

Chapter 2

Reading Androcentrism in the Food Porn Vlogs: Food, Sex, and Body

CHAPTER-2

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2.1 Introduction

It is interesting to note that the basic idea of food porn is to showcase food along with the whole environment being presented in a seductive way to lure the viewers or the consumers and on the other hand, they reciprocate in a voyeuristic gaze. The previous chapter deals with the discussion on the theoretical and conceptual overview of the term as well as popular characteristics of the term food porn. It can be said that to understand food porn and its related approach, a necessity has been aroused to study the meaning-making process of the term food porn which is already mentioned in the previous chapter. In this chapter, the researcher explores one of the popular notions of food porn which is known for its voyeuristic practice and the application of a pornographic visual aesthetic to food. Moreover, this voyeuristic practice not only applies to food, however, the whole environment including the human body and sexuality as a whole and women's body and sexuality in particular; the dialogues which have been used by the hosts and also the props which are used by the hosts are used as seducing elements.

This chapter aims to explore the first objective of the thesis, i.e. to understand how food porn uses the human body and sexuality as a whole and women's body and sexuality in particular as a seducing element. To understand and examine this mentioned point Lacan's gaze is considered significant because Lacan is primarily concerned with the gaze that is veiled and subtle. Thus the chapter tries to explore the different meanings of the select vlogs. Moreover, the chapter deals with how the sites of food porn videos carry sexist language while representing food. The select texts for this chapter are analyzed to examine how androcentric biases are prevalent in those texts. These texts can help us to know how human and predominantly female sexuality is being used to naturalize the androcentric language.

Before analyzing the texts, we must understand the term androcentrism and how androcentric bias is prevalent in almost every conventional text. For instance, Virginia Woolf (1929) in her, "A Room of One's Own" said that all the books written on women

found in the library of the imaginary institute called Oxbridge were written by men. She in this essay wanted to say how the male-centric approach existed in almost every traditional discipline. This is an analytical chapter based on the select texts using the lens of the Lacanian gaze. Therefore, the researcher is interested in seeing whether the food vlogs which are the creation of digital platforms are free from such biases or continue the same traditional thread. Let us discuss the concept of androcentrism and then we will be analyzing the texts in the light of such aspects.

2.2 Androcentrism

The term androcentrism means male-centric. Jane Pilcher & Imelda Whelehan (2004, 1) in the book *50 Key Concepts in Gender Studies* defined the term in the following ways: “Deriving from the Greek word, for male, androcentrism means a doctrine of male centredness. Androcentric practices are those whereby the experiences of men are assumed to be generalizable and are seen to provide the objective criteria through which women’s experiences can be organized and evaluated”. Androcentrism is very much cultural and biology has nothing to do with it. Charles A. Pasternak opined that, “if much of androcentrism cannot be explained in biological terms it must be cultural rather than innate”. (2021, xiv). Moreover, Pasternak said that “.... men may be physically stronger but their intellectual ability is no greater than that of women. The perceived superiority of males– androcentrism– is largely a cultural phenomenon.” (9)

Food in general, refers to the edible aspect which can fulfil our hunger. Every living being needs food in that way. But while talking about food in the context of food porn, it changes its entire connotation and it gains a peculiar identity. In this discourse, food is showcased as something real only in the virtual world but not the actual real as it is inclined towards the notion that it seduces its viewers to consume its items without much questioning or understanding as if they consider food within this framework, as something real. Although some of these definitions of prominent scholars have already been discussed in the previous chapter, to make the researcher’s point clear some of the definitions are emphasized once again in this chapter. Bourdain (2001) opined that food porn refers to something that consists of exotic dishes which arouse a desire to consume or the food as a substitute or replacement for sex. In this particular statement of food porn, Bourdain refers to the notion that food is presented in such a way that normal food and sometimes even exotic foods are showcased so that it arouses the hunger in viewers

which is being compared to the arousal in sexual activity. Again, Ibrahim (2015, 2) described food porn as nothing but the capturing of food on digital platforms with the help of different techno-savvy gadgets. This could seduce the viewers' gaze. All these popular definitions of food porn are indicating that a particular seduction technique is being presented which is trying to engage the viewers to enjoy food porn. It is also important to examine the tool that is being used to keep its viewers engaging and the answer could be the different techniques of seduction. The idea of seduction has already been discussed in the previous chapter as a term and its discourse regarding the concept of food porn. In this chapter, seduction is discussed in the context of visual media platforms like YouTube, Facebook, and Instagram. Before coming to the main discussion, help from some kinds of literature would be more fruitful to understand how food porn is dominating digital platforms. For instance, Doug Cumpton (2017), in an article titled "Beware the Dangers of Food Porn" said that food porn is an irresistible site. To explain the idea he quoted Charles Spence, "Your brain is your body's most blood-thirsty organ, using around 25 percent of total blood flow. It's in our DNA to find food, so it's not surprising that some of the largest increases in cerebral blood flow occur when a hungry brain is exposed to images of desirable food."(qtd. In Cumpton). Along with the irresistible nature of food porn, he talks about the severe nature of food porn that can hold for consumers. He points out some specific dangers of food porn such as it increases unnatural hunger, food porn promotes unhealthy food, always enhances higher body mass index (BMI), it also drains mental resources. This article provides the notion that though food porn is something that is considered not to be healthy, it is not easy to resist as it provides so much pleasure to our minds. Charles Spence is a Professor at Oxford University and a food scientist, he made the above statement when he made a commentary for *The Guardian*.

In another article, "Eating with our eyes: From visual hunger to digital satiation" Charles Spence (2015) along with the co-authors Katsunori Okajima, Adrian David Cheok, Olivia Petit, and Charles Michel commented in the same context that among all senses the sense of vision that provides a far more effective means of foraging, predicting which foods are likely to be safe and nutritious to consume, and generating those expectations that will constrain the consumption experience. Thus, if the food is being showcased in an appealing way it signals the human brain that it is good to eat and hence seduces us to be hungry. In this article, the authors examined various visual media texts like cookery

shows and Instagram pages to focus on the dangers of visual hunger. Another scholar named Christian Jarrett (2015) also talked about some of the prominent negative aspects of food porn, in his article, “How Food Porn Hijacks Your Brain”. According to him, food porn controls the human brain which is always seduced by the high-calorie content of food and never understands the harmful effects of food porn. For this article, the author used texts like cookbooks, Instagram, Twitter, and in commercials and magazine advertisements. From this article by Jarrett, it can be said that the human brain is manufactured in a way that it can be easily lured to have foods that are probably unhealthy but look tasty.

In regard to these articles of Doug Cumpston, Spence et.al, Jarrett who are dealing with the idea that food porn is something which presents and propagates the notion of unnatural, unhealthy foods in a way that human brain is seduced to get hungry. Spence and his teammates proved the above-mentioned idea with the help of cognitive neurosciences while highlighting the effect that viewing food images on both the physiological and neural levels. This is another important area of study in the context of food porn; however, the present study is not exploring these areas rather it examines the role of capitalism in popularizing the term food porn. For that purpose, the researcher discusses two prominent areas of scholarship associated with food porn i.e. ‘healthy’ and ‘unhealthy’. The researcher is trying to understand both the sides of scholarship with the help of texts as conventionally the terms ‘healthy’ and ‘unhealthy’ are associated with the concept of food. One thing we must understand that there is no meaning of being healthy or unhealthy since it has no connection with the actual and concrete nature of food. It is all in the virtual world. Moreover, the researcher is also critiquing the whole idea of food porn since it is not holistic while talking about its viewers, and therefore, the researcher also tries to bring up this issue in the fourth chapter of this study.

