

Tribhuvan University

Politics of Advertisements: A Study of *The Himalayan Times* from 1st January, 2014
to 31st March, 2014

A Thesis Submitted to the Central Department of English
in Partial fulfillment of the Requirements for the
Degree of Master of Arts in English

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August 2015

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Letter of Recommendation

Bhula Nath Khatiwara has completed his thesis, "Politics of Advertisements: A Study of *The Himalayan Times* from 1st January, 2014 to 31st March, 2014," under my supervision. He carried out this research paper from April 2014 to July 2015. I hereby recommend this thesis to be submitted for viva voce.

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This thesis, entitled "Politics of Advertisements: A Study of *The Himalayan Times* from 1st January, 2014 to 31st March, 2014," submitted to the Central Department of English, Tribhuvan University, by Bhula Nath Khatiwara has been approved by the undersigned members of the Research Committee.

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Acknowledgements

I am very much delighted to express my heartfelt gratitude to the faculty of humanities and social sciences, Central Department of English for the opportunity to study at Tribhuvan University.

First and foremost, I express my sincere appreciation to my thesis supervisor Saroj Sharma Ghimire, lecturer of the Central Department of English, Tribhuvan University, for his scholarly guidance, genuine and constructive suggestions and warm response. Without his constant supervision, correction and guidance, this thesis would not have been appeared in this present form. Similarly, I express my sincere gratitude to Prof. Dr. Amma Raj Joshi, Head of Central Department of English, for the approval of this research work. I am equally indebted to all my respected teachers at the Central Department of English for their constructive, intellectual and moral support.

I am thankful to my parents Rishi Raj Khatiwada and Sabitra Khatiwada for their constant encouragement and moral support in every step of my life and studies. I owe to my all family members for their moral and economic support in my study as well as in course of preparing this research work.

Last but the most, I would like to thank all my fellow colleague for their co-operation, suggestions, feedback along with resource materials provided to me while preparing this thesis.

August 2015

Bhula Nath Khatiwara

Abstract

This research examines the Nepalese commercial advertisements published in the English daily *The Himalayan Times* and keeps an eye on the politics of the advertisers. It argues that the capitalists make the advertisement a platform to impart the different consumerist ideologies across the Nepalese society. In order to get the desired objective, the advertisers play politics upon the consumers' sentiments and psyche and impose capitalistic ideologies such as the male gaze, sexual objectification, commodification, and random consumer culture. To impress the mass consumers with the product, the advertisers focus on the element of the entertainment and allure the audiences to the product in the advertisements. The visual aesthetics is the main weapon of the advertisers to mask the capitalistic ideology in the advertisement and this paper throws light into the shadowed politics of the Nepalese commercial advertisements.

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I. Nepali Commercial Advertisements and Representation

This research paper focuses on the Nepali print media, especially *The Himalayan Times* in order to analyze the politics of the advertisement, which has undermined the consumers in Nepali society. In general understanding, the advertisement is the bridge of producer and consumer which imparts the basic information of the products to the mass consumers in the materialistic market. The main objective of advertisement is to persuade the consumer to buy a particular cultural product. It is an important element in the modern marketing process, but can produce consistently profitable results only when the advertisement is designed politically keeping the target consumer in mind.

The capitalists advertise their commercial products through the mass media because it plays a dominant role to deliver the essential information of the products to the mass consumer. When we minutely observe the practice of commercial advertising through media especially print media, the traces of monopolistic psychology of the advertisers becomes transparent. Advertising is an industry that circulates the different alien cultures in the society, but not a soothing balm for the consumers. In this context, the Marxists critics Adorno and Horkheimer write in their essay "Culture Industry: Enlightenment as Mass Deception" that "...the culture industry remains the entertainment business. Its influence over the consumers is established by entertainment..." (239). Advertisements are designed to bedazzle the mass audiences applying the different strategies

The advertising not only rules over the mass consumers, but also fabricates the consumers through the sexuality, fetish, and voyeuristic psyche. Advertising is a practice of giving birth to the fake social ideology to make the consumer purchase the advertised products. Stuart Hall, a cultural critic, knocks practice of advertising. He,

in his text *Representation* says, the advertised “production of commodities became linked to Empire- the search for the markets and raw materials abroad supplanting other motives for imperial expansion” (240). This indicates the colonial mentality of the advertisers which adopts the different motives while designing the advertisement of the products. He further argues the advertising is an “imaginary way of relating to the real world” (240). Politics is practiced in advertisement in multiple ways such as use of seductive image with products, the use of deviated language, the use of public figure and the like, particularly the use of aesthetic sublimation.

In other words, the advertisers give high priority and space to the pornographic image, deviated language, and promises than the cultural product in the advertisement. The only one reason of such practice is to draw the attention of the audience and keep them in illusion, so that, the consumers buy the advertised product irrationally in the market. In the article “*Content Analysis of Advertisements in Different Cultures*” Vesna Lazovi explores the strategy of the advertisers. He asserts that the advertisers “actually try to convince consumers that what is offered is better than what they use now (e.g. breast-fed milk should be replaced by milk formula, convincing women that such a formula has more nutrients than their milk)” (47). Vesna Lazovi illustrates that the advertisers scatter the flowery sentiments in the advertisements through the print media. Similarly, another motive of advertisers is to monopolize the mass consumers in the society, imposing the false and fake conformity with the dominant ways of thinking and consuming the products. The producers change the form of the products with the same content. They only give new mask to their products and advertise through the mass media. Adorno and Horkheimer, in this line, argue “The blind and rapidly spreading repetition of words with special designations links advertising with totalitarian watchword” (246). This

signals the advertisers' inclination to the 'cultural imperialism'. There may be another intention of advertisers to colonize the society to expand their marketing. In this regard, Michael Ryan, in "*Cultural Studies: A Practical Introduction*", takes a firm stand "...that visual media has eclipsed all other social institutions –including family, religion, and government –as the preeminent source of the dominant narratives that shape all social existence"(139).

This paper takes the commercial advertisements from different categories like gadgets, drinks, cosmetics, vehicle, paints, dental cream, education, food, cement and the like in order to unmask the politics of advertisement.

Some advertisements from 1 January, 2014 to 31 March, 2014 published in *The Himalayan Times* have been taken for analysis. In the advertisements the use of images, public of figures' statements, highlighted language and assurance are prevalent. In *The Himalayan Times*, Multinational products like "Colors Mobile", "Huawei Mobile", "Samsung Mobile", "Nokia Mobile": "Ruslan Vodka", "Coca Cola", "Minsk Luxury", "Red Russian" "Himalaya Herbal Lip Balm", "Vaseline", "Sunsilk Shampoo", "Pears", "Lux", "New Ponds", "Ponds", "Clear anti-dandruff shampoo", "Dove Hair Therapy" "Bajaj Pulsar", "Yamaha", "TVS We go", "Pashupati Paints", "Berger Paints", "Sensodyne Toothpaste", "Pepsodent.", "Close Up", "Horlicks", "Dzire Condom", "CG Cement", "Blue Diamond Mango", "Berger Paints", "Good Life Biscuit" and so on are presented with the seductive images of women and the statements of promises about the products with unnatural language.

