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**Bachelor's thesis**

**FEMALE AND MALE BEAUTY IN MASS MEDIA**

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## ABSTRACT

*Podolna A.V. Female and male beauty in mass media. – Bachelor's degree qualification paper.*

This research is devoted to the study of the representation of female and male beauty in mass media through analysis of linguistic and semantic features, as well as visual, auditory, and other non-verbal elements.

The study aims to trace the tendencies in the representation of female and male beauty in Western Anglophone advertising of the 21st century and determine specific features of advertising messages. This can help with raising media literacy among the public, supporting young people's mental health, and making more comprehensive forecasts for the future evolution of the beauty industry through determining the emergence of tendencies at their early stages.

The research methods applied include discourse analysis, multimodal analysis, and statistical analysis.

Based on the result of the study, it may be concluded that over the course of the 21st century, the beauty representation has made several significant shifts. A prominent feature was the increase in racial diversity, as well as the diversity of body types presented in ads. At the language level, a transition from messages that focus on beauty to messages regarding health and self-expression was observed in women's ads. Men are being integrated into make-up and hair dye products; however, the main messages do not include self-expression yet, but rather focus on hygiene and self-care. The word 'beauty' is still not widely used in men's ads, and the topic of attractiveness is not widely represented. The analysis showed that there is a tendency to distance men's products from women's through connotations of words.

**Key words:** *Beauty advertising, mass media discourse, media text, multimodal analysis, female beauty standards, male beauty standards, advertising language, marketing strategies.*

## АНОТАЦІЯ

*Подольна А.В. Жіноча та чоловіча краса в мас-медіа. – Кваліфікаційна робота на здобуття освітнього ступеня «бакалавр».*

Дослідження присвячене вивченню репрезентації жіночої та чоловічої краси в мас-медіа через аналіз лінгвістичних і семантичних особливостей, а також візуальних, аудіальних та інших невербальних елементів.

Мета дослідження – простежити тенденції репрезентації жіночої та чоловічої краси в західній англomовній рекламі 21 століття та визначити основні особливості рекламних повідомлень. Дослідження може допомогти в підвищенні медіаграмотності населення, підтримці ментального здоров'я молоді, й повнішому прогнозуванні розвитку індустрії краси шляхом визначення появи тенденцій на ранніх стадіях.

Методи дослідження включають дискурс-аналіз, мультимодальний аналіз та статистичний аналіз.

На основі результатів дослідження можна зробити висновок, що протягом 21 століття репрезентація краси зазнала певних помітних змін. Відбулося збільшення расової репрезентації, а також різноманітності типів фігур, представлених у рекламі. На мовному рівні в рекламі, адресованій жінкам, простежується перехід від текстів з акцентом на красі до текстів про здоров'я та самовираження. Чоловіки почали інтегруватися в ринок макіяжу та фарби для волосся, проте для них макіяж ще не рекламується як шлях самовираження, реклама радше зосереджується на гігієні та догляді. Слово “краса” широко не використовується в рекламі, адресованій чоловікам, а тема привабливості представлена обмежено. Також під час аналізу виявлено тенденцію дистанціювання чоловічих товарів від жіночих за допомогою конотацій слів.

**Ключові слова:** *краса в рекламі, мас-медійний дискурс, медіа текст, мультимодальний аналіз, стандарти жіночої краси, стандарти чоловічої краси, мова реклами, маркетингові стратегії.*

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## INTRODUCTION

The influence of advertising on people's perception of life has long been studied by both marketing specialists and researchers in different scientific fields. However, in 2025, there is still little research that focuses on the changes in beauty standards over the course of the 21st century. Few studies also focus on multimodality and discourse analysis while dissecting the influence of advertising on the formation and representation of beauty on the societal level. This study is going to look at the representation and formation of beauty standards comprehensively, taking into consideration modern marketing strategies, the historical development of the perception of beauty under the influence of mass media, and analyse the linguistic, visual, semantic, and audial modes of communicating beauty ideals in the 21st century, as well as major shifts in them from the beginning of the century until the present day. The materials for the analysis are presented by the beauty advertisements in video format created over the course of the 21st century.

The **object** of this research is the mass media representation of male and female beauty in Western Anglophone advertising of the 21st century.

The **subject** of the research is linguistic and semantic features, as well as visual and auditory cues, that contribute to the shaping and representation of modern beauty standards through Western Anglophone advertising of the 21st century. It includes analysing the specific vocabulary, rhetorical appeals and devices, imagery, and sonic elements employed to convey beauty ideals.

The **aim** of the research is to trace the evolution of beauty standards' perception and representation throughout the 21st century, identifying the main shifts and new tendencies, as well as the peculiar vocabulary, discursive strategies, and rhetorical devices through which the standards are communicated. This research also aims to determine the influence of representation choices and linguistic framework in advertisements on the shifts in beauty standards on the societal and marketing level.

**Tasks to be undertaken to fulfil the aim** include conducting an overview of the development of beauty standards in Western Anglophone countries, both through the lens of advertising and mass media at large; identifying recurring patterns in the representation of male and female bodies, faces, and patterns of self-expression through linguistic and semantic analysis; uncovering underlying meanings and connotations encoded in multimodal advertising messages that subtly shape the public opinion; and discussing potential implication of the identified beauty standards on the on the societal and psychological level.

The **relevance** of the research is particularly pronounced in the modern landscape with the greater rise of mass and social media. Tracing current tendencies provides a theoretical framework for understanding the potential evolution of beauty standards in the future and the ways to protect people's mental health in this new context. By dissecting the manipulative linguistic and semantic mechanisms, the research contributes to the development of media literacy and the potential formation of more ethical advertising practices.

**Research methods** include discourse analysis in order to dissect underlying ideologies in the choice of vocabulary, imagery, and other supporting elements in the selected commercials; multimodal analysis in order to analyse the way the combination of modes contributes to the shaping of the common message and trace whether non-verbal modes have underlying additional implications; statistical analysis is employed in order to identify recurring linguistic features, visual tropes, or aural cues across the corpus of advertisements, helping to enforce the qualitative analysis by understanding the larger contexts.

**Research materials** comprise 78 advertisements representing female beauty and 50 advertisements representing male beauty, created in the period from 2000 to 2025. They were selected from YouTube Channels of major brands and advertising archives as the most vivid examples of beauty ideals representation. The commercials selected are created by major brands in the beauty and hygiene industry for men and women.

**Scientific novelty** lies in the fact that the research offers an interdisciplinary examination of the beauty standards in 21st-century Western Advertising, involving multimodal discourse analysis. It delves into shifts in the perception of beauty in the 21st century and their construction in the context of rapidly developing various forms of mass media communication. The study is also supported by the analysis of modern marketing strategies and the evolution of beauty standards in the light of mass media, providing a comprehensive look at mass media representation.

The **practical significance** of the research lies in the fact that tracing the exact techniques behind the formation of unrealistic or non-diverse beauty ideals can help address the impact they have on people's mental health. Since linguistic manipulation is one of the most powerful and subtle ones, its impact may often go unnoticed, while the emotions evoked by the advertising and the messages perceived subconsciously influence people's everyday decision-making. Identifying linguistic and semantic mechanisms could contribute to the development of mental health support programs, raising awareness among the public about the toxicity of certain beauty standards, and potentially making an impact on the societal tendencies in beauty perception.

**The study consists of** an introduction, two chapters, a conclusion, and a list of references.

# 1. MASS MEDIA AS A MEANS OF SHAPING PERCEPTIONS AND MASS CONSCIOUSNESS

## 1.1. Media discourse and advertising as modern means of influencing the public

With the great number of different media forms of the 21st century, the study of the ways people interact with them and their influence on societal processes is more relevant than ever. The notion of ‘discourse’ implies the study of text within its context, as the text is never isolated from the people who produce and perceive it or the medium through which it reaches the public. According to L. Tavadze, I. Diasamidzeand, and N. Katamadze, “Media discourse refers to interactions that take place through a broadcast platform, whether spoken or written, in which the discourse is oriented to a non-present reader, listener or viewer” (Tavadze et al., 2024, p. 1). The discourse here can be understood both as a way in which groups of people communicate with each other, as well as the deeper convictions, understandings, and personal backgrounds that influence how individuals perceive messages and even events. “Words, clauses, and other textual expressions may imply concepts or propositions which may be inferred on the basis of background knowledge” (Tavadze et al., 2024, p. 1) or the circumstances surrounding the text, like the recent events in the outside world or the surrounding media content. Other definitions of media discourse include “the parameters within which a particular issue is publicly discussed or framed by the media” (Phelan, 2016) and “a type of speech activity in the media, aimed at informing the audience about various spheres of social life through mass communication (through television, radio, Internet, print media, etc.)” (Grynyuk, 2022, p. 103).

Advertisement and media discourse are closely connected. The analysis of advertisements from a discourse point of view is not only concerned with the

linguistic aspect of an advertisement text but also the broader context: who is the target audience, what is the situation in a society at large, which format is used, etc.

