CHAPTER 4

DECODING OF ADS

A PSYCHOANALYTICAL APPROACH

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4.1. NEED FOR PSYCHOANALYSIS- FROM THE PERSPECTIVE OF MARKETERS:

We have all ready discussed that, consumers’ knowledge and know-how in their close access are on tremendous increase. This led to proliferation of numerous brands, which are communicating through various possible ways to address consumers’ attention about their offer. This creates a clout eroding the sensitiveness of the consumers. The consumers are exposed to millions of communications. But there are very few which can draw consumers’ attention. Thus, advertisers are on the quest of some route which will provide them an easy access to the consumer’s mind.

Now to maneuver consumer’s attention to a specific offer the advertisers are trying to provoke unconscious mind of the consumers to generate drive. The discrediting of subliminal selling as a sinister commercial practice was part of the successful marketing to consumers of the belief that they had repressed desires which might be variously manipulated, symbolically satisfied, neglected, or frustrated. Now to increase the awareness about the product or to increase the sales, the marketers strive to manipulate ads psychoanalytically (Peters, 1997).
4.2 USE OF PSYCHOANALYSIS IN ADVERTISEMENT:

Edward Bernays, nephew of Freud, pioneered public relations in the 1920s by employing the social sciences. In his 1957 classic "The Hidden Persuaders," Vance Packard detailed the use of "mass psychoanalysis". Dichter proceeded to discover the autoerotic associations of soap lather for the Compton Advertising Agency and its client, Ivory Soap (Dichter, 2002). Observing that "one of the few occasions when the puritanical American was allowed to caress himself or herself was while applying soap," he conducted "a hundred non-directive interviews where people were permitted to talk at great length about their most recent experiences" with soap—a technique that he later referred as "the depth interview". These depth interviews are practically framed in the line of psychoanalytic sessions. The depth interview technique could be supplemented with another technique called the psychodrama, where people are asked to act out as a product: "You are a soap, let's say... How old are you? Are you feminine? Are you masculine?" Dichter later demonstrated the technique of "psychodrama" before a TV audience of millions on "The David Frost Show", in which a woman from the studio audience was asked to impersonate a typewriter. Dichter recommended the "personalities" of cars also proved to be fundamentally sexual. Dichter went for Chrysler Corporation in Detroit in 1939 to help to sell its Plymouth car by conducting depth interviews with car buyers.
Dichter, 1998) His method of Motivational Research (MR)—what he called psychoanalytic probing—revealed that men unconsciously regard sedans as symbolic wives and convertibles as symbolic mistresses. Thus, middle-aged men might buy a convertible to indulge their secret wish for a mistress without the expense and guilt of having a live mistress. Most men who are influenced in their purchasing decisions by their wives settled for sedans. These explorations did have a great deal of credibility in the success of the advertising communication created thereafter.

The marketing and advertising industries themselves worked to produce commodity, or marketable good, and train consumers to desire it. Again, according to Baudrillard, such training meant persuading consumers to discover in themselves a desire they didn’t know they had, an unconscious desire. In order to sell to the unconscious mind, however, the consumer had first to be psychologized, or Freudianized. A study of psychoanalysis to the customer’s mind will definitely bring a clue to prepare kind of ads that directly or indirectly fulfills those unconscious desires. Baudrillard postulates two basic “truths” about subjectivity:

1. Desire is insatiable
2. Social subjects need difference

They pursue and communicate their need by consuming commodities as signs (messages, images) rather than for their utility. In Baudrillard’s
account, it is as if the Cold War marketing industry’s “dematerializing” of goods and displacing of their use value with a constructed sign value, or “brand-image,” had simply produced a new or expanded language in which the human “need” for social difference could be infinitely pursued (Baudrillard, 1998).

4.3. WHOM WE ARE FOLLOWING IN PSYCHOANALYSIS AND WHY:

The unconscious provides frames through which consciously perceived data is interpreted and evaluated. The task of art, music, literature and advertising, is to penetrate and manipulate these structures. The effectiveness of any of these fields has very little to do with conscious perception. Thus we have endeavoured to decode ads through various tools of Psychoanalysis to break the frame provided in the unconscious.

We have mainly decided to follow Freud and Lacan’s theory of Psychoanalysis for the following reasons. Freud and Lacan’s influence over the last 20 years or so on nearly all humanities disciplines cannot be doubted. Their influence has been especially marked in literary criticism, film theory, theory of art, and advertising, contemporary philosophy and in some areas of social and political thought. Several schools of psychoanalysis have evolved out of them.
4.3.1. Why do we propose to follow both Lacan and Freud:

Lacan is also exemplary of what we can understand as the further development over Sigmund Freud who was said to be the main proponent to the concept of psychoanalysis. Whereas Freud could still be said to work within an empirical, humanist tradition that still believes in a stable self's ability to access the "truth," Lacan is in that respect a step ahead, which is to say that Lacan does not question any simple notion of either "self" or "truth," exploring instead how knowledge is constructed by way of linguistic and ideological structures that organize not only our conscious but also our unconscious lives. Whereas Freud continued to be tempted by organic models and with a desire to find the neurological and, thus, "natural" causes for sexual development, Lacan offered a finer linguistic model for understanding the human subject's entrance into the social order. The emphasis was thus less on the bodily causes of behavior than it was on the ideological structures that, especially through language, make the human subject come to understand his or her relationship to himself and to others. Indeed, according to Lacan, the entrance into language necessarily entails a radical break from any sense of materiality. According to Lacan, one must always distinguish between reality (the world around us is actually the world we create by our imagination and fantasy) and the real (a materiality of existence beyond language and thus beyond expressibility). The development of the subject, in other words, is made possible by an endless misrecognition.
of the real because of our need to construct our sense of "reality" in and through language. So much are we reliant on our linguistic and social version of "reality" that the revelation of pure materiality (of the real) into our lives is radically disruptive. And yet, the real is the tarsly against all of that our artificial linguistic and social structures necessarily fail to express. It is this tension between the real and our social laws, meanings, conventions, desires, etc. that determines our psychosexual lives. Not even our unconscious escapes the effects of language, which is why Lacan argues that "the unconscious is structured like a language"

Lacan's version of psychosexual development is, therefore, organized around the subject's ability to recognize, first, iconic and symbolic signs and, then, eventually, language. This entrance into language follows a particular developmental model, according to Lacan, one that is quite distinct from Freud's version of the same (even though according to several thinkers Lacan was a strict Freudian). Lacan stated how did a child pass through different stages of manifestation and development before it entered the symbolic world of language which was a very rough approximation of what Freud stated. Again Lacan, like Freud, acknowledged that development varied between individuals and that several stages could even coexist simultaneously within a single individual.
Jacques Lacan was a French psychoanalyst who from 1953 until 1980 gave regular seminars on his theory of Psychoanalysis in Paris to an audience sometimes amounting to 800, many of whom were distinguished intellectuals in their own right.

