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VISUALISING EUROPE IN HINDI CINEMA: A SEMIOTIC ANALYSIS OF VISUAL NARRATIVES

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Abstract

This study is aimed at understanding how various parts of Europe act as a visual element in Hindi Films in forwarding storytelling. A semiotic approach towards the Films helps in employing constructs towards the representation of Europe in Hindi Films. This is evident through the portrayal of landscapes, dialogues, songs and other visual imagery in the Films that propel the narrative. This has further led to many places in Europe emerging on the wishlist of various Indians. The study also mentions the growing trend of "Film Induced Tourism" that stems from the desire of the viewers to travel to places that they see in Films. Such phenomena have the power of promoting healthier intercultural dialogues between countries and further the vision of the sustainable development goals by helping promote a more inclusive economic growth.

Keywords: *Film Induced Tourism, Cultural Studies, Sustainable Development Goals, Travel, Film*

1.Introduction

Seeing the world through the eyes of Cinema has always been amongst one of the many magical effects that this audio visual medium has. But the virtual voyages are creating a desire among people to explore that world themselves. In this way, the idea of Film-induced Tourism was born!

Though the effect of an alpine backdrop of a romantic song in a Yashraj Film reminding one of Switzerland cannot be undermined, it's interesting to see how this study has explored the contours of foreign lands in the last decade. It has been a time when the Filmmaking industry of India has been witness to ups and downs, the global pandemic being the most prominent amongst them. This has not deterred the industry from churning out Films that have transported people to dreamy lands faraway. Filmmakers have continuously tried to engage the audiences through their Films.

This study holds relevance in contemporary times as Films continue being an indispensable part of our lives. They have the power to transport us into a world (here, destination) that is found in the stories that the Films create. The portrayal of faraway lands in the Films creates a desire to travel to those lands. explore for themselves and hopefully an attempt to relive a part of the stories created on the screen!

This paper examines how Film Induced Tourism contributes towards the cultural exchange between people? Hence the research question that guides this study explores the relevance of meaning making in media texts. To address this question, the researchers have adopted a semiotic approach towards analysing select Hindi Films. These have a common thread of being films that are partially or wholly shot in Europe. Through this analysis, the researchers aim to highlight how a place can become a part of the narrative structure of a Film. This further highlights the importance of focussing on country spatiality as a part of visual storytelling as opposed to limiting the creativity to Film studios.

Messaris (1994) emphasises on the importance of interpreting the editing codes of cinema in his book on Visual Literacy. The author elaborates how context is more important than any kinds of codes embedded in the media text. Therefore any interpretation of such Films by the viewers is a mixture of various codes, their context and to what extent they are understood! This also brings to light the limitation of such codes in the media text. It's not necessary that the Filmmaker's idea of creation of codes coincides with the viewer's reception of those codes (Fiske et al., 1978). That being said, the context in which every individual interprets the text is subject to factors like their socio-economic backgrounds, literacy levels, psychological state, societal notions, cultural conditioning etc.

Josiam et al (2015) have analysed the effect that Bollywood Films (Hindi Cinema) can have on the image of the destination showcased. Films of director Yash Chopra have been credited with pioneering Film Induced Tourism in India. Before them, Films of the sixties like An Evening in Paris (Samanta, 1967) were shot at international locations.

2. Literature

Bollywood and the Indian Diaspora explores the contours of nostalgia around destinations in the Film which tends to induce various emotions amongst the viewers (Bandopadhyay, 2008). People visiting those places which have been featured in Films is popularly called the phenomenon of "Film-induced travel". This phenomenon has been studied in various respects by researchers in tourism, hospitality, Films and communication. It has also been found that specific image attributes of a destination have had a far more bigger impact on the travel intentions of the people as opposed to the overall image (Hahm, 2011). Additionally, Place, Personality and Performance have been identified as the three key pull factors that influenced the travel intentions of the people as articulated by Rattanaphinanchai (2018). The role of these factors has also been brought to light through another study which drew upon the link between Films and tourism in influencing the travel intentions of cinema goers (Ismail, 2017). Time and again, various studies have highlighted the power that Films possess in creation, alteration as well as reinforcement of destination images. This in turn can further influence the decision- making habits of the consumer (Macionis, 2008). All these studies bring to light the need for significant research in this field as Films powerfully impact the travel intentions of the cinegoers through their portrayal of places and characters as a story unfolds.