Food porn has always been known to be associated with the body and sexuality. Mostly the female bodies are being considered more relevant in the context of food porn. There are many kinds of literature which deal with this topic. Some of the interesting literature regarding the female body and food are discussed below.

Fabio Parasecoli (2007) an Italian author, wrote an article “Bootylicious: Food and the Female Body in Contemporary Black Pop Culture” which talks about black women, their sexuality, and the food associated with their bodies. He opined that a major portion of the

black female body and their culture is focused on their 'derrière' or 'booty', so he used the term 'bootylicious' in his article. According to Parasecoli (2007, 110), "This is just one example of the many occurrences in contemporary black pop culture where food is closely connected to black bodies, especially female bodies, and in particular to the derrière, also known as the "booty" (110). Parasecoli said that black female femininity and their booties are represented as food in their various songs and music, even their pop culture includes 'booty' as a very popular term. Various food items are used as metaphors for body and sexual innuendos, such as chocolate, licorice, cinnamon, and most importantly the term 'jelly'. "The metaphor 'jelly' is used to denote the physical consumption of food that somehow mirrors the enjoyment of sexual pleasure, with sweetness, softness and voluptuous flesh" (111). Parasecoli intriguingly discussed how food stands both as hunger and sex as well as the codified cuisine on one hand, and the black female body and femininity on the other as the source of desire and pleasure. Moreover, Parasesoli also sheds light on how black females also use their identity to affirm their femininity and their agency without aggravating the persisting tension between the sexes. This idea of the female body and sexuality as metaphors for food and desire can be seen in many other literature. One significant point to be noted is that for this chapter food is discussed about the body and more importantly the sexual body or sexuality.

One significant article regarding food as a metaphor for female sexuality is "Woman as Fruit: The Language of Eating and Female Sexuality" by Katherine Jordan (2023). Jordan argued that the idea of female sexuality is a kind of consumable and disposable thing that is worthless once used, and it provides power over women as sexual beings and as survivors. Jordan observed in various literature and culture that the image of sexually active women is 'chewed gum'. The patriarchy benefits only predators, but as a society, our language traps us within its ancient power structures. Jordan identifies that it is women who almost universally recognize the danger presented by male desire. Concerning this, women internalize the socially constructed image of themselves as vulnerable targets, men are pressurized to hold the position of aggressive and the consumers of the vulnerable targets. Although women suffer as vulnerable targets as well as the foods of patriarchal consumers, however, these women offer themselves for consumption as they exist for the needs of the other, for love, for passion.

One significant point to be noted about the abovementioned article by Parasecoli is why these metaphors are used. To this response, we can use the articles of Psyche A. Williams-Forsion. Psyche Williams-Forsion's (2010) "Other Women Cooked for My Husband: Negotiating Gender, Food, and Identities in an African American/Ghanaian Household" is a self-ethnographic article that discusses how people from two different communities come under one family because of food as well as some resentments also due to food. Forsion is an African-American woman, while her husband Kwame is of Ghanaian origin. When Forsion and Kwame came into a romantic relationship, Kwame was not at all interested in responding to the question of what food he was eating by Forsion, because he was not at all comfortable in disclosing his food habits. This is because of the earlier encounters with the other African-American women, who used to ridicule him for his food habits. Slowly, when Forsion discusses her knowledge regarding food and food studies and shows confidence in his food habits, Kwame opens up. Thus, this shows how food can be a platform for resentment as well as a way of spreading diaspora continuity. Another idea that can be understood from this is that food can be a symbol or metaphor for ethnic differences which can create a resentment process at the same time it can be a tool for assimilation. Moreover, this article can examine from the lens of why and how food is used as a tool to control and overpower a particular group of people. This can be understood from another work of Psyche A. Williams-Forsion. Psyche A. Williams Forsion in her book shares her knowledge and experience to illuminate how anti-Black racism operates in the practice and culture of eating. She points out how Black and non-Black Americans are being portrayed as eating habits that are unhealthy, pervasive, bolstering in mass media, nutrition science, and economics, and shows what is healthy and how to eat healthy. In this book, she exposes the shaming and policing around how Black people eat and talks about food's role in cultural transmission, belonging, homemaking, and most importantly survival. Through this book, she urges the readers to think and talk about food in new ways to improve societies on both personal and structural levels.

Thus, it can be understood from the articles above that food metaphors used for the female body and sexuality are the power play of the dominant class of any society.

Thus, from the above discussion, it can be said that a study of various meaning-making processes would be interesting. Food porn is always known for its ability to seduce its

viewers to be its loyal consumers. Thus, a brief understanding of seduction in this chapter is discussed in the following section.

2.3 Seduction in the Context of this Chapter

The present chapter deals with how seduction techniques are used while showcasing different food items for manipulation. Seduction is being used in this chapter to understand how it is used to lure and manipulate consumers of food porn. In the context of this chapter, the term seduction and its final results are beyond any kind of sexual intercourse but use the same elements like sex appeal and sexuality only. It is more political. Seduction, as a concept, connotes a wide range of understandings. The most common and popular understanding of seduction is to lure someone or any entity with the fake promise of availing sexuality of any kind and get the lured individual or entity engaged in whatever the seducer wants. In this case, sexuality is being used as an element of fantasy. According to the Cambridge Dictionary (2023), fantasy means, “a pleasant situation that you enjoy thinking about but is unlikely to happen, or the activity of imagining things”. Here, the topic of discussion is sexuality as the element due to which the viewers are engaged in gazing. Another issue raised in this regard is how to put sexuality in such a way that it serves as a fantasy to lure the viewers. For this part, understanding the gaze from Lacan’s perspective would help decode the workings of sexuality as fantasy.

To understand all these theoretical ideas in practical life, a visual media text is being taken into consideration. Moreover, seduction is being understood from the lens of Robert Greene’s (2003) book, *Art of Seduction*. Greene has opined that for seduction or ‘to seduce’, first and foremost an individual or any entity needs to understand two prime factors. Firstly, to know what the qualities are that a person possesses or can be induced in an item to attract others towards the person or the item of seduction. Secondly, to understand the target, how to attract them towards the person or item to manipulate according to one's needs or it can be said that to understand the target and according to the target produce some fantasies and with the fake promise of fulfilling them so that it can penetrate through the targets’ defense and create surrender. Robert Greene’s idea on seduction is considered for this study as Greene discusses seduction as a way of life and both positive and negative aspects. Moreover, Greene’s idea of the art of seduction can be applied to understand the workings of capitalism. According to Greene’s first role,

one must understand the qualities a person or entity has to attract the attention of others towards the person or entity. So, for this chapter, one element is being considered as having the qualities to attract attention is 'sexuality'. Sexuality alone does not mean anything for seduction, it is being associated with desire and fantasy. This is already discussed in the previous chapter. Thus, sexuality is an element or quality for doing food porn. Then to fulfill the second factor of Greene's idea is to understand the target and to penetrate through the target's defense and create surrender. To understand the penetrating of the target's defense and to make them surrender, the viewers' gaze is being targeted. How this is done is explained through this chapter and also through the successive chapters of this thesis.

