Chapter 6

Television Advertisements through the Lens of Critical Discourse Analysis

Television continues to be one of the most popular mediums for advertising. In spite of huge invasion of technology and innovations, most viewers watch television. Approximately 1/5th of television broadcast comprises commercials and it may be observed that TV channels try to ensure that commercial breaks occur simultaneously on different channels. It ensures high viewer exposure to advertising (Papper et al). With this, it is important to point out that television is an important social setting which makes the images presented on television also important. Television advertisements consist of images due to which TV advertisements are significant in today’s world and an important site for Critical Discourse Analysis. Television viewers immediately get impacted by what they see on television and this impact shapes perceptions of the viewers with ideas percolated by the advertisements.

Television advertisements are generally like short stories that give the audience a prepared context and the meaning. The viewers are expected to process the information for interpretation and to construct the intended meaning of the advertisement desired by the advertisers without their recognizing the advertisers’ ploy. Proctor et al observe:

Designers of advertising messages expect viewers to perceive and process these messages into favourable inferences that may result in behavioural reaction in terms of getting attention, developing interest and stimulating desire for what is being advertised. (247)

In the past, television advertisements targeted primarily middle-class audience. Now, with the proliferation of media, the emphasis has shifted to a niche market. With this shift in the target audience, the representation of sex roles in television advertising becomes more stereotypical and works according to the norms as specified by the society or the dominant social group. The socializing power of television advertising can be tangibly observed in the present day advertisements. How this socialization can impact the perception and interpretation of the viewers is discussed via the detailed analyses of two television advertisements.

The chapter offers an insight into how reality is constructed in and by TV advertisements in general. Each TV advertisement is a montage of shots/scenes and each shot needs to be described and analysed in itself. The analysis also shows how each shot relates to
the other shots and the advertisement as a whole. Both the advertisements have been fully transcribed in terms of their verbal texts along with their description in terms of their visual texts (See Appendices 1&2). As in the print advertisements, an eclectic CDA framework has been used for analysis. For analysis of TV advertisements, the discussion of body movements, changing facial gestures, speech intonation, interactional elements, contextual elements, etc. have to be included as television is an audio-visual medium. As mentioned earlier, advertisements are referential and may be studied as discourses upon reality that reflect the biases or perspectives of advertisers. As advertisers are part of the same cultural community, they receive the same exposure as the consumers of the advertisements thereby capturing a lot of social reality.

6.1. Advertisement 1: Polo Car by Volkswagen

Year: 2013

Television

6.1.1. Description of the visual and the verbal (See Appendix 1 for Transcription)

This advertisement of Polo car by Volkswagen advertised on television was first seen in March 2013. The advertisement is an example of how lifestyle is sold and appended to products.

6.1.2. Analysis of the Interplay of the Visual and the Verbal

Shot 1

The shot has a background of a school building. The camera pans from the school building to the white Polo car slowly. The car has a Maharashtra number plate which is very prominently placed as very close to the logo of the car (VW). Due to this Volkswagen logo also gets foregrounded. The shot ends with showing a well-dressed modern woman sitting on the driving seat of the car. Whether the woman is a housewife or a professional does not get revealed from her clothes. She can be either. She has come to pick up her son from his school. In this shot, the TV viewers get the full view of the front and the left side of the car. While waiting for her son, the woman is talking to a man who is apparently her husband and they seem to be planning an outing in the evening. The woman asks her husband the time for the outing or the time he would be back from work. The camera pans to the right and we see a small child in school uniform (white shirt, blue grey tie, red sweater) into the frame. The
shot, at this point, also shows the beautiful interiors of the car.) He gets into the car and sits in the rear seat. He has a paper boat in his hand. He appears to be a naughty child who has been making paper-boats in the classroom. There is a possibility that making a paper boat may be a part of the craft class. But it is not likely to be the case here as the paper used for making the boat is white and ruled. It seems to have been taken out of his notebook which the teachers normally do not allowed in schools. As the child comes and enters the car, the woman adjusts the rear view of the mirror as she wants to have a proper view of the rear seat where her son is about to sit. The phone she uses to talk with her husband is not visible and is perhaps lying on the front seat of the car (not shown in this shot).

The verbal text in the shot includes a woman talking on the phone with her husband. She says, ‘Hmm (laughter) OK. What time? He is coming. He is coming. I can see him.’ Also, a conversation between the woman and the boy is included in the shot. The woman asks the boy, ‘Hi How was the day?’

