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***MASCULINITY AND FEMININITY* CONCEPTS IN PRESENT-DAY  
ANGLOPHONE ADVERTISING DISCOURSE**

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## INTRODUCTION

In a period of market life and competition between products and their manufacturers, all people are customers who need to be interested or convinced. This is the task of advertising. It is very important for advertising agencies to attract as many new buyers or customers as possible. But to get their attention, they need to consider their wishes and beliefs. By conducting social surveys, marketers research customers to learn the right approach.

The study of modern advertising gives an idea of the conceptual representation of modern male and female identity. Thus, advertisements, which are one of the most important means of mass communication, reflect the stereotyped images and virtues of society. The results of male and female-oriented cognitive advertising research help to identify dominant concepts that are objectivized in advertising.

Advertising is an integral part of our daily lives. Scientists still debate whether they just reflect conditions within society, or whether they influence society. Advertising does not create new values or attitudes. Rather, it draws on existing belief systems and discourses in society. As a symbolic practice, advertising serves as a mode of reconstruction and reorganization of social practices and discourses by making use of cultural and social references. In this way, material goods and services are intertwined with social and cultural life (Jhally, 1995). Some argue that the media has the power to influence culture and society. That is, people learn appropriate roles and beliefs by observing how characters and social roles are portrayed in advertisements. As a result, the clichés presented in advertising have the power to have a negative impact. Advertisements “...sell values, images and concepts of success and worth, love and sexuality, popularity and normalcy. They tell us who we are and who we should be” (Kilbourne, 1995, p. 121).

The advertising system has a significant impact on gender identity. Many advertisements use images of men and women as a means of attracting attention

or persuasion. One reason is that these gender expressions are easily recognized by consumers and highly visible in our image system. “Also, images having to do with gender strike at the core of individual identity; our understanding of ourselves as either male or female (socially defined within society at time) is central to our understanding of who we are” (Jhally, 1995, p. 81).

This thesis addresses the issue of *masculinity* and *femininity* concepts in contemporary anglophone male and female advertising. Particular attention is paid to gender-specific differences in the verbalization of *masculinity* and *femininity* concepts in the context of advertising discourse. The study draws upon present-day anglophone internet commercials for men and women and advertising material appearing in the publications of popular men's and women's brands.

The **object** of the research paper is bound to the *MASCULINITY* and *FEMININITY* concepts of modern anglophone advertisements.

The **subject-matter** of the study is concerned with the lingual means of *MASCULINITY* and *FEMININITY* concepts realization in modern anglophone advertisements.

**The aim of this research** is to reveal the specificity of *FEMININITY* and *MASCULINITY* concepts with regard to their verbalization in advertising discourse. In accordance with the aim of the paper, the **following tasks are set**:

In accordance with the aim of the study the following **tasks** are set:

- to scrutinize scholarly approaches to the study of concepts;
- to survey approaches to the study of advertising discourse;
- to elicit the notion of concept and specify its structure;
- to reveal the verbal means of *MASCULINITY* and *FEMININITY*

concepts actualization in modern anglophone male and female advertisements.

**The theoretical value** of the paper lies in introducing the theoretical basis for a further research in the field of concept studies, providing a more detailed insight into the problem of gender concepts verbalization in anglophone

advertisements.

The **novelty** of this study stems from the scientific community's growing interest in the phenomenon of persuasive advertising discourse which is constantly evolving under the influence of the great demand for new advertising tools.

The **practical value** of the paper is stipulated by the possibility to apply its results to teaching university students Public Relations, Marketing Management in parallel with Stylistics and Literary Text Interpretation.

The master thesis is arranged as follows:

**Introduction** identifies the topic of the study and its interest for the scholarly circles, outlines the object, subject-matter, aims, tasks and value of the research.

**The first chapter** gives an insight into characteristic features of advertising discourse, highlights approaches to discourse analysis. It deals with the notion of concept, its definition and structure, summarizes the main approaches to concept studies in modern linguistics.

**The second chapter** focuses on the means of *MASCULINITY* and *FEMINITY* concepts representation in modern English advertising discourse with regard to the gender differences.

**General Conclusions** sum the research results up and suggest the possible perspectives for further research of the problem under consideration.

## **CHAPTER ONE**

### **THEORETICAL FRAMEWORK FOR THE STUDY OF ADVERTISING DISCOURSE**

This chapter focuses on the theoretical prerequisites for discourse studies. It concentrates on outlining the basic approaches to advertising discourse studies, present and summarize the prominent theories and methods for discourse analysis.

It examines the theoretical prerequisites for concept studies and focuses on surveying the available approaches to them, presents and summarizes the prominent theories of the structure of concepts and their typology.

#### **1.1 Approaches to the Study of Advertising Discourse**

According to Roberts (2013, p. 61), advertising is the act of making a product or service known to the public. It also deals with creating a message about a product or service and disseminating it to those who are likely to purchase it. appear in discourse. Advertising is subject to much debate among scientists, legislators, politicians, cultural, PR, and linguists.

Advertising is a multifaceted phenomenon. Advertising occupies an important position in various professional fields and attracts the attention of representatives of different professions (Ткачук-Мірошніченко, 2015, с. 69). Therefore, it is not surprising that the most diverse terminology emerges with respect to the interpretation and definition of this term. Scholars further consider advertising to be information about goods and services intended to inform consumers and create demand for those goods and services, takes an interest in him and confirms that he needs a set of information about the properties of the implementing object (Kotler, 2001, p. 67).

Richard and Curran (2013) argue that advertising is paid, and not all advertising is paid and therefore not always acceptable. Referring to the example above, the person who forwarded the ad was not paid.

Karimova (2014) notes that Richard and Curran's (2013) definition addresses only the voices of well-known institutions, professional bodies, governmental regulations, and respected academics, completely ignoring consumer voices. It summarizes the limitations by stating that In this context, Karimova (2012) puts forward another definition, adverts are text, the framework of the text, and the construction of messages by observers who build messages within specific frameworks created by the observers themselves.

A general peculiarity of the advertising phenomenon lies in the type of advertising transmission and the purpose of writing the advertising text. A text that delves into the context of advertising communication is the basis for emphasizing the most common meaning of the term advertising: advertising discourse. As A. A. Kibrik suggests, discourse is a broader concept than text. Discourse is both the process and the result of language activity (1992, c. 287).

Knowledge of the world is systematic and organically linked with the indivisibility of knowledge expressed linguistically through discourse - whereby the predicate link between world phenomena and their immediate linguistic representations is established. It is a dynamic process that is realized.

Knowledge of language dynamics is necessary to be able to learn the language dynamically, which is most important for learning the language of advertisements. On the one hand, the dynamics of specific practical language development situations. Definitions of discourse in different linguistic sources are ambiguous, indicating different attitudes of linguists belonging to different language schools. In American linguistics, discourse is primarily understood as oral speech. Domestic linguistics further uses the term discourse, which is considered as a whole text combined with extra-linguistic, socio-cultural, psychological, and other factors (Кудряева, 2005, c. 61). Discourse as a dynamic process reflects the functional characteristics of language and has many practical, expressive, and cognitive properties. Therefore, when creating advertising texts,



authors resort to a full arsenal of verbal and non-verbal means to find the most effective form to influence the recipient.

As a rule the advertising text should be studied from three perspectives:

- the addressee;
- the advertising text;
- the way in which the main concepts characteristic of the

addressees are actualized in the chosen advertising texts.

At this point in the research should define the masculinity and femininity characteristics of advertisements, the concepts most commonly represented in advertisements, in order to appeal to the target audience's wants and aspirations.

By dividing the target group by gender, male and female, it is possible to identify differences in the presentation of advertising information by the gender of potential customers. These differences are primarily lexical.

For advertising language, it is important to distinguish between oral and written discourse, and there are unique differences in their construction. Oral discourse allows for great lexical and grammatical variations. Many phenomena that were thought to belong to oral discourse later entered the linguistic system, were recorded in dictionaries, and became part of written discourse. There are various violations of usage, word order. This is especially important for languages like English, where word order is fixed. Phenomena can only be understood on the basis of their verbal and non-verbal context (Борисевич, 2003, с. 248)

Modern approaches regard discourse as a complex communicative phenomenon that contains, in addition to the text, other linguistic variables (thoughts, knowledge of the outside world, aims, and recipient attitudes) that are important for interpreting the text (1981, p. 110).

The three main categories of applications of the word "discourse," those linked to various national traditions and the contributions of authors, may be identified the most clearly.

The term discourse is used in the first lesson directly in language. The phrase "discourse analysis" was originally used in the title of an essay by American linguist Z. Harris, which was released in 1952. About two years later, linguistics began to use the word "discourse" in its entirety decades. The phrase is really used in a variety of ways in linguistics, although in general endeavors are made to advance and perfect the conventional notions of text, speech, and dialogue (1981, p. 110).

O. M. Morokhovsky views discourse as a collection of related ideas brought together by a single objective (1989, c. 67). According to S. I. Potapenko, discourse is a set of texts that are connected to each other by contextual connections and are characterized by infinity, lack of exact authorship, heterogeneity, and objectivity in comparison with completeness, the presence of exact authorship, homogeneity, and subjectivity effectiveness of written text material. That is, discourse is speech in all its manifestations; a dynamic phenomenon that constantly undergoes changes and depends on several factors determined by the situation (2003).

