

Building Brand Identity Using Nationalism - A Study on the Commercial Messages in the Indian TV

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Apple Logo

Courtesy: www.applegazette.com

Abstract

Brand identity is a promise that the company makes to its consumers. It may consist of features and attributes, benefits, performance, quality, service support, and the values that the brand possesses. The brand can be viewed as a product, a personality, a set of values, and a position it occupies in people's minds. Brand identity is everything the company wants the brand to be seen as.

Advertisement acts as one of the sources through which communication link is established between the company and the consumers. Commercial messages create brand identity using a variety of appeals. The appeals cater to the rational and emotional faculties of the consumers. However, this paper tries to explore the exploitation of the spirit of nationalism as an appeal to build brand identity.

Nationalism serves both as an inspiration and an emotion in TV commercials. It acquires various statures in different messages: a philosophy, a mass awakening or a

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collective sentiment, a responsibility, an idea, a relationship, logic and so on. Consumers are offered brands with a package of nationalistic spirit in ads like “Desh ki Dhadkan...” and “Buland Bharat ki Buland Tasvir...”, “...Apana Ghar wonderful; India bhi beautiful”, Mere Desh mein paisa sirf paisa nahin hai...” and so on. It is interesting to note that the use of nationalism for building brand identity is not restricted to any specific product/service category or a corporate. It is used by one and all depending on the kind of identity they would like to create.

The current study provides a semiotic analysis of Indian TVCs with an objective to establish a link between the aspects of nationalism depicted and the intended brand identity TV ads.



Introduction

Brand identity is the total proposition that a company makes to consumers - the promise it makes. It may consist of features and attributes, benefits, performance, quality, service support, and the values that the brand possesses. The brand can be viewed as a product, a personality, a set of values, and a position it occupies in people's minds. Brand identity is everything the company wants the brand to be seen as (Paul, 2002). Brand identity originates from the company, i.e., a company is responsible for creating a differentiated product with unique features. It is how a company seeks to identify itself (Marguiles, 1977). A company will often use branding strategy as a means of communicating its identity and value to consumers

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and other stakeholders (Gehani, 2001). Through brand identity, a company seeks to convey its individuality and distinctiveness to all its relevant publics (Nandan, 2005). It is through brand identity that companies make their brand distinct and unique.

Importance of Communication Tools

However, it is important that the communication tools used to disseminate the brand identity is well planned and appropriately implemented. The synergies that can result from a strategic coordination of various promotional tools can enable a company to enhance the return on its investment in marketing and promotions (Tortorici, 1991). Elements of the promotional mix (advertising, sales promotion, public relations and direct response) should be coordinated in such a fashion that there is uniformity in the message that is communicated from the company to its relevant constituencies. Thus, a brand that is being advertised as a high-quality product may have brand-loyal consumers who will pay a premium price for it (Nandan, 2005).

Brand Identity and Brand Concept

Brand identity can also be viewed in the wake of brand concept; it is based on the consumer needs that a brand can satisfy. There are three types of consumer needs that a brand can satisfy: functional, symbolic and experiential (Park et al., 1986). A brand with a functional concept is designed to solve externally generated consumption needs. Consumers will be motivated to buy and use functional brands in situations where the product is viewed as addressing utilitarian needs. A brand with a symbolic concept is designed to associate the individual with a desired group, role or self-image. Brands with a symbolic concept facilitate the communication of symbolic meaning to the individual and to others.

A brand with an experiential concept is designed to fulfill an internally generated need for stimulation and/or variety. The primary motivation for selecting certain products is the enjoyment that is derived by consumers from consumption of these products. The communications that are delivered about product/services/corporate veiled behind the spirit of nationalism target the self-image of the consumer. There is surely an association between the advertised brand and the consumers' symbolic need.

For instance, when **Lifebuoy's** ad ends up with the punch line “Healthy Hoga Hindustan”, it establishes the role of the consumer in making the nation healthy. And of course, it reiterates that both the product (Lifebuoy Toilet soap) and the corporate (HUL) are committed to the health and hygiene of the country; this establishes their brand identity.



Messaging with Indian Flavour

To project a long-lasting brand identity, companies release ads that convey messages using Indian flavour, taste, aroma, fragrance, colour, and style to connect to the Indian audience's “self-image”. The very idea that India is a land of unity in diversity fascinates most of the consumers strongly. The nation is no wonder a land of contrasts, yet there are commonalities that bind the individuals as Indians. Perhaps, this is the very idea behind making ads using symbolic representations of nationalism to promote brands.

Nevertheless, it is a challenge for an advertiser to relate the message of the corporate with the nationalistic feeling and mind-set of the consumer. Telling a story about a brand in a simple and straight manner seems to have taken a back seat. Rather, emotional affectation to communicate even a simple message like that of “use a detergent to clean your clothes”; “wake up every morning with a cup of tea”; “get connected using telecom services”; “ride a bike to reach your destination” and so on is in vogue. Therefore, advertisements eagerly try to kindle the Indian sentiments to communicate about their brand and establish brand identity.

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For instance, the Times of India’s (TOI) Lead India Initiative ad is representative of a corporate initiative that identifies itself with responsible and initiating public; we do not see anyone reading a TOI. However, the message of becoming an inspiration or an inspired leader is communicated in a subtle way. Perhaps, all of us read newspapers only because we want to be well-informed and dedicated citizens of our country. It is needless to say what the ad “Proud to be Indian; Proud to be Bharati” from Bharati Airtel wants to communicate.