Film-induced tourism has a significant impact on international relations as well. This has been demonstrated and emphasized upon by various studies in the past. It has further led to the explorations of the geopolitical

landscapes and their impact on international relations (Mostafanezhad, 2018). Such shaping of geopolitical imaginaries is influenced to some extent by the Films as well which has been under the scope of this research.

It is not to say that there are no other factors that influence and shape the geopolitical shifts. But here, the subject of focus is Films and the ways they induce desires in people to travel to places featured in those media texts that create indirect emotional bonds.

2.1 Films and Culture

Impact of Films on the travel intentions of people coupled with destination image shaping highlights the slow and gradual penetration of Films into culture. This impact is a complex phenomenon that requires another elaborate study altogether. But for the purpose of this study, this aspect has just been touched upon to aid the further explorations of possibilities of Film Induced Tourism. Films have the charm of influencing the ways in which a person perceives a place while at the same time, creating a desire within the person to explore the culture that has been shown in the Films (Hudson, 2010). Studies like this have been significant in showcasing the subtle effects of arts on the cultures of our society. Whenever society is involved, it comes with its own set of challenges and Films are no different (Liu, 2020). The constant need for improvisations and sustainable measures to ensure the closest parallel to be drawn between the image of the destination in reel life vs in real life is a constant tightrope that such destinations have been walking upon.

To add to that are the growing number of studies that have been exploring the implications of popular public opinion on Films. Since no creative arts can be untouched without sparking any debates around it and involving the popular human constructs, Films are no exception to that rule! There have been studies conducted around the exposure of people to Films that have created positive and favorable perceptions towards the destinations in hindsight (Yang, 2018). This is also stressed upon by other authors who went on to demonstrate the power of Films to alter the preconceived perceptions of people towards a destination and contribute to an increase in their desire to visit the same (Hudson, 2010) .

There have been substantial works done in the context of Film Induced Tourism by the likes of Beeton et al. (2006). She has elaborate texts on tourism & the moving images and her works have been consulted extensively for the course of this study. The Films for the study have been identified in a way that they pan almost more than a decade from 2011 till present.

3.Methodology

For the purpose of this study, the authors have refrained from marking a distinction between the term “Semiology” and “Semiotics”. The intention behind this study is to assess the bigger picture of the influence of Films on travel related behaviors of people as opposed to going into the depths of the methodological variations itself. The concepts of Connotation and Denotation with respect to the codes have been elaborated and used as a guiding point in various excerpts of the study. These codes are essentially the ways in which people interpret the signs and symbols that are found in media texts. For the purpose of this study, the media texts are the audio visual medium, in particular, the Films, here. While Saussurean studies emphasized linguistics essentially, there has been an increase in the exploration of various other fields like imagistics as well. This is prominent in the works of Barthes, Metz et al and also in the coinage of the concept of Semiosphere (Lotman & Clark, 2005). Semiology is a concept wherein the Tartu School Semiotician talks about how semiotics has gradually expanded to assimilate the entire cultural question (Lotman, 2009).

From the chapter on the semiotics of Barthes in the book by Griffin (2012), one gets insights on the various connotations and denotations that the meaning of a

word can have. This becomes essential for the readings of media texts in Films to understand the ways in which the protagonist perceives the world and the notions surrounding it. Denotation essentially refers to the obvious meanings. For this study, they refer to scenic landscapes and picturesque beauty of a destination. Connotation, on the other hand, tends to go a little deeper and shows the latent meanings. These meanings could be influenced by the socio-cultural conditioning of a person. The meanings that people associate with different parts of a Film can be personal as well. Therefore the ways of seeing and interpreting a Film are greatly influenced by factors such as the age, ethnicity, gender, class, socio cultural background etc. of a person. So it's safe to say that the former are Digital Codes while the latter comprise the Analogue Codes as embarked upon by other theorists and academicians (Wilden et al., 1987).

