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THE CONCEPT OF GENDER IN ENGLISH ADVERTISING TEXTS

Annotation. This article analyzes the advertising discourses in magazines targeted at male and female audiences. The research identifies distinct linguistic features within these gender-oriented advertisements, including the use of abbreviations, colloquial vocabulary, and various sentence structures (nominative, exclamatory, and interrogative) aimed at influencing a multi-gender audience. By recognizing the linguistic differences between genders, advertisers can enhance their impact on target audiences, aligning messages with societal norms and expectations. The study concludes that modern gender linguistics significantly informs advertising strategies, with men's ads emphasizing strength and assertiveness, while women's ads highlight inclusivity and emotional connection. This research underscores the importance of considering gender differences in speech behavior when crafting effective advertising discourses.

Keywords: an advertizing text; gender; gender linguistics; language means; consumer.

Introduction

Gender studies have their roots in antiquity, when the symbolic-semantic concept of the category of genus emerged [7, p. 119]. The symbolic-semantic concept was considered in connection with the presence of people and individuals of different sexes.

Aristotle contrasted the male gender, associated with action and energy, with the female gender - passive and “undergoing”. Thus, Aristotle in his work “On the Birth of Animals” stated: “The feminine and masculine principles are fundamentally different in their purpose: if the former is identified with the corporeal, with matter, then the latter with the spiritual, with form” [2, p. 249].

German linguists of the late XVIII - early XIX century (V. Humboldt, J. Grimm, I. Herder) believed that the differences between the sexes in language are related to the difference between the sexes in nature. For example, J. Grimm considered the grammatical gender of names “as the extension of signs of natural biological sex to all objects generated by the fantasy of language. The human imagination sees in various things the personification of the masculine and feminine principles” [3].

At the beginning of the 20th century, interest in the gender aspects of language increased due to the writings of O. Jespersen, E. Sapir, F. Mauthner. In 1913, Mauthner published a work devoted to the criticism of language, in this work he recognizes gender differences in language, justifying them with social and historical reasons. E. Sapir focused on the differences implicating person implications in the Indian languages Nootka and Koasati. In 1922, Otto Jespersen devoted an entire chapter of a fundamental work on the origin and development of language to the peculiarities of women's linguistic competence (Jespersen, 1998) [4, p. 415].



In Kazakhstan, the issue of masculinity and femininity in modern male and female representatives, speakers of various linguistic cultures, is becoming increasingly relevant at the present time. The range of research on gender stereotypes of linguistic consciousness is quite wide in the Republic of Kazakhstan, so we can say that in the modern Kazakh scientific community, the time has come for the formation of an independent discipline – linguogenderology. Since the Republic Kazakhstan is a multinational state with more than 100 ethnic groups representatives, there is a reason to talk about the prospects of gender studies in the ethnocultural aspect.

Gender studies based on the material of advertising discourses are of particular interest. Advertising discourse is a complex phenomenon reflecting the characteristics of text, speech, communication act and gender differences. Advertising discourse is a “pragmatic discourse” on the grounds that certain communication strategies are actualized in it [6, p. 199]. The main purpose of the advertising discourse is determined by extralinguistic factors.

The peculiarity of advertising discourse is that its semantic constructions affect the subconscious of recipients. The main task of the addressee of the advertising discourse is to touch the involuntary attention of the addressee and have a strong impact.

As we mentioned above, the advertising print discourse reflects the picture of the distribution of gender roles in the relevant society. The gender, social and cultural affiliation of the addressees of the advertising discourse determines its thematic, pragmatic and stylistic characteristics.

Advertising text is based on special models for a more complete realization of the influencing function and always contains a positive assessment.

The purpose of the article is to consider gender-oriented linguistic means that enhance the impact of advertising discourse on the addressee.

Materials and methods of research

Practical language material of the research was based on English-language magazines: “Glamour” USA, “Cosmopolitan” USA, “Cosmopolitan” UK, “Vogue” UK; “Economist”; “Forbes” USA; “Men’s Health” USA; “Elle” USA, “XXL”, “Top Gear”, “Shopping”, “Cosmopolitan”, “She”. The following research methods and techniques were used in the study: the method of theoretical analysis of scientific sources on the studied problem; the method of continuous sampling in the selection of material for research; the method of complex analysis to determine the linguistic features of the advertising text in the gender aspect.