The text suggests that they are planning an evening out as the husband has asked the wife to go out with him (They are perhaps also discussing their child. The husband seems to be suggesting that the wife should make their child do the homework himself). The wife is happy about this and asks about the time they would be going out. And then hurriedly tells the husband that the child is coming. The use of the pronoun ‘he’ for the child is indicative of the fact that he was being discussed by parents. The woman utters, ‘He is coming’ twice. It conveys they are in a hurry to close their conversation because either they do not want him to know what they have been talking about or the woman wants the husband to be ready for something (which unfolds in later shots). The phone remains on.

**Shots 2, 3, 4, 5, 6**

**Shot 2**

The woman is smiling. As the boy enters the car, she asks him about how his day has been. The boy has a smirk on his lips. The boy does not reply and keeps looking at his paper boat. It seems that the child does not much like going to school. And the smirk on his face is indicates that he expects the mother to know the answer. It seems to be a preparation for the next shot, as though some kind of mystery is going to unfold.

**Shot 3**

The woman looks at the boy and says:

The woman to the boy:
Dad and I are going out tonight, so I want you to finish your homework by yourself or
god will punish you!

**Shot 4**

The boy is still playing with the paper boat.
The boy replies:

God, where he has the time?

**Shot 5**

The woman gives a surprised look. She smiles meaningfully.

Voice over in Male Voice:

I am busy son. But I’m sure I can make some time to come and punish you.

**Shot 6**

The woman tries to stop her laughter. The boy looks surprised and scared.

The shots 3, 4, 5 and 6 are verbal heavy and the verbal text in these shots is pertinent to the
analysis. Shot 2 shows modern women who can drive come to pick up her child. The shot
can have different interpretations.

i. The woman does not ‘work’, therefore has come to pick up the child. That is her share
   of work.

ii. Men do not pick up children from school. It is a woman’s job.

iii. Looking after the children is a woman’s job, so she has come to pick up the child.

iv. The man has longer working hours.

v. The woman’s working hours are shorter in duration.

vi. The woman’s job is not as important as a man’s job. So the woman picks up the child
   from the school.

All these interpretations indicate that the advertisement attempts to relive the cultural
sterotypes due to which these interpretations appear to be the norm and commonsensical.
This advertisement also maintains the existing the power relations. Apparently the woman
seems to be taking instructions from the husband about how to deal with the boy. It may
be seen that the woman makes no contribution to the discussion except for using back
channels such as ‘hmmm’, ‘OK’, or laughter. She laughs in agreement to the suggestion
made by the man, hence, giving more power and control over the situation to the man.
Shot 6 also shows a male voiceover (who is supposed to be God). The shot, therefore,
reinforces acceptance of cultural notion of a male god which hegemonically gives more
power to the male gender. Additionally, god also has the power to punish people. This
power, also gets transferred to His counterpart on earth i.e. man. The working of this hegemony must not go unnoticed in the analysis.

Taking the argument further, in shot 4, the boy says, ‘God! Where he has the time?’. The father’s reply to this rhetorical question reinforces that men work and they do not have time. Moreover, in the context, it may also indicate that women (especially those women who do not go out to work) have a lot of time as they do nothing.

In addition to this, the attitude of the boy has also been shown as if he is not bothered or intimidated by the mother’s presence and does not take her seriously but gets intimidated on hearing a male voice. This indicates the power differences between men and women. Also, in the Indian culture, women are considered to have softer attitude towards their children and do not punish them for being mischievous. Generally, it is expected of women to give all the power of punishing children to men as they wait for men (husbands) to come home and deal with the situation. This shot works on the schema of this shared knowledge between the audience and the advertisers.

**Shot 7, 8, 9**

**Shot 7**

This shot shows a black Bluetooth device called ‘Parrot’ fitted in the car through which the voice of god (father’s) is broadcast. It also shows the woman’s well-manicured hand with a big diamond solitaire on her finger when she ends her husband’s call. The phone used is the latest iPhone, that is, iPhone 5 (in 2013).

**Voiceover in Male Voice to describe the car's features:**


**Shot 8**

The woman is smiling mischievously. She drives the car away from the school. The camera pans to the child’s face.

**Shot 9**

The car moves slowly showing its entire body, front sides and back. Slowly moves on.