According to Lacan, the human subject is always split between a conscious side, a mind that is accessible, and an unconscious side consisting of a series of drives and forces, which remain inaccessible. The cost of human "knowledge" is that these drives must remain unknown. What is most basic to each human entity is what is most alien. We are what we are on the basis of something that we experience to be missing from us—our understanding of the other—that is the other side of the split out of which our unconscious must emerge. This missing part in manifested through every human action and art and exposition. Thus we propose to find out this concealed part from the print ads we have collected for studying. Under Psychoanalysis, we find the system of differences between signifiers that determines their meanings, which Lacan relates to the metaphorical dimension of figurative language.

Lacan was fascinated by the concept of unconscious desires, as revealed through free associations and dreams as stated by Freud. In other words, desires emerge through words and images. They speak a language parallel to
our own. Lacan's mirror makes a great metaphor for a world that surrounds women with mirrors and fashion photography.

Lacan picked up on the unconscious as a social being. He even spoke of a child's passage through a mirror stage, in which it must learn to see itself from outside before it can have an internal identity. It can be made perfectly precise: the unconscious is structured like a language.

4.4. PSYCHOANALYSIS AND RELATED CONCEPT:

4.4.1. A Few Words on Psychoanalysis:

The little other/ Little Object:  Little other or little object is the other who is not really other, but a reflection and projection of the Ego. He is both the counterpart and the other people in whom the subject perceives a visual likeness (semble), and the reflection of one's body in the mirror. In this way the little other is entirely inscribed in The Imaginary order.

The big Other designates a radical alterity, an otherness transcending the illusory otherness of the Imaginary because it cannot be assimilated through identification. Lacan equates this radical alterity with language and the law. The big Other is inscribed in the symbolic order, being in fact the Symbolic insofar as it is particularized for each subject. The Other is then another subject and also the Symbolic order which mediates the relationship with
that other subject It is the mother who first occupies the position of the big Other for the child.

Ego: The ego mediates among the id, the super-ego and the external world. Its task is to find a balance between primitive drives, morals, and reality while satisfying the id and superego. Its main concern is with the individual's safety and allows some of the id's desires to be expressed, but only when consequences of these actions are marginal. Ego defense mechanisms are often used by the ego when id behaviour conflicts with reality and either society's morals, norms, and taboos or the individual's expectations as a result of the internalization of these morals, norms, and taboos. The ego is the mediator between the id and the superego; trying to ensure that the needs of both the id and the ego are met. It is said to operate on a reality principle, meaning it deals with the id and the superego; allowing them to express their desires, drives and morals in realistic and socially appropriate ways. It is said that the ego stands for reason and caution, developing with age.

Super-ego: Freud's theory says that the super-ego is a symbolic internalization of the father figure and cultural regulations. The super-ego tends to stand in opposition to the desires of the id because of their conflicting objectives, and is aggressive towards the ego. The super-ego acts as the conscience, maintaining our sense of morality and the prohibition of
taboos. Its formation takes place during the dissolution of the Oedipus complex and is formed by identification with and internalization of the father figure after the little boy cannot successfully hold the mother as a love-object out of fear of castration. "The super-ego retains the character of the father, while the more powerful the Oedipus complex was and the more rapidly it succumbed to repression (under the influence of authority, religious teaching, schooling and reading), the stricter will be the domination of the super-ego over the ego later on — in the form of conscience or perhaps of an unconscious sense of guilt. The concept of super-ego and the Oedipus complex is subject to criticism for its sexism.

The id: The id stands in direct opposition to the super-ego. It is dominated by the pleasure principle. A popular interpretation of the id is not that it is convincing the mind to ignore social norms, but rather it itself just does not take social norms into account when 'thinking' or 'acting'. The id is the primal, or beastlike, part of the brain, determined to pursue actions that are pleasurable, such as eating or copulation. The prime motive of the id is self-survival, pursuing whatever necessary to accomplish that goal.

Surrealism: It is a cultural movement that began in the mid-1920s, and is best known for the visual artworks and writings of the group members. It is a twentieth century avant-garde art movement that originated in the nihilistic ideas of the Dadaist and French literary figures, especially those of
its founder, French writer André Breton (1896-1966). At first as a Dadaist, he wrote three manifestos about Surrealism — in 1924, 1930, and 1934, and opened a studio for surrealist research. The images found in surrealist works are as confusing and startling as those of dreams. Surrealist works can have a realistic, though irrational style, precisely describing dreamlike fantasies, as in the works of René Magritte (Belgian, 1898-1967), Salvador Dalí (Spanish, 1904-1988), Yves Tanguy (French, 1900-1955), and Alfred Pellan (Canadian, 1906-1988). These artists were partly inspired by Symbolism, and partly the Metaphysical Painting of Giorgio de Chirico (Italian, 1888-1978). It could have a more abstract style, as in the works of Joan Miró (Spanish, 1893-1983), Max Ernst (German, 1891-1976), and André Masson (French, 1896-1987), who invented spontaneous techniques, modeled upon the psychotherapeutic procedure of "free association" as a means to eliminate conscious control in order to express the workings of the unconscious mind, such as exquisite corpse.

Jouissance/Orgasm: Jouissance, in French, means enjoyment and pleasure, in particularly in an over-the-top sense. It contrasts with 'plaisir', which is a controlled state that happens within cultural norms. Jouissance is pleasure (and any stimulation) that can be too much to bear. It may be very largely felt as suffering. It is pleasure and pain together, a feeling of being at the edge. It can indicate a breaking of boundaries, a connection beyond the self.
This can range from a mother feeling intense connection with a breast-feeding baby to meditative feelings of oneness with the universe. One of the goals of life is to manage jouissance. Unchecked emotion will control and overwhelm you. Society helps this through controlling mechanisms such as education and cultural norms. It has been said that jouissance is 'drained' from the body throughout life, leading to the calm of old age.

Phallus: The phallus is used in psychoanalysis either as a symbol of ultimate male power or the female lack. In the male sense, it symbolizes creation, ultimate power, omnipotence and even godhood. However, this ultimate quality is also unattainable and hence also indicates lack. In the female sense; it connotes general lack, loss and an aching sense of incompleteness. Women desire the phallus and hence are attracted to men. (Stanley A. Conrad, 1967).

Sexual Non Rapport: It is a common and ordinary belief that the right kind of love or sexual relationship will solve all or most of the problems and make life easy. But that is a wrong idealization. If men and women were somehow equivalent to positive and negative, light and dark, or any two ends of the same continuum, then men and women could relate. But if we put a man and woman together we don't get zero. They don't balance or become zero. That is because men and women are in important part fundamentally different. Men, excluding the odd mystic, are totally defined by the phallic function,
but women are not totally defined by the phallic function. Hence there are problems in relations of men and women. So there is no a perfect sexual relationship or rapport between men and women because of the difference between men and women is not on the same level or of same type. The reason being the male sexuality is phallic but limited and observable and women sexuality phallic in part and unlimited and unbounded. Homosexual relationships might appear to be a neat solution to this incompatibility problem between genders, but they are not. In every attempt to establish sexual rapport there is always an attempt to return to the lack of rapport and built-in conflict between the motherer, the symbolic father and the subject.

