

A Critical Stylistic Analysis of Gender Exemplification in Commercials

Omar Osama Nashaat (PhD)

oo8004880@gmail.com

**Ministry of Education / Directorate General of Teachers' Training and
Educational Development / Iraq – Baghdad**

ABSTRACT

The critical role that advertisements have in inculcating social norms, specific choices, and beliefs that shape gender roles is examined in this study. Commercials play a significant role in society because they normalize a certain set of values, beliefs, and attitudes and portray people's lives in a certain light. The purpose of this research is to examine eight online advertising in order to draw conclusions about the ways in which patriarchal states enforce power relations and inequality through the ornamental teaching of gender norms and ideology. The study aims at answering the following questions: What are the critical stylistic tools utilized in commercials to find out the effects of gender stereotypes in advertising? What are the hidden ideology(ies) within the selected commercials? The descriptive qualitative analysis was conducted using Jeffries critical stylistic tools to reveal the hidden ideologies in these commercials. The study concludes that The analysis of selected advertisements reveals hidden gendered ideologies, including social gendered roles, gendered social connections, masculine identity, desire connection, feminist empowerment, and feminist bodily appeal. These ideologies target specific demographics, perpetuate stereotypes, and align with popular culture's gender norms. Advertisers often portray men as protective, while women are seen as nurturing and loving. Desire connection is strengthened by customizing messages to align with consumers' beliefs and identities. Feminist empowerment ads

combat gender injustice by showcasing women's skills and abilities, while feminist bodily appeal normalizes sexuality and desire.

Keywords: critical stylistics, gender, feminist empowerment, ideologies, masculine identity

تحليل أسلوبى نقدي لتجسيد النوع الاجتماعي في الإعلانات التجارية

م.د. عمر أسامة نشأت

وزارة التربية/ المديرية العامة لإعداد المعلمين والتدريب و التطوير التربوي

الملخص

تم فحص الدور الحاسم الذي تلعبه الإعلانات في غرس الأعراف الاجتماعية والخيارات المحددة والمعتقدات التي تشكل أدوار الجنسين في هذه الدراسة. تلعب الإعلانات التجارية دورا مهما في المجتمع لأنها تطبع مجموعة معينة من القيم والمعتقدات والمواقف وتصور حياة الناس في ضوء معين. الغرض من هذا البحث هو فحص ثمانية إعلانات عبر الإنترنت من أجل استخلاص استنتاجات حول الطرق التي تفرض بها الدول الأبوية علاقات القوة وعدم المساواة من خلال التدريس الزخرفي للمعايير والأيديولوجية الجنسانية. تهدف الدراسة إلى الإجابة على الأسئلة التالية: ما هي الأدوات الأسلوبية النقدية المستخدمة في الإعلانات التجارية لمعرفة آثار القوالب النمطية الجنسانية في الإعلان؟ ما هي الأيديولوجية (الأيديولوجيات) الخفية داخل الإعلانات التجارية المختارة؟ تم إجراء التحليل النوعي الوصفي باستخدام أدوات جيفريز الأسلوبية النقدية للكشف عن الأيديولوجيات الخفية في هذه الإعلانات التجارية. وتخلص الدراسة إلى أن تحليل الإعلانات المختارة يكشف عن أيديولوجيات جندرية خفية ، بما في ذلك الأدوار الاجتماعية الجندرية ، والروابط الاجتماعية الجندرية ، والهوية الذكورية ، والاتصال بالرغبة ، والتمكين النسوي ، والجاذبية الجسدية النسوية. تستهدف هذه الأيديولوجيات ديموغرافيات محددة، وتديم الصور النمطية ، وتتماشى مع المعايير الجنسية للثقافة الشعبية. غالبا ما يصور المعلنون الرجال على أنهم وقائيون ، بينما ينظر إلى النساء على أنهن مربيات ومحبات. يتم تعزيز اتصال الرغبة من خلال تخصيص الرسائل لتتماشى مع معتقدات المستهلكين وهوياتهم. تكافح إعلانات التمكين النسوي الظلم بين الجنسين من خلال عرض مهارات المرأة وقدراتها ، في حين أن الجاذبية الجسدية النسوية تطبيع الحياة الجنسية والرغبة.