**The voiceover continues**

Volkswagen. Das Auto.
Shot 7 shifts the attention of the viewer to the product i.e. Polo car by Volkswagen. At this stage, the viewer would obviously have in mind the story that they have seen. They can easily relate the features of the car to the story. Anyone intending to buy a car would be interpellated by the advertisement. The description of the features is stereotypically done in a male voice. It seems that for an expensive car like Polo, male viewers are being addressed as they have the means to afford a car like this whether for themselves or for their wives. Further, the presupposition here is that men understand the technical specifications better than women. Therefore, the technical features such as ‘sporty new alloy wheels’, ‘Bluetooth device’, in the advertisement are uttered in the male voice to attract men. Though addressed to men, the advertisement also takes care of the fact that women also drive. Showing the full body of the car (in the beginning and at the end), a hatchback, it suggests that it can be driven by women as well. (Perhaps, women are bad drivers and they cannot drive big cars well. Generally, it is seen that big cars or sedans are shown to be driven by men in advertisements, which again is ideological.)

Shot 7 also suggests that the family belongs to a high class. The expensive car that the woman uses as shown in the advertisement, suggests that the family has at least one more car that the husband uses to go to work. Secondly, instead of using the school bus, the mother picks up the child from school, which reiterates the high status of the family. Her iPhone 5 and the big solitaire on her finger, their plan of going out in the evening, and the expensive school of the child, all indicate that the family has a lot of money to spend. Through these indicators, the advertisement positions their product for people of high economic status. The consumers of the product, therefore, acquire high status by proxy. It is a soft sell strategy and the product is promoted through presuppositions such as

i. People do anything to change (improve) their status;
ii. People believe that buying the product will change their status.

With these assumptions, the advertisers make the following selling propositions to the viewers.

i. Buying the product will solve your problems.

ii. Buying the product will change your status.

iii. Buying the product will be a very good decision as it has, ‘Sporty new alloy wheels’, ‘the Bluetooth device’, ‘Multifunctional steering’, etc.

iv. Buying the product will make your evenings better, exciting, romantic.

Shot 8 brings the viewers once again back to the story. It shows

i. the effect of God’s chidings on the child
ii. the woman smiling because their plan has been successful.

The advertisement expects the viewers to understand the explicit and the implicit. The implicit, here, is that the smile has been brought only by the fully loaded Polo car, which has helped in solving her problem of getting her child do his homework by himself.

Shot 9 shows the car moving and the male voiceover utters the name of the product, ‘Volkswagen’ as the viewer is able to get a full view of the beautiful car. ‘Das Auto’ is again a good catch phrase to describe the car. It is something that remains in the mind of the viewer as it almost sounds like a jingle. It suggests that Volkswagen is the only car (Das Auto) that may be considered as the real car. The shot here just tries to entice the viewers by its looks. This shot seems like an extension of Shot 1 in which the front view of the car is shown.

On the whole, the advertisement borrows from two genres i.e. the narrative and the scientific description. Proctor et al observe:

> Research into narratives suggests that people make sense of their lives by envisaging themselves as characters in a story interacting with different environmental events. From a marketing perspective, when people think in a narrative way about themselves in connection with a brand, it can produce meaning for the brand and associate together the brand and people's self-concept. It is not surprising that advertisements can influence how people think in narrative terms about a brand. (246)

This advertisement also has a story for the audience to interpret. It is very easy for the people who feel addressed by the advertisement to relate to the advertisement and the brand being promoted.

Being a narrative, there is a shift in speech acts used in the advertisement. Besides being a persuasive speech act at the macro level, the advertisement also has micro speech acts of threat and warning. The combination of genres is another feature of the advertisement, which makes the advertisement intertextual. This intertextuality makes the advertisement interesting and absorbing. Since stories are loved at all ages, the advertisement becomes an inclusive strategic promotion that works towards immediately involving the viewer in the story that has a problem-solution structure. The problem of being able to persuade the child to do his homework gets solved as the parents use the Bluetooth facility of the car. After showcasing the Bluetooth facility, the voiceover informs the viewer that the car has ‘a whole lot more’ to offer. At this, the narrative genre gets changed to scientific descriptive genre that is supposed to plainly and truthfully describe the features of the car. Further, the voiceover in the advertisement has a rising tone of listing things. Such intonation also lends credibility to
the voice of the speaker. This shift of genre is there to convey to the viewer that listed qualities of the car are real and not an exaggeration or a fabrication.