As for the definition of advertisement, different researchers take different approaches to it. According to the American Marketing Association (AMA) (n.d.), “advertising is the placement of announcements and messages in time or space by business firms, nonprofit organisations, government agencies, and individuals who seek to inform and/or persuade members of a particular target market or audience regarding their products, services, organisations or ideas”. In the Online Etymology Dictionary, it can be found that the word itself stems from the Old French word ‘advertir’, which meant ‘make aware, call attention, remark’. Even further back, its roots go to the Latin word ‘advertere’, meaning ‘to direct one’s attention to’ (“Advertise”, n.d.). The etymology reflects the purpose of modern advertising, which is to make the audience aware of the product or service in an engaging way. Shytiuk and Hniedkova present the following definition: “a form of text material aimed at attracting the attention of the target audience and its subsequent persuasion to make a purchase, stimulating interest in the advertised product” (Shytiuk & Hniedkova, 2021, p. 181). Within their definition, they also outline its purpose as “to convey advertising information about the product to the target audience, which, ultimately, should bring profit to the organisation” (Shytiuk & Hniedkova, 2021, p. 181).

Distinguishing specific features of an advertising text and advertising language poses certain challenges. Mohammed Ghedeir Brahim proposed to view it this way: “Advertising language is different from common language. It is a style of immediate impact and quick persuasion” (Brahim, 2022, p. 546). Mihaela Vasiloaia noted “the language of advertising is able to take on any form that is required for communicating its message, thus covering and utilising the entire linguistic continuum” (Vasiloaia, 2009). Advertising language is much more often defined by its goals and functions, since advertisement has always been purpose-oriented, and marketers assess texts based on their effectiveness in satisfying the advertising purpose. Turning to Mihaela Vasiloaia’s work again, she put it like this: “Advertising language can be defined by

its major functions, i.e. to attract attention and to persuade people to buy the product or service it presents” (Vasiloaia, 2009). AMA outlines 8 purposes of advertising, the digital marketing agency ‘Vcubeagency’ proposed 5, with several sub-points; however, some points within and across such lists overlap or repeat each other. The main and most general purposes of advertising can be narrowed down to 3: to persuade (e.g., product advertisement), to inform (e.g., social advertisement), and to remind (e.g., brand awareness) (Cole, 2021). Comparing the takes of different researchers and specialists in the field of marketing, it may be concluded that classifications proposing more advertisement objectives essentially break these 3 down into more elaborate points and/or tailor them for a specific niche or genre. However, there is no particular formula through which these objectives may be achieved, especially in the 21st century, when an average consumer is overloaded by ads, and marketing specialists need to become more and more creative. Advertising text mainly fulfils its purpose through persuasive techniques and creative approaches. The latter were specifically defined by Staska Padalka in her book ‘Encyclopaedia of Copywriting’ as “a set of actions that solve the problems of a brand in an unconventional way, while helping the target audience” (Padalka, 2024, p. 5). What can also be mentioned is that successful advertising texts are often multimodal. In such texts, several modes interact to send a common message. When creating multimodal texts, it is crucial to remember that each mode has to contribute to the creator’s initial goal. They may be sending slightly different messages, but all of them should be relevant to the purpose. To put it simply, the overall goal of advertising is to change the attitude of the audience toward the product that is being advertised.

The process of creating an advertisement includes the analysis and consideration of such components as the advertiser (the entity that provides advertising information and provide products or services), means of advertising (mediums through which a message is delivered); marketing agencies (the companies and the mass media that enable an advertising campaign); target audience (specific

groups of people that an advertisement targets by tailored messages) (Popova, 2016). The target audience, in particular, is given the most attention. Marketing specialists dedicate a lot of time researching the ‘portrait’ of an ideal customer and creating ads that would speak to this person as if directly.

Within the scope of working with the target audience as well as discourse analysis of advertising, there is one more factor shaping consumers’ final decisions called ‘needs and pains’. Understanding needs and pains helps to target the right people and highlight the right aspect of a product or service to particular groups through linguistic or visual means. To do this, modern advertisers often draw on the famous ‘Pyramid of Needs’ (Marketing Theories - Maslow’s Hierarchy of Needs, n.d.).

### **1.1.1. The role of Abraham Maslow’s Hierarchy of Needs in Advertising.**

The Hierarchy of Needs was developed by Abraham Maslow, a human behavioural psychologist, in the 1940s. Although he did not initially structure his hierarchy as a pyramid, it was later composed this way for a business presentation and became popular in this form. According to Maslow’s Hierarchy, needs located at the bottom must be satisfied at least to some degree before a person can move to the next level of needs, the highest of them being the need for self-actualisation.

The critics of this system argue that over the years, research has shown that humans can pursue multiple needs simultaneously. Moreover, what needs are prioritised may vary across different cultures. Although in the field of psychology the theory is at the centre of many disputes, it is still widely used in advertising and marketing (McLeod, 2025).

The most basic human need, according to Maslow, is the need for survival, since a human body cannot properly function without food and water, shelter to wait out the cold, or enough sleep.

Right after the physiological needs, the need for safety and security is placed. It may include financial security provided by a stable job, emotional security a person

gets from their family or friends, and physical security like the absence of wars, natural disasters, or risks of health issues.

After, the need for love and belonging is placed. This means that it is important for people to feel like a part of a bigger group and be accepted there. Some believe that this need stems from the instinct that kept an individual alive in ancient times. This may be echoing in people today when they seek others' validation and approval. However, today, this pattern of behaviour has taken a different form. People aim to present themselves as likeable, attractive, and intelligent to build social connections, and this desire is often abused in advertising. Ads state that the feeling of belonging and love, satisfied by friendships, romantic relationships, family, love, affection, and trust, can be achieved through, with the help, or simply in conjunction with their product. For instance, advertisers may show scenarios of people finding love in commercials for perfumes or a big joyful gathering of friends all drinking the same soda.

The fourth need is the need for self-esteem. It includes the feeling of confidence, achievement, and having the respect of others. Maslow distinguished 2 categories within the need for esteem. The first one is esteem for oneself, which encompasses the feeling of dignity, achievement, and independence. The second one is the desire for reputation and respect, which motivates people to pursue high social status (McLeod, 2025).

The need for self-actualisation takes the highest place in Maslow's Hierarchy. It encompasses the fulfilment of one's potential, personal growth, and personal development. Maslow did not believe that many people can reach true self-actualisation, but they can get this feeling in moments such as giving birth to a child or receiving an award for achievements. However, this feeling is difficult to maintain (Maslow, 1943).

The consideration of such a factor as satisfaction of needs of a brand's target audience is important in advertising as well as other forms of mass communication. Although sometimes different levels of needs overlap, it is still true that in most cases,

people who do not have basic resources for survival, whose safety and security are threatened, do not care about a new beauty product or a political situation in another country, as it satisfies the needs of higher levels. Knowing where the audience is in terms of the satisfaction of their needs as well as the changes in needs, profoundly influences how brands approach their campaigns. For instance, when targeting families with young children, a car company would rather use such words as ‘safe’, ‘convenient’, ‘reliable’ and highlight the affordable price then mention that their cars are ‘fast’, ‘modern’, ‘high-tech’, etc. (Marketing Theories - Maslow’s Hierarchy of Needs, n.d.).

The needs that are most often exploited in beauty advertisements are the needs for love and belonging, self-esteem, and even self-actualisation. Commercials often reflect certain beauty standards, reinforced by previous advertising campaigns. They feature messages that a particular product will help people achieve this ideal of beauty. Thus, a person will be treated better by others, they will become a better version of themselves, and uncover their true potential because they will love themselves more.

### **1.1.2. Persuasion techniques.**

Persuasion techniques are an integral part of any advertising campaign. When persuading others, especially on a professional level, people may appeal to ethos, pathos, or logos, which are means of persuasion developed by the famous philosopher Aristotle in his ‘Rhetoric’. He believed that the key to persuading others is to masterfully combine the appeal to all three (Rapp, 2023).

- Ethos involves influencing the public through the authority and credibility of the speaker.
- Logos means appealing to logic and rational reasoning (making logical connections, presenting provable data, and unambiguous arguments).
- Pathos is the appeal to people’s emotions, using them to stir decisions in a particular direction (Pathos, Logos, and Ethos, n.d.).

This sub-chapter will look at some of the common persuasive strategies that are used in modern marketing and try to determine the appeal to which of these three aspects is the most common and therefore the most effective.

In 1984, Dr. Robert Cialdini proposed 6 principles of persuading people (Villa, 2018). They are widely used in marketing to this day, are mentioned in various online courses and listed on such esteemed platforms as Forbes and CXL. These 6 principles may be divided into categories based on which of the Aristotelian strategies they highlight.

Only one of Cialdini's principles appeals to ethos, and this is the principle of authority that practically reflects the Aristotelian one. An example could be a famous beauty blogger selling a new mascara, often stating that they have personally tried it. The information in such cases is presented as expert knowledge.

As a form of appealing to logos, the principle of consensus or social proof can be named. Humans are social creatures, and often look at what others are doing before making a decision. This allows a person to opt for the safest option, considered by many. That is why advertisement slogans like "8 out of 10 customers choose us" often work.

It can be said that the principle of scarcity appeals to both logos and pathos. People make quicker decisions when presented with advertisements centred around 'exclusive offers' or 'the last chance to get something'. On the one hand, people rationally conclude that this product will not be around for long; therefore, they cannot take the time with their decision. On the other hand, it creates pressure and evokes a very slight stress, which is the very emotion that makes people rush to make a purchase.