الكلمات المفتاحية: الأسلوبية النقدية، النوع الاجتماعي، التمكين النسوي، الأيديولوجيات، الهوية الذكورية

1. Introduction

In today's consumerist society, advertising is extremely influential in molding people's beliefs, behaviors, and perspectives. Marketing aims to influence customer actions and highlight products and services (Taminul, 2022). Public service announcements use generalizations about target audiences in an effort to pique their interest. Most advertisements have always used stereotypical depictions of people. According to Akestam (2017), stereotypes are preconceived notions about a particular group of people that are widely held. There is an understanding that stereotypes can change and develop across time (Eisend, 2010). According to research (Eisend, Plagemann & Sollwedel, 2014), ads that show stereotypes can make those stereotypes stronger and more prevalent in society. So, the characters in ads can influence how people see themselves and others (Akestam, 2017). To simplify their messaging and more accurately classify their target audience, advertisers use stereotypes. However, it can have a negative impact on clients by limiting their choices, lowering their confidence, and encouraging body dissatisfaction. Research by McCabe and Ricciardelli (2004) provides the basis for this data.

The most pervasive kind of advertising stereotypes, according to Furnham and Paltzer (2010), are gender stereotypes. Assumptions like these serve to perpetuate traditional gender roles, with men expected to be successful in the workforce and women to focus on raising children. Males are typically depicted as aggressive and dominating in advertisements, whereas females are frequently shown as objectified or as submissive housewives (Holanchova & Orth, 2004). According to Van Hellemon and Van den Bulck (2012), traditional gender roles in advertising can have negative impacts on customers. Matthes, Prieler,

and Adam (2016) cite research showing negative outcomes for those who deviate from traditional gender roles. Negative gender stereotypes in ads can hurt both the brand and society as a whole. When people react negatively to ads that promote stereotypes, it can have an effect on the brand. Individuals' thoughts, deeds, views about gender, and interactions with others are all impacted by social factors. This is according to Akestam (2017).

To further understand the effects of such assumptions, it is necessary to look at gender stereotypes in advertising. Gender stereotypes in advertising can be tracked to see how they affect both society and brands. They are able to sense the effects of the brand, which show up in sales and customer feedback. However, advertisers may see the social effects on this topic, including low self-esteem, insecurity, and body dissatisfaction, all of which can lead to serious eating disorders like anorexia or bulimia. It also explores the reasoning behind how gender stereotypes affect some people but have no effect on others.

Hence, the primary inquiry for this study is:

- a. What are the critical stylistic tools utilized in commercials to find out the effects of gender stereotypes in advertising?
- b. What are the hidden ideology(ies) within the selected commercials?

The study consists of eight sections. Section one is an introduction to the study. Sections two is a background to the field of critical stylistics. Section three is a background of the discourse of advertisements. Section four focuses on the role of gender within the discourse of advertisement. Section five focuses on the power of ideology within the discourse of advertisement. Section six consists of the research methodology which adopts Jeffries critical stylistics framework (2010). Section seven incorporates the data analysis. Section eight focuses on the results of the analyzed data in section seven. Section eight is the conclusions of the study.

2. Critical Stylistics

Jeffries (2010) proposed the establishment of the discipline of critical stylistics as a means to connect critical linguistics with stylistics. Formal language often offers a wide range of analytical tools to uncover hidden ideas in a text and demonstrate how these ideas impact the reader. Jeffries (2010, p.1) argues that the text's stylistic choices have clear ideological implications. Within the realm of critical discourse analysis, the term denotes a distinct socialist (Marxist) perspective on the examination of language. However, in critical stylistics, it presents a method to identify the ideology in texts, regardless of the readers' agreement or disagreement with the ideology (Jeffries, 2014, p. 417).

