

Study on the Advertising of Swadeshi Products in India

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Abstract - Mass media have traditionally utilized advertising as a strategy to connect with customers who are diverse in their preferences. Conversely, cross-cultural advertising research refers to the subfield of advertising studies that investigates problems or topics connected to ads in different cultural contexts. Most advertising that describes cultures do so via a lens of celebration, as such celebration serves as a universal symbol of and tribute to the culture. In order to better understand the cultural portrayal that has been conveyed via the ad material, the research has taken audio-video ads from different businesses from both foreign and Indian viewpoints. Commercials for the same companies from various cultural viewpoints were shown in focus groups to gauge participants' reactions to such depictions of cultural diversity. People's conceptions of culture converged on a trinity of belief, transmission from generation to generation, and behavior. Participants in focus groups also provide suggestions like "the depiction is less realistic," "less practical," "missing essence," etc., which, if included, might help close the gap between the audience's expectation and the portrayal of the message via advertising.

Keywords - Media, Commercial, Expectation, Cultural, Advertising

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INTRODUCTION

The term "swadeshi" comes from the Sanskrit language and is a sandhi, which means that it is a combination of two different Sanskrit words. 'Swa' means 'self' or 'own,' and 'desa' means country; therefore, 'swadesa' means 'own country,' and 'swadeshi', the adjectival form, means 'of one's own country'. The phrase "not of one's country" translates to "videsi" in Sanskrit, which is the reverse of "swadeshi." In Gandhi's mind, the term Swadeshi may be interpreted in a variety of ways, including economic, political, cultural, and philosophical. Self-sufficiency is at the heart of Gandhi's philosophy, which emphasises the importance of this concept. The Swadeshi movement was one of the most crucial foundations of Gandhi's resistance struggle in India against the British. He advocated the notion that economic swaraj is necessary in order to achieve political swaraj. Gandhi believed India had lost political power as a direct result of the country's loss of economic control. He spends an entire chapter of his comprehensive book titled "Hind Swaraj" to the question of "Why was India lost?" This chapter presents one economic justification after another for the British colonial system of slavery in India. The book then continues to describe Gandhi's ideal economic order in subsequent chapters.

Gandhi's idea of swaraj included economic swaraj, which he believed should not be seen in isolation from

the human situation in its whole. According to Gandhi, a political Swaraj would not be successful until it was accompanied by an economic Swaraj. Gandhi believed that the notion of Swaraj was connected to the growth of the economic system. (Swaraj) Individuals or countries that are economically dependent are unable to conceive and implement choices independently of outside influence. The Swadeshi movement promoted native manufacturing of essential products and the elimination of use of imported items. In a political sense, it protected the institutions of indigenous peoples. In the context of religion, it referred to the preservation of one's ancestors' religious practises and customs. Gandhi advocated for retaining all the positive aspects of these areas while eliminating their negative aspects. For the sake of fostering national unity, it was very necessary to give new life to India's spirit and soul. The ideas of Swami Vivekananda and Swami Dayananda were a significant source of motivation for Gandhi in this regard.

Gandhi believed that a significant portion of the widespread poverty that existed at the time was the result of a disastrous deviation from Swadeshi in the economic and industrial life of the country. Gandhi envisioned an economy that was self-sufficient and self-contained, in keeping with the Swadeshi philosophy. As a political tactic, Swadeshi was one

of Gandhi's primary areas of concentration, and he referred to it as the "soul" of Swaraj, which is the Hindi word for "self-rule." The idea of Swadeshi arose from the desire to create an independent country in opposition to the British colonial government of India.

The Swadeshi gave the land, the economy, and the culture a sense of national significance. During the height of the Swadeshi movement in India, it was common to witness women in towns and villages setting fire to their sarees made from imported cloth and shattering their cherished glass bangles since they were produced in Britain. This was done in protest of the sarees' origin. The beginning of the end for the British Empire in India was signalled by these blazing bonfires. The Swadeshi movement sought to achieve Swaraj by leading India to economic independence from Britain. This would allow India to govern itself. The concept of Gandhi's Swadeshi is dissected in this lesson, along with its continued applicability today and its many manifestations. The modern world is obsessed with making money, filled with greed, and has commercialised every aspect of life. When we live in a world that is more globalised, it is encouraging to have a concept like Swadeshi that encourages us to preserve our own economies and identities.