Depiction of Nationalism in Indian TVCs

“Maine desh ka namak khaya hai”, “Aa raha hoon mein India”, “Ghar aagya Hindustan” and “Desh ki dhadkan”. Statements as patriotic as these bring about the “swadesh effect”. 'Bulund Bharat ki buland tasveer' in the Hamara Bajaj campaign of the 80s, is still etched in our collective memory. The ad not only became a furor from its inception but also became as popular as the national anthem.



Courtesy: <http://meioambiente.culturamix.com/projetos/sustentabilidade-individual>

A Mini Swadeshi Movement

Advertising has been doing its bit that can be called a mini Swadeshi Movement, where foreign locales and “firangi” models are absent; instead there is a powerful presence Indian values, culture and social messages in most of the endorsements. Brands that communicate through nationalism generate, propose an identity that is close to the Indian heart and soul. Amit Srivastava, the Executive Planning Director, McCann Erickson, once said, "Ads are being designed to surface the underlying feelings of the viewer. Parents in most households want their children to abide by the strong value system and want their children to connect with our culture. This latent desire seems fulfilled when such inspiring reconnect is shown even in advertisements. Viewers or readers take pride in their country if they can relate to the circumstance in a 15-second commercial or an appealing print ad."



Courtesy: <http://forum.xcitefun.net/aamir-khan-tata-sky-puppet-video-ad-t39266.html>

An ad like that of Tata Sky, where a young guy tells the other that passing a lewd remark is “paap”. The ad intends endorsing Indian values through aired programmes. Alyque Padamsee, the creator of the Hamara Bajaj campaign views it as an intelligent strategy to lure the “desh premis”, "These ads with “Indianness” are definitely a people's choice for they connect very well among viewers and people identify it with the brand. However, the brand rides piggyback on the back of the prospective customer and hails for life. Brands build their credibility through the “Mera Bharat mahaan effect."

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When did anybody say that advertisements with this newly acquired Indian face was not out to sell? Bharatbala, the brain behind the “Incredible India!” campaign, clarifies, "All these companies and their campaigns are communicating with Indians across the nation and given their pan-Indian presence, there is no better way to do so than playing on their Indian character and features; purely because that is something that cuts across caste, creed, religion, status and its great that these campaigns deal with patriotism and Indianness. The best part that comes with them is these commercials are aired throughout the year rather than making it a two day activity."

Measuring Nationalism

Nationalism can be defined as devotion to the interests or culture of one's nation. It is also related to patriotic feelings, principles, or efforts for one's own nation; an extreme form of this, especially marked by a feeling of superiority over other countries. It sometimes goes under the name of “patriotism.” The variations of nationalism most relevant for philosophy are those that influence the moral standing of claims and of recommended nationalist practices. It is sometimes referred to as complex range of attitudes, claims and directives for action ascribing a fundamental political, moral and cultural value to nation and nationality and deriving special obligations and permissions from this ascribed value. This spirit of nationalism enthralls in an individual the urge to do whatever possible to uphold nationhood.

National Identity and Its Functions

National identity is generally seen as a process occurring at a subjective level like morale, esprit de corps, or mood, except that it is far more complex and includes myth and epistemology. If one paraphrases Brewster 's (1985) definition of individual selfhood one can define national identity as: a process of collective self-awareness; having boundaries; having continuity in space and time; being in communication and in communion internally and externally; engaging in enterprises with the world and with forethought and afterthought; appraising performance; feeling responsible for actions carried out collectively and individually and holding others responsible for theirs; with the end product being successful adaptation and survival; in short, nothing less than the psychic condition necessary for survival, in the same way that a strong

sense of identity is necessary for the well-being, adjustment and survival of the individual.

The functions of national identity have been discussed by A.D. Smith (1991) in his book *National Identity* who has proposed three functions. Firstly, national identity provides a satisfying answer to the fear of personal oblivion, through identification with a "nation". Secondly, national identity offers personal renewal and dignity by becoming part of a political "super family", and thirdly it enables the realisation of feelings of fraternity, especially through the use of symbols and ceremony (Smith, 1991).

The concept of national identity can also be studied from other different perspectives: from the perspective of historical sociology, which tends to see the development of national identities as a historical process; or from the perspective of empirical sociology, which concentrates on the structure and contents of opinions, attitudes and beliefs of citizens on national identity. The first approach has been by far the predominating paradigm in the study of national identity and the main accounts of the development of national identities in connection with the raise of state-nations (Anderson 1991, Gellner 1987, Hobsbawm 1983). Based on the field study of Cristiano Vezzoni (2007), the factors determining Nationalism can be stated as Shared interest, Shared Origin / descent, Common Language, Shared Common Culture, Common History, Common Religion, Shared Territory, Common Economy and Feeling of National Pride.

Measuring Brand Identity

“The notion of identity is still used very little by managers. Identity offers some very useful and concrete glimpses into the essence of the brand phenomenon itself. It constitutes the foundation and the federating element of all the activities we have designated as being manifestations of the brand... We sometimes have a tendency to confine brand identity to the intuitive, affective sphere, which the company's concrete and methodical processes cannot influence. Yet tools for analysis do exist, originating in the field of semiology, with which this area can be at least partially rationalized and

provide very concrete lessons about managing a brand...” (Chevalier and Mazzalovo, 2008).

