



SLUM TOURISM IN DHARAVI

A MULTIMODAL ANALYSIS ON THE ONLINE
REPRESENTATION OF SLUM TOURS IN DHARAVI



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Abstract

Slum tourism, a controversial phenomenon in the tourism sector, has been the research subject of this thesis. In the literature, many scholars have studied the concept of slum tourism, but there is still a gap when it comes to the representations of the slum in (online) media. Therefore, this thesis will analyse how slum tours in Asia's biggest slum Dharavi are represented on two different tourist websites that advertise slum tours for international tourists, through analysing text and visuals on the websites. The results can be useful for tourism development and social studies.

Several theories have been used in order to conduct the research, eliciting concepts such as dark tourism, 'the tourist gaze', postcolonialism and representation. These theories support the method, which in this case is the Multimodal Model on Analysing Websites that consists of analytical phases, which analyse visuals and text from interpreting salient aspects to more implicit meanings. Two resourceful websites have been chosen for the analysis, which are *Slumgods Tours and Travel* and *Mumblu Tours*.

The analysis shows that postcolonialism still plays a role when representing slum tours. Tourists want to gaze upon 'the other', whereby the 'Orient' has been the contrasting image since decades. Therefore, it is noticeable that Dharavi is represented in an oriental ambiance, highlighting aspects that are different from Western culture. Also, the slum tours show a utopian space that leaves out the ethical and moral concerns of slum tourism. This gives an impression of authenticity, while a manipulated version of the slum is portrayed. Only positive aspects of Dharavi are highlighted, even places with less positive connotations seem to be fetishized. Local economy plays an important role in the portrayal of slum tours in Dharavi, which also applies for the diversity and authenticity, that fits with the notion of 'traveling' in postmodern culture. Furthermore, it is remarkable that it is important for both tour operators to exude professionalism and reliability, in order to convince the visitor to book a tour for educational or entertainment purposes. These are the main narratives from the websites, whereby safety and gender issues are indirectly communicated.

This thesis does not research the quality of websites, but solely the underlying reasons on how Dharavi is represented through text and visuals. Two websites are analysed because of the research scale, yet the outcomes are useful for future research in terms of effectiveness and optimisation in (dark)tourism development.

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Chapter 1: Introduction

1.1. Motivation

As I landed in Mumbai, the first thing I remembered was being impressed by the enormous contrasts that were shown immediately from the plane. On one side, there were immensely impoverished slum areas, while the other side had modern-day skyscrapers. A phenomenon that was hard to understand for a 13-year old.

Starting in the impoverished areas of London and Manhattan, slum tourism is a controversial phenomenon that has been extended to many countries over the world. Slum tourism is a new and increasingly growing form of tourism that focuses on visiting impoverished places, whereby the tourists observe the area slum dwellers live in through organised slum tours. Why is it that these organised tours are supported by tourists that pay money to look into the lives of poor people? How are they convinced to take part in slum tours? This research will focus on organised tours in Asia's biggest slum, Dharavi, that can be found in Mumbai. Dharavi has over a million inhabitants and has a size of 2.1 square kilometres. Over 15.000 tourists annually take part in Dharavi's slum tourism by joining organised tours and this number is, due to the media, ever increasing.

1.2. Literature review

Existing scholarly work on slum tourism in Dharavi, present two different sides that discuss the 'slumming' concept. On one hand, slum tourism raises many ethical questions that have been studied in the sociological and geographical field. Professor in Political Economy Fabian Frenzel, argues that Dharavi's slum tourism, boosted by the success of the film *Slumdog Millionaire*, started to grow rapidly as a new destination for slum tourism under the guise of presenting 'authenticity' (198). Professor in English Studies, Ana Cristina Mendes, argues the presentation of 'authenticity' by mentioning the exploitative character of slum tourism, which she even calls "exoticized poverty porn" (473). Mendes states that the slum is nowadays an attraction for the "consumption of voyeuristic Western audiences", that does not represent the real life of the slum dwellers and India's recent economic prosperity (473). Geographer Peter Dyson adds to this, stating that by "exploring the complex geography and history of Dharavi, any representation of this place can only ever be subjective, conditional and uncertain" (254). Communication Professor Anjana Mudambi elicits the slum as the home of the extreme impoverished with an exploitative and corruptive character, that "exoticize the landscapes into authentic worlds ripe for tourist consumption", which are

interesting for Western people that are unfamiliar with this phenomenon (281).

On the other hand, urban planner Ananya Roy says that the slum, as a dynamic and lively area, does not only represents extreme poverty, but is also the place for successful “home-based entrepreneurship” that should be known by more people (227) Roy adds that “understanding such a place solely by the generic term ‘slum’ ignores its complexity and dynamism” (226). Urban geographer Romola Sanyal emphasizes that slum tours in Dharavi disrupt the hegemonic image of urban poverty by highlighting the productivity in the slum (95). Therefore, geographer Manfred Rolfes states that several slum tours prefer to be called reality, cultural or ethnic tours, in order to emphasize the authentic or educational aspects which are the features that tourists are looking for in slum tours, even though their main anticipation is poverty (422).

Sociologist Bianca Freire-Medeiros argues that poverty is commodified as a part of value creation within the capitalist thinking (582). This statement is supported by Anne Friedberg, theorist of modern media culture, who explains how media affects consumerist behaviour and plays an important role in the representation of the slum by allowing people to access distant spaces as a ‘virtual gaze’, which is not a direct perception, but a received perception through representation (2). Sociologist John Urry adds to this by explaining how the tourist’s imaginary portrayal of the destination is formed through “non-tourist practices”, such as media (3). Dyson states that it is indispensable that the representations of the slum create problems because it is not known who is determined to be trusted to “represent the lives of the urban poor and how that presentation of poverty is invariably moralised” (255).

Slum tourism has been addressed explicitly in tourism literature, which can be found on bibliographic databases such as *Jstor* and *RuQuest*, since it emerged as a distinct niche of tourism in the last three decades, creating an extensive base of information that will be of use for this research. Moreover, Dharavi has been used for several case studies in scholarly work. However, the majority of existing scholarly work focuses on the motivations and reviews from slum tourists, or the on-site representation of the slum. Most of these studies are focussed on *Reality Tours and Travel*, which was the first and only slum tour operator in Dharavi for a long time. Nowadays, there are more tour operators active in Dharavi that have not been studied yet. Media plays an important role in the representation of slum tourism. However, according to a study by Frenzel in 2015, the representational techniques should be further studied (5). Also, marketer Jayne Krisjanous mentions in 2016 that there is a lack of research on how dark tourism websites communicate these spaces in order to construct meaning (2). Therefore, this thesis will conduct further research in analysing the

representation of Dharavi on websites of slum tour operators to contribute to the existing scientific knowledge. This research has not been conducted yet, creating a gap. The results of the research can be used for tourism development in the social field, since it critically analyses how meaning is created through online representation and how this process affects the tourist's behaviour.

1.3. Research questions

The research question that has been formed is “How are slum tours in the Indian slum Dharavi represented on two different tourist websites that advertise slum tours for international tourists?” There are sub questions formulated that altogether provide an answer to the research question:

- How does text on tourist websites represent slum tours in Dharavi for international tourists?
- How do visuals on tourist websites represent slum tours in Dharavi for international tourists?

1.4. Theoretical framework

In *The SAGE Handbook of Tourism Studies* it is stated that slum tourism, a new form of tourism in the Global South, has similarities with dark tourism and thanatourism, consisting of visiting places of death and disaster (Seaton 521). This phenomenon is described in the book *Slum Tourism* by Fabian Frenzel, who argues that dark tourism and slum tourism “converge in their concern for ‘contemporary morality’” (2). Slum tourism is gaining importance economically, as well as the increasing number of tourists from primarily the Global North. This extraordinary form of tourism is created through the idea of visiting unfamiliar and distant places (Frenzel et al. 2). It started in London in the 19th century as a form of concern, welfare and charity, but switched into a form of leisure activity at the ‘other side of the city’ and due to globalisation eventually the ‘other side of the world’ (Frenzel et al. 2). Therefore, the slum became “more than just a place of poverty, but a surface for the projection of a ‘societal other’” (Frenzel et al. 3). This led to an entire chain of ‘opening up’ new slum destinations that resulted in slum tourism entering mainstream global tourism (Frenzel et al. 8).