This research paper probes into the different issues: What is the connection between the advertisements and the real products? Are they identical? Why do companies advertise the products through the media? How does the advertisement play the role to control and monopolize the consumers? Do the market goods and

technologies work as the promises, images and claims in the advertisements? In general, what is the politics of the advertisement? Why do the advertisers apply the politics in the advertisement? How do they operate the politics? Why the media does: *The Himalayan Times* publish such unnatural advertisements in its daily? What is its background colour?

The politics of the advertisement is to lull the consumers into the conformity with the dominant ways of thinking and consuming the products. The advertisers apply the politics in the advertisement in order to widen the market of the capitalist products in the society. They operate the politics in the advertisements with different strategies to develop the ideology about the product.



Figure 1: The Himalayan Times Jan.3 page no. add. iv

The advertisement of Pashupati Paints illustrates the sex objectification and male gaze presenting an erotic image. The advertisers play upon the consumers' self-identity, decision making, cultural practice etc. applying the strategies to divert the psyche of intended consumers.

Advertisements are highly guided by the capitalistic ideology of the advertisers which stimulates the fake desires of a particular product and diverts the

mass consumers to the consumerism. Advertisements cover the seductive image, deviated language, public figure, and assurance of guarantee with the commercial products to impart the different ideologies of using the products to the consumers to make them convince about result of the advertised products. Nepali print media *The Himalayan Times*, English daily, has merged with the capitalists to gain economic aspects. It provides the space to the commercial products in its paper with high priority. Being a reliable source of news and information, it has attempted to maintain the imaginary luxurious world for the mass consumers through the advertisements of goods and services. In this context, Michael Ryan discusses:

In our visual culture, media technology intervenes between our eyes and the physical environment to an astonishing degree. Compare, for a moment, that which you know about the world from unmediated bodily experience and that which you know from images captured and reproduced by cameras and computers. (142)

The advertisement arouses the desires and attraction upon the consumers towards the products and captivates to purchase the products and use regularly. Through the advertisement, the capitalists aim to enhance their economic status.

Moreover, the advertisers, in print advertisement, highlight the erotic sexual



Figure 2: The Himalayan Times, March 14, page no. III

images, words or phrases in order to make the products more appealing to consumers which increase more chance of the products to be sold in the market easily. Sexuality in print advertising persuades people that if they purchase the products, they can be just as beautiful and sexy as the depicted models in the advertisements. The advertisement “Desire Condom” (Figure 2) of *The Himalayan Times* promotes the male voyeuristic gaze in the light of commodification of the models. It thrills to the male audiences when they gaze it. Such advertisements establish impractical and asocial doctrine upon the people, so that, they run to the market to purchase in the hope of the nectar of advertised product.

In addition to this, the commercial advertisements, in Nepalese print media, has given more importance to the image of women and highlighted words or caption to represent the imaginary phenomenon world of the products. The advertisers reflect the fantasy world and abstract ideas which are possible in the real world in the advertisements using language.

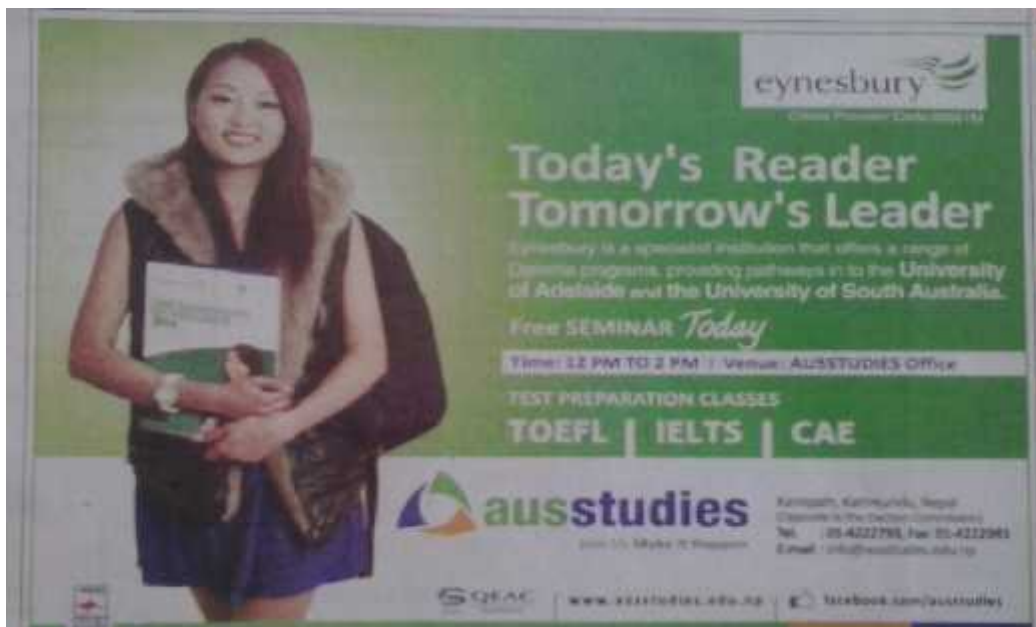


Figure 3: The Himalayan Times, Feb. 3, page no 5

Here, Hall says “There is no simple relationship of reflection, imitation or one-to-one correspondence between language and the real world. The world is not accurately or

otherwise reflected in the mirror of language. Language does not work like a mirror” (28). The advertisement of Ausstudies represents imaginary world of education. The advertisement has created an attractive ideology of Ausstudies where everything related to abroad study is possible. The advertiser has commoditized the female and applied the flowery language to spread a fake ideology upon the mass readers.

Similarly, the new form of politics is to play with the people’s religious and cultural sacraments for expanding their market with the flowery expression. The capitalists use politics to get the common people’s sympathy through the advertisement wishing in the social and cultural habits. They try to convince that their products make the festivals more pleasurable and unforgettable. They change name of the brand according to the sentiment and want of the mass consumers. The advertisement of Horlicks can be the best example of such politics.



Figure 4: The Himalayan Times, March 8, page no 1

Here, the brand name has been changed as “Women’s Horlicks” to earn favor of consumers, particularly female. The advertisers do not change the content of the products, but only form they change.