SWADESHI MOVEMENT

In the beginning, the concept of Swadeshi was represented in the works of early nationalists such as Dadabhai Naoroji, Mahadev Govind Ranade, and Bipin Chandra Pal. These individuals advocated for the national economy to be prioritised above the economics of the colonial government. After the partition of Bengal in 1905, the Swadeshi movement gradually evolved into its current extreme and widespread form. In the year 1907, Swadeshi was formally included into the conceptual and intellectual framework of the Indian National Congress as the stated purpose of Swadeshi and Swaraj. This occurred as a result of the Indian National Congress's commitment to the cause of Indian nationalism. As a result of the partition of Bengal, there is widespread animosity across the nation. People responded to the difficult environment by beginning to boycott foreign-made products and British institutions, which ultimately led to the beginnings of the Swadeshi movement. Throughout history, Swadeshi has been intricately intertwined with various aspects of national life, including the economics, geography, and culture. Swadeshi, which means "one's own country," is an initiative that encourages the development of domestic businesses and markets. Along with the Swadeshi movement, a boycott of items made in Britain was also organised. Both the Swadeshi movement and the boycott were effective tools used in the fight against foreign domination. The masses, together with the nationalists, had the goal of attacking the British rule in the areas that were the most detrimental to them. Lajpat Rai was quoted as saying, with reference to Swadeshi, "I regard it as a salvation of my country." The Swadeshi movement ought to educate us how to

organise our money, resources, labour, energy, and abilities for the greatest advantage of all Indians regardless of faith, colour, or caste. This is something that we should learn. Although we follow different religions and denominations, it ought to bring us together. In my view, Swadeshi needs to be the primary religion practised across the whole country of India. He went on to explain that the boycott was damaging to the reputation of the British government. In his book "Hind Swaraj" published in 1909, Gandhi the concepts of Swaraj, Satyagraha, and Swadeshi are fundamental tenets. Gandhi believed the Swadeshi ideal had to be realised in every respect in order to bring about the Swaraj. Gandhi elevated the status of Swadeshi by transforming it into a formidable political movement that included the mobilisation of the people. Gandhi pioneered a novel approach to the politics of his country, Swadeshi, which promoted both the manufacturing and exclusive usage of khadi. Swadeshi is a call to the consumer to be conscious of the havoc he or she is inflicting by supporting those companies that are pioneers in bringing poverty, injury to employees, and to people and other species. Gandhi made this statement in his book "Gandhi on Swadeshi," which was published in 1913. Many Indian nationalists held the view that the colonisation of India by the British was solely responsible for their country's current economic predicament. The Swadeshi movement was a nationalist movement that advocated for the boycotting of British products and the purchasing of Indian items instead.

SWADESHI: A RELIGIOUS IDEA

Gandhi connected his concept of Swadeshi to several religious practises. According to him, swadeshi did not exist in a vacuum as an independent economic and political concept of his thought. It had a strong relationship to his spiritualist and religious worldviews as a philosophical system. Gandhi saw the economic Swadeshi movement not as a boycott campaign that was carried out as an act of vengeance, but rather as a religious concept that everyone should adhere to. He had the belief that Swadeshi was a religious precept that had to be practised even though it led folks to be in a state of extreme bodily agony. A person who lives their life in accordance with the principles of Swadeshi will develop the ability to function without one hundred of the things that they now perceive to be essential. According to Gandhi, the Swadeshi school of religion educates its adherents to evaluate their nation's illustrious history and to recreate it in the current day. He argued that the turmoil that was occurring in Europe at the time demonstrated that contemporary civilization represented powers of evil and darkness, while the old civilization, i.e. the Indian civilization, represented the divine energy in its core. This was shown by the fact that the Indian civilisation had existed for far longer. In contrast to the Indian civilisation, which was based mostly on spirituality, the modern Western civilization was predominately materialistic and destructive. The Hindu faith is

deeply intertwined with the concept of Swadeshi. The Hindu religion, in Gandhi's view, was all-embracing, tolerant, and transformative. In this regard, Gandhi's Swadeshi movement preserves the customs of the Hindu faith.