Since globalisation has changed the ‘time-space compression’ and brought people closer through technological developments, sociologist John Urry wrote *The Tourist Gaze 3.0*. Through the assemblage of new technologies as the internet, texts, images and social

practices, new tourist gazes are developed that connect the entities 'global' and 'tourism' which Urry calls "global hybrid" (19). Urry states that "the gaze is constructed discursively and materially through images and performances of photography", which are "performative objects generating affective sensations" (155). This activates imaginative journeys by selecting, structuring and shaping the image in order to create a simulation of an ideal photograph (155). Urry says that the eyes are always looking for the relation between objects and ourselves, which are discursively organised by professionals (12). He explains that there are different kind of gazes, and that the gaze through which tourists perceive a represented destination is socially organised and systemised (5). There are various ways of 'seeing', depending through which filter people gaze upon the world, which makes it an individual experience (Urry 2).

Media play an important role in creating fantasies and daydreams for tourists, that constructs and reinforces the gaze which is built through a collection of signs (Urry 4). Nowadays, "tourists are constantly folded into a world of texts and images when gazing in and upon places" (Urry 116). Urry states that there is no simple relationship between what is directly seen and what this signifies, since we do not literally 'see' things (11). What is seen on the internet is a gaze upon an ideal representation, but makes the tourist believe it is a direct experience reality (101). Furthermore, a representation de-materialises a place since it is only about the appearance of a certain site, which modern-day tourists expect to be extraordinary and different (Urry 110). According to Urry, tourists want to gaze upon impoverished places, because of the escape of the everyday life that they seek, separating oneself from the mass (2). The postmodern tourist seeks for consumption rather than production, commodifying many aspects of social life, which leads to new kinds of commodification that pays more attention to the development of signs and branding (Urry 52). The internet, without intermediaries, makes it possible for tourism suppliers to respond to this through flexibly and fast providing an individualised product (Urry 57). Urry states that modern-day tourists seek for 'real holidays', preferring 'travel' over 'tourism', by traveling individually and making use of local operators that bring them to their destination (108). As a part of the postmodern culture, there is an increasing curiosity in the 'other', and almost anything can be objectified (139). Therefore, national tourism strategies advertise their distinctiveness by carving out a unique niche that treats tourists in a differentiated manner (146). Urry argues that tourists seem to be attracted by "representations of private spaces and other social groups" (105) and "representations of the ordinary, of the modest houses and mundane forms of work", which can be seen in the slum (150).

Edward Saïd, one of the key founders of postcolonial studies, wrote his book *Orientalism* (1978) wherein he argues that colonialism was not only the domination of a country in political and economical ways, but also an all-round worldview that believed that the 'modern' West was superior to the East, which still plays a role in post coloniality (7). Saïd says that the 'Orient' features in the Western mind as a sort of surrogate, whereby orientalism, as a systematic discipline about the 'Orient', functioned as a corporate institution for understanding and controlling the colonised people (3). The 'Orient' as one of Europe's greatest and oldest colonies, helped defining Europe as the "contrasting image, idea, personality, experience" through becoming 'the other' (Saïd 1). According to Saïd, the 'Orient' is "an idea that has a history and a tradition of thought, imagery and vocabulary that have given it reality and presence in and for the West" (5).

Discussing another level of theory, Stuart Hall, cultural theorist and sociologist of the late 20th century, wrote his book *Representation* (1997). According to Hall, discourses and representations are used by media channels when creating meaning (6). Hall states that the meaning of text is not in the text itself, explaining how the denotation of a representation is the same for the perceivers, but the step after this, the connotation, is divided into two categories: what the producer wants us to think, and what we think we realistically perceive (10). This depends, according to Hall, on our social positioning (4).

Hall puts emphasis on the audience as individuals in his essay *Encoding and Decoding in Television Discourse*, since he states that meaning is made at the moment of consumption, whereby the representation is placed in the context of the perceiver's own values, opinions and experiences (4). If these are similar to the producer's, the meaning will likely be read in the intended manner. Therefore, Hall constructed a model on the creation of meaning in the communication process that includes "moments" (Hall 2). This starts with a moment of encoding, which is about the construction of a text with an intended meaning through forms, structures and codes, continuing with a moment of text, which is the focus on the semiotics (Hall 2). Lastly, there is a moment of decoding, where an individual encounters the text with its own view based on social positioning, which is the part where meaning is created (Hall 2). However, Hall argues that there is a limit to the number of readings that can be made, which are the preferred, negotiated and oppositional reading (Hall 13). These depend on how a text is decoded, based on the social positioning of the audience (Hall 18).

1.5. Methodology

In order to answer the research question, a methodology has been chosen to structure the analysis. The Multimodal Model for Analysing Websites, created by communication professor Luc Pauwels in 2011, will be used to analyse the websites from slum tour operators. Pauwels describes a website as a “meeting of cultures between producers, intended audiences and researchers” (253). His methodology for analysing websites consists of six phases that move from “interpreting salient aspects to more implicit meanings” that analyse visuals and text, and therefore fits within this research (Pauwels 25). In attachment A, figure 1 gives an overview of the method (Pauwels 252). In this research, phase five and six are not included, since they do not directly contribute to the analysis of the representation of text and visuals. This model is also used by Krisjanous in her website analyses, and in other theses that analyse (dark tourism) websites.

The analysis will start with the **preservation of first impressions and reactions**, which is a precedent phase of the analysis that includes the first impressions and affective reactions on the website (Pauwels 253). Then, the **inventory of salient features and topics** analyses the content and form of the website, which is limited to a “primarily denotative reading” that collects present and absent features, topics and attributes (Pauwels 253). The third phase is the **in-depth analysis of content and stylistic features**, split into three subphases. The first subphase is the connotative intra-modal analysis that firstly analyses the verbal/written signifiers through tracking down the “potential cultural specific meanings that reside in the explicit and implicit content of the written utterances” (Pauwels 253). Then, the typographic signifiers are analysed through the potential cultural specific meanings that “reside in the visual properties of the text” (Pauwels 254). The visual representational signifiers are analysed through what images depict or represent, with reference to the referent or the content (Pauwels 254). Then the sonic types and signifiers are analysed, focusing on the sonic or auditory aspects that are present on the website. The layout and design signifiers are analysed through the tools that are used in the layout and design, in order to attract, direct and invoke a desired effect on visitors (Pauwels 255). The second subphase of the in-depth analysis, is the analysis of cross-modal interplay, which focuses on the forms of interplay between all the different elements of language and visuals (Pauwels 256). Pauwels argues that meaning is often constructed by “an interplay of two or more elements” (256). The last subphase is the in-depth negative analysis that analyses the absence of content, arguments and formal choices (Pauwels 256). The fourth phase, **embedded point(s) of view or “voice” and implied audiences and purposes**, focuses on “*who is saying what to whom with what*

purpose?” (Pauwels 257). This phase uncovers the dominant master narratives, combining “different expressive elements that have been identified before” (Pauwels 257).

To apply this method, websites need to be selected for the analysis. Since most slum tours in Dharavi are provided via mediated sites such as Tripadvisor and Aviator, there is a limited number of individual websites from Dharavi’s slum tour operators. Also, for several websites it is not useful to analyse them, since they seem to be designed unprofessionally. The biggest tour operator in Dharavi is, as mentioned, *Reality Tours and Travel*, but since this operator is used for multiple case studies in previous research because of its monopolistic status before, other websites will be analysed. Due to the research scale, two websites will be analysed, which are *Slumgods Tours and Travel* and *Mumblu Tours*. These are properly slum tour operators in Dharavi, with actual, autonomous websites that are resourceful for analytical purposes. Furthermore, at first sight, the two websites seem to be dissimilar and therefore different analyses are expected, making it interesting to compare them.

Chapter 2: Analysis *Slumgods Tours and Travel*

Slumgods Tours and Travel is an Indian tour operator in Mumbai that sells among other tours in the city, two slum tours to tourists that want to visit Dharavi. This chapter will solely analyse these two provided slum tours. See attachment B for print screens of the website.

2.1. Preservations of first impressions and reactions

At first sight, the website of *Slumgods Tours and Travel* seems to be a professional website compared to others, offering multiple tours in Mumbai. The homepage of the website consists of switching pictures from Dharavi that emphasise specifically the children, chaos and culture, which fits with Mendes' notion of exoticized poverty porn (473). Furthermore, an interactive atmosphere is present through a chat that greets the visitor and gives the opportunity to talk to the tour operator. There is a button on the website that says "slum tours", which gives the option to choose between two slum tours: "The Brisk Beat" and "The Longer Yard". A clear template is used for both the slum tours, which makes it consistent and legible. Both the tours start with a picture, followed by a logically structured text that explains the content of the tours and detailed information. The pictures immediately show what the tour operator is selling. By showing an impoverished, greyish picture of slum dwellings, and a coloured picture of the vivid culture, affective sensations are generated (Urry 155).