Men + Women = Sexual Non-Rapport

Men + Men = Sexual Non-Rapport


Symbolic Father: The name-of-the-father is the fundamental signifier which permits signification to proceed normally. It confers identity to the subject, naming and positioning the subject within the symbolic order. If this signifier is foreclosed, that is not included in the symbolic order, the result is Psychosis.

Lacan distinguishes between the symbolic, the Imaginary and the real father. The symbolic father is not a real being but a position, a function. This
paternal function imposes the law and regulates desire, intervening in the imaginary dual relationship between mother and child to introduce a necessary symbolic distance between them. The true function of the father is fundamentally to unite (and not to set in opposition) a desire and the law. A subject may come to occupy the position of the symbolic father by virtue of exercising the paternal function. Although the symbolic father is not an actual subject but a position in the symbolic order, a subject may actually occupy this position. The imaginary father is an imago; the composite of all the imaginary constructs that the subject builds up in fantasy around the figure of the father. This imaginary construction bears little relation to the father as he is in reality. The imaginary father can be construed as an ideal father or as the opposite that is the bad father. As to the real father Lacan states that he is the agent, the one who performs the operation of symbolic castration. If the real father is the biological father of the subject, there is however a certain degree of uncertainty surrounding the question of who is really the biological father. Therefore the real father is the man who is said to be the subject's biological father. The real father is an effect of language, thus the real here is the real of language.

Mother: Mother is generally child's biological mother. The child can not separate itself with the mother at the beginning. The child feels complete and whole only at the presence of its mother. But mother gets separated by the
symbolic father where the Symbolic father can be a job mother does to earn a living or anything that keeps the mother away from the child. This absence of mother creates a lack, repression, demand and desire in child’s mind.

Desire: Desires, often borne out of subconscious need, drive much of how we feel and hence what we do. Desire is triggered in Lacan's Mirror phase, where the image of wholeness seen by the baby in the mirror creates a desire for that being. Beyond this phase, Lacan argues that the subject, separated from itself by language, feels a sense of absence, of being not fully present, and thus desires wholeness. We constantly put ourselves into the subject positions of language and cultural codes in seeking to fulfill the futile desire for wholeness. All unconscious desires are making identity problematic or 'unfinished'. There is resistance to identity at the very heart of psychic life. Man's desire for woman can be seen as desire for the woman's desire for the phallus. Lacan uses jouissance to indicate the lost object, that which is unobtainable and which always escapes satisfaction. This may show that, women have a point of advantage in the overall phallic economy, standing in the place of jouissance and thus being perpetually both desirable and ultimately unobtainable. Separation leads to desire as the boy distances himself from the mother yet still yearns for her.
Mirror Stage: The mirror stage describes the formation of the Ego via the process of identification, the Ego being the result of identifying with one own secular image. At six months the baby still lacks coordination; however, he can recognize himself in the mirror before attaining control over his bodily movements. He sees his image as a whole, and the synthesis of this image produces a sense of contrast with the un-coordination of the body, which is perceived as a fragmented body. This contrast is first felt by the infant as a rivalry with his own image, because the wholeness of the image threatens him with fragmentation, and thus the mirror stage gives rise to an aggressive tension between the subject and the image. To resolve this aggressive tension, the subject identifies with the image. This primary identification with the counterpart is what forms the Ego. The moment of identification is to Lacan a moment of jubilation since it leads to an imaginary sense of mastery, yet, the jubilation may also be accompanied by a depressive reaction, when the infant compares his own precarious sense of mastery with the omnipotence of the mother. This identification also involves the ideal ego which functions as a promise of future wholeness sustaining the Ego in anticipation. The mirror stage shows that the Ego is the product of misunderstanding where the subject becomes alienated from himself. It introduces the subject to into the imaginary order. It must be said that the mirror stage has also a significant symbolic dimension. The symbolic order is present in the figure of the adult who is carrying the infant. The moment after the subject has assumed his
image as his own, he turns his head towards this adult who represents the big other, as if to call on him to ratify this image.

The Psychoanalytic Unconscious: It is probably the most detailed and precise of the various notions of 'unconscious mind. It lies at the heart of psychoanalysis.

Consciousness, in Freud's view (which was his first of several psychological models of the mind) was a relatively thin perceptual aspect of the mind whereas the subconscious was that merely autonomic function of the brain. The unconscious was considered by Freud throughout the evolution of his psychoanalytic theory a sentient force of will influenced by human drive and yet operating well below the perceptual conscious mind. For Freud, the unconscious is the storehouse of instinctual desires, needs, and psychic actions. While past thoughts and memories may be deleted from immediate consciousness, they direct the thoughts and feelings of the individual from the realm of the unconscious.

Freud divided mind into the conscious mind or Ego and two parts of the unconscious: the Id or instincts and the Superego. He used the idea of the unconscious in order to explain certain kinds of neurotic behavior. In this theory, the unconscious refers to that part of mental functioning of which subjects make themselves unaware.
Freud proposed a vertical and hierarchical architecture of human consciousness: the conscious mind, the preconscious, and the unconscious mind - each lying beneath the other. He believed that significant psychic events take place "below the surface" in the unconscious mind, like hidden messages from the unconscious - a form of intrapersonal communication out of awareness. He interpreted these events as having both symbolic and actual significance.

Psychoanalysis - a set of techniques for exploring underlying motives and a method of treating various mental disorders; based on the theories of Sigmund Freud. Again psychoanalysis can be briefly interpreted in the following way:

Psychoanalysis:

a. The method of psychological therapy originated by Sigmund Freud in which free association, dream interpretation, and analysis of resistance and transference are used to explore repressed or unconscious impulses, anxieties, and internal conflicts, in order to free psychic energy for mature love and work.

b. The theory of personality developed by Freud that focuses on repression and unconscious forces and includes the concepts of infantile sexuality, resistance, transference, and division of the psyche into the id, ego, and superego. It can also be interpreted as

c. psychotherapy incorporating this method and theory.
Mystic Other: Men have phallic and measurable sexuality and women have phallic and non-phallic sexuality. The non phallic sexuality of women is indefinite. But there are also special categories of those who have non-phallic sexuality – who can either be men or women, who can help explain the mystery of feminine sexuality. These mystics desire a union with god. Whereas Freud discussed the dark relationship between mysticism and suffering with great hesitation, Lacan spoke of them more positively by remarking that on the cultural level, adoration of Christ suffering on the cross naturally sustains jouissance. If certain mystics directly experience jouissance by looking at the Other's face—by looking at the face of God—others can attain it only by allowing the ever so broken body of Christ on Calvary to sustain it. They partake of a vicarious jouissance from Christ's mutilated body offered up to God. Commenting on Catholicism, Lacan wrote, "That doctrine speaks only of the incarnation of God in a body, and assumes that the passion suffered in that person constituted another person's jouissance".

