

Quenching the Thirst of the Male Gaze

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ABSTRACT: This research paper aims to explore Laura Mulvey's Male Gaze theory in the advertisement campaigns of India's Tropicana Slice Juice. The objective of this research is to show how the modern stance of ambivalence in female sexuality is not a means of gender freedom by dint of embracing it. In lieu of that, the female body is a marketing technique to sell products. The study highlights how Katrina Kaif, the actress, in the advertisement campaign is a victim of male gaze and that the product represents the female sexuality of the actress. This notion of female sexuality is commodified into the product for marketing and advertisement; to lure target audience to buy the product i.e. Slice Juice. Another objective of this research is to depict how the female body is objectified and sexualized in compliance to the paradigms of Freudian Scopophilia. This study fills the gap in research on Tropicana advertisements which have hitherto not been deconstructed and studied as subtle ideological apparatuses of female subjugation and objectification. Feminist film theory, with specific focus on Laura Mulvey's Male Gaze theory is the tool for this research paper. The study highlights the significance of manipulating the female body on screen in not just the capitalisteconomy of India but throughout the world which is still striving to break free from the shackles of phallogocentrism. Future researchers can explore the psychological aspects of such media on the female population. It is a qualitative research with special focus on the case-study approach. It is an interdisciplinary research.

Keywords -Female Body, Male Gaze, Scopophilia, Sexual Commodification, Tropicana

I. INTRODUCTION

Tropicana Slice is a juice product by the Indian franchise of Pepsi Company. The juice brand focuses on mango juice as an alternate for the natural fruit in order to quench the thirst in sub continent's scorching heat. Katrina Kaif, a renowned Indian actress, hails as the Brand Ambassador for Tropicana Slice. J. Walter Thompson's South Asian branch is the advertising agency for the brand which has "taken the idea of mango indulgence too graphically" (Vinaya, 2016).

Tropicana Slice has hitherto launched various advertisement campaigns for its multifarious products but this research revolves around only a handful of them. The researcher critically analyses the campaigns of Ras ki Holi of 2012, The Slice Taste Challenge of 2013, Slice SvayaAMvar of 2014 and Alphonso, King of Mangoes from 2015. The most striking aspect which is the main contention of this study is that "...this brand indulged in Katrina's sensuality to promote its mango drink (Vinaya, 2016). J. Walter Thompson consistently employs mangoes as a symbol of seduction. The notion emerges from the culture of Indian poets and artists portraying mango as a fruit of love owing to the religious Hindu tradition which required an offering of love to the gods (Joshi, 2008). The research paper deconstructs this aspect of love to denote ambivalence of female sexuality, placing Kaif in a to-be-gazed-at position. She is passively loved by the male audience.

Scholar and film maker, Laura Mulvey coined the term Male Gaze and formulated it into a theory in 1975 in her essay "Visual Pleasure and Narrative Cinema". It heralds a feminist stance in literature and the visual arts. The Male Gaze theory lays bare the "unconscious formed by the dominant order structures (and) ways of seeing and pleasure looking" (Mulvey, 1975) in the Hollywood cinema industry. She depicts the sexual objectification of women on screen as a source of pleasure for the male eye. Thus, she employs psychological aspects of Voyeurism and Freudian Scopophilia. Voyeurism seeks to derive sexual gratification by viewing a female body. Scopophilia confers females the status of a marked form as the Other, thereby connoting servitude and inferiority. Moreover, it also incorporates objectification of the female body which aids in sexualizing women as a source of visual pleasure. In her essay, Mulvey strives to eradicate the concept of "dehumanizing a

woman to the status of an object to be considered for her beauty, physique, and sex appeal, as defined in the male sexual fantasy..." (as cited in *Male Gaze*).

The female is denoted as the Other in a servile position. She exists as a marginal character in all plots to accentuate the hero's role by dint of his reaction of heroism and chivalry for her. Consequently, she is the bearer of the meaning at the hands of phallogocentric film makers and scriptwriters. In addition to that, she is also a bearer of the male gaze which is her sole purpose on screen. "It creates a mode of looking that is sexual, voyeuristic, and associated with the male protagonist's point-of-view" (Simmons). Such an unequal manifestation of gender roles echoes the archaic pillars of a patriarchal social set up. The cinematic domain is dominated by males who disseminate and reiterate gender difference through visual signs. The woman is an exotic creature who is merely meant to please the phallus. Therefore, a woman is passive while the man is active as the one who gazes. This stereotypical education is imparted by robbing females of an identity and power. Hence, the camera zooms to depict fragmented body parts of females or the shot is captured from above a male character's shoulder to signify and verify that only a man can actively scrutinize a woman.