Gandhi's vision of Swadeshi

Swadeshi was referred to by Gandhi as the "law of laws," and it is engraved in the fundamental character of the human person. It is a rule that applies everywhere. Comparable to the law of nature, it does not need formalisation. It is one that acts on its own. When someone ignores or disobeys the law, whether out of ignorance or for some other cause, the law follows its own path to restore itself to its original place, just as the laws of nature do. Since the people have forgotten this law—or, to use Gandhi's own words, since the law has "sunk into oblivion"—the addition of swadeshi as a pledge has become necessary. The people have forgotten this law. It is not necessary for a person who follows this commandment due to their disposition to follow it as a vow, which is an uncommon phenomenon. According to Gandhi, the meaning of the term "swadeshi" in its most comprehensive and spiritual definition refers to the complete release of the soul from its ties to the material world. Because of this, a follower of Swadeshi is required to identify with the whole of creation in the ultimate desire to free the soul from the physical body. This is because the physical body is an obstacle on the path to attaining oneness with all forms of existence. Only through carrying out one's fundamental job, which is to aid one's near neighbour, is it possible to achieve this level of self-identification. On the surface, it may seem as if others, including the rest of mankind, are being excluded from the benefit or are being done a harm. There is no possibility that genuine service could ever turn out to be harmful to the person at the distance. There is no distinction made in swadeshi between a person's own people and other people. It is a blatant breach of the core premise of swadeshi to fail to execute one's responsibility towards one's close neighbours when confronted with the temptation of helping the whole globe.

Economic dimension of Swadeshi

First, let's have a look at what the term "swadeshi" means in the context of the area of economics. Gandhi was certain that the widespread and severe poverty that existed at the time was primarily the result of a disastrous deviation from the road of swadeshi in the economic and industrial life of the country. Gandhi advised that someone who follows the spirit of swadeshi should only utilise items that are produced by our near neighbours and support those industries by making them more efficient and strengthening them in areas where they are discovered to be lacking. Swadeshi is an acronym for "self-reliance" in Hindi. During the time when India was fighting for her freedom, Gandhi came to the realisation that for India to save its economy, it was necessary to support and

revitalise India's homegrown businesses. Gandhi concluded that the most essential and necessary consequence of the swadeshi ideal in terms of its application to society was the concept of khadi. Khadi provides the sort of service that is meant to be provided by swadeshi. Gandhi personally posed the following question: "What is the kind of service... the teeming millions of India most need at the present time, that can be easily understood and appreciated by all, that can be easily performed and will at the same time enable the crores of our semi-starved countrymen to live?"⁵ He discovered the solution, which was that it was the universalization of khadi or the spinning wheel that satisfied these requirements. In his mind, khadi represents the centre of the social and economic universe of the hamlet. The many different types of industry are like planets that may provide support for khadi. Decentralisation of production and distribution of life's fundamental requirements is at the heart of the khadi philosophy. In the spirit of universal love and service, Gandhi was a proponent of the swadeshi (indigenous people) philosophy. A follower of the swadeshi philosophy will give priority to locally produced goods even if they are of a lower quality or more expensive than those created abroad. Furthermore, they will work to improve the shortcomings of local producers. Gandhi cautioned those who followed the swadeshi movement to avoid turning it into a fetish. "It would be criminal foolishness, and it would be a rejection of the swadeshi ethos, to reject foreign goods just because they are foreign, and to go on spending national time and money in the promotion in one's country of manufactures for which it is not fitted. This would be like continuing to promote in one's country manufactures for which it is not suitable.

HANDICRAFTS SECTOR

The first step towards attaining the aims and objectives of the Policy is to provide a detailed description of the handicrafts industry. The term "handicraft" refers to any activity that requires the use of manual dexterity to create an item that conforms to predetermined standards on both form and function. Those who practise a skilled craft and produce goods that are mostly "hand-made" are known as artisans. These things could have aesthetic value as well as practical use, and in India, they have historically been an important part of the way of life of the people there. The development of handicrafts, in contrast to the development of other art forms, is fundamentally rooted in the utilitarian and functional aspects of life, in addition to subtle artistic elements, and the age-old handicrafts traditions have survived till this day because of the inherent ability of the artisans to assimilate and respond to the changing ways in which they live their lives. Taking into consideration the decision made by the Honourable Supreme Court of India in the Louis Shoppe case, the Ministry of Textiles has made a provisional proposal for the definition of handicrafts as follows: "Item or product produced through skills