A Semiotic Analysis of Brand Identity

To study the relationship between the nationalism appeal used in Indian TVCs (Television Commercials) and the brand identity emerging out of it, this paper uses semiotic analysis of selected ads. Semiotics deals with the meaning of signs (Clarke, 1987; Mick, 1986; Sless, 1986). For example, Peirce suggested that a sign has three components: a sign, an object and an interpretation (Goudge, 1969). Sless (1986) states that the three components- sign, referent (what the signs stand for) and user- must all be considered when conducting research on the interpretation of signs. The reason is that a sign and its referent are dependent upon on the user or the observer of the sign. Thus, meanings are specifically determined by the users and observers. Semiotics, therefore, consist of a “stand-for relation” with what the sign “stands for” being determined by the observer of the sign (Langrehr and Caywood, 1995).

The practitioners of semiotic school believe that the meanings of pictures are not in the pictures, but rather in what we bring to them. Visual interpretation is based upon perception through cognition and language and is affected by social, cultural, and personal frames (Chauhan, 2008). A semiotic study will surely help us explain the complexity of audio-visual communication while processing information and producing meaning from the advertisements. It will also facilitate deciphering underlying cues of building brand identity.

Ad Sampling

For the sake of research convenience, the FCB (Foote, Cone and Belding) Grid is used for identifying product categories and the communication style. The FCB Grid uses involvement (high-low) and think/feel as the two dimensions for classifying product categories. This classification suggests that purchase decisions are different when thinking is mostly involved and others are dominantly involved with feeling. In addition, different situations also exist, resulting in decision-making processes which require either more or less involvement. The grid also indicates how advertising works in different situation. The product category matrix is fabricated using these two

dimensions. Vaughn indicates that the horizontal side of the matrix is based on the hypothesis that over time there is consumers' movement from thinking toward feeling. Also, Vaughn believes that high and low involvement (the vertical side of the matrix) is also a continuum, proposing that high involvement can decay to relatively low involvement over time (1980).

Degrees of Involvement

In this study, ads of different product categories are considered that fall into both high-involvement and low-involvement quadrants. It is interesting to see that the ads that connect the audience with emotions of nationalism run into all the product categories. Thus, the ads used for the study are from high-involvement-Think, high-involvement-Feel, low-involvement-Think, and low-involvement-Feel quadrants. The sample includes ads of Maruti Suzuki, Hyundai, Hero Honda, Big Bazaar, Surf Excel, Tata Tea, Cadbury's and Amul.

Semiotic Analysis of the Ad Samples

A high involvement product like car uses the national sentiments for conveying its brand identity. The Maruti Suzuki ad shows that people in different parts of India are driving a Maruti Suzuki model and getting back to their near and dear ones. If we make a semiotic study of this ad, we find that the background changes to depict various locales of the country- mountains, deserts, back-waters, and plains. The people also change with the background- youngsters playing pranks, just married and elderly couple, a new born in its mother's arms and a collegiate by the road side. The message and the sentiments remain the same. Everyone needs to reach out to their loved ones. This perfectly goes with the Indian culture. This ad envelops every Indian- young or old, small or big- in its stride. The message is "ghar aa gaya Hindustan" (India comes home in a Maruti Suzuki). The brand identity of Maruti Suzuki projected through this ad is as an Indian car that identifies itself with every Indian- their needs, aspirations, feelings and pride. It is associated with family bonds and Indian values.

FACTOR – I

(Ad 1)

Characteristics of Nationalism

Brand Advertised	Nationalistic Sentiments (Socio– Economic – Political)	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Maruti Suzuki	1	Shared interest	Maruti Suzuki is an Indian car that identifies itself with every Indian- their needs, aspirations, feelings and pride. It is associated with family bonds and Indian values.
	2	Shared Origin / descent	
	3	Common Language	
	4	Shared Common Culture	
	5	Common History	
	6	Common Religion	
	7	Shared Territory	
		Happiness associated with family and friends- Festivity, Parents, Marriage, Children, Friends, Galli Cricket, Craving for togetherness, to be home for “Diwali”.	
		Unity in diversity- Traditional Kerala, North Indian Wedding, Contemporary Professional Institution of India, Traditional Rajasthan in Transition from lofty walls of fort to cricket to car drive, Modern Couple of Chandigarh and long passages of UP	
		Hindi and English	
		Family bond, Marriage, Friendship, Cricket, Love and Closeness	
		Multiculturalism and Family Values	
		Hindu traditions- Applying sandal paste, bride throwing rice back at parents home while departing after marriage, and “want to be at home for Diwali”	
		India- East, West, North, South represented through the registration numbers of the cars.	

	8	Common Economy	Possessing models as per suitability- Wagon R, Alto, Zen Estilo, 800, SX4, and Swift.	
	9	Feelings	Oneness- Possessing the same super brand, utterance of the word “Hindustan” for individuals and the punch line “India comes home in a Maruti Suzuki”.	