The *Male Gaze* theory depicts the scene from a male perspective. Thence, it guides the viewer how to view the visual scenario. This is rendered by a male eye behind the camera which captures the female body to accentuate her sensuality as a prime feminine quality. The gaze of the male audience is also significant in the formulation of hegemonic discourse. Lastly, the male character aids the audience in shaping their views pertaining to the gender dynamics on screen. Conspicuously, female film makers and female audience also see the actress from a male lens. Thereby, the social gaze is substantiated as one deriving from the phallus.

The research study aims to manifest the latent patriarchal discourse prevalent in the various advertisement campaigns of Tropicana Slice Juice. The research lays bare the re-presentation of women in media as a means of sexual gratification for the dominant gender, which is the male population. Voyeuristic pleasure and Scopophilia are deeply embedded in the symbolic structure of JWT's campaigns which delineate the Othering of the female sex as merely a body for carnal desires. The ambivalent sexuality of Katrina Kaif is a façade as her body and sexuality are commoditized to sell the product. The significance of this research paper lies in its ability to unveil the gender stereotyping and sexualizing of the female body as a marketing strategy. The study fills the gap in research on Tropicana Slice advertisements which have not been yet studied as a state apparatus to objectify the female body. Laura Mulvey's *Male Gaze* theory serves to be the tool for this research study. It is a qualitative research based on the paradigms of case study pattern. Future researchers can explore the psychological impact of Tropicana Slice advertisement campaigns on the female population. The researcher aims to confer answers to the following questions in this research paper:

- Why is the camera's focus on the actress' body fragmented?
- How does the soundtrack and text of Tropicana advertisements aid or hinder a feminist analysis?
- How can an ostensibly female-dominated sphere be termed as phallogocentric?

II. LITERATURE REVIEW

The undertaken research is a case study that has its reigns supported by Laura Mulvey's *Male Gaze* theory. This is in order to accentuate the patriarchal role of Indian advertisement industry as a marketing strategy. Thence, the product under critical surveillance by the researcher is Tropicana Slice Juice which denotes the stereotypical notion of a sweltering hot sub-continent country. Consequently, India is synonymous with the king of fruits, Mango. It is a country which offers an array of mango drinks to quench the parched throats of its nation. However, the researcher highlights the endeavor in selling the particular product to quench the thirst of the phallus by dint of befitting cinematic representation.

This is most prevalent in the advertisement campaigns of PepsiCo's Tropicana Slice, a company which came into inception in 1993. The advertisement agency's agenda is to always indulge in the visual "immersive experience of having a mango" (Tropicana Slice continues, 2016). Since the epicenter of creative genius is locked in visual indulgence, Babita Baruah, Senior Vice President and Head of Po1 (Power of One) Unit of J. Walter Thompson affirms that "The film is (always) sensuous, surreal and mangolicious..." (Tropicana Slice continues, 2016). This has rendered to be a fruitful stratagem for multifarious Tropicana Slice campaigns for they are hailed for capturing a "powerful appeal across India" (Tropicana Slice continues, 2016). True to form, Tropicana Slice has been, ever since, "...winning hearts of its consumers through campaigns like 'Aamsutra' and 'Slice Swayaamvar'" (Tropicana Slice continues, 2016). It is noteworthy that the success of Tropicana relies on bawdy innuendoes and risqué depiction. The advertisement agency sells the product to satiate the primitive need of man with the aid of another rudimentary need, the carnal desire. Consequently, the stereotypical image of Tropicana is "the mango juice flowing through her (Katrina Kaif) fingers ... (which) makes Katrina forget about the world around her, leaving onlookers mesmerized" (Tropicana Slice continues, 2016). The focus of the advertisement is the female brand ambassador, Katrina Kaif and her intoxicating beauty. Furthermore, the sexually allegorical image of juices flowing is felt to be an unsaid, alternate logo of the brand, especially the recurring frame of a juice droplet on the full lips of Kaif. The emphasis on the female body is echoed in the

actress' words: "I hope everybody likes my new look and relates to my love for mangoes through this campaign" (Tropicana Slice continues, 2016). This remark lays bare the agenda of the advertisement which is analyzed as a case study of the nefarious Male Gaze. The actress is the Lacanian objet petit a. She is desired by the on-looker for her sultry appearance. The object herself aims to ensnare consumers merely through looks. Albeit, this intimates warped female Agency, which is explored in the critical study ahead.

Furthermore, the study gauges the effect on an all-encompassing audience, comprising of both genders; for the product is aimed at consumers "across India". The advertising agency is seen to be catering to both genders. Consequently, the researcher probes into the nature of Male Gaze to test whether it lends a masculine lens to female viewers. The possibility of psychological reasoning laden with the folds of Male Gaze is also questioned in the critical study to confirm if the advertisements simply invoke the androgynous facet of human psyche through such cinematic manifestation. In addition to that, research reveals that the company comprises of both genders. The female population of the agency constitutes of Executive Creative Director, Sumati Singh and Directory Karina Taira. The presence of females behind the patriarchal lens is critically examined in the research.