that are manual, with or without mechanical or electrical or other processes, which appeal to the eye due to the characteristics of being artistic or aesthetic or creative or ethnic or being representative of cultural or religious or social symbols or practises, wh[ich] appeal to the eye because of the characteristics of being These goods or products may or may not have a practical purpose, and they may be used as either a decorative piece or as a present." The Ministry does, however, acknowledge the more sophisticated definition that encompasses more complicated characteristics of the producer, product, and process, as was offered by the UNESCO/ITC Symposium: iv "Artisanal products are those that are produced by artisans, either completely by hand, or with the assistance of hand tools or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product." The production of these is unrestricted in terms of quantity, and it uses primary materials derived from sources that are environmentally responsible. The unique quality of handcrafted items is a direct result of their distinguishing characteristics, which may be "practical," "beautiful," "artistic," "creative," "culturally attached," "decorative," "functional," "traditional," "religiously and socially symbolic and significant," and so on. Taking into consideration the complexity of the industry as well as the fact that the word "handicraft" does not have a single, agreed-upon meaning, now is an opportune moment to evaluate the definition of handicrafts as well as the categories that comprise it in order to make it more all-encompassing. It is necessary to extend it to encompass intellectual property connected to handicrafts that contain economic value, such as traditional patterns, motifs, textures, and narratives. This expansion is necessary because of the commercial worth of handicrafts. For instance, there are a rising number of instances of Gondh and other forms of indigenous art being utilised in comic books. It is necessary to acknowledge and promote the application of traditional knowledge in other media in a way that not only results in an increase in the economic worth of the traditional knowledge held within craft communities but also guarantees that a sizeable percentage of this value is passed on to the craft communities in question. This recognition and encouragement is required.

Policy Environment

The Indian handicraft business dates back many centuries and has always serviced to both the Indian home market and the international market. During the time when the British were in control of the colonies, they began importing low-cost items that were manufactured by machines, which led to the demise of the sector. During the fight for independence, national leaders in India, under the auspices of Mahatma Gandhi, made attempts to safeguard India's cottage industries, with the goal of bolstering decentralised economic activities and enterprises. After the country gained its independence, Kamaladevi Chattopadhyay saw the significance of artisanal cultures and

industries, and she was a pioneer in the promotion of handicrafts as part of national planning. Following the country's attainment of independence, the central government placed a strong emphasis on the need of reviving and developing the cottage industries. In 1947, they held an industries conference. The difficulties that are experienced by cottage industries and other small-scale businesses, such as handicrafts, were the primary focus of the Conference. The following were recognised as the problems: 1) a lack of financial resources; 2) manufacturing practises that had become obsolete; 3) flawed marketing; 4) a lack of availability of raw materials; and 5) competition from mechanised items that were either imported or created locally. The Conference made a strong recommendation to the Union Government that they establish a Cottage Industries Board in order to protect traditional vocations and help them emerge from their current state of distress. The Central Cottage Industries Emporium was established as a direct response to the national policy of strengthening rural and cottage industries for the purpose of income generation, equitable distribution of wealth, and development of the ability to engage in entrepreneurial endeavours. The goal of the emporium is to popularise and market products that are made by traditional occupations. The All India Handicrafts Board (AIHB) was subsequently established the following year, in 1952, after this event. The Artificial Intelligence Handicrafts Board (AIHB), which was chaired by Kamaladevi Chattopadhyay, was responsible for laying the groundwork for the regulatory framework, as well as the institutional and programmatic support that helped revitalise and develop the handicrafts industry in the nation. The AIHB eventually split into three separate boards: the Khadi & Village Industries Board, the Handloom & Handicrafts Board, and the Khadi & Handicrafts Board. In 1980, the Ministry of Textiles established the offices of the Development Commissioner for Handicrafts and Handlooms. These offices were under the purview of the ministry. These two organisations are still the principal government entities that are responsible for dealing with the industry. Within their purview, a variety of projects and institutions geared towards the development of the industry have been established. The Planning Commission of India classified handicrafts as part of the economy's Village and Small-Scale Industries sector, and as a result, considerable funding has been allotted in each of the Five Year Plans (ever since 1951) for the purpose of fostering the growth of the handicrafts industry.