Non Sexual Rapport: The rapport between male jouissance which is phallic and definite and the female jouissance which is partly phallic and indefinite
are never soul satisfying. Again a union between God and men or women creates a mystic rapport which is far more fulfilling and blissful.

Male + God = Non-sexual Rapport
Female + God = Non-Sexual Rapport

Repression: Psychological repression, or simply repression, is the psychological act of excluding desires and impulses (wishes, fantasies or feelings) from one's consciousness and attempting to hold or subdue them in the subconscious. Since the popularization of Sigmund Freud's work in psychoanalysis, repression is popularly known to be a common defense mechanism.

The Real: The 'real' emerges as a third term, linked to the symbolic and the imaginary: it stands for what is neither symbolic nor imaginary, and remains foreclosed from the analytic experience, which is an experience of speech. What is prior to the assumption of the symbolic, the real in its 'raw' state (in the case of the subject, for instance, the organism and its biological needs), may only be supposed, it is an algebraic x. This Lacanian concept of the 'real' is not to be confused with reality, which is perfectly knowable.

4.5. LITERATURE REVIEW:

Though psychoanalysis can play a very big role in the field of Marketing and Advertising, there exist only a handful of publications in the said field. Even
from such a small population we have discussed those few that have made an investigation in the area of decoding of ads, social and cultural influence of ads etc. We will discuss only those few literature that would be supportive for our present study.

Williamson, in her book, Decoding Advertisements: Ideology and Meaning in Advertisements, discussed on decoding of advertisement at length. This is an original study of the “message” behind advertisements, their language and pictorial presentation, and their psychoanalytical intent and impact. Delving into the unconscious mind of the prospects and fulfilling some unfulfilled basic needs may create special attraction to a promoted product (Williamson Judith, 1978).

Steel, in his book, Truth, Lies and Advertising, investigated about the ways to attract consumer attention. Although many authors and researchers are still recording behavioral models and demographic trends; Steel has taken a different approach. In this book he encourages consumer research based on common sense and creativity. With the use of this approach he is able to enter the minds of consumers. It can be said that, creativity always builds its own place. To be creative always one does not need to explore great ideas. Common sense applied with precision and understanding of consumer’s psychology may make big differences (Steel, Jon, 1998).
Shaughnessy and Shaughnessy in their book, Persuasion in Advertising, addressed the issue of persuasion from subliminal frame. They aptly commented that a marketer must find out the mental program that led a prospect to behave in a certain way. He investigated that all prospects and customers showed some homogeneous psychological frame which constituted critical factors in the matter of persuasion and purchase (Shaughnessy and Shaughnessy, 2004).

Scott and Batra, in their book, A Persuasive Imagery, described the way the ad visuals influenced the social structure. The authors made an efficient enquiry on how several dimensions of visuals created psychological drive and persuasion. The psychoanalytical approach to decode ad images would be beneficial to understand the consumer buying behaviour as well as the endeavours made by marketers. Williamsons, in her book, mainly emphasized decoding of ads, the authors of present publication made an attempt to relate the decoding of ads with the consumer behaviour pattern (Scott and Batra, 2003).

Bennett, in the article, Getting the Id Go Shopping, writes that marketers have been trying for long to make shopping a regular habit for the consumers. Thus, marketers tried to make product appeals to the “Id” living in the unconscious mind of the consumer. This resulted in oniomania, a
disorder where the patients are addicted to shopping. A pharmaceutical company has already developed a drug for a cure. Thus the Bennett analyzed how market dynamics operate by creating firstly a disease and then a cure for it (Bennett David, 2006).

Haineault & Roy, in the book Unconscious for sale, also examined and investigated the operation of market dynamics with the perspective of a critic and analyst (Haineault & Roy 1993).

Nathanson, described how the customers and prospects, specially the youngsters, made the ad communicators their role models specially for the alcohol ads (Nathanson-Moog, C, 1984). He aptly involved the same concept as used by Williamson, to find out the cause of addiction (Nathanson-Moog, C, 1984).

Richards, MacRury and Botterill, in their book discussed how not only advertisements but all sort of communications can be studied psychoanalytically. The authors also studied several advertisements from socio cultural perspective (Richards, MacRury and Botterill, 2000).

Gunter and Furnhan studied the children's market. The authors investigated that the market for children was heterogeneous and needed to
be segmented according to various psychological characteristics. This analysis gave an insight to the children's marketers to reach and retain the young prospects and customers (Gunter and Furnhan, 1998).

Schutzman investigated the influence of ad on society. By portraying role stereotypes through ad commercials advertisers remind the women their marginal position (Darida) in the society. Modern women who aspires an independent life might outcast all the products where women are projected in their stereotypes (Schutzman, 1999)

In the article, "The Portrayal of Women's Images in Magazine Advertisements: Goffman's Gender Analysis Revisited", Mee-Eun Kang, studied how ads influence the cultural issues, the image of women etc. this is a study which talks about the impact of commercials the society which can be further used by the corporates and can also be an eye opener to the consumers to increase their awareness (Mee-Eun Kang, 1997).
4.5. DECODING OF A FEW ADS OF BOROLINE WITH PSYCHOANALYTICAL TOOLS:

4.5.1. A description of decoding:

Ad 1963

The ad portrayed a face of a woman on the foreground & a crowd in their shopping spree in the back ground. The face in the foreground stands for Lacanian “little other”. The face projects beauty which is both the object of desire which is a logical item & the cause of desire, which is a causal item. Here, Boroline meets the desire of every woman who wants to groom themselves as beautiful. The crowd in the back ground stands for the “big other”. Big other is the desire of the society as a whole defined by the signifiers. The desire of the crowd is logical but not causal. This desire might be desire for a fulfillment & satisfaction. The little object/other or desire for beauty may bring fulfillment in a woman’s life with the help of her favorite skin cream Boroline. Here the three eyes of the goddess stand as phallus which expands to vigil the whole universe contracts to bring wellbeing to particular individual like Boroline.