Different cultural critics have studied the advertisement with different perspectives. Michael Ryan argues the advertisement “is also a machine that produces the ways of seeing intentional, persuasive, and invested with power” (100). Ryan charges the advertisement as “machine” which develops new ideology in order to manipulate the mass consumers’ psychology regarding the market goods and services. Jiva Nath Lamsal analyses the psychological aspect of the advertisement and its effects upon the viewers in his article *Formation of Ideology and Operation of Male Gaze: A Study of Nepalese Commercial Advertisement*. In particular, he explains effects upon the male viewers in commercial advertisement. He asserts that the advertisers in the advertisement “create a world of virtual reality, exert psychological influences upon the audiences and arouse voyeuristic male gaze towards females” (343). Here, the critic posturizes the monopolistic mentality of the advertisers and the influence of the advertisement upon the consumers in the society.

Another critic Goldie Hayko elaborates the impacts of the advertisement in his article *Effects of Advertising on Society: A Literary Review*. In particular, the critic studies the ways in which advertisement can affect a consumer mentally and economically. He argues that the advertisement distorts the perception of the consumers and presents an “unrealistic standard of female beauty and thinness that is projected as the norm. When a young woman sees these advertisements and realizes that her outward image does not quite match up, she will often believe that the best way to match up to the projected image is to buy that product”(80). Here, the critic unmasks the politics how the capitalists commoditize the female characters’ body in the commercial advertisements to quench their thirst of economic prosperity in the society. Charles Van Doren examines the advertisements effects on the children in his book *A History of Knowledge*. He observes his television advertisements to put

forward his argument. According to him, the advertisement fascinates the children and arouses the desires towards the products. In his words, the advertisements "make them able to read the products name, so they can recognize it and tug at mother's skirt in the supermarket" (372). Here, the critic shows the effect of the advertisements in child psyche. Similarly, Deleuze and Guattari comment advertising is a "desiring machine"- capitalists' product for manipulating the proletariats-with the illusive desires and temptation in the eyes of consumers. According to them, advertising reduces independent consumers to "schizophrenia"- Any of several psychotic disorders characterized by distortions of reality and disturbances of thought and language and withdrawal from social contact - by arousing the multiple desires to purchase the advertised products

Although the different critics and scholars have read the cultural text: the advertisement, they seem to be one-sided and the advertisements have not been observed in the context of Nepalese scenario. This research studies minutely the advertisements published in Nepali print media with different lens which had unknown for the earlier critics. It primarily explores the politics or strategies of the advertisements and presupposes to be a reliable source for further study.

There may be different types of cultural criticisms according to its nature. In this research, only visual culture will be discussed: print advertisement. Print advertisement consists of the multiple strategies and politics that create an enchanting phenomenon world for the mass audiences to tempt them into advertised product. The advertisers aim to their intended consumer while designing. The advertisements move the consumers' mind towards the advertised products and make them penetrate into. In this regard, Vesna Lazovi in his article *Content Analysis of Advertisements in Different Cultures* opines:

The picture in the advertisement first attracts the reader's attention and usually has more impact than words, which are often used merely to reinforce it. Positive feelings and attitudes can be provoked when associating a product with happy families, dreams and fantasy, successful romance, celebrities, beautiful women, childhood, nature, etc. Images are used to construct the messages, which would, if verbally expressed, sound silly. (44)

Vesna Lazovi illustrates that the advertisers scatter the flowery sentiments and add fuel in mass audiences' decision that makes the cloud of artificiality through the advertisements.

Capitalism is the father of advertising that demands economic superiority in the society. For Adorno and Horkheimer, advertising is "culture industry" that creates exaggerated desires and wants for the mass people. They describe culture industry and advertising as:

Advertising and culture industry merge technically as well as economically. In both cases the same things can be seen in innumerable places, and the mechanical repetition of the same culture product has come to be the same so that of the propaganda slogan. In both cases, insistent demand for effectiveness makes technology in psycho-technology, into a procedure for manipulating men. In both cases the standards are the striking yet familiar, the easy yet catchy, the skillful yet simple; the object is to overpower the customers, who is conceived as absent – minded or resistant. (245)

The culture industry is an industry with the values of an assembly line, primarily standardization, repetition, efficiency, cost control. However, with the cultural twist

of the need to create both an artificial sense of petty difference and some superficial sense of desirability: sexual or celebrating one's uniqueness. One result is a new level of pseudo-individuality. The sense of individual uniqueness is reduced to a fashion statement or image, but a hollowness of critical consciousness below the surface. At the social level, democracy: power of the people is reduced to consumerism: people can only act as consumers buying products they have been trained to want. And the capacity for critical thinking is reduced to one-dimension. Consumers only want what they can see and cannot imagine any alternative to what currently exists.

Furthermore, the capitalists' purpose may be social and culture power through the advertisements. They accumulate power on the basis of technology. Their technological power manipulates and exploits economically to the mass consumers with various truths and ideologies through the advertisements. The advertisers generate alien cultures and ideologies about the products. In such scenario, Adorno and Horkheimer opine, "the truth ... just business is made into an ideology in order to justify the rubbish they deliberately produce (230). This statement strikes that the advertisement is the weapon to cover unhygienic and low qualified industrial products.

Culture industry shapes the consumer culture. "Consumer culture" as Michael Ryan states "is necessarily bound up with economic life, and given that the kind of economic life we humans have so far constructed for ourselves is one that depends on a circle of production and consumption..." (99). He further affirms:

Advertising is central to consumer culture. It consists of a mixture of rhetoric, theater, and visual design. It is rhetorical because it makes an appeal in language to an audience it seeks to influence in some way – usually to buy something. It is theatrical because, as television

commercials especially, it tells stories or enacts fictional scenes that make a point and serve the rhetorical purpose of the advertisement. And it consists of visual design because it must arrest the attention of the audience and make it look at something appealing and meaningful. (99/100)

This indicates that the advertising fragments the consumers' self and natural culture of selecting the market goods and services and builds the "dome in the air" (Coleridge, *Kubla Khan*) through the print media to get the mass people under control. Aodorno and Horkheimer take a firm stand that:

The secret of aesthetic sublimation is its representation of fulfillment as a broken promise. The culture industry does not sublimate; it represses. By repeatedly exposing the objects of the desire, breasts in clinging sweater or the naked torso of the athletic hero, it only stimulates the unsublimated forepleasure which habitual deprivation has long since reduced to a masochistic semblance. (241)

When we observe the ads like "Himalaya Herbal Lip Balm", "Sunsilk Shampoo", "Pears", "Lux", "New Ponds", "Bajaj Pulsar", "Yamaha", "Pashupati Paints", "Berger Paints", "Sensodyne Toothpaste", "Pepsodent.", "Close Up" closely, we can understand that almost all commercial ads' primary concern is to make aesthetic sublimation and bewilder the audiences with promises of the products.

In the Nepali commercial advertisements, sexual objectification- the act of behaving a person (female) as an instrument of sexual pleasure- is prevalent which promotes the male gaze. Male gaze is another equipment to fortify the capitalistic ideology in the market. Male gaze is an act of looking or staring often with eagerness or desire, which involves interest in the image or object. These popular media outlets

are constantly showing women as objects to be gazed at. Advertisers want us to give in to our sexual desires and buy products based on the emotional/ sexual desire we get from the ads. Through male gaze, the advertisers entertain people to give in to the consumption of products.