(Ad 1)

FACTOR – II

Psychological

Brand Advertised		National Identity	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Maruti Suzuki	1	Sense of belonging	The background song, its high pitch music- “ghar aa gaya Hindustan”	Maruti Suzuki is an Indian car that identifies itself with every Indian- their needs, aspirations, feelings and pride. It is associated with family bonds and Indian values.
	2	Collective / individual awareness	Persons from all walks of life celebrate with the brand- youngsters playing pranks, just married and elderly couple, a new born in its mother’s arms and a collegiate by the road side	
	3	Having boundaries	National boundaries drawn from north to south, and east to west by using locales- mountains, deserts, back-waters, and plains, and different car registration numbers.	

4	Having continuity in space and time	Repeated use of the words “Hindustan” and scenes of “Celebration”
5	Being in communication and communion	Family traditions- Respecting Elders, Enjoying with Friends- Pranks and Cricket, Love for Others- Coming of the dog and providing lift to a collegiate.
6	Engaging in enterprises with the world	“India Comes Home in a Maruti Suzuki”- Indianism
7	Apprising performance	The cars are attractive and highly useful- long drives through serpentine routes, spacious and trendy, masculine and attractive that are commensurate with the Indian requirements.
8	Feeling responsible for action	“India Comes Home in a Maruti Suzuki”- Buying an Indian car
9	Personal renewal and dignity	The song- “Manzilein Nazdik Hain...” (Destinations are near, sky is under your feet...) - Owning and traveling by an Indian car

In fact, it is not just Maruti but also Hyundai that projects itself (semiotically) as a brand designed and developed in India, to be sold in India but is world class. The western world is envious of this car meant for Indians. In its i10 ad featuring Shahrukh Khan (SRK), the message is very clear when a “firangi” lady is trying to catch him on his i10. The world premier of this car is done in India. And this world-class car is enviously stared at by the blonde lady while SRK takes a drive. This metaphorically communicates that the western world shall have to strive longer to

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catch the Hyundai (Indian) i10. The lady says with a sigh of contempt, “I wish I could catch it”. Indian identity is shown through the Indian movie icon, SRK, and the western world is represented by the blonde lady.

FACTOR – I

(Ad 2)

Characteristics of Nationalism

Brand Advertised		Nationalistic Sentiments (Socio– Economic – Political)	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Hyundai	1	Shared interest	Craze to watch celebrity and world premier- Shahrukh and Hyundai i10. Crowded stadium, crowd frenzy, and deafening noise.	A brand designed and developed in India, to be sold in India but is world class. The western world is envious of this car meant for Indians.
	2	Shared Origin / descent	Indian born- the people, the celebrity and the car.	
	3	Common Language	English	
	4	Shared Common Culture	Enthusiasm associated with inauguration and celebration- Background music is a fusion of western beats and Shehnai. The music of Shehnai depicts something auspicious and joyous. Fan following of Shahrukh and the trust associated with him.	
	5	Common History	Indian Pride against global interventions	
	6	Common Religion	-NA-	
	7	Shared Territory	India- East, West, North, South represented by the word “...in India first”.	
	8	Common Economy	Shahrukh representing Indian class Vs the blonde model representing the western world. Shahrukh tells her, “you will have to wait”.	

	9	Feelings	<p>World Premier of Hyundai i10 (a world class car) in India. Shahrukh driving it while the blonde lady gives an envious look. The statement he makes sarcastically is heard as “catch the i10 in India first, the world will catch up later.” The “i” in i10 and the features presented with the same “i” as inspired styling, intelligent engine, innovative gearshift, and intuitive safety. Shahrukh’s thumbs up gesture towards the end of the drive showing contentment.</p>	
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(Ad 2)
 FACTOR – II
 Psychological

Brand Advertised		National Identity	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Hyundai	1	Sense of belonging	Shahrukh Khan's presence, the ecstatic crowd and the mockery made of the blonde lady.	A brand designed and developed in India, to be sold in India but is world class. The western world is envious of this car meant for Indians.
	2	Collective / individual awareness	Crowd frenzy and jubilation- the packed stadium, the shouting youngsters and the camera-clicking media persons all being carried away by the world premier of an international car in India.	
	3	Having boundaries	Nation Vs the world- India as a boundary	
	4	Having continuity in space and time	Repeated indication by Shahrukh that i10 is first for India-“Catch the i10 in India first, the world will catch up later”.	
	5	Being in communication and communion	Collective jubilation at the stadium- the pride associated with being an Indian.	
	6	Engaging in enterprises with the world	Open declaration of superior quality car for the Indian public that the world is envious about shown through the looks of the blonde lady and Shahrukh's taunting laughter.	

7	Apprising performance	Classy car for classy Indian- Shahrukh Khan as an Indian icon driving a world class car
8	Feeling responsible for action	Indians can possess a world class car- Catch the i10.
9	Personal renewal and dignity	Indian are at par with the world, perhaps superior.

Feel Category

Next, the products under high involvement-Feel category are discussed. Products like bikes also use the spirit of nationality to build their brand identity, and in turn to attract and influence consumers. “Desh ki dhadkan” by Hero Motors is one such attempt to induce in Indian the feeling of patriotism and encourages them to be a part of the campaign. This 3-minute ad involves sports stars and bollywood stars to enchant the Indian viewer. The very idea to show youth icons like Hrithik, Priyanka (Miss World), Virendra Sehwag, Irfan Pathan, Gautam Gambhir and Major Rajvardhan Singh Rathore is to build in nationalistic pride among young Indians. It is significant to mention the song sung by Shreya Ghoshal, Sukhwinder Singh and Shankar Mahadevan that is filled with lot of energy, and it entuses lot of energy in the audience, specially the youth. Speed, colour, sports and finally Priyanka in a traditional dress with “puja ki thali” (plate decorated to offer prayers) in her hand- all communicate Indian tradition and identity.