Research results

The results of the study reveal several key findings that highlight the differences in language use and strategies employed to target male and female audiences. Female-oriented advertising texts often feature emotionally charged vocabulary that emphasizes beauty, care, relationships, and community. Brands like Maybelline and L’Oréal frequently use words that evoke feelings and personal connections. In contrast, advertisements targeting men tend to use terms associated with strength, action, and success. Brands such as Nike and Adidas focus on assertive language that conveys power and achievement. Advertisements aimed at women often employ exclamatory and interrogative sentences, fostering emotional engagement and interaction with the audience. Male-targeted ads typically utilize short imperative sentences and nominal phrases, emphasizing directness and confidence. Female advertising often seeks to create a sense of belonging and community, using inclusive language that resonates with shared experiences. Male advertisements focus on individuality and personal achievement, reflecting traditional gender roles that celebrate independence and success.

We analyze the advertising discourses of two categories of magazines: the first category includes magazines designed for men, for example: “Men’s Health”, “XXL”, “Top Gear”, and the second category includes magazines designed for women: “Glamour”, “Shopping”,



“Cosmopolitan”, “She”. In advertising discourses of various gender orientations we found different linguistic means, which include various abbreviations, colloquial vocabulary, nominative sentences, exclamation sentences, interrogative sentences, the purpose of which is to influence a multi-gender audience.

As our research shows, the beginning of advertising discourse, as one of the elements of its structure, contains linguistic means that actualize the gender orientation of the opposite kind. For example, the beginning of advertising discourses aimed at a female audience contains an abundance of exclamation points and interrogative sentences. *MAYBELLINE: NEW CAT EYES. GO FELINE! LOREAL: DOES YOUR LIP GLOSS STAND THE TEST OF TIME?* Advertising discourse aimed at a male audience is characterized by an abundance of short imperative sentences, as well as nominative constructions. *NIKE: JUST DO IT. ADIDAS: WHEN A PLAYER GIVES EVERYTHING, NOTHING CAN STOP HIM.*

Male-oriented ad texts often utilize a variety of linguistic features to appeal to their target audience. Direct address, in particular, second-person pronouns: using “you” and “your” creates a personal connection, making the message feel more relevant to the viewer. Using comparative and superlative structures, like “better than” or “the best” positions the product as superior, appealing to aspirations for improvement.

The Old Spice ad text “*The Man Your Man Could Smell Like*” employs various linguistic features that contribute to its effectiveness and appeal. The use of “your” directly engages the audience, particularly women, making the message personal and relatable. This technique creates an immediate connection and encourages viewers to envision the scenario being presented. The phrase sets up a comparison, suggesting that the idealized man is superior to the viewer’s current partner. This comparative structure not only highlights the product but also instills a sense of aspiration, urging men to aspire to this ideal. The ad uses vivid descriptions and scenarios that evoke strong visual images (e.g., riding a horse, showering on a beach). This imagery enhances the appeal of the product by associating it with an adventurous and desirable lifestyle.

The text that was used in The Dove Men+Care advert: “*Real Strength Is Being a Caring Man*” employs several linguistic features that contribute to its message and appeal. The phrase is a strong, assertive declaration that presents a clear message. It establishes a definitive viewpoint about masculinity, suggesting that true strength is not just physical but also emotional. The juxtaposition of “strength” with “caring” challenges traditional notions of masculinity, which often prioritize toughness over tenderness. This contrast invites the audience to rethink their perceptions of what it means to be a man.

When creating an advertising discourse, the fact that the male audience is characterized by a desire to purchase goods that correspond to the latest technologies is taken into account. Let’s give as an example an advertising discourse aimed at promoting a BMW car on the market:

The Ultimate Driving Machine

The use of the superlative form “ultimate” suggests that BMW is positioning itself at the top of the hierarchy in the automotive market. It implies superiority over competitors and conveys a sense of excellence and unmatched quality. The use of an active voice (implied by “driving”) creates a sense of dynamism and energy. It engages the reader by suggesting that they will be actively involved in the driving experience. The phrase is a concise noun phrase, which makes it impactful and memorable. The simplicity of this structure aids in quick comprehension, allowing the message to resonate with the audience effectively.

The advertising discourse aimed at a female audience differs significantly from the advertising discourse aimed at men. Creolized advertising discourse is characteristic of feminine-oriented advertising discourses. As is known, the means of implementing verbal texts



include pictorial components adjacent to verbal ones and having a significant impact on the interpretation of the text, as well as all the technical aspects of the text design that affect its meaning. Among them should be mentioned: font, color, text background (colored or illustrated), means of spelling, punctuation and word formation, iconic printed symbols (pictograms, ideograms, etc.), graphic design of verbal text (in the form of a figure, in a column, etc.), kerning, interlining [8]. Let's give the following creolized advertising discourse as an example:

Lux soft caress with world class fine fragrance!