For this chapter, the seduction and its discussions are carried out on the following entities:

In the case of food porn on visual media platforms, it has been observed that the food items are mostly accompanied by some models. These models are intentionally included in the visual media frames. For this chapter, the female models are being discussed in the context of food porn. These models are very significant for the food porn industry. Their bodies and sexualities are emphasized along with the food. This discussion on sexuality in the context of the female body is not a new phenomenon, but it is still relevant in contemporary society in the context of food porn as well. The whole frame of food porn that is being showcased in the visual media platforms is the topic of discussion in this chapter.

2.4 Sexuality and Sexualization

Sexuality is a significant term to be discussed in this context. Human beings can also be expressed as sexual beings. Sexuality is an inclusive term that includes sex, sexual identities and roles, sexual orientations, eroticism, pleasure, intimacy, and reproduction.

All these elements allow people to understand and experience themselves as well as others throughout their whole life span. Sexuality can be experienced and expressed in various ways such as thoughts, beliefs, attitudes, desires, behaviours, practices, and others (Marshall Cavendish Corporation, 2010, 384). Sexuality as a whole is a complex human attribute that is a very important element in understanding any human experience.

Before discussing this point, it is important to understand the concept of gender as it often overlaps with the concept of sexuality. Gender is complex and includes roles, behaviours, identities, expectations, and cultural connotations related to being male, female, a combination of the two, or neither. Beyond biological sex, it is a multifaceted social and psychological construct that includes a variety of identities and expressions. Although there are some similarities between gender and sexuality, they are two separate concepts that relate to different facets of a person's identity and experience. Prominent gender theorist and philosopher Judith Butler (1990) has made substantial advances to our knowledge of gender and how it relates to other facets of identity, such as sexuality. Butler has written extensively on the intersections of gender and sexuality, but her work on performativity is what has made her more famous. Butler's theory of performativity has significant effects on how gender and sexuality are distinguished. It implies that a person's gender identity and expression are more influenced by the repeated use of specific gendered behaviors and expressions than by their biological sex. This suggests that a person's sexual orientation and gender identity are unrelated. A deeper awareness of how gender and sexuality are separate but connected facets of identity has been made possible by Butler's work. Her work promotes a more inclusive and fluid approach to both gender and sexual identities. She emphasizes that the binary understanding of gender and the strict connections between gender and sexuality are social constructs.

To discuss sexualization, some definitions of the term would help to initiate the same to make sexual, endow with a sexual character, or cast part of human experience. According to Zurbriggen, Collins, Lamb, Roberts, and Blake, J (2007), “sexualization is when: “1) a person’s value comes only from his or her sexual appeal or behavior, to the exclusion of other characteristics; 2) a person is held to a standard that equates physical attractiveness (narrowly defined) with being sexy; 3) a person is sexually objectified—that is, made into a thing for others’ sexual use, rather than seen as a person with the capacity for independent action and decision making; and/or 4) sexuality is inappropriately imposed upon a person.” In general terms, sexualization is the commercialization of human sexuality. Thus, for this study, the understanding of how sexuality is sexualized to seduce the viewers’ gaze is the primary theme. Along with this, a clear understanding of what this chapter deals with needs attention.

2.5 Alcoholic Beverages, Sexuality, and Body

Food, sexuality, and body are always related to each other. It has already been established that these three concepts have been deeply studied in academia. However, some pockets of food as an area and its relation to sexuality and body need a deeper level of study. One such section of food is alcoholic beverages. When the word food is suggested, it is often misunderstood as something solid and so, we can see there is less attention towards beverages. But interestingly many meanings could be found if we notice how beverages as food items are sexualized. Therefore, this chapter deals with beverages with special reference to alcoholic drinks as food items and their relationship with sexuality and body.

2.5.1 Sexuality, Alcohol and Androcentrism

According to Crowe and George (1989, 374), “Alcohol is considered to be a tool of seduction, a measure of manhood, a giver of sexual courage, and a trumpet against the walls of social restraint”. Alcohol's association with sex crimes demands a study on the workings of its relationship with sexuality. Thus, it can be said that alcohol has already been established or constructed as an entity for sexualizing sexuality that too with society's unannounced permission., which can be understood from Lang's words, (1985, 273), who opines “alcohol serves as an aphrodisiac, it is largely through psychosocially-determined interpretations of physical states and the ease with which attributions to drinking can be used to explain violations of sexual propriety that otherwise would have ego threatening implications.” He again said that similarly if one wants greater sexual activity then drinking is a useful tool for it, as it has a sexually disinhibiting quality, though a socially learned one. (287).

The articles abovementioned, talk about the image of alcohol concerning human sexuality in our society. Crowe and George argued that the pharmacological effect of alcohol is very less or even not present in human sexual physiology. However, psychologically and psychosocially, alcohol can have sexually disinhibiting qualities which is a learned behaviour in humans. Lang also argues in the same light. In general, an observation is made in the article of Lang that alcohol promotes greater affective expression and "deeper" self-disclosure. Another scholar Wilmot opined that Psychosocially, "sexual drinking" may promote freer expression but its meaning is lost in the process. In this sense, in the so-called “patriarchal society” the dominant group, or in most cases men enjoys a privileged state. The privileged state of performing any

category of deeds that comes under moral jurisdiction or even legal arena like eye teasing, bad-mouthing, or any sexually exploitative genre, without being questioned. In the so-called “normal” or non-drinking situations actions are being taken when misconduct is done, but when a man is under the influence of alcohol his activity/ies are seen mercifully as it is considered that it is the alcohol or the pharmacological effect of alcohol is to be blamed. In the case of women, as Lang said, “In sum, it appears that most people regard alcohol as something of an aphrodisiac or at least disinhibitor of sexual feelings for both themselves and others and that these beliefs are held most strongly by heavier drinkers. However, among women these changed feelings do not necessarily manifest themselves in dramatic behavioral changes, indicating that realization of possible specific consequences limits their disinhibition”. Thus, it is clear from the above discussion that alcohol is the provider of sexual courage in overcoming social restraints. Moreover, these characteristics of sexual courage and merciful social restraint seduce drinkers as well as non-drinkers who are interested in carrying out sexual offenses without being punished. Thus, sexuality is a significant element to be studied from the lens of alcoholic beverages. The drinking of alcohol and other narratives around it mostly carry an androcentric perspective.

Crowe and George (1989) in the summary of their article concluded that,

The pharmacological action of alcohol is to suppress sexual responses in women and (with the possible exception of low doses) in men. It may be the case that alcohol-induced sensations can be misattributed or transferred to sexual arousal. In keeping with this notion, G. T. Wilson (1981) posited a social learning theory explanation of the relationship between alcohol and sexuality. Following Bandura (1977), he argued that behavior is the result of observational learning, differential reinforcement, and cognitive self-regulation. The world is full of associations between alcohol and sex; most of them are positive and few are subtle. Liquor ads feature beautiful women and macho men..... Two apparent contradictions in the literature that can now be resolved are alcohol's apparent enhancement of male, but not female, sexual response at low doses and the differing degrees of male and

female response to the same expectancy. Expectancies exist in society, and there is more social risk for women to overcome; consequently, they respond to expectancies in the predicted direction but to a lesser extent than men. (George, 1989, 382) To talk about the context of the article of Crowe and George, they are addressing a wide range of readers. The authors deal with literature on alcohol and its relations with sexuality and after analyzing provide an opinion regarding their experience. Their study is not based on ethnographic work or some tribes, ethnicity, or caste.