SWADESHI HANDICRAFT PRODUCTS ACROSS CULTURES: 1980 TO 2020

Learning About Crafts

It is not out of the question that one or more of the items on this list have been supplanted in your house by a product of industrial production. If this occurs, you might inquire with your parents about the

things they made do without before the invention of the current product. On the surface, a broom or a mat, a shawl, or a handwoven scarf may give the impression of being manufactured on a machine. On the other hand, you may obtain nylon mats created mechanically that appear just like hand-woven straw mats on the market. These mats are available for purchase. It's possible that if you don't pay close attention, you won't notice much of a difference between the two. However, there is only a surface-level resemblance between a thing that was manufactured by a craftsperson and a replica of same object that was made by a machine. When people think about craftsmanship, they often picture the perfection that may be achieved via the use of machines. However, the sort of perfection that is represented by a piece of workmanship is very distinct from the kind of perfection that is represented by an item that has been mass-produced. The traces of originality that are left behind in an item that has been hand-crafted are what make all the difference.

In compared to the thing that was mechanically made, these traces may seem like "imperfections" on the surface of the object. For example, the surface of a handcrafted bamboo fan may be rough in the area where the bamboo had a knot since the bamboo was twisted there. When a fan is handcrafted, it retains the original texture of the bamboo from which it was manufactured. A similar fan made from plastic would have a uniformly smooth surface throughout, and each individual fan would have an identical appearance. In contrast to this homogeneity, every single handmade item, despite their superficial similarities, is unique. A sari that has been hand-woven cannot be replicated exactly, just as a handkerchief that you have made yourself is one of a kind. None of the traditional crafts are done by individuals; rather, they are done among communities. The man or woman who practises a traditional skill often learns it while growing up in the family, having received it as a gift from more experienced members of the community. Every kind of handicraft requires a unique set of knowledge and abilities, beginning with rudimentary information about the medium in which the craft is performed, the instruments that are used to make it, and the plethora of talents that are used in order to turn the medium into a work that is both aesthetically pleasing and practical for day-to-day life.

Crafts Heritage

India is a melting pot of cultures and time periods, spanning many eras and centuries' worth of history. The universe of India's artisans spans millennia and is

scattered over the length and width of our nation, which may be seen in cities and towns, alleyways, and villages. A modest work of handicraft created in an obscure hamlet in India has the potential to end up in some of the most prestigious museums in the world. On the other hand, the same item is often seen as little more than an object of usefulness for a specific community, which never considers it to be a work of great art. It is common for us to be ignorant of the myriad of cultures, methods, meanings, applications, and importance of such handmade goods; as a result, we can ignore the beauty of these things and take the richness of our cultural history for granted.

- **The Definition of Crafts**

The phrases *hastkala*, *hastshilp*, *dastkari*, and *karigari* are often used in India to refer to handicrafts. Although these words all indicate handiwork, they also refer to items that are manufactured with craftsmanship, which is defined as specialist abilities of the hands that are also creative. The aesthetic content is an essential component of such products; it denotes that the object of usefulness has worth that extends beyond its practical applications and is, at the same time, appealing to the sense of sight. Rarely is a handmade item created for the only purpose of adornment, and regardless of the degree to which it is embellished, for an item to fulfil its genuine purpose, it must not only be functional but also possess a beautiful shape.

- **Crafts and Culture**

Therefore, crafts are intimately connected to the ideas of shape, pattern, design, and utility, all of which contribute to the object's overall aesthetic quality. Crafts are a part of the cultural legacy of a nation when all of these qualities are ingrained in the culture of the people who live in a certain region of that country or among certain populations. Handmade items are precious not only because of their visual qualities, but also because they are created by traditional craftsmen and women for religious and ceremonial reasons, and most importantly, as a method of earning a living for themselves and their families.

- **Cultural and Social Needs for Crafts**

One of the essential and distinctive characteristics that set humans apart from other animals is our capacity to maintain our inventiveness in the face of intense pressure to stay alive. Why else do the people who live in forest communities still place such a high value on decorating the interiors or exteriors

of their houses with paint, as well as decorating their bodies with decorations and tattoos for decoration? Why do different hues impact individuals, and why do they frequently serve as a spiritual guide? Why does a woman take the time to make an appealing handle for the broom she uses to sweep her house, and why does she spend time spending time inviting the blessings of the gods via her painted patterns on the floor of her kitchen?