Critical stylistics is a discipline that examines how language conveys social implications in literary works. Critical linguistics and critical discourse analysis are two techniques that can be traced back to the foundations of the developing field of critical stylistic research and its associated analytic tools. The speech act theory of Austin incorporates the locution, illocution, and perlocution forces to establish the textual meaning. The Hallidayan interpersonal metafunction plays a crucial role in uniting these forces. The meaning of the text serves as an intermediary between the language and the sentence. The fundamental organization of ideational textual structures is similar to that of locution, and the potency of illocutionary expression is akin to the intended naturalized meanings.

The critical stylistic theory emphasizes the importance of the text itself, considering both its content and the context in which it is presented. The basis of the model was derived from the research conducted by Fairclough, Halliday, Fowler, and Simpson. There are a total of 10 distinct analytical tools that are employed to investigate the author's viewpoint. Jeffries (2010) provides examples of various techniques for expressing ideas in English. There are several methods

to achieve this, including: identifying and describing, representing actions, events, or states, elaborating, listing, prioritizing, or negating, presenting the ideas or speech of others, comparing and contrasting, assuming or implying, hypothesizing, and finally, representing time, space, or society.

3. The Discourse of Advertisements

The manner in which we promote has seen a substantial transformation in the past few decades. The proliferation of the internet has resulted in a contemporary landscape where advertising is primarily conducted through a diverse range of social media platforms, in addition to more conventional channels such as television and magazines. Furthermore, out-of-home placements, such as billboards and bus stop advertisements, also play a significant role in advertising (Li Cong, 2014). With the advent of new advertising platforms, individuals are now exposed to over 1000 advertisements and brand messages on a daily basis (Li Cong, 2014). These advertisements are encountered in various locations such as streets, bus stops, highways, and buildings. Additionally, they are also present in our homes through television, radio, computers, and mobile devices that are constantly with us (Rossi, 2003).

Advertising is a strategic method employed by companies and organizations to market and publicize their services, products, and brands. It serves the purpose of not only improving their reputation but also attracting and retaining employees, investors, and stakeholders. Advertising not only depicts culture, but also influences cultural debates and discussions, so generating meaning and animating society-wide conversations on cultural matters (Beasley & Marcel, 2010). Aside from promoting the sale of items, advertisements also promote and sell values and ideals. Advertising frequently employs a limited number of themes, like happiness, success, status, attractiveness, and

youthfulness, in order to boost sales. Beasley & Marcel (2010) argue that brands possess inherent value that is ingrained in the image they project. It can indicate the level of excellence, reliability, impartiality, current trends, or enjoyment. Commercials show the possible change that consumers could undergo after utilizing the promoted product, and people are often used as role models in these ads.

Advertisements are frequently tailored to a specific demographic, typically targeting a particular gender. Therefore, it is important for advertisers to ensure that the gender of the person shown in the advertising is easily discernible to the spectator. This is done to facilitate individuals' ability to envision themselves as the epitome of the person portrayed in the commercial, or to create the perception that they can attain a connection with the individual featured in the advertisement, or even to imagine spending time with individuals similar to those depicted in the ads (Beasley & Marcel, 2010).

Commercials are generally acknowledged as being fictional, which raises the question of why examining them and the gender roles they portray is important. So, it seems like the answer is rather clear. The media and advertisements portray gender roles in an idealized light, outlining the anticipated behaviors and appearances of men and women (Rossi, 2003; Beasley & Marcel, 2010). Consumers absorb cultural influences through advertising and products, as explained by McCracken's (1986) Cultural Meaning Transfer model. This theory sheds light on the symbiotic link between advertising, consumer goods, and culture, showing how these three entities shape and reflect one another. So, consumers do not encounter gender-neutral concepts or things while they are considering buying a pen or a razor. Products that have been shaped by the dominant culture are what people instead come across. Consequently, advertising and consumer goods are influencing customers.