The advertisement is quite persuasive and aims to achieve its marketing goal through interplay of the visual and the verbal texts. As mentioned earlier, it uses soft-sell strategies. Without being overt, it succeeds in transmitting some basic social constructs such as high lifestyle and uses them to sell the product. The next advertisement for analysis is that of Park Avenue Beer Shampoo and it clearly uses hard-sell marketing strategies.

6.2. Park Avenue Beer Shampoo
Year: 2013
Television

6.2.1. Description of the Visual and the Verbal (See Appendix 2 for Transcription)

Park Avenue Beer Shampoo is the first-ever shampoo for men in India. The television advertisement of Park Avenue Beer Shampoo is specifically aimed at the appearance conscious Indian men. Beer as a drink is associated with fun and when applied on hair also gives a glossy, smooth and bouncy feel to the hair. The advertisement is exploiting both these qualities in the advertisement. The advertisement makers announce on their website (Reference in Bibliography):

With Park Avenue Beer Shampoo, we wanted to give the man a shampoo created specifically to meet his hair care needs and it’s time to revel in the glory of making men conscious about personal grooming... We, in our research, have found that men do not invest in personal hair care products and instead use female shampoos.

6.2.2. Analysis of the Interplay of the Visual and the Verbal

It may be pointed out that a shampoo is a unisex commodity and there has never been any such thing as men’s shampoo and women’s shampoo. However, it may be seen that the advertisers are creating a need for a commodity to sell it by giving it a gender difference. It reminds us of how a fairness cream like ‘Fair and Handsome’ came into being. According to the advertisers themselves, they prefer making their ads on a problem-solution pattern to
provide solutions to created problems. Commenting on the concept, Bobby Pawar, Director, Chief Creative Officer, Publicis South Asia, says that for years it was the feminine idea of hair care that was sold to people which is why shampoo advertisements primarily had women models. They wanted to create a male counter-point to women shampoo advertisements. For the solution – Park Avenue Beer Shampoo – a need was created, the need to treat hair as ‘man hair, not woman hair’. The need also generated a problem of providing care to man hair. They mention on their website www.indiainfoline.com:

Our idea was to create a male counter-point to that, one that puts a beery twist onto typical hair-care communication. We tried to capture the same as an outcry ‘Cheers to man hair’. All the elements of the campaign are a celebration of that thought. The TVC is centered on a man who is ridiculously manly, making a ‘well-reasoned’ case for all men to shampoo like a man. The print ads, do more of the same, but in a more functional manner, while the digital creates engagement around the idea.

It may be said that whereas the advertisement counters one kind of stereotype, it is trying to build a different kind of stereotype. It does not in any way challenge the hair care needs of women. Though the advertisement may generally be perceived to be ridiculous, it may still have its impact. The advertisers are reinforcing the stereotype of men that they are different and superior. They do so by using two women merely as props who have no significant role in the advertisement. Women are shown as less important than a glass of beer in one of the shots. In fact, before the launch of advertisement, there was a prelaunch activity in the form of a twitter-based activation called #Only-ManCan that asked people to share things that only men can do. According to advertisers (www.indiainfoline.com),

The tactical and non-paid guerrilla activity saw the brand and hashtag trend on twitter even before the launch. This was followed by integration into the main digital campaign that made users aware of their current behaviour and forced them to think about their choice.

This is a clear case of maintaining the stereotypical gender behaviour which ultimately goes against the interests of women in a patriarchal society. By throwing up presuppositions that women cannot do certain activities like chopping wood, driving, arm Wrestling, lifting weights, which the man in the advertisement is doing, women are not interpellated for consumption. Again, it is presupposed that women do not drink beer and that is why beer shampoo is targeted at men for care of men’s hair. The association of beer with men is another stereotype which dubs women who drink to be culturally deviant; therefore,
beer shampoo is only for men. However, in reality, there is no difference between the chemical composition of men’s hair or women’s hair; human hair consists of proteins, lipids, water, trace elements and pigments. Shampoo is just a cleaning agent for hair whether that of men or women.