Indian Handicrafts Industry & Exports

One of the most significant aspects of the Indian economy, the handicraft industry is responsible for the employment of more than seven million people. Woodware, artmetal wares, handprinted fabrics, embroidered goods, zari goods, imitation jewellery, sculptures, ceramics, glassware, attars, and agarbattis are only few of the products that are manufactured in this nation. Over 56% of India's entire artisan workforce is comprised of women, making them the predominant gender in the country's handicraft sector. There are 744 handicraft clusters around the nation, which together employ close to 212,000 craftspeople and provide over 35,000 different goods. There are a number of important clusters, some of which are Surat, Bareilly, Varanasi, Agra, Hyderabad, Lucknow, Chennai, and Mumbai. Most manufacturing operations are located in rural areas and smaller towns, and there is a massive untapped market potential in all of India's major cities as well as internationally.

The expansion of the industry in India is being supported by significant developments in the accessibility of handmade items via a variety of online platforms. The expansion of the country's travel and tourist business has led to an increase in the demand for locally made handicrafts. Because tourists spend a substantial amount of money on souvenirs and other types of handcrafted things, the opportunities for local craftsmen and crafters to manufacture and sell high-quality handicrafts are increased. In addition, market expansion is being driven by an increase in demand for handcrafted decorative elements in residential and commercial settings such as workplaces and restaurants, as well as an increase in demand from the gifting sector. The industry is economically feasible since it requires a minimal amount of initial capital investment, has a high value addition ratio, and has a high potential for export.

- **National Handicraft Development Programme (NHDP)**

The objective of the plan is to improve the whole handicrafts industry's understanding of emerging design trends and colour predictions. This will allow for a rise in India's exports, which will be driven by an increase in the number of newly designed products. The conducting of surveys, the upgrading of design and technology, the development of human resources, the provision of insurance and credit facilities to

craftsmen, research and development, the development of infrastructure, and marketing support activities are significant components of this plan.

- **Comprehensive Handicrafts Cluster Development Scheme (CHCDS)**

The goal of the CHCDS is to aid business owners and craftsmen so that they may construct world-class units that have contemporary infrastructure, cutting-edge technology, proper training and human resource development inputs, market connections, and production diversity.

Through the Community Health Care Delivery System (CHCDS), soft interventions including baseline surveys and activity mapping, skill training, upgraded tool kits, marketing events, seminars, publicity, design workshops, capacity development, and so on will be given. In addition, the initiative will award Common Production Centres, Trade Facilitation Centres, Emporiums, Raw Material Banks, Common Facility Centres, and Design and Resource Centres.

An worldwide marketing platform has been made available to artists via the organisation of a number of traditional international marketing events in addition to marketing activities that take place online. As a means of providing artists with access to a domestic marketing platform, events for domestic marketing such as Gandhi Shilp Bazaar, Craft Bazaar, and Exhibitions are organised.

- **Export Promotion Council for Handicrafts (EPCH)**

In 1986–1987, in accordance with the Companies Act, the EPCH was created. Handicrafts export is the primary focus of the council, and its primary mission is to promote, support, defend, maintain, and expand handicraft export. Aside from that, the council is responsible for the distribution of information, the provision of professional advice and assistance to members, the organisation of delegation trips and fairs, the maintenance of interaction between exporters and the government, and the facilitation of awareness seminars.

CULTURAL ADOPTION THROUGH ADVERTISEMENTS

Paid forms of communication, or "advertising," have a long tradition in India. The current history of Indian advertising may be traced back to the time of Mahatma Gandhi and the "swadeshi" movement, when consumers in India first learnt to distinguish between imported goods and local wares. Using marketing, this campaign helped Indian vendors get into the market for basic commodities like cotton, salt, etc., challenging the dominance of foreign competitors. Non-Indian ownership and MNCs were shunned because of the country's antipathy toward the international market. The Indian government opened its doors wide to international investors in