The three eyes of the goddess may also stand for id, ego & super ego. The third eye of the goddess – which is the eye of knowledge and vision, may control the wild desires of human beings.
The ad in 1966 portrayed a lady’s handbag. A packet of Boroline is superimposed upon the bag. It seems as if the packaged cream is kept inside the bag, though it is shown from outside. The concept is surrealistic. Id in unconscious mind also thinks through the cues which are not logically configured like surrealistic art. Here, Boroline itself is projected as the mother. The customer is present through the image of the ladies hand bag. The customer is like the real and thus inexpressible. The language which is but a cluster of symbols expressed, the customers as the source of desire. A desire that is created to the subject for being separated from the mother was producing repression to the subject. The festival comes with a solution stating that this desire could be met by the act of shopping. But generally once the object of desire is reached, the subject starts running after another object. Now if the subject pursues shopping, keeping Boroline as the priority in the shopping list, demand of the subject would be satisfied. Here the lady’s bag stands for female jouissance which is indefinable (infinite) & different from male jouissance which is only phallic) and definite. This bag stands for feminine jouissance itself. The copy indicates about the product kept inside the bag. But except Boroline these products are inaccessible though their existence is certain. The circles on the bag define a phallic order of continual contraction and expansion or orgasm. Thus this super
imposition of male jouissance upon female jouissance creates a sexual non-rapport. The super imposed packet of Boroline may stand for phallus.

Here the handles of the bag are considered as super ego as the bag can be carried by the handles as the super ego governs the society through a set of rules and regulations. The lower half of the bag is designed with numerous circles defining the wild wishes of id. Boroline mediates between id and super ego and pacifies the wild desires of id. The id might represent the eternal desire of women to attract the opposite sex. But the super ego defines the ways about the restrained conduct that society expects from a woman who demands respect. Thus Boroline which stands for ego gives a solution saying a beautiful skin will make a woman attractive to her dream man.

Ad 1972:
The ad portrays the upper torso of a woman with bobbed hair. She represents the modern woman of early 70s, draped in a floral sari and a sleeveless blouse. She seems fatigued and searching for something. Here a visage of goddess Durga is portrayed in the left hand bottom of the ad. The goddess and her ornaments revoke the traditional grooming of a woman.

Here the modernity is Lacanian symbolic father who has taken away the subject from her mother. Here the traditional grooming of the goddess stands for the mother. Here the powerless subject feels an intense pain
because of evil separation & searching for a solution. The subject is learning of her suffering. She realizes the acquiring of beauty might give her relief by making her more attractive in the eyes of men. It instills an unquenchable demand for she wears skin showing dresses, she wears her hair short, she wears bindi, earrings, bangles, and necklace. But nothing fulfills her demand. Thus the frustrated demand transformed to a desire. This desire is partly met by the substitute mother Boroline (Dor, Joel, 2001).

Ad - 1973
In this ad, the goddess Durga is portrayed in the back ground. The goddess represents id in our unconscious mind where various human desires good and evil float in cycles. The goddess herself represents the divine attribute while the demon and the lion represent demonic and beastly attributes of id. These three types of attributes keep on fighting with each other. The id represents the face of the woman who is wearing a flower in her hair with a smile. She is trying to become beautiful. Thus she wears flowers on her hair, a ring on her finger, bangles on her fore arms, necklace on her neck and a floral blouse. But no ornament can fulfill her demand. This frustrated demand transforms into a desire which is partly fulfilled by Boroline. This woman represents ego which lies in the conscious mind. The ego tries to bridge the gap between id and super ego. The three women blowing the conks represent super ego. This superego resides in the conscious mind.
heavily drawn by the rules and regulations, rites, and customs of the society (Benvenuto, Bice, 1986).

Ad 1976

This ad portrays a woman wearing a full sleeve top & a pair of trousers. The woman is portrayed against the idealization & it portrays the truth. Since it goes against the idealization, the visage of goddess is missing. Boroline has never portrayed women in trousers except this year. According to Lacan the standard image of a man represents a willingness to have sex with woman he has a relationship with & a standard image of woman represents the willingness to love the man she has relationship with. But Lacan himself afterwards said “In reality an individual man often wants love and a woman might want a straight forward sex. Here perhaps the difference between gender and sex is projected with much adroitness.

Here mother is represented by mental peace and integrity. The symbolic father is represented by modernity. The subject is taken away from the mother in presence of symbolic father. Here Boroline promises that it can take the subject back to the mother. Here Boroline is projected in the absence of mother.
Ad 1977:

The ad portrays the visual of a young girl, who is offering her prayer to the goddess, clasping both her hands together. She is draped in a sari, though she is too young to wear it. The image of goddess is missing from the ad.

She wants to be closed with the mother as the symbolic father separates her from mother. Symbolic father is not clearly stated. She feels that she got separated from mother and through her prayer she tries to be closed to the mother. (Benvenuto, Bice, Kennedy, Roger, 1986). Mother is the natural beauty. Symbolic father is age. We are born with natural beauty and age is the symbolic father which separates us from the nature. Boroline accelerates the process of unification. The shades of color represent the flux state. The inner self of human is not fixed but fluid and unstructured (Dor, Joel, 2001).

Masculine sex is phallic whereas the feminine sexuality is both phallic and non phallic. The phallic is about the measurable and the observable and that moves and has power. Thus the dripping color on the girl’s image shows a women’s sexuality. The patches of color created a visual illusion of movement representing the phallic part and it also created a suggestion of infinitude portraying the non phallic part (Bowie, Malcolm, 1991).
Ad 1978:

The ad in 78 shows a hand with a brush that paints the visage of the idol of goddess “Durga”. The sub-conscious mind of every man or woman is always dominated by the pleasure principles but the super ego or the Symbolic father according to Lacan tries to bind the free will of id with societal rules and regulations. Here ego mediating between id and super ego directs this libidinal energy towards a socially acceptable mode of expression like painting, making of sculptures etc. Here the subject may be reflecting the mirror stage, which is instrumental in the formation of ego in the child’s mind. Here ego is manifested in the mind of an individual on the basis of identifying himself with his spectacular image. The Boroline is standing like the mirror, which is instrumental in the establishment of an individual’s self-identification.

In this ad, the mother is represented by the image after whom the subject wants to see himself. Here Boroline is instrumental to satisfy the aspiration of its subject. The aspirer might be portrayed as the child. The want of perfection might be considered as the symbolic father. Boroline is portrayed in the absence of mother.
Ad 1980:
The goddess Durga with her 20 hands is killing the demon. The demonic power represents repression. Again the demon stands for super ego which is restricted by the rules and laws of the society. The goddess herself represents the id in the unconscious mind, in which kills the repression to emancipate happiness, beauty, wealth all together.

In this ad, happiness, beauty and wealth are considered as mother. But mother is not directly present. The symbolic father is represented by the demon. Boroline is represented by the goddess herself who is in the process of destruction of the demon. The child and the customers are not present in the ad. Thus, Boroline is projected in the absence of mother.

Ad 1982:
Ad in 1982 depicts a social gathering in a village for offering prayer to the goddess Durga. In 82, the symbolic father is represented by language which separated the subject from the mother the Oneness. Here the subject separated from itself by the language, feels a sense of absence of being not fully present and thus desires wholeness. One wants to be united with the mother. But language acts as a separator. Thus through the scripture, he can not convey his message to mother. Here mother is the real which was inexpressible. This created a tension between the world of symbol and the real. Boroline promised to give expression to the real self of the subject. The
child is the customer who wants to be united with the mother. Here Boroline is projected in the absence of mother.

