Image Vs Text in Narratives: The case study of National Geographic’s Instagram

Dissertation submitted in part fulfilment of the requirements for the degree of

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DECLARATION

I, Akash M Pillai, declare that this research is my original work and that it has never been presented to any institution or university for the award of Degree or Diploma. In addition, I have referenced correctly all literature and sources used in this work and this work is fully compliant with the Dublin Business School’s academic honesty policy.

Signed: Akash M Pillai
Date: 07.01.2019
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Abstract

National Geographic utilises Instagram in a unique way using high quality images and long captions in the form of text. The research question was that how National Geographic conveys overall meaning by using both image and text narratives in their Instagram posts. This is important because Instagram is an image sharing social media platform and the role of content in the form of images and texts play a very important role. Thus, understanding effect of images and text can be useful.

To answer this research, question this research used photo elicitation interviews of four participants by showing them twelve photographs of National Geographic without the caption and their written response was taken and analysed. The quantitative content analysis of the captions of the photographs was done using Mieke Bal’s framework of narratology. Finally, using these two methods the effect of Images alone and text alone was determined and then the combined effect was analysed to answer the research question.

The final outcome of the thesis based on the analysis of the data from the research participants and the content was that the images of national geographic evoked emotions and creativity and participants could create stories about the image, the text on the other hand is not describing the image but it is creating a narrative situation about the same image and this creates a vision which the narrator wants the reader to be seen. Finally, both the images and text together are successful in creating the narration which is effective to draw attention of people towards it.

Thus, the conclusion was that the image and text are both important in their own aspects and that the image has its own effects and the text has its own effects of narration. National Geographic utilizes both these effectively and hence according to the researcher this is one of the reasons they are successful on Instagram.
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1 Introduction

1.1 Context for the Research

National Geographic is an American digital cable and satellite television network that is owned by National Geographic Partners. It is one of the world’s top media brand on Instagram with nearly 96.8 million followers and over one billion likes on its 19186+ images posted. The framework of Narratology proposed by (Bal, 2009) is used in this research and according to this narratology is the ensemble of theories of narratives, narrative texts, images, spectacles, events, cultural artefacts that ‘tell a story’. This framework has a three-layer distinction – text, story and fabula all of which will be used to analyse the text of National Geographic and the images will be analysed based on photo elicitation interviews. Thus, this thesis focus on exploration of National Geographic’s image and text narratives in their posts on Instagram.

1.2 Aims for the Proposed Research

1.2.1 Research Question

How National Geographic’s Image and Text narratives convey the overall meaning in its Instagram posts?

National Geographic utilizes Instagram in a unique and innovative way. Their Instagram posts contain high quality images and captions along with it. These are the two features of their Instagram posts which will be analysed. Hence the images and texts will be analysed based on Photo elicitation interviews with four participants and quantitative content analysis by the researcher respectively.
1.2.2 Research Objectives

a) To analyse National Geographic’s Instagram posts through Mieke Bal’s framework of Narratology which are: Text, Story and Fabula

The captions of National Geographic which is in the form of text will be analysed using the framework of Narratology by Mieke Bal which consists of Text, Story and Fabula. According to (Bal, 2009) narrative text is a text in which an agent or subject conveys to an addressee a story in a particular medium, story is the content of that text and produces a particular manifestation, inflection and colouring of fabula, fabula is series of logically and chronologically related events that are caused or experienced by actors. All these three categories have sub-categories which will be discussed in literature review.

b) To determine the role of Images posted by National Geographic on Instagram

Image of the National Geographic is an important aspect hence to determine the role of images posted by National Geographic the process of Photo elicitation was used in which the response from four participants were taken and analysed because in this way the perceptions of people who see images of National Geographic can be understood and the effect of images on them as well. The findings will be mostly analysed based on the literature of (Barthes R., 1978).

c) To determine the role of Images and text by National Geographic on Instagram

In this objective the above-mentioned analysis of text separately and image separately will be used together to analyse what the combination of Image and text is in actual case. This will enable the combined effect of images and text together and this is important as in Instagram National Geographic always uploads posts with both Image and text always. The findings will be mostly analysed based on the literature of (Barthes R., 1978).

1.3 Dissertation Roadmap

This thesis is structured according to Linear-analytic approach which is the traditional approach according to (Saunders, 2009). Since it is well suited to deductive, theory-testing approach this
is chosen and according to this approach next chapter is literature review which contains the literature mainly focussing on narratology, photographs, text-image and Instagram. Chapter 3 is research method which will reflect the research methodology carried out in this thesis. The next chapter after this is data analysis were the findings will be presented. Chapter 5 will contain discussions where the findings will be interpreted by the researcher and the research question answered after this is conclusion where the findings, analysis, objectives will be summarised. In the end there are reflections containing researcher’s self-assessment and finally references and appendices.

1.4 Scope and Limitations of Research

The scope of this thesis is focussed on the narratology aspect hence only the text in the form of captions and image of National Geographic’s posts on Instagram are analysed. The reason behind this is that in case of Instagram posts the two main aspects are image/video and captions which are presented in the posts and analysing both the aspects will give the researcher an idea that how National Geographic is utilising this Instagram in a unique way.

The limitations of research are that the data taken for research are only from the month of December 2018, this is because of large number of posts being uploaded in their Instagram account. Even though maximum effort has been put to include all the categories of posts and then analysed. Another limitations are that videos are not taken into this research and analysed its just the photos the main reason is that on analysis it was found that majority of the posts in December are photographs and videos are very rare and thus categorising them into themes is thus difficult which was easy in case of Photographs.
1.5 Major contributions of this study

The major contributions of this study will be the study of the combined effect of image and text narratives of National Geographic’s Instagram posts. This will be done step by step by first analysing the effect of images alone and then the effect of text alone. Thus, this research will also contribute the effect of images of National Geographic on the people who see it as well as the effect of the content of their text. This study can be used by any individual or organization to follow the footsteps of National Geographic on Instagram and succeed like them.
2 Literature Review

Literature review helps to determine whether the topic is worth studying, and it provides insight into ways in which the researcher can limit the scope to a needed area of inquiry (Creswell, 2018). The precise purpose of reading the literature will depend on the approach the researcher is intending to use it in the research (Saunders, 2009). In this research project the literature is used to help the researcher identify theories and ideas which will be later used to test the data thus following a deductive approach. Here the literature review is done using one of the methods suggested by (Creswell, 2018): Build bridges between related topics, since according to Creswell most dissertations and thesis serve to integrate the literature organise it into a series of related topics, and summarise the literature by pointing out the central issues.

2.1 Theme 1: Narrative

Narrative is first and foremost a prodigious variety of genres, themselves distributed amongst different substances able to be carried by articulated language, spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances; narrative is present in every age, in every place, in every society; it begins with the very history of mankind and there nowhere is nor has been a people without narrative (Barthes, 1975). This is also agreed to by (Gabriel, 2004) who states that it is through stories that people seek to make sense of events, personal and social, to turn inchoate, senseless experiences into experiences infused with meaning and significance and agreeing to the fact that we are now very sensitive to the narrative webs that surround us and run through us. A Narrative text is a text in which an agent or subject conveys to an addressee a story in a particular medium, such as language, imagery, sound, buildings, or a combination thereof (Bal, 2009). According to Mieke a story is the content of that text, and produces a particular manifestation, inflection, and colouring of fabula where fabula is a series of logically and chronologically related events that are caused or experiences by actors. This is also supported by (Chatman, 1980) who states that the narrative comprises of a story, the content plus what may be called the existents or characters and a discourse, that is, the expression, the means by which the content is communicated. (Genette, 1983) states that a narrative discourse lives by its relationship to the story that it recounts; as discourse, it lives by its relationship to the narrating that it utters it. Hence according to Genette analysis of narrative discourse will be essentially the study of the relationships between narrative and story, between narrative and narrating, and between story and narrating.
2.2 Theme 2: Mieke Bal’s framework of Narratology

Narratology is the ensemble of theories of narratives, narrative texts, images, spectacles, events; cultural artefacts that ‘tell a story’. Such a theory helps to understand, analyse, and evaluate narratives (Bal, 2009). This is also agreed by (Ryan, 2004) who states narratology as the formal study of narrative and according to his study of narrative across media, he focuses on importance of narrative in language based practices and embodiment which is transmitted as language, image, sound, gesture, cinema, radio, television and computers. (Chatman, 1980) proposes that narrative is a communication where on the sending end are the real author, the implied author, and the narrator (if any); on the receiving end, the real audience (listener, reader, viewer). The implied audience and the narratee.

In order to study narrative text, the three-layer distinction – text, story and fabula proposed by Mieke can be used as it is possible to analyse the three layers separately which doesn’t mean that these layers exist independently of one another (Bal, 2009).

2.2.3 Text: Words and Other Signs

A narrative text is a text in which a narrative agent or subject conveys to an addressee (‘tells the reader) a story in a particular medium (Bal, 2009). This is supported by (Chatman, 1980) who also states that narrative text is composed of story and discourse, thus in simple terms the story us what in a narrative that is depicted, discourse is the how. But not all texts can be called narratives, for this reason (Ryan, 2004) has proposed three conditions for a text to qualify as narrative: The text must create a world and populate it with characters and objects, this world referred by the text must undergo changes of state and in the end the text must allow the reconstruction of an interpretive network of goals, plans, causal relations and psychological motivations around narrated events.

1. **Narrator:** Here the narrative agent or narrator according to Mieke is (linguistic, visual, cinematic) subject, a function and not a person, which expresses itself in a language that constitutes the text. External narrator (EN) and character bound narrator (CN) are the types in this in which external narrator tells about others and character
bound narrator tells about him-or herself (Bal, 2009). There is at least one narrator per narrative but there may of course be several narrators, each addressing in turn a different narratee or the same one (Prince, 2003). (Abbott, 2008) clears the difference between a narrator and an author stating that, a narrator is described as an instrument, a construction, or a device wielded by the author and that the author (material) of a narrative is in no way to be confused with the narrator of that narrative. Thus, it can be now concluded that narrator is a function and not a person and that the narrator is different from an author.

2. **Non-Narrative Comments** according to Mieke means not every sentence in a narrative text can be called narrative. It is in such non-narrative comments that ideological statements are made. He also states that in these non-narrative parts of text there are no events presented they just convey some idea or something of a more general, more public and cultural bearing referred to as “argumentative” (Bal, 2009). As opposed to the narrative comments, non-narrative comments refer to simultaneously existing entities, to general laws, to static properties, or to narrator’s personal opinions (Ryan, 2004). (Chatman, 1980) has mentioned this non-narrative comments as “stasis” which communicates the identity of an existent or on of its qualities unlike the “process” statements which describe events or actions. Hence looking at all these it can be said that non-narrative comments are as important as the narrative comments and are present in a narrative text.

3. **Description:** According to Mieke, description which is omni-present in narrative is defined as a textual fragment in which features are attributed to object and this description is privileged site of focalization as it has a great impact on the ideological and aesthetic effect if the text. But in this section, description which qualifies the characters or objects rather than recounting events is analysed as textual form and in the Story aspect the concept of focalisation will be added to it (Bal, 2009). Mieke has further emphasised that the description consist of a theme, which is the object described and a series of sub-themes which are the components of the object and based on the relations between them he has classified six types of description: The Referential-Encyclopaedic Description, The Referential-Rhetorical Description, Metaphoric Metonymy, The Systematised Metaphor, The Metonymic Metaphor and The Series of Metaphors.
4. **Levels of Narration**: According to Mieke, levels of narration consist of various forms such as direct speech, indirect speech, free indirect discourse, narrator’s text. Indirect discourse, free indirect discourse and the narrator’s text on which language acts are narrated are all forms in which the words of an actor are narrated at first level. The degree to which, in this series, justice is done to the text of the actor decreases; on the other hand, the degree to which the speaking of the actor is seen as an act gradually increases (Bal, 2009). This is agreed by (Abbott, 2008) who states that in case of direct discourse where the character’s own words are cited, we hear the them talking but in case of indirect discourse the character just seems to be a part of narration. According to (Chatman, 1980) the term is different but means the same, he mentions that a process statement may be said either to recount or to enact an event according to whether or not it is explicitly presented, that is, uttered as such by a narrator.