Discourse, according to I. B. Stern, is a text organization and perception information technology that combines different representational principles for the information environment while allowing for free navigation because of any non-linear connections that are recorded in this environment (1998, c. 23). This method of structuring information complexes, the actualization of the text's informative and practical purposes, aids in the comprehension and assimilation of the message.

Because advertising has an impact on almost every aspect of social life, English-language advertising discourse is itself a complex linguistic, psychological, and cultural phenomenon of modern society. Implementing advertising and marketing strategies for running campaigns aids in persuading the target audience to adopt a new viewpoint or way of thinking. The tendency is gaining popularity year after year, which indicates the creation of a brand-new

addiction, the so-called advertising addiction. Nevertheless, it still has an impact on our decisions and the direction of the country.

In the marketplace, advertisements serve crucial functions for business (Vahid & Esmac, 2012). There is advertising for a wide variety of items and services, including everything from household goods to toiletries. Researchers from a variety of academic fields, including marketing, business, human resources, and others, have looked at advertisements from various angles. Numerous academics used a variety of linguistic methodologies to research advertisements, including sociolinguistic, pragmatics, semiotics, and stylistics.

An in-depth investigation of the advertising discourse can be carried out by employing discourse analysis as a method of looking at the social processes that produce advertisements, advertising tactics, and discursive strategies. Discourse analysis is the study of language in use. While some linguistics may focus on identifying a language's formal characteristics, the discourse analyst is committed to looking into how the language is really utilized (Brown, 1983). The discourse surrounding advertising is predicated on the idea that the language was written with the purpose to convince the reader to purchase a good or service, or to make it appear as desirable to the reader as possible.

Advertising discourse is viewed by O.E. Tkachuk-Miroshnychenko as a "dynamic formation, which is characterized by the synthesis of many components" (2015, c. 216). Among these components, verbal and iconic stand out because they may point to the interaction of two languages in the advertising discourse—actual language and paralinguage—according to H. Cook (2001, p. 66). He highlights that advertising is an intricate interplay between textual content, aural accompaniment, collage, and the individuals who generate and interpret this intricate (2001, p. 4).

Hermerén (1999, p. 35) addresses the impact of commercial advertising's ability to persuade, contrasting it with the four steps of persuasion: comprehension, acceptance, attitude change, and message retention. A text

written with the goal of persuasion will probably aim to direct the reader through the persuasive process. That is, for a communication to be persuasive, the recipient must first understand and accept it, as well as be willing to adopt a favorable attitude toward the thing that is being advocated.

Although it may appear that making a purchase or responding to an advertisement is a personal decision, research demonstrates that how we absorb information is not under our conscious awareness (Sedivy & Carlson 2011, p. 577). This gives advertisers a significant edge when trying to persuade consumers through advertising, as consumers will still process the commercial as information regardless of whether they recognize it as such.

According to the Stern's determination of discourse the advertising discourse is considered and researched. This method elucidates a complex of informative and practical purpose of the text, that is the basis of advertising discourse.

**1.1.1 Advertising in the Context of Critical Discourse Analysis.** There are several variations of discourse analysis, but critical discourse analysis is the most relevant and unique to this thesis. Advertisements often promote not only the product, but also the lifestyle associated with it. The focus of critical discourse analysis is by seeking to clarify power relations and imbalances, the ways in which inequalities are perpetuated and reproduced in societies and taken-for-granted beliefs and inequalities a clear position. In the social construction tradition, critical discourse analysis argues that knowledge arises through social interaction and is influenced by social structure. Critical discourse analysis thus aims to explain discourse structures that are relevant to social interactions and social structures (Van Dijk, 2003).

Parker (1992) identifies next steps for conducting discourse analysis. These steps were used as a guide for conducting discourse analysis of advertisements, similar to the specific critical discourse analysis approach outlined above. Parker (1992) points out that these procedures do not have to be strictly followed, but

merely provide structure and guidelines for analyzing the text. Images, advertisements, music, and architecture can become text and dominate discourse. In this way, we can explore the implications and allusions, that a particular text evokes through the process of free association.

Discourse deals with objects and includes an analysis of the degree of objectification. The first level, objectification, is the level of reality to which the textual discourse refers. What exists in discourse does not necessarily exist outside discourse. The second level of objectification is the discourse itself, asking which objects are meant and then having to explain them. In that case, we must speak of the discourse of the text as if it were an object, a discourse.

Discourse also includes identifiable subjects. We need to identify what types of people are being spoken about in the discourse, what they can say in the discourse, and what they would say if they identified with them. We also need to examine how discourse invites and generates perceptions of ourselves and others. Discourse speaks to us in a certain way. To hear the discourse's message, you may have to assume a specific role. In this way, it should depict the picture of the world that a particular discourse represents and how the text using that discourse deals with objectification using the terms in which it is used.

Discourse reflects its own way of speaking, so when conducting an analysis, it is necessary to refer to other texts to further explain discourse and its way of speaking. We also need to think about the terminology used to describe the discourse and the apparent contradictions.

In his work "Language and Power", one of the most famous critical discourse analysts, Norman Fairclough, described the entire social interaction of the CDA, consisting of the text, its creation process, and its interpretation process. presented a three-dimensional model of a typical process (Fairclough, 1989). Text is viewed as "the written or spoken product of the text-generating process" (Fairclough 1992, p. 3). Furthermore, the three-dimensional model reveals the process of generation and reception of "discourse fragments" in specific contexts.

Fakelough's interpretation of the relationship between discourse and text is evident in his three-dimensional conception of discourse. He (1995, p. 96) suggests that a particular example of discourse, or discursive practice, is simultaneously: 1) a language text (spoken or written); 2) discursive practice (creation, distribution and consumption of texts); 3) social practice. On the other hand, he believes that all discourses are embedded in sociocultural practices on multiple levels. the immediate situation, the broader institution or organization, and the societal level.

The procedure of Critical Discourse Analysis can be conducted as follows:

1. Description (text analysis): describe the end product (text), analyzing the linguistic features of a text;

2. Interpretation (processing analysis): based on the result of linguistics analysis, study the process of text production, distribution, and consumption, that is, interpreting the process of constructing the text and the interactive process between the author and the reader.

3. Explanation (social analysis): based on interpretation, put the text into the social context in which the text is produced and accepted or consumed and then examine the social structure that determines the text and the effect that the text exerts on the social structure, and further reveal the ideology hidden/encoded in the text.

In this way, the parties involved in critical discourse analysis can be identified. This makes it easier to uncover the meaning behind the meaning of more deeply hidden passages. We also have the opportunity to look at the many objects that exist in social philosophy from a broader perspective. Advertising text analysis also has the ability to deeply interpret unseen dimensions. "Critical discourse analysis can reveal the hidden reality of hidden ideas (McGregor, 2003). Well-known brand companies want to be part of social change. For this, they use visual and verbal discourse strategies in advertising to influence and change people's sociocultural values and stereotypes. In other words, advertisers use

persuasive language to convince people to buy their beliefs, values, and ideas along with their products. The visual and verbal language of anglophone advertising reveals hidden meanings in concepts of femininity and masculinity. Therefore, qualitative analysis techniques are used to analyze brand advertising. As a qualitative method, critical discourse analysis uncovers hidden meanings in advertising.

**1.1.2 Fairclough's Three-Dimensional Model Applied to the Study of Advertising.** Language in critical discourse analysis (CDA) is understood as the discourse associated with the whole process of social interaction, consisting of the text, its creation process, and its interpretation process (Fairclough, 1989). Text is viewed as "the written or spoken 'product' of the text-generating process" (Fairclough 1992, p. 3).

The main work of CDA, however, is not only the analysis of texts, their production and interpretation processes, but also the relationship between texts, processes and their social conditions, or between texts, interactions and contexts (Fairclough, 1989).

For Fairclough (1992), critical discourse analysis consists of his three dimensions: description, interpretation, and explanation. They are respectively interested in describing the formal properties of texts, interpreting the relationships between texts and interactions, and explaining the relationships between interactions and social contexts.

The first dimension concerns the description of the text, considering grammar, vocabulary, and visual aids. In text analysis, researchers mainly ask which participants are involved in the text, what processes these participants participate in, and how the visual part joins the verbal part to convey the message. I'm interested in observing what is connected.

The second dimension assesses the process of text creation and text interpretation. That is, when discourse can embed other discourse that can

influence the interpretation of the text. In this part, researchers observe how the banking institution discourse works ideologically using other discourses.

The third and final dimension relates to discourse and social practice, the former being viewed as “part of the social struggle process within the matrix of power relations” (Fairclough 1989, p. 163). Here, researchers attempt to explain the (power) relationships in which participants in the text stand.

Data analysis is based on Fairclough's (2001) Critical Discourse Analysis Framework. This framework is therefore used to show the relationship between the nature of social practice and the properties of the linguistic “text”. The three-dimensional framework encompasses discourse as text (micro level), discourse practice (meso level), and sociocultural practice (macro level). The aim is to examine the relationship between language, ideology and power, and how advertisers represent masculinity and femininity concepts.

