. For e.g. a

content analysis of the videos can help in finding and interpreting through film analysis, Camera Angles (High level, Low Level or Eye Level), Scale (Long shots, Close-ups, etc.), Camera Movement (Fixed, track in, track out, zoom in, zoom out, follow, handheld, etc.) and Transition type (Cut, Fade/Dissolve). As discussed earlier, in tourism industry the creation of images is an essential part of the marketing strategy and the image of a destination plays a central role in tourists' selection process (Cai 721; Echtner and Ritchie 2). There is no denying the fact that destination image plays an important role in the ultimate choice made by a tourist as, "at all stages of the selection process, touristic images help determine which destinations remain for further evaluation and which are eliminated from further consideration" (Gartner 209). Tourism advertisers are engaged in selecting and highlighting certain images and frames to promote a destination in the desired manner (Poonia and Chauhan 4). Attributes of the perceived destination images are adapted to measure the destination image using 'framing analysis' by Pan, Tsai, and Lee for analyzing the selected video commercials of '*New Zealand: 100% Pure*' campaign (599). The success or failure of tourism programs lies more substantially in the power of brokers and locals (Cheong and Miller 387). Thus, it is important to analyze the content of these 'selective' images and develop an approach to analyzing video content and the meanings of images (Pan, Tsai and Lee 596). Many scholars define destination image as a mental construct based on a selected few impressions among the flood of total impressions. This definition implies that Framing (selection and salience) is involved in forming a destination image. According to Entman, Framing is:

> To select some aspects of a perceived reality and make them more salient in a communication text, in such a way as to promote a particular problem

definition, causal interpretation, moral evaluation, and/or treatment recommendation for the items (52).

Thus, frame analysis can help to determine the images and themes frequently presented about tourist destinations. The relationship between framing and images in tourism is concisely summarized by Morgan and Pritchard, "tourism makes use of cultural meanings to frame its imagery, meanings which are drawn from many areas of society" (63). Thus, VCA and film analysis techniques are very important in finding out how a particular destination is being 'framed' and promoted to its prospective tourists by the advertisers.

2.5   Systemic Functional Linguistics

Systemic-Functional Linguistics (henceforth, SFL) is a highly popular approach to 'analyze' language developed mainly by M.A.K. Halliday during the 1960s and was inspired mostly by the works of Malinowski and Firth. SFL is a study of human language to find out "how meaning materializes in language and how language works to construe experience and enact social relationships" (Halliday and Webster 5). Thus language is understood as a system which serves particular functions, gives a plenty of choices and alternatives, to communicate with people who share it in a particular context or social setting, using sounds or written forms. Halliday started calling his approach "Systemic Functional grammar" because in 1969 Simon Dik used the more generic name 'Functional Grammar' (O'Donnell 7). According to Halliday, language is 'functional' as "it is designed to account for how the language is used" (xiii). While language is 'systemic' in nature because it acts as a "resource for making meaning and meaning resides in *systemic patterns of choice*" (Halliday and Matthiessen 23). The choice of words in a particular text depends on and helps create, social relationships between the participants (Fairclough 116). Fowler notes "each particular form of

linguistic expression in a text – wording, syntactic option, etc. – has its reason" (4). As such, "no text is free of ideology" (Eggins 11). Lexical choices are crucial in forming meanings as they "mark off socially and ideologically distinct areas of experience" (Fowler 84). Ideologies control and shape discourses and are visible at all the levels of text beginning from phonological structures, graphical structures, syntactic structure, semantic structure, lexical style, rhetoric, etc. (van Dijk, *Ideology* 114). To find out the underlying ideologies in a text is a tough task because "for reasons which are themselves ideological, most language users have not been educated to identify ideology in the text, but rather to read texts as natural, inevitable representations of reality" (Eggins 11). For all the 'complexities' and processes involved in a discourse, any discourse needs to be analyzed thoroughly to account for 'meaning making choices' using appropriate tools and techniques and as such a proper "linguistic analysis will reveal latent patterns which escape an ordinary meaning" (Goatly 75). Halliday suggests and warns that "a discourse analysis that is not based on grammar is not an analysis at all, but simply a running commentary on a text" (xvi). The purpose of applying SFL is to showcase that "linguistic texts are typically making not just one, but a number of meanings simultaneously" like 'ideational' meaning, 'interpersonal' meaning and 'textual' meaning collectively termed as 'metafunctions' of the language (Eggins 11;Halliday xiii). SFL deals with 'register' in terms of three inter-related 'pairs' of variables or parameters known as semiotic and semantic functions. These are Field (Ideational), Tenor (Interpersonal) and Mode (Textual). Field is the area of external reality with which the text deals. Tenor deals with the relationships between the participants in a linguistic act. Mode is the manner that facilitates the communication (Banks 24). Eggins summarizes these as follows:

Field: what the language is being used to talk about.

Mode: the role language is playing in the interaction

Tenor: the role relationships between the interactants (90).

The sentence is the focus of analysis in SFL, which has its own organic constitution of elements each having its own particular function with respect to the whole and within the sentence; the clause is taken as the fundamental unit of organization (Anuradha 29). In all languages, "the clause has the character of a message: it has some form of organization whereby it fits in with and contributes to the flow of discourse" (Halliday and Matthiessen 64). Thus, the clause is valued as the most important part while analyzing any text. "The clause is the central processing unit in the lexicogrammar — in the specific sense that it is in the clause that meanings of different kinds are mapped into an integrated grammatical structure" (10). A clause carries three different lines of meaning each corresponding to three different functional concepts as shown below (Banks 24-25; Halliday 34; Halliday and Matthiessen 58-59; Eggins 206):

Field —> Ideational metafunction —> Transitivity (Clause as Representation)

Tenor —> Interpersonal metafunction —> Mood and Modality (Clause as an Exchange)

Mode —> Textual metafunction —> Thematic Structure (Clause as a Message)

A major component of the ideational metafunction is Transitivity, which concerns with the transmission of ideas. Transitivity is the relationships established between the processes, the participants and the circumstances encoded in the clause:

In describing the grammar of the clause as representation we have not only to describe the differences between process types, but also the associated differences in functional participant roles, and the possible selection of circumstances (Eggins 214).

'Transitivity' refers to what considers as the core of the representation of reality through the process and the participants. It explores the relation among the participants (usually the Noun Phrases in a sentence), the processes (presented by the Verb Phrases), and the circumstances (the adverbial phrase and Prepositional phrase) (Halliday 106). Mills noted that "the study of transitivity is concerned with how actions are represented; what kind of actions appear in a text, who does them and to whom they are done"- in short the 'who (or what) does what to whom (or what)' (qtd. in Richardson 54). Mood and modality come under the scope of interpersonal meaning, which deals with how the participants act upon each other using language. Modality is the use of modal verbs such as may, might, can, could or modal adverbs like probably, possibly, surely, etc. Mood refers to the various types of sentences like declarative, interrogative, exclamative, or imperative. Next coming to the textual metafunction which helps people to express and share among themselves. "The structure which carries this line of meaning is known as thematic structure" (Halliday and Matthiessen 64). This is the level of organization of the clause which enables the clause to be packaged in ways which make it effective given its purpose and its context (Eggins 298). The clause as a message is organized into Theme and Rheme. Theme informs us about the choice of the speaker or writer regarding the beginning of the topic or the point of departure 'the starting-point for the message: it is what the clause is going to be about' (Halliday and Matthiessen 64). Whatever follows the chosen 'Theme' is the information about it and is termed as 'Rheme'. This is like

taking a stance or position by the speaker or writer about a particular idea and then further elaborating upon it. "The system of Theme organizes the clause to show what its specific context is in relation to the general context of the text" (Anuradha 45). It can be realized by the nominal group, adverbial group or a prepositional phrase. To sum up in the words of Eggins:

> The essential contribution made by textual meaning is to actualize a range of different textual structures which operate at all levels of the text, and whose function is to enable the ideational and interpersonal meanings we have chosen to make to be realized in a cohesive and coherent text (326).

SFL has been widely used across disciplines for analyzing discourses to bring out the latent meanings and the way they are structured. The aim of SFL has been, "to construct a grammar for purposes of text analysis: one that would make it possible to say sensible and useful things about any text, spoken or written, in modern English" (Halliday xv). Thus, it provides an effective framework that explains and describes language as a resource for making meaningful choices (Darani 180). SFL has been applied with a varied purpose to various texts from literature to advertising, from education to political speeches and news analysis. Darani drew on 'Transitivity Analysis' to analyze George Orwell's short novel '1984' to reveal the persuasive style that is realized mainly through the 'material processes', thus revealing the power relations in the selected text (185). A comparative 'metafunctional' analysis of two research abstracts (one from Humanities and other from Physics) reflected that "SFL provides an analytical framework which is interesting, useful and powerful for the analysis and comparison of texts" that are from two different unrelated fields of study (Banks 29). Fries in his study investigated advertisements in terms of Theme-Rheme

structure (336). Patpong studied selected talisman (lucky charm) advertisements that appeared in various newspapers in Thailand using tools from SFL and explores them by investigating patterning within each content stratum – context, semantics, and lexicogrammar" (*Language of Persuasion* 659). The study concluded that although advertisements throughout carry sales messages implicitly but "explicit sales message is typically found toward the end of the advertisements" and "talisman advertisements are largely concerned with actions and events" (660).

2.6   Research Gap

A detailed review of literature points out at the importance of studying tourism video commercials from a 'multi-disciplinary' perspective, in order to understand 'the process of persuasion' which is carefully crafted by the advertisers and the destination promoters. Thus, the review of literature covers a lot of areas pertaining to the various aspects of this study and focuses on several aspects that are of relevance to the analysis of the selected 'multimodal texts'. It focused mainly on two aspects: One related to the advertising texts, tourism promotion, celebrity endorsement and their studies. While the second aimed at theoretical backgrounds that are of help in developing a research framework for the current study.

Despite having a very crucial role in tourism promotion, no comprehensive research exists on Indian tourism advertising to ascertain the role and impact of selected words and images in the formation of a pre-tour Destination Image, from a linguistic or discourse analysis perspective. Although, Tourism video commercials serve to assist the consumers in forming a mental image of a destination, but globally they are seldom a topic of research.

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Chapter 3

RESEARCH METHODOLOGY AND THEORETICAL

FRAMEWORK

3.1   Introduction

The main approach selected for this study is Critical Discourse Analysis (henceforth, CDA), "one of the most influential and visible branches of discourse analysis" (Blommaert and Bulcaen 447). In contrast with some branches of linguistics, CDA is not a discrete academic discipline with a relatively fixed set of research methods but has developed as a discipline that requires examination of both linguistic and non-linguistic semiotic elements using multiple methodologies (Fairclough 165; Fairclough, Mulderring and Wodak 357). Norman Fairclough's '3-Dimensional' approach to CDA will act as an 'umbrella' approach for all other methods used to examine the dialogues and images of the selected video commercials. For example, the videos are analyzed using Video Content Analysis (henceforth, VCA), and film analysis techniques which look into video editing techniques, camera angles, shot types, etc., while the dialogues are analyzed using appropriate tools, including Systemic Functional Linguistics (henceforth, SFL), i.e. Transitivity Analysis. The selected texts for this research are tourism video commercials that help in forming a pre-tour Destination Image (DI) in the mind of the audience. Various DI Attributes are traced/located in the selected video commercials and a framing index is developed accordingly. As aptly stated by Wodak and Meyer, "CDA has never been and has never attempted to be or to provide one single or specific theory" and "neither is one specific methodology characteristic of research in CDA" (5). The different methodologies employed for analyzing various aspects of the selected multimodal

texts help in analyzing the selected commercials in a comprehensive and detailed manner. But a key limitation or area of concern in qualitative studies is the issue of 'credibility' of interpretations and explanations (Beck 263). A researcher must try that, "findings are trustworthy and believable in that they reflect participants', researchers', and readers' experiences with a phenomenon but at the same time acknowledge that the explanation is only one of many possible 'plausible' interpretations from data" (Strauss and Corbin 302). That is why scholars are advised to 'follow the principle of triangulation' in CDA to overcome and 'minimize the risk of biasness' (Meyer 30; Wodak 65). The 'triangulatory' approach followed in the current research occurs between three different but interrelated contexts of 'texts, discourse practices, and broader socio-historical contexts'. The use of VCA, film analysis techniques, framing index for the Destination Image and SFL, i.e. Transitivity Analysis of dialogues provide for another form of triangulation. It allows the researcher to analyze both images and the verbal text, by integrating different approaches. As a researcher one must concede that 'strict 'objectivity' cannot be achieved by means of discourse analysis, for each 'technology' of research must itself be examined as potentially embedding the beliefs and ideologies of the analysts and therefore prejudicing the analysis toward the analysts' preconceptions" (Meyer 30). But, the use of triangulation strategies helps in lending credibility and quality to the entire CDA process because, "try as they may, analysts cannot prevent themselves engaging with human products in a human, and therefore interpretative way" (Fairclough *Language and Power* 27).

3.2   Data for the Present Study

The texts selected for this study are six video commercials from the first phase of '*Khushboo Gujarat Ki'* campaign. The campaign was launched in 2010 by Tourism Corporation of Gujarat Limited (TCGL) and constitutes various phases spread across a duration of almost 3 years (table 1).

Table 1

Various Phases of '*Khushboo Gujarat Ki'* Campaign

Phase	Highlight	Execution
I	Key destinations focusing on the magnificence of the Lions of Gir, the ethereal beauty of Kutch, the sanctity of Dwarka, Somnath, the historical significance of Gandhi Ashram, Dholavira and Porbandar	September 2011
II	Captures the other major attractions of Gujarat, like the vibrant festivities of Navratri, RannUtsav, Modhera, Patan, with a focus on Traditional nuances.	January 2012
III	Saputara, Ambaji, Adalaj, Buddhist trail, focusing on the community's culture and architecture, also promoted sites of interest to Parsi Sikh & Jain communities.	September 2013

Source: Dhote 30

The campaign is endorsed by Mr. Amitabh Bachhan, one of the most famous and well-known film stars in India. The campaign focuses on one destination or a festival at a time, in one commercial. All the commercials are accompanied with 'information' laden dialogues, uttered by the celebrity. The entire campaign (and the video commercials) can be broadly divided into three major sections based on the nature of destinations being promoted: Natural, Historical/Cultural, and Religious.

Thus, the researcher decided to study only some of the most 'well known' and 'representative' commercials pertaining to three major sections. The six commercials and the broad themes selected for the present study are:

1. Natural Destinations- Gir and Kutch

2. Historical Destinations- Lothal and Porbandar

3. Religious Destinations- Somnath and Dwarka.

Probably as a strategy of 'putting the best foot forward' even the campaign started with these 'well known' and established tourist destinations. The choice is also determined by the availability of time and the 'size' of 'data' to be analyzed. According to van Dijk, "in any practical sense…a 'full' analysis even of a short passage might take months and fill hundreds of pages" and a researcher in CDA "must make choices" to select what to study (99).

3.3   Research Objectives

The main research objectives of the study are as listed below:

1. To identify various discursive strategies and features used in the selected video commercials of '*Khushboo Gujarat Ki'* campaign to represent Gujarat as a tourist destination.

2. To find, the framing of various Destination Image attributes, as well as some of the filmmaking techniques that are employed by the advertisers in '*Khushboo Gujarat Ki'* campaign.

3. To analyze the dialogues of '*Khushboo Gujarat Ki*' campaign using various tools including tools from Systemic Functional Linguistics (SFL).

4.   To analyze the role and representation of Celebrity in '*Khushboo Gujarat Ki'* campaign.

3.4   Research Framework for Analyzing a Multimodal Text

Based on extensive literature review and the requirements of the present research, the researcher has come up with a detailed research framework using several divergent but 'contextually' useful and appropriate methodologies (figure 2):
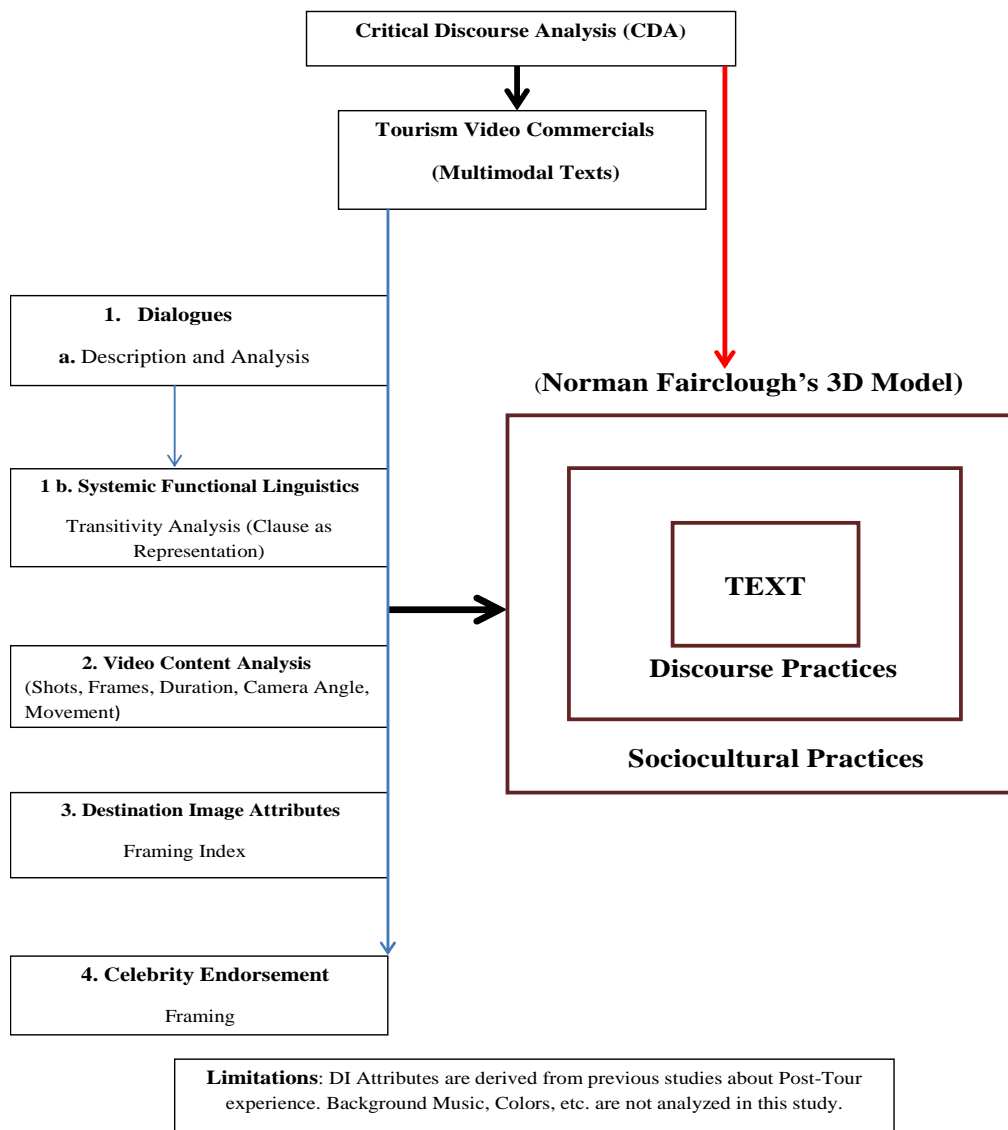
Fig. 2. Research Framework

3.5   Norman Fairclough's '3-Dimensional Model'

The '3-Dimensional' framework proposed by Fairclough encapsulates an important principle of CDA that "analysis of texts should not be artificially isolated from analysis of institutional and discoursal practices within which texts are embedded" (Fairclough 9). The '3-Dimensional Model' is represented as given below in figure 3.
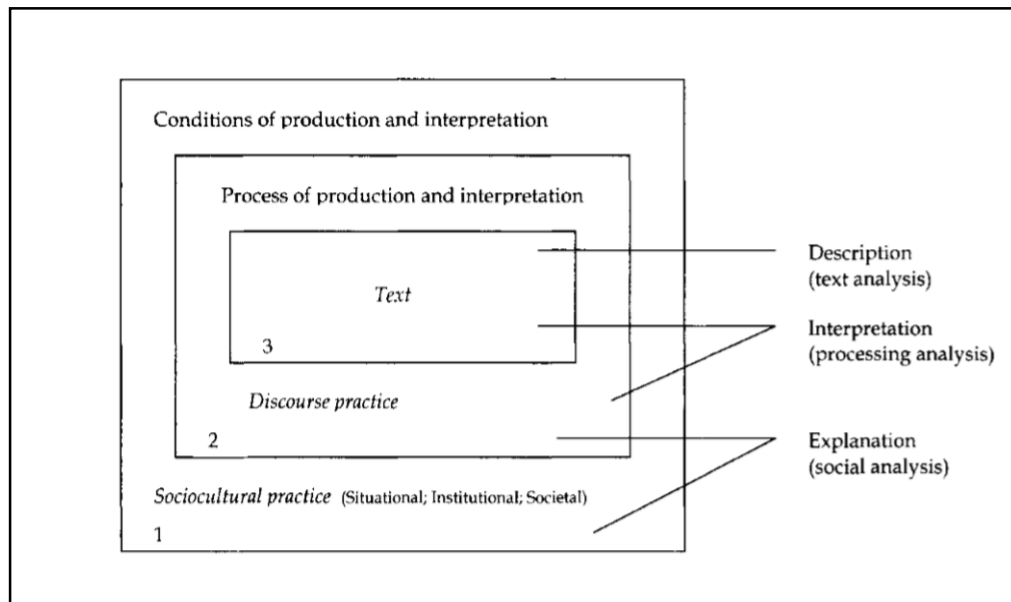
Fig. 3. Norman Fairclough's '3-Dimensional Model' (Fairclough 98; Janks 330)

1.   First Dimension: The object of analysis (verbal, visual or verbal and visual texts);

2.   Second Dimension: The processes by which the text is produced and received (writing/speaking/designing and reading/listening/viewing) by human subjects;

3.   Third Dimension: The socio-historical conditions of discourse generation.

These three dimensions are analyzed in different manners. According to Fairclough, all the three dimensions require a different kind of analysis. The term 'analysis' is used at all the levels and stages but the 'nature of analysis changes as one shift from stage to stage' (Fairclough *Language and Power* 26). The description is concerned with formal properties of the text. It focuses on the vocabulary, grammar, etc. of the selected texts. Interpretation looks at the process of production and reception i.e. the discourse practices. The explanation is focused on the broader socio-cultural processes involved in a discourse.