The narrative level to which the narrator belongs, the extent of his participation in the story, the degree of perceptibility of his role, and finally his reliability are crucial factors in the reader’s understanding of and attitude to the story (Kenan, 2005). Hence it can be concluded that the levels of narration are important and their impact in the narrative is very much seen.

2.2.4 Story: Aspects

According to Mieke text is primarily the product of use if a medium, and the fabula primarily as the product of imagination then *story could be regarded as the result of an ordering*. A story is the content of that text. In his book *Story and discourse*, (Chatman, 1980) conveys that the story is constituted of two elements – Events which are either actions or happenings both are changes of state and Existents are the characters and items of setting of the story. Thus, the dimension of story-events is time and that of story-existents is space. (Abbott, 2008) agrees to this subdivision of story into events and existents and also states that story is not seen directly but it is always in the form of narrative discourse and is always mediated by a voice, a style of writing, camera angles, actors interpretations. Hence it can be concluded that as narrative, it lives by its relationship to the story that it recounts; as discourse, it lives by its relationship to the narrating that utters it (Genette, 1983).
1. **Time** is given, self-evident for the time-based arts to which it even gives its name – narrative, theatre, film, video, dance, music. These arts unfold in time. In appearance, but in appearance only, other art forms, such as photography, painting, drawing, sculpture, and architecture, produce immutable, still artefacts (Bal, 2009). Narrative time relates to events or incidents because it is these incidents that give shape and dominate the sense of time (Abbott, 2008). (Genette, 1983) also focuses on the time aspect of narrative stating that narrative is a doubly temporal sequence: there us the time of the thing told and the time of the narrative (the time of the signified and the time of the signifier) but in this section the story time of Genette can be related to Mieke’s concept of time. Hence it can be seen that the time in narrative can be defined as the relations of chronology between story and text (Kenan, 2005).

2. **Sequential Ordering:** In this subsection Mieke refers sequential ordering as: the relations are being explored which hold between the order of events in the story and their chronological sequence in the fabula. The tenses of the verb in the text indicate the sequence of events. But even without such indications with sense of everyday logic sequence can be understood (Bal, 2009). This is also agreed by (Genette, 1983) who states that the story order is explicitly indicated by the narrative itself and distinguishes between normal sequence, where story and discourse have the same order and anachronous sequence such as *flashback* (analepse – where the discourse breaks the story – flow to recall earlier events) and *flashforward* (prolepse – where the discourse leaps ahead, to events subsequent to intermediate events) (Chatman, 1980). Hence any narrative can be categorised into the above-mentioned types of ordering.

3. **Rhythm:** According to Mieke, once a survey has been drawn up by of the amount of time covered by the various events or series of events, it becomes possible to use these data to determine general rhythm. Based on this the rhythm, the types classified are: Ellipsis, Summary, Scene, Slow-down and Pause (Bal, 2009). This is also same as the concept of Duration termed by (Chatman, 1980) where duration concerns the relation of the time it takes to read out the narrative to the time the story-events themselves lasted. Chatman has classified it into five possibilities: 1) Summary: where discourse
time is shorter than story-time, 2) Ellipsis: Where discourse time is zero and shorter than story-time, 3) Scene: Where discourse time and story-time are equal. 4) Stretch: Where the discourse time is longer than story-time, 5) Where the discourse time is longer than story-time except that story-time is zero (Chatman, 1980). Hence based on the rhythm of the narrative it can be classified into any one of the above mentioned types.

4. **Frequency:** The phenomenon of repetition which means different events or alternative presentations of events, which show similarities. Whether such a frequency creates a strongly repetitive effect or not depends on the nature of the event and the amount of attention paid to it (Bal, 2009). According to (Genette, 1983) a system of relationships is established between repetition on the part of both the narrated events (of the story) and the narrative statements (of the text) which can be reduced to four types: a narrative that happened once, \( n \) times what happened \( n \) times, \( n \) times what happened once, once what happened \( n \) times. (Chatman, 1980) agrees to the four types of frequency mentioned by Genette and says that little needs to be added for the first 3 types but for the fourth type he has mentioned further comment that the effect is iterative and not simply durative, and also added that it is a product of the readers understating of the context.

5. **Characters:** Mieke states that the term character is used for the anthropomorphic figures provided with specifying features the narrator tells us about. Their distinctive characteristics together create the effect of a character. The character effect occurs when the resemblance between human beings and fabricated figures is so great that we forget the fundamental difference (Bal, 2009). Character is further classified into two types by (Chatman, 1980) as:

A flat character which we endowed with a single trait and a round character having a variety of traits. Chatman also states that since the flat character has only a single trait the behaviour of it is highly predictable whereas in case of round character which has a variety of traits their behaviour is not predictable. This classification of characters is also agreed to by (Kenan, 2005) and in addition to this he states that flat characters do not develop in the course of the action, but round character develops in the course of action.
6. **Space:** The story consists of the operations of arrangement and qualification; the ways the fabula is presented. Due to this process, places are linked to certain points of perception. These places seen in relation to their perception constitute the story’s space (Bal, 2009). Story-space contains existents, as story-time contains events which are not spatial, it is the entities that perform or are affected by them that are spatial (Chatman, 1980). Chatman also states that in case of verbal narrative, existents and their space if seen at all are seen in the imagination, transformed from words into mental projections. Thus it can be said that all narratives of any length build worlds with all four dimensions of time and space, inhabited by characters who have inner worlds of their own, inner worlds that can, in turn leech out into the shifting emotional and intellectual atmosphere that pervades and even extends beyond the time-space of narrative (Abbott, 2008).

7. **Focalization:** Whenever events are presented, they are presented within a certain vision, the relation between the vision and that which is ‘seen’, perceived is known as focalization. This relationship is a component of the story part, of the content of the narrative text (Bal, 2009). Frequently the narrator is the focalizer because just as we hear the narrator’s voice, we often see the action through the narrator’s eyes (Abbott, 2008). Focalization has both a subject (the ‘focalizer’) which is the agent whose perceptions orients the presentation and the object (the ‘focalized’) which is what the focalizer perceives. (Kenan, 2005). Based on this there are two types of focalization: External focalizer or ‘narrator-focalizer’ which is felt to be close to the narrating agent and Internal focalizer which takes the form of ‘character-focalizer’ and whose locus is inside the represented events (Kenan, 2005). (Genette, 1983) adds to this stating that in the internal focalization the narrative is focused through the consciousness of a character, whereas in the external focalization the narrative is focussed on a character, not through him. Hence it can be seen how important focalization is in a narrative to generate a certain vision and the types of focalization included in it.
8. **Visual Stories**: Narratological analysis are not limited to linguistic texts only, visual images are also part of it. What has been said about any narrative holds for images as well: the concept of focalization refers to the story represented and the concept of narrator to its (material) representation (Bal, 2009). Visuals do not simply evoke pre-existing narrative images but also create a symbiotic relation with the verbal version, they import logical relations and psychological motivation from the known story and they return visualisations, emotional colouring or facial expressions that may provide a clue to the motivations of characters (Ryan, 2004). Thus it can be said that visuals creates focalization and generates a relation with verbal version and it is narrative as well.

2.2.5 Fabula: Events

According to Mieke a fabula is a series of logically and chronologically related events that are caused or experienced by actors. The story produces ‘colouring’ of a fabula which is presented in a certain manner. In the Dictionary of Narratology, (Prince, 2003) states that the fabula is a set of narrated situations and events in their chronological sequence; the basic story material (as opposed to PLOT). This distinction between fabula and plot is well explained by (Chatman, 1980) who states that “fabula is the set of events tied together which are communicated in the course of the work or what has in effect happened; but a plot is how the reader becomes aware of what happened, that is basically the order of the events in the work itself”

1. **Events**: The transition from one state to another state, caused or experienced by actors is defined as events (Bal, 2009). Thus, according to Mieke an event is a process an alteration which can be grouped based on identity of the actors involved, based on the nature of the confrontation and finally based on time lapse. This is also similar to the way (Chatman, 1980) has described events as either actions or happenings both denoting change of state called action and these events in a story are turned into a plot by its discourse, the modus of presentation. A speaker has certain kinds of information about events and lacks other kinds, he either experienced them or he did not, and generally he stands in a definable relationship to the events he recounts (Genette, 1983).

2. **Actors**: According to Mieke, in the selection of events and the formation of sequences, actors always were important elements. Hence the actors were always regarded to the
sequences of events that they cause or undergo (Bal, 2009). Mieke also mentions an important statement regarding actors that actors have an intention; they aspire towards an aim and that aspiration is the achievement of something pleasant, agreeable or favourable, or the evasion of something unpleasant, disagreeable or unfavourable.

3. **Time:** Event which has been defined as a process is a change, a development and therefore a succession in time or a chronology, Thus the events happen during a certain period of time and they occur in a certain order (Bal, 2009). Here Mieke refers to the time in the aspect of fabula and has classified it as: Duration which is the time span of a fabula depending on the narrative, Chronology which is varying the time sequence of fabula by elimination or condensation and finally Sequence of fabula which is a logical concept.

4. **Location:** Events happen somewhere, thus Mieke states that the locations where things happen may in principle be deduced when the narrative text is read. When the location has not been indicated, readers will simply supply one, they will imagine the scene and in order to do so, they have to situate it somewhere, however vague the imaginary place may be thus this is spatial thinking which is a general human tendency. (Bal, 2009) Thus it can be seen that the spatial elements play an important role in fabula’s which in turn effect the narratives.

2.3 **Theme 3: Photographic Image and Text in Narrative**

Photography was born into a critical age, it was a major career and shaper of modernism, not only did it dislocate time and space, but it also undermined the linear structure of conventional narrative in a number of respects (Wells, 2015). According to Roland Barthes definition of photograph: a photograph transmits the scene itself, the literal reality. From the object to its image there is of course a reduction – in proportion, perspective, colour — but at no time is this
reduction a transformation. Certainly, the image is not the reality but at least it is its perfect analogon and it is exactly this analogical perfection which to common sense defines the photograph (Barthes R. , 1978). This is also supported by (Clarke, 1997) who adds to this by stating that every photograph is not only surrounded by a historical, aesthetic, and cultural frame of reference but also by an entire invisible set of relationships and meaning relating to the photographer and the point at which the image was made.

Now in the context of photographic image as a narrative the discussion here is mostly emphasised on Roland Barthes work in ‘Image-Music-Text’ and supported by other authors in this field. The photograph is occupied by a ‘denoted’ message, a message which totally exhausts its mode of existence. In front of a photograph the feeling of ‘denotation’, is so great that the description of a photograph is literally impossible, to describe consists precisely in joining to the denoted message a relay or second order message derived from a code which is that of language and constituting in relation to the photographic analogue, however much care one takes to be exact, a connotation: to describe thus not simply to imprecise or incomplete, it is to change structures, to signify something different to what is shown (Barthes R. , 1978). Some researchers (for example, Doug Harper, John Berger and Marcus Banks) suggest that images alone, presented as photo-essays, have the potential to convey information and understanding that requires no written or spoken word as accompaniment (Lysaght, 2009). This is also supported by (Edensor, 2005) who states that the visual information carried by photograph provokes sensory responses and this is difficult to express in the written expression.

Looking at this importance of visual nature of photograph there are authors such as (Ryan, 2004) who acknowledged the narrative potential of visual media and has said that still pictures in case of narratives can choose between two strategies: either they can tell stories or merely illustrate stories. Another aspect of pictures is that they can be used as an inspiration to generate stories or narratives as proved by the research done by (Osterweis, 1968). Osterweis states that the pictures were meaningful and the students could relate to it personally and this evoked the creativity in them. Visual images tend to be more engaging than text alone (Guidry, 2015). Visual literacy, as its name suggests, denotes the ability to interpret, negotiate, and make meaning from information presented in the form of an image (Kress, 1996). (Barthes R. , 1978) adds to this stating that – “it depends on the reader’s knowledge just as though it were a matter of a real language, intelligible only if one has learned the signs”.
Hence looking at all these it can be said that the photographic image is very important even when it is used alone as a narrative. This is perfectly agreed to by (Bal, 2009) who places it in the category of Visual in the Story part of Narrative.