The Associate Director of Marketing of Tropicana Slice claimed in an interview that "Every year we try to capture Indians' love for mango and depict it in different ways through our ad campaigns" (Tropicana Slice is, 2016). This notion is rebutted in the carried-out research for true to form, Katrina Kaif and the sensuous experience of having a Slice – these have been a consistent part of Slice's brand communication" (Tropicana Slice is, 2016). Hence, the descriptive discourse of "new exciting innovations" (Tropicana Slice is, 2016) is felt to be immensely flawed. All advertisement campaigns of Tropicana are based on conferring sexual pleasure to the audience. Neither are the techniques a form of "new exciting innovation" nor are they "backed by consumer insights" (Tropicana Slice is, 2016). The research explicates how the camera teaches the consumer and how patriarchal norms are hammered into the audience's mind. Sharma also opined: "We are witnessing a strong growth and demand in small towns and select rural markets..." and "urban markets by offering attractive pack price options" (Tropicana Slice is, 2016). The research culminates to enhance the Male Gaze which resides within the targeted audience of "small towns ... (and) rural markets", and "urban markets" alike for patriarchal lust dwells within the phallus, irrespective of class structure. Hence, pack pricing is felt to be merely a façade to attract consumers because the agenda is primarily achieved through female objectification, scopophilia and voyeurism. The study indicates that the product is sold by selling female sexuality.

It is suffice to say that "... Katrina is all set to enchant her fans through a simple yet appealing portrayal..." (Tropicana Slice introduces, 2016) in all the advertisement campaigns of Tropicana Slice. It is noteworthy that the aim of the advertising agency is to "enchant fans" pertaining to Katrina, shifting focus and the lens from the product onto her body. Consequently, "Tropicana Slice ... along with Katrina Kaif continues to ride on the sensuous wave to introduce their new flavor Alphonso" (Neogy, 2015). With such recurring themes, Harish Bijoor, Brand-expert and CEO of Harish Bijoor Consults has rightly opined that "the Tropicana effort is the "Sensuous Mango" film" (Neogy, 2015). The Alphonso mango campaign is a sultry cinematic depiction of Katrina Kaif who steals the mango from Aditya Roy Kapoor. The climax and central figure of this plot is the female character's body. "The film is set in a mango orchard where Katrina is seen playfully distracting the man with her charm" (Neogy, 2015). Albeit, Bijoor categorizes it as a "Sensuous Mango" with subtle streaks of depreciation, he harbors proclivity for Kaif's "serialized sensuality for the brand over the years" (Neogy, 2015) as a brand ambassador. Priti Nair, Cofounder of Curry Nation reckons that "Slice does the job well and I am glad that they have stuck to the brand's idea of 'seduction' for so long" (Neogy, 2015). She also deems it to be the strongest advertisement unlike those of competing mango juice brands by dint of the employed sex appeal. On the contrary, K V Sridhar, Chief Creative Officer of Sapient Nitro suggests: "they really need to come out of the image of sensuality and mango" (Neogy, 2015).

In a nutshell, Nilesh Badiya, the Director of Workshop Communications has aptly defined Tropicana Slice advertisement campaigns as "that usual 'Katrina making love to a mango' storyline" (as cited in Slice goes surreal, 2016). The theme of female sexuality and rampant use of sexual innuendoes is also prevalent in the latest 2020 advertisement campaign of Tropicana Slice. It accentuates the thickness of the juice which is allegorically portrayed as thick sexual fluids emitted from the body when sexually excited.

Christine A. Sweeney's scintillating wit is reflected in her dissertation titled "Gendered Glances: The Male Gaze(s) in Victorian English Literature". She opines "The Victorian "culture of surveillance" was dominated by the male gaze, typically understood in feminist criticism as the subjugation of the anti-male (the woman) and her recasting as an object for male dominance". This asserts the prevalence of the nefarious male gaze rendering from Victorian times as an embedded socio-cultural aspect. Since it was a cultural product, it intimates the man-made genesis of the transcendental norm of surveilling woman. Furthermore, this gives insight to the underlying strife surging between the two sexes since time immemorial. The words "anti-male" and "surveillance" denote the aforementioned idea as one monitors the enemy to strike when the iron is hot or to incorporate some means of shield. Thus, it is established that both genders are at daggers drawn with each other;

with the male being the only gender and female as his antithesis. The former constructs an ideology of vision, disseminates that “culture” in order to suppress the anti-gender. This lends power to the phallus which then embarks on “recasting” i.e. reinterpreting, re-defining, re-illustrating and re-creating the female Imago. The research paper manifests a case study to ascertain the prevalence of Victorian “culture of surveillance” and “recasting: of the contemporary woman. This renders one to question the triumph endorsed on the façade of human cognitive evolution over the centuries.