Goffman (1979) claims in his book "Gender Advertisement" that commercials depict extremely stereotypical stories visually and function as microcosms of human relationships. Commercials are inspired by real-world events, and vice versa, commercials impact real life. Ads sometimes show idealized versions of families that we want we could emulate, so when we go on vacation, we could act more like the "family" we see in ads. Advertisers purposefully create daily scenarios that reflect gender and sexuality standards that are prevalent in society in order to use these pictures in their ads. Consequently, consumers' expectations of how men and women should act and look are shaped by these representations, which impact their views of what is normal. Ads, which seem to be nothing more than money-making schemes, actually have far-reaching consequences. Their market dominance gives them sway on cultural and social phenomena, including the widespread way the public views minority groups.

Given that fitting in is a fundamental human necessity, individuals are compelled to adhere to societal standards and acceptable patterns of conduct, which encompass their gender portrayal. Therefore, while advertisements themselves are neither intrinsically negative nor positive, they are simply tools used by firms to achieve their financial goals. However, the idealized or exclusive images they depict might be problematic. The effects arise from the unattainable and unsustainable standards of flawless bodies and prescribed gender expressions, as well as the simplistic and disparaging depictions that encourage comparison of our appearances and lifestyles. The detrimental effects of marketing are evident in the promotion of unrealistic body ideals and the resulting pressure experienced by individuals, particularly young people (Cortes, 2015; Warner, 1991; Morris, Anne M, and Debra K Katzman, 2003).

4. Gender and Advertisement

The evolution of gender stereotypes and the portrayal of gender roles in advertising is occurring gradually. Early studies undertaken throughout the 1960s and 1970s established that stereotypical images of women were primarily confined to domestic settings, depicting them as ideal moms and contented housewives. Men were commonly depicted in outdoor environments and in professional contexts, specifically as professionals, highly educated persons, and nurturing fathers. Furthermore, females were predominantly portrayed as reliant on men and in a state of requiring their safeguarding. Traditional gender roles frequently depicted women as intellectually deficient and incapable of making important decisions, or objectified and presented primarily in a sexual manner.

Researchers in the field of advertising often focus on gender stereotypes. Gender stereotypes have been discussed in numerous advertising periodicals for quite some time (Tsieh, 2020). Features, physical qualities, professional standing, and role behaviors are the four separate and independent components that make up gender stereotyping, according to Eisend's (2010) meta-analysis. There is a male and female version of every component that is associated with different sex types. Scholars have investigated the portrayal of men and women in advertising due to the use of gender stereotypes in product endorsements. In 2010, Eisend made a statement. According to Grau and Zotos (2016), women are frequently portrayed in roles that highlight their physical attractiveness or their domestic duties, occasionally for aesthetic purposes. To add insult to injury, they are also underrepresented and less likely to be shown in professional roles. Yet, regardless of their age or physical appeal, males are typically shown as independent, strong-willed, and focused on their careers. Another example of gender stereotyping is the way men and women are

portrayed in the settings. While males are depicted in active roles outside the home, women are often pictured taking care of children or household chores. The source is Åkestam (17.). Some academics have argued that ads frequently portray women in a sexualized manner (Holanchova & Orth, 2004). Tobacco, alcohol, and cosmetics ads frequently include people portrayed as things. Barlett, Vowels, and Saucier (2008) recognized that advertising is increasingly featuring stereotyped guys. Over time, gender roles in society have changed significantly, and this change is also visible in portraiture. The meta-analysis conducted by Eisend (2010) found that gender-related social changes and evolving values greatly impacted the prevalence of gender stereotypes in advertisements.

5. The Powerful Aspects of Ideology

The concept of ideology can be defined as a collection of beliefs or attitudes that are commonly held by individuals within a specific social group (Bloor & Bloor, 2007: 10). Mesthrie (2010, p.320) argues that ideology encompasses not only a collection of beliefs, but also encompasses "speech and cultural practices that function to benefit a specific social group." Van Dijk (2006) further elucidates the notion by defining it based on four key aspects: ideology as a belief system, its role in shaping the identity of a group, its influential power, and its durability. Moreover, according to Johnstone (2008), ideology is deeply embedded in the way people use language, and the goal of Critical Discourse Analysis (CDA) is to uncover the connections between language and ideology.