According to (Barthes R., 1978) the structure of the photograph is not an isolated structure, it is in communication with at least one other structure namely the text-title, caption or article-accompanying every photograph. The totality of the information is thus carried by two different structures (one of which is linguistic). These two structures are co-operative but, since their units are heterogenous, necessarily remain separate from one another: here (in the text) the substance of the message is made up of words; there (in the photograph) of lines, surfaces and shades. Barthes gives an example of press photograph where he states that the press photograph is a message which is formed by source of emission (staff of newspaper, technicians who take photo and compose, those who give it title, caption and commentary), the point of reception (The public which reads the newspaper) and a channel of transmission (It is the newspaper itself, a complex of concurrent messages with the photograph as centre and surrounds by the text, the title, the caption) (Barthes R., 1978). This is like National Geographic’s post in which Instagram is the channel of transmission, source is photo with text captured and edited by the photographers and point of reception are its fans or people looking at it its Instagram post.

2.4 Theme 4: Text and Image

According to (Barthes R., 1978) Firstly, the text constitutes a parasitic message designed to connotate the image, to quicken it with one or more second order signified. In other words, and this is an important historical reversal, the image no longer illustrates the words; it is now the words which, structurally, are parasitic on the image. The reversal is at a cost: in the traditional modes of illustration the image functioned as an episodic return to denotation from a principal message (the text) which was experienced as connoted since, precisely, it needed an illustration, in the relationship that now holds, it is not the image which comes to elucidate or realize the text, but the latter which comes to sublimate, patheticize, or rationalize the image. (Kress, 1996) also agrees to Barthes and suggests that the images elaborated texts, more specifically the founding texts of the culture and this relation in which verbal texts formed a source of authority in the society and in which images disseminated the dominant texts in a particular mode gradually changed to one in which nature, rather than discourse became the
source of authority. He also states that though Barthes misses an important point that the visual component of a text is an independently organized and structured message – connected with the verbal text, but in no way dependent on it: and similarly the other way around (Kress, 1996).

One of the most important statements made by (Barthes R., 1978) was that “Formerly the image illustrated the text: today the text loads the image, burdening it with a culture, a moral, an imagination. Formerly there was reduction from text to image, today there is amplification from the one to the other”. Thus, according to him words ‘duplicate’ the image thus the text simply amplifies a set of connotations already given in the photograph and sometimes the text can even contradict the image so as to produce a compensatory connotation.

2.5 Theme 5: Narrative Processing

Effective stories that win both the listeners’ hearts and minds are critical communications tools that when crafted with emotion and logic, potent stories not only help make sense of disparate facts, but can also motivate people to undertake a formidable challenge or make consequential changes in behaviour (Randall, 2011). Narrative advertising involves storytelling or communicating a lived experience that unfolds in a sequence of events, conveys the storyteller’s reactions to the events, describes the location and time, and captivates the audience (Padgett, 1997). Narrative processing can create meaning because of the structure of narratives. This structure provides temporal and relational organization and a basis for causal inferencing. First, narrative thought organizes events in terms of a temporal dimension: the events occur over time (Bruner, 2009). Time is configured in narratives as episodes, which structures time into a beginning, middle, and end. Second, narrative thought structures elements into an organized framework that establishes relationships between the story’s elements and allows for causal inferencing. Stories consist of goal-directed action-outcome sequences (Stein, 1997). Pennington and Hastie (1986) call this structure an “episode schema”: initial events create responses in characters that can be physical, psychological, or both. As a result of these responses, the characters develop goals that lead to courses of action, which result in certain outcomes (Edson Escales, 2004). Thus according to Edson narrative advertising leads to narrative processing and narrative processing enhances self-brand connections, and self-brand connections are positively related to brand attitudes and behavioural intentions. According to narrative transportation theory, when people lose themselves in a story—when they are
“narratively transported”—their attitudes and intentions change to reflect that story, which can explain the persuasive effect of (advertising) stories on consumer (Seo, 2018). People match incoming narrative information to episodes stored in memory in order to comprehend the information. The matching process focuses on key story elements: goals, actions, and outcomes, although if no matches are found for these elements, people can also search for other cues as well (for example, type of protagonist, setting, etc) (Schank, 1995). This is also agreed by Edson who states that when incoming information is processed as a story, consumers will try to map that information on to their existing story memories, the majority of which involve the self, because one's self is present at every moment of one's life. In some cases, consumers may use stories to relate the brand’s image to their personal experiences and their sense of self, creating a self-brand connection (Edson Escalas, 2004). Thus, narratives play an important role between the consumer and a brand.

The effect of narrative online advertising towards a product was researched by (Ching, 2013) who findings where that: greater levels of interactivity, vividness, entertainment and self-referencing in narrative online advertising led to favourable attitudes towards a product and in particular, self-referencing had a substantial effect on transportation in forming product attitudes. In addition to this (Ching, 2013) also states that online narrative advertising, especially in the form of drama or storytelling, is often viewed as a form of entertainment as much as persuasive communication. When it comes to visuals and text in narrative advertising (Bezjian-Avery, 1998) has stated that advertisements themselves can be more visual or more verbal but visual advertisements may be more demanding and hence might actually yield better performance delivered via traditional advertising. Narrative theory was used by (Padgett, 1997) to suggest that narrative thought is a predominant cognitive mode of comprehension used by consumers to interpret experience (and hence services) and that narrative advertising should be effective in communicating service experience. Thus, narratives in online narrative advertising play an important role between the consumer and a brand.

2.6 Theme 6: Instagram

Social media platforms (including Facebook, Twitter, Instagram, and Pinterest) have changed the way organizations can communicate with their stakeholders as well as provided new opportunities for stakeholders to engage in direct dialogue with these organizations and with each other (Guidry, 2015) Instagram is a mobile photo (and video) capturing and sharing application which was launched in October 2010. Millions of photos are posted every day and
users are very active on Instagram with about a third of them returning multiple times a day (Guidry, 2015). Since its launch it has attracted more than 300 million active users and an average of 55 million photos are being uploaded every day by its users (Hu, 2014). Facebook bought Instagram in 2012 and has since bolstered the application’s success by making the two platforms easy to navigate and share between (Wilkinson, 2018). This shows how rapidly Instagram is growing since October 2010 and its success as a social media platform throughout the world. Instagram has been growing rapidly, reaching 150 million monthly active users who are on a daily average posting 55 million photos and contributing 1.2 billion “likes” to the platform. Some 57 percent of Instagram users visit the site at least once a day (with 35 percent doing so multiple times per day), and 46 percent of Twitter users are daily visitors (with 29 percent visiting multiple times per day)” (Guidry, 2015). According to (Arslan, 2017) Instagram which initially served for only image sharing later became a platform to promote products/services due to various advantages like low-cost, fast spread of information, opportunity to get to know audience, direct communication and reliability of information gathered through reference. Instagram is only available as a mobile application and has thereby become the visual engagement platform for mobile phones and tablet computers (Guidry, 2015). Since Instagram helps in brand awareness, consumer interaction and buying motivations, leading brands are using influential celebrities and bloggers and are adapting ways to communicate with them through this social network (González Romo, 2017). According to research focussed on consumer interactions within brand communities, the amount of consumer interactions with brand is much higher on Instagram compared to Facebook, Twitter or YouTube thus motivating development of brand communities on Instagram (Casaló, 2017). Looking at the negative aspects the disadvantages are difficulty of control due to fast spread of sharing, negative effects of criticisms about product/service on brands prestige and quality, lack of real social settings, spread of untrue information and news without control (Arslan, 2017). When it comes to personal usage of Instagram, excessive Instagram use may contribute to negative psychological outcomes and poor appearance-related self-perception (Mary Sherlock, 2018). Among public relations professionals, Instagram is seen as an effective way to build brand personality and loyalty (Guidry, 2015). Thus Instagram when used effectively for personal as well as organisational purposes can yield positive outcomes.
2.7 Theme 7: National Geographic

National Geographic: For almost 130 years, the non-profit National Geographic Society, a scientific and educational association, has investigated the earth, secured wildlife and its habitats, and provided K-12 students with educational books and magazines to help guarantee they are geographically literate (Herron, 2017). The purpose of the organisation to make the world a better place and National Geographic thinks that technology is a great enabler of that so they will always embrace innovation and technology where it helps with that purpose (Mari, 2018).

National Geographic channel now achieves 438 million households in 172 nations and 43 dialects, National Geographic's media resources incorporate its magazines, digital and online networking platforms, books, National geographic studios and catalogue authorizing (Herron, 2017). Eight hundred million individuals access Instagram every month. Almost 11% of them, 86 million, follow National Geographic. Just 13 different accounts have a higher share of the application's gathering of people, and no other media outlet can guarantee a spot among the top 25 accounts as of February 2018 (BROOKE, 2018). In a few regards, Instagram is customized to highlight work from the 130-year-old photojournalistic production, which routinely incorporates stunning nature photographs (BROOKE, 2018).

According to National Geographic’s chief technology officer, Marcus East, “The availability of text, images and video online is also crucial to developing and nurturing the company’s social footprint, which already boasts 412 million followers across platforms such as Facebook, Instagram, YouTube and Snapchat. Also Making sure that content is ready to be surfaced in those channels is really important to us (Mari, 2018). “Most of the photographs we share come from our photographers as they’re in the field and on assignment. We’ve done something we think no other brand has done, in that we’ve given our photographers access to Instagram to share their photos and stories in real time,” says Kate Coughlin, senior director of audience development for National Geographic Partners (BROOKE, 2018). This shows the importance of content in the form of text, images and video in social media for National Geographic and how National Geographic’s photographers are using their Instagram channel efficiently. Nat Geo’s online success leaves the brand well-positioned in 2018 while many news outlets continue to struggle to successfully execute a visually driven social media strategy (BROOKE, 2018).
3 Research Methodology and Methods

Research methodology was followed on the basis of methods stated in (Saunders, 2009) and according to this first of all type of research philosophy used is mentioned as pragmatism then comes the research approach which is a deductive approach and the nature of research in this thesis is exploratory. After this research strategy is explained which is case study method and finally the research approach is elaborated as: Qualitative (Photo elicitation) and Quantitative (Content analysis) separately. The qualitative approach is for analysing the role of images and the quantitative approach is to analyse the role of texts separately. Hence the sampling and data collection are also mentioned separately for both the research approaches. This chapter mainly uses the “research onion” stated in (Saunders, 2009) to determine the choice of data collection methods, methodological choices, research strategy and choosing the time horizon for this research.
3.1 Research Design

3.1.1 Research Philosophy

According to (Saunders, 2009) the research philosophy adopted is thought of as the assumptions of the researcher about the way in which he/she views the world. Saunders also states that based on these assumptions the research strategy and the methods chosen as part of the strategy are decided by the researcher.

For this study the approach chosen was pragmatism and according to (Saunders, 2009) for this approach, the most important determinant is the research question and one position may be more appropriate than another for answering a particular question. This also supports the fact that in this research a multi-method study is being used and this multi method enables credible, reliable and relevant data to be collected that advance the research (Saunders, 2009). Hence based on the multiple methods the research question will be answered.

3.2 Research Approach

The approach of this dissertation is Deductive approach. According to (Saunders, 2009) in a deductive approach the research starts with theory which is developed from the researchers reading of the academic literature and then a research strategy is designed to test the theory. Hence in this dissertation Mieke Bal’s theory of narratology is the main theory which is used along with Roland Barthes – Image Music Text to analyse Text and Image aspects of National Geographic’s Instagram posts respectively. Hence in this research the data collected using the mixed method will be used to evaluate the propositions or hypothesis related to the existing theory mentioned in the literature review. This theory will provide direction for the research providing focus and limiting its scope (Saunders, 2009).

The nature of this research is Exploratory study to explore the phenomenon of narratives using Mieke Bal’s framework of narratology in text and image aspect of posts on National Geographic’s Instagram channel. According to (Saunders, 2009) Exploratory research has the
advantage that it is flexible and adaptable to change depending on new data that appear. In this research exploratory research begins with search of literature based on Narratology and then conducting photo elicitation interviews and then finally quantitative content analysis.