Thus from the above discussion, it can be said that alcohol, sexuality, and androcentrism are integrally related to each other. Moreover, the act of drinking alcoholic beverages is already being constructed by society as possessing a subtle power of sexualization of sexuality and maintaining androcentrism. So, for the present chapter, the researcher in this context tries to analyze how food vlogs create an androcentric environment while presenting alcoholic beverages as a part of food porn. Therefore, this chapter attempts to understand how food in general, and alcoholic beverages, in particular, use sexuality and body to seduce the viewers by maintaining the androcentric nature of society. To understand the above-mentioned discussions, a particular concept called lad culture dealing with androcentric ideas and alcoholic abuses, is taken into consideration for this chapter. It is very interesting to see how alcoholic beverages as a food item is used by the capitalist to seduce the viewers for food porn.

2.5.2 Lad Culture as the Expression of Androcentric Language and Alcoholic Abuser

Lad Culture is a British subculture that was initially associated with the British pop movement. Lad Culture mostly signifies the attitudes of middle and working-class groups which believe in an anti-intellectual position and avoid sensitivity towards sexism, drinking, and violence (Nelson, 2004, 19-20). Nylund (2007, 9) in his works *Beer, Babes, and Balls: Masculinity and Sports Talk Radio on Lad Culture* very vividly explains Lad Culture and defines the term lad. According to him, in the 1990s “New Lad” was an attempt to reassert hegemonic masculinity which has been felt lost by the concessions made to feminism. So, new kinds of masculinity arose. Though the idea of

the new lad is a little bit old now, for the present time, it can be seen in magazines such as Maxim, FHM, and Loaded, and is marked by a return to hegemonic masculine values of sexism, homophobia, and homosociality. Moreover, the new lad or the Lad Culture includes the nature to invest less time in work and indulge more in drinking, partying, sports, sex, and sexism. Most importantly, it addresses and regards women as sexual objects. Lad culture, which is a British pop culture, and its relevance in other cultures is one of the pertinent questions for the researcher. The relevance of lad culture as ‘the lad culture’ might be a rare occurrence in other cultures, but the characteristics of lad culture are not unknown or unheard and nevertheless, it is very much relevant to many cultures of the world as androcentrism exist everywhere. Though lad culture is of British origin, there is a lack of certainty about its application in other countries or cultures.

Another interesting thing is that in lad culture, women are treated as mere sexual objects, but women also show some characteristics of lad culture. Female lad culture followers are called ‘Ladettes’. In an article by BBC News (2004), Ladettes are very clearly defined in the following way, “Ladettes refers to the group of young women who behave in a boisterous way and engage in heavy drinking sessions. It has been quite a while since the term Ladettes entered into the dictionary though its uses are very less as compared to its male version of the word i.e. ‘Lad’. To understand all the above-discussed areas, a practical example from the field of the visual media platform is taken for the study. A vlog named Topsy Bartender is a significant example of this connection.

One point that needs to be addressed in this state of affairs is that the researcher for this study is looking at the texts from the lens of lad culture, the creator of *Topsy Bartender* (the text) Skyy John, or any co-host for that matter, in any of the videos of the food vlog is nowhere discussing or declaring themselves as Lad. The researcher is trying to understand the food porn in the platform of food vlog in the context of this study. The *Topsy Bartender* which is a food vlog, does it to propagate or follow the conventional androcentrism in a way or so, is being analyzed about lad culture.

It is interesting to examine that the host is seen as using his racial masculine identity to strengthen the capitalist patriarchal status quo for the capitalist market. This can be seen in the texts *Skull Eyeball Cocktail* and *Summer Ice Cream Party* as he is exploring his masculine traits. In *Skull Eyeball Cocktail*, Skyy John, in a comical way, is teasing or in a way exploiting his co-host Nikki Limo by touching her Unicorn horn in a sexually

suggestive way. In the other video, *Summer Ice cream Party*, again Skyy John presenting the female host as some objects that is similar to food. He is asking the female host to lick the ice creams and he wants the audience to judge their sexiness in licking, which can be seen as something projected as tasty as food. Therefore, it can be understood that the creator is under the trap of different stereotypical notions such as racial, gender, so and so forth.

2.6 Knowing the Text: *Tipsy Bartender*

Hosted by Skyy John, *Tipsy Bartender* is an online food vlog featuring exotic drinks. Each episode features a different co-host. Born on January 2, 1978, in Nassau, Bahamas, Skyy John later relocated to the United States, where he launched his blogging career. He is a writer and actor best known for the movies *Cold Case* (2003) and *The Shield* (2002). John posts his culinary vlogs, *Tipsy Bartender*, to YouTube, Instagram, Facebook, and Twitter. In addition to making various drinks based on his own ideas, he occasionally fills audience requests. He usually uses female hosts as his co-hosts, but he occasionally films his videos alone as well. The show also features male hosts in different contexts. The primary motivation behind choosing this specific vlog is to examine and assess the conduct, demeanor, language, and prop usage of host Skyy John and his various co-hosts.

Like any other food vlogger, *Tipsy Bartender's* Skyy John uses his inventiveness to create his own unique brand of food porn. Only a portion of the *Tipsy Bartender's* vlogs are taken into consideration for analysis in this study. Of the *Tipsy Bartender* videos examined in this chapter, the two chosen videos are the *Skull Eyeball Cocktail* and *Summer Ice Cream Party*.

2.6.1 The Skull Eyeball Cocktail

The video *The Skull Eyeball Cocktail* was published on YouTube in 2015, but this video was later, roughly towards the beginning of 2022 made private which means accessible only to the creator and to the permitted viewers. So, for this chapter, the researcher has already downloaded this video before it was deleted from the social media platform 'YouTube'. In this video (*Tipsy Bartender*, 2015) the co-host is Nikki Limo who is dressed up like a unicorn. They (Skyy John and Nikki Limo) are preparing a Cocktail (an alcoholic mixed drink, commonly a combination of spirits, fruit juice, syrup, or cream)

out of Citrus vodka, tonic water, blue curacao, and dry ice, and some extra added elements to seduce the viewers.

2.6.2 Summer Ice Cream Party

Another video of Tippy Bartender is the Summer Ice Cream Party uploaded on YouTube, where three different Ice cream drinks are being prepared by three female participants of different nationalities. In the video, the host asks the three female participants to lick the creams from the ice cream drinks they are holding and urges the audience of the video to judge who is licking it in the sexiest way. Then the female participants begin to make the ice cream drinks. The host Skyy comments that the female participants must make the drinks “as hot as them”. The camera then focuses on the chocolate syrup dipping on the glass floor, and the Ice cream frosting on the glass. The zooming shot on the Ice cream glass is enough to create lust for the Ice cream drink (Tippy Bartender, 2016). This statement itself is a comparison or can be said that these ladies are being taken to the level of food (here the Drink) symbolizing that having the Ice cream drink is like having the respective ladies. Moreover, the video has a unique combination of both– Food as an object of lust or food seducing hunger on one hand, and on the other, female bodies symbolizing food. The latter part is already discussed– the female body as a symbol of food (or hunger). The former part – food as an object of lust or seducing hunger.