It is not challenging to speculate that these concepts are enforced, created, and upheld by influential groups or individuals. According to Mesthrie (2010), power can be defined as the likelihood of a group or individual being able to achieve their goals, even in the face of resistance. The author also acknowledges that power encompasses the

capacity to hinder the emergence of resistance. Fairclough (1989, p.43) has already established a correlation between ideology and dominance. Specifically, he differentiates between power in discourse and power behind discourse: the former represents the direct exertion of power through communication, while the latter relates to how social institutions are built based on power dynamics inside communication. Furthermore, it is crucial to emphasize, as Van Dijk (2008) notes, two additional characteristics of this aspect: it is seldom absolute and it may be nuanced. In speech, it can be justified to such an extent that it becomes ingrained and even embraced by the subordinate groups, thereby establishing a hegemonic power. An important objective of CDA is to examine how influential groups or individuals manipulate communication and to develop strategies to challenge their authority (Van Dijk, 2008).

6. Research Methodology

In this qualitative study, the researcher utilizes a textual–conceptual tool from a set of 10 tools included in the model. These tools are specifically created to analyze the work's representation. The method incorporates the use of ‘naming and describing’, ‘negating’, and ‘equating and contrasting’ which are applied inside the crucial stylistic framework developed by Leslie Jeffries (2010). The data collected from online advertisements.

7. Data Analysis

a. *“Behind every successful woman, is her microwave”*

In this advertisement, the advertiser uses one of the critical stylistic tools which is ‘naming and describing’ with sub-tool called ‘pre-noun modification’.

It would appear that the ad's central message—“Behind every successful



woman, is her microwave"—is a humorous critique of gender norms and assumptions, especially as they pertain to women's traditional roles in the home. The commercial seems to question the idea that a woman's worth is intrinsically related to her competence in the kitchen and other common household tasks.

It appears that social gendered role is at the heart of the "Behind every successful woman, is her microwave" ad campaign's ideology. It's probably doing its part to dismantle the notion that women can only ever be successful if they are good at housework and other traditionally female-dominated occupations. The ideology behind this advertisement is social gendered role.

b. "Meet up with a good friend"

In this advertisement, the advertiser uses one of critical stylistic tools which is "naming and describing" with sub-tools called 'pre-noun modification.

The ad can stress the significance of social connections, drawing



attention to the happiness and contentment that can be experienced from spending time with those one cares about. The advertising may possibly be trying to sell the concept of mobility and freedom by showcasing an Audi, with the implication being that having an Audi makes it easy to go to new locations with friends. When people think about Audi, they usually picture elegance and refinement. Ads for luxury vehicles often have a message about the owner's taste in lifestyle, implying that driving an Audi is about more than just getting from point A to point B. the ideology behind this advertisement is gendered social connections.

c. *"Smell like a Man, Man. Old Spice"*

In this advertisement, the advertiser uses one of critical stylistic tools which is "equating and contrasting" with sub-tool called 'metaphorical equivalence'.



By projecting an image of manhood that is both strong and unique, Old Spice hopes to set itself apart from competing men's grooming companies. Old Spice's "Smell like a Man, Man" campaign aims to encourage men to project an image of rugged confidence and manliness. The ad aims at male consumers who are seeking for goods that reflect their idealized masculinity. By linking its name with stereotypical ideas of manliness, Old Spice hopes to attract a certain population that values things that make them feel more manly. The ideology behind this advertisement is masculine identity.

d. *"Life without passion is unforgivable: Unforgivable Woman"*

In this advertisement, the advertiser uses one of critical stylistic tools which is "naming and describing" with sub-tool called 'pre-noun modification'.

The goal of the advertising is to get people interested in the scent by making them want it. To entice viewers to discover more about the fragrance,



the slogan "Life without passion is unforgivable" conveys that it represents passion and excitement.