3.3 Research strategy

Research strategy is a plan of action to achieve a goal and this may therefore be defined as a plan of how a researcher will go about answering her or his research question (Saunders, 2009). The various research strategies mentioned by Saunders such are: Experiment, Survey, Archival and Documentary Research, Case study, Ethnography, Action research, Grounded Theory and Narrative Inquiry. In this research Case study is the research strategy were the ‘case’ refers to an organisation which is National Geographic. Case study is chosen as research strategy because it has the capacity to generate insights from intensive and in-depth research into the study of a phenomenon in its real-life context, leading to rich, empirical descriptions and the development of theory (Saunders, 2009). Thus the phenomenon of narratology will be studies in the real-life context of National Geographic’s Instagram posts. Also, the nature of case study is single case study. To fully understand the dynamics of the case a mixed method approach as mentioned below will be used in this research.

3.4 Research approach

The research approach employed here is mixed methods research approach were both quantitative and qualitative research are combined. In mixed methods research the type of approach chosen is fully integrated mixed methods research where the quantitative and qualitative research are both done at every stage including data collection, data interpretation and presentation of the research (Saunders, 2009). The quantitative approach will be analysed quantitatively, and the qualitative approach will be analysed qualitatively. The priority will be equal for both the methods as the quantitative method in the form of quantitative content analysis will be used to analyse the text aspect of National Geographic’s Instagram post by the researcher and the qualitative method in the form of photo elicitation interviews will be used to analyse the image aspect of National Geographic’s Instagram post by the four research respondents. One of the main reasons for using content analysis and photo-elicitation
interviews is that when content analysis is coupled with other methods it can illuminate factors influencing that content (Riff, 2014).

3.4.1 Quantitative

The chosen quantitative research strategy was quantitative content analysis. Quantitative content analysis is used which is the systematic and replicable examination of symbols of communication which have been assigned numeric values according to valid measurement rules, and the analysis of relationships involving those values using statistical methods to describe the communication, draw inferences about its meaning, or infer from the communication to its context, both of production and consumption (Riff, 2014). Content analysis is an analytical technique which codes and then categorises qualitative data so that it can be analysed quantitatively (Saunders, 2009). (Saunders, 2009) agrees to this and states that the content analysis process involves sampling, devising analytical categories, defining the unit of analysis, conducting coding and undertaking quantitative analysis.

The quantitative content analysis stated by (Riff, 2014) is used to analyse the content of National Geographic’s text in its Instagram post. The posts for the month of December 2018 were analysed and screenshots were taken.

To draw from content inferences about the consequences of consumption of content or about productions of content, the researcher must be guided by theory (Riff, 2014), hence in this study Mieke Bal’s framework of narratology is the theory used as a guidance for the content analysis. Thus the overall aim of analysing the text aspect will be done in this method of research by the researcher.

Some of the main advantages of using quantitative content analysis in this research are as follows:

1. Content analysis provides a means to analyse large amounts of qualitative data and describe it quantitatively so that in addition to being able to count frequencies and examine relationships between variables in the data, use of this technique also allows the researcher to observe patterns, shifts and trends in documentary forms of data over time (Saunders, 2009). Saunders also states that the use of pre-existing data like in this case the Instagram account of National Geographic, the advantage is that their use is
unobtrusive which means use of the data without the creators of documents being aware of their use thus the reliability of data is not affected and maintained.

2. According to (Riff, 2014) who also agrees to the nonobtrusive nature of content analyses and that it permits reduction of large amounts of information that would be logistically impossible for close qualitative analysis, there is one more major advantage that the content often has a life beyond its production and consumption, longitudinal studies are possible using archived materials that may outlive the communicators, their audiences or the events described in the communication content (Riff, 2014).

3.4.2 Qualitative

The chosen qualitative research strategy was photo elicitation interviews. The Images of National Geographic’s post on Instagram were analysed by conducting photo elicitation interviews. Photo elicitation is based on the simple idea of inserting a photograph into a research interview. The difference between interviews using images and text, and interviews using words alone lies in the ways we respond to these two forms of symbolic representation (Harper, 2002). Here the photo elicitation interview was conducted for 4 respondents who were in the age group of 20-30 years.

According to (Harper, 2002) photo elicitation evokes information, feelings, and memories that are due to the photograph’s particular form of representation and this generates a verbal discussion to create data and knowledge with different layers of meaning in it. Thus, the photo elicitation interview will enable the researcher to know how the images of National geographic are interpreted by the viewers and what is the effect of the images on them. Thus, this will enable the analysis of image alone when text is not present with it and what the viewers feel when they see the image of National Geographic and what are their interpretations about it.

The reason for choosing photo elicitation interview are because of its main advantages as mentioned below:

1. Photo elicitation evokes information feelings and memories that are due to the photograph’s particular form of representation (Harper, 2002). Harper also states that photo elicitation can overcome the difficulties posed by in-depth interviewing because it is anchored in an image that is understood at least in part, by both parties.
2. In his research (Leonard, 2015) has stated the advantages of photo elicitation that the photographs lessen the discomfort that can arise from maintaining eye contact moreover participants are not being directly questioned by the researcher hence making them more comfortable to analyse, finally photographs stimulate a deeper level of reflections which provides richer, more natural, more detailed data than might be gathered through a reliance on interviews alone.

3.5 Time Horizons
The time horizon for this research is Cross-sectional studies. According to (Saunders, 2009) Cross-sectional studies involves the study of a particular phenomenon at a particular time, here the Quantitative content analysis was done at a one point of time as the content of National Geographic’s post i.e. the text and image aspects do not change once they are uploaded and the researcher is including only these two aspects in the research.

3.6 Sampling
Sampling is a technique which enables the researcher to reduce the amount of data that needs to be collected by considering only data from a sub-group rather than all possible cases or elements (Saunders, 2009). Saunders also states that collecting data from fewer cases means that the more detailed information can be collected and more time can be spent on designing and piloting the means of collecting these data. There are two main types of sampling: Probability and Non-Probability also there are sub types as seen in the figure below.

![Figure 2 Types of Sampling (Saunders 2009)](image)
3.6.1 Quantitative

Sampling means selecting a group of content units to analyse and the way this is done affects conclusions that are drawn from analysing that content (Riff, 2014). For quantitative content analysis the sampling method followed is Purposive sampling which uses non probability samples. Purposive samples are chosen because it requires specific research justifications and the type of purposive sampling used here is consecutive unit sampling.

Thus, the consecutive unit in this research is posts uploaded by National Geographic in the month of December 2018. Out of all the posts analysed there could be 4 Themes which emerged out which are:

1. Wildlife
2. People
3. Archaeology
4. Landscape

Three Instagram posts from each of the themes were selected which were analysed using quantitative content analysis and the variables created for the content was based on the outcome of the literature review of Mieke Bal’s framework of Narratology.
3.6.2 Qualitative

For the photo elicitation qualitative interviews also, the sampling method followed is Non-probability sampling where the probability of each case being selected from the target population is not known and it is impossible to answer research questions that require to make statistical inferences about the characteristics of the population. In Non-probability there are various types and the one which is used for this research is purposive sampling in which the researcher uses his/her judgements to select cases that will best enable him/her to answer the research question and meet the objectives (Saunders, 2009). In this the technique used is Heterogenous or maximum variation sampling in which the researcher using his / her judgement chooses participants with sufficiently diverse characteristics to provide maximum variation possible in the data collected (Saunders, 2009).

Thus, in this research there are 4 participants chosen by the researcher who belong to different diversities such as Irish, American, Japanese and French all these participants are in the age group of 18-35 years. According to (Sherlock, 2018) the age group (< 35 years) are the ones who are heaviest use of Internet hence the age group chosen was to include participants from young adult to adult demographic. Due to time constraints and availability of participants the focus was on these 4 participants so that information rich cases can be derived from this small group.

3.7 Data Collection

Data collection for this research starts from the Instagram account of National Geographic which is public account and it can be accessed by any individual. Hence according to four themes there were 12 posts selected from all the posts of National Geographic in the month of December. From these 12 posts only the Image aspect and the caption i.e. the text aspect are taken into this research by taking screenshot of Images and the caption. The screenshot of images are used for photo-elicitation and the screenshot of the text aspect is used for content analysis by the researcher.
3.7.1 Data Collection for Quantitative:

Observation is the main data collection method for the quantitative content analysis, observation involves: the systematic viewing, recording, description, analysis and interpretation of people’s behaviour this can be rewarding and enlightening to pursue and adds considerably to the richness of the research data (Saunders, 2009). Saunders also states that content analysis is similar to structured observations in which uses predetermines categories and adopts a detached stance to quantify data thus it tells how often things happen rather than why they happen.

In this research the source of data collection is the Instagram channel of National Geographic which is public, and anyone can access it and share the posts of National Geographic hence there is no issue in getting access to the data for the research. As stated, earlier there are four themes and 12 posts of National Geographic is used in this research, hence the screenshot of the text part of the 12 posts are taken and used for the content analysis. The data which is in textual form will be categorised in a consistent and transparent way that can be understood and replicated by others this defines the systematic aspect of content analysis according to (Saunders, 2009).

3.7.2 Data Collection for Qualitative:

In case of phot elicitation interviews one of the main aspects is the photograph, according to (Leonard, 2015) there are two ways of integrating photographs into research encounter: first, the researcher uses existing photographs and the second is research participants can take photographs. In this research the first option is used because the photographs of National Geographic’s Instagram are the main aspect of the research here. Leonard also states the advantage of researcher-generated images that the researcher can select images that directly address their research questions hence all the images for the month of December 2018 were grouped into 4 themes for this purpose so that they cover all the different types of photographs posted by National Geographic on their Instagram channel.
In order to conduct the photo elicitation interviews the research participants were told to write about the photographs and not discuss about it this enabled the researcher to know about the feedback of each individual separately without the influence of other participants and this will be analysed later.

In order to conduct the photo elicitation, interview the data collected was the same as mentioned for the content analysis but in this case only the photographs were collected as screenshots. The screenshots were taken so that it looks as it is the way people see it on their Instagram channel, printing and displaying it wouldn’t give that effect. Once the 12 Images were taken, they were labelled from 1 to 12 and first four images were of Wildlife, then People, Archaeology and finally Landscape. Similar images were grouped together so that respondents can analyse it easily.

Then the researcher created a template consisting of four pages each page having three boxes for the respondents to fill in their views about the image. This was similar to that of a question sheet used by (Leonard, 2015) in his research in which he stated its advantage that by providing individual photographs structured around specific questions would enable the researcher to gain responses to the photos

In this research the only question asked to participants was to provide their written response to the images . This will make the respondents to know how much they need to write about an image. Depending on the time of the interview as 1 hour each box had 6 lines to fill. This will help to gain more feedback from the participants about an image and the researcher can analyse it properly.

After this 4 participants were chosen in the age group of 18-35 who belonged to various diversities such as Japanese, American, Irish and French. They were chosen to be part of the photo elicitation Interview. The screenshots of the 12 images with labelling was sent to the respondent when met in person on their WhatsApp mobile messenger in order from 1 to 12 and they were also given the template to fill their analysis of the image which they see on their mobile. The research participants were mentioned about the research proposal

This photo elicitation interview was conducted in a space which was free from any disturbances so that the respondent can focus on the images and analyse it perfectly. After this the respondents took around 1 hour to fill details of all the 12 images and the researcher didn’t intervene in between and the participants too didn’t discuss among themselves so this ensured that the respondents filled their own analysis of the images without any distraction.
All the research participants could successfully fill their interpretation about the 12 images in this time interval and the process of photo elicitation interview went on smoothly.

3.8 Instruments and Tools

In case of photo elicitation interviews the written response of the participants was to be taken hence the researcher created a written response template similar to the question sheet so that the participants can write their responses in the space provided for each image respectively and there is no error while filling the responses as well as analysing the responses by the researcher.