FACTOR – I

(Ad 3)

Characteristics of Nationalism

Brand Advertised		Nationalistic Sentiments (Socio– Economic – Political)	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Hero Motors	1	Shared interest	Owning two-wheelers that come from Indian makers and are world no.1. Youth icons like Hrithik Roshan, Priyanka Chopra, Virendra Sehwag, Irfan Pathan, Gautam Gambhir and Major Rajvardhan Singh Rathore convey the sporting spirit of the Indian youth.	The brand being projected as the “heart of the country”.
	2	Shared Origin / descent	Indian, immaterial of the territory or the culture, is energized to ride the bike- entry of the bike from the skies i.e. the aerial-dropping (helicopter) of the bike and Hrithik as a biker depicts adventure and “dare-devil” approach of the Indian youth. The lyrics of the song challenge the world, states that the youth has the guts to dream big and to create their own identity.	
	3	Common Language	Hindi	
	4	Shared Common Culture	The winning attitude of the Indian youth (depicted using the cricketing stars, the Olympic champion and the film stars) is applauded by the whole nation- the children, young and the old gathering to watch the stars. Festivity on winning shown through crackers lightening the skies and Priyanka Chopra holding the traditional plate for offering prayers and welcoming the winners.	

5	Common History	Indians winning against the world- shown in the form of champions and the lyrics that suggests that the world shall come to learn our strength.
6	Common Religion	Not visible- Indian spirit rather takes up as a common religion.
7	Shared Territory	Traveling across India in the bike (Desh ki Dhadkan) is shown when the champions move from one place to another in their bikes and people welcome them with open arms.
8	Common Economy	India as a common economy is shown by the number of bike lovers.
9	Feelings	Proud to be an Indian is brought through the song and the action of the celebrities.

(Ad 3)
FACTOR – II
 Psychological

Brand Advertised		National Identity	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Hero Motors	1	Sense of belonging	Indians are expected to do something for their nation- shown in the form of the representative celebrities and India's winning spree. Belongingness is communicated through the song, its lyrics and the passion with which it is sung.	The brand being projected as the "heart of the country".
	2	Collective / individual awareness	Be a winner and create a mark for self is depicted using the song, the icons and the bike. The nation rides a "hero motors" product.	
	3	Having boundaries	India as a nation is shown when the riders move from one place to another. And the background song has the word "desh" being repeated.	
	4	Having continuity in space and time	The pride associated with winning as an Indian crosses all boundaries. This represented by the cricketers and Major Rajvardhan Singh Rathore.	
	5	Being in communication and communion	Each individual acknowledges the other person's achievement. This is shown when Irfan pats the back of Sehwag, and Priyanka is there at the end to welcome all the winners. The jubilation also communicates the oneness.	
	6	Engaging in enterprises with the world	The lyrics clearly challenge the world- "duniya ko dikha de apana dum..."	

7	Apprising performance	The products produced by Hero Motors is shown running across in the 60 seconds ad with the song inducing Indian spirits being played in the background (the characters are also shown singing at times).
8	Feeling responsible for action	To be an Indian, be a winner and ride the Hero... all the cues get related only to the fact that the youth is responsible to make India great.
9	Personal renewal and dignity	Self-identity and pride are associated with creating a mark in the society. Riders of Hero have that spirit in them. Indian youth need to maintain their dignity and pride by combating all the challenges laid down by the world.

Similar emotions are evoked when Dhoni says, “Desh Badla, Bhesh Badlo” for Big Bazaar. This ad symbolizes modern looking Indian who is style and status conscious. In this ad, a lady gets down from a car and a maid rushing out of a house misconstrues the lady to be another maid because of her dress. Dhoni appears and explains that it is necessary to have dignified look, which is possible through fashionable clothes. She changes her looks. However, the traditional “salwaar kameez” of the lady does not change. This implies the importance of modernity in traditional value system. Here, the brand identity projected by India’s leading lifestyle retail shows that it cares for the self-respect of Indians, especially when it come to fashion statement.

FACTOR – I

(Ad 4)

Characteristics of Nationalism

Brand Advertised		Nationalistic Sentiments (Socio– Economic – Political)	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Big Bazaar	1	Shared interest	Elegant looks, respectable lifestyle in the modern times is shown through a series of actions like a maid misconstruing the house owner as another maid due to her clothes. Driving a car is an ignored symbol. Overt symbol is the dressing sense.	India’s leading lifestyle retail that cares about the self-respect of Indians, especially when it come to fashion statement.
	2	Shared Origin / descent	Indian dress code of the lady model who undergoes a style change but dress code remains Indian.	
	3	Common Language	Hindi	
	4	Shared Common Culture	Indian lifestyle of remaining simple and oblivious of style statements. This is shown when the maid hands over the broom to the house owner considering her as another maid.	
	5	Common History	Traditionally, Indians are not style conscious. They dress to occasions but are not up-to-date on a daily basis. This is shown through the lady who is not well dressed and gets out of a car.	
	6	Common Religion	Not visible	

7	Shared Territory	India as a nation represented by the Indian cricket captain, M.S. Dhoni, and the statement, “Desh Badla, Bhash Badlo”.
8	Common Economy	The Indian middle class, which is now in transition with regard to modern lifestyle. This depicted by
9	Feelings	The whole nation is undergoing a change as far as fashion and lifestyle are concerned. One needs to change with the nation. This is depicted through young Indians dressed up in modern attire along with the Indian icon Dhoni.