Additionally, the capitalists choose the materialistic ideology while designing the advertisement. The Marxist critic Louis Althusser defines ideology in his essay *Ideology and Ideological State Apparatuses (Notes Towards an Investigation)* as “an imaginary relation to real relations.” He further states that “...an ideology always exists in an apparatus, and its practice, or practices. This existence is material. Of course, the material existence of the ideology in an apparatus and its practices does not have the same modality as the material existence of a paving-stone or a rifle” (82). This opinion highlights that the ideology is an imaginary relation which is practiced in a system or structure and constant practice gives birth to an idea. Similarly, another critic Michael Ryan argues:

Ideology... refers to mistaken cognition that helps secure the subordination of poor people to a wealthy and politically powerful economic elite. The elite, as part of their economic power, control the mechanisms of cultural production such as television and newspaper that provide the filters and frames through which many people view the world. The owners of the filters control what will be seen or how reality will be perceived. (42)

This indicates that the advertisers impart the ideological discourse through commercial advertisements.

The advertisers promote consumerism continuously through the advertisements. Consumerism is necessarily bound up with economic life. It provides

that kind of economic life which the consumers construct for themselves. The consumers' life depends on a circle of production and consumption. The advertising, in *The Himalayan Times*, has imposed the ideology of new consumer culture through every publication. In this line, Michael Ryan writes:

The ads promote images of abundance made possible by the new consumer economy, and as with such ads in Western capitalist countries, the images are of happy families made happy by consumer goods. The new reality of economic class difference disappears and shifts to the unacknowledged background of ongoing life in such advertising culture. (101)

The advertisement has increasingly succeeded in colonizing consumers' free time by defining the purchase and consumption of specific commodities as the necessary way for leisure to be enjoyed.

Moreover, how the advertisers commoditize us through the advertisement is another interest of this paper. Commodification can be described as the practice of treating something/someone as the things to be bought and sold in the market. Advertising industries purchase audience through the process of buying particular advertised product. Therefore, in selecting specific audience s for a purpose, the audience becomes a commodity. It is true that the advertising agency is unable to commoditize the consumers physically, but psychologically, it gets triumph over the mass consumers. The advertisements represent the sentiment and exaggerated phenomena through media that results spellbound on the side of audiences. The consumers become dependent upon the advertisement to pastime their leisure time. In the context of advertising and commodity, Jess Benhabib and Alberto Bisin, in "*Advertising, Mass Consumption and Capitalism*" explain that:

The firms' and the consumers' choices result in an economic equilibrium in which consumers face advertising and the prices set by firms, firms face the consumers' demand for consumption and leisure activities and their labour supply, and markets clear: the commodities produced by the firms are consumed, the labour supplied by consumers is demanded by firms, the leisure activities offered by firms are demanded, and the profits of the firms, if any, are distributed to (and consumed by) their owners. (3)

To summarize, exploiting their monopoly power, firms manipulate the preferences of consumers through advertising in order to create new (false) needs. As a consequence profits increase and consumer spending rises, to the point where consumers enter a "work and spend cycle."

The primary objective of the study is to bring the Marxist cultural discourse of resistance in conversation with the politics of the advertisement. Through critical analysis of the advertisement, this research aims at deconstructing the bourgeois superiority, centrally located in the print advertisement. Moreover, it also aims at establishing the importance of consumers in the commercial print advertisement.

Although this study makes significant use of the concepts developed in Marxist cultural scholarships, it does not offer a comprehensive analysis of Marxist cultural theories. Rather, an analysis of culture industry, as conceptualized by Theodor Adorno and Max Horkheimer, remains the primary tool of analysis. Given the nature of research, available time and resources, this study does not offer an analysis of the advertising agency's own complex relationship with the industrial enterprise.

This research paper has been divided into three chapters. The first chapter is

the general introduction of the dissertation. It introduces the context of the research on the basis of which the thesis claims Nepali commercial advertisements, particularly print advertisements has been sprouted by the advertisers rejecting the self-dignity, personality of the mass consumers. Similarly, it discusses the theoretical modality of the researched paper. It briefly explains the process of operation of the advertising and shows the role of advertisement and claims that monopolistic and imperial politics of the advertisers is the main cause of male gaze, sexual objectification, commodification, economic exploitation, dependency, random consumer culture, and identity crisis of the consumers. Similarly, the second chapter analyzes the advertisements published in *The Himalayan Times*. It brings the supportive ideas from different theorist to analyze. Likewise, the third chapter concludes this research paper on the basis of the advertisements published in *The Himalayan Times*. It, in fact, comes to the conclusion as the sum-up of the observations, explanations and arguments as presented in the previous chapters that prove the politics of Nepali commercial advertisements. It ultimately gives the shape to the research work as the finding of the thesis.

II. Neo Marxist critique of Nepali Commercial Advertisements: A Study of *The Himalayan Times* from 1st January, 2014 to 31st March, 2014

This paper takes the commercial advertisements from different categories like gadgets, drinks, cosmetics, vehicle, paints, dental cream, education, food, cement and the like advertised in *The Himalayan Times* in order to examine the politics and the consumer culture promoted by the advertisements.

This paper focuses on the Nepalese print advertisements of Nepali English daily *The Himalayan Times*. The print advertisements are designed to distinguish a product from other competing brands so that it can be recalled by consumers who will be persuaded to buy it. The message will form a so-called advertising value in the mind of consumers, and will have an impact on their purchasing behavior. The advertisers' main goal is to establish a virtual world for consumers through the advertisements as if the commercial products are filled with the ambrosial quality. To get the intended advertisement, they apply the diplomatic policy and ideology to make the advertisement attractive and alluring for making the audiences spellbound at the first glimpse. The politics they apply in the advertisements are the erotic image, deviated language, public figure, exaggeration of the products and assurance of guarantee with the commercial products which result, primarily, the 'ideological discourse' about the advertised products. The 'ideological discourse' enhances the male voyeuristic gaze, sex objectification, commodification and the virtual world of using the different goods and services in order to dominate the mass consumers.

Likewise, the advertisers develop the demarcation line of social prestige by producing new cultural products. The consumer culture is rooted to the advertisements. The politics of advertisements meet success only when the consumerism gets changed. This paper uproots the politics of advertising by giving

light to the consumerism or consumer culture.