This being said, this study also attempts at cautioning against the tendency of the people to accept these denotations as the truth. Considering these denotative meanings as the self-evident truth can be detrimental to society in the long run. That is how semiotic analysis comes into playing the role of understanding such ideologies and helping understand how the Films can actually create meanings (Fiske et al. 2011). This in turn can actually shape the perceptions of people and snowballs to the society at large. Semiotics helps in decoding a lot of meanings in these media texts thus accentuating the relevance of studies like this.

It is quite amusing that there is actually a concept of "Film language" that involves "reading" a Film. As a layman, one would think "what is there to read in a Film"? Afterall Films are pretty much self explanatory and what is visible on the screen is what is understood by the viewer. It's just a visual experience!

But as per semioticians, Films are much more than a mere visual experience. A Film is a series of codes that need to be decoded in order to understand the underlying meaning in the media text. While the authors do not wish to go into the technical details of a Film, it does become imperative to mention about the process of "editing" a Film. This is because there is a lot of shape shifting that happens on the editing table as the editor tries to bring the director's vision to life. A concept called "invisible editing" is the secret that distinguishes the Films. This essentially refers to the notion of predicting the next shot to such an extent that the process of editing itself becomes invisible. Bordwell & Thompson (1988) succinctly describe this cinematic code of editing as an indispensable part of every Film! This editing code has become invisible to the extent that the audience no longer notices it and assumes the Film to move in a seamless way. So much so, that the audience feel that there is nothing more to the Film than a visual experience. This experience lets the viewers get immersed in the Film and not try to decode the meaning that lies within.

Table 1: Frequently used Code typologies derived from Semiotic Theory

	Typologies	Categories	Forms
Code Typologies (Hall, 1980; Eco, 1982 et al.)	Social	Verbal Language Body Behaviour Commodity Scientific Aesthetic	Acting, Body Language etc.
	Textual	Rhetoric Mass Media	Songs, Dialogue, Architecture, Cinematography, Set Design etc.
	Interpretative	Perception Ideology	Subjective Interpretations of music, visuals, dialogues etc.

Source(s): Author's own

For the purpose of this study, the following Films have been chosen over a gap of an alternate year since 2011 till present to incorporate diversity and enhance the reading of texts.

Table 2: Selected Films for the Study

Film	Credit
Zindagi Na Milegi Dobara (2011)	Ninth-highest worldwide grossing Bollywood Film of all time in 2011
Queen (2013)	The British Film Institute ranked Queen amongst the 10 greatest Bollywood Films of the 21st century.
Tamasha (2015)	Various National Awards
Jab Harry Met Sejal (2017)	Second highest overseas grosser among Hindi Films of 2017
War (2019)	Highest-grossing Indian Film of 2019
83 (2021)	Highest-grossing Indian Film of 2021 in overseas circuits
Pathaan (2023)	-Second highest-grossing Indian Film of 2023, -Third-highest-grossing Hindi Film of all time, -Sixth-highest-grossing Indian Film of all time.

Source(s)- Various websites (References)

All the Films selected for this study have a common parameter of being the Hindi Films which have been shot partially at various locations in Europe.

Table 3: Box office collections of the Films of the study (As in January 2025)

Film Name	Year	Locations shot in Europe	Collections (Domestic)	Collections (Overseas)	Category
Zindagi Na Milegi Dobara	2011	Spain	₹90.27 crore	₹153 crore	Adventure comedy
Queen	2013	Paris Amsterdam	₹84.72 crore	₹10.32 crore	Comedy drama
Tamasha	2015	Corsica	₹94.92 crore	₹136.63 crore	Psychological Romantic Drama
Jab Harry Met Sejal	2017	Prague, Amsterdam, Vienna, Lisbon, Budapest	₹89.40 crore	₹64.10 crore	Romantic Comedy
War	2019	Portugal, Finland, Italy	₹378.58 crore	₹97.04 crore	Action Thriller
83	2021	Glasgow	₹129.29 crore	₹63.94 crore	Biographical Sports drama
Pathaan	2023	Spain Italy France	₹654.28 Crore	₹396.02 crore	Action Thriller

Source(s): Various websites (References)

The Film, as an art, has also tried to manipulate realities in order to make the Films more visually appealing or to convey their meaning in the Film. For the same reason, a reflective analysis of meaning in the form of signs and language captures the essence of this study. This work entails a qualitative approach which is coupled with the works of later semioticians like Barthes et al. where the authors have tried to decode the meaning making in the selected sample of Films to emphasize the positive connotation of Film induced travel between Europe and India.