(Ad 4)
FACTOR – II
 Psychological

Brand Advertised	National Identity	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Big Bazaar	1	Sense of belonging	Feeling responsible towards the changes that are taking India in its stride- “Desh Badla, Bhesh Badlo”
	2	Collective / individual awareness	People walking out of Big Bazaar with Dhoni in fashionable garments in style.
	3	Having boundaries	India as a nation addressed by the brand ambassador Dhoni as ‘Desh’ and his identity as the captain of the Indian cricket team.
	4	Having continuity in space and time	Not visible
	5	Being in communication and communion	Dressing sense relates to dignity and respect. Dhoni points out that clothes earn you respect- “aaj kal kapade dhang ke nahin toh izzat bhi nahin”. Dignity demeaning symbols like the broomstick being handed over to the lady who gets off the car are used.
	6	Engaging in enterprises with the world	Western attire and modern style a symbol of India’s rising as a style icon.
	7	Apprising performance	The new Indian is up-to-date and stylish shown through the changing attire of the protagonist of the ad. Statement of change is being pronounced by the Indian icon Dhoni, who comes from a small city of the country.

	8	Feeling responsible for action	Changes in the nation need to be taken positively for both self and the nation. Dhoni inspires the lady to change and a whole mass follows him at the end.	
	9	Personal renewal and dignity	The lady not conscious of her looks feels insulted by the maid's comments. She regains her dignity by changing her dressing style. Her frowns get converted to a proud smile after the change.	

Even in low involvement products like Surf Excel, the company projects a brand identity commensurate with Indian identity. In this ad an old south Indian lady is encouraging a foreign boy to eat with hand during a traditional south Indian marriage. She very innocently says to his parents, "In India –eating with hands, washing with hands". This utterance and the ambience all promote the Indian within the consumer. The old lady seems to take pride in saying that in India we wash clothes manually and so there is seldom any problem related to cleaning. The brand gets identified as an appropriate purchase for the Indian traditional washing habits. It leaves no stains even in manual wash. There is pride associated with the use of hands and not shame.

FACTOR – I

(Ad 5)

Characteristics of Nationalism

Brand Advertised		Nationalistic Sentiments (Socio– Economic – Political)	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Surf Excel	1	Shared interest	Eating and enjoying during a wedding with any ado depicted in the way the old lady is enjoying her feast. Washing clothes with hands, which is normally done in all Indian households.	The brand is appropriate for Indian traditional washing habits. It leaves no stains even in manual

2	Shared Origin / descent	The south Indian grandma saying, “In India eating with hand, washing with hands ok.” She explains this to a foreigner couple whose child is eating with hand.	wash. There is pride associated with use of hands and not shame.
3	Common Language	English	
4	Shared Common Culture	Recognizable South Indian wedding environment is shown where people are served food in the banana leaf. The old lady is wearing flowers, is draped in a 9-yards saree as per the Tamil Brahmin culture and she is eating with hand. The statement of washing culture in India also exhibits common culture.	
5	Common History	The washing history in India is spelt out.	
6	Common Religion	Not visible though the setting is of a south Indian Hindu wedding.	
7	Shared Territory	Utterance of the word India, and the contrasting emotions presented by the Indian grandma against that of the foreigner couple.	
8	Common Economy	Detergents are designed for hand wash and can be used by all classes.	
9	Feelings	Feeling of pride in washing clothes manually with Surf Excel. There is no fear or shame associated with it.	

(Ad 5)
 FACTOR – II
 Psychological

Brand Advertised		National Identity	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Surf Excel	1	Sense of belonging	Indian habits are not to be abhorred. Use of hand for eating or washing is a matter to feel proud and not to be ashamed of.	The brand is appropriate for Indian traditional washing habits. It leaves no stains even in manual wash. There is pride associated with use of hands and not shame.
	2	Collective / individual awareness	The old lady seems to act as spokesperson for the whole of nation. Her age gives her the status to speak on behalf of the whole family (here India).	
	3	Having boundaries	India as a nation with one (with hands) washing culture.	
	4	Having continuity in space and time	The statement shows an age old habit continuing as a tradition and is a part of Indian culture like food served in a banana leaf and using hand to eat, sitting on the floor.	
	5	Being in communication and communion	Using hands as a matter of pride not botheration. The little foreigner boy dirties his clothes while relishing the wedding feast but his parents are in a state of shock. The old lady consoles them by uttering the statement of using hands for washing purpose only shows how confident she is of her Indian habits.	