Ad 1984:

The ad portrays the visage of Goddess Durga. Her right palm is open and exposed showing assurance to her devotees. The star on the right side of her forehead represents the Mystic Other. When the expectation of religion is super imposed on subject both causally and intuitively, then we define it by mystic other. Here the triangle in the downward direction is non-phallic and the triangle in the upward direction is phallic. The central desire of the mystic other is not only to ensure peace for them but to the entire society as a whole. Now desire for peace developed from sexual non-rapport is dissolved in non-sexual rapport.

Ad 1986:

The ad portrays a group of people dancing together. This dynamicity of crowd represents phallic jouissance. It also represents id of the unconscious mind which represents wild and unstructured wishes. The idol of goddess with ten hands spread across the ten directions entail infinitude. Thus the goddess represents the feminine jouissance which is immeasurable and infinite.
Here, the mother might be considered as celebration and the day to day routine for earning a living might be considered as the symbolic father. The common people who are bored and fatigued of their uneventful day to day life can be considered as the child. Here Boroline was the harbinger of celebration and is projected in the presence of mother.

Ad 1988:
The ad in 1988 is a collage. It is showing the visage of goddess in the middle, surrounded by various war weapons. Here all the weapons have phallic attributes. Thus all these weapons the goddess becomes an irresistible confluence of power as the phallic attributes represent the domain of power. Again, in this ad, mother is represented as the assimilation of various divine energies. The demon is the symbolic father. The goddess is powerful as she is equipped with an array of diverse armour where as the demonic power is ineffective he is equipped with only a singular energy and has no variation. The Boroline is the mother. The child is absent. Here Boroline is projected in the presence of mother.

Ad 1993:
The ad portrays a man’s hands and how he is offering prayer the god by holding a vessel of flowers and fruits with both of his hands. He is offering this flowers and fruits in a vessel which is on the move so can be considered
as phallic and measurable (as those offerings were confined in a container) representing male jouissance. He is offering the flowers to the river which is partly phallic and indefinite. Thus it might create a sexual non rapport. In this ad, the mother is represented by the customers. Perhaps the competitors are the symbolic father. Boroline itself is represented as the subject who wants to overcome repression by keeping itself close to the mother. Boroline might be considered as the child. Here Boroline is projected in the presence of mother.

4.5.2. Conclusion:

Psychoanalytical Projection of Boroline:

Here we would like to study how differently Boroline was projected through presence and absence of the mother and the symbolic father over the years. We would also like to explore how the customers are projected from the psychoanalytic perspective.

In the year 1963, as well as in 1964, 1972, 1973, 1976 and 1977, customer, portrayed in the image of a young woman who might be considered as representative of the child. The mother seemed to be represented by beauty and charm. The customer, portrayed in the image of a young woman might be considered as representative of the child. The festival itself was considered as the symbolic father. Though the symbolic father tried to separate the child
from the mother, the presence of Boroline prevented the separation. Here Boroline was projected in the presence of mother.

In 1966, Boroline itself was projected as the mother. Here the customer was present through the image of the ladies hand bag. The customer was like the real and thus inexpressible. The language which is but a cluster of symbols expressed the customers as the source of desire. A desire that was created to the subject for being separated from the mother was producing repression to the subject. The festival came with a solution stating that this desire could be met by the act of shopping. But generally once the object of desire was reached, the subject started running after another object. Now if the subject pursued shopping, keeping Boroline as the priority in the shopping list, demand of the subject would be satisfied.

In 1972, again the modernity might be conceived as the symbolic father. The traditional Bengali culture projected by the ornamented visage of the goddess was considered as the mother. The lady portrayed in the visual might be perceived as the child. The child was suffering from repression for being separated from mother and Boroline was instrumental for reducing the effect of separation. Here again Boroline was projected in the presence of the mother as the separation is promised to be reduced.
In 1973, again mother was represented by beauty. The subject was trying to be close to mother by decorating herself with ornaments, cosmetics and flowers but without much result. At the end, Boroline had eliminated the separation between the subject and mother. In this way, Boroline was projected in the presence of mother.

In 1976, mother was represented by mental peace and integrity. The symbolic father was represented by modernity. The subject was taken away from the mother in presence of symbolic father. Here Boroline promised that it could take the subject back to the mother. Here Boroline was projected in the absence of mother.

In 1977, mother was natural beauty. The symbolic father was represented by age. Boroline promised to take the subject to the mother to eliminate the lack or repression. Here the mother was portrayed by a picture of a little girl. Thus here Boroline was projected in the presence of mother.

In 1978, the mother was represented by the image after whom the subject wanted to see himself. Here Boroline was instrumental to satisfy the aspiration of its subject. The aspirer might be portrayed as the child. The want of perfection might be considered as the symbolic father. Boroline was portrayed in the absence of mother.
In 80, happiness, beauty and wealth were considered as mother. But mother was not directly present. The symbolic father was represented by the demon. Boroline was represented by the goddess herself who was in the process of destruction of the demon. The child and the customers are not present in the ad. Thus, Boroline was projected in the absence of mother.

In 1982, the symbolic father was represented by language which separated the subject from the mother the Oneness. The subject wanted to be united with the mother. But language acted as a separator. Thus through the scripture, he could not convey his message to mother. Here mother was the real which was inexpressible. This created a tension between the world of symbol and the real. Boroline promised to give expression to the real self of the subject. The child was the customer who wanted to be united with the mother. Here Boroline was projected in the absence of mother.

In 1984, Goddess was claimed as peace and peace was considered as the mother. The mother was united with the child and the child comprised all the living beings. Here though the child was absent in the visual, its indirect existence was conspicuous as the mother, by raising her right palm, is offering her blessings to her children. The unification of child and mother confirms the absence of the symbolic father. (Boroline here is comparable with the mother and the living beings are comparable with the users.) Boroline was projected in the presence of the mother.
In 1986, the mother might be considered as celebration and the day to day routine for earning a living might be considered as the symbolic father. The common people who were bored and fatigued of their uneventful day to day life could be considered as the child. Here Boroline was the harbinger of celebration and was projected in the presence of mother.

In 1988, mother was represented as the assimilation of various divine energies. The demon is the symbolic father. The goddess is powerful as she is equipped with an array of diverse armour whereas the demonic power is ineffective he is equipped with only a singular energy and has no variation. The Boroline is the mother. The child is absent. Here Boroline was projected in the presence of mother.