**1.1.3 Persuasion in Advertising Discourse.** Advertisements require the creation of specific messages to target groups. Different audiences respond to different types of messages, so creating advertisements that drive consumer action is critical. It's important to understand what your target audience cares about and what appeals to them. This article explains what persuasive advertising is, the benefits of persuasive advertising, different persuasive advertising techniques, and some examples of these techniques.

According to Lakoff (1982, p. 28) discourse is considered persuasive if "the intent to persuade is recognized explicitly as such by at least one party to the discourse ". In the discussion of advertising, both advertisers and consumers are aware of this intent.

In our daily lives, we are exposed to hundreds or even thousands of advertising messages every day (Larson, 2007). With this compelling discourse encroaching on our natural environment, it is no wonder so many of us find advertising annoying. For this reason, advertisers strive to eliminate the persuasive effect of cloaking devices. Instead of ordering, recommending,



offering, endorsing, or advising, advertisers arouse desire, consumers for their brand loyalty, pretend to be friends, and so on they buy their products.

Persuasive advertising is an advertising technique that attempts to persuade consumers to purchase a product or service by addressing their needs and desires. This method of advertising presents the product positively and tries to convince consumers of its benefits. Persuasive advertising uses emotional responses rather than facts to engage consumers.

Persuasion can be defined as the process by which one participant persuades the other participant to do something by providing a justification for doing so. Goals are achieved through various devices. As a persuasive type of discourse, advertising discourse uses linguistic means such as verbal, visual, and acoustic codes. Participants in persuasive advertising communication are the persuader and the persuadee, according to the terms addresser/speaker and addressee/listener, which determine the role of the participants. In the context of advertising discourse, persuaders and persuadees are the primary participants in the primary advertising context, and their roles are projected onto the secondary advertising context and participants.

In advertising discourse, the term "persuader" may encompass companies whose products or services need to be promoted. In most cases, companies hire an advertising agency to create their advertisements. Therefore, the term "persuader" does not refer to an individual, but to a group of people interested in selling a product.

In our paper, the term "persuader" describes the party that initiates the persuasive discourse in which the process of propaganda communication takes place. At the same time, it is up to the parties to decide what kind of persuasion technics will be used in a particular campaign. Persuasion strategies include media planning, identifying a specific audience, and creating a slogan that is the backbone of the overall campaign and helps them remember the product being promoted (Popova K., 2018).

Here are some compelling advertising techniques to consider (Indeed Editorial Team, 2021).

*The carrot and stick* technique refers to the idea that most people are more attracted to pleasure than pain. Carrot focused advertisements emphasize product benefits, entice consumers, and give them hope. Advertisements that focus on sticks often focus on the negative aspects of something, evoking a sense of fear and the possibility of loss (ibid.)

The *scarcity principle* is based on a person's desire to have something unique. This appeals to consumers who value novelties and experiences. The scarcity principle often works because people have something other people can't have, especially because that sense can increase a sense of power or self-esteem, including using phrases such as "limited availability" and "special offers" to create perceived rarity to increase demand (ibid.)

Using one message per advertisement, instantly engages consumers and entice them to read or watch more. This technique highlights the greatest benefits or features of your product or service. This helps customers better understand value and is more likely to purchase (ibid.)

*Second person pronoun techniques* focus on using "you" in text. This keeps the customer engaged and gets their attention. That way, they can easily see themselves as part of the story you're creating and imagine how your product or service can help them in their lives (ibid.). For example: *And you, what would you do for love?* (Dior, 2017).

Techniques that give the viewer a sense of control can help consumers feel less compelled to buy product. This gives the feeling that they can choose what to buy. This may include using phrases like "feel free to..." and "no pressure...".

A *call-to-value* technique is used in the advertisement copy rather than a call-to-action. The advertisement clearly communicates the value of your product to consumers. This allows them to visualize the potential benefits of purchasing

what is selling (ibid.). For example: *Apple Fitness+ Is Seriously, the Best, Cheapest Workout Program I've Ever Tried.* (Cosmopolitan, 2022)

Emotional appeal seeks to evoke a certain emotion in the audience and cause them to take a certain action. These advertisements may try to evoke all sorts of emotions, such as: happiness, sadness, excitement, fear. This technique tries to distract consumers from rational thinking and make purchases based solely on emotion (ibid.)

Humor techniques try to make the audience laugh. This encourages audience to think positively about product. It may contain sketches, cartoons, or other comic-like material, and may contain little information about the product.

Counter-appeal techniques address to a person's desire to be unique. This allows to present products as a way for consumers to express their style and embrace their individuality. The idea arises that buying this product is a rebellion against the norms of what people do, say, or buy.

Slogans are a common advertising technique. A company's tagline is a slogan or phrase that it uses in advertising, and companies often repeat the slogan in hopes that consumers will remember the slogan. The goal of this technique is for consumers to remember the slogan and be inspired by it to believe what the company is selling (ibid.). For example: *We Are The Competition.* (Ferrari).

The product comparison technique aims to highlight the advantages of choosing product over the competitors. In this technique, two or more products are featured about their specifications. The aim is to highlight the positive qualities of the product in order to persuade the consumer to purchase it.

Repetition techniques repeat phrases, pictures, words, opinions, ideas, or sounds in an ad. The goal is for consumers to remember your ad. Consider this technique if you want to focus on getting a specific message across (ibid.)

The term "persuadee party" refers to the destination of the persuasion process. In advertising discourse, a persuadee is supposed to change his spending habits. Thus, the term refers to a member of the public to whom a particular

advertisement or advertising campaign is directed. However, an advertisement can also appeal to people who happen to see or hear it, but it's not aimed at them. Because advertising can have a wide range of potential recipients, Hermerén notes (1999, p. 33) speaks of the "heterogeneity of the audience." He also adds that audiences are "more persuasive" thanks to the press. In this research it applies to both femininity and masculinity audiences. Such advertisements target to interest and persuade both genders.

Audience type, on the other hand, is determined by the environmental context of the advertisement. Therefore, it can be said that the audience for radio, press and television advertising is uniform. This homogeneity is caused by the nature of the product seen during newspaper and magazine articles, or the nature of the environmental context reflected in broadcasts during or between radio and television broadcasts. Audience heterogeneity is very pronounced in outdoor advertising, as this type of advertising has a large number of undetermined recipients. Usually, heterogeneity divides the audience by social status or gender so there is an advertisement that will interest women or men or will interest housewives or office workers.

Persuasive advertisements have some benefits. It focuses on meeting consumer needs. These strategies often create an attraction that is highly personal and beneficial to users. These advertisements often use the word "you" to attract and retain consumers.

Advertisements also persuade consumers to purchase products and services based on opinions rather than facts. These strategies allow to build credibility through well-structured arguments. These arguments will make people believe you and do something about it.

Persuasive advertising motivates consumers to buy a product by appealing to them emotionally. Consumers choose products for specific reasons based on how advertising makes them feel. Persuasive advertising often creates a bond and connection between customers and brands, driving repeat purchases.

## 1.2 Concept in Present-Day Cognitive Linguistics Studies

The basis of the categorical apparatus of linguistic and cultural studies is the concept of linguistic personality and the concept of language, the epistemological formation of which is not yet complete. It was in his mid-20th century that the term "concept" appeared in the scientific literature, but its use was noted in his 1928 S. A. Askoldov article "Concepts and Words". By "concept" the author describes 'an imaginary structure that replaces us in the thought process with a myriad of similar objects (1997, p. 267).

Scientists have long sought solutions to the problem of language and cultural integration. Thus, at the beginning of the 21st century, linguistic culture emerged, aimed at applying how language reveals people's culture. The main category of this science is concept (Кубрякова, 2004, с. 19).

Initially, many concepts emerge at the item-picture sensual foundation as a specific empirical picture of an item or a phenomenon (e.g., picture of a house, a park, a village) withinside the collective interest context. Later (whilst the preliminary content material of the idea will become greater complicated because of the understanding received via different styles of cognitive interest) those pictures preserve their characteristic of the maximum illustrative consultant of this idea in human consciousness.

As the wide variety of attributes assigned to the concept grows, and the extent of abstractness increases, the concept progressively turns from a sensual picture to an intellectual one. But those figurativeness and sensuality coexist in conjunction with the linguistic nature. The language is one of the maximum crucial techniques of concepts formation in human consciousness: the concept continuously interacts with the phrase, is found out in it and is corrected with the aid of using the language. The language isn't best a device, however additionally a trendy precondition of our wondering. According to it, wondering can flow from the decrease degree of its improvement in which it's far without delay tied with

sensing, however, cannot explicit itself, to the religious adulthood degree, i.e., to the right conceptual wondering degree. Very regularly wondering manner wondering articulated in speech. As a rule, the idea correlates with multiple lexical units and finally – with the plan of expression of the complete lexical and semantic paradigm (Solonchak, Pesina, 2015).