2.2. Inventory of salient features and topics

On the homepage of the website, there is a slideshow with slum pictures at the centre and a chat in the lower right corner that says "we are here!" and "online". The chat has a speech bubble, making it seem that the visitor has received a message from the tour operator. There is a navigation bar divided into multiple categories, among which slum tours. Other categories are "Home", "About us", "Press", "Contact us" and other excursions. In the upper right corner of the website there are social media icons of TripAdvisor, Instagram, Twitter, Facebook and YouTube, linking the visitor to their social media. Furthermore, on the upper left corner there is the logo of the company, that sends the visitor back to the homepage. In order to visit the webpages of the slum tours, the visitor has to click on the category slum tours, which then is divided into two buttons of tours.

When visiting the webpage of "The Brisk Beat" tour, there is a large, dull picture of Dharavi at the top, showing slum dwellings together with a sign that mentions Dharavi as a "plastic yard". The visitor has to scroll down to read the text about the tour. The first thing

that is visible as a part of Hall's notion of encoding, are two flashing buttons that state "book a shared tour" and "book a private tour" (2). These buttons direct the visitor to a table for filling in information and book the tour. Then, the moment of text starts with an introduction of Dharavi and why this area should be visited (Hall 2). Hereafter, the prices, starting times, duration, meeting locations and highlights are mentioned for the tour, summed up by bullet points. At the end of the page, there is a map retrieved from Google Maps that shows where the tour operator is located. Besides this, the chat is still present on the page.

When visiting the page of the "The Longer Yard" tour, this page begins with a large and colourful evening picture that shows an Indian boy blowing bubbles, lights, Indian architecture and a crowd, providing a festive character. Furthermore, this page is organised similar to "The Brisk Beat" tour, with same features.

It is noticeable that, apart from the homepage, there are no moving images and sound is absent. Moreover, there are only two pictures shown on the webpages of the slum tours, providing a limited impression of Dharavi. However at the homepage, the switching pictures are solely pictures from Dharavi, even though other tours are also provided. There is no search engine or language button to change the English language, even though it is an Indian website. There is also no review section where tourists can share experiences and contribute to the discursively constructed gaze (Urry 155).

2.3. In-depth analysis of content and formal choices

2.3.1. Intra-modal analysis

In this subphase, first **verbal and written signifiers** are analysed, which do not have meaning in themselves, but are created through different interpretations (Hall 4). Firstly, the website is in English, making it understandable for international tourists. Remarkable is the name of the company. Dharavi is associated with a poor environment, and yet the company is called *Slumdogs*, which can be a wordplay that comes from the blockbuster *Slumdog Millionaire*. God has a connotation with a higher, non-human power, which seems to be out of context. However, god can also stand for belief and hope. Furthermore, the tours are called "slum tours", even though Rolfes stated that most tour operators prefer to call them otherwise, because of negative associations with the word "slum" (422). Then, there is the name "The Brisk Beat", whereby brisk is associated with quick, lively and active. This explains in one word the content of the shorter tour. "The Longer Yard" explains that the tour takes more time. It is noticeable that the word yard, meaning garden, is used, which is associated with nature and even earthly paradise in reference to the Garden of Eden. However, it can also

mean fertility, linked to the “home-based entrepreneurship” in Dharavi (Roy 227). Yard can also mean the English length measurement yard in the context, since the tour has a long duration. For both tours is mentioned that they will go through the heart of Dharavi, which is a metaphor for the centre, the most important part that is connoted with the soul and liveliness. This fits with the dynamic and lively character of the slum (Roy 227).

In the text from both slum tours, the third-person plural form is used, addressing the reader as “visitors”. Zooming in on the content, it is remarkable that only the positive aspects of Dharavi are mentioned. It is stressed that there is an entrepreneurial spirit, naming the local industries and their annual turnovers in US Dollars. This implies that the target audience is the Western consumer, which is also elucidated by stating that the tourist is looking from an “outsider’s point of view”. Also, when mentioning the starting times, the Western abbreviations AM and PM are used. This comes from Latin, but is nowadays mostly used in North America. Herewith, the producer of the text places the representation in the context of the perceiver’s own experiences (Hall 4). It is emphasised that besides poverty, which is called a “spirit of survival”, Dharavi offers extraordinary experiences. This fits with Urry’s statement that tourism results from a binary division between the ordinary and extraordinary (150), leading to a preferred reading, whereby the producer’s encoded message is decoded by the target audience (Hall 13). Moreover, the text elicits the unity in diversity through culture and religion. The word “spirit” is often used, connoting non-physicality or supernaturality, but can also mean hopeful regarding the saying ‘keep spirits high’. Furthermore, the text mentions architecture that is designed to “leave you breathless”, which is associated with beauty and impressiveness. However, Dharavi is not architecturally designed, but created and extended into a place of habitation by slum dwellers (Dyson 254). Also standing out, is the fact that prices are given in Rupees, the Indian currency. Even though the website is Indian, ending with .in, the target audience is the Western tourist.

At the highlight section for both tours the local food is promoted, mentioning explicitly that Dharavi’s women cook and make *popaddoms*. This is a gendered statement, which connotes that Dharavi’s men do not cook, implying that traditional roles are still ruling in the slum. Furthermore, it is also mentioned that the visitor can “learn a thing or two”, emphasising educational aspects, which is a feature that tourists look for in slum tours (Rolfes 422). On the webpage of “The Longer Yard” tour, there are two extra highlights included. One is the red-light district, described as a place for “man and his sexual desires” in a negative context, mentioning “prostitution in the open”, “torn families” and “distorted realities”, connoting that men only go to prostitutes to exploit them. The text fetishizes the

district in order to shock, presenting it as a consumptive attraction for Western tourists (Mendes 473). The other highlight is Dhobi Ghat, an open-air area where clothes are hand-washed, commodifying aspects of social life (Urry 52). The washers are called *dhobiwallahs*, whereby the use of the Indian term can be associated with authenticity and localness. Moreover, the washers are compared to “human washing machines”, whereby machine connotes hard work. Lastly, it stands out that many adjectives are used to explicitly focus on Dharavi’s positive character. Examples are “the incredible people of Dharavi” or the “creativity of the dwellings”.

The second part of the intra-modal analysis are the **typographic signifiers**. The logo stands out, since “Slumgods” is written with decorations in an orient style, fitting with the Western idea of the oriental imagery and vocabulary (Saïd 5). The website has a consistent and formal style, written from left to right in two vertical columns, using font type Arial and font size 10.5. This consistency is also shown in the text colour, which is black, except for the white text on the flashing black booking buttons that end with the symbol “→”, associated with forwarding the visitor. Some textual parts are encoded by stressing through bolding and italicising (Hall 2). This is shown in the titles of the sub-sections that are written in bold capital letters, which emphasise the start of new textual parts, giving it a ‘shouting’ effect. Also, the subtitle is in italics to distinguish it from the rest of the text, explaining in one line what the tour offers. Furthermore, the “we are here!” text above the chat is different from the core text, since it is white/blue and has another font type and size, making it seem playful.

The third part consists of the **visual representational signifiers**. There are two pictures at the top on the webpages of the slum tours. The picture presented on “The Brisk Beat” tour is a dull, cool-toned picture from Dharavi, showing impoverished dwellings in daylight, since Urry states that tourists are attracted by representations of the ordinary (150). The image is a wide panoramic, with a sign at the right end that says “Dharavi 0 km. The plastic yard Mumbai - India”. This yellow-coloured sign is in focus, unlike the background, that leads the attention of the visitor towards the sign. By calling Dharavi a plastic yard, it is associated with pollution and environmental damage. Behind the sign, dark-contrasted flat dwellings and pollution are shown, while in the back there is a low-contrasted modern skyscraper, showing the enormous differences between both worlds that Urry calls the escape of the everyday life (2). Because of the many layers in the picture, depth is created. Besides this, the background seems open because of the clear blue sky. The lighting in the picture is natural, giving a realistic effect, which fits with the notion of ‘travel’ (Urry 108). The picture is shot from a higher angle, which gives a touristic overview of the area, representing private

spaces in the slum that tourists are interested in (Urry 105). It is a frozen image with no movement in it, making the area look deserted. However, the dwellings and pollution create the effect of people living there. The picture is almost as wide as the whole page and is therefore the first thing the visitor sees, giving a first impression of Dharavi.