A location in the Film can have multiple meanings as envisioned by the Filmmaker. Not only the Film-

maker, but the entire crew including the cinematographer, art director, production designer etc. get together to bring the meaning of the director's vision to life. This being said, cinematic codes like mise-en-scenes and montages of the Film can further enhance the meaning-making aspect.

5. Analysis

Zindagi Na Milegi Dobara (2011) is a Film directed by Zoya Akhtar and stars an ensemble cast of Hrithik Roshan, Katrina Kaif, Farhan Akhtar, Kalki Koechlin and Abhay Deol. This has turned out to be one of the landmark Films in the domain of Film Induced Tourism for the Hindi Film industry. The Film has been a co-production between India and Spain and has been extensively Filmed in the latter. The story unfolds as three childhood friends embark on a road trip in Spain as a form of reunion. During the trip, each friend chooses a sport for all of the others to partake in and ends up as a means to overcome their individual fears. The Film brought to light some prominent activities/events in Spain in retrospect namely the La Tomatina festival of Buñol which was re-created for the Film. A famous song from the Film titled "Señorita" which captured the beautiful art of flamenco (an art form based on a variety of musical traditions of folklore in southern parts of Spain) was filmed in the quaint town of Alájar in Spain. The climax was Filmed in Pamplona, Spain.

Table 4: Identified Themes in "Zindagi Na Milegi Dobara" as per various typologies:

Genre		Comedy, Drama, Musical
Social	Verbal Language	Casual, Conversational
	Body	Body language: Playful, Laidback
	Behaviour	Informal
	Commodity	Motivations behind travel: Friends Bachelor trip
Textual	Aesthetic	Exotic locations, Adventurous Activities, Road Trip, Picturesque Landscapes, Uptown Restaurants
	Rhetoric	Friends trip as a means to celebrate friendship and reconciliation of ties
	Mass Media	Promotion of the culture of a foreign land through different adventure sports and activities partaken
Interpretative	Perception	Road trip as a means of friendship celebration
	Ideology	Road trip as a means of reconciliation of sour ties, self exploration, every protagonist reflecting on a different personal motive for the road trip

Queen (2013) is a Film directed by Vikas Bahl and stars Kangana Ranaut as the lead. She plays the part of Rani Mehra, a girl from New Delhi (the capital of India) who travels alone to Paris and Amsterdam for her honeymoon. The story unfolds around this decision of Rani as she travels alone for the first time to a foreign land after her fiancé calls off their wedding.

Released a decade ago, *Queen* (2013) beautifully portrayed the protagonist Rani Mehra (Kangana Ranaut) as a meek woman from Delhi, India. The desire to travel on her honeymoon alone was sparked by her fiańce calling off the wedding citing reasons of how his lifestyle had changed after living in a foreign country. This is also reflective of the different assumptions that people have about cultures surrounding them and how they decide what contributes to a culture being liberal or conservative. This is a totally subjective connotation and is highlighted through the unfolding of the story. Meaning making also varies with the underlying perception of the cultures that people relate with (Lotman, 2009). The protagonist, who has never traveled alone outside the country, decides to go to Paris and Amsterdam on her

pre-booked honeymoon. The Film is also a depiction of respecting other cultures in the form of the subtle art to storytelling that they are very much capable of. This is evident through the roles of the people that the protagonist happens to befriend as the story unfolds namely Vijaylakshmi, a woman from the Indian-French-Spanish descent, Taka from Japan, Oleksander from Russian descent and Tim from the French descent. The solo traveling of the protagonist is symbolic of her desire for freedom in the Film. This merged with all her ways to do things that she has never done before in life but has always wanted to do (like attending a concert, dancing in a public place, going to a club etc. In hindsight, this also changes the mindset of the protagonist who comes to the realization that she was only bound by her own shackles mentally. The Film has sparked debates around the same and promoted the practice of solo traveling of women in India.