There are many different definitions of the term "concept" today. V.I. Karasyk defines it as follows: Concepts are important fragments of perceptual experience stored in a person's memory, mental formations representing the amount of knowledge experienced (2004, с. 361).

According to S.G. Vorkachev, a concept is an operational unit of thought, a unit of collective knowledge that has a linguistic expression and is characterized by an ethnocultural specificity (2008, p. 51).

A linguistic approach to the nature of concepts is given by S.A. Askoldov, D.S. Likhachev, V. V. Kolesov and V.N. Terrier. Especially D.S. Like S.A. Askoldov, S. Likhachev argues that every lexical meaning has a concept and proposes to consider the concept as an expression of meaning. In general, representatives of this trend understand this term as the entire potential meaning of a word and its connotations. In general, representatives of this trend understand this term as the entire potential meaning of a word and its connotations (Бабушкин, 1996, с. 76).

Representatives of the cognitive approach ascribe it to phenomena of a mental nature. Therefore, Z.D. Popova and I. A. Sternin et al. include this concept within mental phenomena and define it as a global mental entity, the “structured quantum of knowledge” (Бабушкин, 1996, с. 78).

Adherents of the third approach attach great importance to the cultural dimension. According to them, any culture is understood as a kind of complex of concepts and connections between them. The term is understood as the central cultural focal point in a person's spiritual world. This view is supported by his Yu.S. Stepanov. They believe that when analyzing various aspects of a concept,

attention should be paid to the importance of the cultural information it conveys (Бабушкин, 1996, с. 78).

People think in concepts. Concepts enter various relationships and form a system of interdependent mental images. Each language has its own conceptual system that speakers use to perceive, structure, classify, and interpret the flow of information from the world around them. The complex and abstract nature of concepts dictates the existence of a multitude of different typologies considering their nature, content, function, etc. Terms are divided into verbalized (stable, associated with verbal means of expression, communicatively demanded) and concealed (unstable, highly personal) (Попова, 2010, с. 28).

From the point of view of belonging to certain groups of carriers, there are the following concepts: universal; ethnic; civilizational; group; individual (Попова, 2010, с. 65).

According to N.N. Boldyrev, the structure of concept is determined by the way of its formation in the human mind:

a) On the basis of sensory experience, that is, as a result of direct perception of the surrounding world through the senses (sight, hearing, smell, touch);

b) On the basis of subject-practical human activities;

c) On the basis of experimental-cognitive and theoretical-cognitive (scientific) activities;

d) On the basis of mental activity, which is a result of reasoning, conclusions, based on mental operations with already known concepts;

e) On the basis of verbal and non-verbal communication, when one person explains a concept to another person using language means or other means of communication: gestures, conventional signs, pantomime, etc. (2014, с.24-25).

Different types of concepts are considered in cognitive linguistics. A distinction is made between micro-concepts (or concepts), macro-concepts, super-concepts, and meta-concepts. Micro-concepts are based on the lexical meaning of their own lexeme, have a narrow semantic scope, and serve a discriminating

function. Most of the meaning is centered around macro-concepts. An overarching concept consists of different syntactic constructs representing different types of situations related to the overarching concept (Гаффарова, Кильдибекова, 1998, с.117).

A.Yu. Bolshakova defines meta-concepts as the strongest. From the general composition of concepts/constants is a cultural meta-concept, which can be defined as an "archetype of the cultural unconscious". Meta-concepts include value-related mental entities such as "family", "gender", "mother", "father", "man", "woman" and "marriage".

The typologies of terms developed within the framework of linguistic concepts shed light on their complex nature, contribute to the understanding of their structure, content, and purpose, and, in general, the uniqueness of cultural conceptual meanings.

Researchers, for example, highlight a multifactorial structure of concepts that designate historical hierarchies that differ in origin, provenance, and semantics. Each layer can in turn contain metaphorical, value, and fictional components. The figurative aspect includes the visual, auditory, tactile, gustatory and olfactory properties of objects, phenomena and events reflected in our memory. Notional aspects include the linguistic fixation of a concept, its designation, description, attribute structure, definition, and comparative features of this concept relative to a particular set of concepts that never exist in isolation. The value aspect of the concept contains this mind-forming meaning for both individuals and groups (Касиян Л., 2010, с. 50-53).

The concept of STATE includes, for instance, an active layer consisting of essential factual attributes that are known and important to all cultural bearers. Passive layer (additional attributes that are essential for individual groups of cultural bearers) belong to the conceptual domain of individual subcultures. Our thoughts often have sensual references, so we complete this list with expressive emotional elements. It is especially important to mention the individuality of the



concept, the subject-active character of its formation and anointing. The metaphorical element is the psychophysiological underpinning of a concept, codifying this concept for thought manipulation, and forming a universal object code composed of perceptual images based on sight, taste, touch, hearing, and smell. Represents a unit.

There is a thought that the figurative component has two constituents: the perceptual image and the cognitive image. They equally reflect the properties of the conceptualized object or phenomenon. However, in an individual's consciousness, although a particular image codifies the concept of such a speaker, the image does not necessarily belong structurally to the core of the concept.

Sometimes, along with the notional and figurative elements of a concept, there is a value element, the etymological and associative features of the concept that determine its place in the lexical and grammatical system of the language. A logical approach envisages the following zones: main domain – intra domain (concept attributes that reflect attributes of the label itself), extra domains (concept attributes extracted from paroemias and transitional meanings) - and additional quasi-domains (they are the use of term names and consonant, figurative meanings with other words) (Баранов А., 2001).

The combination of core layer, additional cognitive attributes and cognitive layers (main and edge layers) form the concept of volume and determine its structure. This structure is not rigid, as each concept is constantly being worked on and updated in different parts and aspects that interact with other concepts.

Since a concept is a unit of knowledge, not only the result of public, theoretical and everyday learning, personal experience reflected in the content of a concept gives it an individualized character. Moreover, if the term is culture-specific in general, its core is not culture-specific. The core concept layer contains minimal emotional, sensory, stylistic, cultural, and subjective factors to promote the best mutual understanding in the communication process (ibid.).

It is assumed that the core of the concept consists of the central and most important immutable components, but the idea of a particular object also requires an image. The periphery contains vague and obscure components that form transition zones to other concepts. For more complex concepts, additional cognitive attributes (conceptual layers) are superimposed on the base image to form the actual conceptual part. There can be many attributes, layered from more concrete to more abstract, creating relatively autonomous conceptual modules (Попова З., 2010).

N.N. Boldyrev's classification of concepts includes:

- 1) mental pictures that are the result of sensory-perceptive activity.
- 2) scheme – a mental spatial and contour image of an object or phenomenon;
- 3) concept – a concept that contains the most general, essential features of an object or phenomenon, their objective, logically constructed characteristics.
- 4) prototype – a categorical concept that gives an idea of a typical member of a certain category.
- 5) proposition – a complex construct formed by a basic predicate and its arguments.
- 6) frame – a voluminous, multi-component concept.  
"package" of information; knowledge of stereotypical situations because of associative connections.
- 7) scenario (script) – a dynamically presented frame that unfolds in time a certain sequence of stages, episodes.
- 8) gestalt – a conceptual structure, a holistic image that combines sensory and rational components in their unity and integrity because of an undivided perception of the situation (2002, p. 36).

Research on the concepts of MASCULINITY and FEMININITY and comparative research on various linguistic materials, has been carried out over the past decades within the framework of linguistic and cultural studies, it has been implemented

on a large scale. After E.S. Badmayeva, the concepts of FEMININITY and MASCULINITY are considered not only as a result of natural factors, but also as concepts conditioned by cultural traditions. It is understood as a series of linguistic and cultural concepts that form in the human mind, reflecting the concepts of the feminine principle (2010, p. 9). The terms “femininity” and “masculinity” are also considered as composites of the anatomical and physiological characteristics of women and men. Together, they represent gender categories, including the social characteristics that characterize women and men in society.

**1.2.1 Approaches to the Study of Concepts.** The term “concept” is of great importance linguistically today and has evolved into an important area in the field of cognitive linguistics. Therefore, since the object of cognitive linguistics is the human mind, its subject revolves around concepts that arise in human consciousness in the process of observing, learning, and understanding the world (Никонова 2007, с. 168).

Starting with a cognitive approach, the term “concept” can be applied to the sense that a person functions in thought processes and the content of experience and knowledge, the content of all resulting human activities and the sense that reflects the learning process of the world corresponded "quantum" form of knowledge.

Fundamentals of Cognitive Linguistics (Никонова 2007, с. 169). Thus, according to our cognitive understanding, conceptual relationships are tied to verbal means of expression. Language does not form concepts but serves as a means of exchange and discussion in the communication process. Concepts exist in the actual mind of the individual and therefore require verbalization, or verbal expression, in order to be communicated.

In speech, terms can be verbalized both in individual words and phrases, and in sentences and entire texts, which determine the terms themselves. The choice of linguistic form depends on interrelated personal meanings, mental representations, and internal dictionaries of the speaker. The understanding of

concepts as operating units of thought is the method and result of quantifying and classifying knowledge. The object of a concept is a mental entity, the formation of which is determined by the form of abstraction, the model of which is given by the concept, which not only describes the object, but also creates it (ibid. p. 168).