Then there is the picture at “The Longer Yard” tour, which is different, having more colour and taken in the evening. Similar to the other tour, the picture is a wide panoramic, positioned on top of the webpage that evokes a first reaction about Dharavi. The picture has a festive character, showing a boy on the middle-left who is blowing bubbles. Part of the image is blurred, which gives the effect of movement that connotes liveliness and dynamics. The layered picture has in the background a crowd of tourists and locals, cultural architecture, and lights. The crowd is wearing bright clothes, representing colourful India. There are no high contrasts in the picture, which leads to the effect of the crowd merging, having no hard lines between people. This can be associated with the merging of cultures as mentioned on the website’s text, showing curiosity in the ‘other’ (Urry 139). Furthermore, the lighting seems natural, coming from street lights. The picture is taken at eye-level, making it look like the visitor sees the area from his/her point of view. Besides that, the picture has a red filter over it.

The homepage presents multiple pictures from the slum in a dissolving slideshow that are colourful, presenting the Indian culture, or dull, presenting the impoverished living conditions under the guise of showing authenticity (Frenzel 198). The slideshow fills the whole page, with no blank spaces.

There are no **sonic signifiers** used on the website. Therefore, the **layout and design signifiers** will be analysed. The website’s layout guides the visitor easily through the pages by presenting a header with multiple buttons, giving a clear overview of the information available. One template is used for all individual webpages, which structure is solid, since visitors can only read information about the tours and book them. The website does not offer the visitors to wander around, but follow created pathways. The website has a simple appearance, with a white background and a top-bottom relation. This gives the website a professional look, different from other slum tour websites that do not directly seem to be professionally constructed. This is therefore likely a message that the producer is trying to convey, which can also be part of the overarching company culture (Hall 2).

2.3.2. Analysis of cross-modal interplay

The visuals on the webpages are complementary to the text, altogether creating a first impression of Dharavi for visitors. The two images show different sides of Dharavi, which fits

with the text of Dharavi offering a “wide range of activities”, advertising the distinctiveness of the area (Urry 146). Furthermore, “The Brisk Beat” tour highlights Dharavi’s recycling area in the text, which is linked to the picture of Dharavi as a plastic yard. The text also mentions the poverty in the slum by saying words as “spirit of survival”, which is confirmed by illustrating the impoverished slum in the picture. Also, on the page of “The Longer Yard” tour, the picture’s merging crowd on the background fits with the text that presents Dharavi as an area with a sense of unity and “diversity standing side by side”. Moreover, the red-light district is a highlight that comes with this tour, which can be linked to the red filter over the picture. Yet, it is remarkable that the prices are written in Rupees, while the target group is the Western tourist, using US Dollars in the text to describe Dharavi’s annual turnover. The text is written in a professional style, using the English language in a correct way. This fits with the professional appearance of the website. It seems that the page is organised to be straightforward, having the aspects on the webpages working together in order to convince the visitor to book a tour.

2.3.3. In depth negative analysis

It is noticeable from the analysis that sound and videos are absent on the website, which would give a more extensive impression about the area. However, there is a YouTube icon linking the visitor to three videos of the tour. Furthermore, there are no close-up pictures, because the company wants to show the area tourists have to explore. Text and images presented, are based on what the visitor wants to see in order to book a tour, contributing to a preferred reading (Hall 13). Therefore, a constructed tourist gaze is created that leaves out ethical concerns, such as diseases and begging children that are part of reality. In the images it is visible that tourists mingle with the local crowd, which is different from typical tourist pictures with slum dwellers that most of the time converge in the concern of contemporary morality by objectifying locals (Frenzel et al. 2). By presenting the slum this way, leaving out the ethical and moral questions, the tour operator stereotypes Dharavi as a utopian space, a gaze upon an ideal representation (Urry 101), which seems to be inspired by *Slumdog Millionaire*. The filmmaker attempted to show ‘real’ Dharavi by filming in the actual slum, however the setting was not fully authentic, combining elements from different slums that manipulated the portrait into an idealised version (Roy 225). Moreover, it is remarkable that the core text is not playfully organised, except the booking buttons and the chat. Apart from the pictures and map, there is no colour used on the website and there are no advertisements.

This can exude a certain level of professionalism, minimalizing the webpage. Yet, a review section is missing where visitors could write down their experiences.

2.4. Embedded point(s) of view or “voice” and implied audience(s) and purposes

Slumgods Tours and Travel is the producer of the messages that should be read in the intended manner (Hall 2). As mentioned, the text and images are unified, trying to convince the visitor to book by naming unique characteristics of Dharavi that differ from Western culture (Mudambi 281). Looking at the English communication language, it is obvious that the messages are directed to international tourists, and not directly domestic tourists. English is an official language in India, but solely 0.1% of the population has it as their first language and around 30% of the population can speak English to varying degrees, whereby the remaining 770-900 million people are unfamiliar with the language (Aula). The focus on international tourists is also visible from the textual analysis, whereby words as “outsider’s point of view” are used and the addressing as “visitors” or “travellers”, but also words from the Western lexicon. Moreover, the target audience are active and adventurous people, which is noticeable through mentioning the “on-foot experience” multiple times and emphasising the small spaces that will be visited. This fits with the desire of separating oneself from the mass (Urry 52). “The Brisk Beat” tour is a quarter day on-foot experience, whilst “The Longer Yard” tour is partly done by automobiles. By offering these two tours, the tour operator tries to include people from different ages that are in a physical good state. Therefore, it is mentioned that the tours are “an interactive action packed experience for everyone willing to join the ride”. Also, to include as many people as possible, there is an option to book a shared or private tour. When booking the private option, the tour can be adjusted on tempo, conditions and interests, separating from the mass. The text is written from the tour operator’s point of view, trying to interest the visitor. However, the picture on the page of “The Longer Yard” tour is presented from the visitor’s perspective, as if they look at the area and experience the dynamic culture. The use of multiple ‘voices’ can be interpreted as “a sign of democracy as part of the company’s culture” (Pauwels 257). The text and images of Dharavi are half-subjective, since the company presents real characteristics, but at the same time, the internet is a gaze upon an ideal representation based on their own experiences of Dharavi (Urry 101). Adding to this, the guides are mentioned to come from Dharavi, and therefore they have another view on Dharavi than tourists will have. Besides this, the chat on the website is an indication of expected visitor behaviour. The company expects questions from

visitors, which they can easily ask by adding this interactive communication instrument that supports the buying process and helps in the decoding phase (Hall 2).

Chapter 3: Analysis *Mumblu Tours*

The tour operator *Mumblu Tours* offers tours in Mumbai on its website, among which a slum tour in Dharavi. This chapter focuses solely on the analysis of this provided slum tour. See attachment C for print screens of the website.

3.1. Preservations of first impressions and reactions

When visiting the website of *Mumblu Tours*, the homepage seems a little chaotic but still professional, showing pictures and different informational categories for visitors on top of the page. When clicking on the button “tours in Mumbai”, the visitor is linked to another webpage that presents multiple tours, among which “Dharavi slum tour”. When clicking on this, the visitor is forwarded to the webpage with the actual information about this tour, which seems to be an organised template with a logical structure. The page starts with general information about Dharavi, going into more detail at the end. The booking options presented can puzzle the visitor, since there are multiple options. The page begins with a picture of a tourist in the slum that raises ethical questions. However, the picture immediately presents the genre of the tour, seeing a Western tourist in an oriental environment. This fits with the idea of the escape of the everyday life tourists seek for (Urry 2) and the increasing curiosity in the ‘other’ (Urry 139). Furthermore, there is a slideshow that shows pictures from Dharavi, which are mostly from the local businesses, containing lots of colour. Colour is also visible on the website. Apart from the pictures, there is also a blue banner and a coloured company logo.

3.2. Inventory of salient features and topics

The homepage of *Mumblu Tours* contains a navigation bar that says “Home”, “About Mumblu”, “Tours in Mumbai”, “Tours nearby Mumbai”, “Free Dharavi Walking Tour” and “Reach Us”. In the upper left corner there is the logo from *Mumblu Tours* that directs the visitor to the homepage. In the upper right corner there is text saying “Welcome to Mumblu Tours”, followed by two phone numbers and an e-mail address, which can be clicked on. Furthermore, there is an image of the map of Mumbai, highlighting the places the tour operator visits. Moreover, a slideshow of the tours is presented, linking the visitor to the tour’s webpage when clicking on it. When scrolling down, there is an introduction to *Mumblu Tours* and an introduction to three services they offer, with a button saying “know more”. Below that, there are client testimonials that can be read when clicking on the “+”, and when clicking on the “←” and “→”, more testimonials are shown. Below this, there is a section with information on how to reach the tour operator and a button that mentions “view

direction”, linking the visitor to Google Maps. There is also an option to enquire information or customise the tour by filling in personal information and clicking the button “submit”. The homepage ends with icons that link the visitor to their Facebook, Instagram, YouTube and TripAdvisor account. When clicking on “Tours in Mumbai”, a picture of Mumbai’s skyline appears and below that, information about Mumbai’s tourist places. When scrolling down, all the tours are presented through a small picture and short information about the tour, ending with a button saying “know more”.