2.7 Tippy Bartender as an Expression of Lad Culture

The characteristics of lad culture have been already discussed. So, roughly, it can be said that lad culture signifies characteristics like nature to invest less time in work and indulge more in drinking, parties, sports, sex, and hegemonic masculine values of sexism, homophobia, and homosociality. Most importantly, it addresses and regards women as sexual objects. Thus, this section tries to observe and understand Tippy Bartender and whether it follows the above-mentioned characteristics or not.

2.7.1 Drinking and Party

Tippy Bartender, the title of the vlog itself suggests a category that belongs to the Lad Culture, and Skyy John himself a New Lad. Tippy, the literal meaning is “Slightly drunk” and Bartender serves drinks in a bar. Lad Culture holds ideas like anti-intellectual, non-sensitive towards sexism, violence, and favoritism towards drinking

(quoted in Nelson 19-20). So, the title itself propagates the idea of drinking and asks to remain slightly drunk often and the food vlog itself deals with different types of drinks.

2.7.2 Sexism

In the context of the Skull Eyeball Cocktail video, the language and expressions used to describe the unicorn dressed Nikki Limo as “my freaking unicorn” and “my twerking unicorn” and again “Go ahead unicorn, ohhhh!” (Tippy Bartender, 2016). Skyy John at some points during the video, touches the unicorn’s horn of Nikki Limo, to which Limo’s response is “You are violating me”, even Nikki Limo addresses Skyy as “Sex Maniac”. Again Nikki Limo says to Skyy John, “Massage my butt”. These conversations can be understood as a laddish culture with sexist comments and even the ladette’s nature of enjoying the sexist language has also been showcased.



Fig: 2.1 *Tippy Bartender- Skull Eyeball Cocktail video*. Source: (Tippy Bartender, 2015, 0:40-0:41)

In the other video of Tippy Bartender taken as a text for this chapter, the Summer Ice Cream Party video, the host Skyy asks the three female co-hosts to lick the ice cream and allows the audience to judge their licking skills. This can be understood that lad Culture is being followed with a twist of seduction opened for the audiences.

2.8 Understanding Seduction in the Texts

In the particular video of *Tipsy Bartender, The Skull Eyeball Cocktail*, the co-host Nikki Limo's role and her actions are the prime concern of this discussion. Nikki Limo, who is the co host of this particular video plays a very different role here. Let us discuss her engagement in the video. Nikki Limo, who is dressed like a unicorn, performs an interesting role here. The conversation between Limo and the main host John Skyy can tell us many things that can help us to understand the androcentric language that is subtly embedded in it. If we observe the entire video, we can get a different meaning altogether to the video. To understand the symbolic meaning of dressing up like a unicorn can be understood or examined from the lens of seduction with exoticness in the following way.

In this regard, how Nikki Limo is being focused can be understood with the help of Robert Greene's idea of seduction. Robert Greene (2003, 7) in his book, *The Art of Seduction* beautifully makes a point with the help of an example from the famous Cleopatra (the former queen of Egypt) and her ways of seduction. Greene said, that during the year 48 B.C., Julius Caesar was having a meeting with his military generals in an Egyptian palace. A guard reported to Caesar that a Greek merchant wanted to meet the Roman general to present a gift. Caesar allowed the merchant to come forward. The merchant came with a large rolled up carpet. The merchant untied the rope of the carpet. A young beautiful half naked lady, Cleopatra, the Queen of Egypt, who was hidden inside the carpet, came out in front of Caesar. Thus, this episode seems illogical and nonsensical but it offers the taste of exoticness as a seducing element presenting the female body. Another interesting perspective can be drawn from the works of Greene who opined that the number one way to be seductive is to be unpredictable. In the context of this particular text of *The Skull Eyeball Cocktail* video, it is not at all predictable that the female host will be presenting herself in the attire of a unicorn, which is not a regular phenomenon. Moreover, the co-host of the video Nikki Limo, and the seduction technique that she used in the video can be understood briefly from Robert Greene's work.

Robert Greene (2003, xxiv) has talked about 9 types of seducers in his book *The Art of Seduction*. According to him, "Every seduction has two elements that you must analyze and understand: first, yourself and what is seductive about you; and second, your target and the actions that will penetrate their defenses and create surrender. The two sides are equally important. If you strategize without paying attention to the parts of your

character that draw people to you, you will be seen as a mechanical seducer, slimy and manipulative. If you rely on your seductive personality without paying attention to the other person, you will make terrible mistakes and limit your potential.” So, he divided his book into two parts and discussed "The Seductive Character," which describes the nine types of seducers, and the Anti-Seducer. Greene's nine seducers are 1)The Siren, 2)The Rake, 3)The Ideal Lover, 4)The Dandy, 5)The Natural, 6)The Coquette, 7)The Charmer, 8) The Charismatic, 9) The Star. Greene assigned many different and unique characteristic features to these nine seducer types, however, for this study, it is not possible as well not necessary to discuss each seducer type. For this study, among the nine seducer types, the first type, i.e. the Siren can be used to discuss Limos seducing types. ‘Sex Siren’ character which is one of the interesting sub-types of Sirens, would be more appropriate to understand the host, Nikki Limo. Thus, the researcher tries to discuss why Nikki Limo’s seducer type is a sex siren in the following arguments:

A Siren is a sea creature in Greek mythology, that lures or seduce the sailors and kill them. According to Greene (5), The Siren seducer referred to, “Man is often secretly oppressed by the role he has to play—by always having to be responsible, in control, and rational. The Siren is the ultimate male fantasy figure because she offers a total release from the limitations of his life. In her presence, which is always heightened and sexually charged, the male feels transported to a realm of pure pleasure. In a world where women are often too timid to project such an image, learn to take control of the male libido by embodying his fantasy.”

Regarding the video, Nikki Limo dressed like a ‘unicorn’. A unicorn is a legendary creature that has been described as a beast with a single large pointed and spiraling horn projecting from its forehead. It is a very popular entity in the media as it is represented by a symbol of purity and grace, and has magical qualities in storybooks, films, television series, and so on. It is also popular in the category of children’s soft toys, so, it is also associated with innocence and purity. However, ‘unicorn’ has many other connotations. Thus, it is not like a usual creature, it is unique like The *Siren*. Moreover, the image of the unicorn can be interpreted with many connotations. One of many connotations can be understood in the following way too. In popular culture, a unicorn is a creature that is very strong with magical powers, a combination of both feminine and masculine powers, this creature cannot be tamed by a man but a virgin, pure beautiful

woman with her attractiveness can only tame the creature. This creature is very important for men, as men can gain their magical masculine powers from the creature, so, in some fantasy stories, virgin females are used to tame the creature. In an article in HuffPost by Sophie Gallagher (2017) “Sex Unicorn: 12 Things to Consider Before You Agree to Become One” opined “typically a sex unicorn is a bisexual woman who agrees to join a pre-existing heterosexual marriage as a third sexual component, without presenting any threat of infidelity or emotional burden to either the husband or wife.”