By appealing to buyers' hopes, dreams, and emotions, perfume commercials frequently aim to forge a personal connection with them. The ad attempts to strike an emotional chord with viewers by linking the

perfume to the idea of a "Unforgivable Woman," with the hope that they will identify with the brand and want to be like the fragrance.

The commercial portrays the perfume as more than simply a scent; it's a way of life that symbolizes self-assurance, sensuality, and strength. Adverts selling perfumes often use the "Unforgivable Woman" to make a point about how the fragrance can boost a person's confidence and attractiveness. The dominant ideology behind this advertisement is desire connection.

e. *“Milk for Real Men”*

In this advertisement, the advertiser uses one of critical stylistic tools which is “naming and describing with sub-tool called ‘pre-noun modification’.

The commercial perpetuates harmful gender norms by suggesting that drinking milk is a manly activity. This statement perpetuates the perception that milk is something only "real men" consume, which is sexist and



harmful.

The commercial may normalize gendered behaviors and expectations by portraying milk intake as a symbol of masculinity. It can affect how people see and judge their own and other people's actions by reinforcing the idea that people should comply to gender norms.

The commercial has the power to shape people's perceptions of themselves and their sense of identity. If the ad's depiction of masculinity resonates with the target audience, it could help men feel more accepted and included. Those who do not identify with the

stereotypical gender may experience feelings of rejection or inadequateness as a result. The dominant ideology behind this advertisement is social gendered role.

f. “Unlock The 007 in You”

In this advertisement, the advertiser uses one of critical stylistic tools which is “naming and describing” with sub-tool called ‘naming’. The advertiser uses the number ‘007’ to refer to a masculine and confident man named ‘James Bond’.

The commercial's stated goal is to link the illustrious and legendary James Bond



film series with Coca-Cola. Using the fictitious British secret agent James Bond, or "007," in the ad aims to link Coca-Cola with the glitz, glamour, and thrill of the Bond series.

The ad appeals to the viewer's emotions by showcasing the thrilling world of espionage and adventure through the figure of James Bond. Inviting viewers to "unlock the 007 in you," the ad implies that consuming Coca-Cola might bring up emotions akin to James Bond's, such as confidence, exhilaration, and daring.

Ads like this one inspire viewers to want to be more like James Bond—charismatic, self-assured, and always up for an adventure. Advertising Coca-Cola with the charisma of the James Bond character gives the impression that drinking the soft drink might make one feel more exciting and sophisticated. The ideology behind this advertisement is masculine glamour.

g. “This is no shape for a girl”

In this advertisement, the advertiser uses one



of critical stylistic tools which is “negating” with the pronoun ‘no’.

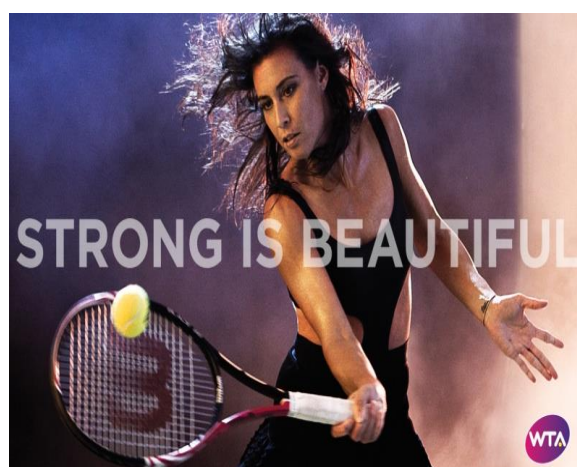
The ad may be trying to send a message that there is no one "ideal" body type for a girl in an effort to promote body positivity and question conventional beauty standards. It has the potential to dispel artificial ideals of beauty and promote acceptance of people's bodies in all their forms.

By promoting body positivity and self-assurance, the ad may aim to encourage girls and women to embrace themselves. Regardless of cultural norms and expectations, it may inspire viewers to embrace their bodies for what they are: strong, resilient, and uniquely themselves.