When clicking on “Dharavi slum tour”, the visitor is directed to this webpage. Starting with a large picture of a tourist in the slum and posters of Bollywood films, the page continues with the moment of text about the slum tour, followed by a slideshow (Hall 2). The text starts with a title, quote, introduction to the slum, price, duration, time slots, group sizes, starting/end points (with buttons directing to a map) and what includes. The quote in the beginning and the tour details are surrounded by grey frames, making the text stand out. Then, there are two bright coloured booking buttons that say “share” and “private”. Below that, there are notes that are summed up with bullet points, and there are more booking options that include different activities with buttons that mention “Book now”. When clicking on these buttons, the visitor is linked to a page with a table to fill in information, the booking date and payment. This page also ends with the section for enquiries and information to reach *Mumblu Tours*, followed by social media buttons.

What is clearly absent on the “Dharavi slum tour” webpage, is sound. The website is in English only, with no option to change the language settings or a search engine. Furthermore, there is a general review section, but not explicitly for the slum tour.

3.3. In-depth analysis of content and formal choices

3.3.1. Intra-modal analysis

When analysing the **verbal/written signifiers**, the name *Mumblu* stands out. *Mumblu* is explained to stand for Mumbai Blue, whereby Mum is a tribute to the goddess Mumbadevi and blu (short for blue) for the colour of the sky and ocean. The tour is called “Dharavi slum tour”, whereby it is remarkable that the word slum tour is used, even though the text emphasises the educational aspects by saying that this tour is a perfect case study for management students. This goes against Rolfes’ notion that operators would use other words for the tour in order to elicit the educational purposes (422). In the text, the second person singular is used to address the visitor, using words as you. The text starts with the quote “Don’t judge a book by its cover”, which is a metaphorical phrase meaning that one should

not prejudge something by its appearance only. In this case it means that Dharavi might look unattractive to visit, but offers more than one might think. After this, there is an explanation saying that the tour will “change your perception of the slum”, which makes it clear that it is written for the Western tourist for whom the slum is an unknown concept. Furthermore, Dharavi is mentioned as a neighbourhood, which connotes solidarity and community. Then, the city is mentioned as “the city of dreams”, connoting unreality or even fantasy and desire. The text says that Dharavi “thrives on energy generated by more than 1 million people”, which is associated with a machine or motor, which can imply Dharavi’s local businesses.

Then, the text zooms in on the tour, starting with a description of the “hive” of small-scale industries, whereby hive can be connoted with a structured chaos and activity. It is noticeable that the text is mostly about “showcasing” Dharavi’s economy, eliciting the “active informal economy”, turnovers, microfinancing and entrepreneurship. Showcasing is a word that is mostly used for exposing or exhibiting, making Dharavi seem like an attraction. The word ‘resources’ is used two times, but is written as ‘resourses’, which can evoke a less professional image. The content is about emphasising Dharavi’s unique selling points, pointing out the diversity, peace and harmony, uniqueness, and local economy, carving out a niche (Urry 146). These aspects are emphasised through only positive words, such as “fascinating”, “mysterious”, “community strength” and “happy smiling faces”. The introduction text about the tour ends with “All in all Dharavi is a synchronised chaos”, which fits with the metaphor of the hive. The last sentence is “!!Come and live the place!!”, whereby it is remarkable that the word “live” is used, that can be connoted with life or home, eliciting the lively character of the slum (Roy 227) and the “representations of the ordinary” tourists seek for (Urry 150). It can also be an indication of authenticity, to live like a local. This connotes that the escape of the everyday life is not a limited, visual experience, but more than that.

Moving to the tour details, the tour prices are given in Rupees, even though the text mentions the turnover in US dollars and the website is an international website, ending with .com. When directed to the payment screen, it is possible to change the currency. The times are given in the Western abbreviations AM and PM as well. Moreover, Urry states that modern-day tourists prefer travelling individually with local operators (108), which is processed in the text through mentioning the “insight experience”, the localness of the tour, and the fact that a private tour offers “no other people in your group”. The “insight experience” also fits with the trend of tourists wanting to see representations of private spaces (Urry 105). Therefore, it is also mentioned in the notes that photography is not allowed

because of privacy. What also stands out from the notes is a gendered statement, asking tourists to wear modest clothes, mentioning specifically ladies. This illustrates a traditional character in Dharavi.

Then, there are the **typographic signifiers**. Starting with the logo, this is different from the rest of the text, having another font type and multiple colours. The title “Dharavi slum tour” is written in capital letters, which emphasises what the tour is about. After this, the text starts with a quote that is also emphasised through bolding, continuing with a smaller font type to introduce the tour. The introduction text ends with the sentence “!!Come live the place!!”, using bolding and exclamation marks to create a shouting effect. After the slideshow, there is a new title in capital letters that says “Tour details”, continuing with subtitles that are elicited through bolding as well. The notes at the end and the booking options are partly bold, whereby the booking buttons are in capital letters to make it stand out from the rest. The text is written from left to right, and the font types in the text switches between AvenirLTStd-Black, SourceSansProBold, SourceSansPro-Light and SourceSansProSemiBold, which also applies for the font sizes that switch between 13.5, 16, 16.5 and 22.5. The colour of the text also switches, making use of black, orange and white letters, with a white, grey or blue background. The colours give a playful effect, but in combination with the switching font types, sizes and the bolding, the website can be perceived as chaotic since it is not consistent.

The **visual representational signifiers** on the webpage will initially be about the wide picture on top of the webpage, presenting a middle-aged, female Western tourist in the slum with a camera, waving at the photographer. By showing an individual Western female, this can connote a safe travel space, which is extremely important in a country as India that deals with issues about female safety. In the background there is a Bollywood street shop with two Indian men looking at the photographer. The picture is colourful, having a lot of orange in it. The full picture is in focus, but the tourist and a poster on the foreground stand out because of the darker background, creating layers in the photograph and a barrier between the tourist and the local environment. The tourist, with camera, is smiling and waving, while the locals in the background look confused. This can raise ethical questions, since the photo implies that the happy tourist photographs locals in their private, impoverished space. This makes the slum look like an attraction, connoting that it is made for entertainment. The picture presents the contrast between two worlds, whereby the ‘Orient’ is the contrasting image (Saïd 1). The tourist is enjoying her time, while the locals are working and living in impoverished conditions, which shows the postcolonial effect by presenting the West superior to the East

(Saïd 7). Furthermore, the poster on the foreground is from a Bollywood movie with Hindi letters on it, representing the oriental environment. The lighting seems to be natural, which also applies for the movement in the picture, giving it a realistic appearance. The picture is taken from a point of view shot, making it look like the visitor is looking at the area as the photographer. However, the visitor can also be the tourist and the operator the photographer.

Moreover, the website has a slideshow containing multiple photographs from Dharavi that are not analysed separately, since the vast majority presents local businesses such as pottery, clothing and barbers in order to attract tourists by presenting mundane forms of work (Urry 150). This familiarises the slum by presenting a civilised place that is not threatening, stressing safety and ‘normality’. These slideshow pictures are solely from the slum environment with no tourists on it, emphasising the entrepreneurial spirit, together with the liveliness by showing crowds, colours and happy-looking children.

The website does not make use of **sonic signifiers**, which leads the analysis to the **layout and design signifiers**. In general, the website looks a little chaotic on the homepage, but the top bar guides the visitors easily. However, the visitor is not immediately directed to the webpage of the tour they want to book, but there is an intermediary page, presenting all the tours in Mumbai. This gives the visitor the option to ‘wander around’ on the open space the website creates. The individual webpages of the tours on the website use the same template, with just minor changes in it. The webpage from “Dharavi slum tour” guides the visitor through images and text towards the end of the page where the booking options are presented. It is not complicated to get to the booking options, but the options themselves can puzzle the visitor since there are five options. As mentioned, there are multiple colours used in the text, images and background, which can connote colourful India. Furthermore, some parts of the text are surrounded by frames, which distinguish it from the rest. By being inconsistent with the layout and design, the website gives a less professional impression. However, the website is constructed logically with much information, features and options for contact, which creates the feeling of reliability.