6	Engaging in enterprises with the world	The transaction is between an Indian and a foreigner couple.
7	Apprising performance	Using a detergent like Surf Excel and Indian washing habits can clean all kinds of stains.
8	Feeling responsible for action	Be Indian- buy Surf Excel for best results even in manual wash. This visible in the confident expressions of the old lady who takes the stains lightly.
9	Personal renewal and dignity	Feeling of pride in the tone of the old lady who speaks of Indian habits in one sentence.

The Tata tea “Jago re” ad creates awareness and a sense of pride among all those who strongly believe in nationality. The ad shows a young man interviewing a candidate who is standing in elections. The leader is taken aback by the straightforwardness of the man. The ad shows that leaders who are to run the country are not rulers but are designated representatives whose job is to serve the nation. The citizens of the country have right to learn about them, question them and assess them. It conveys that the relation between the citizens and the leaders is not of the ruler and the ruled. It is rather a relation between the employed (leaders) and the decision makers of that employment (voters).

FACTOR – I

(Ad 6)

Characteristics of Nationalism

Brand Advertised	Nationalistic Sentiments (Socio– Economic – Political)	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Tata Tea	1	Shared interest	Elections and Indian democratic process shown through the door-door election campaign.
	2	Shared Origin / descent	The nation and its constitution represented by the statement “Desh ko chalane ka job.”
	3	Common Language	Hindi
	4	Shared Common Culture	Leaders in India are treated (they also think themselves) as rulers, this is shown when the leader says “hum apka vote maangne aaye hain”, but his hand gesture is that of grabbing something. Apart, from that the leader has followers standing behind him as a symbol of his popularity and strength.
	5	Common History	India’s democratic history shown in the screenplay in the context of elections.
	6	Common Religion	Citizenship and national awareness are expressed through , “roz subah sirf utho mat jaago”
	7	Shared Territory	India as a nation is connotatively visible i.e. it is applied not overtly shown
			Tata Tea is associated with mass awakening. It represents nationalistic pride and great citizenship.

	8	Common Economy	The youth who interviews the candidate standing for elections represents drinks tea which is a common beverage in India meant for masses.	
	9	Feelings	Feeling of pride associated with being a citizen with a power to make decisions related governing the nation is visible in the way the youth speaks to the leader and also his nonverbal expressions that bring out the gravity of the words uttered.	

(Ad 6)

FACTOR – II

Psychological

Brand Advertised	National Identity	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Tata Tea	1	Sense of belonging	Tata Tea is associated with mass awakening. It represents nationalistic pride and great citizenship.
	2	Collective / individual awareness	
	3	Having boundaries	
		It is shown when a commoner challenges the wits of a leader- “kaunsi job?”, leader says in a derisive tone; “desh ko chalane ka job”, says the youth in a serious and undeterred voice. This shows the belongingness associated with being an Indian.	
		Citizenship and national awareness are expressed through, “roz subah sirf utho mat jaago”.	
		Nation as a single political unit is symbolically shown through the election context.	

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4	Having continuity in space and time	The mass awareness for selecting the right candidate to run the country shown through the questions asked by the youth to the candidate.
5	Being in communication and communion	Using questions to find out the suitability of the candidate to the post he is aspiring for- name, qualification, experience etc... The interview like situation is created that resounds the responsibility of a citizen towards the nation.
6	Engaging in enterprises with the world	Not visible
7	Apprising performance	Democratic situation in the country is being evaluated through the ad especially the leader and his followers, the garland around the leader's neck, his arrogance and attitude of treating a commoner as insignificant.
8	Feeling responsible for action	The youth sips the tea and gets into the job of making the leader and his followers aware that they cannot take the citizens of this nation for a ride. This evident from the changing facial expressions of the leader.
9	Personal renewal and dignity	The youth represents it through his talks and expressions.

It is also interesting to see that the ad of products like Cadbury, “kuch meetha ho jaye” is an Indian version of chocolate recognition. The idea is to use chocolate (a foreign food) in its most Indian form i.e. sweet. This represents Indian values and tradition of sharing sweets during sweet moments. All the moments in the ad are

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filled with instances that are Indian and are traditional, may it be marriage, or examination results or closing of school or chanced meeting with a celebrity.

FACTOR – I

(Ad 7)

Characteristics of Nationalism

Brand Advertised	Nationalistic Sentiments (Socio– Economic – Political)	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Cadbury	1	Shared interest	A brand that is in tandem with the Indian culture, tastes and emotions. It is the Indian “mitha”!
	2	Shared Origin / descent	
	3	Common Language	
	4	Shared Common Culture	
	5	Common History	
	6	Common Religion	
	7	Shared Territory	
	8	Common Economy	
		Celebrating happiness in all its shades and clours- smaller things in life are worth enjoying. This represented by “school closed today”, ‘examination results”, “winning a game of cards” and “getting a lift in the car of a celebrity”.	
		Contexts are Indian and traditionally the concept of “kuch mita ho jaye” is prevalent in the country.	
		Hindi	
		Celebrating with sweets- “kuch mita ho jaye”.	
		Celebrating with sweets- “kuch mita ho jaye”- Indians relate sweets to happiness and consider it auspicious.	
		Not visible	
		It is shown only through sentiments not explicitly using objects.	
		Eating habits demonstrates common economy- eating chocolate instead of the traditional sweets.	