The principles that appeal to pathos are the principles of reciprocity, commitment and consistency, and liking. 1) Reciprocity means that people are more likely to give others something if they have received something from them before. It might involve under-promising and over-delivering, as well as gifting something to clients or doing favours for potential business partners (Villa, 2018). 2) The principle

of commitment of consistency states that people need consistency with commitments they once decided to make. In practice, it might involve getting a target audience to agree to something small and low-effort, making them more inclined to also accept bigger and more demanding offers. This way, brands slowly build up their presence and reputation, laying the groundwork for their audience's further support. 3) The principle of liking states that people are more likely to be persuaded by those they like. This is the reason why many big and successful brands invite celebrities to promote their products, as they do not need to do extra work on the likability of their promoter, choosing someone people already respond well to in other settings.

One more view of the persuasive techniques is through the lens of propaganda techniques. Many of them can be spotted in contemporary commercials as well as in grander marketing competitions between big brands. It can also be stated that aggressive and imposing advertising is a form of propaganda, especially with specific agendas set by social advertising or beauty standards shaped by the cosmetics companies.

The first one is called 'assertion'. It means presenting something as a plain fact. This might create an illusion of knowledge that had been collectively accepted, making the audience consider whether they should start doubting their beliefs. It also relies on the elements of the Primacy effect, meaning that people will believe what was said if this is the first information they receive regarding a certain matter, while they are not particularly interested in it (Why Do We Only Remember the First Things on Our Grocery List?, n.d.). Assertion also works well with things people already want to believe. It appeals rather to ethos, since the information is not expected to be checked, but simply believed, and an emotion is not at the centre of its effectiveness. An example could be slogans like "A taste that will never let you down" or "Making lives better since 1926".

Advertisers have long ago dissected the main strategy and component of persuasion: the battle is practically won if a person has absorbed the message. Assertion relies on presenting debatable statements as facts.

Another technique is called the bandwagon. It exploits what is sometimes referred to as ‘the herding instinct’. It was initially used in the political context, but today the phrase has gone beyond this realm, and ‘bandwagon effect’ is used when people attempt to become a part of something for the sole reason of its popularity or success (Shabo, 2008). There is a resemblance of this technique to the consensus and social proof. Phrases like “Three million users choose our company” tell the audience that a lot of people use it, thus, it’s objectively good.

The following techniques rely mostly on a form of deception or manipulation, often a manipulative appeal to logos, as logic is present in such arguments; however, certain facts are distorted, omitted, or changed.

The first technique out of these is called ‘card stacking’, also called the sin of omission. It is when the advantage is given to one point of view and the other is intentionally weakened. Such arguments often rely on logical reasoning, but they lack crucial details. A form of this technique is used in ‘before and after’ advertisements for diet programs. The difference is often not drastic, but other factors in the image are manipulated to create a certain impression. They affect the perception of the picture and the emotions that the audience gets from it.

The technique of false dilemma narrows down nuanced issues to a small number of options, giving the audience the illusion of freedom of choice. It is eventually concluded that only one option is the best one, reducing the importance or advantages of the others. Sometimes, all those who fail to do exactly what the advertising urges them to do may be portrayed in a negative or somewhat negative light. An example might be phrases like ‘if you haven’t tried our product, you do not know what quality is’. Such phrasing only allows you to choose between the product and ‘everything else’.

There is also a technique called the lesser of two evils. It is similar to the false dilemma in some way; however, the emphasis is placed on the acceptance of something that has obvious flaws. The audience is encouraged to make a choice that, in other circumstances, they might be hesitant to make, because people are presented

with a limited number of alternatives that seem even worse. People do not choose the best option out of all the available ones, but make their choice based on a fallacy (“The Lesser of Two Evils”, 2020).

There is also a category of techniques that use an appeal to pathos, which gets the result that the appeal to logos could not provide.

One of such techniques is glittering generalities. It implies the use of a word with a positive connotation or association without further elaboration or explanation for the sole purpose of evoking an emotion. An example could be phrases like “This is your freedom”.

Name-calling involves using unpleasant words to discredit the opposition. Even though it seems fairly easy to spot, it can be quite powerful while targeting the right audience that is ready to accept a particular point of view. The real point of the argument is overshadowed by strong vocabulary.

Another technique is pointing out the enemy or scapegoating. Sometimes it is used in media campaigns aimed at discrediting a certain brand. For instance, it might involve stating that one enterprise is largely responsible for climate change or the flourishing of child labour.

The next technique bears the name ‘plain folks’. It echoes Cialdini’s principle of liking, as it involves painting someone as ‘just like the others’. People tend to like those who are similar to them and to whom they can relate. It is often used to convey the message that anyone can achieve what the promoter did by buying the product, since they had the same starting point.

Another technique that echoes the same of Cialdini’s is ‘testimonial’. It relies on the idea that the audience’s feelings towards a famous person will be associated with a product or an idea.

The technique that incorporates the abuse of association is called the ‘transfer technique’ or ‘association of false connection’. It is an attempt to transfer the meaning of a symbol that has a certain meaning in people’s minds onto something or

someone else. For instance, using the American flag as a background for a politician's speech sends a message of them being a patriot.

There is also a completely different approach to persuasive strategies in advertising, focused mostly on the linguistic and stylistic aspects.

Kannan & Tyagi distinguished 21 persuasive strategies (Yuliah et al., 2021). Some of them have certain aspects in common and therefore can be distributed into several groups.

Firstly, there is a category of devices that exploit people's curiosity and the effect of novelty. 1) Neologisms create a lasting impression and stick with the audience for longer due to their uniqueness. e.g., *Withabix/Withoutabix* (Torossian, 2021). 2) Weasel words create ambiguity and exploit brain's function to fill in the information gaps. They may include vague comparisons and general statements. e.g., *Magic Ingredients* (Kumar, 2024). 3) Ambiguity implies statements that can be understood in several different ways. e.g., *Expect more, pay less* (Target, n.d.).

There is a category where strategies focus primarily on evoking positive emotions or establishing a connection. 1) Euphemisms soften the effect that certain words may create when talking about potentially offensive, shocking, or unpleasant topics. It ensures that the audience will not associate negative emotions with the product. e.g., *Keeps you feeling confident all day long* (Planet Nails Australia, 2025) instead of 'used'. 2) Avoidance of negatives is used to emphasise the positive effect of the product. It places a strong emphasis on the positive changes the product will bring to one's life. e.g., *For a cleaner clean* (Tide, n.d.) instead of 'You won't find any dirt'. 3) Simple or colloquial language resonates with people and creates the impression of familiarity. Such texts speak the same language as their audience. e.g., *I'm lovin' it* (McDonald's, n.d.) 4) Familiar language use means addressing the readers directly through second-person pronouns, giving the impression of friendliness and direct connection. e.g., *Share a Coke with a friend* (The Coca-Cola Company, n.d.) 5) Humour is similar in its function to the familiar language. It levels with the audience and adds positivity to the statement. For instance, KitKat's

campaign *AI made this ad so we could have a break. Have a break, have a KitKat* (KitKat Australia & New Zealand, 2023). 6) Association links products and services with the things that already evoke positive emotions. e.g., *Open a Coke. Open happiness* (The Coca-Cola Company, n.d.). 7) Glamorisation is often used to make a product seem more luxurious, captivating the audience's interest and increasing their desire to have it. e.g., *Because you're worth it* (Shampoo & Hair Beauty Ads Collection, 2018).

Some strategies concern themselves mainly with the structure of the text or sentence. 1) Short sentences are most effective when used as headlines or at the beginning of a text, creating an immediate impression. They are also often used in slogans. e.g., *Just Do It* (Nike, n.d.). 2) Simple vocabulary implies the use of shorter, more common, or even colloquial words to achieve accessibility and understanding of the message. e.g., *I'm lovin' it* (McDonald's, n.d.). 3) Long noun phrases are most often used to enhance descriptions, making use of nouns and modifiers. e.g., *America's #1 dandruff shampoo* (Head & Shoulders, n.d.). Such phrases may sound 'fancier', which may be useful to make a product seem more luxurious. 4) Present tense presents an opinion of an author as a fact or in a persuasive manner. e.g., *A diamond is forever* (De Beers, n.d.). 5) Repetitions reinforce the message, making it more memorable and capturing attention. e.g., *The Man Your Man Could Smell Like*. (Old Spice, 2010) 6) Syntactic Parallelism enhances the impact of the phrase, making use of a form of 'structural repetition'. e.g., *Be All You Can Be* (The U.S. Army, 2023). 7) Alliteration makes the phrase immediately stand out and acquire a certain rhythm, therefore, potentially having elements of a catch-phrase. e.g., *Maybe she's born with it, maybe it's Maybelline* (Beauty Advertising Lover, 2016). 8) Rhyme and rhythm add musicality, engaging the audience more. *Have a break, have a KitKat* (KitKat Australia & New Zealand, 2023) is again a good example.

Two more strategies that can be looked at independently include hyperbole and imperatives. Hyperbole emphasises an overly positive or negative effect. It is used to create a stronger impression or a lasting emotion, ultimately stirring the audience's

opinion in a particular direction. e.g. *Red Bull gives you wings* (Red Bull, n.d.). Imperatives are more or less straightforward, since they clearly state a command like ‘buy’ or ‘try’ or ‘check out’, e.g. *Think Different* (Apple, n.d.). They create an air of confidence and often work. Sometimes they might manifest in call-to-action phrases.

Studying persuasive language specifically can significantly improve the effectiveness of other techniques used in advertising (Yuliah et al., 2021). Although the appeal to ethos, logos, and pathos or using 6 Cialdini’s principles is at the core of shaping the message, it is the text that will present it to the audience, and using persuasion techniques centred around language is a subtle way to influence the public.