3.3.2. Analysis of cross-modal interplay

The text and images on the webpage supplement each other. The pictures in the slideshow present happy people, which corresponds with the text that says that the slum dwellers have “happy smiling faces”. Furthermore, the local businesses in the slum, which are emphasised in the text for educational purposes, are presented in the slideshow pictures. This creates the feeling of productivity and an entrepreneurial spirit in Dharavi, disrupting the

hegemonic image of urban poverty (Sanyal 95). Another example of text and images working together, is the modest attire that especially woman wear on the slideshow pictures, which is also mentioned at the notes for tourists. Moreover, as mentioned the template can appear a little chaotic, but still organised. This is also what the text mentions about Dharavi, saying it is a “synchronised chaos”. Yet, there are some contradicting elements on the website. For example, the notes mention that it is prohibited to take pictures in the slum for privacy reasons, and yet the picture on top presents a tourist with a camera. The fact that female safety is represented on the picture, corresponds with the pictures from the local businesses in Dharavi that familiarises the slum, which creates the impression of a safe place. Also, the text is written for the international tourist, while the prices are given in Rupees. The style of the written text fits with the design of the website which is informal, but still professional, even though English is not always used in the correct way.

3.3.3. In depth negative analysis

From the method it is obvious that there is no sound used on the website. Besides the slideshow, there are no other moving images. The YouTube icon links the visitor to Bollywood videos, which are not about the tour. Moreover, apart from a general description, the activities during the tour are not mentioned or explained. This makes it unclear for the visitors what to expect when booking the tour. Furthermore, the text highlights the ethnic diversity in Dharavi, while on the pictures this aspect is absent. As mentioned, the slideshow presents no tourists on the pictures, which creates a sense of localness and authenticity. However, the pictures and text on the website do not present real Dharavi, but a virtual gaze that constitutes activate imaginative journeys through selecting, structuring and shaping (Urry 155). The collection of signs stimulates fantasies, creating a simulation of an ideal representation of the slum which is not a direct experienced reality (Urry 101). Yet, the tour operator thinks that this ideal representation is what triggers tourist to book a tour (Hall 13). Then, there is a review section for the tour operator in general, but in order to exude a more professional look, an individual review section for the tour should not be missing.

3.4. Embedded point(s) of view or “voice” and implied audience(s) and purposes

The tour is for international tourists, who have not experienced the slum yet. It is stated that “it will change your perception of the slum”, which is based on already built images in the mind. Also, it is emphasised twice that the tour has an English-speaking local tour guide, making it clear that the tour is accessible for people all over the world. By using Western concepts and English as communication language, the tour operator excludes a large

group of the domestic population, since most Indians do not speak English as mentioned before. Furthermore, the tour operator addresses management students, a generally young audience, that could benefit from the slum tour for their studies. However, the operator tries to include people from all ages and genders by choosing a picture that presents a middle-aged woman in Dharavi. These people from different ages and physical states, can choose between a shared or private trip, whereby a private trip can be customised. In a private trip the visitor is picked up at the residence and can go any time of the day. It is also specifically mentioned that there are no other people in the group, which is a postmodern notion since nowadays people prefer a flexible and individualised product (Urry 57). Besides that, the audience that the operator focuses on, consists of people who respect the local culture. This is elicited by mentioning that photography is not allowed and tourists should wear modest clothes. The website is half-subjective, presenting actual pictures from the slum, but only the ones that fit with the message the operator is trying to convey in the text, leaving out the negative aspects to make the visitor read the website in the intended manner (Hall 2). Therefore, the text is written from the operator's point of view, whereby the visitor is directly addressed as "you". During this booking process, questions from visitors are expected, which is shown through the e-mail option at the end of the webpage. Also, the company provides a general review section, since it is expected that visitors are interested in experiences from others and this creates reliability. The company responding to the expected visitor behaviour supports the decoding phase of the website (Hall 2).

Chapter 4: Conclusion

This research is conducted since there was insufficient information about the online representation of slums, in this case Dharavi. Therefore, the research question formulated was: “How are slum tours in the Indian slum Dharavi represented on two different tourist websites that advertise slum tours for international tourists?”, whereby text and visuals on the websites of *Slumgods Tours and Travel* and *Mumblu Tours* have been analysed through a multimodal model.

There are many comparisons on the representation of the slum tours on the two websites. Both operators are trying to exude professionalism and reliability, with the text and visuals working together to convince the visitor. It is noticeable that both companies are interactive, having (multiple) communication options and links to their social media channels, since they expect that visitors would want to know more, which exudes reliability as well. Furthermore, the websites use only words with positive connotations about Dharavi, which often seem to fetishize the slum. Both tour operators focus specifically on the local economy, but also the solidarity and diversity, eliciting the authenticity in Dharavi through text, using words from Hindi, and visuals. The websites present aspects that are different from the Western world, portraying the ‘Orient’ as the ‘other’, the contrasting image. The websites create an oriental ambiance because of the style and colours that are used. There are gendered statements on both slum tour websites, which emphasise the traditionality in the slum. The companies sell these tours to tourists who want to see ‘real’ Dharavi, but do not present the slum as it is in reality. A formed message is presented that creates fantasies, making tourists believe that they will get to experience realism in the slum during the tour. However, ethical concerns, real poverty and dirt are left out, which makes it that the slum is only shown till a certain extent in order to keep it attractive. Both websites have the international (Western) tourist as their target audience, which is noticeable through the English communication language and the Western concepts that are used.

The websites also differ from each other. Both operators try to include all kinds of people, whereby *Mumblu Tours* specifically emphasises on the gender aspect of female safety. Remarkable is that *Slumgods* exoticizes the red-light district, even though it is portrayed as a ‘bad’ place for women. Also, postcolonial effects are still visible in images on the website of *Mumblu Tours*, which can create ethical issues. The remaining pictures on *Mumblu Tours* try to familiarise Dharavi to certain level to create an impression of a safe place, while *Slumgods* shows more extraordinary sites in the slum. It is noticeable that

Mumblu Tours' narrative is focussed on educational purposes, while *Slumgods* presents the tour mostly for entertainment. Moreover, *Mumblu Tours* seems informal, speaking directly to the visitor, and is also more inconsistent in writing style and design. This makes them seem less professional than *Slumgods*, who keeps it simple but straightforward, and addresses the visitor in a formal way.

The multimodal analysis is used to analyse textual and visual parts, but does not indicate the quality of the websites. The method takes into account the individual textual and visual elements on the websites and how these aspects are complementing or contrasting each other, but is not useful for reviewing the website. From the method only, it is not clear how a slum tour website should be, it solely overviews the underlying reasons for the elements that are analysed on the website. The theoretical framework helped supporting the arguments in the analysis in terms of how the representation process works, how tourists gaze at tourist sites and how a producer of messages gives text and visuals meaning. The theories also helped clarifying the motivations from the operators on how they represent Dharavi.

The results from this research are useful for tourism development, filling the gap on the online representation of slum tourism, using Dharavi as case study. This leads to recommendations for further research, whereby it would be interesting to analyse the effects the representation of the slum on different websites has on the actually interested slum tourists through qualitative interviews. This will indicate which tourism strategies for slum tourism are effective or not, that can be useful for the future promotion of dark tourism activities and the optimisation of their websites.