Mentioned below are the written response template which was given to the participants when the research was conducted, here only the first page for first three images is mentioned and the other 3 pages are same with only difference in change of the numbering and themes.
3.9 Research Ethics

In the context of research, ethics refers to the standards of behaviour that guide the conduct in relation to the rights of those who become the subject of the researcher’s work or are affected by it (Saunders, 2009). According to code of ethics stated by Saunders that contains a set of principles that allow researchers to apply in context of their own research, hence the below stated code of ethics is followed in this research as well:

1. Integrity and objectivity of the researcher: The researcher will act openly, being truthful and promoting accuracy also any conflict of interest or commercial association will be declared if present
2. Respect for others: The researcher will always maintain trust and respect to those who participate in or affected by the research.

3. Avoidance of harm: The researcher will avoid any harm to the participants like emotional, mental or physical.

4. Privacy of those taking part: The participants of the research will be treated with respect, informed consent and they will be ensured about the confidentiality and maintaining anonymity in the analysis and findings of the research.

5. Voluntary nature of participation: The researcher will ensure that the participants have the right that if they don’t want, they can deny the answer to any question and any right not to be harassed or right not to participate in research will also be taken care of.

6. Informed consent of those taking part: The researcher will ensure that those taking part in the research are informed about the implications of participation and given decision whether or not to do so without any pressure.

7. Responsibility in the analysis of data and reporting of findings: The researcher will ensure that the findings are reported fully and accurately, and the interpretations accurately made without any false information.

Hence all these code of research ethics mentioned by (Saunders, 2009) will be followed fully by the researcher in all the aspects of the research.

3.10 Limitations of Methodology

3.10.1 Limitation of Quantitative content analysis

In this research the text aspect of National Geographic is analysed using quantitative content analysis but according to (Riff, 2014) this method has puts too much emphasis on comparative frequency of different symbols appearance and states that to overcome this both qualitative and quantitative methods must be used to supplement each other. Thus, this aspect of qualitative method on the text aspect of National Geographic couldn’t be utilised because of the time constraints. If the qualitative analysis of the text in the form of semiotics be done it would have been more efficient. One other limitation of this methodology is that the difference between
latent and manifest meaning is not always as clear-cut as the discussions indicate and also the symbols in any language that is actively being used change in meaning with time (Riff, 2014). Riff supports to this fact stating that the manifest meaning of a word in 2013 may not have been manifest 100 years before.

3.10.2 Limitation of Photo Elicitation interviews
In this research the image aspect of National Geographic is analysed using photo elicitation interviews and the limitations of this research are elaborated here. One of the limitations of this research approach is that sometimes it is difficult to explain the photograph by a participant, this might be because of the complex image or if the image is stand-alone and did not need to be explained upon, this was also proved by (Meo, 2010) in its research. Another limitation mentioned by (Meo, 2010) is that photo elicitation interviews are time consuming, hence in this research only 12 images were selected so that the participants can give time to each image and provide response in a calm and true way without any disturbances. Finally, Photographs may also elicit emotional responses, and researchers must adhere to ethical protocols and provide referrals to counselling and the option to withdraw from the research (Padgett D. S., 2013). Thus to avoid this limitation careful consideration was done in research ethics while conducting the interview.

4 Data Analysis/Findings
The data for the research was taken from the posts uploaded by National geographic on their Instagram in the month of December. As mentioned in data collection the researcher generated four themes based on the type of photographs uploaded by National geographic on their social media Instagram. The themes are:

1. Wildlife
2. People
3. Archaeology
4. Landscape

All these themes contain three posts that are related to the theme and the screenshot of image taken separately for the photo-elicitation interviews and the screenshot of the text caption was
taken separately for the quantitative content analysis done by researcher. As mentioned in the research objectives:

- **Research objective 1:** To analyse National Geographic’s Instagram posts through Mieke Bal’s framework of Narratology which are: Text, Story and Fabula

The data analysis for the Quantitative content analysis and the procedure followed for analysing content is explained in section 6.1. Thus by analysing the text aspect of National Geographic’s post on Instagram, the researcher can understand to what extent narratives are used by National Geographic.

- **Research objective 2:** To determine the role of Images posted by National Geographic on Instagram

The data analysis for the photo elicitation qualitative interviews and the procedure followed for analysing the responses of the participants is explained in section 6.2. Thus, by analysing the image aspect of National Geographic’s post on Instagram the researcher can understand how the images of National Geographic is perceived by people who see it.

The findings for both the photo elicitation and content analysis done are mentioned in section 6.3. To analyse the data the below two methods were used:

4.1 Data Analysis for Qualitative:

Qualitative Data analysis was done based on the methodologies suggested in (Saunders, 2009). According to Saunders there are two approaches to commence the qualitative data analysis and these are: deductive approach and inductive approach. In this research deductive approach is used because the existing theories of narratives are utilised to shape the research question and objectives and also devise the framework to organise and direct the data analysis as well. The next step was preparing data for analysis and for this the method chosen was – using electronic textual data including scanned documents. This is because the written response sheets given to the four research participants which were filled by them needed to be scanned and the data analysed by the researcher. Also according to (Saunders, 2009) it was ensured that the data is suitably anonymised by using separate codes for the participants like Irish, American, French and Japanese. The scanned files of each written response were stored separately with the file name according to the codes, finally it was ensured that the data is free from typographical errors. The written responses are also mentioned in the appendix for
reference where the researcher has typed all the responses of the participants with respect to
the images so that it is easy to analyse them collectively. This was similar to the transcript
summaries stated by (Saunders, 2009) that compresses long statements into briefer ones and
this summarising will become conversant with the principal themes that have emerged from
the photo elicitation interview that was conducted. Thus, this was the aids used to support the
data analysis among the various options mentioned by Saunders. Reflective Diary was also
used which will be explained in detail in the chapter of Reflection. (Saunders, 2009) mentions
two types of analytical procedures that are particularly applicable to qualitative analysis:
Pattern Matching and Explanation building. In this research pattern matching is used to analyse
the qualitative data which involves predicting pattern of outcomes based on theoretical
propositions to explain what the researcher expects to find from analysing the data (Saunders,
2009). The theoretical framework used for this purpose is that of – Image – Music -Text by
Barthes R. , 1978). One of the main reasons to choose pattern matching was because of the
advantages of the procedure that this will help the researcher to commence the data collection
in a well-defined way with clear framework and propositions derived from theory that is used
(Saunders, 2009). The finding presented in this chapter will be discussed according to the theory
of Barthes in next chapter.

4.2 Data Analysis for Quantitative:

Quantitative data analysis was based on the methodologies stated by (Saunders, 2009) and
(Riff, 2014) though both of them were used , in depth methodology of analysing media
messages using quantitative content analysis of (Riff, 2014) was used in majority. Content
analysis process involves sampling, devising analytical categories, defining the units of
analysis, conducting coding and undertaking quantitative analysis (Saunders, 2009). To draw
from content inferences about the consequences of consumption of content or about production
of content, the researcher must be guided by theory (Riff, 2014). Thus, before beginning the
process of content analysis the researcher referred to the framework of narratology by (Bal,
2009). The sampling aspect was discussed in the data collection section earlier the next step
was devising analytical categories which according to (Saunders, 2009) is critical part of
content analysis and this if not clearly defined is likely to affect the validity and reliability of
the content analysis. Thus, based on the narratology framework of Mieke Bal the categories for
analysing the text aspect of the 12 posts of National Geographic’s Instagram posts was: Text, Story and Fabula. These three categories are defined and explained in the literature review of Mieke Bal’s Narratology framework.

Next is the Unit of analysis which focuses on individual words, based on identifying and counting particular words in the content of the sample (Saunders, 2009). This is also agreed to by (Riff, 2014) who states that the unit of analysis is demarcated content about which the researcher can define and observe one or more variables of theoretic interest. Thus, the unit of analysis for the above mentioned three categories are as mentioned below:

Unit of analysis for Text: The Narrator, Non-Narrative comments, Description, Levels of Narration

Units of analysis for Story: Time, Sequential Ordering, Rhythm, Frequency, Characters, Space, Focalization, Visual stories

Unit of analysis for fabula: Events, Actors, Time, Location

All these units of analyses are derived from the literature which was discussed earlier, and these units of analysis are defined in it. This was done according to the methodology of (Riff, 2014) who stated that the researcher must adequately define the variables theoretically and the coding instructions must specify how and why the content units will be placed in the categories for these variables. Thus the units of analysis are places in the categories based on the theoretical framework which mentions that these units are necessary for the category to be complete and when these three categories are complete and present then it is termed as narrative according to the framework of Narratology of (Bal, 2009). Since the number of units are large to be analysed in the content the coding process selected was simpler because of time constraints.

4.2.1 Level of Measurement

Content can be assigned numbers that represent one to four levels of measurement: nominal, ordinal, Interval and ratio (Riff, 2014). The level of measurement chosen in this research is nominal measure in which numbers are assigned to categories of content. In nominal measure there are further subtypes and the one chosen for this research was one-variable approach
because according to (Riff, 2014) in one variable approach each category becomes a variable with one number for having the variable characteristic and one for not having that characteristic. This is chosen because of the vast number of units of analysis for each category.

4.2.2 Rules of Enumeration

While coding the content the rule of enumeration followed was that if there is unit of analysis “present” in the content then it is coded as “1” and if the unit of analysis is “absent” in the content then it is coded as “0”. This is in accordance with (Riff, 2014) who states that the rules should be clear and consistent no matter what the rules are for assigning numbers to the content. Thus, this same rule will be followed throughout the content analysis process of this research.

4.2.3 Describing Data

Finally, for describing the data the procedure followed was Counting. According to (Riff, 2014) this is the method summarizes by displaying the results in terms of the frequencies with which the values of variable occurred. Thus, based on this the frequency of occurrence of categories in the text aspect of National geographic can be determined.

Since the sample here is non-probability sample and data from this sample can be easily described using these basic tools mentioned above (Riff, 2014).

4.3 Findings

In this section the findings are presented in sequential order for all the twelve posts of National Geographic. The Findings are presented theme wise, so first theme is Wildlife in this first the findings from photo elicitation interview is analysed and presented by the researcher and then the findings from quantitative content analysis is presented after that. In this way the findings from both the research methods are presented for all the twelve Instagram posts of National Geographic without drawing general conclusion about them.
Findings from Photo elicitation Interview

Looking at the written responses of the four participants the findings that can be presented are as follows:

1. All four participants identified the four wild animals in the photograph and mentioned that the elephants are fighting in the photograph.

2. One of the participants (participant 3) was filled with joy when he saw the elephants and he mentioned that he recollected his memory when he was gifted an elephant toy, the participant also conveyed that the presence of lions was a danger for the elephant at any time.

3. One of the participants (participant 4) felt this photograph was strange because the photograph focussed more on the lion than on what the participant says the principal fighting scene of the elephant. According to this participant this photograph shows how nature is wild with two predators and a fight.

4. One of the participants (participant 2) stated that this photograph shows the importance of lion’s vigilance because the two lion cubs in the foreground are watch the elephants who are interacting.
5. One of the participants (participant 1) felt that there is a contrast in the image because according to the participant elephants are considered to be gentle and, in this photograph, they are fighting, whereas the lions who are aggressive are just observing. This respondent also stated that this photograph is a metaphor of people observing war outside of the area.

Findings from Quantitative content analysis

The Narrator here is an external narrator as it doesn’t refer itself as a character, but the narrator is telling about the wildlife. The Non-narrative comments here is “they all know respect is deserved on either side” this non-narrative comment makes an ideological statement. Here the description is from background to foreground as the narrator is specifying the elephants
fighting and then the lions. The level of narration here is present as narrator’s text because here the narrator is representing the actors as an act. Here the time is shown as the act is going on in present when we see it but the time is not stated directly. There is deviation from sequential ordering which according to (Riff, 2014) is a means of drawing attention to certain things. Here the rhythm is present as a scene where the duration of the fabula and that of the story are roughly the same. Since there is no repetition in the text the frequency is absent here. Also, the elephant and the lion here are the actors and there is absence of characters here. The absence of character also adds to the fact that the space is absent because even according to (Riff, 2014) in a story the space is connected to the characters who live it. In this text the focalization is a vision which is directly as it can be seen. This text contains an event where the actors are the wildlife performing the act as mentioned by the narrator. Here the chronology is interruption and parallelism. The location is directly mentioned here by the narrator as “African savannahs” also by reading the text the reader can estimate that the location is the wild. As mentioned in the rules of enumeration the units of analysis will be coded as “1” and absence will be “0”. Thus, based on the findings and coding rules the below table is formed by the researcher.