Thus, unlike other creatures, it has some different and unique features, which gives a different and unique power symbolically to the co-host Nikki Limo in the context of the video. In addition to this, to be more particular, among the sirens - the sex siren is more prominent in the context of the video. In the words of Robert Greene (2003, 11),

The *Sex Siren* has a more urgent and immediate effect than the Spectacular Siren does. The incarnation of sex and desire, she does not bother to appeal to extraneous senses or to create a theatrical buildup. Her time never seems to be taken up by work or chores; she gives the impression that she lives for pleasure and is always available. What separates the Sex Siren from the courtesan or whore is her touch of innocence and vulnerability. The mix is perversely satisfying: it gives the male the critical illusion that he is a protector, the father figure, although it is the Sex Siren who controls the dynamic.

In the video of *The Skull Eyeball Cocktail*, Nikki Limo is someone who seems to be innocent and vulnerable which can be seen from the actions in the video where the host Skyy and Limo were having a conversation. When Limo was dancing and twerking and showing her fake unicorn tale, the conversation between them went like this:

Skyy John: “My twerking Unicorn. Go ahead unicorn, ohhhh”

Host Skyy was then touching the fake horn worn by Limo, so she commented,

Limo: “You are violating me”

This conversation in a symbolic manner counts Nikki Limo as a sex siren seducer in the context of the video.

The sex siren, which is regarded as carrying dangers along with the pleasures it gives can be seen in the popular media category. For instance, in the film *Pirates of the Caribbean:*

On Stranger Tides, the depiction of a siren is a monster who seduces any human through its lustrous beauty and melodious voice to kill and devour them. This popular belief is that the pleasures that a sex siren gives but not without risk. Thus, from this explanation, it can be said that some kind of danger is present under the veil of profit but this adds the chance for adventure and risk which adds more pleasure to the act.

Again, the video, *Summer Ice Cream Party* of Topsy Bartender published in 2015 on YouTube but later deleted from YouTube, might be due to various reasons which are not known. In this particular video of Topsy Bartender, three female persons were showcased. Three female participants or the actors along with the host Skyy John, in the video, are from three different countries and of different skin color as mentioned at the beginning of the select video. Here a special mention of the skin colours of the female is to be noted, though not from the perspective of race (which is present everywhere in subtle ways) but from the context of food referred to in the video. As the video progresses, we can easily understand without any careful observation that there is an intention of the creator of the video that females or the three ladies are being associated with the ice cream treats shown in the video according to their skin colours. Among the three girls, one is from the Dominican Republic, one is from China and one is from Sweden. Skyy John, the host helps and gives directions in preparation for summer Ice Cream gives them the responsibility to prepare treats according to their skin colour. For instance, the lady from the Dominican Republic is a black individual; she is being directed to prepare a Chocolate ice cream treat, the lady from China has pale skin but is not as fair as the Swedish girl, so, she is being directed to prepare strawberry ice-cream and finally the Swedish girl is being given the task of making vanilla ice-cream. Here, it is interesting to see in the video that the black lady is associated with the chocolate ice cream she makes. The strawberry ice cream is being prepared by the Chinese lady as her skin is pale but not completely fair, hence the strawberry ice cream frosting with strawberry cream, which is not dark nor it is completely fair. And finally, the fairest of them, the Swedish lady is associated with the white vanilla ice cream. From this video, the symbolic association can be understood from the theory of Laura Mulvey's 'Male Gaze'. In this video, the creator does not want to disrupt the standard norms by questioning the status quo but rather strengthening the standard norms which helps them to gain more popularity and seduce people. According to Mulvey, the male gaze is when women are not placed in a role which they control rather they are simply being the

observed category from an objectified point of view. In the context of the video, the main motive of the video is to seduce consumers which are the visual consumers of digital food; here the food is the ice-cream treats. The creator of the video is seducing the digital consumers with the food with a bonus, which is the objectified three females. Consumers are being seduced by the promise of digital glamorised ice-creams with the females' sexuality. Another important and interesting question posed by Eva De Clercq is that women compared to men let themselves be seduced by symbolisation and the female body which is corporeally vulnerable. It is very difficult to answer this question posed by Clercq, but one idea definitely cannot be ignored androcentrism is a reality whether in the physical, social, economic or political. One must recognise the significance of heterogeneity in terms of preferences.

In the context of the video, The researcher wants to make it clear that it is in the video the nationality of the female individuals is mentioned. So, it is in the video itself that based on their skin colour the ice cream drinks are given to the female participants present in the video.



Fig: 2.2. *Tipsy Bartender- Summer Ice cream Party*. Source: (Tipsy Bartender, 2015, 0:40-0:41)

The researcher for this particular context of the video is more concerned with the way the video is showcasing the female participants, not much discussion is on the elements of race, and ethnicity.

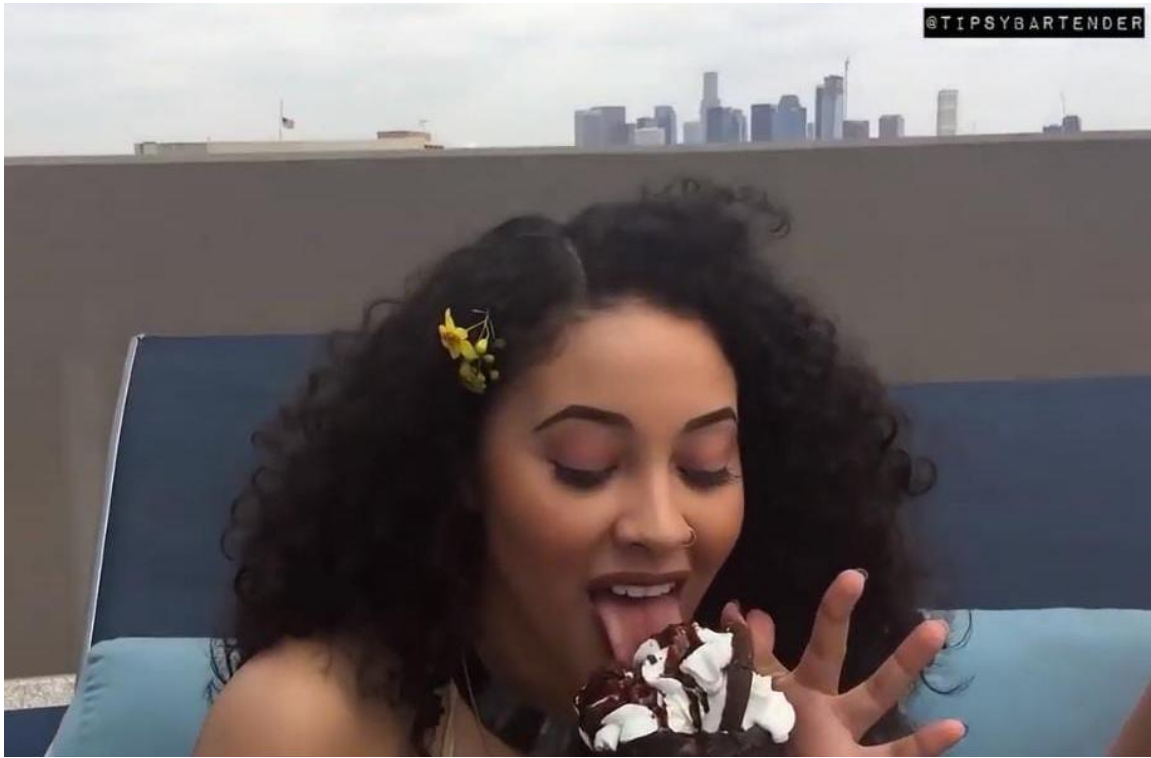


Fig:2.3 (a) *Tipsy Bartender- Summer Ice cream Party*. Source: (Tipsy Bartender, 2015, 0:40-0:41)