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Attachments

Attachment A: Multimodal framework for analysing websites

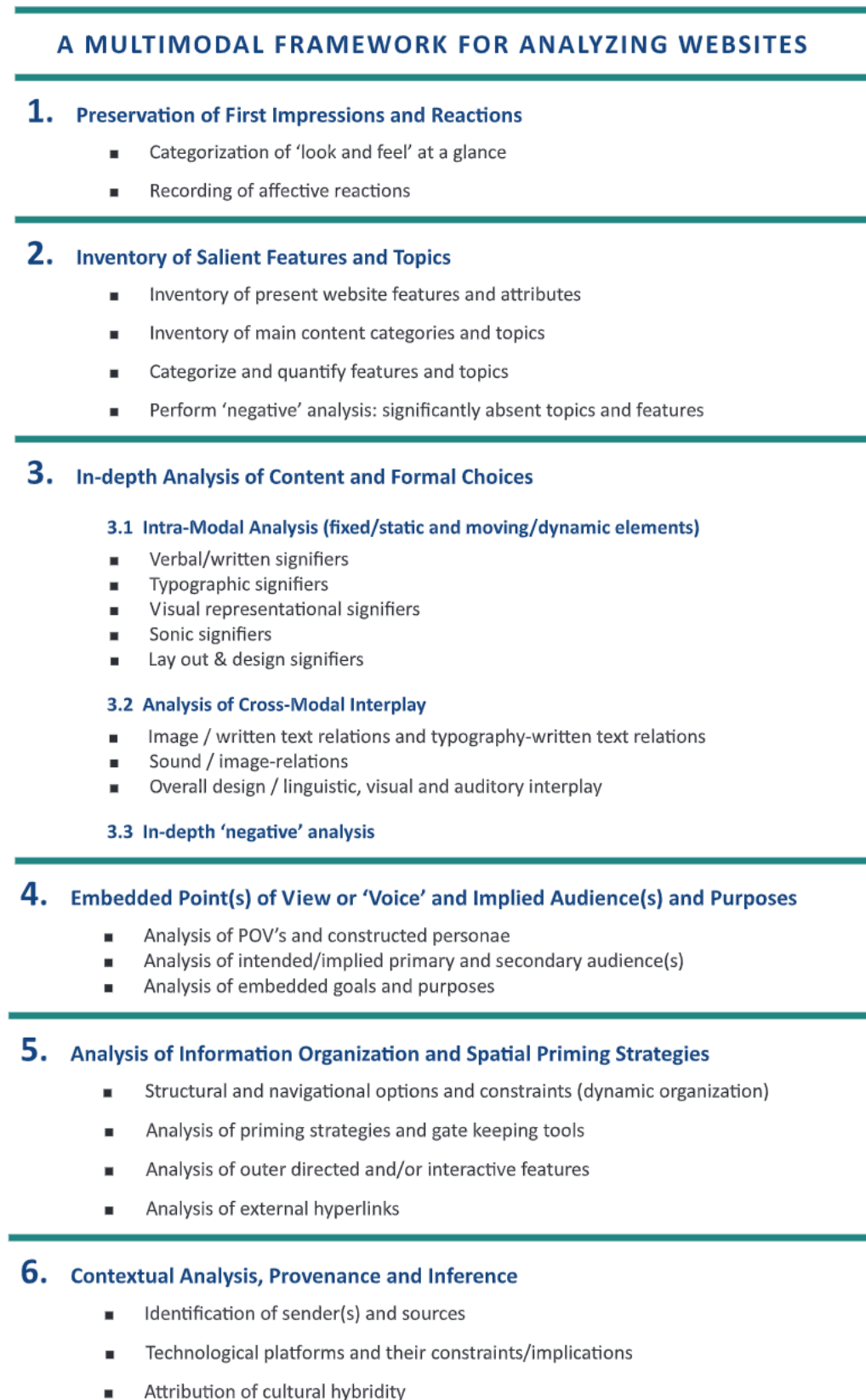


Figure 1: A Multimodal Framework for Analyzing Websites (Pauwels 252)

Attachment B: Website *Slumgods Tours and Travel*
Homepage *Slumgods Tours and Travel*



Webpage “The Brisk Beat” *Slumgods Tours and Travel*


[HOME](#) [ABOUT US](#) [SLUM TOURS MUMBAI](#) [MUMBAI CITY TOURS](#) [CORPORATE BUS TOUR MUMBAI](#) [MUMBAI SHORE EXCURSIONS](#) [PRESS](#)


[CONTACT US](#)



[Online](#)


[HOME](#) [ABOUT US](#) [SLUM TOURS MUMBAI](#) [MUMBAI CITY TOURS](#) [CORPORATE BUS TOUR MUMBAI](#) [MUMBAI SHORE EXCURSIONS](#) [PRESS](#)


[CONTACT US](#)

[BOOK A SHARED TOUR -->](#) [BOOK A PRIVATE TOUR -->](#)

Dharavi Slum Tour:

ABOUT THE BRISK BEAT:

A short group or private tour through the heart of Dharavi

On our unique Dharavi Slum Tours Mumbai, the visitors travel on foot across the slums of Dharavi. This slum area in Mumbai is the heart of various small-scale industries in the city. En-route through one of the largest slums in Asia, travelers experience a wide range of these activities such as recycling, embroidery, bakery, pottery-making, soap factory, poppadom-making, leather tanning and many more. Apart from the business aspect of Dharavi, visitors get to witness a secular nation with a spirit of survival through the lives of these slum dwellers. Citizens from all over India dwell in Dharavi and yet create a sense of unity. Through the narrow alleys of the Dharavi slum one can feel their adventurous spirit bursting open while enlightening themselves of a world beyond the cozy cottages.

This tour is a quarter day on-foot experience, abolishing all preconceived notions of this large slum area in Mumbai. Dharavi is much more than a historic area of Mumbai's poverty. Dharavi's industries get an annual turnover of approximately US\$ 665 million and this tour shows how most of that revenue is created, through a wide

PRICING:

- Group Tour:** 650 Rupees per person. You will be accompanied with up to six other travelers,
- Private Tour:** 4,000 Rupees. You can bring a maximum of six people on your private tour.

TIME:

- Operates every day
- Duration: 2 - 2.5 hours
- Morning Tour: 9:00 AM
- Afternoon Tour: 2:00 PM
- Evening Tour: 6:00 PM

MEETING LOCATION:

- Morning Tour: Churchgate Railway Station Near Ticket Counter
- Afternoon Tour: Cafe Coffee Day, opposite to Mahim west R
- Evening Tour: Cafe Coffee Day, opposite to Mahim



[Online](#)


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range of these activities: recycling, pottery-making, embroidery, bakery, soap factory, leather tanning, poppadom-making and many more. Most of these things are created innovatively, in very small spaces! Another aspect that the visitors witness is the diversity in religion, custom and belief. However a sense of unity is definitely experienced, even from an outsider's point of view. When passing through the residential spaces, you will most certainly feel the sense of community and spirit that exists in this slum area in Mumbai. The diversity is apparent in the temples, mosques and churches that stand side by side. An unforgettable view of endless tin hutments accommodating so many lives along with sounds of various machines and animals. It is like the architecture was designed to leave you breathless.

TOUR HIGHLIGHTS:

- RECYCLING AREA:** Everything old, from plastics to metal, come from all over to be recycled in Dharavi. See the recycling plants in which separation and melting of the wastes takes place.
- BAKERY:** Khari Biscuits hot and fresh from the source, available in every kind and served on a platter!
- POPADDOM MAKING:** Watch the Dharavi women making poppadoms, the essential appetizer before every Indian meal. It is done by drying them on wooden baskets, turned upside-down.
- RESIDENTIAL HOUSES:** Bask in the creativity of the humble dwellings of the incredible people of Dharavi.
- KUMBHARWADA POTTERY COLONY:** Watch artisans create all types of pots out of unfired, sun dried clay and even learn a thing or two.





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Webpage “The Longer Yard” *Slumgods Tours and Travel*


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Slum Tours Mumbai:

ABOUT THE THE LONGER YARD:
A longer group or private tour through the heart of Dharavi

This tour is a half day experience, abolishing all preconceived notions of this large slum area in Mumbai. Dharavi is much more than a historic area of Mumbai's poverty. Dharavi's industries get an annual turnover of approximately US\$665 million and this tour shows how most of that revenue is created, through a wide range of these activities: recycling, pottery-making, embroidery, bakery, soap factory, leather tanning, poppadom-making and many more. Most of these things are created innovatively, in very small spaces!

Before the visit to Dharavi slum by automobiles, the visitors will pass through other well known locations of notoriety such as Kamathipura (red light area) as well as famous tour spots like **Dhobi Ghat (big open air laundry)**. The guide in charge gives a detailed description of all these spots. Another aspect that the visitors witness is the diversity in religion, custom and belief however a sense of unity is definitely experienced, even from an outsider's point of view. When passing through the residential spaces, you will most certainly feel the sense of community and spirit

PRICING:

- **Group Tour:** 1300 Rupees per person. You will be accompanied with up to four other travelers,
- **Private Tour:** 6,000 Rupees. You can bring a maximum of five people on your private tour.

TIME:

- Operates every day
- Duration: 4-5 hours
- Morning Tour: 8:30 AM
- Afternoon Tour: 2:00 PM

MEETING LOCATION:

- Morning Tour: Regal Cinema, Colaba
- Afternoon Tour: Regal Cinema, Colaba

TOUR HIGHLIGHTS:

- **KAMATHIPURA (RED LIGHT AREA):** An area w


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that exists in this slum area in Mumbai. The diversity is apparent in the temples, mosques and churches that stand side by side.

about, the Kamathipura district is a land harbouring a torrid affair between man and his sexual desires. Prostitution out in the open, and families torn and broken, these lanes speak of stories with distorted realities and unfavourable outcomes.