Sweeney’s sweeping statements mirror the carried out research to denote warped Agency of the objectified female on-screen who subtly exercises dominance over the look bearer by dint of her sensuality. She quotes “Peter Middleton’s theory that the male gaze “triangulates vision, knowledge, and power” (7) is true, but I argue that this “power” is not always power over women ... these understandings do not necessarily include a binary of dominance and repression” (Sweeney, *Gendered Glances*). However, the phallogocentric world averts this phenomenon of self-subjugation by morphing the strongly alluring and hypnotizing female body into a fetish “so that it becomes reassuring rather than dangerous” as cited in Sweeney, *Gendered Glances*). This resonates Helen Cixous’ reworking of the Medusa myth. True to form, man does not want to be conquered by the Dark Continent so he thrives in an illusion of male superiority lest the absence of penis engulfs his phallus into Nothingness, robbing him of his individual Selfhood as a Man.

However, Sweeney proclaims that while Laura Mulvey’s Male Gaze is “provocative, in the end it is too narrowing” (Sweeney, *Gendered Glances*) as the theorist limits all forms of the gaze into primarily two gender-based gazes, leaving no room for a plethora of motives enlightening the vision or gaze. Furthermore, contemporary criticism demystifies the female object to ensure immortality of the label of objectivity hurled onto the female sex. The Othering of females dwells at the expense of Male Ego for man suffers since birth due to masturbation fear and the Oedipal castration anxiety. Ellie Raglan-Sullivan expresses this dark notion in her essay “Seeking the Third Term: Desire, the Phallus, and the actuality of the source of prohibition”. Since the grown up man could not come to terms with his Oedipal desires and failed to intertwine with his Lacanian Image, “He can only await from a posture of aggressive frustration the position of power tacitly promised” (as cited in Sweeney, *Gendered Glances*). Put simply, Mulvey’s Male Gaze feeds the devouring monster left insatiated and agitated by Freud and Lacan. Consequently, she builds onto the fallible and latently victimized patriarchal discourse. This affirms “male desire for dominance as a learned familial and social urge” (Sweeney, *Gendered Glances*).

Sweeney ascertains that “... feminine women that partake in the gaze serve to detach gender from the gaze ... (as) all gazes are wholly dominant. The desire that fuels the gaze extends beyond the constructed phallus and ... (gender based) identification ... but as an androgynous human” (Sweeney, *Gendered Glances*). This far sighted idea of the critic is lauded by the researcher as it is felt that the carried our case study projects a gaze which is androgynous, for all audiences are a fusion of genders. Hence, the research probes into the query of who the real target audience is for J. Walter Thompson’s advertisement campaign for the conventional yet controversial use of Male Gaze puts forth an enigma. Janice Loreck confirms that “when film critics talk about the gaze, they are often referring to the “male gaze”” “that empowers men and objectifies women” (Explainer: what does) but it impregnates a long forgotten question clarified by the research pertaining to who the target audience is for Tropicana Slice Juice advertisements; as it surely does not only air when male presence is verified in the room. If Mulvey merely talks about heterosexual male desire, as she does in her essay, then the research manifests the possible effects on homosexual and heterosexual females for a male gaze is an ideology residing in the mind, not in the eyes. With the advent of LGBT rights, one ought to adhere to gender fluidities which are shards in the mirror of reality.

The research intimates that J. Walter Thompson exploits the female sexual drive as a tool of power to attain sales. This marketing strategy is in compliance to Loreck who believes “Her feelings, thoughts and her own sexual drives are less important than her being “framed” by male desire” (Loreck). Instances of Male Gaze depicted in the Hollywood cinema are rife. “The Postman Always Rings Twice” (1946) was a film “using close-ups, (as) the camera forces the viewer to stare at Cora’s body” (Loreck). Conspicuously, she is introduced visually as a sultry woman rather than being identified as Cora, a somebody. Alas, she is merely a body. The film franchise of “Transformers” (2006-2014) also projects use of the Male Gaze theory. Even the role of Catwoman in “The Dark Knight Rises” (2012) is bereft of significance for plot. She is merely a show piece to be gazed at while Batman saves Gotham from peril. Unfortunately, the male gaze has seeped into the cognitive spheres of humans alike that it is deemed as a norm and everyone is “very comfortable with assuming the male gaze” (Loreck).