The advertisement is a montage of shots of a man talking to the camera in an exaggerated voice, while doing masculine activities such as lifting heavy weights and chopping wood. The advertisement opens with a shot of beer shampoo immediately followed by a man with an axe in his hand, about to chop a log of wood. The advertisement shows a ridiculously macho man indulging in over-the-top activities such as making a wooden sculpture of a woman from a log with a single stroke of an axe, out-growing a bear and easily defeating a muscular man at arm wrestling while being shampooed by beautiful women. In each of the shots the man maintains that a men’s hair is different from that of a woman. In most of the shots the shampoo bottle is very strategically placed in places, which indicate that people may mistake it for a bottle of beer. Throughout the advertisement, the man tries to persuade men to wash their hair using a shampoo which has an ingredient which is manly and they love – which is beer in this case. It is easy for men to identify with beer.

**Shot 1**

Shot 1 shows a bottle of beer Shampoo for 5 seconds that looks exactly like a beer bottle. It is the same pale-ale shade. The bottle functions as a visual metaphor as it gives the impression of a real beer bottle. The metaphor works through the advertisement as the model cautions men not to drink the shampoo. If one is watching the advertisement casually and not listening to what the man is saying, the advertisement can be mistaken for a beer commercial. Such a presentation authenticates the claim that the shampoo has all the benefits that beer is supposed to have for hair care and tries to establish the quality of the shampoo right in the beginning. Since the advertisement was planned to be telecast for six weeks in the months of September – October 2013, these regular metaphorical images sent subliminal messages to the viewers to persuade them to buy the product. It may be a ridiculous advertisement but this worked in favour of the advertisers as people saw the advertisement for its ridiculousness but it did influence the viewers to a large extent. [My son, fifteen years, buys the shampoo for getting silky and bouncy hair like that of the model. It was he who drew my attention to this advertisement]
Shot 2

Shot 2 shows a well-built tall muscled man with long straight hair, black in colour. The man has a drooping and dense moustache which again foregrounds hair which is the main focus of the advertisement. The advertisement talks of man hair and facial hair is specifically associated to men. The man in the advertisement has an axe in his hand and is ready to chop a log of wood, an activity associated with men who are considered to be physically stronger than women. He is wearing a black and red sleeveless shirt and a pair of jeans. The backdrop is that of woods with lots of trees and the undergrowth. Also there is a hut made of wood. In the foreground, there is a log of wood. He whacks it with his axe and carves a sculpture of a woman with one stroke. He tosses his straight well-groomed semi-long hair in triumph and speaks to the camera and maintains an eye contact with the viewers through the advertisement. He speaks in a much exaggerated tone which sounds like growling and perhaps like a Tarzan call. Such a depiction which deviates from the normal, (especially the voice of the man, and the behaviour) gets attention of the viewers who want to know what he is saying and doing. The chopping of the log and carving a woman in one stroke is also symbolic. It symbolises the woman as wooden, a non-actor against the symbol of man who acts and does strenuous work emphasising things that men CAN do. Further, the man is surrounded by wooden objects – trees, the hut, the log which function to foreground the action of man in contrast to the woodenness of these things. The wooden sculpture of the woman adds to the insignificant objects lying around him and the woman also becomes one of those objects. Immediately after this shot, two women are introduced in the advertisement. It can be seen that their role is insignificant in the advertisement and their presence unnecessary. Their presence is there only for highlighting the contrast with the man. The verbal text in which the man shouts to viewers that ‘it’s man hair’ eulogizes men’s hair and attracts the viewers’ attention. It tries to drive home that men need to look after their hair in a different way as they are different from women and so is their hair.