3.5.1   First Dimension: Text Analysis

Although CDA started as a tool to analyze mainly the verbal and written discourse but with the passage of time the need to focus on various other semiotic resources in 'meaning making' is also considered equally important now. According to Fairclough:

> We can continue regarding a text as a primarily linguistic cultural artifact, but develop ways of analyzing other semiotic forms which are co-present with language, and especially how different semiotic forms interact in the multi-semiotic text (4).

However, except providing ways of 'text analysis' of written or spoken texts, CDA (especially, Norman Fairclough's '3-Dimensional Model') doesn't shed much light on how to 'read' other semiotic resources. Also, in the words of Fairclough even the text analysis procedure as suggested by him "should not be treated as holy writ - it is a guide and not a blueprint" (*Language and Power* 110). Thus, it offers a free reign to the researcher to analyze those using appropriate methods that are relevant to the text under study. This is very important in the context of the present study because the

'texts' are 'multimodal' in nature i.e. selected video commercials from '*Khushboo Gujarat Ki'* campaign, and a need arises to study various aspects apart from the dialogues in these commercials. The 'text analysis' part is further subdivided into the analysis of the dialogues, Video Content Analysis and film analysis techniques, Destination Image Framing and Celebrity Endorsement. The 'dialogues' are analyzed further in two parts: the description and analysis of the dialogues using some selective tools from those prescribed by Norman Fairclough and, a detailed Transitivity Analysis. The researcher 'sees' all these above mentioned aspects in the selected texts with a purpose because, "what one 'sees' in a text, what one regards as worth describing, and what one chooses to emphasize in a description, are all dependent on how one interprets a text" (27). A tourism video commercial can be represented diagrammatically as a discourse (see figure 4):
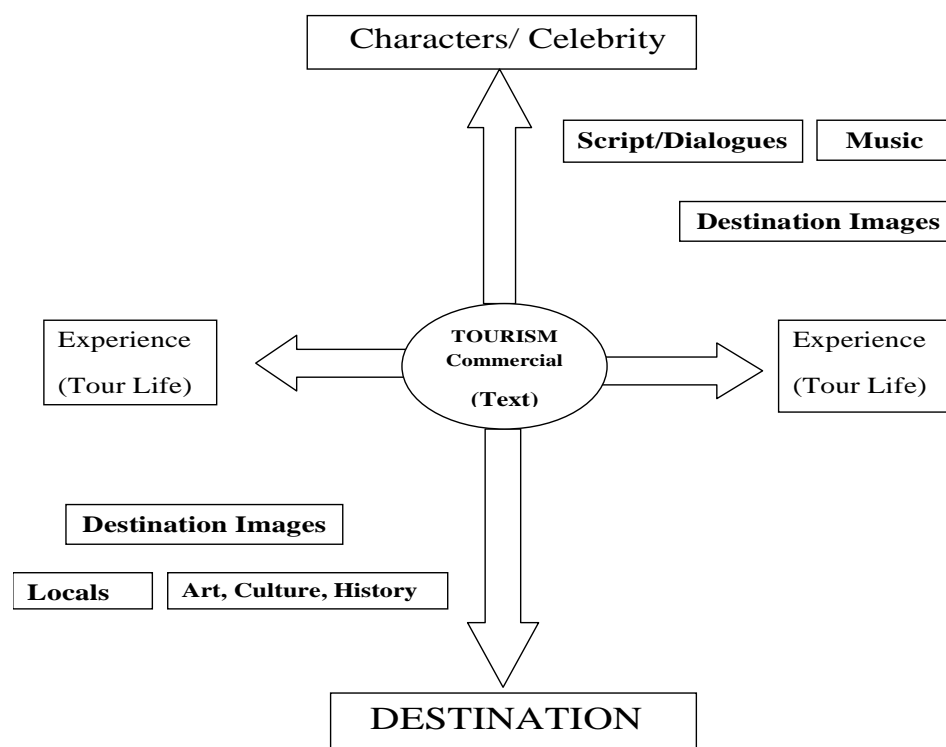
Fig. 4. Tourism Video Commercial as a Discourse

3.5.1.a Description and Analysis (of Dialogues)

According to Fairclough, a number of features in a text like vocabulary, metaphors, grammar, presuppositions, etc. are potentially ideological in nature (2). CDA offers flexibility with a number of 'grammatical system' and 'checklists' for the sake of textual analysis (Locke 53). So a researcher can look through the selected texts for the presence of some or all of these features, to describe the 'ideological' underpinning. CDA employs a set of ten main questions and some sub-questions to analyze the 'text' for the use of 'vocabulary', 'grammar', and 'textual structures' (Fairclough *Language and Power* 109-111; Locke 46). For the present study, only the most pertinent and relevant questions are selected for 'text analysis'. In vocabulary part, the description will focus on the 'choice of words' and metaphors.

Q1   What are the ideologically significant meaning relations (synonymy, hyponymy, antonymy) between the words?

Q2   What metaphors are used?

In grammar, the questions will focus to find out the types of process and participants, use of active/passive, positives/negatives, use of pronouns: we and you, and the linking of the sentences. The process types and participants will be discussed separately in great details in the next section dealing with 'Transitivity Analysis'.

Q3   Are sentences active or passive? Are sentences negative or positive?

Q4   What modes (declarative, grammatical question, imperative) are used?

Q5   Are the personal pronouns 'we' and 'you' used, and if so, how?

The 'textual structure' deals with the organization of the text.

Q6   What larger-scale structures does the text have?

All these above mentioned questions will be used to describe the 'texts' i.e. the dialogues of the selected video commercials under study.

3.5.1.b Transitivity Analysis

Transitivity is related to the 'ideational' dimension in Systemic Functional Linguistics (henceforth, SFL) proposed by M.A.K. Halliday. The transitivity system construes the world of experience into a manageable set of 'PROCESS TYPES' (Halliday and Matthiessen 171). Transitivity is the relationship established between the processes, the participants and the circumstances encoded in the clause, "in describing the grammar of the clause as representation we have not only to describe the differences between process types, but also the associated differences in functional participant roles, and the possible selection of circumstances" (Eggins 214). Transitivity Analysis helps in identifying the types of processes and participants involved in a text and Transitivity is a "key focus in CDA" (Locke 49). It helps to find out how a text is used to represent the 'reality' because "when one wishes to represent textually some real or imaginary action, event, state of affairs or relationship, there is often a choice between different grammatical process and participant types, and the selection that is made can be ideologically significant" (Fairclough *Language and Power* 120). Fairclough talks about different types of processes in a given text i.e. actions, events, and attributions (relational and mental) but in the present study Halliday's method of 'Transitivity Analysis' is used which talks about six different process types in great details (121; Locke 49). Halliday distinguishes six types of processes, the material process (e.g. the process of doing), the mental process (e.g. the process of thinking), the relational process (e.g. the process of having), the behavioral process (e.g. the process of behaving), the verbal process (e.g. the process of talking), and the existential process (e.g. the process of being). The six process types are explained with example (see table 2):

Table 2

Process Types

Process type (Main Process Types-Bold) (Border-line Types-*Italics*)	Example (Process and participants underlined; Process in bold; circumstances in *italics*)
1. **Material**	*During the European scramble for Africa*, <u>Nigeria</u> **fell** *to the British*. and <u>the British</u> **ruled** <u>it</u> *until 1960*.
2. *Behavioural*	<u>People</u> are **laughing**.
3. **Mental**	<u>The Ibos</u> **did not approve** <u>of kings</u>.
4. *Verbal*	So <u>**we say**</u>→that every fourth African is a Nigerian. **Can** <u>you</u> **tell** <u>us</u> *about the political and cultural make-up of Nigeria?*
5. **Relational**	<u>Every fourth African</u> **is** <u>a Nigerian</u>.
6. *Existential*	So *today* there'**s** <u>Christianity</u> *in the south.*

Source: Halliday and Matthiessen 171

As clearly evident from Table 1, the various types of borderline process lie between the various main types of process. Between 'Material' and 'Mental' process types lay the 'Behavioural' process. 'Verbal' process lies between 'Mental' and 'Relational' process. While, the 'Existential' process is between 'Relational' and 'Material' process types (see figure 5).
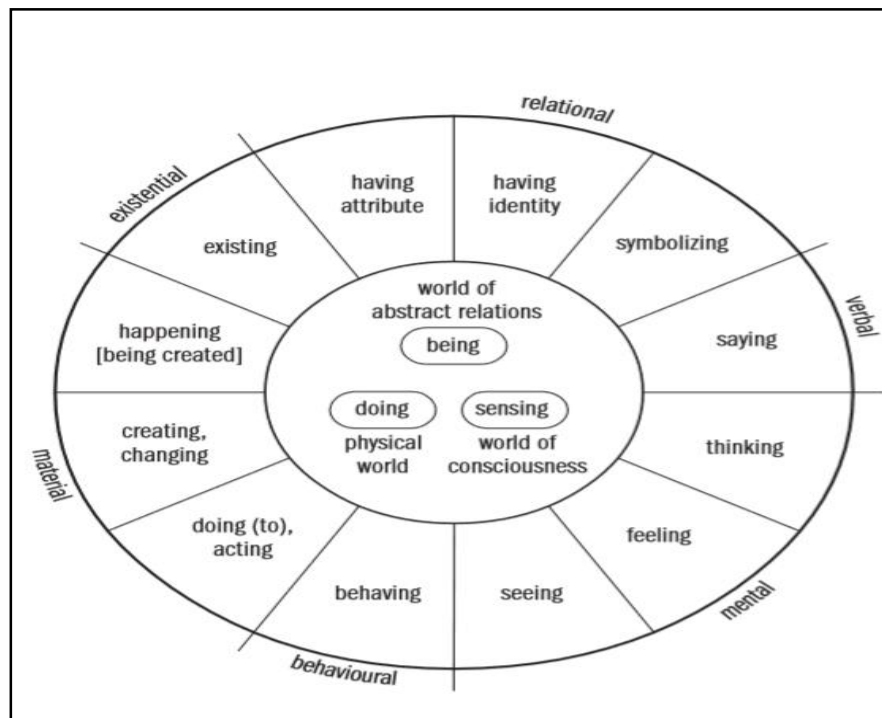
Fig. 5. Types of Process (Halliday and Matthiessen 172)

In describing the grammar of the clause as representation we describe the different process types and the related functional participant roles, and the possible selection of circumstances (Eggins 214). The analysis of Transitivity structure of a clause involves three descriptive aspects:

1. Identifying the process type which is realized by the verbal group.

   They <u>played </u>football last year.

2. The selection of participants, realized by the nominal groups.

   <u>They</u> played <u>football</u> last year.

3. Circumstances: The circumstantial meanings are realized through adverbial groups or prepositional phrases- They played football <u>last year</u>.

According to Halliday, 'Transitivity' refers to what considers as the core of the representation of reality through the process and the participants. It explores the relation among the participants (usually the Noun Phrases in a sentence), the

processes (presented by the Verb Phrases), and the circumstances (the adverbial phrase and Prepositional phrase) (106). The realization of process, participants and circumstances is explained below in figure 6:
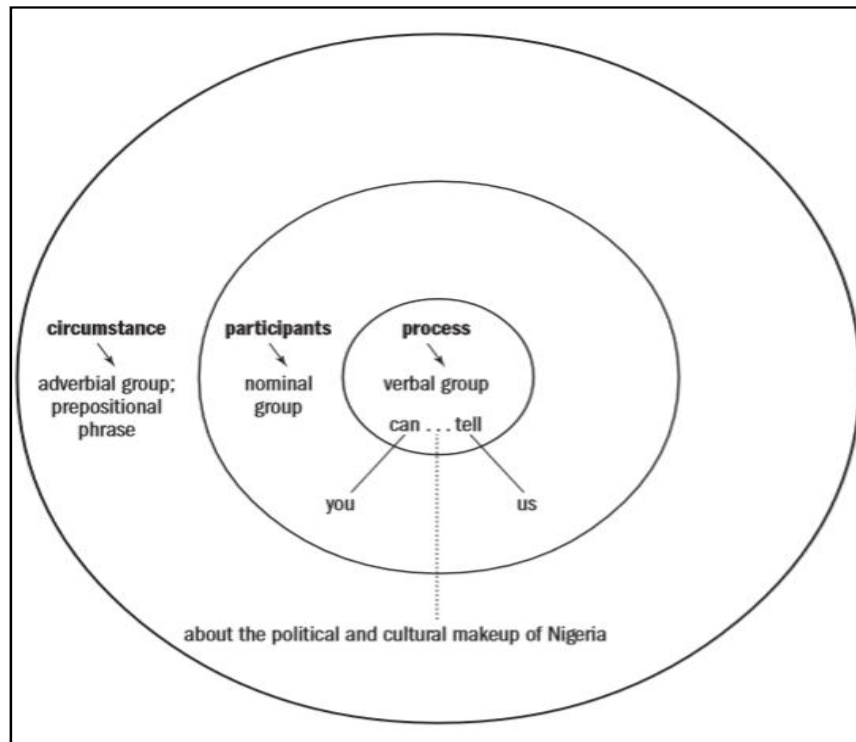
Fig. 6. Process, Participants and Circumstance (Halliday and Matthiessen 176)

All the process types have distinct nomenclatures for the participants and the circumstances involved in a clause. For e.g. in 'Material' process, the participants are termed as Actor/Goal/Beneficiary, while the circumstance is 'range'. Thus, clauses of different process types make distinctive contributions to the construal of experience in a text (174). Figure 7 given below details upon the participants and the circumstances in various types of process available in the Transitivity system:

Material

Pr: material; +Actor; (+Goal) (+Range) (+Beneficiary)

Mental

Pr: mental; +Senser; Phenomenon

Verbal

Pr: verbal; +Sayer (+Receiver) (+Verbiage)

Behavioural

Pr: behavioural; + Behaver; (+Behaviour) (Phenomenon)

Clause

Existential

Pr: existential; + Existent

Relational ⟶ Identifying- Pr: identifying +Token; +Value

Attributive- Pr: attributive+ Carrier; +Attribute

Circumstance

+Circumstance

Not
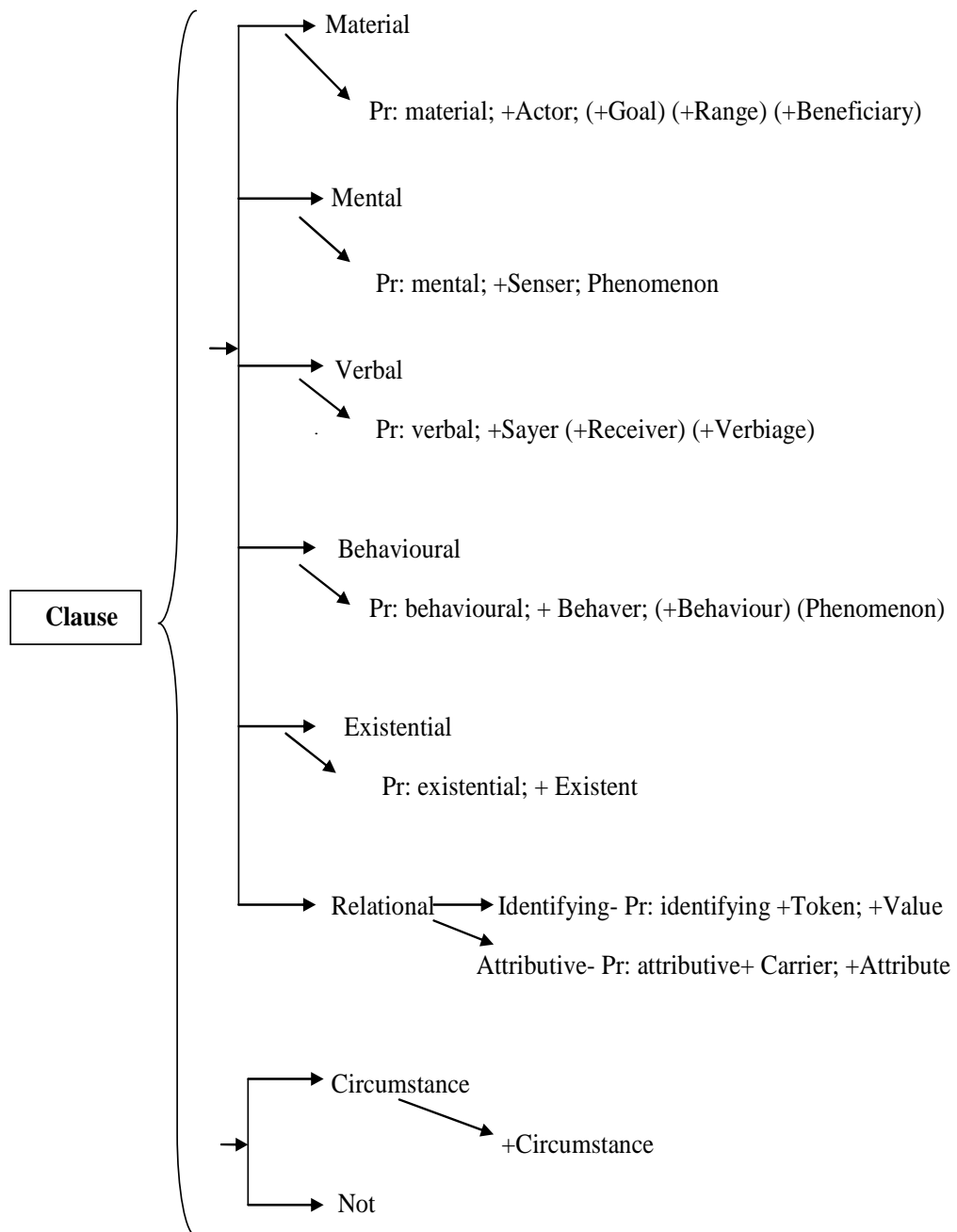
Fig. 7. Transitivity System (Eggins 214)

3.5.1.c Video Content Analysis, Destination Image Framing Index, and Celebrity

    Endorsement

The 'texts' under the present study are tourism video commercials that help in forming a pre-tour 'Destination Image' in the minds of the viewers (Gartner 196; Morgan and Pritchard 65). Video Content Analysis (henceforth, VCA), filmmaking techniques, the framing of the 'destinations' and celebrity are intertwined concepts. Thus, these are studied and analyzed together. Figure 8 given below reflects the relation between the above-mentioned concepts:

TOURISM VIDEO COMMERCIAL

C		F
E		I
L		L
E	SHOTS	M
B		
R		T
I		E
T	FRAMES	C
Y		H.

IMAGE ATTRIBUTES   DESTINATION

IMAGES

AUDIENCE

PRE-TOUR DESTINATION IMAGE
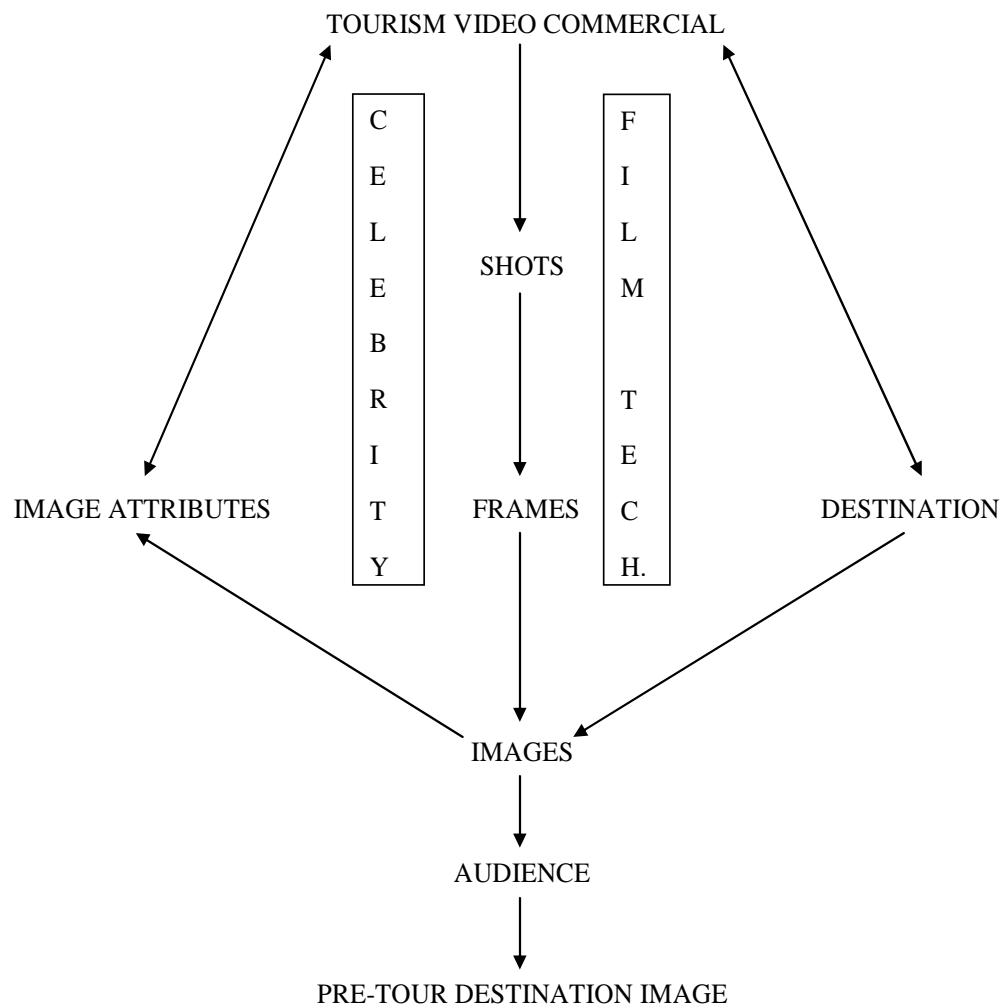
Fig. 8. Relationship between Video Content, Film Techniques and Destination Image

A video commercial consists of a number of shots which "are actual physical basic layers in the video, whose boundaries are determined by editing points or where the camera switches on or off" (Dimitrov et al. 43). A shot consists of a number of 'frames' that moves at a speed (usually 25 frames per second) which gives the 'movement' to the images i.e. a video. Thus, a shot is a sequence of frames captured from a single camera operation (Iedema 190). For the purpose of analyzing a video first shots are extracted manually or using some software by detecting editing points or the boundaries between two shots. Shots are further composed into frames i.e. into still images. The frames are extracted from the video using the software 'Adobe After Effects' at 25 fps (frames per second) standard rate. That means a video of 1-minute duration (60 seconds) will fetch 1500 frames. Once the frames are extracted the shot boundaries are cross-checked again by looking at the last frame of each shot and the first frame of the very next shot. Next, a 'key-frame' is identified for each shot that is representative of that shot in some regard. "Key frames are still images, extracted from original video data that best represent the contents of shots in an abstract manner" (Dimtrov et al 44). All the shots in a video are analyzed to extract the key-frames after going through all the frames of each shot.