The universally lauded Male Gaze is refuted by the Female Gaze theory. The former satisfies masculine scopophilia, engendering patriarchy as the sight-line of the camera projects a male vision and phallogocentric sight. The inception of Laura Mulvey’s Male Gaze theory lies in Jean-Paul Sartre’s concept of le regard, the gaze which was depicted in *Being and Nothingness* (1943). He asserted that it led to a “subjective power difference” (Male Gaze). It ensured dominance and command for the male subject who carries out the

action of looking, upon the female subject. As a result, the male is in a state of activity while the female is passive. Later on, more recently, the feminist film study connoted the Male Gaze to scopophilia, voyeurism and narcissism. This also breeds “sexual inequality ... a controlling social force in the cinematic representations of the sexes” (Male Gaze). This accounts for the passive role of female in all cinematic representations. The “value system” of the world ascertains the criteria “by which male-created institutions (e.g. the movie business, advertising, fashion) unilaterally determine what is “natural and normal”” (as cited in Male Gaze) in a society. These patriarchal Ideological Apparatuses sow dissent between the sexes proclaiming them as “rivals, not equals” (Male Gaze). Thence, Mulvey fuses film spectatorship in her ground-breaking theoretical trend.

Laura Mulvey’s Male Gaze theory became a thumping success in the bra-burning epoch. It laid bare a universally true phenomenon which was seeped in man’s ideology. Hence, to date “... when we enter the theatre, our own experiences and the ideology we were raised in come with us” (Conaway). As one steps into the theatre, it is redolent of the archaic means of Voyeurism where a woman would be on display in a box, not knowing who gazed at her and desired her from behind the window pane. “Voyeurism requires a degree of secrecy; the object does not know the voyeur is there” (Conaway). Likewise, the erotic woman enclosed in a frame on-screen is unaware of who her audience is but she is compelled to appeal to their carnal desires. On the contrary, Scopophilia is an activity driven by “instinct” (as cited in Conaway). This further affirms the degree of normative behavior connoted to viewing the female body for sexual gratification yet deemed to be inferior to the meta-sex. Consequently, Mulvey depicts the underlying hegemonic masculinity at work in the world of cinema, which acts as a replica of life.

It is widely acclaimed by critics and film theorists, including Conaway that “Mulvey’s focus is in [sic] psychoanalysis and how scopophilia, voyeurism, and fetishism align the female body on screen with that of a passive object meant only for spectacle” (Conaway). Since Mulvey’s work is an offshoot of Sigmund Freud’s psychoanalytic theory. She creates a line of “distinction between identity and (heterosexual) desire wherein desire is opposed to identity” (Oliver, 2017). For the theorist, the gaze only piques desire of a heterosexual male. Hence, the concept of Identity or Self resides with the phallus only. The Self is endowed with privilege to impose a Lacanian Image even on the object of Desire. Thence, rendering repositioning or re-viewing of women, which is symbiotic to the recasting of the marked form i.e. the female sex. In addition to that, man revels and indulges in the deep chasms of desire as he bears the identity of a Man. Nevertheless, as Mulvey probed into the “progression” (Weeks) of “looks” (as cited in Oliver, 2017), she sprinkled a tinge of fluidity in the hitherto narrowed gaze belonging to only a male and that too for sexual pleasure. This was elaborated upon in a follow-up essay titled ‘Afterthoughts on “Visual Pleasure and Narrative Cinema”’, penned down in 1981 to cater to queer theorists. Kelly Oliver rightly opines that “... when it comes to identity, women spectators, are in the double-bind of either identifying with the male protagonist. There is no place for identity with the feminine activity” (Oliver, 2017). This is evident in the carried our research as Katrina Kaif not only sells the product to a male population but to females also, and a strata of diverse sexualities.

Strong streaks of dichotomy are inherent in the gender dynamics as Virginia Woolf expresses in her milestone work “A Room of One’s Own”: “Men need her, love her, worship her and write about her. But they do so in relation to their own selves” (as cited in Laura Mulvey’s Male). They betray covert emancipation wrangled in a maze of subjection. This enigmatic, but felt to be symbiotic, relationship is accentuated by all filmmakers and other artists, male and female alike. A woman is denied identity. She is merely there for physical attraction. In spite of her passive role on-screen, she wields immense influence on her audience, originally deemed to be heterosexual males. The study depicts subtle and indirect use of Agency to lure a wide array of audience. Thus, the passive nature of the female object is questioned in the research study.

Cinematic representations are anchored by the Male Gaze theory rendering the audience to “see the film from the lens of the original” (Laura Mulvey’s Male). This raises an enquiry into the center of original of lens bearer. Therefore, the concept of original is sheathed in secrecy which the study aims to unravel. This is imperative in the contemporary cinema when the “original” is not only male, but females also.