- **DHOBİ GHAT:** See the Dhobiwallahs or human washing machines, scrubbing, washing and beating sheets and clothes from Mumbai's largest hospitals, hotels and garment industries at this busy open air laundry locality!
- **RECYCLING AREA:** Everything old from plastics to metal come from all over to be recycled at Dharavi. See the recycling plants in which separation and melting of the wastes takes place.
- **BAKERY:** Khari Biscuits hot and fresh from the source, available in every kind and served on a platter!
- **POPADDOM MAKING:** Watch the Dharavi women making poppadoms, the essential appetizer before every Indian meal. It is done by drying them on wooden baskets, turned upside-down.
- **RESIDENTIAL HOUSES:** Bask in the creativity of the humble and incredible people of Dharavi.
- **KUMBHARWADA POTTERY COLONY:** Watch artisans create all kinds of pots out of unfired, sundried clay and even learn


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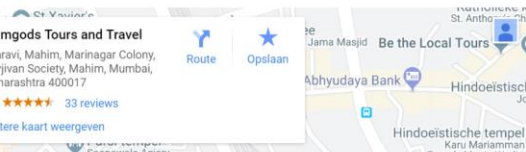



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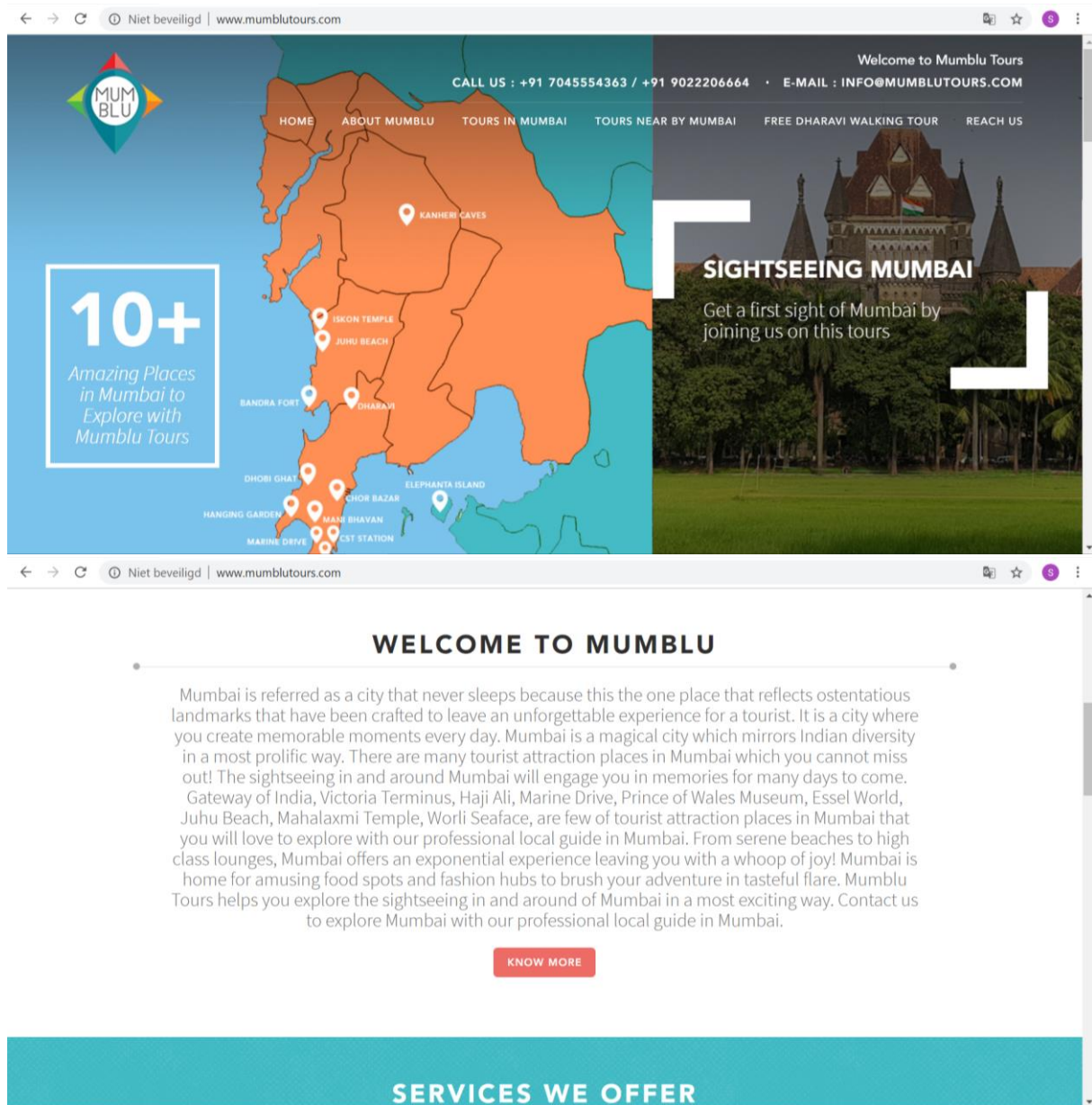
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- KUMBHARWADA POTTERY COLONY:** Watch artisans create all types of pots out of unfired, sundried clay and even learn a thing or two.





Attachment C: Website *Mumblu Tours***Homepage *Mumblu Tours***


Mumbai has a lot to offer and we at Mumblu have curated unique tours which guarantees fun, interesting and unforgettable experience



TOURS IN MUMBAI

Learn about the culture and tradition of Mumbai through a glimpse of heritage monument, Buzzing markets and educational tours.


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TOURS NEARBY MUMBAI

Explore the diversity of Western Ghats (hills) and untouched coastal line

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FREE DHARAVI WALKING TOUR

Sign up for Free Tour for a Cause on every Wednesday and make a difference with your tour


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CLIENT TESTIMONIALS




BEATA PYCH
★★★★★
Planning to visit India? Willing to get to know what is going on in one of the world's largest slums (Dharavi, Mumbai)

[+](#)



LINDSAY ELIZABETH
★★★★★
Zeeshawn is an awesome tour guy and has lots of information to share! Takes you to places that the standard tours

[+](#)



TRESSA ALLISON
★★★★★
Zeeshan Farooqui was the best tour guide ever! Super knowledgeable & professional. I had the most amazing day

[+](#)

REACH US

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To customize your tour please feel free to call us or email us.

Webpage “Dharavi Slum Tour” *Mumblu Tours*



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DHARAVI SLUM TOUR

“Don’t judge the book by its cover,,

The word speaks for itself, after hearing the word Slum one might start building images in their mind about the mysterious place. This tour will entirely change your perception of the slum. Dharavi as a neighborhood is quite different from other slums across the world; it is one of the biggest and the densest vicinity in the center of the city of dreams Mumbai, which thrives on energy generated by more than 1 million people living in peace and harmony.

On this tour, you will observe hive of small scale industries like recycling, textile, leather and pottery whose total annual turnover of an active informal economy has been estimated at over US\$1 billion, following with residential structures, schools, hospitals, playground and most importantly the way people live.

The entire tour is a perfect case study for management students (MBA) as the place showcases micro financing and entrepreneurship; it is fascinating to witness how businesses with limited resources flourish and become the important elements in the economy of the city.

Dharavi is a live example of community strength, as you will see people of different race sharing the resources with happy smiling faces.

All in all Dharavi is a synchronized chaos!

!!Come live the place!!



TOUR DETAILS

Price : Rs. 600 per person for shared trip
Rs. 5000 for private trip upto 5 people

Tour Duration : 2 hours to 2.5 hours of walking

Tour Time slots :

Shared – 9:00 a.m. or 2:30 p.m. from Churchgate station
9:30 a.m. or 3:00 p.m. from Mahim station

Private – anytime of the day (recommended time 9:00 a.m.
or 2:30 p.m.)

Group Size : Private Trip upto 5 people
Shared Trip upto 7 people
(for bigger group please contact us)

Start Point/End Point :

Shared trip – Start point - Eros Cinema, Churchgate Railway station or Mahim railway station(Cafe Coffee day) - **Locate us**

End point – Dharavi Kumbharwada 90 feet road - **Locate us**

Private trip : Hotel or Residence

What Includes :

Shared trip – English speaking local tour guide, an insight experience of the Asia's largest slum.

Private trip – An air-conditioned car with a chauffeur, no other people in your group, packaged drinking water, pick and drop at your hotel or residence, An English speaking local tour and an insight local experience of Asia's largest slum.

SHARE

PRIVATE

Note :

- This tour is conducted both in private and shared trip.
- In shared trip there are two meeting points; Eros cinema, Churchgate station and Cafe Coffee Day, Mahim station.
- Photography is not allowed on this tour to maintain the privacy of the people in the society.
- Please wear modest clothes, ladies are recommended not to wear short shorts. Toe covering shoe is recommended by us.
- Slum tour is best combined with home-cooking, sightseeing tour and spirit of Mumbai tour
- Prices exclusive of taxes

Combination 1 : Dharavi slum tour + home-cooking **BOOK NOW**

Combination 2 : Dharavi slum tour + Sight-seeing tour **BOOK NOW**

Combination 3 : Dharavi slum tour + Spirit of Mumbai tour **BOOK NOW**

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