Shot 3

Shot 3 shows the man and two women in red flashy vintage car, which is perhaps a convertible. The women are sitting on the top of the seats at the back with their feet on the seat. They are being shown as having fun, while the man is driving the car. The women are wearing red sleeveless dresses with their curly/wavy hair flowing. The woman on the left has a red scarf in her hand. She is holding one end of the scarf and the other end is flowing like
the hair of the three models – the women and the man. Both the women have their hands on their forehead and they are trying to manage their hair with their fingers. While the man is driving the car confidently giving the impression that with his well shampooed hair and he does not need to bother about his hair, which appear to be perfectly managed. There are no tangles in his hair unlike those of the women. The camera zooms in on the man’s hair as he runs his hand through his hair which is glossy and straight, making the viewers take notice of it and compare it with women’s tangled hair. He says in a condescending tone: ‘Not woman hair... But Man Hair!’ At this point, both the women look at him dotingly. The verbal text on which he puts stress (‘not woman hair’) reinforces what he wanted to emphasise in shot 2. The red colour scheme of the shot by contrast foregrounds everything that is not red. The main object that gets highlighted, therefore, is the hair of the three models. At the same time, the women in red clothes also become part of red background and therefore become insignificant when compared to the man. Another contrast that one comes across is that of long, unmanageable hair of the women and shoulder length, glossy and bouncy well managed hair of the man. The intonation used by the man suggests that he wants to be heard as he says ‘not woman hair’ in the rising tone and utters ‘but man hair’ in the falling tone. The falling tone suggests finality in the tone. The man declares that men have ‘man hair’ which needs a different kind of care. The man is trying to bring home the point that men need to use a shampoo which is only for men.

**Shot 4**

Shot 4 shows the man is sitting on a red leather sofa with a bunch of green grapes in his hand which he is about to eat. He is wearing a black and white striped sleeveless jacket. The background of this shot is an old house. With a bunch of grapes – a fruit that is considered good for health – in his hands, the man advises the male viewers that they need to take care of their hair. He says, ‘And Man... you gotta care for that man hair.’ The man appears to be addressing the audience through the verbal and tells them that men need to take care of the man hair just as they take care of their health by taking nourishing fruit. By this shot, the viewers begin to understand the advertisement and its motive. The advertisement is trying to establish that the change of place (from the woods to the road to an old house) should have no effect on how men need to look after their hair just as change of place does not have much effect on our eating habits. Hair care should become a habit with men and for that they need to use Park Avenue Beer Shampoo. In shot 5, in which the verbal text
continues, the man very emphatically asserts that men will look like a bear if they do not take good care of their hair.

**Shot 5**

In shot 5, the location once again is woods. There is a close shot of the man who is in brown sleeveless clothes. He is shown to be lifting weights, (the equipment is wooden) which is considered to be a manly activity. The camera zooms out to show the long shot of the setting that has a wood house on stilts, a big rock, green trees, undergrowth, the wooden weights and a bear. The bear is standing on hind legs and moving his hands in and out as if it wants to have a boxing duel with the man. The man gives the big animal a loud shout that scares the animal by his voice and the bear runs away. The man says, ‘*Or maybe even looks like a bear.*’ The scene suggests that using a beer shampoo would help men improve their looks. It suggests that a man who does not use a beer shampoo will look like a bear. We notice that ‘a beer shout’ keeps away the bear. It may not be farfetched to say that the bear standing on the hind legs and the man talking about the ‘bear looks’ has an intertextual link to man’s evolution images in which man resembles a bear with lots of hair on his body. It may be a suggestion that men should not use primitive shampoos that they have been using. They should evolve just as man’s body evolved. For this, the setting goes back to the forests from where the evolution of humans started. The wood house on stilts and the wooden, handmade weight-lifting equipment also serve the function of making the setting appear primitive. Another interpretation could be that of a man who loves adventure and can do everything whether it is driving, chopping wood, and making things that one needs even while he is camping in the woods. Such macho men should use beer shampoo or they would end up looking like bears.