Fig. 9. A Selected Key-Frame from Gir Forest Commercial

For e.g. a key frame from a shot of 'Gir Forest' commercial from '*Khushboo Gujarat Ki'* campaign is given above (figure 9) and is assigned an attribute- Natural Resource, as it represents the fauna (wildlife, see figure 10) at Gir forest. In the present study, each key-frame is assigned an attribute, which in turn is assigned to the corresponding shot, based on a Destination Image Attribute framework (figure 10).

Functional Characteristics

6. General Infrastructure (quality of roads)

7. Tourist Infrastructure (hotel and self-catering accommodation, restaurants)

8. Tourist Leisure and Recreation (sailing, rugby, surfing, snowboarding, trekking, fly fishing, adventure activities)

1. Natural Resources (mountains, rivers, fjord, beaches, flora and fauna)

Attributes

Holistic (Imagery)

4. Culture, History and Art (handicraft, customs and ways of life)

5. Social Environment (friendly locals)

2. Natural Environment (beauty of the scenery)

3. Atmosphere of the Place (awesome, wonderful, exhilarating, welcoming, indulgent, escaping, adventurous)

Psychological Characteristics

Fig. 10. Destination Image Attributes (Beerli and Martin 659; Echtner and Ritchie 43, qtd. in Pan, Tsai and Lee 598)

The 'transcription' of moving images into key-frames helps not only in assigning a particular attribute to a particular key-frame but also helps in identifying various filmmaking techniques involved in the making of the video commercials. These key-frames extracted through VCA, also help in determining Camera Angles (High level, Low Level or Eye Level), Scale (Long shots, Medium Shots, Close Up shots), Camera Movement (Fixed, track in, track out, zoom in, zoom out, follow, handheld, etc.) and Transition type (Cut, Fade/Dissolve), which are interpreted using film analysis methods. Thus, VCA serves as an apt tool for the 'description' of the video texts, as required in the first dimension of CDA. A major drawback or limitation in this type of transcription of a video text is that "analyzing a dynamic text on a static page bound materiality using written language and static image segmented into frames, and categorized into phases for the purpose of analysis" leads to 'transduction' or 'resemiotization' (Lim and O'Halloran 232). Thus, the 'movement' which is meaningful in itself in a video has to be given up for the sake of convenience of the study, as currently there is hardly any method available to analyze videos without 'transduction' or 'resemiotization'. As discussed earlier in this section each shot is assigned a particular 'attribute' based on the analysis of the key-frame. The duration of each shot is calculated based on the number of frames present in a shot. As the frame rate selected in this study is 25 frames per second, the shot duration (in seconds) is arrived at by dividing the number of frames in a particular shot by 25. For e.g. the first shot of 'Kutch' video commercial in the present study consists of 39 frames, thus the duration of this shot is:

Shot Duration (in seconds) = Number of Frames in the shot ÷ 25

$$= 39 \div 25$$

$$= 1.56 \text{ Seconds}$$

After all the shots are assigned 'attributes' and duration is calculated, a 'Framing Index' is calculated for each video commercial (Pan, Tsai and Lee 599). The process of calculating the 'Framing Index Value' is explained below in a step by step manner:

Step 1 All the shots are assigned a particular Destination Image Attribute and the duration of all the shots is calculated.

Step 2 The shots with same 'attributes' are counted and it gives the *frequency* of each attribute in a particular video. The *duration* of these shots having same 'attributes' is summed up.

Step 3 Each 'attribute's' *frequency* and *duration* are further calculated in its percentage 'weight' in the particular video. These two percentages are multiplied and then divided by 10,000. Thus, each attribute will now have 'certain' new value.

Step 4 As the Framing Index is developed on a scale from zero to 100, after getting all the values, the lowest value is deducted from all the values so that the 'new' lower limit now becomes zero, and the 'new' highest limit/value is taken as 100.

Step 5 Framing Index value for each 'attribute' is calculated based on the following formula:

Framing Index Value= [(Old Value - Old Lowest Value) x (New Highest Value÷ Old Highest Value)] + New Lowest Value

Step 6 Framing Index value for all the 'attributes' in a video is calculated.

The framing index values help in finding out in 'quantitative' terms, what aspects or attributes of a destination are highlighted (salience) for how much time (duration) and how many times (frequency) in a commercial.

The role of a celebrity in an advertising text is different from the above-discussed components of the video commercials. Yet, VCA and film analysis techniques help in analyzing the 'representation' of the celebrity in video commercials, for e.g. Amitabh

Bachhan, in '*Khushboo Gujarat Ki*' campaign. While reading any advertising text, if there is a celebrity featuring in it, one can't discount celebrity's role in the meaning-making process. In the words of McCracken, "the number and variety of the meanings contained in celebrities are very large" (312). Thus, it is very important to study the 'representation' of a celebrity in a commercial, to understand how a celebrity exerts his/her power on the audience by the way of framing and presentation. The analysis and description of a –number of shots, duration, the camera angles, camera position, role/actions-, of a celebrity in an advertisement, will probably bring out some meanings and power play. According to McCracken, a celebrity can have an endorsements in a number of ways like "endorsements in 'Explicit mode' (I endorse this product), 'Implicit' mode (I use this product), the 'Imperative' mode (You should use this product) and the 'Co-present' mode (merely appears with the product)" (310). These modes are characterized differently, "in the explicit mode, the celebrity announces the endorsement of a product, while in the implicit mode the celebrity uses verbal or physical communication for the product. In the imperative mode, the celebrity suggests the audience to use the endorsed product while the celebrity only appears with the product in the co-present mode" (Jain et al. 46). It seems that each type of mode of endorsement is used to carry a particular message depending upon the aim of the advertising communication. So, VCA and film analysis techniques are important tools not only to find out what particular mode (or modes) is/are endorsed by the celebrity in a particular commercial but also the way/manner of its characterization. To find out the representation of the celebrity in a video commercial, the key-frames are looked for the presence of a celebrity in it. The selected frames are further studied for finding the types of shots, camera angles. The duration of focus on

celebrity in a commercial is calculated by summing up the duration of all the shots featuring the celebrity.

3.5.2 Second Dimension: Discourse Practices

The second dimension is concerned with the 'Discourse Practices' and it is here that the struggle over power relations happens, as 'power in' discourse operates upon the participants.

> The values of textual features only become real, socially operative, if they are embedded in social interaction, where texts are produced and interpreted against a background of common-sense assumptions (part of memebers' resources) which give textual features their values. These discourse processes and their dependence on background assumptions are the concern of the second stage of the procedure, interpretation (Fairclough *Language and Power* 140).

The analysis at this level requires a processing analysis or interpretation. Janks states that 'Fairclough upholds that the situational context and the intertextual context are vital to this process of interpretation' (338). According to Fairclough, "Interpretation is concerned with the relationship between text and interaction - with *seeing* the text as the product of a process of production, and as a resource in the process of interpretation" (*Language and Power* 26). Essentially the second dimension looks into the production and reception process of a text. It delves into the contextual factors leading to the production of a text and the consequent interpretation(s). A researcher must likely ask some basic questions pertaining to the immediate context of the production-reception process of a text; Where, when, why, by whom, and how? Because this stage of interpretation is concerned with participants' (producers as well

the recipients) processes of text production as well as text interpretation, a 'text' becomes 'discourse' at this level. The processes of 'production-reception' and 'interpretation' are important for an understanding of the working of language, power, and ideology. Figure 11 given below can be helpful in understanding the 'production-reception' and 'interpretation' process involved in the second dimension, with an example of production and reception process involved in an advertising message.

MEDIUM (TV)

SERVICE / PRODUCT	PRODUCTION	Power In	ADVERTISING MESSAGE	RECEPTION	SERVICE / PRODUCT

BRANDS → ATTRIBUTES → Ad Agency

-----Audience

Consumer

INTERPRETATION   **INTERPRETATION**
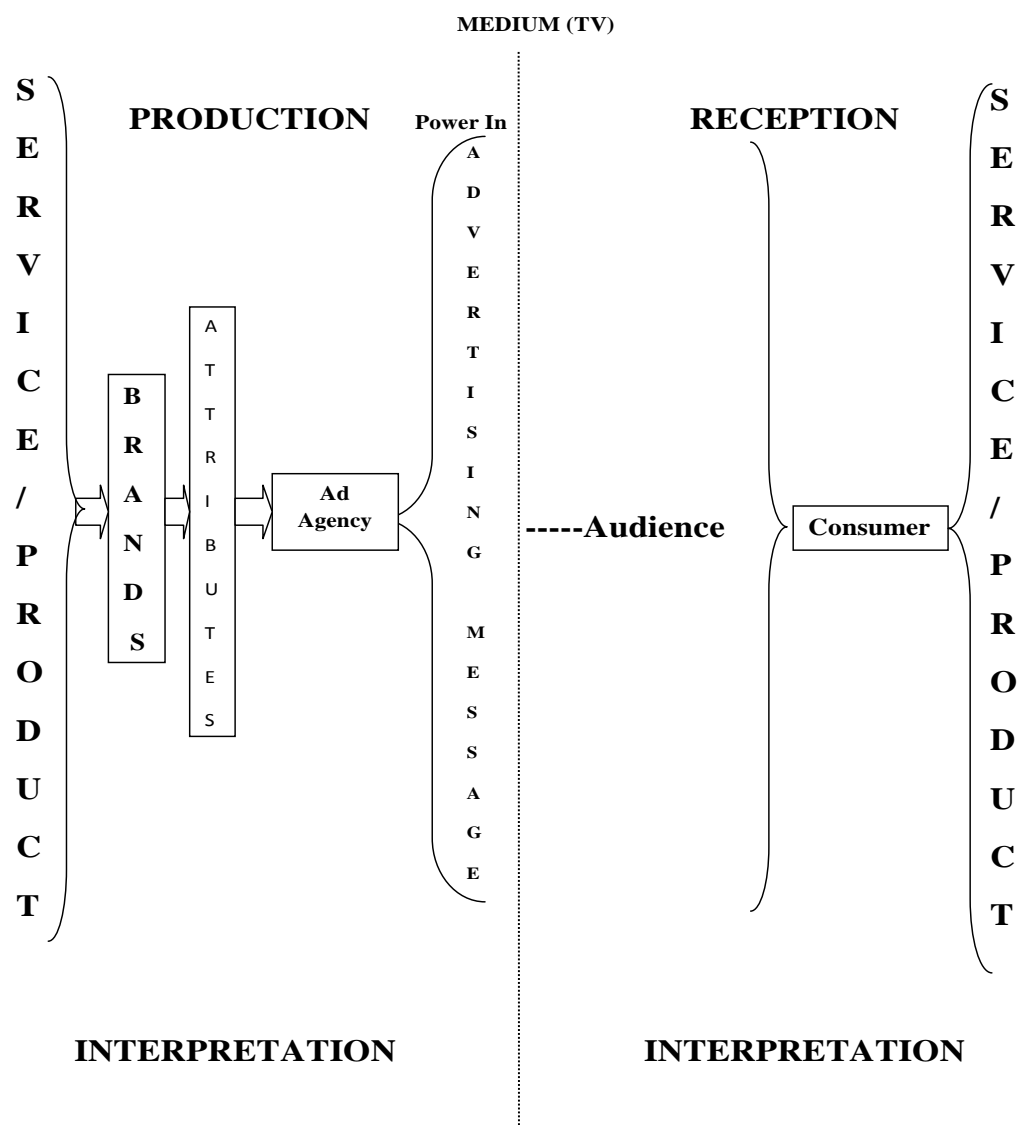
Fig. 11. Production-Reception Process of an Advertising Message

According to Fairclough:

> Paradoxical as it may 'seem, both the production of a text and the interpretation of a text have an interpretative character. The producer of the text constructs the text as an interpretation of the world, or of the facets of the world which are then in focus; formal features of the text are traces of that interpretation. The traces constitute cues for the text interpreter, who draws upon her assumptions and expectations (incorporated in frames) to construct her interpretation of the text. Thus, text interpretation is the interpretation of an interpretation (*Language and Power* 80).

3.5.3   Third Dimension: Socio-Cultural Practices

As discussed earlier, all dimensions are independent and therefore the order of analysis does not matter because all the three dimensions are mutually explanatory as well. The third dimension or the socio-cultural practices involve an explanation of the 'discourse practices' that evolve in particular socio-cultural contexts. Thus "explanation is concerned with the relationship between interaction and social context - with the *social determination of the processes of production and interpretation, and their social effects*" (Fairclough *Language and Power* 26). It deals with the socio-cultural conditions that govern the processes of 'production' and 'reception'. This explanation can be termed as a 'social analysis'. It deals with the types and 'order' of discourse, as well as 'interdiscursivity' involved in a particular discourse that is being produced (Fairclough 110). The 'power behind' discourses leads to 'discursive changes' as old discourses are removed or modified according to the requirements. According to Fairclough, at this level, the 'power behind' discourses, acts as a constraining force. It constrains the discourses with regard to contents (knowledge and beliefs), relations (social relationships), and subjects (social identities of

participants in a discourse). This leads to the modification and adaptation of discourse accordingly. Fairclough, Mulderring, and Wodak write:

> Discursive change is analyzed in terms of the creative mixing of discourses and genres in texts, which over time leads to the restructuring of relationships between different discursive practices within and across institutions, and the shifting of boundaries within and between 'orders of discourse (363).

The interpretation of any discourse is "necessarily drawn upon orders of discourse and other aspects of social structure, internalized in their Members' Resources (MR)" (Fairclough *Language and Power* 39). In this regard, the mass-media discourse is interesting because " the nature of the power relations enacted in it is often not clear, and there are reasons for seeing it as involving hidden relations of power" (49). But one can say that the producers in the mass media exercise power over consumers as they have, all the producing rights and are therefore able to determine not only what is to be included and excluded (selective and careful presence and absence of words, images, facts, etc.), but also the way various events are represented, and even the subject positions of their audiences are pre-determined and controlled. "Textual analysis can often give excellent insights about what is 'in' a text, but what is absent from a text is often just as significant from the perspective of sociocultural analysis" (Fairclough 138). Mass media seems to 'naturalize' various discourse types and "ideology is at its most powerful when it is invisible when discourses have been naturalized and become part of our everyday common sense" (Janks 341). The distance between the producers and the viewers in mass media is highlighted by Fairclough:

> Media discourse is designed for mass audiences and there is no way that producers can even know who is in the audience, let alone adapt to its diverse

sections. And since all discourse producers must produce with some interpreters in mind, what media producers do is address an ideal subject, be it a viewer, or listener, or reader. Media discourse has built into it a subject position for an ideal subject, and actual viewers or listeners or readers have to negotiate a relationship with the ideal subject (*Language and Power* 49).

But the viewers or readers can also exert their power on the discourses by rejecting them, a position of 'estrangement or alienation from the text' where it is easier to read against rather than with the text i.e. 'engagement' (Janks 330). The broader socio-cultural contexts (and power plays) of an advertising message are represented diagrammatically (as seen in figure 12).
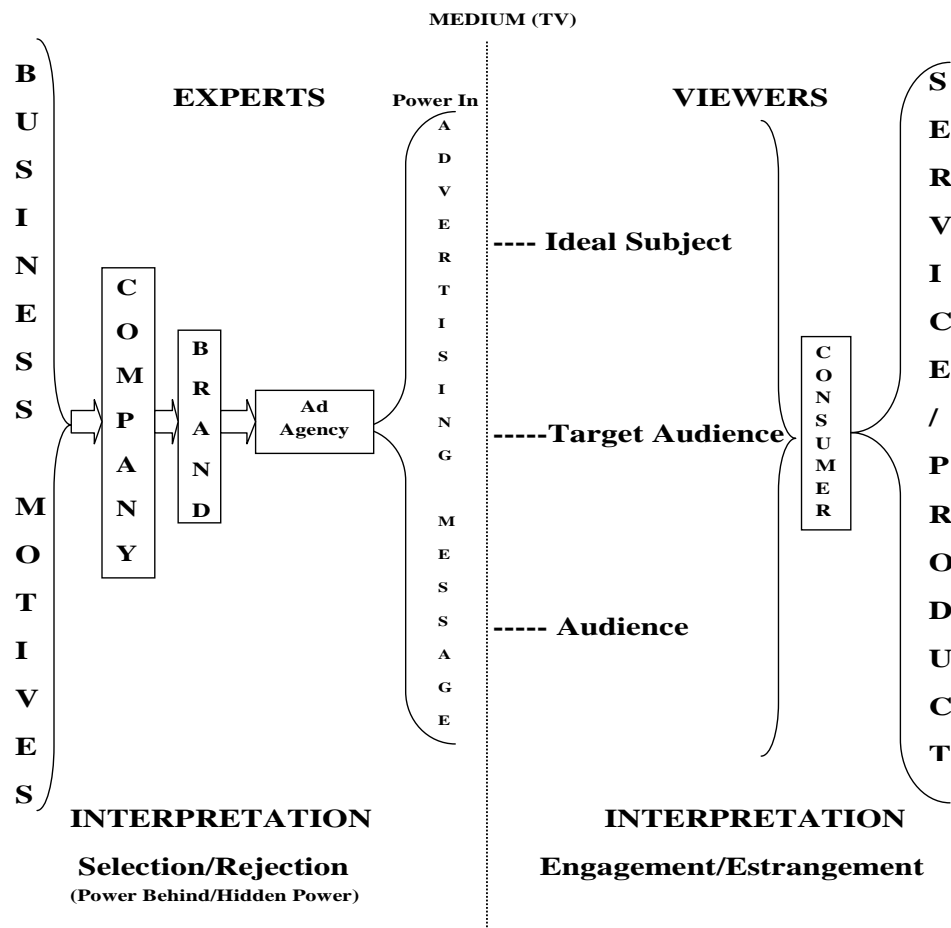
Fig. 12. Broader Socio-cultural Contexts of an Advertising Message

3.6   Conclusion

This chapter provided for a detailed discussion of the research methodology and framework that is used in the thesis for analyzing the selected tourism video commercials of '*Khushboo Gujarat Ki*' campaign. Norman Fairclough's '3-Dimensional Model' of CDA provides appropriate 'set of tools' to analyze the advertising texts. It is done through the 'rigorous' three-level analysis; description of text, interpretation of the relationship between text and interaction, and explanation of the relationship between interaction and social context. Text analysis helps in a detailed 'description' of a text, to find out the 'texture' and 'structure' of the selected text. Interpretation and Explanation act as two successively applied levels or measures of uncovering, or demystification as "neither the dependence of discourse on background assumptions, nor the ideological properties of these assumptions which link them to social struggles and relations of power, are generally obvious to discourse participants" (Fairclough 141).

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CHAPTER 4

ANALYSIS AND DISCUSSION

4.1   Introduction

This chapter presents a detailed analysis of the 'multimodal texts' i.e. the selected tourism video commercials of *'Khushboo Gujarat Ki'* campaign, using Norman Fairclough's '3-Dimensional Model' of Critical Discourse Analysis (CDA). The six selected video commercials of the campaign promote six different destinations of Gujarat namely Gir Forest, Kutch, Lothal, Porbandar, Somnath and Dwarka (*gujtourism*: YouTube). Throughout the analysis and elsewhere in the thesis, the order of these destinations remains the same for the sake of convenience and for avoiding any sort of confusion. Further, these destinations are clubbed together as Natural (Gir and Kutch), Historical (Lothal and Porbandar) and Religious (Somnath and Dwarka) tourist sites. As already discussed in the previous chapter dealing with research framework, the analysis involves three different but interrelated levels of analysis. Celebrity endorsement is also dealt and described in the first dimension as a part of the text description. The three levels of analysis are as given below:

1.   First Dimension: Text Analysis or Description of the text.

2   Second Dimension: Discourse Practices or Interpretation of the production-reception process.

3   Third Dimension: Socio-cultural Practices or Explanation

4.2   First Dimension: Text Analysis

The analysis focuses only on a detailed description of the various aspects of the selected tourism video commercials like dialogues, filming techniques, destination image, and celebrity endorsement.

4.2.1   Dialogues

The video commercials consist of dialogues or the monologues, delivered by the celebrity i.e., Amitabh Bachhan, which are transcribed to written form for the purpose of analysis. This section is divided into two subsections for a deeper understanding and description of the dialogues. First subsection deals with the description and analysis of the dialogues based on a set of questions as suggested by Norman Fairclough. The second subsection deals exclusively with 'Transitivity Analysis' of the dialogues. It informs about the type of processes, participants, and the circumstances being represented in the commercials. The analysis of the choice of words in any commercial is vital for understanding the ideological underpinnings. The dialogues (script) of the six selected commercials are attached in the Appendix (a).