It is noteworthy that Lorna Collins believes “The man exists first, then Mulvey posits the woman in society as ‘castrated’, thus, only existing in relation to the dominant gaze. The woman is a secondary creature, defined by her lack of penis” (Collins, 2017). She echoes Laura Mulvey herself who spoke about her own sex as: “their appearance is so much coded for a strong visual and erotic impact that it can be argued that they connote the true essence of being seen” (Collins, 2017). Yet men employ their active role to enthrall and ensnare women. It is felt that the male gaze makes the master servile to the mistress. “So the male gaze is always dependent on the female, as much as it is paradoxically superior” (Collins, 2017).

Put simply, “Gaze is about the eyes, desire, pleasure. Gaze is about sex and gender” (Collins, 2017). However, in a spectatorship of gender and sexual diversity, along with the intrinsic androgynous nature of human essence; the cumulative effect of being seen and weaning power over all audience morphs into a Pandora’s Box which the researcher endeavors to illuminate in the study. Gaze, thus, loses its centripetal origin cemented in the phallus for “eyes, desire, (and) pleasure” is genderless.

The Male Gaze theory is a discourse “that explores the nuanced ways our culture influences media and, in turn, the way media perpetuates troubling gender dynamics in our culture” (Yanacek, 2016). The research paper also explicates depiction of a visual discourse to intimate the reinforcement of stereotypical role of a male person as one in command whilst the frail female beauty is a mesmerizing creature of his fantasies.

This study revolves around ambivalent sexuality. The depiction of Kaif as a woman embracing her sexuality to dominate her male co-stars and male viewers is in fact “simply conforming to norms established to benefit men” (What is the “Male Gaze?”). As a result, the notion of mirage of female empowerment through body is explicated in this research.

Budd Boetticher remarked that “In herself the woman has not the slightest importance” (as cited in Mulvey, 1975). The researcher refutes this archaic notion. It is shattered to depict the consequential role of the female protagonist in the case-study. However, this prevalent modernity connoted to the concept of females, otherwise invisible characters, is critically probed in the selected advertisements to infer how lucrative being a female protagonist is and which gender reaps the rewards of the conferred limelight.

III. RESEARCH METHODOLOGY

This research entails a content analysis of a few selected advertisement campaigns of Tropicana Slice juice brand as the primary tool of research. Laura Mulvey’s Male Gaze theory from her phenomenal essay “Visual Pleasure and Narrative Cinema” serves as the secondary source. In addition to that, reviews, interviews, scholarly journals and dissertations serve as a pre-dominating tool for research along with other electronic resources.

It is a qualitative and exploratory research with specific focus on the case-study pattern. It is an interdisciplinary research. It is an inductive study. The significance of this study lies in the deconstruction of the selected advertisement content to reveal the underlying patriarchal ideological apparatus at work which has not been studied hitherto from Mulvey’s perspective. Future researchers can highlight the psychological impact of Tropicana Slice advertisements on the female population.

IV. DISCUSSION AND ANALYSIS

Pepsi Co. launched a fresh-juice brand called Tropicana 100%. Its brand ambassador for India is the famous actress Katrina Kaif. They have had numerous campaigns to hail their juice as the most nutritious, fresh and healthy choice. All the campaigns have advertisements made by the J. Walter Thompson advertisement agency. This research study accentuates the ideological discourse of selected advertisements portrayed with the lens of Laura Mulvey’s Male Gaze Theory. This paper is based on a compilation of advertisements of Tropicana juice. However, all advertisements have a mutual goal of selling the product by dint of Kaif’s sexuality.

The first advertisement, Alphonso, King of Mangoes starring Katrina Kaif and Aditya Roy Kapoor has a seductive soundtrack to intimate its flirtatious theme. Conspicuously, the gaze of the camera depicts frame shots of Kaif throughout the timespan of the advertisement. The camera’s gaze captures zoomed shots of Kaif’s feet, then her legs. This is followed by the only full shot of Kaif but it is noteworthy that her face is not towards the camera. This symbolizes a lack of identity for the female gender which is merely reduced to evocative body parts such as feet and legs. Kaif’s running shot only focuses on her bare legs till the hemline of her frock. Likewise, when she runs out of the barn with a crate of Tropicana Slice juice bottles the camera has solely focused on her legs. The culmination of sexualizing the heroine is evident in an error that the crate bearing the brand logo and product is not captured but the focus is on Kaif’s long legs. Moreover, Kaif depicts sexual desire through her craving for the juice. She fondles the bottle and, in another shot, mango juice oozes out of her lips as she revels the sweet taste of mango juice. The advertisement also depicts gender dynamics by conferring Roy a dominant role while Kaif acts as a stereotypical siren luring him by her full lips so she can steal his crate of mango juice. In addition to that, the conventional role of a mistress is evoked as Kaif barter her presumably perfumed handkerchief for mango juice, an equivalent to sexual pleasure in the Tropicana advertisement campaigns. Roy’s gaze on her lips while standing at the bonnet of a car is a means to guide the gaze of the audience which is pre-dominantly male. The interaction of the actors on-screen affirms that a female is meant to be gawked at with romantic splendour. Furthermore, Roy has full shots revealing the patriarchal identity as a whole as opposed to Kaif’s zoomed in shots of separate body parts. The wardrobe of both genders also manifests how women are perceived by men as sex-symbols in revealing clothes. On the other hand, Roy is fully dressed because a man has substance and personality. The recurrent element of scent and a sultry noise of inhaling perfume is also meant to be provocative and evoke one’s senses.