### **1.1.3. Linguistic features of Anglophone advertising.**

As for linguistic features, other than those that are part of persuasive language, certain peculiarities may also be highlighted.

In particular, the use of auxiliary verbs is not common. The only auxiliary verbs that can be distinguished as being used often are ‘will’ and ‘can’, since they are an integral part of making promises in the commercials. “If an animate subject precedes the verb “can”, (in most cases ‘you’ = customer: You can...), the customer is told that the product gives him or her the ability to do this or that. If an animate subject (in most cases the brand name: Nokia phones can...) precedes “can”, the consumer is told what possibilities the product offers” (Brahim, 2022, p. 549). Noun phrases in advertisements are notable for their pre-modifying part, as it is important to grab the attention of the audience by proposing beneficial and attractive characteristics of a product. Mohammed Ghedeir Brahim analysed such an example, “First automatic chronograph with a 72-hour power-reserve and patented compression push-buttons” (Brahim, 2022, p. 550). Adjectives are often put in the comparative or superlative degree to give off a stronger impression from the message in the ad “The product is better, nicer, newer, and tighter and the customer is happier and more satisfied” (Brahim, 2022, p. 550). It is also sometimes used in commercials that simply propose strengthening the already existing characteristic, or when the

commercial can not promise a specific result, like using ‘look younger’ in beauty commercials. In this form, it may be seen as a form of hedging. Numerals can also often be spotted. They are often employed when providing data and using such techniques as consensus or the persuasion technique of authority. An example could be “97% of customers have seen positive results”.

The researcher also states that foreign words are most often used to indicate the origin of the product. For instance, a company based in France may promote their product with the slogan “Le parfum de Normandie. Perfection in every day” when targeting the English audience, as it incorporates both French and English. To attract and hold the attention of the audience, advertisers resort to such practices as the creation of new words. This may be done through such methods as compounding (e.g. good-as-homemade); affixation (e.g. cookability); shortening (e.g. fan (fanatic)); blending (e.g. vegeburger) (Brahim, 2022, p. 551). In the Pepsi commercial, the author highlights the use of conversion, particularly the strategy when the brand-name acts as a replacement of a certain part of speech, in this case, an adjective: “This Pepsi life”. What can also not be overlooked here is the active usage of different codes’ combinations, usually the text is paired with non-verbal codes such as images or videos. All the codes used have to contribute to the realisation of the common goal of the advertisement and the common message, both explicit and implicit. Here, visual metaphors are worth mentioning. They metaphorically depict the concept or the emotion that an advertiser would like the audience to associate with the product or service. “The following advertisement for Austrian Airlines says: “The number one to Eastern Europe” with a picture of caviar on a plate designed in a way that each small ball of caviar represents one of the European destinations, makes the parallel between the caviar (it connotes luxury) and luxurious airlines” (Brahim, 2022, p. 553).

## **1.2. The influence of mass media on the evolution of feminine and masculine beauty standards in the Western Anglophone countries**

The question ‘What is beauty?’ has perplexed philosophers, thinkers, and ordinary people for centuries. Drawing on the modern definitions of the word, Cambridge Dictionary (n.d.) provides “the quality of being pleasing and attractive, especially to look at”, and Oxford Dictionary (n.d.) gives such a definition as “the quality of giving pleasure to the senses or to the mind”. However, none of the definitions specify what exactly is pleasing to look at or sense. Sokal analysed the definition of ‘beauty’ in several trusted dictionaries and concluded that “Obviously, the main component of the lexical meaning of BEAUTY is the definition referring to the appearance of a person or a material thing. On the periphery are the definitions of beautiful woman and a wonderful example of a given type, a pleasant feature and the definition denoting superiority” (Sokal, 2014, p. 56). The discussions on the subjectivity of ‘beauty’ have been occurring for many years (Singer & Papadopoulos, 2024). But looking back at human history, it can be concluded that people have always thrived towards developing a universal and standardised understanding of beauty (Paudel et al., 2025). The exact characteristics of femininity and masculinity would be no less challenging to define due to their constantly changing nature.

Beauty has been treated as a currency for many centuries. However, in the last two centuries, it has been treated as a product that can be sold, purchased, and advertised just like any other product or service.

The development of mass media has definitely played its role in shaping the standards for both men and women. New generations of children were especially susceptible to the mass media influence, incorporating the messages they heard into their perception of the world, later shaping a new culture based on them. There is much evidence that exposure to highly unrealistic ideals raises people’s dissatisfaction with their appearance (Grabe et al., 2008), and young boys and girls

are influenced especially: “...studies perceive children as active audiences, who use the media to their own benefits, incorporate media content into everyday activities and utilise their interpretative capabilities in order to make sense of their social and cultural worlds” (Kampf & Hamo, 2015, p. 3).

Mass media started to develop at the beginning of the 20th century. Before that, people could be influenced through printed media, mainly books and newspapers. However, in 1920, radio entered the scene of mass communication. Shortly after, the television was popularised, which became one of the most significant inventions of the century (Fellow, 2021). With it, advertising campaigns could be expanded and reach larger audiences. The development of cinema led to several decades of beauty and behaviour standards primarily being influenced by movies and famous actors, since they were the main public figures.

Due to the uneven development of female and male ideals, as well as the importance of the larger picture, this research will begin with tracing the development of feminine beauty standards and then transition to masculine ones.

### **1.2.1. Female beauty standards shaped by mass media.**

The 1900s marked the transition from the Victorian era. The morals, culture, and fashion were only beginning to be more liberal. Before, in the Victorian era, make-up had to be natural and unnoticeable. The cosmetics had to be purchased in secret, since the stigma around their use existed simultaneously with the stigma around skin imperfections. The first shift happened by the Edwardian era, as the popularity of such products surged and so did their advertising. It was also the era that may have laid the grounds for modern beauty advertising, as newspapers published advertising of products and beauty advice. The stigmatisation was gradually fading away, although people still preferred to buy such products in secret. Women had to look conventionally beautiful without ever acknowledging that they were trying to, as it would defeat the purpose of natural beauty. Discussions about the toxicity of the concept of ‘natural beauty’ are still happening in the 21st century, and

it is notable that even a hundred years ago, this issue was prominent (Victorian Beauty, 2025).

The ‘Gibson girl’, as the first popularised visual female ideal, emerged at the end of the 19th century and spread at the beginning of the 20th (Banner, 2006). It was developed by illustrator Charles Dana Gibson, and it represented the ‘New Woman’. Illustrations of the ‘Gibson girl’ were placed in newspapers and magazines, being popularised among the public in this way (Rabinovitch-Fox, 2021). She was a form of a ‘fantasy girl’. She was educated, of an upper-class, always dressed according to the latest fashion, athletically shaped but retaining her graceful femininity. She was emancipated and progressive enough to be working and expressing her opinions, but did not demand too much liberty, since a woman was still inferior. “The Gibson Girl pursued higher education, romance, marriage, physical well-being, and individuality with unprecedented independence” (The Gibson Girl’s America: Drawings by Charles Dana Gibson, n.d.). It may be argued that women were allowed to have personalities and independence only if they used it to fulfil the roles and functions expected of them. On the upside, the ‘Gibson girl’ was still envisioned as having a more active and visible role in society than women before.

The ‘roaring 20s’ in America brought ‘flappers’ who had a more androgynous look. They were the embodiment of a young party girl. Part of the flapper girls’ image was that they used to smoke and drink in public and without shame, dance in jazz clubs in flapper dresses, and were significantly more sexually liberated than women of the previous centuries, which was a drastic and rapid shift from Victorian morality (Sagert, 2009). More than just the development of technology had an impact on the culture of the 1920s. It was also the time of a huge economic uplift. Flappers were represented in movies, and they showed the emotion of the generation: careless, upbeat, and fun (Smiley, n.d.).

However, it did not last, and the 1930s were marked by the Great Depression. It was also the time when the influence of Hollywood started to be particularly strong (Barbera, 2012). New actresses became beauty icons. The looks of Marlene Dietrich,

Jean Harlow, Greta Garbo, and others were particularly influential. This strong cinema influence can be explained by the fact that people needed a distraction from the hardships in their lives and resorted to a form of escapism through movies. Makeup became even more prominent and alienated from a natural look than before. Women made their eyebrows thin, dark, and often curved towards their temples. Some completely shaved off theirs and drew new ones. But the signature look of the 30s cinema was the sleepy downturned eyes. Following the standards set by the cinema that brought people joy and a sense of belonging was a natural response to stress. The hair and the skirts became longer, signalling the gradual return to tradition.

The Second World War brought even greater distress into the lives of Europeans and Americans, and the war restrictions were reflected in every area of life. Advertisements were often placed recruiting housewives as the workforce, which somewhat separated women from the traditional perception of their role in society. After the 1940s, the standards shifted towards a more feminine and domestic look, as people were looking for comfort and safety (Marista, 2022). A more curvaceous figure was appreciated, and Marilyn Monroe became one of the greatest standards of beauty not only of the 20th century, but all through the way into the 21st. She was also a movie star of the time, which highlights the still-present great influence of cinema on society. This was the time when women became more conscious of their bodies and started exercising more, purposefully building up arms and legs.