4.2.1.a Description and Analysis

CDA employs a set of ten main questions and some sub-questions to analyze the 'text' for the use of 'vocabulary', 'grammar', and 'textual structures' (Fairclough *Language and Power* 109-111, Locke 46). The six questions pertaining to vocabulary, grammar and textual structure of the dialogues taken for this study are:

Q1What are the ideologically significant meaning relations (synonymy, hyponymy, antonymy) between the words?

Q2 What are the metaphors used?

Q3 Are sentences active or passive? Are sentences negative or positive?

Q4 What are the modes (declarative, grammatical question, imperative) used?

Q5 Are personal pronouns 'we', 'you', etc. used, and if so, how?

Q6 What large-scale structures does the text have?

As there are six dialogues pertaining to the six video commercials, every question is answered at a time for all the dialogues in the above-mentioned order.

Q1What are the ideologically significant meaning relations (synonymy, hyponymy, antonymy) between the words?

All the commercials are looked for the kind of vocabulary used, as it is "carefully chosen to promote positive associations in the minds of the target audience" (Goddard 106). The kind of vocabulary used in the commercials attempts to reinforce the imagery/information in accordance to the destination being promoted. Kutch is described differently as compared to Lothal or Somnath. Different words are used to contrast and distinguish various subject positions or representation. For example, lion is the 'King' and the human beings are the 'subjects' in the 'Gir Forest' commercial. Each commercial utilizes a 'spatial' hyponymy by referring to India, Gujarat and the particular destination. In the Porbandar commercial, Mahatma Gandhi is portrayed as a global icon: *He may be from Gujarat, but today he belongs to the world.*

The table 3 given below details upon the use of synonyms, antonyms, and hyponyms in the dialogues of the selected commercials:

Table 3

Vocabulary used in the Commercials

Vocabulary Commercial	Synonyms	Antonyms	Hyponyms
Gir	Domain-Boundaries; Ancient- For ages; Stark-Pristine	King- Subjects	India- Gujarat- Gir Population-More than 400; Inhabitants- Presence; Regal-King
Kutch	Stark-Austere Radiantly-Lightup- Bloom Serene-Gently- Laidback Vivid-Vibrance- Colorful	Stark- Vivid Stark- Colorful Austere-Vibrance	India- Gujarat- Kutch Music- Melodies
Lothal	Prosperity-Rich Remains- Footsteps Culture- Civilization	Modern- Ancient Past – Today We- Ancestors	Ancient- Past Modern- Today Journey- Footsteps
Porbandar	Few- Spare- A bit Peace- Non-violence	Radical- Simple Non-violence- Brutality	World- Nation- India-Gujarat- Porbandar

		Peace- Tyranny	Philosophy- Beliefs Influence- Awakening Tyranny- Brutality
Somnath	Shrine- Temple Invasion- Attack Destroy- Wiped out Essence- Made up of Faith- Belief Struck- Attacked Not far- Close by	Our- Foreign Destroy- Rebuilt Far- Close by	India- Gujarat- Somnath Holy- Shrine- Temple Every- Several- A few- 12- First
Dwarka	Moksha- Liberation Listen- Hear Love- Devotion Imbibe- Immerse Beneath-Submerged- Under	Whole- A bit	Gujarat- Dwarka Gateway- Window Dance- Ras Leela Ancient- Past

Q2 What are the metaphors used?

As Fairclough argues, "when we signify things through one metaphor rather than another, we are constructing our reality in one way rather than another. Metaphors structure the way we think, the way we act, and our systems of knowledge and belief, in a pervasive and fundamental way" (195). The selected advertising campaign is

'*Khushboo Gujarat Ki'*, which literally means the 'fragrance of Gujarat'. The term '*khushboo*' is used metaphorically here, although it is not the part of the text in a sense. All the selected commercials use 'breathe in' as a metaphor. Apart from this, metaphors like 'King', 'Doorway to India', 'Awakening', 'Footsteps', 'Journey', 'Fragrance of faith', 'Gateway', 'Window into the past', etc. are also used in the selected commercials.

Q3 Are sentences active or passive? Are sentences negative or positive?

Almost all the sentences in all the commercials make use of active voice (mainly present tense is used) and are positive. The only exceptions are given below:

This stark and austere beauty is colorfully contrasted by the people of Kutch, by the vivid colors of their handicrafts and the sweet melodies in their folk music (Passive; Kutch).

Lord Krishna was fatally struck by an arrow (Passive; Somnath).

Faith is not made up of wood and stones. It cannot be wiped out by merely destroying a few structures (Negative; Somnath).

Q4 What are the modes (declarative, grammatical question, imperative) used?

The majority of the sentences are declarative. But a lot of imperatives are used, especially towards the end of the each commercial, for e.g. come; breathe in a bit of Gujarat. The Dwarka commercial utilizes the most number of imperatives and uses just 3 declarative as compared to 7 imperative sentences. Similarly, the Lothal commercial uses only 1 declarative but 4 imperative sentences. It is the only commercial where questions are also utilized. There are 2 questions out of which one is a rhetorical question:

Why did our ancestors choose these places to settle?

Is it because this land that we call Gujarat today has always been the land of opportunity and prosperity?

Q5 Are personal pronouns 'we', 'you', etc. used, and if so, how?

The use of personal pronouns like we, us, our and you is very few. In the entire commercials pronoun 'you' is not used directly for the majority of the time but through *ellipsis*. For e.g. in these sentences, 'you' is absent- Come. Breathe in a bit of Gujarat. Apart from this, in the commercials for Lothal, Somnath and Dwarka, the pronouns 'we', 'you', 'your', 'our', are used in the text. Some of the examples are given below from Dwarka and Somnath commercials:

Why did our ancestors choose these places to settle?

Trace the footsteps of the great Indus Valley Civilization and you will see, how we have cherished our culture and continue to do so even today.

For several centuries, the foreign invaders attacked this shrine to destroy our sense of identity and our culture.

Our faith prevailed.

Thus, there are a lot of instances where the pronoun 'you' is used ambiguously in a manner that seems to include the audience as well. The advertisers probably work on some presuppositions and presume an identity of the audience while using phrases like 'our ancestors', 'our faith', 'our culture', etc.

Q6 What large-scale structures does the text have?

All the commercials start with the identification of the destination being showcased. For e.g. *This is the Girnanr mountain range, Dwarka is the gateway to moksha, Porbandar…the future hope of India was born here, This is the surreal of Runn of Kutch, These are the remains of….Dholavira and Lothal*. In case of Somnath, it begins in a slightly different manner:

There are 12 jyotirlingas, the essence of Lord Shiv spread across India and the first amongst these holy shrines is the temple of Somnath.

After the initial introduction of the destinations, the text talks about the important aspects of these places. Only towards the end the celebrity urges the viewer to come and visit these destinations. In the last frame of the commercial the logo of Gujarat tourism, the words 'Gujarat Tourism' and the website address appears (see figure 13). Not only the sponsor of these commercials is identified thus, but the interested persons can also find further information on the website of Gujarat tourism.

Fig. 13. The Logo of Gujarat Tourism

So the large scale structure that emerges out in these commercials is like:

Beginning: The name and identity of the destination.

Middle: Information about the destination and major attractions.

End: An invitation/suggestion to come and 'breathe in' these destinations. And the sponsor is identified by the logo.

4.2.1.b Transitivity Analysis

The present section deals with a detailed 'Transitivity Analysis' of the selected dialogues. Every verb is identified along with the associated process type, the participants, and the accompanying circumstance. Each commercial is analyzed separately. According to Janks, "Transitivity is not as easily visible to producers and

readers as other linguistic features, because of the complexity of its encoding" (336).

Thus, a careful examination of the dialogues is necessary for the 'description' of the

process types involved in these selected dialogues.

1.   Gir Forest Commercial

Clause 1	This	is	the Girnar mountain range,	far older than the Everest.
Field	Token (Identifier)	Process-Relational Intensive	Value (Identified)	Manner (Comparison)
	Possessor (Carrier)			Possession (Attribute)

C2	Within these ranges	lies	the ancient forest of Gir.
Field	Existing	Process – Existential	Existent
	Circumstance.-Location- Place		

C3	This	is	the domain of the Asiatic Lion.
Field	Token	Process – Relational – Intensive	Value
	Identifier		Identified

C 4	More than 400 of these regal lions	Roam	this forest	marking its boundaries with their magnificent presence.
Field	Actor	Process – Material	Goal	Circumstance-Manner (means)
	Actor			Process- Material--- Goal

C5	With this	king of the jungle	Shares	an unusual relationship	with his human subjects.
Field		Circumstance	Senser	Process – Mental	Phenomenon	Circumstance-Accompaniment-Addition

C 6a	Lion and man	Share	this land	in peace respecting each other,
Field	Actor	Process – Material	Goal	Circumstance- Manner (Means)
	Senser			Process- Mental

C 6b	the good reason why	the lion population	Is	on the rise.
Field	Circumstance- Cause-Reason	Carrier	Process – Relational	Attribute

C7	For ages	these magnificent inhabitants of the Gir forests	have symbolized	India's pride.
Field	Circumstance Duration(Temporal)	Senser	Process – Mental	Phenomenon

C8	(Ellipsis: You, the audience)	breathe in	their presence.
Field	Senser	Process- Mental	Phenomenon

C9	(Ellipsis: You, the audience)	breathe in	these stark and pristine forests.
Field	Senser	Process- Mental	Phenomenon
			Circumstance- Location (Spatial)

C10	(Ellipsis: You, the audience)	breathe in	a bit of Gujarat.
Field	Senser	Process- Mental	Phenomenon
			Circumstance- Location (Spatial)

2.   KUTCH Commercial

C1	This	Is	the surreal of Runn of Kutch,	the doorway to India.
Field	Token (Identifier)	Process – Relational	Value (Identified)	Circumstance- Addition
	Possessor (Carrier)			Possession (Attribute)

C 2a	When the night	Is	Clear	and the moon	(ellipsis-is)	in full bloom
	Carrier	Process – Relational	Attribute	Carrier	Process – Relational	Attribute
	Possessor		Possession	Possessor		Possession
			Circumstance- Time- Temporal			

C 2b	these white sands	light up	radiantly.
	Actor	Process- Material	Manner (quality)

C 3	For those nights	the earth	Becomes	moon.
	Extent-Duration	Carrier	Process- Relational	Attribute

C4	This stark and austere beauty	is colorfully contrasted	by the people of Kutch, by the vivid colors of their handicrafts and the sweet melodies in their folk music.
	Actor	Process- Material	Goal

C 5a	Close by	Is	the serene and laid back	beach of Mandvi.
Field	Circumstance-Distance (Spatial)	Process-Existential	Manner (quality)	Existent

C5 b	where	the land	gently	rolls down	into the sea.
	Location	Actor	Manner (Quality)	Process-Material	Circumstance-Location /Range

C6	……	breathe in	this zest for life	Here	the colorful fest of arts, the vibrance
	Senser	Process-Mental-Affection	Phenomenon	Location-Place	Accompaniment

C7	…….	breathe in	a bit of Kutch
	Senser	Process- Mental	Phenomenon

C8	…….	Come	(Ellipsis - to Gujarat)
	Actor	Process- Material	Goal

C9	…….	breathe in	a bit of Gujarat
	Senser	Process- Mental	Phenomenon

3. Lothal Commercial

C1	These	are	the remains of civilizations and cities	that _seem_ modern even after thousands of years,	the ancient cities of Dholavira and Lothal.
Field	Identifier Token Carrier	Process - Relational	Identified Value Attribute	Range	Identified Value Attribute
				Process- Relational	

C2	Why did our ancestors	Choose	these places	to settle?
	Actor	Process- Material	Range	Goal

C3	Is it because	this land that	We	Call	Gujarat today	has always been	the land of opportunity and prosperity?
	Reason	Verbiage	Sayer	Process- Verbal	Role		
		Carrier				Process: Relational	Attribute

C4	…..	trace	the footsteps	of the great Indus Valley civilization.
	Actor	Process- Material	Goal	Circumstance- Range

C5 a	And	You	will see	how we _have cherished_ our culture.
		Senser	Process- Mental	Phenomenon
				Actor Process- Material Goal

C5 b	And	We	Continue to do	So	even today
		Actor	Process- Material	Goal	Circumstance- Duration

C6	………	Breathe in	the rich past and the vibrant culture.
	Senser	Process- Mental	Phenomenon

C7	………….	Breathe in	this journey of civilization.
	Senser	Process- Mental	Phenomenon

C 8	…….	Breathe in	a bit of Gujarat.
	Senser	Process- Mental	Phenomenon

4   Porbandar Commercial

C1	Porbandar, October 2^{nd,} 1869,	the future hope of India	was born	here, here at Keerti Mandir.
	Cir.- Place Cir.- Time	Actor	Process- Material	Circum- Place

C2	His name	Was	Mohandas Karamchand Gandhi,
	Identified	Process- Relational	Identifier
	Token		Value

C3	The Mahatma, the man who	Pioneered	a philosophy	that _influenced_ the world profoundly.
	Actor	Process- Material	Goal	Circumstance
				Process- Mental

C 4	And	continues to do	so	even today
	Actor	Process- Material	Goal	Circumstance- Duration

C5	Here at the Sabarmati Ashram	He	Practiced	ideas that _were_ radical as they _were_ simple, non-violence in the face of brutality, peace against tyranny, right against white.
	Circumstance-	Actor	Process- Material	Goal
	Location-Place			Proc- Relational Proc-Relational

C6	He	Lives	Here	still in his few and spare belongings, in his letters, in his beliefs.
	Actor	Process – Material	Circumstance- Place	Manner –Means

C7	He	may be	from Gujarat	but today	he	belongs	to the world
		Process-Relational		Circumstance-Time		Process-Relational	

C8	…….	breathe in	the memories of India's struggle for independence, of the awakening of a nation.
	Senser	Process –Mental	Phenomenon

C 9	Gujarat	(Ellipsis – is)	the birthplace of the Mahatma.
	Token	Process- Relational	Value

C 10	……	breathe in	a bit of Gujarat.
	Senser	Process –Mental	Phenomenon

5.   Somnath Commercial

C1	There	are	12 jyotirlings, the essence of lord Shiv	spread across India
	Existing	Process-Existential	Existent	Extent – Distance

C2	The first amongst these holy shrines		is	the temple of Somnath.
	Identifier		Process-Relational	Identified

C 3	For several centuries	the foreign invaders	Attacked	this shrine	to _destroy_ our sense of identity and our culture
	Extent-Time	Actor	Process-Material	Goal	Cause- Purpose
					Process-Material

C 4	(but) Faith	is not made up	of wood and stones
	Actor	Process- Material	Circumstance- Manner- Means

C 5	It	can not be wiped out	by merely _destroying_ a few structures.
	Senser	Process- Mental	Phenomenon
			Process- Material

C 6	Our faith	prevailed.
	Actor	Process- Material

C 7	And after every invasion	the temple	was rebuilt.
	Circumstance- Condition	Actor	Process- Material

C 8	Not far from here	the Aren, Kapil and Saraswati rivers	converge.
	Circumstance- Location-Place	Actor	Process-Material

C 9	Close by also	Is	the Geeta Mandir and the Bhalka tirth.
	Circumstance- Extent-Distance	Process- Existential	Existent

C 10	…..where	Lord Krishna	was fatally struck	by an arrow.
	Circumstance- Location- Place	Recipient	Process- Material	Actor

C 11	Somnath's temple	....	breathe in	the power of belief.
	Circumstance- Location- Place	Senser	Process- Mental	Phenomenon

C12	………	breathe in	the fragrance of faith.
	Senser	Process – Mental	Phenomenon

C 13	…………	breathe in	a bit of Gujarat.
	Senser	Process- Mental	Phenomenon

6.   Dwarka Commercial

C1	Dwarka	Is	the gateway to moksha, the liberation of the soul.
	Carrier	Process- Relational	Attribute
	Possessor		Possession

C2	………	come	to the city of Krishna.
	Actor	Process- Material	Goal

C 3	……	imbibe	the meaning of love and devotion.
	Senser	Process- Mental	Phenomenon

C4	…….	Listen	from the heart
	Senser	Process- Mental	Circumstance- Manner- Means

C5	You	will hear	the lord	*playing*	the flute.
	Senser	Process- Mental	Phenomenon		
			Actor	Process- Material	Goal

C 6	…….	gaze	at the sunset	Here
	Senser	Process- Mental	Phenomenon	Circumstance – Location- Place

C7	you	will feel	your soul _immersed_ in his.		
	Senser	Process- Mental	Phenomenon		
			Senser	Process- Mental	Phenomenon

C 8	The whole place	Is	a gigantic ras-leela, the traditional dance of Lord Krishna and his Gopis.
	Carrier	Process- Realtional	Attribute
	Possessor		Possession

C 9	And beneath this one	Sits	another Dwarka
	Existing	Process- Existential	Existent

C 10	The ancient Dwarka	Now	submerged	under the sea,	(Ellipsis – is)	a window into our glorious past.
	Existent	Circumstance	Process- Existential	Existing		
	Carrier				Process- Relational	Attribute

C 11	……	breathe in	the love and devotion of lord Krishna.
	Senser	Process- Mental	Phenomenon

C 12	…………..…	breathe in	a bit of Gujarat.
	Senser	Process- Mental	Phenomenon

C 13	…………………..	Come	(ellipsis- to Gujarat/Dwarka)
	Actor	Process- Material	Goal

The Transitivity Analysis of the dialogues reveals a total of 82 processes. Primarily the 'Mental' 'Material' and 'Relational' process types are used in the selected commercials as they constitute more than 90 % of the total processes (75 out of a total of 82). All the process types involved in the selected video commercials, as drawn through Transitivity Analysis are summarized below in table 4:

Table 4

Frequency of Process Types in each Commercial

Process Commercial	Material	Behavioral	Mental	Verbal	Relational	Existential	Total
Gir	3	0	**6**	0	3	1	13
Kutch	**4**	0	3	0	**4**	1	12
Lothal	**4**	0	**4**	1	3	0	12
Porbandar	5	0	3	0	**6**	0	14
Somnath	**8**	0	4	0	1	2	15
Dwarka	3	0	**8**	0	3	2	16
Total	**27**	0	**28**	1	**20**	6	**82**

4.2.2 Video Content Analysis

The current section deals with the description of the selected video commercials with the help of Video Content Analysis and Film Analysis Techniques. The videos were first manually decomposed into shots by identifying the cuts or transitions between two consecutive shots. Afterwards, all the frames were extracted using 'Adobe After Effects' at 25 frames per second. Thus, a commercial of 68 seconds yields 1700 frames. The frames are used to confirm the shot boundaries, as well as to find the

duration of the shots. The details of all the shots and frames of the selected commercials are attached in the Appendix. A summary of number of shots and the average duration of the shots in each commercial is given below (table 5):

Table 5

Number and Duration of Shots in the Commercials

Commercial	Gir	Kutch	Lothal	Porbandar	Somnath	Dwarka
Total Duration(in seconds)	68	58.48	43.32	**68.24**	58.12	57.36
Number of Shots	44	**45**	12	25	20	25
Average Shot Duration	1.55	1.29	**3.61**	2.73	2.91	2.29
Longest Shot Duration (and the Shot Number)	12.92 (40)	4.36 (11)	9.44 (11)	8.48 (25)	**13.64** (14)	10.88 (17)

The average duration of the selected commercials is around 59 seconds each and the average shots per commercial are 28.5. The commercial showcasing Porbandar is the longest one with a duration of 68.24 seconds, followed closely by Gir Forest commercial at 68 seconds. The Lothal commercial is the smallest in duration i.e. 43.32 seconds and employs only 12 shots. On the other hand, Kutch commercial employs the highest number of shot i.e. 45 shots. The average shot duration is highest for the Lothal commercial at 3.61 seconds/shot. The shot of longest duration in the selected commercials is found in Somnath commercial (shot number 14), with a duration of 13.64 seconds (almost 24 % of the total duration of the commercial).

Using Film Analysis Techniques, each shot was analyzed to find out the way in which the destinations are shot. For this purpose, the main considerations were: (i) the shot type i.e. Long Shot, Medium Shot or a Close Up, (ii) Camera Angle i.e. Eye level, High Angle or Low Angle, and (iii) The Camera Movement i.e. fixed, track, pan, zoom, etc. A detailed analysis of all these aspects of the selected commercials is attached in the Appendix. The table 6 given below details upon the type of shots used in each of the commercials:

Table 6

Shot Types

Commercial Shot Type	Gir	Kutch	Lothal	Porbandar	Somnath	Dwarka	Total
Long Shot	12	**18**	4	5	3	2	44
Medium Shot	**17**	12	**7**	**12**	**11**	11	70
Close Up	15	15	1	8	6	**12**	**57**
Total	44	45	12	25	20	25	**171**

A shot type is the relative positioning (in terms of distance from the screen) of a represented participant or an object (person, place, animals or thing) in a frame. For e.g. a close-up is used to show the details, from a very close distance. The advertisers employ a good mix of all the three type of shots while filming the destinations, but 'medium shots' are used more than the other two types of shot. Medium shots are employed prominently in the commercials showcasing Lothal, Porbandar, and Somnath. Almost every third shot is a 'close up' except in Lothal (only one close up

shot) and Somnath commercials. In the case of Somnath commercial, every second shot is a close up. The represented participants in any commercial are shown at some angle with respect to the audience. The angle at which represented participants or objects are filmed in a shot is termed as the 'camera angle'. The different types of camera angles are used to denote different types of power relations as well. The eye-level' is considered a 'neutral or realistic gaze'; a 'low angle' is used for portraying the dominance of the character, while a 'high angle' tries to weaken the 'position' of a subject. For example looking up at someone has the metaphorical association of them having higher status than you (Machin 76).The analysis of the videos shows how are the various types of camera angles used (see table 7).