Table 5: Identified Themes in "Queen" as per various typologies:

Genre		Adventure, Comedy, Drama
Social	Verbal Language	Dialogues mentioning forbidden activities for the protagonist like drinking etc. Dialogues mentioning forgotten desires of the protagonist like dancing in public places etc.
	Body	Body language: Hesitant, Meek
	Behaviour	Guarded
	Commodity	Motivations behind travel: Honeymoon trip
Textual	Aesthetic	Small hotels, hostels, travels via train (Budget travelling)
	Rhetoric	Solo travelling as a metaphor of freedom
	Mass Media	Usage of excerpts of Old Hindi Film songs in foreign countries
Interpretative	Perception	Excerpts of old hindi songs can likely reflect the feeling of homesickness in a foreign land
	Ideology	Solo travelling as a means to discover freedom for a young Indian woman brought up in a conservative household

Tamasha (2015) is a Film directed by Imtiaz Ali and stars Ranbir Kapoor and Deepika Padukone as the lead. The Film has been appreciated for its music which has been composed by A.R.Rahman. It revolves around the character of Ranbir Kapoor as Ved in three phases of life- as a child, as an adolescent and finally as an adult. The Film received mixed responses for its complex plot and has managed to gain huge popularity amongst the youth in India. The Film opens to the picturesque beauty of Corsica, France and makes the viewer feel a part of the story as it unfolds from there on.

Other Films of director, Imtiaz Ali have portrayed the bridging of the cultures via music. Case in point being the song "Hawa Hawa" (Rockstar, 2011) which is a Hindi Film song based on a popular folktale of the Czech Republic. It has been extensively shot in parts of Prague and forms an indispensable part of the storyline.

Table 6: Identified Themes in "Tamasha" as per various typologies :

Genre		Comedy, Drama, Romance
Social	Verbal Language	Dialogues reflecting complex emotions, generational gap, societal expectation
	Body	Body language: Playful, Calculative
	Behaviour	Unpredictable, Moody
	Commodity	Motivations behind travel: Holiday Trip
Textual	Aesthetic	Visually appealing locations, visuals reflect underlying themes of exclusion, inclusion, duality of life of protagonist
	Rhetoric	Travelling as a means to escape the mundane
Interpretative	Perception	Need to adhere to societal standards
	Ideology	Constant feeling of being a societal misfit

Jab Harry Met Sejal (2017) is a Film directed by Imtiaz Ali and stars Shahrukh Khan and Anushka Sharma as the lead. The Film received accolades for its music,

cinematography, costumes and performances. The Film unfolds around the picturesque beauty of Europe as Harry (Shahrukh Khan), the tour guide, finds himself stuck in a situation of finding an engagement ring that Sejal (Anushka Sharma), one of his tourists, misplaced on the trip. The Film pans out in the locations of Budapest, Prague , Lisbon, Amsterdam and Vienna which render a visual beauty to the story.

War (2019) is a Film directed by Siddharth Anand and was produced under the popular banner of Yash Raj Films in India. The Film stars Tiger Shroff, Hrithik Roshan and Vaani Kapoor as the lead. It revolves around the character of Khalid Rahmani (Tiger Shroff) who happened to be a fictitious character working for the foreign intelligence agency of India. This character is assigned the task of eliminating Kabir Dhaliwal (Hrithik Roshan) who has apparently gone rogue. The story unfolds with various twists and turns as Kabir also happens to be the former mentor of Khalid.