In the 1950s, the ideals for women shifted dramatically and marked the new era of beauty standards. The world was recovering from the war, and another big change happened: women won the right to vote and were no longer confined to being housewives. Feminists and suffragists had a huge influence on the further role of women in society through books and magazines (The Suffragist, June 14, 1919, n.d.). As for the beauty standards of the time, it is possible that the appearances of women reflected how they felt about their equality to men, since women became more androgynous again.

After the ‘baby boom’ in the 1950s, close to half of the American population consisted of teenagers, and advertisers started to involve them in buying products. Commercials portrayed youthful, bold girls who rejected the roles they saw their mothers perform.

The 1960s were the time of increased diversity, and fashion became a form of self-expression. However, the slenderness of a figure was still universally expected, and a great number of ads marketing diet pills and programs appeared. A skinny figure was marketed as a sign of restraint in a successful woman, being an example of how ‘girl power’ was turned against women. Teenage-inspired fashion also contributed, as teenage girls are way less curvy than grown women. Feminist writer Naomi Wolf said that it was not surprising that when women gained more freedom, society immediately started to seize control over their bodies, as advertising became more purposeful than ever. For instance, showing an image of a pear and stating “This is no shape for a girl” (Warner, 1967). This particular example demonstrates the employment of multimodality and conveys quite radical messages through both visual metaphors and language. It leaves members of the audience feeling insecure, especially in a climate where the beauty advertising has not been widely criticised yet. Wolf says that housework was replaced by beauty work, which stole women’s time for self-development and education (Wolf, 2002). Cigarettes were also marketed as helping to lose weight. There were many misconceptions about the influence of nicotine at the time; however, this only highlights how health was not remotely at the forefront of the advertisement campaigns.

The 1970s became the true decade of change, with the even greater rise of the feminist movement and the sexual revolution. The 70s gave many opportunities to women, but also created what Marjorie Hansen Shaevitz called the ‘superwoman syndrome’, as women were expected to both perform work duties and take care of the family. In DC comic books, a character such as Wonder Woman appeared. She was also the embodiment of the female body ideal at the time. Women in ads, magazines, and therefore on the streets wore pants, spandex, and polyester fabrics that revealed

all ‘imperfections’ of a figure (Gerrard & Middlemost, 2022). Therefore, diet pills, gym classes, and cigarettes were even heavier on their advertising, creating even more insecurities in women. A ‘Virginia Slims’ commercial claimed that they made slim cigarettes for women who were superior to men, as they were more resistant to ‘starvation’ and ‘fatigue’ – the two states associated with weight-loss (Morris, 1970). It may also be argued that the use of the word ‘slim’ and the opposition of slim cigarettes for women to the ‘fat’ ones for men is a subtle play on associations that sends women a message of what is expected of them. Wonder Woman is also featured in the commercial to make the subtle message of ‘girl power’ even stronger (Dina, 2022).

Approaching the 1990s, the fashion industry had the biggest influence on the standards through magazine covers, photoshoots, and commercials. The biggest influencers were not actresses, but models. This period is known for the peak obsession with thinness and ‘heroin chic aesthetic’ (Miranda, 2025). Models like Kate Moss and Naomi Campbell were featured on magazine covers and podiums. Even at the time, the aesthetic was already perceived as problematic, romanticising drugs and eating disorders. However, it continued into the 2000s as well, represented by actress Lindsey Lohan and singer Ashlee Simpson.

In 2010, social media began to rise, and beauty standards entered a completely new era of being also shaped by social media influences, known as bloggers. Makeup could be very obvious, involving a lot of foundation and contouring to make the face look thinner. During this decade, the Kardashians were quite impactful, especially in makeup and body ideals. For a long time, Kim Kardashian has been the most prominent example of a woman who had wide hips and a big chest, and was still perceived as attractive. She was followed by Nicki Minaj, but the trend did not spread, especially among white women. Singers, actors, YouTubers and Instagram bloggers could now promote their beauty and fashion products on social media, blurring the lines between the manufacturers, advertisers, and beauty icons.

Approaching the 2020s, body positivity and inclusivity in advertising, movies, the fashion industry, and music started to rise. Women of different ages, ethnicities, races, and with different features started to appear in the public eye more often. Marketing shifted from ‘how to be attractive to men’ to ‘how women can love themselves more using particular products’. In the practical part of the study, this issue will be explored further.

### **1.2.2. Male beauty standards shaped by mass media.**

Tracing the development of male beauty standards can be relatively difficult, as few restrictions and standards per se were placed on men for a long time. And it is somewhat challenging to pinpoint the exact ideal of a man at the beginning of the 20th century. This period is sometimes called the time of wrestlers and athletes due to the popularity of performances of bodybuilders like Eugen Sandow and a number of physical culture magazines (Physical Culture, 2024). However, this was not a trend that spread widely among ordinary people.

Closer to the 1910s and 1920s, elegance and decency were among the most appreciated qualities. In magazines, on illustrations, and in movies, men were depicted wearing suits, having neat hair and overall composure (Christy, 1910). Rudolf Valentino, a silent movie star, is one of the prominent examples of the ideal of that time. In the context of World War 1, men were also depicted in military uniform, having strong physiques and charging into battle (Christy & Baker, 1927).

In the 1930s, the development of cinema went further, and similarly to female beauty ideals, male actors were setting the standards. Moustaches entered fashion in that period. Films and magazines depicted strong men with muscles and wide shoulders, in elegant suits. An actor, Clark Gable, is an example of that time’s fashion and male attractiveness.

The 1940s were not heavy on fashion. Postcards, magazine photoshoots, and propaganda posters often depicted strong-built men in military form. It communicated the ideals of strength, dependability, dutifulness, and practicality. The

display of wealth or excessive stylishness in appearance was looked down upon among both men and women, but especially in men. Moustaches also went away as the military hygiene required a clean-shaven face (Reddy, 2020).

The fifties and the sixties brought fashion back, and they also brought sexuality. Hairstyles and clothes became more rebellious. Prominent examples are the actors James Dean and Marlon Brando. Open collars, tight T-shirts, and leather jackets were seen quite often on and off screen. Especially young men trying to be perceived as ‘cool’ would ride motorcycles and copy movie actors in fashion. Music was rising too, and the prominent figure was the singer Elvis Presley, who also represented the ideals and preferences for male attractiveness at the time. However, Presley was considered practically scandalous at the time, being too bold and drawing too much on the jazz culture.

The end of the 1960s and the beginning of the seventies were marked by the rise of rock music, and rock stars were everywhere: on TV, in magazines, on posters. A shoulder-length, unkempt hairstyle was becoming increasingly popular. It was also the time of hippies, who were also famous for wearing longer hair. All this represented a rebellious and free spirit among the public and in art.

The eighties seem to have had very diverse fashion and ideals. On the one hand, there were such figures as Arnold Schwarzenegger and Sylvester Stallone, representing powerful, muscular men. Rockstar fashion still perpetuated, but also male pop entered the scene, with the sleek-back hair and neater appearance. A very notable aesthetic appeared during this time, called ‘Yuppie’, which stands for ‘Young Urban Professional’. They had groomed hair and an overall smart appearance that communicated success and professionalism, therefore, dutifulness and responsibility. Advertisements often promoted grooming products for the face and hair. Thus, the main images of a man were either a muscled athlete or a professional, but overall, a well-built body was still the prevailing preference (How Standards of Male Beauty Have Changed Over the Last 100 Years, 2017).

The 1990s retained some of the trends from the previous decade and also saw the rise of an athletic, boyish look popularised through TV and teenage shows like 'Beverly Hills'. However, the nineties were also the time of grunge rock music, and figures like Kurt Cobain from Nirvana were often seen on television and in magazines. Another look that became popular was a man with long hair and messy stubble: a man who seemed not to care too much about his appearance.

In 1994, the term 'metrosexual' first appeared. It was coined by Mark Simpson, who combined 'metropolitan' and 'heterosexual' (Killermann, 2020). At that time, homophobia was thriving. For a man, caring too much about his appearance was considered suspicious and 'gay', especially resorting to trimming eyebrows and skincare, usually associated with women due to advertising. It can be argued that this is due to the fact that men did not respect women enough to think that a man can go out of his way to attract women; only women did that to attract men, therefore, he must want to attract other men. The term was coined to destigmatise this behaviour, and it worked to some degree, since, in the 2000s, men who cared about fashion and beauty trends were quite popular as celebrities, even though still sometimes bullied by the general public. Figures like footballers Cristiano Ronaldo and David Beckham can be named as examples of figures that influenced the beauty of the 2000s. An athletic body and muscles were also the indicators of an attractive man at the time.

In the 2010s, a laid-back, 21st-century hipster appearance was quite popular. They wore flannel shirts, jeans, beards, and longer hair in man-buns. Musicians and actors featured on TV, on social media, and in magazines were a big influence. It was also the time when the preferences of women in male appearance were taken into consideration way more than before, as it was the rise of boy bands, and good looks sold. Harry Styles and the whole band of 'One Direction' can be an example of that, as well as '5 Seconds of Summer'. The 2010s are the time of big disparity in male beauty standards. Because what men perceived as beautiful in themselves was still big muscles and strong stoic attitudes. This can be seen in Marvel movies, mostly targeted at young male audiences. They featured strong-built characters like Steve

Rogers and Thor, representing power and conventional masculinity. While the tastes of women leaned towards less muscular and more fashionable men like Loki, brother of Thor, in the same Marvel franchise, and Harry Styles or Dylan O'Brien, mentioned above. Due to this, the new generation of millennials, who were teenagers and young adults at the time, lived in the times of controversy as well as opposition with the older generation. Men perceived other men who were attractive to women as too feminine to be considered a 'real man', while male standards set by men were becoming toxic.