1999, allowing them to take advantage of the country's vast and varied economy. It encouraged more international businesses to investigate the Indian market. Researchers are split on whether or not the ads of multinational firms have a negative effect on a country. Research suggests that the promotion of foreign goods and services hinders efforts to eradicate national culture and traditional beliefs. MNCs are one of the largest providers of advertising in India's market, despite criticism of the government's welcoming stance toward foreign businesses. Markets follow the creative path paved by advertising in order to make an impression on their target customers and establish the brand's credibility in their minds. Public service announcements (PSAs) serve a similar purpose, and may be seen alongside commercials for multinational businesses. Ads have traditionally employed straightforward language to appeal to a wide range of customers, but more recently parataxis, imperatives, disjunction, and spoken languages have been used to increase their persuasive power. Oftentimes, the wording of an advertising will reflect the cultural influence that it has had. When this occurs, transcreation is the only way to ensure the brand's message is conveyed accurately across cultures. Transcreation's main advantage is that it enables for a message's authenticity to be preserved while translating an advertisement's essence to a new language.

Audio-visual advertisement

There are two parts to the history of advertising: the part we are familiar with and the one that has been there since the dawn of civilization. The audio-visual and broadcasting industries have become entrenched in contemporary society, particularly in metropolitan centers, and are now included into strategies for regional growth. In the 1980s, several early instances were discovered in British cities where different strategies of this kind were hinted. Maintaining listeners' interest during an audiovisual commercial is a difficult task. Internal processing of a brand may be prompted by auditory and visual signals, leading to more engaged attention and longer-lasting brand memory. This has ramifications for the limited capacity model of motivated mediated message processing and for marketers in terms of the kind of information that is recommended to accompany an audio-visual or visual sensory cue in commercials. In order for brands to achieve their objectives, such as being associated with the brand name in relation to consumption, it is necessary for marketers to attract the attention of the target consumer via suitable advertising. In video marketing, there are three primary sensory cues that help identify the product being marketed. Consumers' attention may be captured by using visual sensory cues such as the brand's name, logo, packaging, or other unique aspects. Auditory sensory cues grab the consumer's attention when the brand is addressed in the commercial's audio track (e.g., spoken brand name or tagline, unique sounds, or jingle). Video advertisements may sometimes rely only on auditory

cues, but they more often than not integrate auditory and visual clues. Audio-visual sensory indicators for brand image provide a sonic and visual experience to consumers when a brand is presented to them. Over the last century, advertising methods have evolved in response to shifting socioeconomic conditions. Neuroscience may be used in place of, or in addition to, more conventional research techniques to better understand the intangible factors at play in consumer decision making. In such a setting, genuine emotion is used in audiovisual production. In today's world, frequent use of emotions is the major approach for creating successful advertising campaigns and conveying those sensations to businesses.

Cultural adoption through audio-visual advertisement

Despite the unique difficulties they bring, cross-cultural studies are universally recognized for the benefits they provide to society. Research into the problems and substance of ads across different contexts is known as cross-cultural advertising research. When doing market research, a country is useful as a unit of study since it allows for the establishment of national rather than cultural viewpoints on a subject. In reality, national data rather than cultural data is used as the basis for the majority of empirical investigations. Therefore, a researcher may utilize a country or nation as a case study, focusing on how advertising fits into "national culture" within the context of the country's media ecosystem. It is common practice to identify value orientations in advertising and then to try to relate them to the prevailing predisposition towards the culture in which they occur. Researchers have analyzed commercial and print ad samples to see how often certain values—such as individualism or collectivism, masculinity or feminism, or materialism—appear.

CONCLUSION

All participants in both focus groups were able to distinguish between advertisements with foreign and Indian origins, and several went on to discuss both the broad and nuanced ways in which the two groups' cultures were represented. When it comes to accurately representing Indian culture in advertisements, the combined result of the two groups leans somewhat against acceptance. Analyzing the feedback in depth shows themes like "The depiction is less realistic," "less practical," and "missing essence," etc., that, if included, might help bridge the gap between the audience's expectations and the advertisement's portrayal of the message. Advertisers need to be more selective when choosing campaigns to recreate with a new cultural feature for a different group of viewers, since acceptance among Indian viewers is nearly like disagreement when compared to those of the foreign advertisements they are supposedly replicating. Although there is a general understanding of the

cultural distinctions between Indian and international commercials, it is still important for marketers to exercise caution when selecting which values to promote.

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