Body image, gender conventions, and society expectations could be the subjects of the ad's social commentary. It has the potential to start a dialogue and bring attention to the negative effects of body shaming and the value of encouraging acceptance and inclusivity. The dominant ideology behind this advertisement is feminist empowerment.

h. “Strong is Beautiful”

In this advertisement, the advertiser uses one of critical stylistic tools which is “naming and describing” with sub-tool called ‘naming’. Her woman is named as ‘strong’.



The advertisement may be trying to send a message of strength being a positive and empowering trait, especially to women. It has the potential to inspire people to be strong in body and mind, question prejudice, and rethink what it means to be beautiful.

Ads that highlight various types of strength and beauty can have the intention of encouraging viewers to embrace themselves and their

bodies. It has the potential to shift the focus away from superficial beauty standards and onto the abilities that people's bodies possess.

Depending on the setting, the commercial may be advertising health, wellness, or sports-related goods and services. One possible interpretation is that a healthy lifestyle, which includes regular exercise, can improve one's health, self-esteem, and vitality. The ideology behind this advertisement is feminist body appeal.

Conclusion

The study reaches the following conclusions:

1. The main critical stylistic tools utilized in the selected advertisements are; naming and describing with sub-tools such as naming, pre-noun modification, negating with the use of the pronoun 'no', and equating and contrasting with the use of metaphorical equivalence to reveal the hidden ideologies within advertisements.
2. The analysis reveals that the hidden gendered ideologies in the selected advertisements are; (1) Social gendered role (Advertisements target specific demographics by catering to their gender-based interests and preferences, often reflecting popular culture's gender norms and playing on strongly held stereotypes to appeal to specific cultures), (2) gendered social connections (Advertisements often depict sex-based social networks, adhering to stereotypical gender norms. This perpetuates long-standing gender stereotypes, with some portraying men as protective, while others place women as nurturing and loving), (3) masculine identity (Advertisers often use masculine identity in ads to appeal to men, capturing their interests, values, and ambitions. By portraying males in stereotypically masculine positions, they perpetuate old gender norms and stereotypes, emphasizing physical prowess and masculine traits), (4) desire connection (Customizing advertising messages to align with consumers' beliefs, interests, and identities strengthens desire connection, attracting customers to identify with a

business and its products, enhancing loyalty and resulting in higher premium purchases), (5) feminist empowerment (Feminist empowerment ads combat gender injustice by showcasing women's skills, abilities, and accomplishments, challenging traditional gender stereotypes, and increasing media visibility of women in non-traditional roles, thereby counteracting damaging stereotypes), (6) feminist bodily appeal (Feminist body image ads normalize sexuality and desire by portraying women as sexual creatures capable of making decisions. They challenge taboos and promote female empowerment by presenting women's bodies positively, empowering them and challenging objectification, thus promoting healthy self-perception).

References

- Åkestam N. (2017). Understanding Advertising Stereotypes: Social and brand related effects of stereotyped versus non-stereotyped portrayals in advertising. Sweden: Stockholm School of Economy.
- Barlett C. P., Vowels C.L., & Saucier D. A., (2008). Meta-analyses of the effects of media images on men's body-image concerns. *Journal of Social and Clinical Psychology*, 27(3): 279–310.
- Beasley, Ron, and Marcel Danesi. (2010). *Persuasive Signs: The Semiotics of Advertising*. Berlin: De Gruyter Mouton.
- Bloor, M., & Bloor, T. (2007). *The Practice of Critical Discourse Analysis: An Introduction*. London: Hodder Arnold.
- Cortese, A. J. (2015). *Provocateur: Images of Women and Minorities in Advertising*, Rowman & Littlefield Publishers. ProQuest EBook Central.
- Eisend, M., (2010). A meta-analysis of gender roles in advertising. *Journal of the Academy of Marketing Science*, 38: 418–440.
- Eisend, M., Plagemann, J., Sollwedel, J., (2014). Gender Roles and Humour in Advertising: The Occurrence of Stereotyping in Humorous and Nontumorous Advertising and Its Consequences for Advertising Effectiveness. *Journal of Advertising*, 43(3): 256–73.