Table 7: Identified Themes in "Jab Harry Met Sejal" as per various typologies:

Genre		Comedy, Drama, Romance
Social	Verbal Language	Fast talking
	Body	Body language: state of perpetual haste of protagonist
	Behaviour	Hasty recklessness, doubtful
	Commodity	Motivations behind travel: Holiday trip
Textual	Aesthetic	Tourism oriented locations, visual appeal
	Rhetoric	Quest to find your lost self
Interpretative	Perception	What you seek is seeking you
	Ideology	Loneliness vs Solitude as emotional trajectories

War (2019) is part of the spy universe of the production banner of Yashraj Films. The Film is an entertainer and revolves around fictional characters. It's a gripping story that keeps viewers glued to the screen as they see the duo of Major Kabir Dhaliwal (Hrithik Roshan) and Capt. Khalid Rahmani (Tiger Shroff) performing visually stunning action sequences.

Table 8: Identified Themes in "War" as per various typologies:

Genre		Action, Adventure, Thriller
Social	Verbal Language	Serious dialogue delivery, strict tone
	Body	Body language: Secretive, Sly, Alert
	Behaviour	Concealing Identity, Hide and Seek
	Commodity	Motivations behind travel: Secret mission
Textual	Aesthetic	Mix of set and live locations, Sets created mainly for action sequences
	Rhetoric	Team player and faithfulness towards an organisation
	Mass Media	Team player
Interpretative	Perception	Misunderstanding has resulted in rogueness of the protagonist, here
	Ideology	The teacher- student bond built on ideals of moral values and faithfulness

83 (2021) is a Film directed by Kabir Khan and stars an ensemble cast of Ranveer Singh, Deepika Padukone, Ammy Virk, Pankaj Tripathi, Tahir Raj Bhasin, to name a few amongst the many stalwarts. The Film is a sports biography based on the 1983 World Cup of Cricket which happens to be a historic event for India. It is a biopic on the man who steered the sails for the historic win, becoming a renowned name in the world of Cricket- Kapil Dev.

83 (2021), the biographical drama which tried to recreate the historic win of India at the Cricket World Cup, has been shot extensively in and around England, and rightly so, as the director wanted to capture the essence of the World Cup at the Lord's Cricket Ground in London in the year 1983. Actor Ranveer Singh who plays the role of Kapil Dev as the captain of the Indian Cricket Team in the Film was praised generously for his part. It is an ensemble Film that makes one relive the victory of the Indian Cricket Team in the World Cup of

1983.

Table 9: Identified Themes in "83" as per various typologies:

Genre		Biography, Drama, History
Social	Verbal Language	Intimidating, Determined Dialogue Delivery
	Body	Body language: Hopeful, ambitious
	Behaviour	Reserved yet strong demeanour
	Commodity	Motivations behind travel: Sports Tournament
Textual	Aesthetic	Sponsored travel , disciplined, Uniforms reflective of emotions (also used as verbal cues)
	Rhetoric	Performance oriented success
	Mass Media	East-West divide
Interpretative	Perception	Independence in the country needs to be translated to victory
	Ideology	Victory is synonymous with respect - crucial for bridging the divide, here

Pathaan (2023) is a Film directed by Siddharth Anand and produced under the popular banner of Yash Raj Films in India. The Film stars Shahrukh Khan and Deepika Padukone as the leads. Continuing in the series of the Spy Universe created by Yash Raj Films, Pathaan is the story of an exiled RAW agent (Foreign Intelligence Agency of India). Pathaan (Shahrukh Khan) works with an ISI Agent Rubina (Deepika Padukone) to take down a former RAW agent, Jim (John Abraham). The Film follows Jim as he hatches a plan to attack India with a dangerous lab generated virus.

Featuring yet another Film from the Yashraj Spyverse, Pathaan (2023) revolves around Pathaan (Shahrukh Khan) and his quest of saving his motherland , India from the wrath caused by Jim (John Abraham) as a part of a terrorist group leading this mission.