Most of Nepalese print commercial advertisements offer a display of lifestyle attitudes as its focal point, so this is one of several possible examples of such incitement toward uncomplicated self-indulgence. Of course, the temptations are rarely presented in a way that would make their moral character too obvious. The advertisers in *The Himalayan Times* have published their commercial advertisements with the features of consumerism. The advertising agencies' main objective is to bring the new cultures of consuming the products out in the society, so that, the mass audiences update their cultures with new. The advertisers follow the different steps to apply the politics to represent the truth in the commercial advertisements. At first, the advertisers maintain the diplomatic politics to imprison the psyche of target consumers at the first notice. Secondly, they focus their attention on the presentation of the commercial products with image, slogan and other schemes. Similarly, they work to make the consumer remember the advertised product. To do so, they choose the highlighted or foregrounding language to define the truth or eternal knowledge. Lastly, they cause the consumer to take their advertised product through the print advertisements.

Advertising depends on the capitalistic ideology in order to impart the demarcation line social and cultural dignity in Nepalese society. The mass consumers change their old mechanical goods due to the attraction of new products. The advertisements provide the new criteria of upgraded social status for mass consumers. This paper takes one Nepalese print commercial advertisement of a mobile phone for analysis named Lumia (Figure 5). The designer has focused the sophisticated culture in the advertisement by including the experience of the Kollywood star to imprint the new trend of using mobile phone in the psychology of the consumers.



Figure 5: The Himalayan Times, March, 11, page no 15.

The way the advertisement has been designed, promotes the consumerism about the technical product Lumia mobile phone on the ground of capitalistic ideology. The advertiser has silenced the product Lumia mobile phone in the advertisement, but the image of the Kollywood star, Priyanka Karki and the discursive language have been valorized in order to infantilize the mass consumers. The advertisement represents Priyanka Karki with highlighting her sensitive organs. The advertiser has narrowed down the commercial product to language and the image in the advertisement. The highlighted language of advertisement says “I switched to LUMIA.” What is the significance of this statement in the advertisement? What sort of information does it carry about Lumia? The reason could be to contribute to the false ideal world of Lumia mobile phone. Here, Hall’s idea becomes relevant. He asserts that “Languages can use signs to symbolize, stand for or reference...imaginary things or fantasy worlds or abstract ideas which are not in any obvious sense part of our material world” (28). This statement clarifies that the language cannot bear the essence, but keeps the others in illusion. The language and image focused by the advertiser in the advertisement of the mechanical product Lumia mobile phone generates the fake consumerism. It is a fact that the product, mobile has its consumers without regard to

discourse and consumer culture. But, the advertisement promotes a new culture as if women are only the user of the advertised mobile phone. The advertiser has prioritized the female user only by designing the product with female celebrity. The assurance statement of the public figure is invested with the capitalistic ideology with high attention in the advertisement in order to imprint the new consumerism.

Similarly, another Nepalese print commercial advertisement of multi-national product Dove beauty bar (Figure 6) that offers the new culture to the mass consumers.



Figure 6: The Himalayan Times, Feb 21, page no. IV

In this advertisement, the advertiser clearly introduces the new consumer culture by investing compare and contrast politics. The advertiser visualizes the product Dove beauty bar with the other soap brands in compares and contrast method to convince the intended consumers. Moreover, the words of guarantee of the advertised Dove beauty bar has been included as the main element than the very product that says “The soap can dry your skin the way it dries itself. But Dove is not soap. It contains pure ¼ moisturizing cream...moisture is the key of beautiful skin.” The designer has developed the discourse that the product Dove beauty bar is the best brand in the market which cleans the body with moisturizing cream. The advertiser has fortified the new consumer culture with stamping the Dove beauty bar as “beauty” and the other as “Beast.” The advertiser has circulated the ambitious impression of the

product through the advertisement which sounds ‘abstract ideas’ of the Dove beauty bar. The researcher interrogates the representation of the advertisement. Why did the advertiser represent Dove as “beauty bar” and the others as “ordinary soap? Is moisture the key of beautiful skin? This paper claims that Dove has no the quality of beauty bar and moisturizing and cannot result the beautiful skin as the advertisement claims to be, but it is simply a capitalistic ideology. Neo Marxist critic Adorno in his essay *The Culture Industry* asserts “The commercial character of culture causes the difference between culture and practical life to disappear. Aesthetic semblance (Schein) turns into the sheen which commercial advertising lends to the commodities which absorb it in turn” (61). As this statement claims, the capitalists bring out a commercial culture through the advertisement of Dove beauty bar. The designer beautifies and gives the ‘aesthetic’ appearance to the advertised product. For Adorno and Horkheimer the capitalists or the company holders ‘influence the consumers by entertainment.’ The advertiser represents Dove beauty bar in the advertisement in an attractive way to provide the consumers pleasure and makes them spellbound and convince that the beauty bar is practically same to the advertisement.

Likewise, the advertisement of Yamaha scooter (Figure 7) is one Nepalese print commercial advertisement taken for analysis of consumerism.



Figure 7: The Himalayan Times, March 30, page no 3

The advertisement displays a young couple where the young male proposes the female with a rose by focusing as the center and the endorsed product Yamaha scooter as the margin. The advertiser has valorized the image and the inscribed language “For You & Me” than the product Yamaha. In the picture a young lady surrenders with her body to the male. It is true that scooter is made for particularly the female, but the advertisement displays that a young male proposes the female with a rose. Why? Do the males get attracted and run blindly with rose to propose the girl who has scooter? The advertiser has valorized the image and foregrounding language while designing the advertisement in order to generate the eternal truth and cultural discourse of using Yamaha scooter. This advertisement enhances the consumer culture by highlighting the demarcation line of females’ social prestige and status. Besides this, the producer has developed the catchphrase of Yamaha scooter as “Designed to Win” which gives space to the capitalistic ideology. The advertising inclines to the capitalistic ideology to exports new consumerism. As Ryan argues “Cultural ideas are not clearly just ideas. They have force, and they change how we think about the world. Our ideas are not all our own” (42). This Ryan’s idea reveals that the capitalists generate cultures to control and rule over the mass consumers. The advertising inclines to the capitalistic ideology to impose the new cultural identity about consuming the products upon the consumers. In capitalist - especially late capitalist- Nepalese society, the Nepalese commercial print advertisements offer new consumerism that can shape and re-shape social structure by imposing their hegemonic captivation on Nepalese individual and group identifications and behavior. Advertising is a brainwashing activity which stimulates false desires, deepens our imprisonment to consumerism and capitalist exploitation.