Concept is an intellectual shape that represents the understanding of an man or woman approximately a specific section of the sector. Being part of the sector picture, the idea displays the orientation of values of each the man or woman character and the complete linguistic network. It means that the idea might also additionally consist of the typically legitimate functions in addition to the man or woman traits of local speakers. The participants of such language network create a 'conceptual web' of the sector (Ніконова 2007, с. 169). By that, it is supposed that they mark a concept with their personal worldview.

As the result, one and the equal situation could have numerous alternatives. Analyzing the idea from the cultural factor of view, it needs to be borne in thoughts that the content material of the idea will continue to be withinside the body of specific lifestyle and epoch.

**1.2.2 Modeling Nominative Field of Concept Fields of MASCULINITY and FEMININITY.** Nominative field is a method of linguistic cognitive analysis of concepts. This method is necessarily preceded by a linguistic analysis of the linguistic domain that the concept designates. It proposes to establish a representative empirical basis for further cognitive analysis in five separate sequential stages (Колгаева I. M., 2018, с. 121).

The first stage aims to select all nominative units semantically related to the key lexemes (names of concepts) from some dictionaries.

The term “nominative unit” includes linguistic entities starting with sememes, going through free and constrained word combinations, up to idioms and proverbs. The point is that sememes is selected with its dictionary definition. It is considered an independent linguistic unit involved in the field formation process.

In the second stage, component analysis of all nominative units is performed. The result is a complete overview of *semes* – an ideal, purely semantic entity, concrete in a definitional component, a portion of a dictionary definition that specifies certain aspects of the lexical meaning of an item. In particular, the compendium of *seme* is smaller than that of the defining component. This is because one *seme* can be verbalized differently in different dictionary definitions. *Seme* turned out to be the most practical unit of operation in linguistic analysis. For some, we recommend that you undergo a more in-depth second, and possibly third, analysis. This means that the defining component is *seme*, treated as a free linguistic unit, subject to independent definitional analysis. In this way, the smallest grain of lexical semantics is explored. (ibid. p. 122).

The third stage, which forms the nominative field of verbalized concepts, aims to rank the most effective words in terms of meaning and word-formation potential. The researcher experiences and describes how it is named, how it is qualified, and what semantic transformations have taken place in the subject studied within the boundaries of the field studied. The fourth and the fifth stages are postulated as structuring the field into nucleus, medial and peripheral zones (the fourth stage) as well as etymological analysis of nucleus *sememes* (the fifth one) (ibid. p. 122).

S. Popova and J. Sternin note that the concept sphere is a “set of concepts that are between each other in the relationship of intersection, association, hierarchy, constituting opposition and clusters” (Попова З., Стернин И., 2001, с. 60-64).

A. Prihodko uses the term “macro-level concept field” (or “concept field” itself), “covering a certain number of concepts connected by the commonality of their names” (2008, с. 214).

In cognitive linguistics, the nominative field of the concept is considered as a set of linguistic means expressing relevant conceptual traits (Попова, 2010, с. 66). It is based on the concept’s lexical units and can cover all parts of speech.

Considering that A. Prikhodko comes on the designation of a set of concepts representing a specific conceptual sphere uses the term «concept field», it is believed that the concept sphere can be structured as a concept field, in which we trace such a hierarchical system: Microconceptospheres are part of concept spheres, and for their help are verbalized. By microconceptosphere we understand a component of concept sphere, which is represented by a set of units of memory (concepts), grouped by thematic topic. Like the concept sphere of the microconceptosphere, concepts can be structured in the form of a concept field, while concepts are part of the concept field (ibid.).

Modeling the nominative field of the concept field MASCULINITY and FEMININITY in English covered several stages.

The first step is to establish a key conceptual feature. As V. Ivashchenko notes, the conceptual trait is “actual in certain circumstances for the subject of cognition trait, which is an elementary comprehension of a certain fragment of reality” (2006, c. 154).

The next step is the analysis of the concept’s nominative field, which was performed in the following sequence:

1) setting the values of the verbal expression of the basic concept, that is, analysis of the semantics of the key lexical unit (concept name);

2) the selection of the basic, actual and passive features of the concept and the corresponding analysis of linguistic semantics by lexemes (conceptual and semantic constructs) representing the given conceptual trait, involving the method of component analysis.

3) analysis of synonymous units representing a concept, or description of derivative units, which can denote persons, qualities, actions, state.

The analysis can be made on the material of English dictionaries. Other explanatory, synonymous and translation dictionaries, encyclopedias, and other lexicographic sources were also used.

Based on general scientific, linguistic, lexicometric methods, as well as on methods of conceptual analysis, the nominative field of concepts of masculinity and femininity in English can be analyzed, the principles of combining concepts into conceptual fields have been clarified, which, in turn, combine a more complex system of the highest level - representative of a certain industry – the concept.

### **Conclusions to Chapter One**

1. This chapter reviewed relevant scholarly literature on the approaches of advertising discourse. Advertising is a social phenomenon that not only encourages the consumer to purchase the product but also to become part of the lifestyle that the product is associated with. In this way, advertising discourse is reinforced by the media and specifically advertising. This discourse may inform our constructions and interpretations of gender.

2. This chapter has focused on the details of data collection and data analysis. A particular qualitative method of critical discourse analysis has also been identified as a more specific form of discourse analysis that adequately demonstrates the power-related discourse, social imbalances, and inequalities that appear in the advertisements analyzed. Finally, the steps that guide the discourse analysis process were identified by I. Parker (1992).

3. Just as the three dimensions of discourse are interrelated with each other, these three stages of discourse analysis also enjoy close interconnection, which is shown in the fact that the analysis of discursive practice serves as a bridge between text and social practice analysis. According to Fairclough (1992), a special feature of this three-dimensional approach to discourse analysis is that “the link between socio-cultural practice and text is mediated by discursive practice”. Fairclough values the feature as one of the significant principles of CDA, that is, analysis of text should not be artificially isolated from analysis of institutional and discourse practices within which texts are embedded (Fairclough, 1995, p. 9).

4. As a result, the primary goal of anglophone advertising discourse is to accomplish a certain impact, namely, to do all within our power to close the gap between the advertising message and the awareness of the potential service user. Persuasive advertising is a method to involve consumers, it has benefits and techniques that are used for target audience. Considerations for age, gender, culture, and other factors are appropriate.

5. The center of the concept includes the relevant and maximum critical immutable additives. However, the concept of a specific item additionally calls for photo. The outer edge carries indistinct and difficult to understand additives that shape transition zones to different concepts.

For greater complicated concepts, extra cognitive attributes (conceptual layers) are superimposed on the bottom photo to shape the real conceptual part. There may be many attributes, layered from greater concrete to greater abstract, developing enormously independent conceptual modules. Concepts can be represented as clouds, large snowballs, or fruits, due to the fact enormously independent conceptual zones (“domains”) can overlap, from the concrete to the greater abstract.

6. A nominative field is a set of linguistic instruments that implements the structural groupings of vocabulary, the lexical semantic paradigm, the semantic features of the analyzed object, and forms the conceptual basis of a concept. Words are the primary means of describing the nominative field. Modeling of the nominative field can follow Kolegaeva’s approach that includes 5 stages or Ivashchenko’s approach that includes three stages.



## **CHAPTER TWO**

### **GENDER CONCEPTS IN ENGLISH ADVERTISING DISCOURSE**

The second chapter views gender as a social construction and the influence of advertisement on social biases. It explores masculinity and femininity concepts and its representation in anglophone advertising discourse.

The division of illustrative materials with advertising texts are presented in the chapter for practical analysis.

#### **2.1 Gender as a Social Construction in Advertising**

Social constructionism provides theoretical insights into how our societies are organized and why they are organized in certain ways. This perspective focuses on meaning, meaning, metaphor, and how these affect the balance of power in society (Dunphy, 2000). Experiences, feelings and thoughts all exist in and arise from a social level of meaning (Terre Blanche & Durrheim, 1999).

In other words, at a particular point in history, as humans within a particular society, our social world is of great importance in shaping, reproducing, and constructing our experiences, thoughts, feelings, and actions. Social constructivism argues that human life and human experience are rooted in language, and therefore language itself should be the focus of research. Language is not neutral, transparent, or a gateway to reality. Rather, language helps create and build reality. A set of words or language “has a set of linguistic possibilities by which social life is organized”(Terre Blanche & Durrheim, 1999, p. 1).

Gender is fixed, but gender and gender-specific behavior can be altered through social engineering (Dunphy, 2000). There is no universal or homogenous definition of gender that applies to all cultures over time (Carter & Steiner, 2004).

Bombillian (1995) states that gender roles and values related to gender-specific behavior are not the same in all cultures and societies. Gender-specific behaviors and beliefs are primarily shaped by race, class, nationality, and religion (Bonvillian, 1995). The concept of gender can also be explicitly fragmented along

racial and class lines. and behavior are dramatically different. Race can appear to fragment notions of gender through the development of stereotypes in particular cultures. There may be a stereotype of being powerless in (Dunphy, 2000).