FAIRCLOUGH, N. (1989). *Language and Power*. London: Longman.
Critical Discourse Analysis: The Critical Study of Language. London: Longman.

Furnham, A., & Paltzer, S., (2010). The portrayal of men and women in television advertisements: An updated review of 30 studies published since 2000. *Scandinavian Journal of Psychology*, 51: 216–236.

Goffman, E. (1979). *Gender Advertisements*. New York: Harper Colophon Books.
Hämäläinen, E., Kajalo, S. (2019) *Gender Roles and Stereotypes in Cosmetics Advertising – Is the future gender-neutral?* Kauppakorkeakoulu, Business, S. o., Iaitos, M., University, A. & Aalto-yliopisto.

Grau S. L. & Zotos Y. C., (2016). Gender stereotypes in advertising: a review of current research. *International Journal of Advertising*, 35(5): 761–770.

Holanchova D. & Orth U. R., (2004). Men's and women's responses to sex role portrayals in advertisements. *International Journal of Research in Marketing*, 21(1): 77–88.

Jeffries, L. (2010). *The Power of English: Critical Stylistics*. Basingstoke: Palgrave Macmillan.

Jeffries, L. (2014). *Critical Stylistics: Discerning Power and Ideology in Texts*. In Burke, M.(ed.) *The Routledge Handbook of Stylistics*. London: Routledge.

JOHNSTONE, B. (2008). *Discourse Analysis*. Malden, MA: Blackwell.

Li, C. (2014). *Effective Advertising Strategies for Your Business*, Business Expert Press, 2014. ProQuest Ebook Central.

McCabe, M. P. & Ricciardelli, L. A., (2004). Body image dissatisfaction among males across the lifespan – A review of past literature. *Journal of Psychosomatic Research*, 56: 675–685.

McCracken, G. (1986). *Culture and Consumption: A Theoretical Account of the Structure and Movement of the Cultural Meaning of Consumer Goods*.

MESTHRIE, R. (2010). "Critical Sociolinguistics: Approaches to Language and Power". In R. Mesthrie, J. Swann, A. Deumert, & W. L. Leap (Authors), *Introducing Sociolinguistics* (2nd ed., pp. 316–353). Edinburgh: Edinburgh University Press. Ideology, identity and power: the linguistic construction...138 Jorge López Asensio *Odisea*, nº 17, ISSN 1578–3820, 2016, 119–138.

Morris, AM. & Katzman, DK. (2003). The impact of the media on eating disorders in children and adolescents. *Pediatric Child Health*. 2003;8(5):287–289.

Rossi, L. (2003). *Heterotehdas: Televisiomainonta sukupuolituotantona*. Helsinki: Gaudeamus.

Taminul I., (2022). How ads influence our everyday lives [online] Available at: [Accessed 20 March 2023] <https://www.tbsnews.net/thoughts/how-ads-influence-our-everyday-lives-550570>

Tschila E., (2020). The Changing Roles of Gender in Advertising: Past, Present, and Future. *Contemporary South-eastern Europe*, 7(2): 28–44.

Van Dijk, T.A (2006). Ideology and discourse analysis. *Journal of Political Ideologies*, 11 (2)

Van Dijk, T.A. (2008). "Critical Discourse Analysis". In D. Schiffrin, D. Tannen, & H. E. Hamilton (Eds.), *The Handbook of Discourse Analysis* (pp. 352–372). Malden, MA: Blackwell.

Van Hellemon, C., and Van den Bulck H., (2012). Impacts of advertisements that are unfriendly to women and men. *International Journal of Advertising* 31(3): 623–56.

Warner, M. (1991). Introduction. In: Michael Warner (ed) *Fear of a Queer Planet: Queer Politics and Social Theory*. Minneapolis, Minnesota: University of Minnesota Press, pp. 3–17.