Likewise, commercial advertisements which promote the culture as life-

support system to accelerate the impractical requirements for the consumers to push them into consumerism and capitalist hegemony. The Nepalese print commercial advertisements: CG Cement, and Honda scooter concentrate on the capitalistic ideology and discourse in order to dismantle the lifestyle. The mechanical goods like scooter and the industrial product cement have become synonyms to the social prestige and prosperity. When we observe the advertisements (figures 8 and 9), we can understand that those are made for violating the originality of the mass consumers in the light of the capitalistic ideology. The slogans of the advertisements seem to be the result of monopolistic psyche of the advertisers. In the advertisement of Honda scooter (figure 8), the designer has highlighted the slogan: “turn every ride into an unending fashion show” as the core feature of the scooter. The advertisement tries to internalise the scooter in the audiences’ thinking that Honda scooter is the only one agency for unending fashion. The advertiser has used vague linguistic unit to play tricks. The advertiser has chose the word “unending” to glorify the effect of the scooter. The very word “unending” pushes the scooter users in illusion. Does unending signify everlasting? Moreover, when one looks at the the advertisement, his/her eyes get magnatised into the catchwords- “Live your style”- of the advertised scooter. The phrase Live your style exports the bourgeois monopolistic politics. The phrase sounds paradoxical or self-contradictory. What does it mean? Does it mean to live with our own natural style, or to include extra culture in our living style, or is Honda scooter our style? The advertiser has tried to captivate the audiences through the language in the advertisement.

Similarly, the advertiser designs the advertisement of CG Cement with capitalistic ideology to widespread cultural discourse. The advertisement visualizes the foregrounding language as its core subject matter than the product CG Cement.

The advertiser has narrowed down the space of the cement and valorized the highlighted language with high priority in the advertisement. The highlighted phrase “Redefining Strength” has become the main part of the advertisement. Although the capitalist has marginalized the approved product, the cement has been decorated with the Nepali national cap (Dhaka Topi). But, this decoration roots to the late-capitalism. The capitalists change and adopt the different colors according to the spatio-temporal. Here, the advertiser has covered the Dhaka Topi in the advertisement to win the belief of Nepalese people and exploit them economically as well as culturally.



Figure 8: The Himalayan Times Feb 14, page no. 5



Figure 9: The Himalayan Times, Jan 6, page no. 3

Adorno argues that capitalists accumulate economic and technological power and establish ‘culture industry’ in order to produce the various cultural products and

consumerisms. For him:

The culture industry misuses its concern for the masses in order to duplicate, reinforce and strengthen their mentality, which it presumes is given and unchangeable. How this mentality might be changed is excluded throughout. The masses are not the measure but the ideology of the culture industry, even though the culture industry itself could scarcely exist without adapting to the masses. (99)

Adorno reveals that how capitalists implement their ideology through the culture industry. The capitalistic ideology becomes identical active agent in the advertising i.e. culture industry. In the advertisements of Honda scooter and CG cement, ideology becomes transparent. The producers of scooter and cement have applied their materialistic ideology in designing the advertisements to convince the intended consumers. The advertisers present the slogan or catchword with the products only to represent the new consumerism which is ultimately impractical and unethical to make alive.

Similarly, the Nepalese commercial advertisement of Samsung Grand 2 (Figure-10) is useful to analyze consumerism and ideology. Like the advertisements of Honda scooter and Yamaha scooter, here Samsung mobile is presented together with its motto and the image of cycling with bravery in the Himalayan range. The advertiser produces truth about the product Samsung mobile phone that it is made to “Make the Everyday Grand” comparing with the bravery of the cyclist. To convince the consumers about truth, the capitalists divert their knowledge of mobile phone.



Figure 10: The Himalayan Times, Feb 10, page no. 5

In this context, Hall says “Knowledge linked to power, not only assumes the authority of ‘the truth’ but has the power to make itself true” (49). This statement says that the advertisers or capitalists acquire the power from their inherited science and technology in the society to establish their materialistic ideology. They impose the fake truth and knowledge of their commercial products upon the mass consumers through the platform of the advertisements. They not only deliver cultural hegemony, but enforce the consumers to adopt new consumer culture. The slogan “Make the Everyday Grand” of Samsung handset is the capitalistic ideology which promotes the consumerism.

On the other side, the capitalists commoditize the woman’s body with the products in the advertisements. They play politics with the image of female and reduce to the object of sexual desire that stimulates male gaze through the advertisements. The capitalistic ideology causes the advertisers to commoditize the women to lull the mass consumers for the increment of produce and sell circle. The advertisers include the pornographic materials with the products in the advertisements to provoke male gaze and sex objectification. The capitalistic ideology includes the pornographic materials with the products to supply the male gaze and

sexuality. Emphasizing the vital organs (breast, buttock etc.) of woman in the advertisements, the advertisers control the consumers and impose sexual ideology upon them. The Nepalese commercial advertisements like Supreme Furniture, and Yamaha automobiles (Figures 11 and 12) could be the best examples which flourish the male gaze and sexual ideology.



Figure 11: The Himalayan Times, Feb 9, page no 16



Figure 12: The Himalayan Times, Feb 7, page no. 3

The advertiser has designed the advertisement of Supreme Furniture with the high attention to the image of the woman. The way the woman has been valorized in the advertisement caters the male gaze to the male viewers. The advertiser has diverted

the male audiences into the sexuality by offering the male gaze through the advertisement of Supreme Furniture. The male consumer to consume the furniture only because of the erotic figure of the woman with the product in the advertisement, and this is what the capitalistic ideology expects. Similarly, in the advertisement of Yamaha automobile (Figure-12) exposes the image of woman with high importance than the advertised product itself. The woman has been presented as a means of the pleasure for the males in the advertisement. The advertiser has presented the woman as the passive character displaying her thigh to magnetize the attention of the consumers. The image of the woman has been unnecessarily highlighted and the advertised product Yamaha has been silenced in the advertisement with capitalistic ideology. Like the advertisement of Supreme Furniture, this advertisement too supplies the male gaze and sexuality. Both of the advertisements have commoditized the women's body to sexualize the male consumers with male gaze. Laura Mulvey in her essay "*Visual Pleasure and Narrative Cinema*" severely criticizes the capitalistic patriarchal ideology that represents the woman as an object of sexuality and male gaze in the visual culture. She asserts "The image of woman as (passive) raw material for the (active) gaze of man takes the argument a step further into the structure of representation, adding a further layer demanded by the ideology..."(351). This statement argues that the male gaze is the powerful look which can control and possess the images that are looked at for his pleasure. The image of female becomes the "raw material" for the male gaze. For Mulvey, the ideology represents the women's body as the object to be looked at for aesthetic pleasure in the visual culture. The advertisers use the attractive and erotic picture of the female as a tool of persuasion to draw attention of the consumers to the advertised product consumption. The advertisements (Figures 11 and 12) have tried to capture the attention of

consumers. Although these visuals suggest the women are sexually active, the male gaze commodifies the women, presenting their bodies—and sex with those bodies—not only as equivalent to consumable products but also as objects to be possessed in order to signify heterosexual masculinity. The advertisements like of Supreme Furniture and Yamaha automobiles have been designed to promote male gaze sex objectification by valorizing the vital organs of the female as a means to magnetize the attention of the consumers for consumption of the endorsed product in the light of capitalistic ideology and consumerism.