In the 2020s, a fit body is still the general preference; however, men start to have more liberty in engaging in fashion and even makeup. Actors and musicians are still a big influence on male beauty. Timothee Chalamet, Tom Holland, Shawn Mendes, and Conan Gray, all of them could be named as examples of Gen-Z's male standards of beauty (Wickes, 2023). This shift also happened due to the slight decline of homophobia and the criticism of toxic masculinity.

Looking back at the evolution of both male and female beauty standards, it can be concluded that the most significant mass media influences were cinema, advertising, and magazines, where women were targeted by commercials more. The shaping of beauty standards has also been impacted by more than just mass media, but also by economic, political, and cultural shifts. Therefore, it can be said that the shaping of what people perceive as attractive in each other is a complex process influenced by multiple factors, and mass media can play both the role of reflecting bigger societal trends and introducing completely new ones.

## **Conclusion to Chapter 1**

Chapter 1 delved into the core mechanisms of marketing and media discourse, tracing the ways in which they were shaping and redefining people's perception and expression of beauty. The chapter established the theoretical basis for further multimodal and discourse analysis of advertising and its power. It studied the appeal

to ‘needs’ and ‘pains’ in successful advertising campaigns based on Abraham Maslow’s Hierarchy of Needs. Moreover, the Chapter looked at a number of approaches to persuasive techniques, proposing to categorise them with the Aristotelian persuasion principles of ethos, logos, and pathos. Distributing the persuasive techniques into categories based on common features helped in shaping a comprehensive analysis and tracing the approaches that are the most effective. Presenting the analysis of linguistic features of anglophone advertising reveals the non-obvious peculiarities of advertising texts, highlighting the role of vocabulary and structure choices in influencing the final decision of consumers.

The Chapter traced the evolution of female and male standards in the context of mass media development. It highlighted examples of media propagating certain ideals to the public, mainly through stylistic, semantic, and visual means, including the exploitation of connotations, associations, emotive vocabulary, and visual metaphors. The analysis showed that the perception of beauty in society was connected with larger historical events and the ways they impacted the public mentally.

Mass media have long acted as a tool for shaping beauty standards; however, women were targeted by beauty advertising more often and for longer than the male population was. It can be concluded that beauty standards in advertising are shaped by a complex interplay of multiple factors and communicated with the help of persuasive techniques, as well as specific marketing vocabulary and marketing strategies.

## **2. LINGUISTIC AND SEMANTIC REPRESENTATION OF BEAUTY STANDARDS IN WESTERN ANGLOPHONE ADVERTISEMENTS**

### **2.1. Modern standards of Female beauty as communicated via Anglophone advertisements**

#### **2.1.1. Face, Skin, and Hair.**

The first thing worth mentioning is skin, particularly its quality and colour. It is well-known that the worst thing a woman can do, according to the beauty industry, is get old. Therefore, the commercials often feature messages like “*71% of 148 saw appearance of wrinkles reduced*” (TheScantilyClad, 2010). This particular quote employs the technique of consensus and social proof around a certain skin standard. Another example is “*Go back. Go now. Why wait to look younger?*” (TheScantilyClad, 2010). It addresses the audience directly and paints a picture of the product seemingly having a superpower to ‘reverse time’. What is also prominent in these examples is the comparative degree of adjectives (‘younger’) or the semantic significance of an unfinished process (‘reduced’). This way, the commercials subtly paint the picture of having a certain effect towards which a woman should strive; however, the product promises to only lessen the effects of ageing. It may also be argued that this is an illusion of an infinite process, since one may always look younger than they are. The younger look is also often directly connected with the overall beauty and is expressed through synonymous words:



(yasminlebondotnet, 2017)

Seemingly miraculous promises and idealised standards occur repeatedly in women's skin commercials. A particularly prominent example is the Avon Anew Reversalist Commercial 2009. It starts with a hook: "*Younger skin? I want new skin. I want what Avon's got*". Then it features phrases "*It's a breakthrough, it tells cells to make new skin faster, so wrinkles fade quickly*", "*My skin doesn't just look new, it is new*" (yasminlebondotnet, 2017). Firstly, according to the ad, 'younger' is no longer what a person should strive towards. Women are offered a new degree, in particular, 'new'. Avon gives more, faster, and better than everyone else. What Anew Reversalist Commercial may also be doing is purposefully repeating the use of the word 'new', a direct antonym for 'old', which creates a subconscious play on connotations in the minds of people that already exist in the context of stigmatised 'old' age for women.

The statement that what a woman already has is not enough is not an individual occurrence. Miss Universe - Avon Commercial can be mentioned. It starts with the direct statement: "*In my world, good skin isn't good enough*". It uses strong vocabulary, like in the phrase "*An embarrassing acne? Not an option*" (Miss Universe, 2010). The word 'embarrassing' strikes an audience immediately due to its

strong negative connotation. This is an example of the creation of insecurities by commercials, since the person who has acne is directly called embarrassing.

Wrinkles are not the only ‘imperfection’ that has been long stigmatised. Skin that was portrayed in the early 21st-century commercials practically always had an absolutely even tone. Aside from acne, it also did not have any freckles or pigmentation, much less vitiligo. Even now, when commercials show women with any of these skin ‘imperfections’, it is always a statement against beauty restrictions, rather than a normal occurrence that people do not give any notice to. It can be said that only freckles are being normalised in recent years.

The debates as to the reasons behind the stigmatisation of women’s age have been happening for a while. Some state it is due to the infantilisation and therefore inferiority and the control of women in society, some claim that these are the vestiges of the past when a woman’s age was directly related to her reproductive prospects. Regardless of the real reason or the combination of them, only in recent years the stigma around ageing is just beginning to fade.

Dove addressed these issues in its 2024 commercial “*Real Women, Real Results: Dove Beauty Bar for Decades of Soft Skin*” (Dove US, 2024). It specifically features women of senior age with prominent wrinkles and grey hair, as well as age-specific pigmentation and freckles, being happy and fulfilled, which is a direct opposition to the messages sent in the commercials of the earlier years. Like in the Maybelline Dream Matte Mousse & Dream Mousse Concealer Advert (2008) that promotes soft and naturally looking skin foundation by showing women in various settings they might desire: a woman spending time with a child expressing affection, a woman leaning in for a kiss (meaning finding love). The advertised foundation was kept in the spotlight all this time. The ad features phrases “*Some women wear a foundation, others wear a sensation*”, “*So air soft it must be touched*”, and it gives a “flawless finish” to the makeup (Beauty Advertising Lover, 2016). The usage of such words as ‘flawless’ and ‘sensation’, which, in this context, have a strong positive connotation, emphasising perfection and high standards, at the same time highlighting

the seeming natural perfection of the skin. Which, in turn, makes a woman feel accepted, loved, desired, and therefore happy and fulfilled. In 2024, in their ad, Dove sends the message that fulfilment does not come from perfection but from one's attitude to life and their own body. It has a slogan, "*Beauty never gets old*" (Dove US, 2024).



(Dove US, 2024)

The usage of 'old' here is a play on two aspects of the word's meaning, one of which is 'outdated' and the other 'of an old age', which highlights the subjectivity of human beauty. However, the ad still features some typical elements of the female beauty in the industry, like makeup, elaborate hairstyles, and fashionable clothes. Further, the tendency to treat makeup and fashion as female empowerment will be delved into more. Such products are no longer promoted as necessities to cover skin imperfections or reduce wrinkles, but as a form of self-expression and bold femininity. The Dove ad is also accompanied by Meghan Trainor's song 'Me Too' that sends strong messages of self-love, featuring such lines as "*I thank God every day that I woke up feelin' this way, and I can't help loving myself, and I don't need nobody else*" (Dove US, 2024). Although the commercial does not feature much

promotional text directly related to the product, the song functions as an advertising message itself. “I can’t help loving myself, and I don’t need nobody else” highlights the tendency towards female independence in the perception of their own bodies from public opinion. This is the shift that becomes prominent in many marketing campaigns beginning from about the year 2020 that prioritise body positivity and diversity. Dove obviously also promotes their product by creating the association between the feeling of being accepted and their soap, but it is still an important step, since making more people feel included in such a big community under the collective name “beauty industry” is moving towards a more inclusive beauty and society.

Despite the increase in representation and the attempted de-stigmatisation of ageing and skin imperfections, commercials still offer such products. N°1 DE CHANEL, BEAUTY AHEAD OF TIME 2022 Commercial states that “*skin is our first garment*” (CHANEL, 2022) using a metaphor to make the message that a person should take extra care of their skin stronger and more memorable. Their product “*supports skin youthful appearance by addressing the first stage of skin ageing*”, “*skin looks smoother, brighter, and revitalised, radiating the energy of youth*” (CHANEL, 2022). Here, the comparative degree of adjectives is used again, as well as the words ‘youth’ or ‘young’, not substituted by any euphemisms or metaphors. This way, ads directly state what women should be aiming at.