Table 10: Identified Themes in "Pathaan" as per various typologies:

Genre		Action, Adventure, Thriller
Social	Verbal Language	Dialogues often asking for a read between the lines
	Body	Body language: Active, Agile
	Behaviour	Sly, Alert
	Commodity	Motivations behind travel: Secret Mission
Textual	Aesthetic	Picturesque Locales, Private Jets, High Profile Missions
	Rhetoric	Duty towards the country
Interpretative	Perception	Countless Betrayals leading to being vengeful
	Ideology	Guirrella Warfare promoting hatred

6. Future Scope

The focus in this research has been on how the Films propel the travel related behaviours of people through Hindi Films. This has further helped in the enhancement of intercultural dialogues between countries. This study has been limited to assessing the relations between Europe and India. However, there is further scope of exploring the impact of Hindi Films globally as opposed to one region.

Films have played an important role in putting a lot of places on the tourism map for people, especially the cinema watching people. Therefore, this also has the scope of furthering the Sustainable Development Goals laid by the United Nations in the form of issues like Economic Contributions, Rural Development, Cultural Promotions etc. In hindsight, the Films have also created desires amongst people in Europe to explore the hitherto unexplored places in India. Consequently, this cultural exchange has contributed towards the economy of Europe and India.

Culture is a very subjective phenomenon and varies individually. Therefore doing a semiotic analysis of Films and decoding the signs within the media texts will render a different result each time a researcher tries

to attempt such a study. This will depend on myriad factors but most importantly on the various cultural codes that the signs are operating in for a particular audience of the Film. Thus, certain values and belief systems will be suppressed and certain others will be accepted in every study of media texts. Therefore, analyzing texts with the support of semiotics acts as a boon and bane at the same time. That leads to a future scope of the study of trying to decode the media texts in a different environment and a different time period which will lead to varied results.

Paucity of time renders a limited data compilation in the text. It has the scope of rendering data through surveys which can be further substantiated with various annual reports and official documents from the Ministry of Tourism.

Table 11: Locations in Europe where the selected Hindi Films have been shot

Film	Location
Zindagi Na Milegi Dobara	Casa Batllo and Arc de Triomf (Barcelona, Spain) United Kingdom
Queen	Paris (France), Amsterdam (Netherlands)
Tamasha	Bastia, (Corsica, France)
Jab Harry Met Sejal	Prague (Czech Republic), Amsterdam (Netherlands), Vienna (Austria), Lisbon (Portugal), Budapest (Hungary)
War	Porto (Portugal), Arctic Circle (Finland), Positano Beach (Amalfi Coast, Italy).
83	Glasgow (Scotland) Nevill Ground, Royal Tunbridge Wells (Kent)
Pathaan	Mallorca (Balearic islands, Spain) Cádiz (Spain) Jerez de la Frontera (Spain) Italy France

Source(s): Various Websites (References)

Table 12: Other locations of Europe where Hindi Films have been shot include, but are not limited to :

Film	Location
Austria	Vienna, Salzburg, Graz
Germany	Frankfurt, Main, Hessen, Heppenheim, Königstein, Saxony, Mannheim, Baden-Württemberg, Rüdesheim Am Rhein, Stuttgart
Czech Republic	Prague (Wenceslas Square, Charles Bridge, Vrtba Gardens), Sychrov Castle, Karlstejn Castle
Greece	Santorini
Belgium	Bruges
Poland	Tatra mountains

Source(s): Various Websites (References)

7. Conclusion

Film Induced Tourism is increasingly being coupled

with the desire to travel amongst people. This paper has been an attempt to reflect upon the factors that possibly contribute to this desire. Through semiotics, one gains a better perspective on the gamut of emotions that Films can generate. This study has been an amalgamation of meaning making in various Films that were selected to showcase the India-EU relation. The Filmic locations are an exceptional way of understanding the phenomena of Film-induced tourism that promotes a destination image in hindsight. The concept of making meaning via decoding cinematic texts has been a suitable methodology for understanding the cultural divide that Films bridge in retrospect. The impact of media on people can never be undermined therefore this phenomenon has the power of fostering an intercultural dialogue amongst nations and furthering the cause through the aid of entertainment. Analysis of various Films shows how such Filmic locations are intertwined with the stories and become significant in their story line. The importance of cinematic codes in bringing the vision of the director to the screen is highlighted in conjunction with what the viewers of the Film decipher after watching it. This bridge creates the varied cultural connotations around a media text which have been an axis point for this study.

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