The social constructivist concept of gender states that society assigns specific attributes to each gender. Humans must exhibit these traits in order to be gendered and generally accepted in society (Van Zoonen, 1994).

As advertising can play a role in social construction, they can uphold specific gender “norms” and desired values. portrayed in the advertisements as for example, women are often portrayed as mothers, breadwinners, passive individuals, or sex objects. Men are often portrayed as brave, hardworking and active people. In advertisements, women are depicted as housewives. Men are often shown to engage in adventurous acts, work in offices, and hold positions of authority (Cranny-Francis et al, 2003).

On constructing gender, Kessler (1990, p.13) states that both language and images help create and maintain particular views of what is considered natural for men and women. Consistent with this view, dominant discourses can convey, and construct meanings attributed to gender and masculinity and femininity because gender is viewed as a social construct. discourse can be projected through the media, especially advertising. Discourse analysis can identify in greater detail how these gendered discourses construct and reconstruct social constructions of gender.

Scientists have discovered that male and female strategies target specific blocks of information. For example, the characteristics of male strategy focus on social and political (kings, conspiracy, war, politics, etc.) and metaphysical (God, nature, time, place, philosophy) blocks (Потапов, 2002, с. 81). In contrast, women's strategies focus primarily on the matrimonial complex of cognitive categories (marriage, courtship, beauty, dress) and systems of ethical concepts (morality, defense, honor).

As a rule, men are the target audience for the advertisements of such

“male” goods as cars, modern devices, high-technologies, alcohol, tobacco, etc. Women appear to be the target audience for “female” goods: household appliances, food products, jewelry, medical care, medicines, perfumery, cosmetics, and clothes. Yet, in recent years the shift to “male” concept within the female-oriented advertisements is quite tangible. At the same time the male-oriented commercials tend to include such “female” products as perfumery, clothes, accessories, etc.

## **2.2 Female Gender Identity and its Reflection in Advertisements**

It should be noted that, due to the development of feminist linguistic critiques, studies of femininity and masculinity were not done simultaneously at the same time. Research into femininity, female gender identity, and its reflection in language began much earlier than research into masculinity. Various scholars have dealt with the term "femininity" in consideration of everything related to mythology, religion, art, as well as the public and private consciousness of various cultural bearers. The following manifestations of femininity are distinguished:

- traditional – mercy, the ability to sympathize, self-sacrifice, empathy, etc.
- heroic – for whom family, homework are not the most important things in life; public activity is a priority.
- demonic – violation of conventions, manifestation of egocentrism, combination of beauty and mysticism, as well as the ability to be a muse (Буреичак, 2011, с.56).

Despite various expressions of femininity, researchers noted that women's speech was more emotional, richer in the use of polite forms and conventional methods, and free of curse and offensive language. Of course, all these signs of female speech not only belong to the female gender, but also depend on social factors. However, several recent studies have documented shifts in stereotypes of femininity and highlights.

- Early childhood femininity, whose representatives seek to be active leaders, are self-sufficient individuals, and family values do not take priority in their lives. Women of this type, despite their activity, are infantile in the field of family and material attitudes.
- Inverse femininity consists of an over-masculinized female. You are impatient and prone to anger, anger, and emotional instability. This type of female behavior is perceived as masculine.
- The reversal of femininity is associated with concepts such as independence, self-confidence, professionalism, ambition, competitiveness and aggression – all attributes of masculinity.
- Altered femininity expressed in behavioral patterns associated with alcoholism, drug addiction, and other destructive patterns.
- Androgynous femininity traits that combine both feminine and masculine traits (Буреичак, 2007, с.4). The diversity of femininity during this period once again confirms opinions about changes in direction in society.

Researcher L. Vasylyk explains that the concept maximum is the full understanding of the meaning of words, typical of native speakers who perceive the whole reality. This concept contains encyclopedic information that extends the macro-concept with additional knowledge about the object. Instead, the micro-concept implies an incomplete knowledge of the word's meaning. This is typical of native his speakers who are familiar with reality itself, but who are probably on the fringes of his life practice (2, с.214).

The concept of FEMININITY is analyzed basing on theories of conceptsphere by A. Prikhodko (2008) and Z. Popova (2010) and the method of nominative field analysis.

The research of concept is based on the interpretation and evaluation of cultural canons, representation about the properties of each sex of character traits, behavior, that allows to consider conceptual and value components in their interrelationship. The concept-value component of the studied concept is

characterized by both lingual and extralingual features. The nominative field analysis of the concept serves the basis for component analysis, which allowed to consider semantic structure of the word as a component that is composed of "smaller, elementary, invariant units similar to the atomic structure of matter"(Cruse A., 2000, c. 98). Being a mental entity, the concept becomes linguocultural when it gets its name. The last is a word that is the most semantically simple, stylistically neutral and is a dominant synonym of the series.

Belonging of the concept name to a certain part of the language is determined by the concept under study. As S.G. Vorkachev notes, it is precisely noun corresponds to the concept as an abstract essence obtained by identification of certain features of object (2008, c. 14-16).

The description of the nominative field of the concept FEMININITY in English is based on the classification proposed by T. Sukalenko's research of the concept of "woman". Thus, in the structure of the studied concept, five micro concepts are distinguished: external characteristics, internal characteristics, physical characteristics, biological characteristics, social characteristics that unite relevant conceptual topics on a thematic principle, which contributes to the system hierarchy of elements (2010).

The micro-concept "external characteristics" is represented by lexemes containing the following conceptual features: 1) appearance (attractiveness, beauty, goddess, picture, femme fatale, appeal, good looks, fairness, prettiness, loveliness, gorgeousness, pulchritude, winsomeness, comeliness, and ugliness, plainness, repulsiveness, unseemliness, unsightliness, monstrousness, etc.); 2) clothes (tidiness, niceness, neatness, fastidiousness, smartness, trimness, supremeness, stylishness, fashion and sloppiness: dirtiness, filthiness, grubbiness, sordidness, etc.)( *ibid.*).

FEMININITY is thus manifested through specific physical and aesthetic characteristics used to complement external accounting.

A person is represented by a series of external and internal characteristics, the unity of which creates the whole picture. The microconcept "internal characteristics" in the structure of the concept FEMININITY is represented by the following conceptual aspects: 1) moral and ethical qualities (excellence, merit, virtue, goodwill, perfection, greatness, superiority, magnificence, purity, chastity, honor, morality, honesty, sincerity, integrity, etc.); sociability, nobility, kindness, etc.); 3) intellectual abilities (clearness, wit, brains, intellect, cunning, cleverness, insight, cheerfulness, sweetness, etc.).

The concepts embodied in the values of the unit studied correspond to society's stereotypical ideas about what women look like and what qualities modern women must possess to succeed in everyday life and in society (ibid.).

The analysis of anglophone magazines revealed that "beauty" is the most common micro concept correlated to femininity concept used in advertisements.

"Beauty" is a cultural-aesthetic category that defines perfection, harmonious combination of different features of the object and makes it look pleasant from the observer's perspective. On the basis of the conducted research it is possible to identify the basic components of beauty. For example:

*(1) 18 Silk Sheets That'll Upgrade Your Bedroom (and Improve Your Beauty Sleep) (Essence, 2022).*

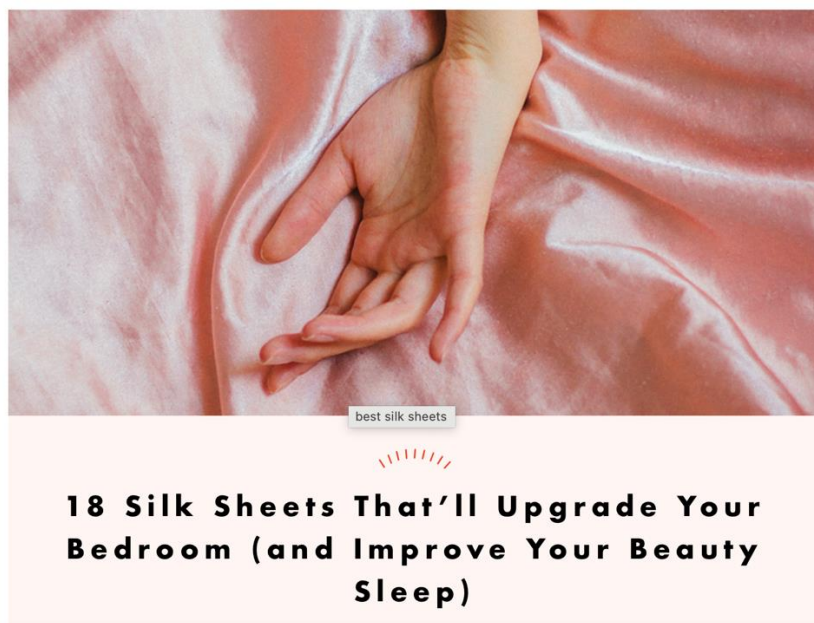


Figure 2.2.1. **Essence magazine (2022)**

(2) *The unlimited power of beauty*. (Sephora, Advertisements of the world, 2022).