The word ‘beauty’ is also repeatedly mentioned in women’s beauty commercials, like in this ad’s slogan “*Beauty ahead of time*” (CHANEL, 2022), although the meaning of the word is repeatedly stretched, reimagined and re-assessed. There is also a constant shift between its subjective (“*My beauty, my say*” (Dove US, 2016)) and contradicting objective understanding. Chanel’s ad also does not emphasise health and self-care, like some other brands now do, for instance Avon in their 2024 commercial: “*I always make sure that I take care of my body, and my skin is no exception. You wanna feel as good on the outside as you do on the inside*” (Avon, 2024). This statement presents skin perfection as a reflection of the general health, with the complementing ‘outside’ and the ‘inside’ feelings. “*Taking small*

*moments to treat yourself is empowering*” (Avon, 2024). Here, skin care is presented as a product for pleasure, which allows a form of meditation. The use of the word ‘treat’ here, a homonym of the noun ‘treat’, something unnecessary but really pleasant, and a partial synonym of the verb ‘to heal’, creates an even stronger impression of why this product may be bought for pleasure or health, not just for beauty.

There is also another big issue related to skin representation. Up until the 2020s, few non-white models were featured in commercials. Even in the year 2025, when big brands are introducing darker shades of foundation, people of colour struggle to find the tone that matches their skin or even a tone dark enough.

What is interesting to note is that naturalness accentuated in the foundation commercials does not persist in the case of products for lashes and lips. The 2007 Maybelline commercial uses several keywords that are associated with mascara, employing them in metaphors and slogans. *“Lashes are now longest, thickest, blackest”* (Beauty Advertising Lover, 2016). This particular statement uses neologisms to attract attention and to place an emphasis on the fact that the mascara will accentuate lashes ‘even more’. This impression is created by putting the absolute adjective ‘black’ in a degree of comparison. They offer ‘extreme black’ colour, where ‘extreme’ highlights the ‘even more prominent’ natural colour, since lashes are usually dark naturally. They also use the statement *“Is your mascara falling short?”* (Beauty Advertising Lover, 2016), which is a pun based on the idiom meaning ‘to fail expectations’ and the direct meaning of the word ‘short’ which is antonymous to the effect associated with the use of mascara, namely making lashes longer. The 2021 Maybelline ad offers similar things like *“limitless length plus volume, sensational from every angle”* (maybellinenewyork, 2021). Again, ‘length’ and also ‘volume’ are promised. The word ‘sensational’ is used, which becomes a somewhat brand vocabulary at this point. The latter creates associations with something that attracts attention and is something out of the ordinary. All these statements repeatedly occur across various commercials for mascara. In LASH IDÔLE FLUTTER EXTENSION

MASCARA WITH OLIVIA RODRIGO 2025 by Lancome, there is a statement, “*Feels like my longest lash era*” (Lancome USA, 2025). Few features can be highlighted about lashes as they do not change much with age or have any peculiarities that could be turned into insecurities apart from their length. Therefore, there are few promises about them in ads. The aspect that is worth noting is that long and prominent lashes make eyes seem bigger. The exact reason for the formation of this beauty standard is debatable, however, some state that it is connected with the infantilisation of women, since bigger eyes, the absence of body hair, as well as soft and clear skin can be argued to be features found rather in younger girls than in grown women.

Lipstick commercials either put an emphasis on self-expression or highlight natural tones. As an example of a self-expression campaign, a NYX commercial can be named, as it featured a slogan “*New SHOUTLOUD Satin Lipstick*” (NYX Cosmetics, 2020) where the neologism ‘Shoutloud’ attracts attention and implies boldness and visibility, not only due to the semantic meaning of the combined words but also the unusualness that the neologism creates. It also states “*Ultra Saturated Lip colour in 24 shades*” (NYX Cosmetics, 2020). The use of ‘ultra’ highlights the somewhat rebellious quality of an unnaturally bright colour. The shades featured both the red ones and more extravagant purples or blues. Stating that the lipstick has 24 shades in the advertisement puts an even stronger emphasis on self-expression, as such a big number offers a variety out of which everyone can choose something for themselves. Both lipstick and eye shadows offer a great field for creativity, and this is the main message of the latest make-up marketing campaigns: makeup is self-expression and skin and hair products are for health. Turning to the Avon 2024 commercial, a woman says, “*Makeup has always been a huge part of my self-expression*”, where she directly mentions the phrase ‘self-expression’. The ad also states, “*I like to match my makeup to my mood and really just have fun with it*” (Avon, 2024). It is a shift from the statements of the past that promoted necessities like hiding imperfections. The phrase ‘to have fun’ basically sums up the newly rising

approach to makeup: a product that is entertaining and pleasant to engage with. The restrictions of the beauty standards have seemingly lessened, and the societies have changed, so now people are looking for a way to express their uniqueness, and makeup, like fashion, is becoming a way to promote one's personality to the world. "*Avon is for everyone*" (Avon, 2024) is yet another reflection of the changing approaches, as commercials of recent years feature not just one type of product user, but people of different ethnicities, ages, and even genders. Makeup is also slowly integrating men into its target audience. Examples could be 2022 FENTY ICON LIPSTICK | FENTY BEAUTY ad and NYX and Chanel campaigns. However, the self-expression messages are not as widely used as they are for women. This issue will be delved into further.

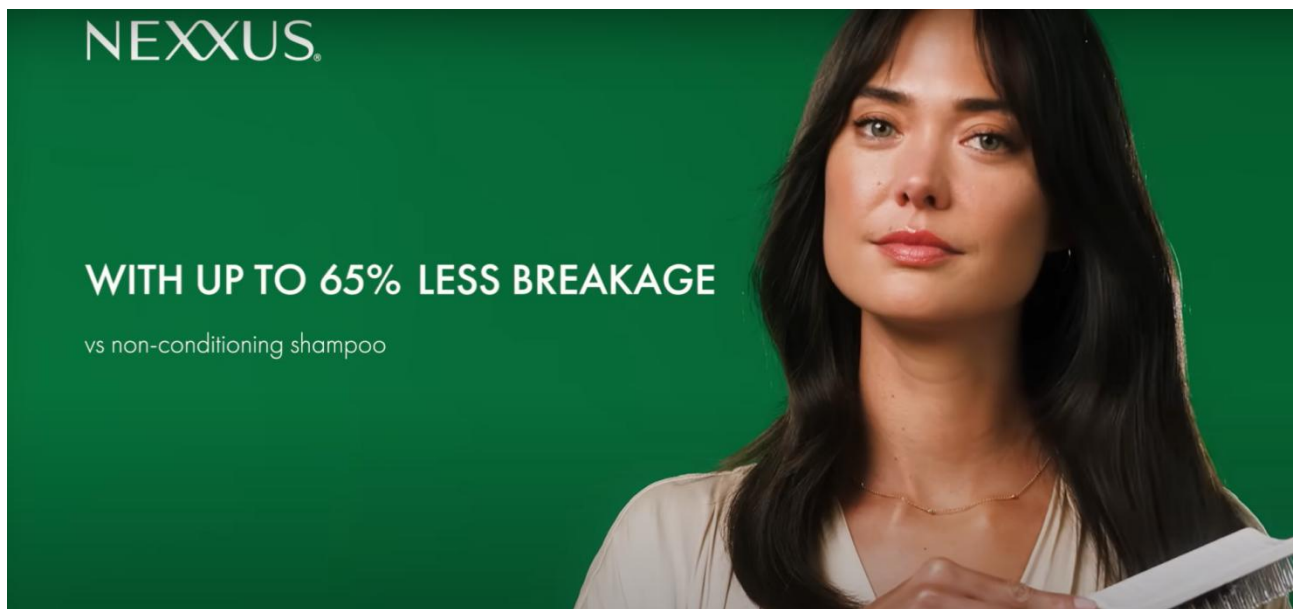
The first thing that is noticeable in the commercials for hair products is that the image of healthy hair is very specific. Commercials mainly show hair that is completely straight and unnaturally shiny. L'Oréal Paris Advanced Haircare "*Power On/That's the Power of Beautiful Hair*" Commercial (2015) states, "*each shampoo is powered by its own unique ingredient designed for every hair need*" (Shampoo & Hair Beauty Ads Collection, 2018). The use of the word 'unique' is an example of a glittering generality, since it evokes positive emotions due to the seeming inclusivity, as well as the following 'every hair need'. But it is an illusion due to further enumeration of the characteristics of 'beautiful hair', which is crucial for the satisfaction of needs for love and belonging and self-esteem – the message reinforced by the following statement: "*When your hair's on, you're on. That's the power of beautiful hair*" (Shampoo & Hair Beauty Ads Collection, 2018).



(Shampoo & Hair Beauty Ads Collection, 2018)

The specific characteristics that are enumerated include “*repaired, quenched, vibrant, full, glossy, straight*” (Shampoo & Hair Beauty Ads Collection, 2018). The first 3 ones emphasised general health, both visual and actual. However, then the characteristics move towards more specific visual features, and ‘glossy’ and ‘straight’ are mentioned specifically. It can also be highlighted that the voice promoting the product is male, apart from occasional quotes from famous female models featured in the video. It may be argued that it also sends a subtle message to women that their hair is not all about health, but also beauty, helping them find love and male attention. The ad ends with L’Oreal’s slogan “*Because you’re worth it*” (Shampoo & Hair Beauty Ads Collection, 2018), trying to undo the previous message to a certain degree, again emphasising a woman and her self-care with the help of the product. In the earlier commercials of the 21st century, there is practically no distinction between self-care and beauty practices, and they are presented as the same thing. It can be contrasted with the already mentioned Avon 2024 ad, where the ‘outside’ is only the reflection of the ‘inside’ health, and where the word ‘beauty’ is not deliberately

mentioned once. There is also a Nexxus 2023 ad, ‘Nexxus Unbreakable Care Collection for Fine and Thin Hair’, which states “*Get stronger, fuller, thicker-looking hair with up to 65% less breakage*” (Nexxus Haircare, 2023). Such characteristics as ‘full’, ‘thick’, and without ‘breakage’ are mentioned, as they are often associated with active hair-growth, therefore, health. Statistics is also highlighted, which is a persuasive technique on its own, as it creates the impression that studies have been conducted and data is proven.