Table 7

Camera Angles

Commercial CAMERA Angle	Gir	Kutch	Lothal	Porbandar	Somnath	Dwarka
Eye Level	44	41	10	19	18	23
Low Angle	0	4	1	5	1	2
High Angle	0	0	1	1	1	0
Total	44	45	12	25	20	25

Almost all the shots in the selected commercials employ an 'Eye-Level' angle. The videos are analyzed to find out how the camera moves to capture the participants in a frame, which is termed as 'camera movement'. The camera movement analysis also includes 'no movement' i.e. a fixed shot. The camera movement for each shot of the selected commercials is identified (see table 8).

Table 8

Camera Movement

Commercial Camera Movement	Gir	Kutch	Lothal	Porbandar	Somnath	Dwarka	Total
Fixed	9	**18**	3	4	**8**	**9**	**51**
Zoom In	1	0	0	0	0	1	02
Zoom Out	0	1	1	0	0	0	02
Follow	9	10	3	**8**	1	2	**33**
Pan Right	1	5	0	1	2	3	12
Pan Left	5	4	0	3	1	3	16
Parallel Track	**10**	0	0	3	2	0	15
Track In	4	5	**4**	6	6	7	**32**
Track Out	2	1	1	0	0	0	04
Tilt Up	3	1	0	0	0	0	04
Tilt Down	0	0	0	0	0	0	00
TOTAL	44	45	12	25	20	25	171

The 'Fixed shots' and 'Tracking shots' (Track-In, Track-out, and Parallel Track) are the most frequently used (51 times each) 'camera movements', followed by 'Follow' and 'Pans' (Pan Right and Pan Left).

4.2.3. Destination Image Framing Index

Once all the frames are extracted for all the commercials, one frame is selected as a key frame, to be representative of a particular shot. Each key frame is analyzed and assigned a particular Destination Image Attribute, based on the contents of the frame. Once all the shots are assigned a particular attribute (based on the key frames), the shots with similar attributes are counted and their duration is calculated. Table 9 given below specifies the frequency and duration of each attribute in all the commercials:

Table 9

Destination Image Attributes

Commercial DI Attribute Frequency (Duration in seconds)	Gir	Kutch	Lothal	Porbandar	Somnath	Dwarka
1 Natural Resources	23 (27.72)	1 (1.04)	0	0	0	0
2 Natural Environment	0	13 (23.4)	0	0	0	0
3 Atmospehre of the Place	7 (10.12)	8 (8.56)	10 (39.4)	11 (35.24)	4 (19.32)	9 (33.72)
4 Culture, History & Art	5 (5.88)	18 (20.64)	2 (3.92)	14 (33)	16 (38.8)	16 (23.64)
5 Social Environment	0	3 (2.72)	0	0	0	0
6 General Infrastructure	0	0	0	0	0	0

7 Tourist Infrastructure	0	0	0	0	0	0
8 Tourist Leisure & Recreation	9 (24.28)	2 (1.88)	0	0	0	0
TOTAL	44 (68)	45 (58.24)	12 (43.32)	25 (68.24)	20 (58.12)	25 (57.36)

After calculating the frequency and duration of various attributes in a commercial, a 'Framing Index' scale (from 0-100) is developed for measuring the 'Framing Index Value' of each Destination Image Attribute. The 'Framing Index Value' reflects the 'focus' of a commercial as it takes into account the multiple of, the number of times an attribute appears in a commercial and the duration or time devoted to it in the commercial. It gives a clear idea about what particular attribute or attributes, a particular commercial wants to highlight. The formula for this conversion is already discussed in the previous chapter dealing with Research Framework. The focus of each commercial is clearly evident from the 'Framing Index' values. This value deals with what is shown- the images of the destination that are under the direct control of the advertisers. The 'Framing Index Value' of all the attributes is calculated for all the commercials (see table 10).

Table 10

Framing Index Values

DESTINATION FRAMING INDEX VALUE	Gir	Kutch	Lothal	Porbandar	Somnath	Dwarka
1 Natural Resources	**100**	1	0	0	0	0
2 Natural Environment	0	**82**	0	0	0	0
3 Atmospehre of the Place	12	19	**100**	84	13	81
4 Culture, History & Art	5	**100**	2	100	100	100
5 Social Environment	0	3	0	0	0	0
6 General Infrastructure	0	0	0	0	0	0
7 Tourist Infrastructure	0	0	0	0	0	0
8 Tourist Leisure & Recreation	35	2	0	0	0	0

4.2.4. Celebrity Endorsement

The *'Khushboo Gujarat Ki'* campaign is endorsed by iconic Indian film star Amitabh Bachhan. A celebrity endorsement is considered a powerful communication in itself. But how a celebrity is represented is equally important for the 'intended' impact of a commercial. The shots and frames from the selected video commercials are further analyzed to find out how the celebrity is presented in these commercials. The numbers

of shots focusing on the celebrity are counted, to find out the total time the commercials focus on him, that is shown in table 11:

Table 11

Focus on Celebrity

Commercial Celebrity Presence	Gir	Kutch	Lothal	Porbandar	Somnath	Dwarka
Shots on Celebrity	18	19	3	20	9	8
Total Shots (171)	44	45	12	25	20	25
Duration Celebrity	37.24	32.76	20.24	60.4	37.08	32.76
Total Duration	68	58.48	43.32	68.24	58.12	57.36
% Duration Celebrity	54.76	56.02	46.72	88.51	63.8	57.11
Av. Celeb Shot Duration	2.07	1.72	6.75	3.02	4.12	4.01
Average Shot Duration	1.55	1.29	3.61	2.73	2.91	2.29

The analysis shows that the celebrity is an important point of focus in all the selected commercials as he is given quite a large number of shots (77 shots out of a total of 171 shots) and is on the screen for at least half of the time in all the advertisements. The average duration of the shots focusing on the celebrity is much higher than the average shot duration of each commercial. Although a celebrity carries certain meanings in itself as an endorser, but in a video commercial, how a celebrity is shot/filmed is equally important in ascertaining these meanings. The shots focusing on

the celebrity were further looked for the camera movement, the types of shot, and the camera angles as shown in table 12, table 13, and table 14, respectively.

Table 12

Camera Movement: Celebrity

Commercial Camera Movement	Gir	Kutch	Lothal	Porbandar	Somnath	Dwarka
Fixed	1	3	**3**	3	1	3
Zoom In	0	0	0	0	0	0
Zoom Out	0	0	0	0	0	0
Follow	**6**	**6**	0	**8**	0	0
Pan Right	1	2	0	0	1	0
Pan Left	4	4	0	3	1	1
Parallel Track	0	0	0	1	0	0
Track In	4	3	0	5	**6**	**4**
Track Out	1	1	0	0	0	0
Tilt Up	1	0	0	0	0	0
Tilt Down	0	0	0	0	0	0

The major types of 'Camera Movement' in relation to the celebrity vary from destination to destination. Although the most common are Pan, Track, and Fixed.

The celebrity is framed using all the three major shot types but most of the shots are the 'Medium Shots'. This is essentially done to portray the celebrity in different roles as discussed earlier.

Table 13

Types of Shots: Celebrity

Commercial Shot Type	Gir	Kutch	Lothal	Porbandar	Somnath	Dwarka	Total
Long Shot	6	**10**	0	1	2	0	19
Medium Shot	6	5	**3**	**11**	**5**	3	33
Close Up	6	4	0	8	2	**5**	25
Total	**18**	**19**	**3**	**20**	**9**	**8**	**77**

With regard to the use of 'Camera Angles' for representing the celebrity, it is observed that nearly all the shots in all the commercials are filmed at an 'eye-level' position.

Table 14

Camera Angle: Celebrity

Commercial Camera Angle	Gir	Kutch	Lothal	Porbandar	Somnath	Dwarka
Eye Level	**18**	**18**	**3**	**17**	**8**	**8**
Low Angle	0	1	0	3	0	0
High Angle	0	0	0	0	1	0
Total	**18**	**19**	**3**	**20**	**9**	**8**

The present section dealt with a detailed description of the selected texts. This description will help in 'interpretation' and 'explanation' in the next two sections dealing with second and third dimensions of CDA, respectively.

4.3.   Second Dimension: Discourse Practices

The second dimension deals with the interpretation of the text. It involves the analysis of the discourse practices of the production and reception of a text. According to Janks, 'Fairclough upholds that the situational context and the intertextual context are vital to this process of interpretation' (338). Thus, the discussion in this section and the following sections will mostly focus on all the commercials together or based on the earlier discussed themes (i.e. Natural, Historical and Religious). Any text gains meaning or is understood if it is socially embedded and carry some assumptions which are thought of as 'common-sense' knowledge. The second dimension is concerned with these discourse processes and their dependence on background assumptions as well (Fairclough 140). According to Locke, "analysis at the level of discourse practice focuses on aspects of a text's production, distribution, and consumption (43).

 A focus on text production is concerned about both 'interdiscursivity' and noticeable 'intertextuality'. The term 'interdiscursivity' can be understood as a way in which a text appears to subscribe to one or more discourses. On the other hand 'intertextuality' a term borrowed from Bakhtin is used to mean how a given text is made up of other texts (Fairclough 232). The details of the production, distribution and consumption processes involved in promoting and advertising a tourist destination can be understood in the form of a diagram (see figure 14).
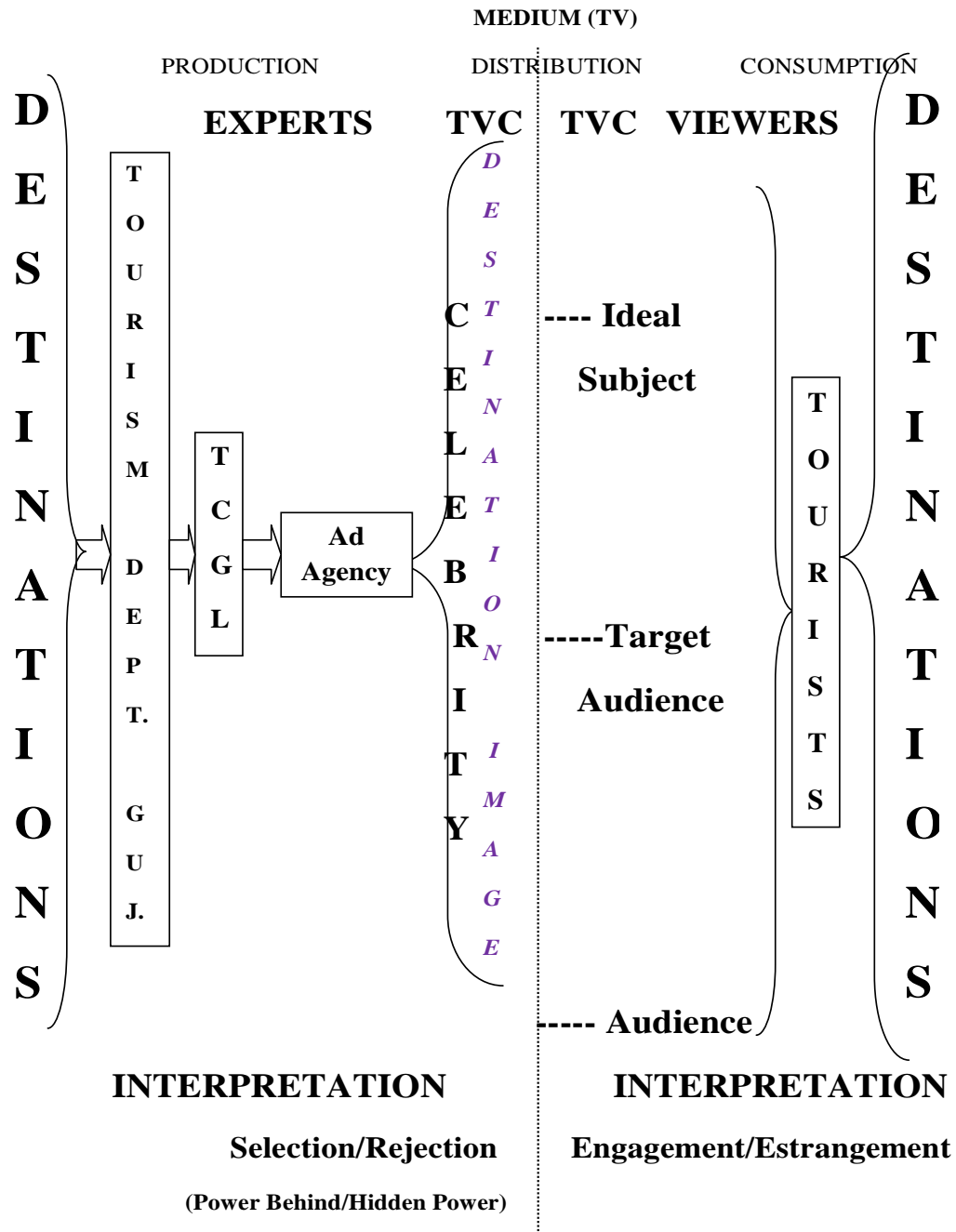
Fig. 14. A Tourism Advertising Text's Production, Distribution and Consumption

The tourism promotion campaign '*Khushboo Gujarat Ki*' was launched by Tourism

Corporation of Gujarat Limited (TCGL) in the year 2010 for promoting Gujarat as a

tourist destination among Indian tourists. The campaign focused on various

destinations from the state, in a phased manner and included both print and video advertisements. '*Khushboo Gujarat Ki*' campaign reflects 'interdiscursivity' as a lot of features are borrowed from different types of discourses. First of all, it belongs to 'advertising discourse' which aims at promoting a product or service (with or without a celebrity). The detailed 'description' of all the dialogues reflects a number of suppositions and comparisons that are made on the part of the advertisers to probably heighten the attractiveness/charm of the destinations. Apart from this, a lot of adjectives and 'apposition' are utilized, to inform the viewers about the destinations in 'glowing terms'. The aim of the campaign is to promote and popularize Gujarat as a tourist destination and for the purpose it utilizes the services of a celebrity i.e. Amitabh Bachhan. It informs about the destinations, portrays selected 'images' of the destinations, and suggests to 'breathe in a bit of Gujarat'.

Secondly, the 'discourses of nationalism' are also reflected in almost all the selected commercials with a direct or indirect reference to India. Thus, it tries to evoke a strong feeling/sense of nationalism by the use of phrases like 'India's pride' (Gir Forest Commercial), 'Gateway to India' (Kutch), 'India's struggle for freedom' (Porbandar), 'Our faith prevailed' (Somnath), etc. Next, it resembles the 'discourses of textbooks'. A textbook carries information in an organized and distinct manner i.e. it is divided into sections and each section carries some lessons/chapters. So the campaign considers Gujarat as a 'textbook'. The various destinations are organized under the sections of 'Natural' (Gir and Kutch), 'Historical' (Lothal and Porbandar) and 'Religious' (Somnath and Dwarka) destinations. And each destination is dealt separately in a commercial, in a detailed manner like a chapter in a 'textbook'. The celebrity acts as a teacher who teaches his 'silent students' i.e. the audience.

As far as 'intertextuality' is concerned, the *'Khushboo Gujarat Ki'* campaign most likely draws some features from two different campaigns for promoting tourism in Australia. The first was the 1984 campaign "Come and Say G'Day" featuring Australian comedian Paul Hogan and the second was in 2004 'Australia- A different Light' campaign featuring several celebrities (Rebranding Australia *economist.com*). These two campaigns provide for some of the textual features of the *'Khushboo Gujarat Ki'* campaign like celebrity endorsement, dialogues, focus on selected aspects of a destination, and 60 seconds duration commercials.

The focus on 'text distribution' deals with how a given text becomes part of a bigger 'text'. The various 'intertextual chains' transform a text into other text-types. Thus, the selected tourism video commercials are individual texts but are a part of broader 'intertextual chain' of the entire *'Khushboo Gujarat Ki'* campaign that involves a series of television commercials, print advertisements, outdoor publicity, festivals and other texts which are part of the overall advertising campaign. The TV commercials are just one part of the broader 'text' of the entire advertising campaign. The text consumption is actually the interpretation or the response of readers to a text and is related to what Fairclough loosely terms as 'coherence' or 'reader disposition' (Locke 43). It is the degree to which the readers (intended or by chance; target or non-target) are inclined to 'consume' a text's 'preferred' reading i.e. 'engagement with the text' or distance themselves from the text i.e. 'estrangement' (Janks 339). The *'Khushboo Gujarat Ki'* campaign as a text was probably able to 'engage' the readers (see table 15). "The fact that 54 lakh tourists were drawn by the state in just two years proved that the campaign featuring Amitabh Bachhan was one of the most successful in the recent times" (Mittra *gujarattourism.com*).

Table 15

Tourist Inflow in Gujarat

Year	2006/07	2007/08	2008/09	2009/10	2010/11	2011/12	2012/13	2013/14
Tourists	123.43	141.19	158.07	170.1	198.12	223.64	254.06	287.88
Increase	16.4	17.76	16.88	12.03	28.02	25.52	30.42	33.82
%Increase	15.32	14.39	11.96	7.61	16.47	12.88	13.60	13.32

Source: http://www.gujarattourism.com/downloads/statistic-2013-14.pdf

 This campaign provided for a positive thrust in the initial year of its launch as the tourist inflow jumped substantially and have kept a steady growth rate since then. As discussed earlier the campaign was able to 'engage' the audience as a text which is reflected in the number of tourists visiting Gujarat after the launch of the first phase of the campaign in 2010-11. Thus, as a text, it succeeded in portraying Gujarat as a favorable tourist destination which made tourists to come and breathe in a bit of Gujarat.

 The 'discourse practices' also look into what is going on in the text, who all are involved (the represented participants and the subject positions) and the type of language used (including film language in case of video commercials), to arrive at (an) interpretation(s). This 'looking inside the text' helps in pulling the 'ideological curtains' as well as to reveal the 'power in' the selected discourse. The campaign is endorsed by Amitabh Bachhan, the one of the most popular and highly recognized celebrities of India. The one of the major roles of 'celebrity endorsement' in advertising is to attract the attention of the audience and thus, it acts as 'power in' advertising discourses. The celebrity roams around all the selected destinations, informing the audience about the destinations, accompanying them throughout the

places and finally urging them to 'come and breathe in a bit of Gujarat'. The use of 'imperative sentences' is another way of using the 'power in' in a discourse. As the audience are separated in time and place while watching a commercial, there are a lot of techniques utilized by the advertisers to actually engage them as if they are a part of it. The 'power in' of these techniques (gaze, camera angle, shot types, etc.) and words (especially pronouns like you, we, our, your, etc. and imperative sentences) helps in convincing and persuading the audience for an 'engagement' with the text. The selected commercials' of '*Khushboo Gujarat Ki*' campaign employ a lot of 'power in' the texts to influence the audience. At times, the power holder concedes his/her power by not showing it directly, but in a 'hidden manner,' it is always present. Thus, the advertisers try to establish a balance of power between the celebrity and the audience in these selected commercials, through a kind of 'concession of power'. For example, the celebrity is shot at an 'eye-level' in all the selected commercials of the campaign (table 14). Overall also, the 'eye-level' shots are used prominently to represent the destinations (table 7). Thus, an attempt is made on the part of the advertisers to portray all the selected destinations in as realistic manner as possible. On the other hand, the close-ups are used to create an intimacy between the audience and the object (or celebrity), as it decreases the 'social distance'. The 'one-third' of the shots employed in the selected commercials of the '*Khushboo Gujarat Ki*' are 'close up' shots (table 6). The shot types indicate the 'framing distance and size' of the represented participants or objects with respect to the audience, who also tend to 'associate size with power and status' (Machin 76). The 'camera movements' are used to fix the 'gaze' of the prospective tourists, that is what to look for when touring a destination (Urry 1). This is supplemented with the information provided about the destinations through the dialogues. The camera takes the viewers towards

(Track In) or makes them follow (Follow) or else stand and listen (Fixed Shots) to the 'guide' that is the 'celebrity'. And hence, these are the most prominent 'camera movements' in the analyzed videos (table 8). Apart from this, the celebrity plays 'multiple roles' as a 'tourist', 'guide' and 'the local'. This 'selective and purposeful' representation of the celebrity in the campaign carry some 'ideological' meanings as well. Acc. to Goddard: "Copywriters give careful consideration to the type of people they want to represent - or, it would be more accurate to say, to re-present, as every image is a re-presentation of something; it is never a 'natural' phenomenon" (114).

A celebrity adds something to the overall meaning of the endorsed product or service. As *Forbes* magazine aptly mentioned in 1986 that "the celebrity is the message" (Lalonde13).

Fig. 15 The Celebrity in Various Roles

The representations of celebrity seemingly follow the age old saying 'When in Rome, do as the Romans do'. Thus, the celebrity is dressed up and acts according to the destination he is present in. A few selected frames (see figure 15 above) captures the celebrity in different lights.

The text exerts its power on the readers by the use of carefully crafted words as well, so "we need a way of talking about how language is not just representing but actively constructing our view of the world" (Eggins 11). According to Fairclough, Mulderring and Wodak:

> The increased importance of language in social life has led to a greater level of conscious intervention to control and shape language practices in accordance with economic, political and institutional objectives. This systematic integration of 'communication design' into institutional settings has been referred to as the 'technologization of discourse', and is a distinctive characteristic of the contemporary linguistic and discursive order (360).

This 'linguistic and discursive order' is present in the 'discourse practices' utilized in the selected commercials of '*Khushboo Gujarat Ki'* campaign and thus needs to be identified and interpreted in the given context. The analysis of the dialogues of the selected video commercials reflects the ideologies and the power games embedded in these dialogues. Fowler notes "each particular form of linguistic expression in a text – wording, syntactic option…etc. – has its reason" (4). The two most prominent metaphors used are '*Khushboo*' and 'Breathe'. The title of the campaign means the 'fragrance' of the state of Gujarat. And in each commercial the celebrity asks the audience to come and breathe this fragrance of Gujarat. Breathing represents the most important and the most vital of the life processes. We are alive because we breathe.