In 1995, the mother was represented by the customers. Perhaps the competitors were the symbolic father. Boroline itself was represented as the subject who wanted to overcome repression by keeping itself close to the mother. Boroline might be considered as the child. Here Boroline was projected in the presence of mother.
A Quick Glance for Positioning of the Mother, Symbolic Father and the Child and Boroline over the years:

<table>
<thead>
<tr>
<th>Year</th>
<th>The Mother</th>
<th>Symbolic Father</th>
<th>The Child</th>
<th>Boroline projected as</th>
</tr>
</thead>
<tbody>
<tr>
<td>1963</td>
<td>Beauty and Charm</td>
<td>Festival</td>
<td>Customer</td>
<td>Preventor of the separation</td>
</tr>
<tr>
<td>1966</td>
<td>Boroline</td>
<td>Not present</td>
<td>The Real Mother</td>
<td>Reducer of the effect of Separation</td>
</tr>
<tr>
<td>1972</td>
<td>Traditional Bengali Culture</td>
<td>Modernity</td>
<td>Customer</td>
<td>Eliminator of Separation</td>
</tr>
<tr>
<td>1973</td>
<td>Beauty</td>
<td>Not Present</td>
<td>Customer</td>
<td>Eliminator of Separation</td>
</tr>
<tr>
<td>1976</td>
<td>Peace &amp; Integrity</td>
<td>Modernity</td>
<td>Customer</td>
<td>Eliminator of Separation</td>
</tr>
<tr>
<td>1977</td>
<td>Natural Beauty</td>
<td>Age</td>
<td>Customer</td>
<td>Eliminator of Separation</td>
</tr>
<tr>
<td>1978</td>
<td>The aspiration</td>
<td>Lack of perfection</td>
<td>Customer</td>
<td>Well Wisher and Aide</td>
</tr>
<tr>
<td>1980</td>
<td>Happiness, Beauty, Wealth</td>
<td>Demon</td>
<td></td>
<td>Goddess</td>
</tr>
<tr>
<td>1981</td>
<td>Peace</td>
<td>Absent</td>
<td>All living beings</td>
<td>Goddess</td>
</tr>
<tr>
<td>1982</td>
<td>Oneness</td>
<td>Language</td>
<td>Customers</td>
<td>One who promises to give expression to Real</td>
</tr>
<tr>
<td>1986</td>
<td>Celebration</td>
<td>Routine Work</td>
<td>Common People</td>
<td>Harbinger of Celebration</td>
</tr>
<tr>
<td>1988</td>
<td>Energy, Divine Power</td>
<td>Demonic Power</td>
<td>Absent</td>
<td>Assimilator of Energies, the Goddess</td>
</tr>
<tr>
<td>1993</td>
<td>Customers</td>
<td>Competitors</td>
<td>Boroline</td>
<td>Child</td>
</tr>
</tbody>
</table>
The mother, the closeness with whom will result in the ultimate happiness to the child (mostly the customers) was represented in many ways. Mother was mostly represented as beauty in the early years. Later on, mother was mostly represented through peace, wealth, and other object of desires. But as early as in 1965, Boroline was represented by the mother. Here Boroline was aptly conspicuous about its position as market leader. Another major shift could be seen in the year 1993, when the customer was described as the mother. This indicated a change in the market structure - shift from the producers' market in the 60s, to the consumer's market in the 90s. Thus, the change in the economic dimension of the country was very prominently reflected through these ads.

The symbolic father represented the evil force that takes the mother away from the child, causing immense distress. Boroline had been instrumental in reducing the distance between the mother and the child. To this effect Boroline always tried to stick to the age old Bengali culture and tradition. Thus, in the 70s for a couple of times it considered modernity as the symbolic father. In 1963, it considered even the festival as the symbolic father. It depicted festival as the time for shopping and celebration, but Boroline might not be the part of the shopping list. In the year 1965, Boroline was an item of priority in the shopping list and the existence of the symbolic father the celebration was grossly dismissed. Here Boroline took a very aggressive
market stance. In 1977, the symbolic father was considered as the age. GD Pharmaceutical might have adopted this strategy to curb the competition from those companies who sell wrinkle reduction creams. The symbolic father was absent in 1965, 1973 and 1988. The absence in general revealed that Boroline was not only trying hard but actually accomplished the most sacrosanct job of satisfying its customers. In 1993, the symbolic father was represented as competitors in a very subtle way. This showed the company might have faced some kind of competitive threat in the 90s.

The child was the sufferer once the symbolic father separated him from the mother. In most of the ads child was represented by the customer. Thus, customer was projected as the sufferer. This might be because of the fact that, in most of the cases, Boroline had projected itself as the provider of solution to the customer’s problems. But the customers were kept absent in the ads during 80s. Ignoring customers seemed to be a big mistake by the company which was later realized by the company. Thus the ad in 1993, represented Boroline as the child and the customer as the mother.

In most of the ads Boroline was projected in the presence of the mother, reflecting the ultimate desire of the child (mostly the customer) was met. But in 1976, 1978 and 1982 Boroline was projected in the absence of the mother. In most of the early years Boroline was projected as the agent who eliminates the cause that keeps the child away from mother. But in the first half of 80s
and 90s it took the position of goddess. But in 93, the company was quite rational to realize that, not the company but the customer was the deity and the company is the mere subject.

Boroline that was once part and parcel of Bengali culture and day to day life had designed and redesigned its ads not only to deal with the conscious mind of its consumers but with deliberate effort successfully hit the unconscious mind. As we browsed through the ads over the years, it seemed a manifested truth that Boroline had been ceaselessly trying to fulfill the desire of its subject may be in form of bringing its subjects beauty or health and hygiene. According to Theodore Levitt a successful marketer does not sell a product to its customers but it gives solution to the customers’ problems. By a deep inner thinking GD Pharmaceutical realized that the major problem that a customer suffers from is that they are being separated from the mother. The mother was sometimes represented by beauty or by youth or by tradition. As the clueless civilization, standing as a symbolic father took the subject away from his/her mother, the subject suffered from a continuous agony of separation. Thus it gave birth to a frustrated demand, which later was translated into a desire. This repression or lack was the root cause of the problem of the subject. Now the desire of the subject also got influenced by the big other along with the little other. A sexual non rapport might aggravate these problems to a pitiable state. Thus Boroline from the house of
GD Chemicals projected itself as the substitute mother and tried to pacify the needs and wants of its customers in these ads under consideration.