In addition to this, the advertiser has adopted the politics of scheme in the advertisement. The capitalist has highlighted gift offer, one of the politics to captivate the consumers to get one set as soon as possible, says “Test Ride and Sure Gifts.” It is true that the company holders never provide the amount of gift as they declare to give in the advertisements, but they provide least amount. Similarly, the advertiser has represented the slogan “Win Freedom with Yamaha” as truth of Yamaha automobiles as if the very advertised product is the route to achieve the freedom. Richard W. Pollay quotes Skomia’s idea in his article “*The Distorted Mirror*”

The slogans, catchwords, values, mottoes, and other lessons tattooed on young minds even before young people learn to read are not educational but commercial. They displace, contradict, and cancel, in many cases, in advance, those lessons and values which education seeks and will seek at public expense to teach and inculcate. (908)

The capitalists present the different offers and schemes to mark on the consumers’ mind that they are with them for prosperous life. The highlighted slogans, catchwords, values, mottoes of the products seem to be didactic and ethical in the advertisements, but however the advertisers represent the advertisements is only for commercial

purpose. The way the Figure-12 represents the slogan, offer and logo of the Yamaha strikes the capitalistic ideology that demands only the business of the product and to impart consumerism for selling the “rubbish” that the capitalists produce.

On another token, the advertisers apply the politics of repetition of the same cultural product with new and aesthetically rich appearance. They narrow down their focus to the aesthetic pleasure than the advertised product in the advertisement. In order to germinate the pleasure, they use the female as the tool to beautify the advertisements' outlook. They reduce the role-play of the female to the commodity of the materialistic ideology. Since the female is the object to cause fake desires upon the mass consumers to the particular product for ceaseless consumption, the advertisers change the image of the female according to the demand of the capitalistic ideology in the design of the advertisements. The advertisement of the multi-national product named Sunsilk Shampoo could be the best example for the analysis of capitalistic politics. The advertisers change the visual aspect of the advertisements time and again to lull the consumers into the conformity with the dominant ways of thinking and consuming the products. Sunsilk Shampoo a multinational product has been advertised with different outlook in *The Himalayan Times*. The advertiser, in the advertisements (figure 13 and 14), has changed the visual aspect to impress the product users. These two advertisements display the same commercial product Sunsilk Shampoo with the different decoration. In figure 15, the advertiser has designed the commercial product with the image of a woman unethically valorizing her plaited hair. In the advertisement, the advertiser has identified the woman's hair as the simile of the very product in the advertisement.



Figure 13: The Himalayan Times, Jan 23, page no.1



Figure 14: The Himalayan Times, Feb 26, page no 1

Moreover, the product has been furnished with the motto “GET THE POWER OF EXPERT TOUCHED HAIR TODAY” to internalize the image of the product SunsilK Shampoo in the consumers’ shape of understanding. Similarly, the advertiser has repeated the same commercial product in figure 14 with new visual aspect. Here, image has been changed with new and each brand of the product SunsilK Shampoo has been placed with the images of public figures. The advertiser has included a woman with open hair and the different dermatologists with the different brands of

Sunsilk Shampoo in the advertisement (Figure-14). In this context, Ryan's finding becomes relevant to make claim effective. He asserts:

For every identity, there is an accompanying set of aesthetic, behavioral, and attitudinal expectations that people have internalized through the repetition of their representations in visual culture. It is futile to ask which came first, the social category in reality, or the representation of the social category in visual culture, just as it useless to ask whether your appearance in front of the mirror precedes your reflection on its surface. These relationships are codependent, and integrally connected to one another; in other words, changes in social reality engender changes in media representation, and vice versa. (146)

This indicates that the advertisers repeat the representation the products with changing the visual appearance to “change in social reality” for the development of the consumerism which ultimately roots to the capitalistic ideology. The repetition of the same cultural product in new visual aspect is the advertisers' capitalistic ideology. The ideology represents the politics in the advertisements. To impress the mass consumers with the product, the advertisers focus the element of the entertainment to allure the audiences to the products in the advertisements. The advertisements (Figures- 13 and 14) export aesthetic to the viewers with the representation of behavioral and attitudinal expectations. The advertisements of Sunsilk Shampoo fertilize the consumerism and cultural hegemony with the seed of the capitalistic ideology of the advertiser.

On the other hand, the advertisers introduce an ideological discourse of truth of the commercial goods and services through the advertisements to gain economic superiority by imposing the consumerism. Advertisements that bring out the

ideological discourse of truth could best be seen in cosmetic advertisements. One of the advertisements taken for analysis in this is cosmetic cream named POND'S white beauty (Figure-15). The advertisement displays the image of a female model in the center who smiles joyfully. The product which should have identified with high priority has not been valorized, but the unethical and unwanted subject-matter has been identified with high attention in the advertisement. The way the advertiser has presented or symbolized the image of a model is unnecessary. One cannot see the picture of the advertised product POND'S white beauty in the advertisement. The picture which we can see is only the pleasure ground made by the image of the woman and highlighted language.



Figure 75: The Himalayan Times, Jan 21, page no 3

The advertisement focuses on the unethical truth about the result of the product POND'S white beauty with the slogan of the product goes like this: "Pond's white beauty enriched with SPF++ gives you spot-less skin every day." The word 'spot-less' has been presented with deviated language to catch the audiences' attention for false desires. The advertisement is empowered with the different politics to frame the ideological discourse of truth. Discount offer, slogan, image and highlighted phrase

are the politics made by the advertiser to imprint the cultural discourse in the intended consumers. The critics Jess Benhabib and Alberto Basins' opinion is quite applicable in this research to uproot the monopolistic ideology of advertisers which offers truth of commercial products. They argue "Firms have monopoly power: they set prices of consumption goods and extract rents from leisure activities. They also advertise in order to change the demand of consumers for the commodities that they produce and the leisure activities that they sell" (30). This statement indicates that the bourgeois accumulate power of mater and technology in the era of late-capitalism. They cultivate their power to monopolize the proletariat through the advertisements. They advertise their commodities that they produce. They provide offers and scheme in the advertisements to sell their low quality products with full of harmful chemicals. The capitalistic ideology changes the demand of the mass consumers through the advertising and manipulates the consumer culture. The advertisement of POND'S white beauty (Figure 15) is rich in the capitalistic ideology which is transparent in the image, foregrounding language, discount offer in particular and the appearance of the advertisement itself in general. A rational consumer understands that the advertised commercial product can do nothing better skin as it claims to be, but is a slow poison that may cause skin cancer in future. In this advertisement, the ideological discourse of truth is the central force that is guiding the advertiser in the design.

Similarly, the advertisement of Pear soap (figure 16) is another Nepalese commercial advertisement taken for analysis. The designer has glorified the image of a mother and daughter with the baby soap providing more space while designing the advertisement. This advertisement imparts the consumerism of daily consumption of the soap to the consumers through the mother's sentiment to her baby in the image of the advertisement. The advertisement promotes the cultural discourse of the Pears

soap. The way the commercial product Pear soap is presented with image and the catchword, hints the ‘hegemony’ of the bourgeois culture upon the proletariat consumers. The advertisement introduces the truth that Pear soap is to “keep the innocence of your skin alive.”