Thus, a tourist visiting the destinations in Gujarat can actually 'live' and 'breathe in' the life, while others who are not coming to Gujarat are kind of 'non-breathing' in their routine and mundane lives, devoid of any fragrance. Thus, an attempt is made on the part of the advertisers to promote the destinations with a particular type of 'experience' as tourism doesn't offer tangibles. Most of the 'take-aways' from tourist destinations are only 'mental'. The same is reflected in the Transitivity Analysis of the dialogues, as the 'mental processes' are used for the most number of times. Also, tourism is about movement so a lot of 'material processes' are also used to represent the 'actions at the destinations'. That is reflected in the use of a substantial number of 'relational processes'   which informs about the destination being represented, for example- *This is the Girnar mountain range* or *This is the surreal of the Runn of Kutch*, etc. A detailed Transitivity Analysis is already presented earlier in this chapter (table 4). Transitivity Analysis is a multi-layered and intricate process. "It is not something that one can 'see' or 'feel' by just looking carefully at a text because it is less obvious, deeper in the syntax, it suggests less conscious control by the writer and it requires more conscious effort for the reader to analyze it" (Janks 338). On the other hand, there are some apparent linguistic choices that are easier to differentiate and observe like the use of passive construction. The vocabulary and the grammar of representation play an important part in the interpretation of a text. The texts promoting tourism talk in glowing terms about the destinations and various attractions there, to charm and entice the prospective tourists. Emotionality and evaluation are best expressed through an extensive use of adjectives or adverbs which attribute certain qualities and properties to the advertised product or service (Gramley and Patzold 103). The analyzed dialogues of '*Khushboo Gujarat Ki*' campaign reveal the use of a lot of adjectives like ancient, regal, magnificent, stark, pristine, austere,

serene, vibrant, holy, gigantic, glorious, etc., as well as adverbs like merely, fatally, profoundly, gently, etc. Another important aspect of language use in the selected dialogues is the prominent use of 'present tense' to represent the actions. The verbs like lies, roam, shares, rolls, trace, breathe, come, listen, gaze, etc. The present tense verbs help advertisers to characterize and portray the desirable situation, express positive thoughts and in reflecting upon the benefits offered by the advertised product or service. Also, it helps in 'inferring' the action as happening now and everything being said are a 'general truth' (113). Similarly, the selected dialogues make good use of omissions or 'ellipsis', that involves omission of words that are implied and obvious in the context. According to Goddard, spoken language is highly elliptical, as it serves the dual purpose of 'economy' and 'informality' (125).

The presence of 'subject' is felt only with respect to the movement and gestures of the celebrity in the commercials. To begin with, in almost all the commercials, the 'subject' is portrayed as an 'invisible but omnipresent' tourist following and listening to the celebrity. It is only towards the end of the commercials that a 'spatial' differentiation is made when the celebrity calls the 'subject' to come and breathe in a bit of Gujarat. The 'subject positions' are also established by the use of personal pronouns like you, we, our, etc. The selected commercials offer a number of instances where the pronoun 'our' is used ambiguously in a manner that seems to include the audience as well. The advertisers probably work on some presuppositions and presume an identity of the audience while using phrases like 'our ancestors', 'our faith', 'our culture', etc. This is what Fairclough terms as 'synthetic personalization', a way in which the modern media operate to handle a large number of audiences in a 'personal' and 'individual' manner. This 'synthetic personalization' reflects the nature

of the power relations and the modern ways of exercising power over the audience (62).

4.4.   Third Dimension: Socio-Cultural Practices

The third dimension of discourse could be described as ´power behind discourse` or as social practices because it is containing "the socio-historical conditions that govern these processes of production and reception" (Janks 26). It deals with 'explaining' the conditions that give rise to the production and reception of a particular text. Because a 'text is never born free, and everywhere it is in context'. Thus, "a single text on its own is quite insignificant: the effects of media power are cumulative, working through the repetition of particular ways of handling causality and agency, particular ways of positioning the reader, and so forth" (Fairclough 54). The socio-historical conditions that govern the production-reception processes of '*Khushboo Gujarat Ki'* campaign will touch certain aspects relating to tourism industry, destination promotion (tourism advertising), tourism promotion in India, Gujarat as a tourist destination before the launch of the campaign, the 'socio-cultural' power of a celebrity, and the 'power holders and stakeholders' i.e. institutions (TCGL and the Advertising Agency) or individuals, from the state of Gujarat who have a say in the process of destination branding and promotion.

'Travel and Tourism' is one of the largest industries in the world. "Tourism is no single product rather a wide range of products and services that interact to provide an opportunity to fulfill a tourist experience that comprises both tangible parts (e.g., hotel, restaurant, or air carrier) and intangible parts (e.g., sunset, scenery, mood)" (Judd 325). The tourism sector has grown substantially during the last decade and by 2014 it generated more than $1000 billion in export earnings, supporting 266 million

jobs and generating 9 percent of world GDP (World Travel and Tourism Council, 2014). Coming to the Indian context, one can easily say that the tourism industry has immense potential, and the focus started on the promotional activities in 2002 with the launch of 'Incredible India' campaign. This is an 'umbrella branding' utilized for promoting Indian tourism (Kant 4). Similarly, various states in the country also started promoting themselves vigorously like Kerela (God's own country), Tamil Nadu (Enchanting Tamil Nadu), Madhya Pradesh (The Heart of Incredible India), Rajasthan (The Incredible State of India), etc. Thus, the near future promises a growth in Indian travel and tourism sector. The immediate situation that prompted the '*Khushboo Gujarat Ki*' campaign was the need to promote and map Gujarat as a tourist destination among the domestic tourists in India. Also in 2006 TCGL started with a series of print advertisements but "that could not generate any impact on the state tourism" (Dhote, 28). Gujarat offers a lot for tourists in the form of destinations with historical backgrounds, archaeological sites of Indus Valley civilization, wildlife sanctuaries, religious and spiritual locations, etc. The circumstances leading towards a promotional campaign for Gujarat tourism can be aptly summarized in the words of Dhote, who sheds light on the background of '*Khushboo Gujarat Ki'* campaign:

> On 12th January 2009, the 5th Vibrant Gujarat Summit –one of the biggest platforms meant for showcasing an overall positioning of the state was hosted by the government in Ahmedabad. The focus of the summit that year was based on ―Globalization of Gujarat Tourism & it was aimed at addressing ―tourism building in the state. The idea for a strategic branding initiative for propagating the state as a tourist destination in a big way germinated. The challenge was mammoth and to meet it successfully one of the most charismatic celebrities & the biggest superstar ever of Indian celluloid

Amitabh Bachchan was brought on board as its brand ambassador, however the celebrity had laid down a pre-condition that the role would be accepted provided creative genius Piyush Pandey of the much-celebrated advertising agency Ogilvy & Mather (O&M) was signed on. The noted filmmaker Shoojit Sircar donned the producer's cap (27).

Thus, the campaign was created by the advertising agency Ogilvy and Mather (O & M), India, for Tourism Corporation of Gujarat Limited (TCGL). TCGL works for Gujarat Tourism, which is under the control of the state government of Gujarat. The page on the official website of Gujarat Tourism reflects upon the inception and role of TCGL:

Formed in 1978, the Tourism Corporation of Gujarat Ltd (TCGL) provides comprehensive travel assistance and services to the tourists coming to visit Gujarat. Some of the services of TCGL include accommodation, conducted tours and ground transport with a wide range of choice to meet diverse needs (About Us *gujarattourism*).

So TCGL's initial focus in and around 2009 was to create a promotional campaign to attract 'domestic tourists', where Gujarat had a share of just 2.5 % in 2010 (figure 16).
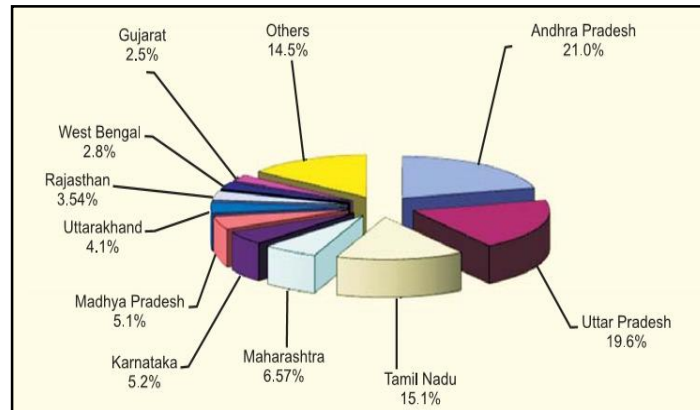
Fig.16. Share of Top 10 Indian States/UTs in Domestic Tourists (Source- Indian Tourism Statistics 2010, Ministry of Tourism, Government of India, Page 86)

Thus the efforts and interests of TCGL culminated in the form of a comprehensive and a phased advertising campaign '*Khushboo Gujarat Ki'* in 2010. The TV campaign focuses on quite a detailed promotion of destinations by focusing on one destination at a time, in one commercial. The duration of the commercials is relatively long at around 60 seconds each like the commercials of the 1950s and 60s, as compared to the preferred 30 seconds and 15 seconds spots in contemporary advertising scenario (Commercial Lengths *tvb.ca*). A number of facts and information about the destinations are presented in the video commercials via detailed dialogues. And as mentioned earlier Amitabh Bachhan, is endorsing the campaign, who is a 'perfect celebrity endorser, a credible one, trustworthy, powerful and an attractive one' (Shah and Gupta 110).

The broader socio-cultural context also looks beyond this, behind the discourse 'context' which leads to the production of '*Khushboo Gujarat Ki'* campaign. There has been a shift in the balance of economic life 'from manufacturing industries to service, culture and leisure industries'. The profitability and success of such industries rely heavily on the (semiotically mediated) 'face' they present to the public, which

explains their preoccupation with design, presentation, and communication techniques (Fairclough, Mulderring and Wodak 359). Thus, tourism promotion and advertising have gained tremendous importance in branding a destination and alluring the prospective tourists. And equally important are the 'economic factors' because "each destination has a commercial interest in enticing potential tourists to choose the destination and thus seeks to promote itself as positively as possible" (Jørgensen and Phillips 22). According to Dann:

> Tourism, in the act of promotion, as well as in the accounts of its practitioners and clients, has a discourse of its own. Seen in this light, the language of tourism is thus a great deal more than a metaphor. Via static and moving pictures, written texts and audio-visual offerings, the language of tourism attempts to persuade, lure, woo and seduce millions of human beings and, in doing so, convert them from potential into actual clients (2).

The main task of destination promoters is to, "textually re-present the place" so that a prospective tourist can feel as if he/she is "experiencing" the holiday even before leaving home (Francesconi 44). The Tourism commercials are distinctly characterized by the use of Scene, Spectacle, and Sound (SSS), to create a destination image in the minds of the audience. The scene is essentially the depiction of the overall environment of the destination; Spectacle refers to the elements of culture and lifestyle; and Sound usually is the native/folk music or something soothing 'in sync tunes' in the background (Poonia and Chauhan 1).

And as there is a division between the participants i.e. the producers and the consumers in mass media, Fairclough emphasizes the *one-sidedness* of this discourse type, where producers exercise power over consumers in several 'constraining ways'. The powerful participants i.e. the producers control and constrain the contributions of

non-powerful participants i.e. the consumers by 'constraining' in three particular ways: constraints on contents, on relations and on subjects. Thus the producers more or less 'determine directly the discourse types that are exercised' (Fairclough 46). This control of the producers in mass media over what to represent, how to represent and for whom to represent, is termed as 'power behind' a discourse. The selection of six destinations i.e. Gir, Kutch, Lothal, Porbandar, Somnath, and Dwarka, for the first phase of the campaign is a conscious effort on the part of TCGL, and this selection can be described as 'power behind' the entire process. Although, the process takes into consideration the views of various stakeholders like tour operators, etc. "Only destinations which the decision-making body is aware of will be included in the perceived opportunity set. Awareness implies than an image of the destination exists in the mind(s) of the decision makers" (Gartner 193). The 'power-behind' a discourse is mostly opaque and away from the eyes of the audience. The audience are mostly unaware of the 'power-behind' in an advertising discourse which utilizes a great deal of textual varieties and, "they tend to believe that there is a 'correct' mode of discourse for a given type of situation, either their own, or that of some prestige speaker" (Fowler 66). In the case of '*Khushboo Gujarat Ki*' campaign the celebrity, Amitabh Bachhan is the 'prestige speaker' who informs the audience about the selected destinations, in order to entice them to 'come and breathe in a bit of Gujarat'. A celebrity derives its power to influence the audience from various socio-cultural practices that are prevalent in a society at a given point of time. The attitude towards a celebrity is more positive in a society like India having higher power distance, which results in 'congruence' between the celebrity and the consumer (Sahay and Abhishek 17).

'Destination Images' are created by the producers and are 'consumed' by the audience. The advertising helps in making a 'pre-tour' destination image in the mind

of a prospective tourist, which may influence his/her 'behavior' towards the decision-making process. The 'Framing Index Values' (table 10) clearly indicates how a particular destination is positioned. So all these images were actually thought of well in advance by the advertisers in an alliance with the related 'power holders' in the state of Gujarat. In any advertising campaign, the advertisers are provided with a 'brief' about the product/service by the owners/stakeholders of a company or institute. This 'brief' is basically laden with presuppositions and the ideologies that determine the final outcome i.e. the advertising message but is generally hidden from the view of the audience. In the case of '*Khushboo Gujarat Ki'* campaign, Piyush Pandey (from O & M), "was briefed on the vision for the state and the details of each destination by Mr. (Narendra) Modi himself" (Pandey 128). Mr. Narendra Modi was the Chief Minister of Gujarat at that point of time. Thus, it is important to understand how an image can be used to influence behavior, but it is equally essential to understand what influences the selected image, to look and decipher the 'power-behind' the selected image. The power behind discourse is "the power effect whereby this discourse type comes to be imposed upon all of those involved", producers, consumers, celebrity, etc. (Fairclough 61). More importantly, "the power behind the conventions of a discourse type belongs not to the institution itself but to the power-holders in the institution" (61).

4.5   Conclusion

The present chapter dealt with a detailed analysis of the selected texts using Norman Fairclough's '3-Dimensional Model' for Critical Discourse Analysis (CDA). The discourse types selected for the study are tourism video commercials from '*Khushboo Gujarat Ki'* campaign. The campaign is sponsored by Gujarat Tourism (TCGL). They exercise power together with the advertising experts, through various constraints on

contents (what to show), relations (how to show) and subject (for whom). Thus, they control directly to some extent the course of the discourse, that too from a particular ideological point of view. In advertising, the producers of the text and the viewers are separated in time and place. Thus, the advertisers try to create an ideal subject, i.e. an ideal consumer (target audience), who will be motivated by the communication and will take the 'intended' step. As far as various constraints are concerned regarding contents, the first and foremost is the choice of using the celebrity for quite long durations in each commercial. Similarly, the locals/natives are not focused much, except as 'views' or 'performers'. There seems to be no 'voice' of the locals. The only voice is the voice of the celebrity. The 'relation' between the audience (the invisible tourist) and the 'represented participants' (especially the celebrity) is established and constrained in various ways. The celebrity acts as a guide, fellow tourist, local, etc. to interact with the audience. Various types of shots, camera movement and angles, are used to 'constrain the relations'. For example, 'Close up' shots try to build intimacy; 'Eye level' shots are for 'equal power statuses and 'real world view', etc. Mostly the 'power relations' are shown as equal or balanced throughout the commercials by the use of a large number of 'Eye Level' and 'Medium Shots'. Thus, it can be concluded from the entire discussion that there is a kind of concession of power or the 'hidden power' on the part of the advertisers. As Fairclough puts it:

> One dimension of power in discourse is arguably the capacity to determine to what extent that power will be overtly expressed. It is, therefore, quiet possible for the expression of power relationships to be played down as a tactic within a strategy for the continued possession and exercise of power (72).

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CHAPTER 5

FINDINGS

5.1   Introduction

This chapter constitutes the findings from the selected video commercials of '*Khushboo Gujarat Ki*' campaign. In the present chapter, the representation of various 'selected' destinations in Gujarat will be offered. The 'role' and 'representation' of celebrity in the campaign is also discussed at length.

5.2   '*Khushboo Gujarat Ki*'- Findings from the Selected Video Commercials

The present study analyzes six video commercials from the first phase of '*Khushboo Gujarat Ki*' campaign. The video commercials feature six different destinations: one each, in each commercial. The destinations featuring in the commercials are Gir, Kutch, Lothal, Porbandar, Somnath, and Dwarka (*gujtourism* YouTube). As already discussed, the commercials are selected based on the three broad themes promoted in the campaign: Nature, History and Religion. Therefore, the findings are summarized according to these themes.

5.2.1   Nature Destinations: Gir and Kutch

All the commercials employ images and dialogues to paint the selected destinations in the most charming and alluring ways. The two selected destinations, Gir, and Kutch are unique in their own respects. Gir forest is the only natural abode of the Asiatic Lions and in the words of advertisers is 'the domain of the Asiatic lion', which symbolize 'India's pride'. The 'dialogue' in Gir commercial begins with the comparison of 'Girnar mountain range' with the highest peak in the world, Mount Everest. Thus, it tries to represent an image of Gir forest as something that is even

better than the best in the world albeit on different parameters: *This is the Girnar mountain range, far older than the Everest*. On the other hand, Kutch, 'the doorway to India', is famous for the vast 'white desert' and the vibrant culture. This is aptly captured in the dialogue used in the Kutch commercial:

> *When the night is clear and the moon in full bloom, these white sands light up radiantly. For those nights, the earth becomes moon. This stark and austere beauty is colorfully contrasted by the people of Kutch, by the vivid colors of their handicrafts and the sweet melodies in their folk music.*

Both the destinations (being nature destinations) are spread across a vast area and thus have to show a lot of 'features or attractions' in around 60-second commercials. Consequently, the number of shots used (Gir- 44; Kutch- 45; the overall average number of shots/commercial- 28.5) and the average shot duration (Gir- 1.55 seconds; Kutch- 1.29 seconds; overall average shot duration/commercial- 2.07 seconds) are almost similar for both the destinations (table 5). The more number of shots and the small average shot duration in these two commercials, capture the essence of moving around to cover the vast area, as well as looking around at the plenty of available 'sights'. All type of shots (Long, Medium and Close Up) are used almost in equal numbers to film these locations. Hence, the 'views' are balanced: the stretch of vastness can be felt through the 'long shots', while the 'performances' or 'views' of locals/flora/fauna are more 'intimate/personalized' by reducing the 'in-between' distance using 'medium and close up' shots. The 'camera movement' brings out the distinction between Gir and Kutch as tourist destinations (table 8). A high number of 'follow and track' shots in the Gir commercial, aim to recreate the feel of a '*safari*'. On the other hand, a lot of 'fixed shots' are utilized for showcasing Kutch, that give a

sense of 'stand in serenity' and watch around. The Transitivity Analysis of the both the commercials reflects almost equal number of processes (table 4). Gir commercial tries to build an experience that is based on emotions, feelings and perceptions, by using mainly 'mental processes'. While Kutch commercial utilizes more of 'material and relational processes' to underline it as a destination with a lot of things (desert, beaches, handicrafts, music, etc.) on offer and to look for.

The main attractions as focused in the Gir commercial are the 'natural resources', 'safari', and 'camping' around 'stark and pristine' forests (Framing Index Value- Natural Resources- 100; Tourist Leisure and Recreation- 35). The 'safari' begins in the early morning and culminates with 'breathing in' near a 'calming' camp fire in the evening (see figure 17).

Fig. 17. Frames from the Gir Forest Commercial

A total of 13 shots captures the 'king of the jungle' i.e. Asiatic Lion, as more than 400 of them roam around in the 'domain'. While, only 5 shots focus upon and represent 'the human subjects' i.e. locals, of the Gir forest area, who are portrayed as 'performers' or as a view in the 'tourist gaze' (see figure 18 and figure 19).

Fig. 18. Locals as a part of 'Tourist Gaze'   Fig. 19. Locals as 'Performers'

The commercial kind of sums up the 'safari' with the longest shot (shot number- 40, duration- 12.92 seconds). Thus, the shot passes on the message of coming and breathing in a bit of Gujarat, with images of the relaxing celebrity, in a 'tempting' atmosphere (figure 17). Thus, the images and the duration of the shot try to 'enhance' the impact of the 'persuading words' in a very powerful manner. Kutch commercial tries to build upon the 'scenic beauty of the natural environment' and the vibrancy of local culture (Framing Index Value- Culture, History and Art- 100; Natural Environment- 82). There are 17 shots that focus upon the locals of Kutch and their activities, which reflect the culture, history and art of the region.

Fig. 20. Images for Mandvi Beach, Kutch

Apart from this the commercial also showcases 'serene and laid back beach of Mandavi' in the typical images of 'sun, sand and surf' tourism (see figure 20 above).

Out of the selected commercials for this study, only the Kutch commercial touches upon almost all the attributes pertaining to a destination image, even if slightly (table 9; table 10). The commercial thus tries to represent Kutch as a 'holistic destination', with a lot on offer, to the prospective tourists.

5.2.2 Historical Destinations: Lothal and Porbandar

Lothal and Porbandar are places of great historical value in Indian history. Lothal is an important site of 'Indus Valley Civilization' and Porbandar is the birthplace of Mahatma Gandhi. These two destinations are represented along with their 'historically inseparable twin counterparts', Dholavira and Sabarmati Ashram respectively. Lothal and Dholavira are promoted together as both belong to the ancient times of 'Indus Valley Civilization': "These are the remains of civilizations and cities that seem modern even after thousands of years, the ancient cities of Dholavira and Lothal" (see figure 21).

Fig. 21. Frames Showing Remains at Dholavira and Lothal

Porbandar and Sabarmati Ashram are sites of historic importance related to Mahatma Gandhi, and are showcased in the commercial: "*Porbandar, October 2ⁿᵈ, 1869, the future hope of India was born here, here at Keerti Mandir*" and "*Here at the Sabarmati Ashram, he practiced ideas that were radical as they were simple, non-violence in the face of brutality, peace against tyranny, right against white.*" (See figure 22)

Fig. 22. Porbandar and Sabarmati Ashram

Although each commercial portrays 'twin' sites that are almost 400 Kms apart, the advertisers deliberately restrain from mentioning it. In fact, in the case of Lothal and Dholavira, the commercial informs the audience that 'these' shown remains (figure 21) are of 'the ancient cities of Dholavira and Lothal'. Similarly, a gradual transition is made in Porbandar commercial by mentioning the new location (Here at Sabarmati Ashram), but without mentioning the actual physical distance between Porbandar and Sabarmati Ashram (figure 23 below).