Infused with world class fine fragrance, Lux Soft Caress gives you a luxurious bathing experience every day. Test yourself to the elegant and feminine scents of jasmine and tuberose in Lux Soft Caress and reveal your captivating self to the world.

In advertising discourses aimed at a female audience, advertisers use language tools that indicate ease of management and attractive design. In particular, an example is the advertising of Samsung vacuum cleaners:

Samsung makes life easier with stylish, innovative products that fit in with your hectic lifestyle.

In advertising discourses aimed at a male audience, linguistic means of describing technical characteristics prevail. In particular, office telephone exchanges, Solid State Systems are described as follows:

This all – digital, Private Branch Exchange (PBX) / Automatic Call Distributor (ACD) is Solid State Systems' answer to the demands of the small to mid-range system user, providing the most advanced, easy-to-use call handling capability.

Advertising discourses aimed at a male audience demonstrate the predominance of simple sentences. Simple sentences add dynamism and expressiveness to the text. For example:

Don't dream it. Drive it. – advertising of Jaguar cars.

I don't expect success I prepare for it. – advertising of Hugo Boss perfume.

Pleasure comes with quality. – advertising Camel cigarettes.

The following advertising message is characterized by dynamism and expressiveness: *American Tank Watch. The Art of Being Unique.*

This advertisement consists of two nominative sentences, the first of which represents the name of the advertised watch brand. This advertising text, despite its brevity, is very vivid and memorable due to the inclusion of the product name in a separate offer and a rather unconventional graphic design [1, p. 237].

Complex sentences are actively used in advertising discourses aimed at a female audience. For example, the fourth sentence of the shadow advertisement is a compound sentence with a subordinate determinant:

Revlon Colorstay

16 hours to...tempt, tantalize and enthrall... Before you need to reapply.

Revlon Colorstay 16 hours eye shadow.

64 gloriously expressive, silky, blendable shades that won't crease smudge or fade away.

The Pantene “*Strong is Beautiful*” campaign promotes hair care products by celebrating women's strength and beauty, reinforcing traditional feminine ideals. The phrase is succinct and straightforward, making it easily memorable. This simplicity resonates well with consumers, allowing the message to be quickly absorbed and appreciated. The use of the verb “*is*” suggests equality between strength and beauty, implying that they are not mutually exclusive. This



linguistic choice promotes a more inclusive definition of femininity. Both words carry positive connotations. “Strong” evokes feelings of resilience, confidence, and empowerment, while “Beautiful” suggests attractiveness and desirability. Together, they create a holistic view of femininity that encompasses both inner and outer qualities. The phrase embodies empowerment language, encouraging women to embrace their strength as a vital part of their identity. It positions strength as a desirable trait, aligning with contemporary feminist movements that advocate for women's empowerment.

Affirmative assertion and empowerment language is also used in advertising discourses catering to a feminine audience. The slogan of Clairol Nice'n Easy campaign “*Because You're Worth It*” emphasizes self-care and beauty, appealing to traditional notions of femininity and self-worth. The phrase begins with “Because”, which sets a tone of justification and validation. It implies that the action of using the product is not just a choice, but a deserved indulgence, reinforcing the idea that self-care is essential. The slogan embodies empowerment by asserting that women deserve to invest in themselves. This aligns with contemporary feminist ideals that promote self-worth and the importance of prioritizing personal well-being. The term “Worth” carries a positive connotation, suggesting value and importance. This choice of language elevates the concept of self-care from mere vanity to an essential affirmation of one's worth.

Many advertising campaigns aimed at empowering women break down outdated stereotypes and at the same time draw attention to traditional female roles. The Procter & Gamble (P&G) ad text “*Like a Girl*” serves as a powerful slogan that encapsulates the campaign's core message. The phrase “*Like a Girl*” initially carries a negative connotation in societal contexts, often used to imply weakness. By reclaiming this phrase, the ad challenges and subverts these stereotypes, promoting a more empowering interpretation. The phrase evokes emotional responses by tapping into personal experiences of girls and women. It connects with feelings of empowerment, pride, and solidarity, fostering a sense of community among viewers. The campaign often repeats the phrase “*Like a Girl*” in various contexts, which serves to reinforce its new meaning. This repetition helps solidify the message in the minds of viewers, making it more memorable.