Figure 16: The Himalayan Times, Feb 16, page no. 7

In the advertisement, the designer has represented the truth using the language and image. In the picture, a mother is teaching to her innocent daughter that the product Pear soap works with outstanding performance to make her skin alive and fresh. It is true that the Pear soap is for the babies, but the representation of the very product in the advertisement introduces a cultural discourse to its consumers. It promotes the false idea or truth of the advertised soap that it is the only path to care the skin. In other words, Pear soap is the substitution of smooth and healthy skin. The advertiser plays politics with the words “innocence” and “alive” in the advertisement in order to convince the mass consumers to have a bath with the soap. What do the words “innocence” and “alive” mean actually in the advertisement? Adorno and Horkheimer meditate on the capitalists’ language in the mass media. For them:

...the word, which can now be only a sign without any meaning,

becomes so fixed to the things that it is just a petrified formula. This affects language and objects alike. Instead of making the object experimental, the purified words treat it as an abstract instance, and everything else fades away in reality. (245)

The capitalists use the different mediums to impose the different cultural identity. In the case of the advertisement of Pear soap, they have made the image with the soap and discursive language as the tool widespread the cultural identity in the advertisement. The commercially motivated advertisements make the consumers irrational and blind consumer from the redefining cultural identity. The advertisers use the language as a tool for creating the abstract world of the particular product in the advertisements to catch the audiences' eyes.

Another advertisement of multi-national product Sensodyne toothpaste (figure 17) is one of the Nepalese commercial advertisements taken for the analysis of language of public figure and declaration of the product. In the advertisement, the advertiser valorizes Sensodyne toothpaste with two diplomatic policies like one is the use of public figure's recommendation for better health and the next is the use of abstract truth of performance.



Figure 17: The Himalayan Times, March 15, page no 1

The recommendation goes like this: “I recommend Sensodyne for all day every day sensitivity protection.” The researcher doubts upon the product’s performance as well as the dentist. The dentist himself is a capitalist because his statement sounds as if his profession is to recommend not for social welfare, but for accumulating economic aspect. For Ryan “Celebrity may increasingly be a business in a hyper - capitalized world, but, however much “ stars ” may be produced or manufactured in the contemporary era to sell products...” (152). The Celebrity and language are themselves the mouthpiece of the capitalism. The capitalists control the all mechanisms of the society. The capitalistic ideology reinforces its effect in the society by making the public figures, celebrity and language agent through the advertisements. Similarly, the advertisement has captured the flowery performance of the commercial product Sensodyne. It reveals “24×7 sensitivity protection” that discloses the advertiser’s inclination into the imaginary phenomenon. Does Sensodyne protect our teeth from oral disease? Of course not. If it is true then why are the dental hospitals increasing day by day? The increasing number of the dental hospitals proves that the claim of Sensodyne toothpaste “24×7 sensitivity protection” is only the politics of the capitalist in order to sell the product smoothly in market making the mass consumers convinced. These two politics collectively establish the ideology of consumer culture. Antonio Gramsci defines ideology as “system of ideas” In this context, Adorno asserts in *Prisms* that “Culture has become ideological not only as the quintessence of subjectively devised manifestations of the objective mind, but even more as the sphere of private life” (29). For Adorno, the capitalists reduce meaning of cultural ideology to the sphere of private life through their commercial advertisements. The concept of ideology, for example, forces readers to perceive that all cultural texts have distinct biases, interests, and embedded values, reproducing the

point of view of their producers and often the values of the dominant social groups.

Karl Marx and Friedrich Engels coined the term “ideology” in the 1840s to describe the dominant ideas and representations in a given social order.

Nepalese commercial advertisements published in *The Himalayan Times* have been designed with investing the politics in the purpose of monopoly upon the mass consumers. Cultural texts are saturated with social meanings, they generate political effects, reproducing or opposing governing social institutions and relations of domination and subordination. Culture can also embody specific political discourses – liberal, conservative, oppositional, or mixed – advancing competing political positions on issues like the family and sexuality, masculinity or femininity, or violence and war. Cultural representations often covert major political discourses and perspectives presenting, for instance, an order of positions on topics like sexuality, the state, or religion. In order to sell the industrial goods and technologies, the capitalists do not rethink on original culture and they go for changing the consumer culture and social ethics. The advertisers, unethically, keep the mass consumers in illusion playing with the images and languages and other elements through the advertisement.

III. The Capitalistic Ideology and the Advertisements

Advertisements, generally, are made to be the mirror of new industrial products and goods and things for the mass consumers. They carry the necessary and essential information of the recently produced goods and things. They widespread the knowledge of procedure of the product and its result to the consumers. The advertising makes the common people familiar with the products and increases level of decision making power. In this regards, the advertisements become the soothing balm for the consumers to identify the market-products easily. But, in today's late-capitalistic society, the capitalists have commercialized the products and means of consumption and have reduced the advertisements to the commercial message.

The capitalists have established the advertising as an industry to circulate the new consumerism to be practiced repeatedly by the mass consumers in the society. The advertisers hug the politics of capitalistic ideology to give the outlook of commercial products in the advertisements. The advertisements support the sense of hegemony of consumerism in (late) capitalist societies. The advertising promotes the capitalistic ideology and the discourse, which are now emerging as our prevalent fantastic horizon. The capitalistic ideology files the symbolic coordinates of consumerist desire, traces the imaginary lure of advertising fantasies and locates the real support for consumer culture in the partial implied in desiring and consuming products through the visual effect of advertisements. Advertising is appearing as one of the hegemonic discursive image in late capitalism, staging the fantasy frame that ensures that our identity as consumers adheres.

The advertisers take commercial advertisements as the medium to exploit the consumers financially and to desert their self-identity, decision making, cultural practice etc. In order to manipulate the mass consumers, the advertisers narrow down

their focus to the consumerism and the ideology. They apply the different strategies and tricks in the advertisement to play the politics in order to persuade, magnetize and convince the mass consumers. The way they design the advertisement of the commercial products promotes the consumerism and the ideology. The enchanting image, deviated language, public figure, compare and contrast, schemes, assurance of guarantee etc. are some examples of strategies that the advertisers use and play politics in the advertisement of the commercial products to impart the different ideologies and consumerism the products to the consumers and to make them satisfied with the result of the advertised products.

To sum up, the advertisers design the advertisement with the capitalistic and monopolistic ideology and play politics with the mass consumers through the male gaze, sexual objectification, commodification, and random consumer culture. In other sense, the advertisers design with their best politics to produce an attractive and hypnotic appearance of the commercial products with different catchy strategies to create the hegemony of endorsed products for the manipulation to the mass consumers with 'work and spend cycle' environment.

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