**Shot 6 and 7**

Shot 6 shows a change in setting to that of a stylish room that contrasts with the earlier setting. This is a close shot of the man who is sitting in a comfortable wooden chair. The room has wooden panels on the lower half of the walls and wall-paper on the upper half. There is a lighted fire place. On the mantelpiece over the fire place, are two candle stands which have lighted candles placed on them. Between the candle stands, there is a black and white painting (portrait) of a person. There is a peg table which has a glass of milk and a plate of cookies and a cat is sitting close to the man. The presence of the cat near the man indicates that it is an enchanted setting. Also, there is a round, wooden, stage like structure where the
two women are standing in their bath robes. The man is shown to be capable of doing magic in this shot. He waves his hand and the women on the round stage vanish. They are replaced with a glass of beer. In this way, there is a comparison women and a glass of beer in this shot. As the man utters, ‘So get yourself the shampoo that has something that men love’, the women appear on the screen. This works on the presupposition that the interpellated audience will think about women on hearing the text. But the women immediately disappear as the man says pointing to them, ‘Not that’. In this shot, a glass of beer appears and the man says, ‘That’ pointing to the glass of beer that appears on the screen. The suggestion is that men love two things, women and beer. To convey this, advertisers use the language tool called deixis i.e. pointing to objects to convey a particular intended meaning. It becomes a case of women objectification through the process of deixis as women get reduced to a thing and get equated to a glass of beer. In fact, the suggestion is that their status is lower because of the use of the negative ‘not’ with ‘that’ being used for women. The message conveyed is that men love beer more than they love women. Another point that is important here is the body language of the man when he utters the word ‘men’. There is a close shot of the man as he shows his arm muscles while uttering the word. It suggests that men have muscles and they are capable of anything physical. Contrastively, women are shown to be having little strength. They are at the mercy of men and they have a place in men’s life only when they (men) want it. They cannot resist the magic of macho men who use Park Avenue Beer Shampoo. The man points to women and says: Not that. It may be said that the use of the word ‘that’ for two women make them a thing; a single object rather than two living beings. The grammatical discrepancy serves the function of objectification of women which is in line with this shot in which the man seems to be calling the shots. Shot 6 in particular is very stereotypical and the positioning of women vis-à-vis men is very inferior and it aims to serve the interests of the dominant man in the patriarchal world. Objectification of women in such a way slowly controls the mindset of the viewers and they stop seeing anything objectionable in such advertisements. Whatever they see day in and day out becomes the norm.

**Shot 8**

Shot 8 shows the man opening a closet which has a bottle of beer shampoo and two ducklings. The bottle and the ducklings – both in the closet – have a similar colour scheme. One of the ducklings is black and the other is pale – ale colour matching the colour of the beer shampoo bottle. The setting is that of a bathroom and the women can be seen playing/bathing in the bathtub. The man is bare-chested. The man reaches for the bottle
which is prominently placed and says, ‘Park Avenue Beer Shampoo’. This juxtaposition makes the beer shampoo bottle which in reality is very small, appear big and the ducklings insignificant. In the advertisement, the presence of the ducklings has nothing to do with promotion of the product. But they are there to symbolise the two women who are also quite insignificant in the advertisement. The man through the advertisement seems to be self-obsessed and obsessed with the idea of ‘man hair’. He gives no attention to the women and does not even acknowledge their presence in the car (shot 3), in the room (shot 7) and in the bathroom (shot 8). Therefore, the two ducklings (signifiers) may therefore be taken as symbols for the two insignificant women (signified). All this is done to foreground the quality of the shampoo and also to instil in the audience a desire to buy it. In the process, it reiterates the cultural constructs of male superiority.

**Shot 9**

Shot 9 is an office setting. The man is wearing a smart business suit and a tie. There are four flip chart stands which have some diagrams on them. The two women are behind the man and they are wearing similar brown dresses. They are in the background when compared to the man. They have pointers in their hands and they point towards the flip charts which are there behind them. The man occupies the centre-stage. He has a bottle of beer shampoo in his left hand as if it were a real beer bottle. As the man utters the verbal text, bubbles come out of his mouth. He cautions the audience against making the mistake of drinking the shampoo and says, ‘*And Dude just because it’s a beer shampoo, you do not drink it.*’ When he starts speaking, the women move like automated robots and point towards the flip chart diagrams. Their actions and movements are incongruous with the man’s words. It is indicative of women not using their brains and thus they do things which they have been told to do. This also indicates the position of women in office settings. Generally, in advertisements, women are shown to be the secretaries to male bosses. They are shown in short dresses. This advertisement is also no exception. The women behave in the stereotypical way and their revealing dresses also conform to the stereotype. In this shot, the man cautions the consumer about the hazards of keeping a beer shampoo bottle as there is also a possibility of it being taken as the real bottle. The verbal text in this shot also reaffirms that the advertisement is addressed to young males who have been addressed as ‘*dude*[s]’. The advertisement has been designed in such a manner that makes men look special and therefore appeals to their ideological frame.
Shot 10

Shot 10 is a close shot of two girls shampooing the hair of the man in a basement den. The girls are wearing white dresses and the man has white lather on his head while he says: ‘But shampoo with it like a man’. The women seem blissful and content washing the man’s hair. The camera zooms out for a long shot of the same setting. The setting also shows the man engaged in an arm wrestling duel at the same time while getting his hair shampooed. The man easily wins the duel and continues to talk to the camera. He says, ‘But shampoo with it like a man. Beer makes your hair shiny and bouncy.’ The verbal text ‘shampoo with it like a man’ is again suggestive as the shot shows the two women shampooing his hair. It may mean that women should wash men’s hair and that will make men feel ‘like a man’. If it means that shampooing can be done in a parlour, it also implies that women can get such jobs where they can serve men. If it is meant to be the home setting, women shampooing hair of the man suggests polygamy on part of the man to which the women do not seem to have any objections. Whatever the setting, it serves the interests of men and positions women as subservient to men.