The compilation also features four advertisements from the “Swayamvar” campaign. Ostensibly, the name of the campaign alludes to the Sanskrit work Swayamvara. It is the selection of a groom by a woman. Therefore, all of these advertisements depict a bejewelled Kaif in a palankeen, wedding swing or in bed. Put simply, the beautiful female is not only a feast for the male gaze in a short revealing blouse and lehnga but the

setting is also reminiscent of the impending wedding night and the act of consummation. The notion is embedded in the advertisement when Kaif lays in bed seductively to show off her cleavage and caresses the bed sheet where a male partner would be expected to accompany her. Sexual innuendos are also depicted in the advertisement by Kaif fondling the bottle. Close up shots of her plump hips, her bare waist, neck, kohl-filled eyes and lips with a drop of mango juice on them proceeded by Kaif wiping her lips with an alluring expression towards the camera (male audience) are constituents of an ideology which asserts that females are objects of desire. In addition to that, the camera zooms in to show Kaif's lips kissing the juice bottle which is a shot to sexually excite men. One of the advertisements is in English. It is narrated in a full, rich and seductive voice which is inviting ("I'll be waiting for you") and depicts the female body as a land waiting to be conquered by the phallus. This idea is redolent of John Mayer's song "Your Body is a Wonderland" which denotes the phallogocentric ideals of reducing the female to a sexy figure in wait of male conquest in bed. The wedding campaign is felt to be flawed because juice is not a drink served at weddings. In spite of that, the advertising agency has employed the stereotypical role of a woman as a bride with mixed connotations of love-making where the fruit becomes a recipient of her lust.

Another advertisement, The Slice Taste Challenge, consists of two girls trying to woo a blindfolded man with their respective juice brands. The costumes of both girls flaunt their cleavage and the camera consistently zooms on their faces to show their lips. It is ludicrous that the camera shows the other girl's lips when the man drinks juice. Likewise, when his lips are shown, he gulps down the juice and blindly gropes for the bottle in Kaif's hands. The gestures of the male actor are shown by the camera in such a manner that one expects him to reach out for Kaif's breasts. The camera's height and position is exactly where Kaif's torso is so it is unconsciously anticipated by the audience that he would try to touch Kaif in a sexual manner. This insinuates a romantic theme. The boy selects Kaif's brand of juice which is revealed in a provocative manner. She squeezes a mango in her hands so that its succulent juice trickles from the crevices between her fingers. This advertisement also makes use of olfactory senses to heighten the sexual consciousness of characters. Lastly, the male character gazes at Kaif with sexual surveillance of her delightful body. The male character highlights the stereotypical idea of ogling at women and admiring their beauty as they are the objects of patriarchal sensuous sentiments.

The last advertisement in the compilation commences with a close up shot of Katrina Kaif loosening her ebony black curls in a provocative dress. Its red colour immediately evokes sentiments of love or lust. The gaze of the camera enhances the sexual objectification of the protagonist by showing a shot of her bare back with just a strip of cloth as the actress' blouse. The advertisement depicts the stereotypical notion of women as emblems of carnal desire when Kaif digs her mouth passionately in the fruit. This sultry action is shown thrice to establish the female as a sex-symbol in a manner of finality since the number three represents finality. Kaif also sucks her lips while a drop of juice dribbles down the side of her mouth. This advertisement blatantly and recurrently hints at the flow of sexual fluids by the use of juice and water from a pond that she visits. At the end of the advertisement, they show text which is the name of their advertisement campaign. It reads "Slice. Ab Ras Barsega". Even the soundtrack's lyrics are "Aaokheliensaskiholi". This rasintimates sexual fluids oozing when one is aroused. Mangoes fall off the tree into the pond rendering water to splash onto Katrina Kaif making her clothes wet. It is striking that in the earlier days of Bollywood cinema, a heroine would never let go off her dupatta (veil) as it is the symbol of female chastity and honour in South Asia. Scenes of rape usually began with the villain catching hold of the damsel's dupatta. However, this advertisement reverts the notion. Kaif removes her dupatta herself to catch mangoes with it. This symbolizes female subjugation to the desire of the phallus. The advertisement encourages women to gladly yield in to the sexual urges of a man. It makes the idea an accepted norm. The advertisement ends with the protagonist reclining with her back on the tree, drinking the juice while her legs are spread apart. Such an erotic posture is a sexual invitation to the male gaze of the audience. In addition to that, it categorizes women as creatures associated with sexual needs only. They merely exist to satiate the phallus.