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ANNEXURE - 4.1

(ADS FOR PSYCHOANALYSIS)
পূজায় আমার

প্রিয় স্কিন, ক্যাম ব্রোঞ্জলাইন কে

ভোলা অসন্ত্র!
পুজোর
কেনাকাটায়
না হলেই নয়

dরকারী আরও পাঁচটা জিনিসের সঙ্গে
সবার আগে চাই

বোরোলীন
(এ্যাভিসেপটিক ক্রিয়�-

বে কোন পরিবেশে আপনার জন্য ফোটাবে কমনীয় যাত্রায় অত্যন্ত আত্মাভূত

বোরোলীন হাউস, কলকাতা-৩

4.1.2. 
বোরোলিন

পূজায় বোরোলিন

গার্মন এবং প্রতিশাসিত-সুবিংশিত কোমল হর। কাটা হের ফাটার কাটা গুল্ম দক্ষ নিয়ে গুল্ম কত সজ্জিত সাংবাদিক।

বোরোলিন

সরলভিত্ত আর্টিস্টিক ক্যামারাকার হের

কাটা রকেন, ফাটা রকেন ও রক্ষণ রকেন শান্তি আনার।

বোরোলিন রাউস, কলকাতা-১
অজ শারদপ্রাতে...

নীল আকাশে হলকা মেঝে ভেলা।
চারিদিকে আনন্দের অল্পন মুখিত
এই শরতে

নীলাম্বর ও মিরাম্যান করে আপনার রক।
.কাটা-ছেড়া-কাটা, বুক-শুক-বিরাম' তুক
রকার প্রতিপ্রতি দিতে পারে কেরোলাইন সুঝড়িত অ্যান্টিসেপ্টিক ক্লেম।

জি.ডি. ফার্মাসিউটিক্যাল্স প্রাইভেট লিমিটেড • কলকাতা-১০০০০০
নবোরোলোয়ান
মূলধন অ্যাসিটিসিস্টিক ক্রিম

জিওস, জিওস কার্মাঞ্জি এক্সাক্স লিমিটেড, নবোরোলোয়ান টুইন, এসিএম এক্সাক্স, কান্নো-১০০০০০

৪.১.৫
এই উৎসবের দিনে মন চুটে যায় মায়ের কাছে। ভক্তিভরে ই জানায় অন্তরের প্রার্থনা। এই শুচিমিশ্র্য আনন্দন্ত দিনগুলির এবশ অঙ্গ বোরোলী নয়, সমাদর যার ঘরে ঘরে।

বোরোলী
সুভি আধিস্থায়ক
বি কার্যকালকাল নিমিত্তে
শিন্নি হাতের পরে গাড়ে উঁচু প্রতিম।
খাবার কুক হেলে৷
উৎসর্গে প্রস্তুতি.
পুকুর বর খুবে এই এভিতের অজ বোরোলার
যার সমাদর ঘরে ঘরে।
শিল্পীর ক্রম সুন্দরপ্রসারী, এবং তার
প্রকাশ সুস্পষ্ট আধ্যাত্মিক ঐতিহ্যের,
সঙ্গে জড়িত।
যেমন জড়িত বোরোলিন বঙ্গীয়ের
ঐতিহ্যের সঙ্গে। দীর্ঘ অর্থতন্ত্রীকরণ ঘটে।
তাই এই দিনে গুরুর অনন্ত-উৎসবকে
আসরা পূর্বায় জনাহঁই বাগন।

বোরোলিন
শুরুতি আধ্যাত্মিক তথ্য

@ জি মিন্টিমিউটকালস লিমিটেড
আশা মহল কলকাতা ৭০০ ০৫৩
বড়ীশার আটচালা দুর্গমণ্ডপে
এক সময় হতো জোড়া মোষ বলি,
বসতো যাত্রাগান কথকতার আসর।

কাল বর্তনীত। তার সম্প্রদায়ে বদলেছে পুজোর রূপ। কিন্তু
৩০৫ বছর আগের মত আজও সবার রায়চৌধুরী পরিবারের
সম্প্রদায় পুজোর কর্ম বড়ীশার সামর্থ্যে। আজও পুজো হয়
মধ্যমী প্রাচীন পুরোধ বৃহত্তিতর্পণী মতো। চাকের
রাজায় অনন্দময় হয়ে ওঠে পুজোর রূপণ। মায়ের
অভ্যন্তর রূপ হয়ে ওঠে চর্চন্তন। একপক্ষে আগের নবমীতে
হয় মায়ের হোকন। পুজোর শেষে এখনও রামচন্দ্রপুরের শুধুমাত্র
কাছে চিন্তা প্রতিমা ধাম বিসর্জন।

সামাজিক পুজোর অভ্যন্তর হয়ে ওঠে মায়ের।
নৈফিকত, ডিগ্রীর গভীরতা ও উৎসবের আনন্দ আজও অনন্দ।

এমনি করে বাংলার পুজোর ঐতিহ্যগুলো আজও বর্তনীত।
আমি পাদমাল বছরের শেষে এই ঐতিহ্যের এক অধিকারীর অধিকার
হয়ে আছে বোরোলীন-বাচ্চার সামাজিক ধরে ঘরে।
"যা দেবী সর্বভূতেষু শান্তিরূপেণ সংস্থিত।
নমস্তৈো নমস্তৈো নমস্তৈো নমম নম।"

দেবী সর্বপ্রাণিতে শান্তিরূপে বিরাজিতা।
তাঁরই অসীম কৃপাজগতের সর্বক্ষেত্রে আসে শান্তি। সেই শান্তি আরাধনায় আজ
পূজার প্রস্তুতি।
শান্তিবিধানের এই শারদীয় ঐতিহ্য বাংলার
জীবনের সঙ্গে অন্তর্গতভাবে জড়িত আছে। আজ
অর্ধশতাব্দীরও বেশী ব্যাপকতায় আজ হয়ে
আছে বোরোলিন।
শারদ শুভচন্দ্র সহায়
বোরোলীন

4.1.11
প্রীয়ন্তে সর্বদেবতা

পুণ্য মহালয়া। পিতৃপুক্রের শেষ দিন।
গাহরকে অজ্ঞতা পূণ্যর্থীর পিতৃপুক্রের মহালয়া।
.পৌরাণিক বিবাহ অনুষ্ঠানী পিতৃপুক্রের কয়েকদিন ধরে
আমাদের স্বর্গ পিতৃপুক্রের তাদের অনস্তাপ্য
তাপ করে মহান্দের কাছাকাছি বিচরণ করেন,
সত্তার সম্পর্কে তাদের তাকে পুণ্যবারিতে
তৃষ্ণা নিবারণের উদ্দেশ্য। তাদের, পিতৃপুক্রের
শেষ দিনে আমাকে যেই তাদের পুণ্যবারিতে
ফিরে যান তাদের মহৎ অনুষ্ঠান। সেই অনুষ্ঠানে।
সেই থেকে এই তিথির নাম মহালয।
পিতৃপুক্রের শেষদিনে ঐক্যের আনুষ্ঠানিক
ভরে ওঠা পৃথিবী। তাদের শুরু হয় ঐক্যপঞ্চ।
একবার আকার প্রাকৃতিক অনুসার আনুষ্ঠানিক।
আনন্দময়ীর আদার সময় হল। পুনরাগমনযাত্রা।

শান্ত শুভেচ্ছায় বঙ্গজীবনের অঙ্গ
বোরোলীন