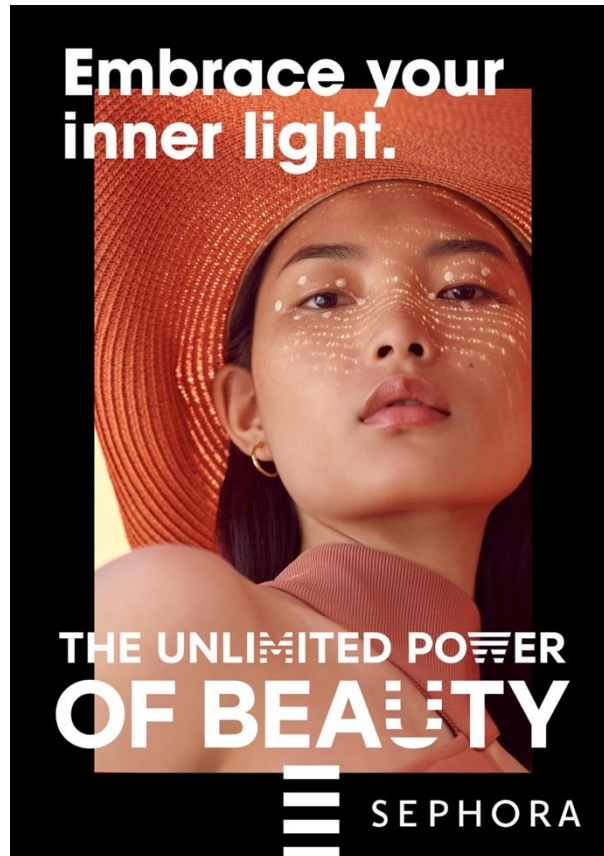


Figure 2.2.2 **Essence magazine (2022)**

Both examples represent verbalization of femininity concept through persuasive second person word techniques and micro concepts “beauty”. In such way the advertisers encourage consumers of female audience to buy the products or at least to interest in it. According to critical discourse analysis of the concept, the ideology of external characteristics is represented with the word “beauty” and it is empowered to entice the target audience. To sum up, “beauty” micro concept is the most widespread in advertising representing femininity concept. It is often used in beauty products and lingerie advertisement to influence the addressees.

Physical and biological characteristics play an important role in the perception of women by members of society. Among them are health, strength, endurance (strength, fitness, vitality, endurance, well-being, health, wellness, tendons, etc.). Different age categories (virgin, girl, schoolgirl, lady, miss, maiden, colleen, country girl, lady, etc.) (ibid.). For example:

(3) *Apple Fitness+ Is Seriously, the Best, Cheapest Workout Program I've Ever Tried.* (Cosmopolitan, 2022)

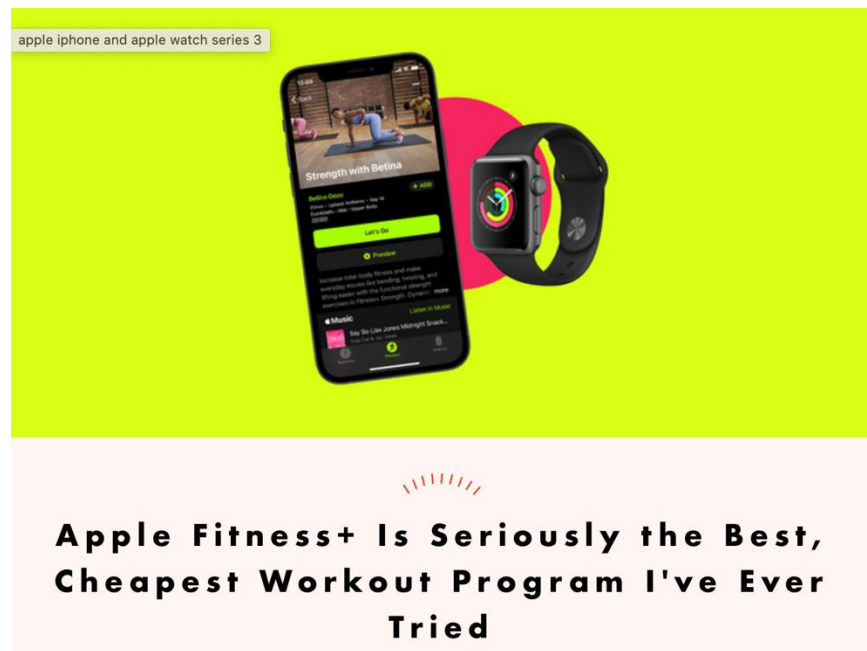


Figure 2.2.3 **Cosmopolitan magazine (2022)**

(4) *Good Girl.* (Carolina Herrera, Elle, 2022).



Figure 2.2.4 **Elle magazine (2022)**



The first example represents physical characteristics of femininity concept. The persuasive technique call-to-value is performed through the use of superlative degrees of comparison that emphasize the quality of the product to visualize the potential benefits of purchasing what is selling.

The second one emphasizes the moral quality and age of a woman, thus promoting the ideology of youth to persuade the consumers to buy the advertised product.

Women's social roles and attitudes towards the family are verbally realized such nominative units as *mother, wife, spouse, bride, mutual help, dignity, respect, love, affection, admiration, support, kindness*. The need for professional implementation (*productivity, competence, motivation, dexterity, competence*) boosts as women increasingly occupy a variety of positions. A social sense, denoting the type of occupation or taste of a woman are also conversed with nouns (*housewife, actress, doctor, manager, policewoman, etc.*) (Онищак Г.В., Петій Н.В., 2021). For example:

(5) *And you, what would you do for love?* (Dior, 2017).



Figure 2.2.5 Dior (2017).

“Loved one” – this micro-concept and reflects the attitude of men to women and boys to girls. The micro-concept "loved one" positively describes. The advertiser uses persuasive second person pronoun techniques to interest not only female consumers, but also male. Worldwide companies use the word “love” to interest their main consumers, women. They represent a woman as loved one, conceptualize the fact of femininity. According to critical discourse analysis, the word the word “love” is used in a context of a beloved girl, that influence on the consumer to buy it to be loved. Universally, the concept of “love” equals to a varied typology of feelings and types of relationship. In the English-speaking communities the main manifestations of LOVE are *passion*, *intimacy*, and *devotion*.

(6) *A Mother's Touch* (ASUS Vivobook, 2017).

This advertisement for VivoBook is based on the simple truth that a mom's touch has the ability to make everything better. A “mother” microconcept is one of the most common at the pages of the magazines studied and is used more frequently in women's magazines. The term “mother” is used for positive description of the women. In a positive context, “mom” is a caring, kind, loving, all-understanding, forgiving, close person.

This micro-concept occurs in advertisements of clean or children's products. “Mother” represents a woman who taking care of the house and children, emphasizing activities typical of many women. Advertisers themselves model the target audience by ascribing it certain qualities that in their opinions the owners of the product should possess.

The analysis of the conceptual and value components of the term FEMININITY in anglophone advertisements showed that the lexical meanings of feminine nouns cover different lexical semantic fields and contain quite different conceptual features. The most nuanced of micro-concepts is united by the term “social trait”, which describes the important role of women in anglophone society.

### 2.3 Masculinity Concept and its Representation in Anglophone Advertisements

In addition to research on FEMININITY, there has also been a growing interest in masculinity issues, as evidenced by scientific conferences and publications that outlined four definitions of different types of masculinity (Буреичак, 2008, с. 54).

*"Sturdy Oak"* is based on male stoicism.

*"Give 'em Hell"* creates a false "self-aggrandizing" of courage, bravery and love of violence.

*"Big Wheel"* emphasizes the need to achieve high status, power and influence at all costs.

*"No Sissy Stuff"* is a condemnation of expressing strong or warm feelings, affection towards anything considered "feminine" and unacceptable or taboo (ibid.).

This kind of cliché proves that men have to stick to certain social norms, such as success, physical strength, mental ability, courage, and emotional stability. And norms exert social pressures that men feel upon themselves, resulting in limited expression of their emotions and weaknesses, as well as leadership in all areas, as opposed to competitiveness, the need to control others and situations. Because men (as a social class) have not adapted to the changing modern life and social conditions and need to rebuild and change their self-confidence, all social norms and expectations lead to masculinity crises (2008, с. 42).

Due to changes in gender relations, two variants of the concept "masculinity" are now distinguished:

- natural masculinity
- hegemonic masculinity (Васьківський, 2011, с. 57).

Hegemonic masculinity includes such concepts as *LEADERSHIP*, *POWER*, and *DOMINANCE*. Natural masculinity emerges by removing the constraints imposed by hegemonic masculinity. This includes recognizing the right to be emotional,

men's rights to be insecure and anxious, and possible different attitudes towards family and children (ibid.). The concept of MASCULINITY is developing in modern society which talks about gender transformation. Common and stereotypical notions of MASCULINITY are replaced by notions of natural masculinity.

The first step towards analyzing verbalization of masculinity concept in anglophone advertising is establishing the meaning of the verbal expression of the main concept, analyzing the semantics of the key lexical unit (concept name). On the basis of dictionary definitions analysis, the following definitions were selected: masculinity – the fact of being a man; the qualities that are typical of men (Oxford Learner's Dictionary, Collins Dictionary). It reveals that the core of the nominative field of the concept of MASCULINITY is the lexeme “*man*”.