<table>
<thead>
<tr>
<th>Categories</th>
<th>Units of Analysis</th>
<th>Coding</th>
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<tbody>
<tr>
<td>Text</td>
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Table 1 Wildlife (1) Coding
Findings from Photo elicitation Interview

Looking at the written responses of the four participants the findings that can be presented are as follows:

1. All the participants identified the tortoise with the system attached to it but the interpretations were different according to their own views

2. One of the participants (Participant 4) felt sad because according to the participant the animal is not free because of the white rope and the same participant also felt it funny because of the tortoise are slow animals and the skate board will make them faster but because of the plastic rope the participant is also concerned about the increasing pollution everywhere.

3. The other three participants had similar views that the tortoise has a support system to help the tortoise, among them participant 1 states that this photograph encourages people to fight against physical challenges and animals should be treated like humans without harming them. Participant 2 mentioned that that the tortoise has some injury, or some environmental factors caused it and thus it was given veterinary attention. Finally, participant 3 stated that the photograph mentions that it is always nice to help others in need and care for everyone and everything is better.
Findings from Quantitative content analysis

The Narrator here is external narrator but mentions himself in the end of the caption as it can be seen. Here one of the non-narrative comments are “The center, established in 2010 by the Princess Alia Foundation” because it describes the element of fabula -location. Description can be clearly be seen in the way events are described. Narrator’s text is the level of narration as the focus is on the act which is sequentially specified in the text. The time can be seen as the time of narration and the time of event happened in the text. Rhythm of the story here is Summary where all the events are described according to their occurrence in short. Frequency is absent as there is no repetition here. Here the Character is still absent as there is nothing that is presented with distinctive human characteristics. Hence the space is absent as well. Here the focalisation is present, and it is suspense created by narrator because the narrator initially mentions about the tortoise named “scooter” on the skateboard and later describes the reason for the creation of skateboard due to the disease treatment.
As mentioned in the rules of enumeration the units of analysis will be coded as “1” and absence will be “0”. Thus, based on the findings and coding rules the below table is formed by the researcher.

*Table 2 Wildlife (2) Coding*

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Findings from Photo elicitation Interview

Looking at the written responses of the four participants the findings that can be presented are as follows:

1. Two participants (Participant 2 and 3) mentioned about the flamingo directly whereas the participant 4 mentioned about flamingo directly using word such as “animal”. Participant 1 didn’t mention about flamingo and described the.

2. Two participants (Participant 1 and 2) directly mentioned about the Christmas decoration in the background and participant 4 mentioned it as “artificial background” but participant 3 felt confused because of mixed feelings and couldn’t convey what the image pin-pointed to.

3. Participant 4 felt that the image is strange because of mixture of nature, basic things and artificial whereas participant 1 mentioned that the image was pleasing to eyes because of colour combinations but felt awkward because of Christmas decorations.

4. Participant 2 stated a unique thing that one foot of the flamingo seems to be injured and thus it is standing on one leg and the participant also adds that this image might be a promotion for a zoo or wildlife company.
Findings from quantitative content analysis

Narrator here is an external narrator who is narrating about Flamingo Bob. The narrator describes the flamingo as a character names Bob and describes him as a human being, so the presence of character is justified in this narration. Also, the scene in which the character is presented is in terms of the sight aspect of representation of space. One of the non-narrative comments are “a local vet who also runs a wildlife rehabilitation center and conservation charity...” in this one of the elements of fabula : the actor - Odette Doerst is being described. According to (Riff, 2014) the statements describing elements of the fabula are non-narrative statements. Here description is present as description contested where narrator describes the scene and then the reason behind the scene as well. In this case as well the narrator’s text is the level of narration giving importance to the act. There is deviation in sequential ordering as the scene is described first and later the reasons behind it also the rhythm is scene in this and the
focalization is narrator’s text where the main focus was the vision created by the narrator of the flamingo seen walking in the hallway of CBA television station which is the location of the event and flamingo being the actor here but the time is not present in the text.

As mentioned in the rules of enumeration the units of analysis will be coded as “1” and absence will be “0”. Thus, based on the findings and coding rules the below table is formed by the researcher.

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*Table 3 Wildlife (3) Coding*
Looking at the written responses of the four participants the findings that can be presented are as follows:

1. All the four participants identified that this image is about a girl who is waiting for her mother or family and their interpretations were almost similar as stated below.

2. Participant 1 stated that this image is about a girl who is waiting for her mother returning from her service of military in other country and her friends are also waiting for their parents who are away from home.

3. Participant 2 stated that the girl is holding welcome home sign with other people and it suggests a reunion between different people and their loved ones according to the participant.

4. Participant 3 conveyed that this image is about love for family and mentioned that world we live is full of travel and long-distance connections and it is always lovely to come home to family and stated that home is home.
5. Participant 4 mentioned that this image is emotional, and it has many stories in it but the participant mentions that “the link between mother and children is always so touching”.

Findings from Quantitative content analysis

The Narrator is present in the caption as he mentions himself but, in the end, the narrative is focused on the people of Filipinos. One of the non-narrative comments in the text are “In the sea of welcome signs…” where the event of the fabula is being described by the narrator. The description here is referential description were the objective is to convey knowledge about the Filipinos that according to the narrator: 1 in 10 Filipinos are abroad. Levels of narration here is narrator’s text focusing on the act of the girl holding a sign and people waiting for their relatives. Time of the act is presented here as year “2017”. Here the there is a proper
chronological sequential ordering. The rhythm here is “Scene” where the scene is explained by
the narrator and then facts related to it. Here there is repetition in the text because initially
narrator mentions “nearly a million people land in Manilla, many of them Filipinos” and again
the narrator mentions “One in ten Filipinos are abroad” this repetition might be to focus on the
aspect again using facts by narrator. Character and space are absent as the narrator here
describes actual human beings as they are hence making them actors and the event is about the
waiting of people for their relatives and the location is mentioned as the airport. Focalisation
is present here because the narrator is creating the vision for the reader about the actual scenario
which he faced in the scene i.e. the “vision”.

As mentioned in the rules of enumeration the units of analysis will be coded as “1” and absence
will be “0”. Thus, based on the findings and coding rules the below table is formed by the
researcher.

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Table 4 People (4) Coding
Findings from Photo elicitation Interview

Looking at the written responses of the four participants the findings that can be presented are as follows:

1. All the participants identified that the photograph is of a man with the rat, and their interpretations were almost similar as mentioned below.

2. According to participant 1 this is about an old man living in a tiny old apartment and has many issues and that the mouse he is kissing is his friend. The participant mentions that “though many people get annoyed or disgusted by mouse but the old man with kind heart feeds the mouse”.

3. According to participant 2 who mentions that man has haunted eyes but holding the rat next to his face shows that he cares for the rat, but the participant feels that person is sad and guarded because of his hunched over posture and grey clothes.

4. According to participant 3 who got a feeling of loneliness after seeing the image and mentioned that “even in the dark times you can always find a companion to be with, be it man or animal” and also mentions that “from loneliness and darkness there is always a light you can find”.

Figure 13 People (4) Source: National Geographic
Findings from Quantitative content analysis

The Narrator is present here in the narration as it is mentioned by “I” and this means it is a character bound narrator. One of the non-narrative comments are “I took this portrait a couple years ago” here the element of fabula- time is being described indirectly. The description here is Motivation because the character narrator itself is describing an object at the level of story for a vision. The level of narration here is direct speech- “We did everything together …says Matte”. Time is mentioned as duration here and a span, so it is present here in the text. There is a chronological sequential ordering in the text which is clearly seen. Here the rhythm is that of summary and the frequency is absent as there is no repetition. The character is present here and it is the rat named “Pekka” who is termed as a human best friend by the narrator and the scene which is related is also present in the text. Focalization is present as narrator describes a
vision where he himself is present as a character and observed the actors, events in that time but the location is not specified.

As mentioned in the rules of enumeration the units of analysis will be coded as “1” and absence will be “0”. Thus, based on the findings and coding rules the below table is formed by the researcher.

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*Table 5 People (5) Coding*
Findings from Photo elicitation Interview

Looking at the written responses of the four participants the findings that can be presented are as follows:

1. All the four participants mentioned about the women in the photograph and the medicines as well, but the interpretations were different as mentioned below.

2. According to participant 1 the girl in the middle is healthy because she takes all the supplements and workouts, but the participant mentions that “her two-family mom and grand mom are a bit worried about her, but they don’t show that feeling and tell her that they are proud of her and support her in what she believes”.

3. According to participant 2 the women in the image speak Spanish because of the balloon in the background that means “happy birthday mom”, the participant also mentions about medicines and states that the women have triumphant expressions.

4. According to participant 3 this image conveys that the medical needs of some people are so costly, and they may be unable to afford it. The participant also states that the cost of medicines should be re-evaluated so that it reflects a more affordable level of living.
5. According to participant 4 the image shows dependency of people on medicines and this participant also stated a different things that there is cross symbol in the centre made which according to participant means that religion is important for family and finally since the image is no man in the image the participant feels there is girl power.

Findings from Quantitative content analysis

The narrator is present here in the text as a character bound narrator which can be seen by usage of “I” in the beginning. One of the non-narrative comments are “Suicidegirls are members of an online community…” because it describes about the quality of the actor present in the fabula and there are no events in this statement. The description here is motivation description as the
character narrator is creating the scene containing itself for conveying a message. The usage of “I” here again denotes that it is a direct speech. Time is not mentioned, and the sequential ordering is not chronological as the narrator wants to draw attention to certain things. The Rhythm here is Scene because the narrator has described the scene were, he met the actors and described it in narration about them. Frequency is absent and there is no repetition. Character and space are absent as well, because the narration is about the human beings as actors in reality. Focalisation is present because the narrator is creating a vision where he met the actors and what they actually do in the events described. Location is also mentioned but the time is absent in this narration.

As mentioned in the rules of enumeration the units of analysis will be coded as “1” and absence will be “0”. Thus, based on the findings and coding rules the below table is formed by the researcher.

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*Table 6 People (6) Coding*
Findings from Photo elicitation Interview

Looking at the written responses of the four participants the findings that can be presented are as follows:

1. All the respondent identified that this image is about archaeology, but they have used words like: “ancient ruins”, “ruin”, “ancient structure” and “mythology”

2. According to participant 1 this image is about an ancient town and ruins in Europe and states that this is one of the most popular places to visit and open until very late night.

3. According to participant 2 this image is of a backlit ruin standing proudly against a blue sky and it looks like it is in south or south-eastern Europe.

4. According to participant 3 this image denotes about a species without modern technologies and construction artilleries which is ancient structure that is truly stunning and has also proven the test of time. The participant also adds that “this image is symbolic of where we have come from and shows that will have a lasting effect after we are gone “
5. According to participant 4 the image seems like mythology and gave the participant a feeling to travel to a country which she ever wanted to go. The participant also adds that the sunlight makes it precious and look like gold

Findings from Quantitative content analysis

The narrator is present here as external narrator. One of the non-narrative comments in the text are “The king of kings used it for official audiences” because this describes the purpose of the location of the fabula and there are no events in this statement. The description is referential encyclopaedic description because the objective here is to convey about the story of the greatest palace at Persepolis. The level of narration is narrator’s text focussing on the description of events in narrator’s own words. The sequential ordering is in the order to draw attention to the facts the narrator wants to describe and not chronologically. The rhythm present here is summary where significant events and actors are summarised in the text and the narrator also mentions the time and location of fabula as well. Here it is an external focalizer describing about the palace and its key facts as a narration so its just description of the palace.
As mentioned in the rules of enumeration the units of analysis will be coded as “1” and absence will be “0”. Thus, based on the findings and coding rules the below table is formed by the researcher.