Fig. 23. Frames from 'Transition' Shots: Porbandar (Shot 9) to Sabarmati Ashram (Shot 10)

This 'creative spatial covering' on the part of the advertisers is probably a ploy not to bring in the paradoxical 'discomfort of long journeys' into the foreground to the knowledge of the prospective 'tourist'.

 The Lothal commercial is unique in several ways among the six selected video commercials of '*Khushboo Gujarat Ki*' campaign. Apart from being the shortest in duration (43.32 seconds), it employs only 12 shots but with the longest average shot duration of 3.61 seconds (table 5). While filming the destination only 1 'close up shot' is employed, that is least as compared to other commercials where every third shot is a 'close up shot' (table 6). The moving around, looking at the remains is evident through 'camera movement' (Follow, Track, and Fixed; table 8). The fewer number of shots can be attributed to the limited 'sights' available at the destination i.e. the remains. That is evident from 'Framing Index Value' of just 2 for 'Destination Image' attribute of 'Culture, History and Art'. The entire focus of the commercial is on building the 'atmosphere' of the destination (Framing Index Value 100), while all other attributes are not featuring at all. This atmosphere is mainly 'young' and

'playful' that is created through kids running and playing around the remains, as shown in various pictures in figure 24:

Fig. 24. Kids Playing around the Remains in Lothal

Out of 12 shots the 6 shots (one frame from each shot is shown in figure 24 and figure 25) focus on kids playing around the remains, which probably signify the 'agelessness' of the 'ancient cities' that seem modern even after thousands of years, from 'past' to 'today'. It may also be translated as a family destination, which serves as a good picnic spot for the children. Also, the 'ancient dockyard' of Lothal is metaphorically visualized and referred to by kids 'sailing' the paper boats (see figure 25).

Fig. 25. The 'Metaphorical Dockyard' at Lothal

The longest shot of the commercial is for 9.44 seconds (Shot number 11), which utilizes the time to convince the audience to 'breathe in this journey of civilization'. The shot shows the celebrity walking around and 'approaching' the viewers, urging them to 'breathe in the rich past and the vibrant culture here', while the 'remains of civilization' feature in the background (figure 26).

Fig. 26. The Call to 'Breathe in a bit of Gujarat'

The Porbandar commercial is of the longest duration (68.24 seconds) amongst the selected commercials in this study (table 5). It tries to strike a balance between showcasing the 'history' of the place through words, buildings, objects, photographs, etc. and the 'atmosphere' of the place, by utilizing relevant 'symbols and objects' like

'charkha- a spinning wheel', and prominent use of 'white color' and 'Khadi- cotton' in the clothing of the characters (Framing Index values of 100 and 84 respectively, table 10). Figure 27 showcases various objects, symbols, actions, etc. used to represent the essence of Porbandar (and Sabarmati Ashram):

Fig. 27. Some Selected Frames Depicting the Essence of the Porbandar Commercial

There are a lot of 'relational processes' used in the commercial that informs the viewers about the 'birthplace' and 'the center of action i.e. Sabarmati Ashram' of Mahatma Gandhi 'the future hope of India' (table 4). It further talks about the philosophy he pioneered, his influence on India's struggle for independence and the global acceptance of his ideas. The various characters are shown involved in activities

and actions that are still keeping the Mahatma 'alive' here. Thus, the dialogues and images complement each other to focus upon some of the Mahatma's philosophy and contribution to the world like the use of white *khadi* dress by almost all the represented participants, people spinning 'charkha', photographs and objects related to Mahatma Gandhi (figure 27 above). The commercial is given more duration as compared to other commercials in the campaign, which underlines the fact that Mahatma Gandhi is the 'best-known figure/face from Gujarat' that can attract people from all parts of the globe.

5.2.3 Religious Destinations: Somnath and Dwarka

Gujarat has always attracted a lot of tourists as a religious and spiritual tourist destination because there are a lot of temples and pilgrimages in the state. The two highly recognized 'religious' destinations in Gujarat that are well-known to a number of Indians are Somnath and Dwarka. The temple of Somnath is a very ancient and well known. *'There are 12 jyotirlings, the essence of Lord Shiv spread across India and the first amongst these holy shrines is the temple of Somnath'*. It is also famous historically for facing a number of attacks from the "*foreign*" invaders during Middle Ages but '*after every invasion the temple was rebuilt'*. The second destination Dwarka is '*the city of Lord Krishna'*, '*the gateway to moksha- the liberation of the soul*'. The two commercials promoting the above-mentioned destinations are of almost the same duration but Dwarka commercial employs 25 shots as compared to 20 in the Somnath commercial (Table 4.3). The more number of shots (and the less average shot duration) try to reflect and supplement a lot of action: mental or physical, those which are depicted in the representation of Dwarka through words:

'Come to the city of Krishna, imbibe the meaning of love and devotion. Listen from the heart and you will hear, the lord playing the flute. Gaze at the sunset here and you will feel your soul immersed in his'.

This is also reflected in the Transitivity Analysis of the dialogue, where 'Mental processes' are used way more than the other process types, followed by 'Material processes' (Table 4.2). On the other hand the dialogue in Somnath commercial talks about the general history and past events of invasions by the 'foreign invaders' by using a lot of 'material processes' like attacked, destroyed, prevailed, rebuilt, and struck (Table 4.2). Perhaps as the action is in the past, so even a less number of shots can keep the narrative moving without hampering it too much, since the shots do not have to 'keep a pace' with showing the said 'actions' or the 'goings-on'.

Both the commercials begin with 'the toll of the temple bells' in the morning, thus symbolically setting up the 'religious nature' of the destinations. While the first shot in the Somnath commercial captures the 'temple' at a distance, in Dwarka commercial it shows probably a 'holy man' in saffron dress moving along a river bank (figure 28).

Fig.28. Frames from the First Shots of Somnath and Dwarka Commercials respectively

Thus, in the respective first shots, the advertisers clearly establish the two destinations as 'religious' in nature on one hand. On the other hand, they differentiate the focus of both the destinations i.e. the Somnath temple and the 'City of Krishna- Dwarka'. The same is reflected in the 'Framing Index Values' (table 10).

The Somnath commercial with its focus only on the Somnath temple showcases the 'culture, history and art' attribute (Framing Index Value- 100), which includes the buildings, customs, religion, etc. All other attributes are absent, except 'atmosphere of the place' which also gets only a small 'Framing Index Value' of 13. Although the commercial talks mainly about the temple in the dialogue, it also refers to some other places of interest nearby like Geeta Mandir, and Bhalka Tirth. But the camera focuses only on the temple, its architecture, and the related activities of worship (aarti), etc. (19 shots out of 20 and utilizing mainly 'medium shots', Framing Index Value- 100), as shown in some of the selected frames from different shots in figure 29:

Fig. 29. Somnath Commercial- Frames from Different Shots

Through dialogue Somnath as a destination is presented as the most unique in India as '*the first*' amongst the 12 holy shrines spread across India. It is represented as the symbol of our '*identity and culture*' that withstood the attacks from '*foreign invaders*' and thus '*our faith*' prevailed. The advertisers shy away from specifically identifying who the '*foreign invaders*' were, and which faith prevailed. But once again a broader cord of 'nationalism' and 'faith' is used to tether the place as 'belonging to the viewer', rather than an 'impersonal projection' only as a 'religiously- oriented' tourist destination. Dwarka commercial tries to paint Dwarka as a 'soul immersing' experience with an almost equal focus on the two attributes pertaining to 'Culture, History and Art' and the 'Atmosphere of the place' (Framing Index Values of 100 and 81 respectively, table 10). In fact, the whole place is portrayed as 'a gigantic ras-leela, the traditional dance of Lord Krishna and his Gopis' (see figure 30).

Fig. 30. Dwarka- Traditional Dance

The experience that is to be felt by a tourist visiting Dwarka is also created with employing a lot of 'Mental processes' like imbibe, listen, hear, gaze, feel, breathe in, etc. This experience is further 'intimated' by the use of a lot of 'close up shots' which

are generally used to arouse emotions and feelings (table 6). Also, the commercial utilizes relatively more forceful 'imperative' language to 'persuade and invite' the viewers to 'come and breathe in the love and devotion of lord Krishna'.

5.3 The Role and Representation of Celebrity in *'Khushboo Gujarat Ki'* Campaign

The services of a celebrity are utilized in advertising because of his power to influence the audience. The nature of tourism promotion enables the advertisers to use a celebrity effectively without overshadowing the unique aspects of the destinations. The celebrity is used to 'inform the viewers' about the showcased images in a detailed manner through the dialogues, thus acting as a guide to them. His presence is highly prominent in all the selected commercials (table 16 below):

Table 16

Celebrity Presence

Commercial Celebrity Presence	Gir	Kutch	Lothal	Porbandar	Somnath	Dwarka
Shots on Celebrity	18	19	3	20	9	8
Duration Celebrity	37.24	32.76	20.24	60.4	37.08	32.76
%Duration Celebrity	54.76	56.02	46.72	88.51	63.8	57.11
Av. Shot Duration	2.07	1.72	6.75	3.02	4.12	4.01

This prominent representation of the celebrity can be attributed to the various roles he is playing in the selected commercials. The kinds of roles donned by the celebrity in these commercials are multiple, apart from delivering the dialogues. At times he acts

as a tourist, enjoying around the destinations taking photographs. He also acts as a guide (dresses up accordingly) informing the viewers (and the fellow tourists) about the destinations. Despite being present prominently in the commercials, the celebrity is presented in a 'symbiotic relationship' with the destinations, as he becomes an integral part of a destination's landscape (see figure 31).

Fig. 31. Celebrity as a Part of a Destination's Landscape

The filming of the celebrity utilizes various types of 'Shots', 'Camera angles', and 'Camera movements'. The advertisers employ a lot of 'Medium shots' (33) and 'Close-ups' (25) focusing on the celebrity. The 'power of celebrity' is seemingly discounted with the use of 'Eye level' shots, but that is probably balanced by the use of a high number of 'Close-ups' on the celebrity. The movement of the camera also establishes a certain relation between the audience and the celebrity as well. The various roles enacted by the celebrity and his movement in the tourist places are captured aptly by the camera movement. The main 'Camera movements' that helps in

'characterizing the celebrity' are Track (25), Follow (20), Pan (17) and Fixed (14) (table 12). Long Shots may show him as a tourist roaming around a destination. The role and the 'social distance' of a 'guide' are thought to be more effectively established using the 'Medium Shots'. On the other hand the 'Close-Ups' try to reflect the personal and intimate interaction between the celebrity and the audience. All these nuances discussed above helps in portraying the celebrity in the different roles in the selected commercials. Based on the analysis of commercials, it can be said that the celebrity is presented mainly in 3 '*Avatars*' in the selected commercials: As a '*Tourist*' (Long shots) enjoying around the destinations, as a '*Guide*' (Medium shots) informing about the destinations, and dressed up/acting like the '*Locals*' (Close Ups and Medium shots) from the destinations. And apart from all these active on-screen *avatars* in the commercials, as a celebrity he commands the viewers to 'come and breathe in a bit of Gujarat'.

5.4   Conclusion

There are certain choices in the mind of advertisers regarding what to inform, showcase and represent about a particular destination. This helps in 'building' a particular uniqueness of a destination, which serves as the major attraction or 'perceived' attraction of that destination for the prospective tourists. The selected video commercials make good use of dialogues, images, filmmaking techniques, and the celebrity to bring into foreground the 'uniqueness' of each destination in a 'powerful manner'.

The dialogues in all the commercials make use of *apposition and a lot of adjectives* to inform as well as to make destinations more attractive. For example, Gir forests are '*stark and pristine', 'surreal Runn of Kutch- the doorway to India', 'Dwarka is the*

gateway to moksha- the liberation of the soul'. A detailed Transitivity Analysis of all the dialogues show, how the words i.e. the 'verbs', are utilized. Thus the advertisers have used 72 processes (out of a total of 82; Table 4) in the campaign to arouse the imagination, to offer information, and the history/actions of the selected destinations.

Almost all the destinations focus only on one or two attributes. The representation of various destinations based on a detailed analysis of the 'Destination Image Attributes' is summed up in table 17.

Table 17

Summary of Framing Index Values for various Destination Image Attributes

Commercial	Main Attributes(Framing Index Values)	Attractions
Gir Forest	Natural Resources (100)	Lion-Safari
	Tourist Leisure and Recreation (35)	Camping
	Atmosphere of the Place (12)	Relaxing
Kutch	Cultural, History, and Art (100)	Local-culture, Handicrafts
	Natural Environment (82)	Scenic Beauty
	Atmosphere of the Place (19)	Vibrant
Lothal	Atmosphere of the Place (100)	Attractive& Enjoyable
Porbandar	Cultural, History, and Art (100)	Historic
	Atmosphere of the Place (84)	Serene, Calm, Peaceful
Somnath	Cultural, History, and Art (100)	Religious
	Atmosphere of the Place (13)	Religious
Dwarka	Cultural, History, and Art (100)	Religious, Historic
	Atmosphere of the Place (81)	Romantic, Mystic

The 'camera language' imparts certain meanings to the way audience perceives a message, and thus 'fixes' the 'sights' at 'sites'. The selected video commercials mostly use 'Medium shots' (70), but 'Close up' (57) and 'Long shots' (44) are also utilized in good numbers. 'Medium shots' involving 'participants' are considered 'social shots' that reflects the 'kind of power relation or social distance' between 'a participant and the viewer'. The different types of shots are employed for making different types of meanings i.e. close-ups for emotions and long shots for action (Pan, Tsai and Lee 598). The most prominent 'numbers' related to the selected aspects of the videos are summarized in table 18 given below:

Table 18

Overall Main 'Shot' Findings

Total Shots	Medium shots	Eye level	Camera Movement Fixed/Track/Follow
171	70	158	51/51/33

The 'Long shots' are utilized in establishing the 'settings' of the selected destinations.

Fig. 32. Frames showing 'Long Shots'

There are 70 'Medium shots' identified in these commercials. Out of which 33 are on the celebrity, who also acts as a 'guide' for the viewers (table 13). It hence, reflects the 'formal social distance' between a 'tourist' and a 'guide'. The celebrity is filmed prominently in all the commercials being present on the screen for more than half the time. He plays various roles (in different manners as well related to shot types, camera angles, camera movement, etc.) to influence and persuade the viewers to 'breathe in bit of Gujarat'.

 Thus, the representation of all the destinations is very much focused and intense, and is done according to the 'unique characteristics' offered by the destinations to charm the audience.

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CHAPTER 6

CONCLUSION

6.1   Introduction

This thesis constitutes a Critical Discourse Analysis (CDA) of selected video commercials of '*Khushboo Gujarat Ki*' campaign. The analysis utilized Norman Fairclough's '3-Dimensional Model' of CDA to find out how Gujarat is represented as a tourist destination, with the help of images, filmmaking techniques, dialogues, and the celebrity. Consequently, a framework was developed to analyze the 'multimodal' texts i.e. the selected video commercials (Figure 3.1). The analysis focused not only on the selected texts, but also on the broader contexts related to tourism promotion and the background (situations, conditions, stakeholders, etc.) that led to the promotion of Gujarat as a tourist destination through '*Khushboo Gujarat Ki*' campaign. The present chapter concludes the overall representation of Gujarat as a tourist destination as explored in the selected commercials taken for the current research. The discursive constructions are reflected, and it can be said that advertisers have employed various 'representations' (celebrity, locals, images, subject positions, etc.), ways of 'representations' (dialogues, camera angles, shots, movements, etc. and the 'celebrity' (roles and ways), to portray and promote Gujarat as a tourist destination. Next, the significance and future scope of the current research is discussed that deals with its 'interdisciplinary' nature. Finally, the limitations of the present study and the avenues are discussed.

6.2   Representation of Gujarat as a Tourist Destination

On the basis of the detailed analysis of the six selected video commercials of the campaign it can be said that various elements are 'amalgamated' to portray Gujarat as a favorable tourist destination. An equally important focus of the entire campaign apart from offering these 'unique characteristics' is also representing them in a particular soothing way by creating 'a psychological holistic impression' which is described as 'the atmosphere or mood of the destination' (Echtner and Ritchie 6-7). *The campaign does not communicate at all about the general infrastructure and tourist infrastructure, at the tourist destinations* in any manner. The 'social environment' is showcased only in the Kutch commercial, and that too slightly. This clearly reflects that the infrastructural facilities (both general and tourist) and native-tourist interaction are not the focus of this campaign. In all the 'scenic and serene' commercials the advertisers employ the celebrity to suggest/invite the audience, through use of 'imperative sentences' to further exert 'power' to forcefully 'persuade' the viewers. Thus, the advertisers have tried to compel the audience to surrender and 'breathe in a bit of Gujarat' before 'three integrated and complementing powers'-'D*ialogues, Images and the Celebrity'.*

The campaign promotes destinations selected for their uniqueness or 'perceived uniqueness'. The selection of these destinations is done by Tourism Corporation of Gujarat Limted (TCGL) and is controlled by the state of Gujarat. Gir forest is the only natural habitat of the 'Asiatic Lions' in the world and Kutch region is famous for its 'white salt desert' and 'vibrant culture'. Lothal (and Dholavira) are important archaeological sites that belong to the ancient 'Indus Valley' civilization. Porbandar (and Sabarmati Ashram) are 'exclusive' places related to Mahatma Gandhi, 'the father

of the nation'. The temple of Somnath is the first amongst '*12 jyotirlings, the essence of Lord Shiv spread across India*', which survived numerous '*foreign invasions*' and now stand as a symbol of '*our faith*'. Dwarka, *the city of Lord Krishna*, is considered as '*the gateway to moksha, the liberation of the soul*'.

The choice of words in the campaign by the advertisers is forceful and try to plant various '*feelings*/e*xperiences, actions, and information*' in the audience's imagination. Gujarat is portrayed as a place to be experienced, to be felt like '*khushboo*' by utilizing more of 'Mental processes'. The use of a lot of 'Material processes' reflects the 'actions' at the destinations- present or past. Similarly 'Relational processes' are utilized to 'inform' about the destinations.

Another significant and vital 'word' feature of the campaign utilized by the advertisers is the use of metaphors: *Khushboo* and Breathe. The title of the campaign '*Khushboo Gujarat Ki*' signifies metaphorically the beautiful destinations scattered all over the state of Gujarat. That also implies that as a tourist if you go anywhere, you will be able 'breathe in a bit' of this *khushboo*. Secondly, breathe is used in the sense of 'experiencing' Gujarat (realized through the use of a lot of 'Mental Processes in the dialogues). It is also used as a wider metaphor that represents the 'essence of being alive'. The advertisers are enticing the prospective consumers to 'live life' by 'breathing in a bit of Gujarat', away from the lifeless activities of routine life. After all, tourism is all about taking a break from the ordinary and the mundane. Hence the advertisers have 'perfumed' various destinations with different 'scents or fragrances'. The different destinations have different '*khushboo*' (stark and pristine forest of Gir, zest for life in Kutch, rich past of Lothal, memories of India's struggle for independence in Porbandar, power of belief at Somnath and the love and devotion of

Lord Krishna in Dwarka) and thus 'a bit of' 'each fragrance' can be 'breathed in' at each destination. The same is supplemented well with the kind of images that are shown and the focus on 'selective' image attributes in the campaign.

The average duration of each commercial in the campaign is around 60 seconds. Thus, the commercials have 'a plenty of time to tell a brand story and build persuasion' (Commercial Lengths *tvb.ca*). The nature of 'tourist destinations' demands this long a duration which is not possible to be presented effectively through smaller duration commercials because of the presence of 'too many sights and sites' at each selected destination. The dialogues in '*Khushboo Gujarat Ki*' campaign utilize 'ellipsis' to lend some 'informality' in the interaction between the celebrity and the audience, as well as it saves time (and a lot of money). Thus, advertisers offer an economical way. Even in the selected commercials of the '*Khushboo Gujarat Ki*' campaign the duration of Gir and Porbandar commercials is around 15 percent more than the average duration of commercials. Certainly *the advertisers are investing more money on the two 'exclusive' attractions of the state of Gujarat: The Asiatic Lions and the Mahatma!*

The 'power' of advertisers and various stake-holders is evident through various 'selections' and 'constraints' on dialogues, information, images, participants, etc. The first and foremost is the choice of using the celebrity, that too for quite long durations in each commercial. Similarly, *the natives are represented either as a 'view' in the tourist gaze or else as 'performers' for the tourists*. There seems to be no 'voice' of the locals. The only voice is the voice of the celebrity. Also, the 'relation' between the subject i.e. audience (the invisible tourist) and the 'represented participants' (especially the celebrity) is established and constrained in many ways, using various

'roles' and types of shots, camera angles and camera movement. The 'subject position' created in the '*Khushboo Gujarat Ki'* campaign is multidimensional. Like the celebrity he/she is also given different roles, although absent. The presence of 'subject' is felt only with respect to the words, movement and gestures of the celebrity in the commercials (by the use of personal pronouns like you, we, our, etc., gaze/address, indicating). Almost all the shots are filmed at 'Eye Level' and position the destinations (and represented participants) as realistic and reliable. It reflects the way in which the viewers will see things when touring the destinations. The 'eye-level' angle is considered kind of neutral and objective way of filming a participant that also intends to reflect equal 'power statuses' between the represented participants and the audience. Hence it is a 'concession of power' offered by the advertisers.