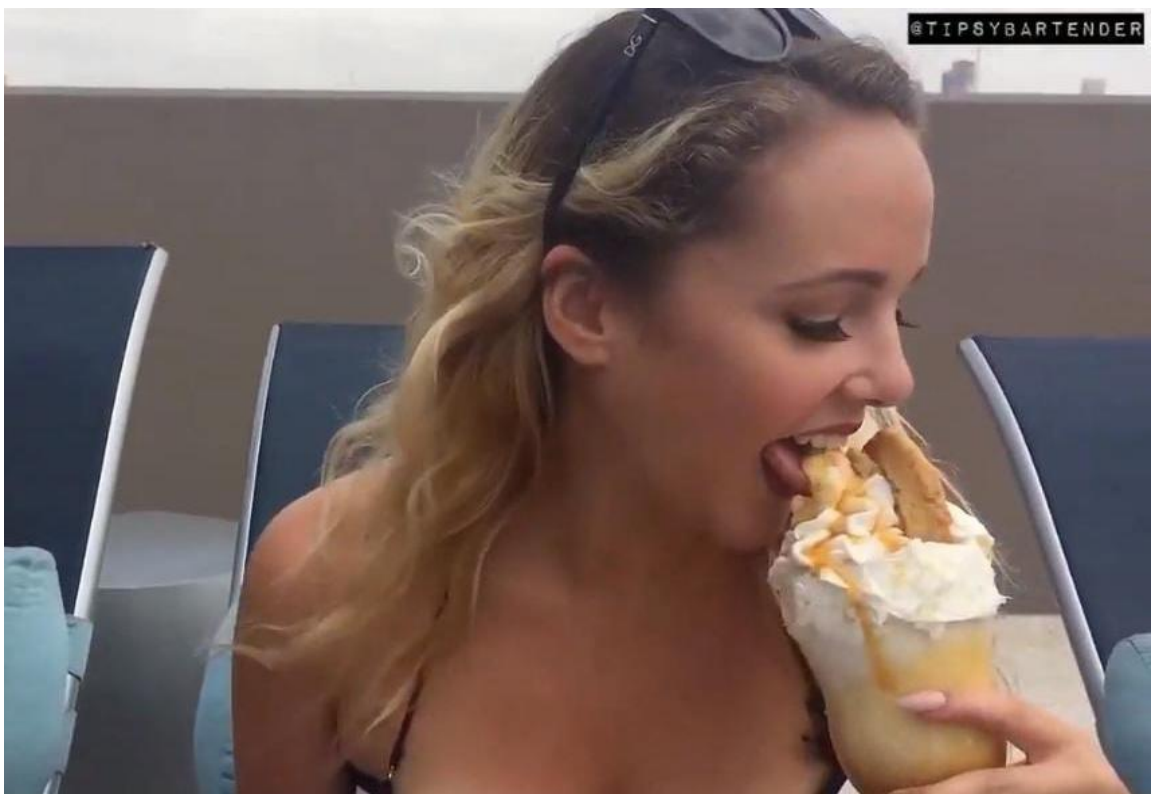


Fig: 2.4 (b) *Tipsy Bartender- Summer Ice cream Party*. Source: (Tipsy Bartender, 2015, 0:40-0:41)



Fig: 2.5 (c) *Tipsy Bartender- Summer Ice cream Party*. Source: (Tipsy Bartender, 2015, 0:40-0:41)

Another very relevant but very subtle example can be seen in the genre of hand attractiveness in the videos of Tipsy bartender too. In some videos entitled Tipsy Bartender, which are generally short and uploaded on Instagram (a social media platform), it can be seen that in the case of the females who participate in the videos (mostly solo), their hands are being showcased as a tool for seduction.

2.8.1 Hand Attractiveness

In the general sense, hand attractiveness includes processes like manicures, polishing nails, wearing rings, bracelets, nail art, the shape of the hands, etc. The term Nailgasm means, “The physical and emotional sensation experienced at the peak of excitement from the artistic treatment of nails. It means the intense or unrestrained excitement resulting from the visual stimulation of such art. Global nail art obsession results in the uprising of innovative nail artists and nail savvy entrepreneurs worldwide.” (WholsBrass, 2012, 3:05).

Most of the food vlog short videos, whether on Instagram or YouTube, mainly talk about the short reels of Instagram. Skyy John always tries to sexify the nails and nail arts of the females, which is also an important element of seducing with the drinks. In this context, one thing is to be noticed that the whole body of females is sexually attractive, however, the period of the videos is short and the camera focuses only on the food along with the hands. Thus, the hand attractiveness section is being added to this study, which is another interesting area to discuss female sexuality. In most of the videos the nail polish colour of the female co-host is matched up with the background colour of the videos, so it can be a connotation that the hands are also a part of the food i.e. the drinks. The sexification of the hands and internalizing the view of sexiness is nothing but appropriating the male gaze as discussed by Laura Mulvey (1975, 6-18) in her essay “Visual Pleasure and Narrative Cinema”. As mentioned by Mulvey, the viewers’ gaze at the object of desire (here the female hands) from a heterosexual androcentric perspective, and thus, the viewers can enjoy the nailgasm.

Observing the text *The Skull Eyeball Cocktail*, it can be vividly understood that the sexuality is being sexualized to seduce the viewers to consume their videos which in a way enhances their power in the media platform. This idea of power can be understood in a way called androcentrism.

2.8.2 Androcentrism in the Conversation

As mentioned earlier, the term androcentrism describes a cultural phenomenon in which people generally accept that men's perspectives represent the standard of humanity. Androcentrism is a system in which men dominate cultural leadership roles and the creation and dissemination of cultural practices. It means

“the evaluation of individuals and cultures from male perspectives values and standards. The term refers to a male-centric worldview that does not certainly present women and girls explicitly in a negative light, however, positions men and boys as representative of the human condition or experience and women and girls as diverging from the human condition. It is a complex, subtle, and often unacknowledged form of sexism, existing on a continuum that includes misogyny and patriarchal attitudes, but it is also informed by patriarchal cultures in which men are granted more power and influence, and thus the right to evaluate and interpret individuals and cultures. Androcentrism exists in all fields

of study and cultural expressions, including the arts, sciences, medicine, law, fine arts, and media.” (Hibbs, 2014).