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*Table 7 Archaeology (8) Coding*
Findings from Photo elicitation Interview

Looking at the written responses of the four participants the findings that can be presented are as follows:

1. In this image the interpretations were similar, but the explanation was different among the participants.

2. According to participant 1 this image contains three faces, one animal probably an eagle watching over the town from higher hill and the participant adds that the animal and three faces are believed to protect the people living there.

3. According to participant 2 this image the stone faces are wearing headgear which made the participant feel that they are figures of prominent warriors or kings and that all of them look old, but the craftsmanship and majesty remains undiminished.

4. According to participant 3 this image is about creativity and beauty in the world around us and adds that somethings simple can be transformed into a thing of beauty.

5. According to participant 4 the image shows that there was a murder in history because of the cut heads and this participant related the birds head to the god of sky in case of Egypt.
Findings from Quantitative content analysis:

The narrator present here is external narrator and one of the non-narrative comments are “The mountain lies 40km north of Kahta” because here the description is about the location of the fabula and no events in this statement. The description here is referential encyclopaedic description because the objective here is to convey about the story of the archaeological site of Nemrut Dag. The level of narration is narrator’s text focussing on the description of events in case of Nemrut Dag and the story behind it in ancient past. Chronological order is followed while the narrator is describing the story of Nemrut Dag and the rhythm is summary where the narrator also mentions some characters such as “Hercules-Vahagn, Zeus-Aramazd “who are gods from literature and the scene is also described in the narration. Apart from this the events, actors, time and location are also mentioned by the narrator in the text. The focalization here is describing the events of the past and creating a vision which narrator wants the reader to see.

As mentioned in the rules of enumeration the units of analysis will be coded as “1” and absence will be “0”. Thus, based on the findings and coding rules the below table is formed by the researcher.
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*Table 8 Archaeology * (9) Coding

*Figure 21 Archaeology (10) Source: National Geographic*
Findings from Photo elicitation Interview

Looking at the written responses of the four participants the findings that can be presented are as follows:

1. According to participant 1 the image is of dawn or sunrise time and the participant imagines that people living here are conservative and the tourist visitors get confused because of the complicated street.

2. According to participant 2 the single light at the door of neighbourhood full of darkness is symbolic of symbol of hope in the times of darkness.

3. According to participant 3 the image shows that even though this is concrete jungle, but the people are living in proximity to each other just like the tribes of amazon jungle. The participant also feels that why their homes are demolished to make room for the concrete homes and damaging the environment.

4. According to participant 4 the images is of a city which is really quiet with no one in it and the light attracts attention
Findings from quantitative content analysis

The narrator present here is an external narrator. One of the non-narrative comments in the text are “Matera is European Capital of Culture for 2019” because it describes the element of the fabula which is location. The description is referential encyclopaedic description because the objective here is to convey about the story of the city centred on the stones of Matera. The level of narration is narrator’s text focussing on the story of the city and in the past and the current condition of the city. The sequential ordering is maintained from past to present hence it is chronological. The rhythm here is summary mentioning all the key events according to the narrator from past to present about this city. There are no characters and space but the focalization here is to create the vision about the city by the narrator and the key facts related to it. The events are multiple and there are actors and the time and location are also mentioned in terms of the name of the city and years respectively.
As mentioned in the rules of enumeration the units of analysis will be coded as “1” and absence will be “0”. Thus, based on the findings and coding rules the below table is formed by the researcher.

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*Table 9 Archaeology (10) Coding*
Findings from Photo elicitation Interview

Looking at the written responses of the four participants the findings that can be presented are as follows:

1. According to participant 1 the image is very pleasing with colours and mentions that it looks like a manmade garden which is blending into nature quite well. The participant feels this image is unnatural because of the vivid colour changes but states that the reflection is beautiful and relaxing.

2. According to participant 2 this image is beautiful because of the colourful pond and the forest scene and the participant feels that the scene might be in Asia or Central America because of the lush green flora. The participant adds to it that the image conveys peace, serenity and connectedness with nature.

3. According to participant 3 this image symbolises peace, serenity, life, wild or another imitating art. The participant states that” tranquillity is hard to find in this world and we need to take time and look around to admire the beauty in everything around us”.

4. According to participant 4 the image is really zen atmosphere with all green and quite nature which makes the participant feel quiet. This participant also mentions that the landscapes is the favourite kind of photography.
Findings from Quantitative content analysis:

The narrator here is external narrator. There are no non-narrative comments in the text and the description is referential encyclopaedic description because the objective here is to convey about the story of the Tenryu-ji temple and garden. The level of narration is narrator’s text focussing on the story of the temple and mentioning facts about the temple. The sequential ordering is not chronological, and narrator wants to draw attention to key facts about the temple. The rhythm here is summary. There are no characters and space and no actors, events as well but the narrator has mentioned location and time in the text. The narrator focalizes the view of the temple and the pond and creates a vision for the readers.
As mentioned in the rules of enumeration the units of analysis will be coded as “1” and absence will be “0”. Thus, based on the findings and coding rules the below table is formed by the researcher.

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*Table 10 Landscape 10 Coding*
Figure 24 Landscape (11) Source: National Geographic

Findings from Photo elicitation Interview

Looking at the written responses of the four participants the findings that can be presented are as follows:

1. According to participant 1 this image is about some island and the participant felt calm to watch it as well as mysterious

2. According to participant 2 this image is of a rare natural phenomenon which created a series of tall yet small islands to rise from a body of water and thus the participant felt this image to be beautiful and calming.

3. According to participant 3 this image created a feeling that the world is big around us and we are merely a speck in the universe with many worlds and solar systems.

4. According to participant 4 this image looks like ships with all the islands that are small and grouped. The participant also adds that this photograph is very good because it is captured with the drone.
Findings from Quantitative content analysis

In this the narrator is present in the narration and it is a character bound narrator which can be seen by the usage of “I” in the text and the description is motivation description as the character narrator is creating the scene containing itself and here the motivation is to support the cause of protecting forest in Papua. One of non narrative comments are “land of the red and Wilson’s birds of paradise” because it describes the element of the fabula which is the location and there are no events in this statement. The level of narration is direct speech and there are some non-narrative comments in the text. The sequential ordering is not chronological because the narrator wants to draw attention to key facts related to the Waigeo island. The rhythm here is summary and the narrator is the character here and mentions the space that he has uploaded recent posts based on the same content and the event described here is about the conservation of forests and reason for it. The government can be considered as the actor for this event as the government declared the conservation process. The time is not mentioned but the location of fabula is mentioned in the text.

As mentioned in the rules of enumeration the units of analysis will be coded as “1” and absence will be “0”. Thus, based on the findings and coding rules the below table is formed by the researcher.
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Table 11 Landscape (11) Coding
Looking at the written responses of the four participants the findings that can be presented are as follows:

1. According to participant 1 this image is beautiful, and this is probably far and far away. The participant liked the contrast that is beautiful with green and brown.

2. According to participant 2 “This image denotes lots of livestock on a frozen landscape which are going through a well-worn series of paths from the hill all the way down to calm river”. The participant adds that this image signifies man’s dominion over and connections to the natural world.

3. According to participant 3 “this image states the fact that no matter how hard we may try to be an individual in the end we always find a way of falling in the line and following the routine”

4. According to participant 4 this image has lot of stripes and the colours are pastel which makes participant feel quiet. The participant also feels that the image shows cow which is less portrayed animal and it is very beautiful.
Findings from Quantitative content analysis

The narrator here is external narrator describing about the places mentioned in the narration. One of the non-narrative comments in the text are “the history of these rivers and their presence …” because here the narrator is describing the element of the fabula and its importance but there is no event in this statement. The description is referential encyclopaedic description because the objective here is to convey about the issue of water crisis in Mesopotamia. The level of narration is narrator’s text which conveys all the key facts related to this issue in an order which is not sequential but only to draw attention to those facts. The rhythm is summary mentioning all the key facts related to this issue. There are no characters, space but focalisation is created by the narrator to draw the attention of the reader towards this issue. There are events “Turkey’s water acquisitions” where the location and time are also mentioned for the fabula.
As mentioned in the rules of enumeration the units of analysis will be coded as “1” and absence will be “0”. Thus, based on the findings and coding rules the below table is formed by the researcher.

<table>
<thead>
<tr>
<th>Categories</th>
<th>Units of Analysis</th>
<th>Coding</th>
</tr>
</thead>
<tbody>
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<tr>
<td></td>
<td>Non-Narrative comments</td>
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</tr>
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*Table 12 Landscape 12 Coding*
5 Discussion

In this chapter the findings discussed in the previous chapter will be interpreted for both the qualitative photo elicitation and quantitative content analysis data separately. This is done according to the research objectives so that the objectives can be completed and finally the research question will be answered.

5.1 Research objective 1:
- To analyse National Geographic’s Instagram posts through Mieke Bal’s framework of Narratology which are: Text, Story and Fabula

The methodology used for this objective was the quantitative content analysis of the text in National Geographic’s Instagram posts. According to the content analysis data findings that was mentioned in the previous chapter in the form of the coding in tables for each of the 12 posts, the researcher could make the below interpretations. The method used to make the interpretation was done by the data describing method of content analysis called counting. Thus, the frequency of occurrence of each of the unit of analysis was determined for the 12 tables (numbered 1 to 12 respectively) and summarised as shown in the below table.
### Calculating percentage of Text Category

If all the 12 posts of National Geographic contain the Text category from the framework of (Bal, 2009) then the total for the units should have been : Narrator(12) + Non-Narrative comments(12) + Description(12) + Levels of Narration (12) = 12*4 = 48

But according to the findings the Text category in actual contains = 12+11+12+12= 38

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*Table 13 Final Coding table*
Now calculating the percentage of Text category of National Geographic = \( \frac{47}{48} \times 100 = 97.92\% \)

**Calculating percentage of Story Category**

If all the 12 posts of National Geographic contain the Story Category from the framework of (Bal, 2009) then the total for the units should have been: Time (12) + Sequential Ordering (12) + Rhythm (12) + Frequency (12) + Characters (12) + Space (12) + Focalisation (12) + Visual Stories (12) = 12*8 = 96

But according to the findings the Story category in actual contains = 9+12+12+1+4+4+12+12 = 66

Now calculating the percentage of Story Category of National Geographic = \( \frac{66}{96} \times 100 = 68.75\% \)

**Calculating percentage of Fabula Category**

If all the 12 posts of National Geographic contain the Fabula category from the framework of (Bal, 2009) then the total for the units should have been: Events (12) + Actors (12) + Time (12) + Location (12) = 12*4 = 48

But according to the findings the Fabula category in actual contains: 11+11+9+11 = 42

Now calculating the percentage of Fabula category of National Geographic: \( \frac{42}{48} \times 100 = 87.5\% \)

Now the interpretations of narratives in the text part of National Geographic’s post on Instagram in this research can be stated as follows:

- Looking at the percentage total of all the three categories of narratology by (Bal, 2009), it can be said that the narrative is present in the text aspect of National Geographic, but the main thing here is that the Story aspect of the narrative is very less, and the majority is of narrative text and fabula.
Looking at in depth reason for the percentage decrease of the story category it can be seen that it has very less frequency (1), character units (4) space units (4) into it and this reduces the percentage as whole for story category. One of the reasons for this might be that the captions of National Geographic are not kept too long hence there is not much repletion of information (frequency). The reason for decrease in character and space units can be attributed to the fact that except for some of the posts where characters were mentioned rest other posts have emphasis on real life human beings, animals etc as actors of the fabula. The majority percentage in story category is because of focalisation and visual stories which are present in all the posts of National Geographic. Rhythm and sequential ordering are also present in most of the posts.

Looking at in depth reason for the percentage decrease of fabula it can be said that it is because of the reason that some of the posts of National geographic didn’t mention the time of the fabula and one of the posts didn’t have event/actors/location.

Looking at in depth reason for the high percentage of the Text category it can be said that it is because mostly all the posts of National Geographic are being written by the photographers, and in some posts they are also the character bound narrators but mostly they are external narrators who have used description and levels of narration in all the posts and some non-narrative comments for describing the elements of the fabula.