The advertisers have utilized camera techniques in creating the 'tourist gaze', which is the observation, done in a very detailed and interested way by the tourists when they are at the destination locations. The advertisers have exerted their 'power' and tried to educate the viewers about *what to see, how to move around, and observe* at tourist destinations, with the help of various cinematographic techniques. The camera movement found in the selected commercials can be taken analogous to a tourist's movement in a destination. The most obvious movements of a tourist in a tourist space are like moving towards something (akin to Track In), standing and gazing in front of a monument (Fixed), having a look around at things (Pan, Tilt) or following the guide or some fellow tourists (Follow). The routine movements of a 'viewer/tourist' at a destination as 'fixed' by the advertisers and the corresponding 'camera movement' (as well as Camera Angle and Shot type) through the selected commercials of '*Khushboo Gujarat Ki*' campaign are concluded below in table 19:

Table 19

Camera Techniques used to Fix a Viewers' Movements and Gaze at a Destination, in '*Khushboo Gujarat Ki*' Campaign

Tourist's Movement at a Destination	Corresponding 'Camera Movement'/ Camera Angle/ *Shot Type*
Gaze at a monument, performance, local	**Fixed**/ Variable/*Close or Medium*
Listen/Interact with a Guide	**Fixed**/Eye Level/*Medium*
Moving with/towards or following someone (guide, a fellow tourist or a group of tourists) or something (spot/scene/site)	**Follow-Track In**/Eye Level/*Medium-Long*
Stand and look around, evaluate an object/place	**Pan-Tilt**/*Variable*/*Variable*
Pass along (moving parallel to) a monument/performance, etc.	**Parallel Track**/ Eye Level/*Medium*

  Usually tourist destinations are promoted as 'objective places' to arouse viewers' 'subjective selections' or 'interests'. But '*Khushboo Gujarat Ki'* campaign try to 'tether' the viewer with the cord of 'culture', 'heritage' 'nationalism' and 'faith' to the destinations, by projecting them as 'somehow related and belonging to the viewer', rather than 'impersonal objective projections' simply as 'exotic' tourist attractions. Thus, Gir lions symbolize India's pride, Kutch is the doorway to India, 'our ancestors' chose Lothal to settle, 'our faith prevailed' over the 'foreign invaders' of Somnath

temple, etc. The campaign represents Gujarat as a 'multifaceted' tourist destination promising great potential, waiting to be explored by the tourists.

It can be summarized that the campaign '*Khushboo Gujarat Ki,* endorsed by a charismatic celebrity, offers 'a range of diverse destinations' with a 'detailed description and depiction of the unique aspects of the selected destinations in a powerful and focused manner'. Each commercial begins with what can be termed as 'Unique Selling Propositions' (USPs) of these destinations, to introduce the destinations in the very beginning. And it has aptly focused upon the 'key attributes' of the selected destinations by utilizing the 'best' of words and the images. The celebrity is used prominently and effectively and appears in various '*avatars*' 'in a symbiotic relationship' with the destinations. On the whole, the advertisers have employed a judicious mix of '*information, promotion and persuasion'* to entice the prospective tourists.

6.3   Significance and Future Scope of the Present Study

The present study is 'interdisciplinary' in nature. It integrates knowledge, tools and methods from different disciplines like Advertising, Linguistics, Film studies, and Tourism Studies (Destination Image Formation), to analyze selected tourism video commercials from '*Khushboo Gujarat Ki'* campaign. Tourism as an industry is growing tremendously and destinations are 'jostling, struggling and fighting' to attract tourists. One of the most common ways to promote a destination is through advertising, print, outdoor or video. Advertisers try to promote 'selected destinations' in the most uncommon ways not only to grab the 'attention' of the prospective tourist but their 'imagination and fancies' also. Tourism advertising helps in creating a 'pre-tour' destination image in the mind of the viewers that plays a crucial role in the 'final

decision' to 'tour' a destination. But hardly any studies are focused on these vital 'destination image' forming agents i.e. tourism video commercials. The significance and future implications of the study are manifold:

1. The first and foremost practical significance of the study lies in understanding the representation of Gujarat as a tourist destination through use of words, images, and the celebrity, in the selected video commercials of '*Khushboo Gujarat Ki'* campaign. It helps in finding the answers to the questions: What, how and why. The entire process is discussed/analyzed in the broader contexts of 'Discourse Practices' and 'Socio-Cultural Practices'. The study also pulls away the 'ideological' curtains to discuss the role of various 'power holders' like state, stakeholders, and the advertisers. Once advertisers have this knowledge, it can be used for creating even better and effective advertising communications.

2. Secondly, the significance lies in developing a research framework by 'integrating' various tools from Critical Discourse Analysis, Video Content Analysis, Film Studies, Systemic Functional Linguistics, Destination Image Formation, and Celebrity Endorsement (Figure 3.1). It can be used by future researchers (with some 'local' adaptations in sync with the nature of the texts) for looking at the selected 'multimodal texts' from various 'interrelated perspectives', and to reach certain 'observable' conclusions.

3. The practical significance of the present research rests in its use by Destination Management Organizations (DMOs) for developing different and distinctive types of communications for promoting the destinations. Apart from focusing on the promotion of its own destinations, the DMOs can also look into how other destinations are promoted. Thus, it can be utilized by DMOs to

communicate the 'essence of a destination' in an attractive manner, and thus strategically place the destination as unique and distinct in comparison to other competing destinations.

4. Another significant purpose that the current research can serve is to find out the effectiveness and impact of the designed advertising communication on the viewers. Starting from the duration of the commercials to the 'salience and highlighting' of various Destination Image Attributes, the 'theoretical findings' can be matched with 'field studies'. This will help in producing superior and efficient advertising messages, which will lead to better yield and an optimum utilization of resources.

5. One small, but the key significance of this research that is highly relevant to Indian advertising scenario is the analysis of 'Celebrity Endorsement' from the point of view of representation. There are a lot of studies focusing on the 'impact' of celebrity endorsement on the audience. But there is a dearth of detailed research on how a celebrity is represented, while endorsing different products, services, etc. in various advertisements.

6.4   Limitations of the Present Study

A researcher needs to work with certain limitations of existing knowledge, time, money, space and complexity that are involved in a research. No study can be complete in all aspects related to the research. The present study is limited only to the analysis of six video commercials from '*Khushboo Gujarat Ki*' campaign's first phase. There are 3 phases of the campaign with 17 video commercials, focusing on a number of destinations, handicrafts, and events from the state of Gujarat. But because of the nature of the analysis, using a variety of tools from different fields of study, the

researcher focused very minutely on various aspects of each commercial. Thus, any more number of commercials for analysis would have taken a lot of time and space. The current research offers an analysis of tourism video commercials that are 'multimodal'. These multimodal texts offer a lot of 'modes' for analysis. The interaction of various modes like words, sounds, images, movement, background music, colors, etc. give a text its completeness as well as the 'intended meaning'. But, some of the aspects like background music, colors, mis-en-scene elements, intonation, etc. are not considered for analysis in this research to avoid complexity. Also, video commercials are dynamic 'texts' that utilize 'motion' to make meanings. But currently, a researcher has to 'transcribe' the 'moving images' into 'frames' for the purpose of analysis. This 'resemiotization' from a 'dynamic' state to a 'static' state, leads to a certain loss of meaning. Lastly, the research focuses only on theoretical analyses of advertisements, which are targeted at a huge audience. Due to constraints of time and money, field studies were not conducted to understand the process of communication in its entirety. But from the very beginning the researcher has been in consonance with the views of Williamson about the nature of this study:

> It is not my purpose to measure its influence. To do so would require sociological research and consumer data drawing on a far wider range of material than the advertisements themselves. I am simply analyzing what can be seen in advertising (17).

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Appendix

a. **Dialogues of all the selected video commercials of *'Khushboo Gujarat Ki'* campaign:**

1. **Gir**: This is the Girnar mountain range, far older than the Everest. Within these ranges lies the ancient forest of Gir. This is the domain of the Asiatic lion. More than 400 of these regal Lions roam this forest, marking its boundaries with their magnificent presence. With this king of the jungle, shares an unusual relationship with his human subjects. Lion and man share this land in peace respecting each other, the good reason why the lion population is on the rise. For ages these magnificent inhabitants of the Gir forest have symbolized India's pride. Breathe in these stark and pristine forests. Breathe in a bit of Gujarat.

2. **Kutch:** This is the surreal of Runn of Kutch, the door way to India. When the night is clear and the moon in full bloom, these white sands light up radiantly. For those nights, the earth becomes moon. This stark and austere beauty is colorfully contrasted by the people of Kutch, by the vivid colors of their handicrafts and the sweet melodies in their folk music. Close by, is the serene and laid back beach of Mandavi, where the land gently rolls down into the sea. Breathe in this zest for life here, the colorful fest of the arts, the vibrance. Breathe in a bit of Kutch. Come, breathe in a bit of Gujarat.

3. **Lothal:** These are the remains of civilizations and cities that seem modern even after thousands of years, the ancient cities of Dholavira and Lothal. Why did our ancestors choose these places to settle? Is it because this land that we call Gujarat today, has always been the land of opportunity and prosperity? Trace the footsteps of the great Indus Valley Civilization and you will see,

how we have cherished our culture and continue to do so even today. Breathe in the rich past and the vibrant culture here. Breathe in this journey of civilization. Breathe in a bit of Gujarat.

4. **Porbandar:** Porbandar, October 2nd 1869, the future hope of India was born here, here at KeertiMandir. His name was Mohan Das Karamchand Gandhi, the Mahatma, the man who pioneered a philosophy that influenced the world profoundly and continues to do so even today. Here at the Sabarmati Ashram, he practiced ideas that were radical as they were simple, non-violence in the face of brutality, peace against tyranny, right against white. He lives here still in his few and spare belongings, in his letters, in his beliefs. He may be from Gujarat but today he belongs to the world. Breathe in the memories of India's struggle for independence, of the awakening of a nation. Gujarat, the birth place of the Mahatma. Breathe in a bit of Gujarat.

5. **Somnath:** There are 12 jyotirlingas, the essence of Lord Shiv spread across India and the first amongst these holy shrines is the temple of Somnath. For several centuries, the foreign invaders attacked this shrine to destroy our sense of identity and our culture. But, faith is not made up of wood and stones. It cannot be wiped out by merely destroying a few structures. Our faith prevailed. And after every invasion that temple was rebuilt. Not far from here, the Aren, Kapil and Saraswati rivers converge. Close by also is the Geeta Mandir and the BhalkaTirth, where Lord Krishna was fatally struck by an arrow. Somanth's temple, breathe in the power of belief. Breathe in the fragrance of faith. Breathe in a bit of Gujarat.

6. **Dwarka:** Dwarka is the gateway to moksha, the liberation of the soul. Come to the city of Krishna, imbibe the meaning of love and devotion. Listen from

the heart and you will hear, the lord playing the flute. Gaze at the sunset here and you will feel your soul immersed in his. The whole place is a gigantic ras-leela, the traditional dance of Lord Krishna and his Gopis. And beneath this one sits another Dwarka, the ancient Dwarka now submerged under the sea, a window into our glorious past. Breathe in the love and devotion of lord Krishna. Breathe in a bit of Gujarat. Come.

b. Various Definitions of Destination Image

S.No.	Author(s)	Date	Definition
1	Lawson & Baud-Bovy	1977	"[T]he expression of all objective knowledge, impressions, prejudices,imaginations and emotional thoughts with which a person or group judges a particular object or place."
2	Crompton	1979	"The sum of beliefs, ideas, and impressions that a person has of a destination"
3	Dichter	1985	"The concept of 'image' can be applied to political candidates, a product, a country. It describes not individual traits or qualities but the total impression an entity makes on the minds of others"
4	Gartner	1986	"[a] function of brand (political entity) and the tourists' and sellers' perception of the attributes of activities or attractions available within a destination area."
5	Reilly	1990	"[Image] describes not individual traits or

			qualities but the total impression an entity makes on the minds of others..."
6	Echtner&Ritchie*	1991	List definitions from marketing and tourism literature.
7	Dann	1996	"An abstract concept incorporating the influences of past promotion, reputation and peer evaluation of alternatives.
8	Bramwell & Rawding	1996	Image connotes the expectation of the user. "Projected place images can be conceived as the ideas and impressions of a place that are available for people's consideration."
9	Baloglu & Brinberg	1997	a) "The sum of beliefs, ideas, and impressions that a person has of a destination" b) "The concept of 'image' can be applied to political candidates, a product, a country. It describes not individual traits or qualities but the total impression an entity makes on the minds of others"
10	Choi, Chan, &Wu2	1999	"[A] destination's image consists of peoples' beliefs, ideas, or impressions about a place."
11	Jenkins1	1999	"[A] destination's image consists of peoples' beliefs, ideas, or impressions about a place."
12	Schneider &	1999	"[T]he expression of all objective knowledge,

	Sonmez2		impressions, prejudices, imaginations, and emotional thoughts an individual or group might have of a particular place"
13	Coshall	2000	"[Image is] the sum of beliefs, impressions, ideas, and perceptions that people hold of objects, behaviors, and events"
14	Eigne,Sanchez, & Sanchez	2001	"[An] individual's overall perception or total set of impressions of a place" or "as the mental portrayal of a destination"
15	Beerli & Martin	2004	"[A] mental picture formed by a set of attributes that define the destination in its various dimensions"

c. Assigned Destination Image Attributes to all the shots (through 'Key' frames)

Commercial	Gir	Kutch	Lothal	Porbandar	Somnath	Dwarka
Shot Number	Assigned Attribute Number					
1	8	8	5	8	8	8
2	8	6	5	8	5	8
3	1	6	8	8	5	8
4	8	6	8	5	5	5
5	4	6	8	8	5	5
6	1	8	8	5	5	5
7	8	6	8	8	5	5

8	1	6	8	5	8	5
9	4	6	8	5	5	5
10	1	6	8	5	5	5
11	8	6	8	5	5	5
12	1	6	8	8	5	5
13	8	5		8	8	5
14	1	5		5	8	5
15	1	5		5	5	5
16	8	5		5	5	5
17	1	5		5	5	8
18	1	5		5	5	8
19	1	8		8	5	5
20	4	5		8	5	8
21	1	5		5		8
22	4	5		8		5
23	1	5		8		8
24	5	5		5		5
25	5	1		5		8
26	5	8				
27	1	8				
28	5	8				
29	5	4				
30	1	6				
31	1	4				

32						
	4	8				
33						
	1	7				
34						
	4	7				
35						
	1	7				
36						
	1	5				
37						
	1	5				
38						
	1	8				
39						
	4	5				
40						
	4	5				
41						
	1	5				
42						
	1	5				
43						
	1	6				
44						
	4	5				
45						
		6				

Attributes: 1- Natural Resources 2- General Infrastructure 3- Tourist Infrastructure

4- Tourist Leisure & Recreation 5- Culture, History & Art 6- Natural Environment

7- Social Environment 8- Atmosphere of the Place

d. Detailed Destination Image Attributes (Source- Beerli and Martin 659)

Table 1. Dimensions/Attributes Determining the Perceived Destination Image

Natural Resources	General Infrastructure	Tourist Infrastructure
Weather	Development and quality of roads,	Hotel and self-catering
Temperature	airports and ports	accommodation
Rainfall	Private and public transport	Number of beds
Humidity	facilities	Categories
Hours of sunshine	Development of health services	Quality
Beaches	Development of	Restaurants
Quality of seawater	telecommunications	Number
Sandy or rocky beaches	Development of commercial	Categories
Length of the beaches	infrastructures	Quality
Overcrowding of beaches	Extent of building development	Bars, discotheques and clubs
Wealth of countryside		Ease of access to destination
Protected nature reserves		Excursions at the destination
Lakes, mountains, deserts, etc.		Tourist centers
Variety and uniqueness of flora		Network of tourist information
and fauna		
Tourist Leisure and Recreation	**Culture, History and Art**	**Political and Economic Factors**
Theme parks	Museums, historical buildings,	Political stability
Entertainment and sports activities	monuments, etc.	Political tendencies
Golf, fishing, hunting, skiing,	Festival, concerts, etc.	Economic development
scuba diving, etc.	Handicraft	Safety
Water parks	Gastronomy	Crime rate
Zoos	Folklore	Terrorist attacks
Trekking	Religion	Prices
Adventure activities	Customs and ways of life	
Casinos		
Night life		
Shopping		
Natural Environment	**Social Environment**	**Atmosphere of the Place**
Beauty of the scenery	Hospitality and friendliness of the	Luxurious
Attractiveness of the cities and	local residents	Fashionable
towns	Underprivilege and poverty	Place with a good reputation
Cleanliness	Quality of life	Family-oriented destination
Overcrowding	Language barriers	Exotic
Air and noise pollution		Mystic
Traffic congestion		Relaxing
		Stressful
		Fun, enjoyable
		Pleasant
		Boring
		Attractive or interesting

e. A compact disc (*CD*) consisting of:

1. All the selected video commercials of '*Khushboo Gujarat Ki'* campaign

2. Selected 'Key' Frames (One frame from each shot)

3. Shot Duration

4. Shot Analysis

List of Publications

Poonia, A. K., and G. S. Chauhan. "A multimodal discourse analysis of select tourism video commercials of incredible India campaign." *International Journal of Tourism and Travel* 8.1/2 (2015): 1-12.Print.

Poonia, A. K., G. S. Chauhan, M.Sharma, and M. Das. "A Study of First Page Advertising Trends in Select Indian Newspapers." *The IUP Journal of Marketing Management* Vol XIV No.4 (November 2015). Print.

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Poonia, A. K., and G. S. Chauhan. "Role of English in Tourism Communication in a Globalized World: Advantage India!" Published in International Conference Proceedings "The Impact of Social Changes on English Language and Literature" (TISCELL2014). ISSN 978-81-924212-5-4 February 7, 2014. Conference held in Lingaya's University, February 7-8, 2014.

Poonia, A. K., and G. S. Chauhan. "Power of New Media and Language Change: What's Next?" *The Literati Summer* 3.1(2013). Print.

List of Conferences

1. **International Communication Management Conference 2016** on Marketing Reborn: Traditions, Trends and Techniques, held on 18-20th Feb. 2016 at **MICA, Ahemdabad, India.** Presented a research paper titled "**Branding Gujarat as a Tourist Destination: Video Content Analysis of Khushboo Gujarat Ki Camapign.**"

2. **6th India International Hotel, Travel & Tourism Research Conference & 7th Indian Hospitality Congress Annual Conference** organized by Banrsidas Chandiwala Institute of Hotel Management & Catering Technology, New Delhi, India on 1012th Feb. 2016. Presented a research paper titled "**Tourism Promotion of Two States: A Comparative Study of Destination Image Formation through Video Commercials of Rajasthan and Gujarat.**"

3. **National Conference on Consumer Behaviour in Hospitality and Tourism Industry in Association with ICSSR, New Delhi** by Pacific University, Udaipur (Rajsthan) on 7th -8th August, 2015. Presented a research paper titled "**The Significance & Role of Tourism Advertising in Destination Image Formation: Time for a Proper Research.**"

4. **Sixth Brno International Conference on Linguistics Studies in English organized by Masaryk University, Brno (Czech Republic),** on September 11-12 2014. Presented a research paper titled "**Discovery of India: Discourse Analysis of Select Indian Tourism TV Commercials**"

5. **International Conference on Contemporary Research in Tourism and Hospitality: Theory, Practice and Pitfalls organized by Pondicherry University**, Pondicherry, India on February 18-21 2014. Presented a research paper titled "**Khushboo Gujarat Ki: An Incredible Advertising Campaign**"

6. **International Conference on The Impact of Social Changes on English Language and Literature (TISCELL 2014)** held in Lingaya's University, Faridabad (Haryana) on February 7-8 2014. Presented a research paper entitled **"Role of English in Tourism Communication in a Globalized World: Advantage India!"**

7. **International Conference on Globalization and the Teaching of English**, October 19-20, 2013. Organized by Jain Vishva Bharti Institute (Deemed University), Ladanu, (Rajasthan). Presented a research paper entitled "**English Language Teaching in a Globalized World: Count Their Aspirations, Before You Teach."**

8. **Third International ELT@I Conference** on Interfacing Language, Culture and Technology, 8-9 October, 2012. Organized by the Department of Humanities and Languages, **BITS Pilani**. Presented a research paper entitled **"Power of New Media and Language Change: What's Next?"**

Brief Bio Supervisor: Prof. Gajendra Singh Chauhan

Prof. Gajendra Singh Chauhan is presently the Head, Department of Humanities and Social Sciences, BITS Pilani where he teaches various courses on professional communication, advertising and media studies. He is an Associate Professor of Communication and Media Studies who specializes in applied linguistics, advertising communication, and media writing with a focus on linguistics of advertising in India. He earned his Master's degree in English language and literature, MPhil in ELT and a doctorate in advertising communication. His academic interest also helped him get a Bachelor's degree in Journalism. His contributions to the literature include four books, numerous articles and radio talks on All India Radio. As a communication professional, he has conducted Management Development Programmes for corporate executives on "Workplace communication" in IIM Rohtak and regularly delivers for private and public sector organizations. He has participated in several professional conferences and seminars over the years and is always learning from his colleagues and students. Besides academics, he loves sports, yoga, travelling and interacting with students.

Brief Bio Research Scholar: Arun Kumar Poonia

Arun Kumar Poonia is currently a research scholar in the Department of Humanities and Social Sciences, BITS Pilani. He joined the institute in August 2011 and was awarded a fellowship by BITS for pursuing his Ph.D. Prior to this, he got his Masters in English Literature from University of Rajasthan, Jaipur in 2005. While pursuing PhD, he later cleared UGC- NET in English Literature. He offered his services in several institutes across North India training students for IELTS, TOEFL, GRE, GMAT, CAT, etc. during 2005-2011. His main research interests include Advertising Communication, Tourism Promotion, Systemic Functional Linguistics, Critical Discourse Analysis, English Language Teaching, etc.

Apart from academics, he is highly interested in writing poetry and is a part of Poetry Club, BITS Pilani and writes equally well in both Hindi and English. During his doctoral work, he actively engaged in social outreach programs as a member of BITS Pilani student NGO NIRMAAN.