The next step is to elicit the structure of the analysed concept, that is distinguishing synonymic lexemes and conceptual characteristics.

The analysis of anglophone advertising identified three types of men: "manly guy", "female man" and a new, "combined" form of man. On the idea of the performed studies of classified anglophone advertisements the core of masculinity concept of “*man*” is reflected in the most frequently used microconcepts: *beloved, father, stranger, boss, son, friend*.

In anglophone culture there are the following characteristics of masculinity: *political and social activity; striving for social recognition, gaining authority, belonging to the privileged layers of society; racial diversity; eccentricity, mannerism; active life position; egocentrism, individualism; rudeness, aggressiveness* (Бондаренко, 2005).

MASCULINITY concept is represented through the vocabulary that emphasizes men's primary occupations: *earn money, increase your social status in society, and increase ability to protect himself* (ibid.)

Men's social roles and their occupation are verbally realized in the lexical sense of words such as *boss, chief, leader* etc. The microconcept “*boss*” is often replaced by the following synonyms: *the boss, the chief*, and sometimes *the senior*

*colleague*. This microconcept has both a positive and negative reflection: in a positive way, the concept of “boss” is used in the context of a generous employer. And the negative – as a strict, powerful boss who controls everything and all.

(1) *Man of today*. (Hugo Boss, 2019)



Figure 2.3.1 Hugo Boss advertisement (2019)

(2) *It's good to be bad*. (Jaguar, 2015)



Figure 2.3.2 Jaguar advertisement (2015)



These advertisements exemplify the verbalization of concept MASCULINITY concept in accordance with social status and internal characteristics. Persuasive techniques of the slogans make costumers feel like real men if they buy these products. Short and memorable texts attract and induce to find out more about products.

The analysis of anglophone advertisements revealed that “lover” is also one of the most common ways of verbalization of MASCULINITY concept. The microconcept of “beloved”, of course, is more often used in a positive context. And it is characterized by such qualities as *tenderness, courtesy, generosity, care*.

(3) *Eros. (Versace)*

A man of love is depicted through antonomasia in the example (*Eros – God of love*).



Figure 2.3.3 **Versace Advertisement (2012)**

According to the performed studies of classified anglophone advertisements, the nominative field for masculinity concept includes:

- nouns that semantically mirror the gender traits of a person (*action, power, work, care, dedication, design, elegance, style*).

(4) *The power of cool.* (Davidoff Cool Water)



Figure 2.3.4 Davidoff Advertisement (2012)

- gender-marked devices used to refer to someone (*man, gentleman, boy*).

(5) *Gentlemen only.* (Givenchy)

(6) *Hello boys.* (Wonderbra)



Figure 2.3.5 Givenchy Advertisement (2017)

- adjectives that characterize the image of a today's guy (*loyal, successful, elegant, muscular, real*).

(7) *Milk for real men*. (Maxi-Milk, 2012)

- verb forms that reflect male gender behavior in the context (*run, do, fight, compete, control*)

(8) *We Are The Competition*. (Ferrari, 2022)

(9) *Never Settle, Never Done* (Nike, 2022)

The most masculine words are quite different in character. The largest cluster of masculine words is composed of descriptive kinship terms (*e.g., dad, nephew, stepsons, and uncle*). Although there are a few masculine words with negative connotations (*e.g., hoodlum, gruff, drunkard, and thug*), there are many with positive connotations (*e.g., legendary, mentor, magnate, and king*). In contrast to the feminine words, there are no masculine terms that are unambiguously sexual. (Basta et al., 2019; Johns and Dye, 2019; Zhao et al., 2019).

### **Conclusion to Chapter Two**

1. Construction theory explains how media and advertising function as institutions that marginalize or silence others while reinforcing and building the dominant discourses meant to be promoted in society. Many businesses increase their profits through advertising and use advertising and advertising techniques to exploit gender, reinforce certain gender norms, or create belief structures that may be viewed as sexist.

2. Analyzing a comparative evaluation of advertising texts of within the anglophone advertisements it revealed that the portrait of current ladies and men changed. The advertising texts are studied from three perspectives: discourse analysis; the main characteristics of the advertising text and its persuasive techniques; the way in which the main concepts characteristic of the addressees are actualized in the text. The division of the illustrative material



into male and female-oriented advertising texts allows identifying the differences in the usage of lexical units that objectify the concepts.

3. The research shows that advertisements do not only differ in the concepts they appeal to, but also in the conceptual domains that verbalize a certain concept either in male or female-oriented commercials. The choice of the conceptual domain to represent the concept is motivated by the gender related differences in the process of thinking, different systems of values and priorities.

## **GENERAL CONCLUSIONS**

The research focuses on the verbalization of MASCULINITY and FEMININITY concepts in present-day anglophone advertising discourse from a stylistic perspective.

Anglophone advertising occupies the leading position in a world global information stream. It occupies the significant niche both by its volume, and by its influence. Advertisements cannot only reflect the surrounding reality, but also manipulate our feelings and emotions (Hermerén, 1999, p. 35). The definitions of advertising discourse were viewed by many scholars, mostly relying on method that elucidates a complex of informative and practical purpose of the text, that is the basis of advertising discourse.

The analysis of anglophone advertisements was performed according to critical discourse analysis. This seems to be a very narrow definition of CDA as applied to some specific material under analysis. Generally, it is viewed as a methodology that enables a vigorous assessment of what is meant when language is used to describe and explain; as an interdisciplinary approach to the study of discourse that views language as a form of social practice; a growing interdisciplinary research movement composed of multiple distinct theoretical and methodological approaches to the study of language; CDA scholars commonly view language as a form of social practice, and are concerned with systematically investigating hidden power relations and ideologies embedded in discourse. The advertising texts were analyzed through the procedure of Critical Discourse Analysis that follows: description (text analysis), interpretation (processing analysis), explanation (social analysis).

In modern linguistics, the notion of a concept seems to be a complex phenomenon, the content of which varies greatly among schools of science and many studies, making it difficult to identify and analyze. However, although ambiguous, it is mainly seen as having a specific meaning that a person is engaged in a process of intellectual exploration of the world. It contains important cultural information as a way of perceiving and interpreting reality. This study deals with

the concepts of MASCULINITY and FEMININITY.

The approach to the definition of the term ‘concept’ that was chosen for our research is the one by S. G. Vorkachev who views concept as an operational unit of thought, a unit of collective knowledge that has a linguistic expression and is characterized by an ethnocultural specificity (2008, с. 51).

Researching the materials from advertisements and following the theory of macro- and micro-concepts by Gafarova and Kildibekova (1998, с. 117), nominative field theory by Popova Z. (2010) and persuasive discourse (Lakoff, 1982) concepts of MASCULINITY and FEMININITY were analyzed and represented with illustrative materials.

The nominative field of a concept is heterogeneous – it involves the direct designation of the concept itself (the core of the nominative space) and the individual cognitive characteristics of the concept that reveal the essence of the concept and its relation to the concept in different communicative situations. Includes nomination (Попова З., Стернин И., 2001, с. 60-64). For modelling nominative field of the concepts under research was chosen the approach by Ivashchenko V.(2006) that includes three stages according to which the concepts were analyzed.

English-speaking advertising is considered one of the most important channels for persuading people to take certain actions. Therefore, the majority of advertising agencies use persuasive techniques to reach their target audience. From the outcome of the investigation persuasive discourse, were distinguished several persuasive techniques in anglophone advertising discourse, some of them were represented with illustrative material through the analysis.

Based on the results, it can be concluded that FEMININITY concept is mostly represented with micro concepts of external and internal characteristics such as *beauty*, social roles and attitudes towards the family (*mother, love*) ; MASCULINITY concept builds upon health (*power, action*), authority (*boss, control*), family and position in society micro concepts.



## RÉSUMÉ

Магістерська робота присвячена дослідженню засобів вербалізації концептів МАСКУЛІННОСТІ та ФЕМІННОСТІ в сучасній англomовній рекламі. Робота складається з теоретичної та практичної частин.

У теоретичній частині роботи проводиться аналіз наукових джерел з проблематики роботи, розглядаються методи дослідження рекламного дискурсу, а саме критичний аналіз; питання визначення поняття “концепт”, його структури, типології концептів, а також теорія номінативного поля мікроконцептів.

Практична частина роботи базується на безпосередньому дослідженні засобів актуалізації концептів МАСКУЛІННІСТЬ та ФЕМІНІННІСТЬ в сучасній англomовній рекламі. У цій частині пропонується методологія дослідження концептуальної системи рекламного дискурсу з урахуванням гендерного аспекту, подаються приклади найбільш часто вживаних мікронцептів, та проводиться аналіз методів їх вербальної реалізації у рекламних текстах спрямованих на чоловічу та жіночу аудиторію.

**Ключові слова:** концепт, рекламний дискурс, вербалізація, критичний дискурсивний аналіз, номінативне поле концепту, мікроконцепт.

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