Looking at the all the above points the implication that can be made here is that narratives of National Geographic has high percentage of narrative text, fabula, focalisation and visual stories thus the text create a narrative situation this is also according to (Bal, 2009) who states that narrator and focalization together determine the narrative situation. Thus, the text part of National geographic using content analysis determined that how National Geographic is using narratives though text and what are the aspects of narratology seen in their text.

5.2 Research objective 2:

To determine the role of Images posted by National Geographic on Instagram

The methodology used for this objective was the photo elicitation interviews conducted on four participants for all the 12 images divided into four themes and their written response was
summarised in the previous chapter. The interpretations of the data are presented according to theme in order which was presented to the participant

5.2.1 Wildlife

All the four participants could identify the principal scene of these three images accurately but the interpretations about these scenes were different according to the feelings they had on seeing this image or the pre-existing knowledge they had which they could relate on seeing these images. The participants had different emotions on seeing these image such as those of joy (with past memory recollection), surprising, sad, strange, encouraging, pleasing, awkwardness and mixed-feelings. Thus, this proves what (Harper, 2002) had mentioned that photo elicitation evokes information, feelings and memories that are due to photographs particular form of representation. Looking at the responses it could also be seen that how the participants created their own stories using their creativity, thus pictures can be used as an inspiration to generate stories and evoke creativity (Barthes R., 1978). Thus this theme was easy for participants to interpret and evoked a lot of creative thoughts and they created their own message for each of the photographs as well.

5.2.2 People
In this theme as well all the four participants identified the principal theme of the pictures and they were almost similar. Like in the first image all of them identified that is about a girl who is waiting for her mother, for the second they identified that it is about a man with mouse as his friend and in the third image they could identify three women and the medicines. The only thing differed was the interpretations of the participants in all these three images, they created stories based on their creativity and mentioned it in detail without any confusion about the image content. In these images also, there was emotions evoked of sadness, care, pride, love, loneliness, darkness, emotional and protective. These findings also follow the ones mentioned in the literature of (Harper, 2002) and (Barthes R., 1978). The creativity was more in this theme and there were wide variety of stories by participants.

5.2.3 Archaeology

In this theme the interpretations were different, and the participants couldn’t identify the exact archaeological places of these three images, but they described the key elements of the images using their own creativity, though creativity was less in this theme more prevalent was describing the elements of the image as they saw and creating a story about that. The emotions evoked were less in this theme few being beauty, attention, suspense, feeling to go to that place and so on. Thus, this also supports literature, but the creativity and emotions are less in this theme might be because of the theme being archaeology.

5.2.4 Landscape
In this theme all the four participants mostly described the scenes inside picture, colours, beauty and the creativity were less because mostly the participants were interested here to describe the landscape and they rarely used creativity and mentioned stories, most of them were thoughts they related this picture with and few of the emotions evoked were pleasing, beauty, Calmness, mysterious, peace, serenity, connectedness with nature, care, favourite and appreciation

5.3 Research objective 3:

- To determine the role of Images and text combined by National Geographic on Instagram

The methodology used for this objective was to combine the effects of images analysed by photo elicitation and the text analysed by content analysis to see what is the combined outcome of these two in case of National Geographic.

5.3.1 Wildlife
According to the photo elicitation interview of this theme the participants could identify the key elements but when the text part of these respective images is seen it can be said that the initial lines of the text means almost the same as that of the responses of participants. Thus, it can also be said that National geographic describes the image in the initial lines according to the researcher. Later on, in the text National Geographic is mentioning about the narration related to these images. When it comes to the response of the participants, they couldn’t identify this narration because it is difficult to predict the narration just by image, the closest response of the participants was in case of Image 2 were one of the respondents mentioned that the tortoise got veterinary attention and he was injured because of some environmental factors or injury. Thus, it can be concluded that only the initial lines of the text denotate the image and the rest of the lines are narration which was related to the image as a visual story.
### 5.3.2 People

According to the photo elicitation interview of this theme the responses of the participants conveyed the same meaning as that of the text here though it was just brief one. National Geographic creates narration for the image which couldn’t be mentioned by the participants, the closest response was for only one image 5, where the participant mentioned that the man is lonely, and the mouse is his companion. Thus, in this theme as well only some lines of the text in the caption are used to denotate the image rest of the lines are used as narration to tell a story related to the image.

### 5.3.3 Archaeology
According to the photo elicitation of this theme the participants couldn’t describe the story which was mentioned in the text part of National geographic, they just described the image as they saw. Thus, in this theme the text had the majority of information of the narration which the participants couldn’t identify, this might be because it was part of the history and if the participants knew these places before like if they have read somewhere then they could have given a response close to that of the text of National Geographic. This can be related to the (Barthes R., 1978) statement that: “Visual literacy depends on the reader’s knowledge just as though it were a matter of a real language”
According to the photo elicitation interview of this theme the participants could only describe the images as they saw and they were filled with emotions but when the text aspect of National Geographic is seen it can be said that the denotation of image is very less and the narration is prevalent and it is a narration related to the image which is difficult to predict if the image is only shown.

5.3 Research Question

➢ How National Geographic’s Image and Text narratives convey the overall meaning in its Instagram posts?

After analysing all the three research objectives which had the role of text alone, image alone and finally the combined effect of text and image the overall meaning of the image and text narratives could be determined. According to this research the image component of the Instagram post did evoke information, feelings and memories as stated by (Harper, 2002), this can be clearly seen in the data from the written responses were participants mentioned their
emotions and creativity as well to form a story out of it. The text of National Geographic on other hand was analysed and concluded that is describes a narrative situation which has a minor aspect of denoting the image and majority was of the narrative situation of that image and using the image as visual story. Thus this is similar to that of the press photograph analysis of (Barthes R., 1978) which stated that the totality of information is carried by two structures image and text and these two are co-operative and also the text loads the image with a culture a moral, an imagination. This was completely true in this research as well because the text here didn’t just denote image but connected the image with culture, moral and imagination. Thus, it can be said that both the Image and text together created an effect which the image alone wouldn’t have been able to do or the text alone.

5.4 Contribution of this Research

The contribution of this research is that earlier there was no research of National Geographic’s Instagram Images and text narratives but in this research the effect of both Image and text was analysed and hence the impact of the combination of image and text could be concluded in the end. Thus, this research mentioned the importance of images and narrative text and how effectively National Geographic is utilising them in their Instagram. Thus, this might be one of the reasons for being one of the top followed Instagram accounts.

5.5 Limitations of Research

One of the major limitations of the research was that only 12 posts of National Geographic’s Instagram could be analysed in quantitative content analysis because of the limited time frame. According to the researcher this would have been more effective if the content analysed was more in the sample i.e. more posts could have been analysed. The next limitation was that of the inter-rater measurement using Cohen’s Kappa couldn’t be done to analyse if the same coding can be done and the results same for another coder. This would have minor impact as the coding used in this research was simple coding because of large number of units of analysis as mentioned in the data collection section. Finally, the photo elicitation if done on more
number of participants would have been beneficial because the analysis of image depends on visual literacy

6 Conclusion

This chapter aims to summarise the findings of the research done and the ways in which these findings explore the narrative of National Geographic in their Instagram posts. The main objective was to determine the role of Image and texts of National geographic separately and then their combined effect. In this research initially when only photographs were used for the photo elicitation interview of the four participants it was seen that the responses of the participants were similar to some extent to that of the initial description of National Geographic in its text captions only for certain themes: Wildlife and People but for other two themes, text part of National Geographic was a narrative situation which was not similar to that of the responses of participants who just described the image as they saw it. Thus it can be seen that the major part of the text contains a narration related to the image but not describing the image, hence the image is an aspect of visual story of narratology by (Bal, 2009) and the image alone has lesser information conveyed. The image is helpful to evoke emotions and creativity, and this couldn’t be experienced when the researcher analysed the text alone. This is similar to what (Barthes R., 1978) had conveyed in case of press photograph where the totality of the information is carried by photograph and text and these two structures are co-operative but remain separate from one another because the text is made up of words and photograph is made of lines, surfaces and shades. The findings from quantitative content analysis also shows that the narrative text and fabula are the two main categories of narratology that are prevalent in National Geographic’s text captions thus it mostly emphasis on narrative situation and according to (Bal, 2009) narrator and focalization together determine narrative situation, which are present in all the posts of National Geographic and thus this creates a vision which is chosen by the narrator and the events are presented accordingly to draw the attention of the readers.

Although the content analysis was done on the text part one of the reasons to consider image as well was because of the fact that throughout the world not everyone understands English and thus in such cases images of national geographic is the only aspect to evoke emotions, feeling, memories and create a story based on image as in the case of photo elicitation interviews. Thus, finally it can be concluded that any organization should learn the way National Geographic is utilising narratives and this can be utilised in any field like advertising
and is effective because according to (Edson Escalas, 2004) narrative advertising leads to narrative processing and narrative processing enhances self-brand connections, and self-brand connections are positively related to brand attitudes and behavioural intentions. Thus, Narratology plays a very important role and the way National Geographic has used is very efficient using the combination of both Image and Text narratives.

The main recommendation for future based on this research is the use of narratives for in the field of marketing by various organisations on social media platform like Instagram. Narratives can make advertising not look like advertising because of its nature to draw attention towards it this is termed in the literature of narrative processing as well. Thus, the future of marketing can be based on narrative containing information about the product included in it and the images as well.

Reflection

I would like to start this self-reflection of mine by giving a short introduction. I am 25 years old and I am from India, I completed my Bachelor of Engineering in Electronics from Mumbai University and worked in corporate firms like Accenture for 2.8 years. Hence choosing this MBA in Dublin Business School was mainly for career growth into management side from technical side of work.

Master’s program experience:

One of the initial experiences of joining Dublin Business School was a tough one because I got the visa late and I arrived 2 weeks late. It was difficult to understand as most of the lectures had almost finished initial chapter. I started referring to the notes uploaded on the Moodle by lecturers from lecture 1 onwards and tried and complete assignments thus the time-management played a crucial role in the initial days and also planning the assignments based on their submission date. Thus, all the submissions were done on time and there were some issues in group assignments as some of the group members didn’t contribute their part, but this gave me a lesson that the division of work has to be done in the beginning and it is always nice to hold group meetings every 3 days so that the group submission goes smoothly.
Thesis Experience:

The thesis experience begins from RM1 and RM2 subjects where the initial foundations of research was understood and there was great help from lecturers to give a good start. The choice of this research was because of my interest in photography and Instagram and hence after further brainstorming on topics I concluded that I will be doing it on National Geographic. Initially the focus was more on David Aaker’s framework for analysing the branding of National Geographic as major part of research objective but in the third semester after meeting with my supervisor I could narrow it down to the Image and text narratives of National Geographic and this helped a lot to focus on the aspects that was needed and I started studying literature on narratology and finally decided to choose (Bal, 2009) narratology framework and for research methods most of the concepts were from (Saunders, 2009) and (Creswell, 2018). The study of narrative was difficult in the beginning because this topic was not there earlier till I submitted RM2 proposal but the guidance from supervisor and reference books helped me understand the concept and method to follow for my thesis. One of the main aspects was that of learning to perform content analysis and for this (Riff, 2014) book helped a lot because of the detailed step by step process in it. Photo elicitation also gave a unique experience because it felt like the research is going on when the participants, I chose gave their best and filled all the responses for the 12 images and that helped me get a data which helped me for the research a lot. The other aspects of analysis, coding and interpretation was difficult, but the reference books helped me understand and it is my own work till end and completing it gave me a satisfaction which can’t be expressed in words.


Herron, B. (2017). Going further: with a new leadership team, National Geographic Partners aims to grow its company further and expand its licensing business. Retail Merchandise(57(4), p. p43.).


Padgett, D. S. (2013). A picture is worth...? Photo elicitation interviewing with formerly homeless adults. Qualitative Health Research, 23(11), pp.1435-1444.


Appendices

The written responses of the photo elicitation interview of the four participants are included in the data analysis chapter and hence it is not mentioned again here in the thesis. The actual scanned written responses of the participants are attached in the Primary research material.