Shot 11

Shot 11 shows the women drying the hair of the man with hair dryers. As the man speaks in this shot, bubbles come out of his mouth. He is wearing a jumpsuit and high boots. The setting seems like that of a beer bar with high stools and a counter. The women are sitting on the counter while the man is on the stool. While the women are drying his hair, he is talking to the camera and has a bottle of shampoo in his right hand. His arms are comfortably placed on the thighs of both the women who are comfortable with this kind of touch. The man-woman relationship that started from shot 3 where the women are being driven in the car, to the shot where they are magically removed, to the one in which they are in the bath tub in the bathroom where the man picks up his shampoo, to the one where they shampoo his hair and then in this one as they dry the hair, has sexual connotations. There seems no other reason for the presence of the two women in this advertisement. It has been done to highlight the macho image of the man who uses a beer shampoo. It may also mean that men should use beer shampoo if they want women hovering around them and willing to serve them. The advertisement presents women not only as inferior to men but also unintelligent.

Another important thing to notice here is that the man is sitting on the stool and the women on the counter. It may be symbolic of men as consumers and women as
products/objects available off the counter. In addition, in shot 6, women and beer were given the same place in a man’s life. Here again, it is being projected that men love women and beer and they may be interchangeable, though beer is projected as more desirable compared to women.

Also, there are lights in the background that reflect the shiny and bouncy hair of the man. The camera zooms in for a middle shot of the trio. He shows his index finger and says, ‘Yeah... Cheers to Man Hair’

**Shot 12**

Shot 12 is the last shot, in which we can see a bottle of Park Avenue beer shampoo is shown along with the text in big font and capitals *CHEERS TO MAN HAIR*. The verbal text in the last shot recognises the fact that the concept of man hair in the advertisement has been introduced for the first time. The verbal text says, ‘Cheers to man hair’. In this shot, the assumption is that the advertisement has by now established that men’s hair is different from women hair and needs different kind of care. This care can be given by beer shampoo only. Using the words ‘Cheers to man hair’ the shot attempts to hail men by asserting that they must acknowledge the difference between men’s hair and women’s hair.

Throughout the advertisement, the women do not make any eye contact with the viewers, while the man maintains an eye contact in every shot as if talking to the viewers. The last shot shows the beer shampoo bottle with the verbal text on the screen in big capitals. Use of the capital font is in sync with the voice of the man who always seems to be shouting as if it is manly enough to shout. Through the advertisement, stereotypes are exploited and reinforced to foreground the strong masculinity against feeble femininity. Gender bias and women objectification seem to be very prominent in this advertisement. It is a ridiculous advertisement with no respect for women. People may argue that due to its ridiculousness, it may not be taken seriously and may not have adverse effects. However, its frivolousness may make it a point of discussion and it may stay in the minds of the people. It is also worth mentioning here, the advertisement was telecast continuously for six weeks on TV. The advertisement would surely have made a mark somewhere in the audience because of its hard-sell approach. When images flashed for very short duration on TV succeed in sending subliminal messages to audience in favour of product, such a long (45 seconds) advertisement is sure to have an impact. People may say that advertisements do not affect them, but the reality is that they do and they remain with the audience and influence their choice the next time they go shopping. Similarly in this advertisement, the concept of man hair has been
introduced for the first time which will stay with the audience and will have its influence the next time they go shopping for toiletries.

The analyses of both the TV advertisements as also the print advertisements in the previous chapters lead to the knowledge that hidden content and agendas in the advertising discourse help to naturalise the existing systems of power. The data put forth the notions of gender, sex, seduction, beauty, patriarchy, masculinity, etc. which were analysed keeping in view the extensive socio-political background in which they exist. The advertising discourse relies upon the existing social structure to append significance to the products advertised as it is easier to maintain and sustain the existing power equations rather than contesting the dominant ideologies.