The various advertisement campaigns of Tropicana juice view Katrina Kaif with the masculine gaze in spite of the team consisting of a female executive creative director, Ms. Sumati Singh. This substantiates that the patriarchal hold over the mindscape of the population is unswerving. Even females employ a masculine gaze to view other women. They equally relish the "element of naughtiness" (Joshi, 2008). Furthermore, it is noteworthy that the camera reduces Kaif to mere abstract body parts. The male characters aid the audience by their machismo gaze. The advertising agency employs the theme of female sexuality to sell their product. They cater to the gaze of their audience which is primarily male and pine to look at a woman with lascivious intentions. The female protagonist is depicted as a sex-symbol whose identity is only confined to sexual gratification of men. Close-up shots of her multifarious body parts deny her the identity of a wholesome figure. She is depicted as merely an object of arousal. Moreover, she is a woman who willingly poses in an enticing manner because women are interpellated as objects of aesthetic beauty. They are to be looked at so they should be ever-ready in order to please the penetrating gaze of every man.

Postmodern feminism celebrates sexuality of the female body. The ambivalence immersed in the utilization of a sexy figure refutes the predominant subjugation of a woman as a “silent image” (Mulvey, 1975). Women embrace their beauty as a weapon of power and seduction to enforce command over man. Alas, J. Walter Thompson exploits this aspect to revert the dominance of a female body. Hence, Agency and sexual ambivalence in power dynamics are nullified. She is no longer the daunting symbol of castration because the male director, actors and viewers impose fetishism and voyeuristic appeal onto Katrina Kaif. She is not the real reason why men or women will buy Tropicana Slice juice. That is a matter of personal choice for the buyer. Despite that, everyone is fain to watch the advertisement in order to feast their eyes with the ethereal body of Katrina Kaif. As a result, she is still a passive victim of the thirst of the male gaze indulging in scopophilia.

Such a narrative aids in disseminating gender bias and inequality. This research paper posits that media is an imperative ideological apparatus employed to ensure consistent prevalence of gender hegemony. It aids the metanarrative that women are but emblems of sex appeal. Hence, “the central place of the image of woman” (Mulvey, 1975) is accentuated for she is only an “image”. She is not a concrete reality. Katrina Kaif is representative of all women. Her “image” on screen is the Lacanian Imago or Ideal Image/Ideal-I created by the male centric discourse. Moreover, media propagates this ideal image so that all women adopt it as their Ego.

It is ironic that J. Walter Thompson consistently employs the theme of sexuality to sell juice. The aim of the agency is not in sync with the kind of the product they sell. In spite of its flawed marketing, the juice is a desirable product in the market due to the sexual innuendos depicted in the advertisement campaigns. This is a proof of the thriving nature of the male gaze even in contemporary times. In fact, it is now deeply enmeshed in the psychological mind-set of humans worldwide.

V. CONCLUSION

The research paper explicates the latent strokes of Laura Mulvey’s Male Gaze theory seeped in the visual narrative of selected advertisement campaigns of Tropicana Slice Juice.

All advertisements ironically subjugate the female protagonist, Katrina Kaif. She is reduced to a sexual object reserved for voyeurism and scopophilia. The male presence behind the camera and on-screen direct the gaze of the viewers to serve phallogocentric norms. Even females see the advertisements from masculine lens. Furthermore, the female body is presented in fragments which connotes a lack of identity for the female gender.

A thorough critical analysis in this research affirms the role of media as an Ideological Apparatus. Through visuals and audio, dissipated over mass media, the hegemony of phallogocentrism reigns supreme. It creates a discourse which posits the female as an exotic object with a passive role while the male onlooker and male centric camera creates an Ideal Image of a woman for the rest to emulate.

It is evident in this study that ambivalence of sexuality is futile in establishing female authority since Katrina Kaif’s allure is not a validation for consumers buying the product. In lieu of that, her sensuality and sexuality is commodified as a marketing strategy. It is felt to be deplorable that food products rely on carnal pleasure as it depreciates the stature of females. They are subordinated as an embellishment to attract consumers in order to generate sales by dint of objectification and fetishism.

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