	9	Feelings	Feeling of getting connected to a new product without sacrificing your traditional food habits.	
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(Ad 7)

FACTOR – II

Psychological

Brand Advertised		National Identity	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Cadbury	1	Sense of belonging	Created through the sense of taste- Indians celebrate happiness with sweets. Cadbury is a sweet treat.	A brand that is in tandem with the Indian culture, tastes and emotions. It is the Indian “mitha”!
	2	Collective / individual awareness	It is shown through people of all age groups resorting to having Cadbury as a sweet when they are happy. The spirit of being linked to the tradition.	
	3	Having boundaries	Not visible	
	4	Having continuity in space and time	The Cadbury’s Chocolate being accepted as a “mitha” for all times to come, and for all age groups and classes.	

5	Being in communication and communion	The song and the episodes of happiness act as a link between the emotions of the people- “school closed today”, ‘examination results”, “winning a game of cards” and “getting a lift in the car of a celebrity”. School children climb up a tree on a rainy day and enjoy their school
6	Engaging in enterprises with the world	A foreign product made Indian- “Cadbury’s Chocolate, Kuch Mitha Ho Jaye”
7	Apprising performance	Delicious sweet treat shown with the expressions of people who are eating the chocolate bars- kids, youth, old and the celebrity.
8	Feeling responsible for action	Not visible
9	Personal renewal and dignity	Hidden in the concept not viewed overtly.

Amul’s “The Taste of India” very easily gets related to the feelings associated with nationality. It shows all the amul products frame by frame in a background that is

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joyous, jubilant and truly India. Realistic depiction of Indian- child to elderly persons- in various contexts is placed in the backdrop of the song that repeats “the taste of India” throughout. The emotions shown also relate to Indian households- cooking, sipping, licking, jumping, wooing and so on. The song and its lyrics is quite an important symbol in connecting the ad and the brand with national identity and pride.

FACTOR – I

(Ad 8)

Characteristics of Nationalism

Brand Advertised		Nationalistic Sentiments (Socio– Economic – Political)	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Amul	1	Shared interest	Treating and Enjoying chocolates, ice-cream, milk, buttermilk, shreekhand, basundi, sweet curd, curd, cheese, cheese spread, ghee, and butter in different situations. The situations are common and also special. For all the moments of life, Amul is available.	The brand is projected as a national brand that caters to the taste of all the Indians.
	2	Shared Origin / descent	People belong to India; brand belongs to India.	
	3	Common Language	Hindi and English	
	4	Shared Common Culture	The eating habits of Indians and the passion associated with it- consuming milk, butter, ghee, buttermilk and so on.	
	5	Common History	Commonness related to consumption of milk and milk products. People of India are by and large into consuming milk and milk products.	

6	Common Religion	All religions living in harmony is indicated through boys and girls, youth, and old persons. Taking sweet curd before starting from home (a pilot son tastes it from his mother's hand) shows north Indian Hindu culture, a Sikh grandfather and grandson are shown relishing the jalebis. Not much of other religions are visible however, it is presented as a harmonious rejoicing of youth.
7	Shared Territory	The utterance of the word "India" in the background song.
8	Common Economy	People of all walks of life consume and enjoy milk and milk products (Amul).
9	Feelings	India is proud to consume Amul- an Indian brand that is no less than any international brand.

(Ad 8)
 FACTOR – II
 Psychological

Brand Advertised		National Identity	Semiotics- Signs and Symbols Used and Interpretation	Projected Brand Identity
Amul	1	Sense of belonging	“The Taste of India”, echoes throughout the ad to drive the sense of belonging. The lyrics have it that the taste of India is made of human emotions (hansi, dular, an-ban), enjoyment (masti) and Amul.	The brand is projected as a national brand that caters to the taste of all the Indians.
	2	Collective / individual awareness	The taste that Indian people share is one and the same. Indian taste the best in Amul and Amul best suits Indian taste.	
	3	Having boundaries	The use of the word “India” and the traditions associated with India- son touching the feet of his mother, relation between grandparents and the grandchildren- all show the unique Indian cultural bounds.	
	4	Having continuity in space and time	The taste of Amul as an Indian brand is being accepted by people of all the generations. It travels into time and space.	
	5	Being in communication and communion	Taste communicates love and affection. People relishing the products in groups, symbolizes the collective Indian taste.	
	6	Engaging in enterprises with the world	Not quite visible	

7	Apprising performance	The happy faces, enjoyment and jubilant environment while consuming the Amul products. Even in common situations, the products bring a flavour of joy- the little girl in the flight licking the paper which has some butter left; an expectant mother enjoying her husband's recipe.
8	Feeling responsible for action	"The taste of India" conveys that the people India have that Amul taste- the Indian brand.
9	Personal renewal and dignity	Getting associated with a national brand of international standards.

Apart from these product ads, even corporate houses use the concept of nationality for creating their brand identity. The TOI "Lead India" initiative, or Bharati's "Proud to be Indian" are heartening examples of that.

Conclusion

Through our semiotic analysis we see that nationalism as a concept and an emotion is quite significant in creating brand identity of a product of a corporate. The companies who use nationalistic spirit as a brand building related tool use signs and symbols that are closely connected with the audience (socio-economic-political and psychological). These companies project or identify themselves as a contributor to the nation's betterment and pride. The study suggests an opinion study to measure the brand image created by these ads. This shall be useful to find whether the project brand identity of the company matches its brand image in consumers' view.

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