The linguistic features of the Dove advertisement work together to create an inclusive, empathetic, and empowering message:

At Dove, we believe that beauty is diverse, unique, and should be celebrated in all its forms. Introducing our new range of body lotions designed for every woman's skin type. We understand that every woman has her own story, and that's what makes you beautiful. Our lotions are crafted with care, using nourishing ingredients that hydrate and protect your skin. Whether you're dealing with dryness, sensitivity, or just need a little extra love, we have a solution tailored just for you.

Join our movement to redefine beauty standards. Embrace your natural self, because true beauty comes from within. With Dove, you're not just buying a product; you're joining a community that celebrates authenticity and self-love. Let's uplift each other and show the world that every woman is beautiful in her own way.

The repeated use of inclusive phrase “*every woman*” emphasizes that the product is designed for all women, regardless of their skin type or beauty standards. This approach fosters a sense of belonging and community. “*Join our movement*”: the call to action invites the audience to be part of a collective effort, reinforcing the idea of solidarity and shared values. “*Beauty is diverse, unique, and should be celebrated*”: this phrase uses positive adjectives to create an uplifting tone. It positions beauty as something multifaceted and worthy of appreciation.



“*True beauty comes from within*”: this statement encourages self-acceptance and inner beauty, steering away from superficial standards.

Conclusion

In conclusion, it should be noted that at present, the achievements of modern gender linguistics are used in the creation of advertising discourse. These examples illustrate how advertisements can reflect gendered linguistic aspects. Men's ads often emphasize strength, action, and assertiveness, while women's ads focus on inclusivity, emotional connection, and self-acceptance. Both approaches cater to societal norms and expectations associated with each gender, influencing how messages resonate with their target audiences. Gender studies prove that the speech behavior of men and women differs in a number of factors. Female and male speech are also different from each other. Differences are observed at all levels of the language. Our work shows the differences in the use of morphological and syntactic means, as well as in the use of stylistic techniques in gender texts of various orientations.

Our research shows that taking into account the gender differences of recipients when creating advertising discourses contributes to the maximum degree of impact on the relevant target audience.

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Толстова Ольга, Калиева Альбина
АҒЫЛШЫН ТІЛІНДЕГІ ЖАРНАМАЛЫҚ МӘТІНДЕРДЕГІ ГЕНДЕРЛІК
ТҮСІНІГІ

Андатпа. Бұл мақалада ерлер мен әйелдер аудиториясына бағытталған журналдардағы жарнамалық мәтіндер талданады. Зерттеу гендерлік бағдарланған жарнамалық мәтіндердегі ерекше лингвистикалық ерекшеліктерді, соның ішінде аббревиатураларды, ауызекі лексиканы және әртүрлі жынысты аудиторияға әсер етуге бағытталған әртүрлі синтаксистік құрылымдарды (баяндау, леп және сұрақ қою) қолдануды анықтады. Жыныстар арасындағы тілдік айырмашылықтарды мойындай отырып, жарнама берушілер мақсатты аудиторияға әсерін күшейте алады. Зерттеу қазіргі гендерлік лингвистика жарнамалық стратегияларды анықтайды деген қорытындыға келеді: ерлер жарнамасы күш пен талапшылдықты, ал әйелдер жарнамасы ашықтық пен эмоционалды байланысты көрсетеді. Бұл зерттеу тиімді жарнамалық мәтіндерді әзірлеу кезінде сөйлеу мінез-құлқындағы гендерлік айырмашылықтарды ескерудің маңыздылығын көрсетеді.

Кілт сөздер: жарнамалық мәтін; гендер; гендерлік лингвистика; тілдік құралдар; тұтынушы.

Толстова О., Калиева А.
ПОНЯТИЕ ГЕНДЕРА В АНГЛОЯЗЫЧНЫХ РЕКЛАМНЫХ ТЕКСТАХ

Аннотация. В данной статье анализируются рекламные тексты в журналах, ориентированных на мужскую и женскую аудиторию. Исследование выявило отличительные лингвистические особенности в данных гендерно ориентированных рекламных текстах, включая использование аббревиатур, разговорной лексики и различных синтаксических конструкций (повествовательных, восклицательных и вопросительных), направленных на воздействие на разнополую аудиторию. Признавая языковые различия между полами, рекламодатели могут усилить свое воздействие на целевую аудиторию. В исследовании делается вывод о том, что современная гендерная лингвистика в значительной степени определяет рекламные стратегии: мужская реклама подчеркивает силу и напористость, в то время как женская - открытость и эмоциональную связь. Это исследование подчеркивает важность учета гендерных различий в речевом поведении при разработке эффективных рекламных текстов.

Ключевые слова: рекламный текст; гендер; гендерная лингвистика; языковые средства; потребитель.