Lester Frank Ward, a sociologist and scholar of gender studies, first used the term androcentric (Ward, 1903, 291). Lester argued that the family is an institution reflecting an androcentric society. According to him, any writers ignore the original understanding of family, which in its original Latin form referred to a household's "slaves and servants". So, even the family, the smallest unit of our society, is based on the ideals of androcentrism. Ward argues that "the male sex is not responsible" for the social condition of women but "society as a whole" (1903), pointing out that both men and women have supported this system of oppression, both have been hurt by it, and both must participate in bringing it to an end. Following the routes of Lester Frank Ward, Charlotte Perkins Gilman also discussed and talked a lot regarding the issue of androcentrism. Perkins Gilman described androcentric practices in society and the resulting problems they created in her investigation on *The Man-Made World; or, Our Androcentric Culture*, published in 1911. Because of this androcentrism can be understood as a societal fixation on masculinity whereby all things originate. Under androcentrism, masculinity is normative and all things outside of masculinity are defined as other. According to Perkins Gilman, masculine patterns of life and masculine mindsets claimed universality while female patterns were considered as deviance.

In the text, *The Skull Eyeball Cocktail*, an understanding of androcentrism can be drawn that can be seen from the perspective of Lad culture being an important part of androcentrism.

2.8.3 Lacanian gaze

The Lacanian Gaze is used to examine in the context of this chapter, the specific issue of food porn i.e. the androcentric nature that veils and repackages female sexuality as something consumable. Regarding the story as described by Lacan's gaze in the context of the paintings of Zeuxis and Parrhasios, the veil in the painting was the attraction. The desire that grows out of imagination as created by the veil is the core of all capitalism's items that are desired by society. Thus, what is the mechanism behind the use of the veil is discussed in the context of Lacan's gaze and with the help of which workings of capitalism are further talked about.

In this attempt, Lacan's gaze is being understood from the perspective of the classical tale of Zeuxis and Parrhasios as discussed by Lacan (1979, 103). This tale of Zeuxis and Parrhasios and its analysis by Lacan is stated by Utsav Banerjee (2021, 5) in "The Voice and the Gaze as 'objet petit is as follows—

Zeuxis and Parrhasios were two rival painters in Greece, who wanted to ascertain which of them is the better artist. To settle the debate, they decided to participate in a contest in which each of them would privately paint a fresco on separate walls. Until the time the paintings were complete, and until the jury had seen the finished paintings, curtains would remain drawn to conceal the products of their individual labour. On the day of the judgment, Zeuxis first opened the curtain to reveal his masterpiece—a perfect still study of fruits in a bowl. The extraordinary realism of the picture deceived the birds who tried to peck at the fruit drawn on the wall. The jury and the audience were impressed. It was now Parrhasios' turn to unveil his painting. But when Zeuxis requested him to draw the curtain from his painting, Parrhasios said that it could not be done. Zeuxis, the jury, and the audience took the refusal as an acceptance of defeat. Yet, Zeuxis insisted that the painting be unveiled, without realizing that the veil itself was the painting. No prizes for guessing who won the contest.

In the context of the texts of the chapter, the videos can be explained in many interesting ways.

One of those ways is the triumph of the gaze over the eye in the context of the texts (the videos):

In the context of Topsy Bartender's video, *Summer Ice Cream Party*, in the case of the gaze controlled by the creator of the video, an androcentric gaze is employed (though androcentric gaze is pre-existing) with more vigour. At the beginning of the video, Skyy, the host, asked the female individuals to have a sexy lick of the ice cream and the ladies followed his instructions. Moreover, Skyy told them that the audience would judge them on which one of them licked the ice cream the best. Here, for viewers, the whole object

of desire (gaze) is being focused on the ice cream and the three ladies who are holding and licking the ice cream and viewers are asked to judge who is licking the ice cream in the best manner. In this case, gaze or the objet petit a is not only on the ladies and the ice cream but also the audio, the voice of Skyy John. According to the instructions of Skyy, the viewers follow the instructions without being conscious. The voice is also one of the most crucial parts of objet petit a. So, in the videos, the viewers are following whatever the unconscious gaze is asking them to do. Viewers are, however, being deceived by unconscious androcentric gaze which they are adorning for the whole duration of the video, while watching without knowing.

2.9 Summary of the Chapter

The concept of food porn is dynamic in the sense that it has many discourses and that, within a very short period, it accumulates various new meanings, and at the same time, old meanings also get modified with many connotations. The researcher started collecting data regarding food porn in Tippy Bartender from 2016 to 2018, the videos of Tippy Bartender very openly show laddism and seduction at a whole different level but after Covid-19 times like after 2020. This particular occurrence says many things like food porn has seduction elements, ways are changing day by day but one thing is still in action and that is the seduction of consumers and androcentrism is very much present in these texts. The new seduction techniques, ways, elements, and many more are discussed in the next chapter. In this particular chapter, how the sexualization or commercialization of human latent sexuality has been used to seduce the consumers of food porn is tried to analyze. Moreover, this chapter also delivers another significant meaning of the concept of food porn that food porn does not only comprise the food but also the whole environment which is deliberately being included. The utilisation of commercialised sexuality or the sexualization of sexuality is not a new or uncommon process, however, food porn uses it in its unique ways. Lad Culture is not a very frequently used term in academia but its influence is not negligible. Capitalism along with the patriarchal system seduces the gaze of the consumers according to the already established gendered and subtle androcentric language to increase the popularity of food porn and hence earn profits. It is already discussed in the initial part of this chapter that this chapter attempts to explore and discuss food along with the human body and sexuality and in particular female body and their sexuality. How the female body and sexuality are being used as a

seducing element can be observed from the videos of *Tipsy Bartender* as texts. Androcentrism can be seen clearly in the texts. In this chapter, food is not discussed as a prime concern but the entire set up is the prime focus. The next chapter deals with food as a topic of discussion in the context of food porn. The successive chapter examines how food is socially constructed as having sexuality in the context of food porn as a seducing element. It would be interesting to see how sexuality is being commercialized to showcase food as the element of attraction for gaze.

Before concluding the chapter, some significant points are noted regarding the videos:

In the texts of *Tipsy Bartender*, one can witness sexually suggestive language and certain forms of racially derogatory comedy that might hurt the sentiments of some sections of the society. In YouTube, some guidelines are to be followed by the YouTube community. One of the points that is mentioned is the use of heavy profanity or sexually suggestive terms in the content's title, thumbnail, or associated metadata. For instance, in the video of *The Skull eyeball Cocktail*, where one can see the conversation between the host Skyy John and Nikki Limo and Skyy Dialogues can be categorized as sexually suggestive terms. In the video, *The Skull eyeball Cocktail*, a unicorn horn worn by Nikki Limo as a headgear suggestive of sexual organ; also Skyy John can be seen constantly rubbing the horn which she responds with the refrain ; 'I am feeling violated right now'. Limo's assertion of this violation further enunciates the racial supremacy of the 'other', promotes the celebration of toxic masculinity, and establishes a gendered sexual hegemony. Moreover, in the same video, in a conversation between Skyy John and Nikki Limo - where Nikki Limo was telling Skyy that she is a slave to him, in response to that Skyy told her yes, you are a slave for me, this may be suggestive to a sexual slave. In the same regard, in the other video, *Summer Ice Cream Party*, it can be seen that there is a clear racial segregation of the female guests at the beginning of the video which overlaps with the colour of the cocktail the women are asked to make. They are further sexually objectified as they demonstrate lick in a competitive sense. This ice cream licking contest demonstrates a judgment regarding the sexual appeal of women of these particular races and subtly determines which races are more sexually desirable. However, the researcher can only conjecture that these are the probable reasons for the deletion of the videos as the reasons stated above are subjectively offensive.

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