(Nexxus Haircare, 2023)

The issue with hair representation is the same as with skin representation. It often lacks diversity. Especially earlier in the century, ads did not feature the hair of people of colour, and even curly hair of white women appears in a minority of ads. This sends a message that the products are not adapted to different hair structures, and they were not considered in the process of making and testing the said product. In L’Oréal Paris Préférence Hair Color “Manifesto/The Art of Color” a black woman did appear, but even her hair is completely straight, which is not a typical hair structure for black people.

Closer to 2020, the keywords that are used the most often are ‘strength’, ‘smooth’, and ‘length’. L’Oreal 2021 ad states, “*Strengthens hair length and helps*

*seal split ends*” (L'Oréal Paris USA, 2021). In 2023, there is also a statement such as “*Now stronger hair starts before you shampoo*” (L'Oréal Paris USA, 2023). There is a great increase in the diversity of hair types represented. The problems mentioned include ‘dryness’, ‘damaged hair’, and ‘frizz’ (Pantene, 2024). They were repeatedly mentioned before as well, but the products in the 2020s do not promise a particular image of hair, but accentuate health and comfort, much like skincare. Looking at the example “*Repair 6 months of damage is one wash*” (Pantene, 2024), where mentioning the word ‘damage’ or ‘damaging’ evokes emotions in the audience due to its negative connotation, it may be concluded that the image of the product that is being painted is a ‘helper’. The use of such vocabulary also highlights the distinction between beauty and health that was not observed before. Thesaurus.com provides the strongest antonym for the word ‘damaged’, being ‘healthy’ (Synonyms and Antonyms of Words | Thesaurus.com, 2025). Again, the play on people’s subconscious perception of oppositions is used, but now, the accents have shifted.

Regarding this issue, Dove can be mentioned again. In their 2019 “Dove conditioner for every hair type” commercial, they particularly addressed the issues discussed above, saying, “*Why are we always shown only one type of hair?*” (Dove US, 2019). They feature the hair of a black woman, dyed hair of an unnatural red colour, as well as the woman with grey hair, which is arguably the most stigmatised thing in the world of hair dyes and products. And this is no wonder, because the stigma around grey hair is literally what keeps this industry ‘alive’. Hair dyes can also help with changing one’s style/express oneself, like in L'Oréal Paris Préférence Hair Color “Manifesto/The Art of Color”: “*We believe that hair colour is a powerful expression*” (Shampoo & Hair Beauty Ads Collection, 2020). It becomes a form of artistic expression as well:



(Shampoo & Hair Beauty Ads Collection, 2020)

However, many women are content with their natural hair colour. For this reason, dying their hair out of necessity to cover the stigmatised greyness is a much more common scenario.



(Shampoo & Hair Beauty Ads Collection, 2021)

Even in recent years, when the stigma started to seemingly fade away, products to cover grey hair are still on the market and are being advertised, like in the L’Oreal 2024 ad. It has a humorous line of a kind of magical character: “*Sorry, I’m a little*

*psycho about covering grey roots. Cover, cover, cover*” (L'Oréal Paris, 2024.) The repetition of the message reinforces it and makes it stand out in the audience's minds. It also has an underlying meaning of shame, as grey roots need to be covered. Schwarzkopf, on the other hand, offers to “*create your next hairstory*”, finishing the ad with “*What story will you tell?*” (Schwarzkopf, 2024). It places an emphasis on expressing one's uniqueness rather than using the product out of direct necessity. This is an example of how, out of one product, commercials make both a ‘necessity’ and a ‘luxury’, into which all products can be roughly divided. It is a necessity to fulfil the need for love and belonging by fitting in, and it is a luxury that enhances the quality of life, but is not essential to it.

What makeup sells nowadays is the emotion. It may be the emotion of belonging, of self-love, sentiments for our loved ones, or rebellion. A particularly interesting example is the marketing approach of rebellion. Makeup and hair dyes allow women to be bold, to feel empowered through particular products that are slightly more unusual than what the average market has to offer. For instance, green hair dyes or black lipsticks are not heavily promoted by any big brand, because these appearance choices are still too unconventional. However, a bright red hair dye or a purple lipstick, or bright yellow eye shadows are marketed as forms of self-expression and rebellion against the mundane. Thus, rebellion is only accepted and marketed when it roughly fits the set conventions and does not challenge them too much. What such advertising does is it takes people's desires and tells that they do not need to do a lot to reach them, but simply buy a certain product that will make them feel like part of something bigger, something that people strive for.

Finally, the slogan of one of the most famous and influential make-up brands, Maybelline, should be mentioned, “*Maybe she's born with it, maybe it's Maybelline*” (Beauty Advertising Lover, 2016). It emphasises a natural look as the goal. However, as it can be seen from the data above, this standard can be quite self-contradicting, being prioritised with one kind of product and neglected with another. What is

prominent about this slogan on the level of stylistic is the use of alliteration to make it more memorable, getting the message across more effectively.

### **2.1.2. Body.**

In the 21st century, the skinny standard of the previous century pertained. All the women in the commercials of practically any product up until recent years were very thin. Unlike in the commercials of the previous century that were analysed in Chapter 1, fewer occasions of representing body ideals through language can be found in the 21st century, as it is rather done through simply showing particular body types. Around the 2020s, brands started to incorporate body positivity. Victoria's Secret's 2024 commercial "*Unwrap the Magic*" featured one plus-size black model wearing lingerie, and their 2024 "VS Celebrates Gifting" commercial of the same year showed 2 models, one of them was black and one was white. Although it is a significant step towards representation from one of the biggest lingerie brands, plus-size models are still treated as an exception to the rule. They are in the minority and do not make up even 50 per cent of all the models featured in these two ads. Moreover, plus-size models have their own standards. Women who have prominent stomachs or cellulite are not featured as models. What they may have is wider hips, wider rib cages, bigger breasts, and generally larger proportions. Mentioning breast size, it does not seem to play a big role in the commercials intended for women. Most of the thin models have smaller breasts, occasionally middle size, but there is no emphasis placed on this.

Body hair is arguably one of the most controversial features that has a long way to go before being normalised. Only one of the selected commercials featured armpit hair, and it was again Dove's 2023 ad for their deodorant, which is in line with their brand strategy of recent years that prioritises diversity. However, in all the other ads, body hair is not featured even once, nor for a short period of time. All women had perfectly hairless armpits and legs.

An issue that is worth mentioning is the perception of women's bodies through the male gaze, as in commercials intended for men. Most women represented in them do not look drastically different from women portrayed in women's commercials. But less diversity in terms of ages, body types, etc. is observed, even in the 2020s. A particularly interesting example of the male gaze in mass media is Sydney Sweeney's 2024 commercials for the brand Dr. Squatch. Sydney Sweeney is one of the well-known modern female beauty icons among men. Even though she is a good actress, her figure played a big role in her popularity, namely her breasts and her bottom. Using her example, the analysis of the still-present issue of the extensive sexualisation of women's bodies in commercials for a male audience can be done.

Portraying 'sexual' and attractive women in the context or 'beside' the product is not sexualisation per se. But the issue appears when sexuality is tied directly to the product and therefore becomes a form of a product itself, to the point where women's bodies become a form of a product. In such cases, women's sexuality is treated as the main element driving men to purchase the product, not directly related to women in any way. For instance, in 2006, Tom Ford launched a campaign for a perfume for men that featured a naked woman holding a bottle of cologne with her breasts and between her legs. It had a slogan, "*The first fragrance for men from Tom Ford*" (*Tom Ford for Men*, 2007). Considering the fact that different modes in advertising should be sending related messages relevant to the final goal, the ad in this case sends a message that a woman's body and sexuality are treated as something 'for men' as well. The posters offer a perfume by 'offering' a woman's body with it.

In 2024, Sydney Sweeney did 4 commercials for Dr. Squatch, and each of them featured sexual innuendos. They mentioned coconuts as a very obvious metaphor, and had slogans like "*Dr. Squatch – natural body wash for men who prefer natural*" (Dr. Squatch, 2024), while Sweeney is well-known for her sizable natural breasts, and the innuendo is obvious to anyone familiar with her persona. Again, this is a recurring theme in beauty standards, already mentioned in this study: a perfect woman is perfect naturally. Sydney Sweeney also wears revealing outfits or does not wear

clothes at all, sitting in a bathtub covered by bubbles. In this particular ad, the hook phrase is “*Are you interested in my body... wash? Well, you can’t have it, because this isn’t for boys, it’s for men*” (Dr. Squatch, 2024). Sydney’s body is tied directly to the body wash being sold, as initially, the phrase sounded like a statement simply about Sweeney’s body and not the body wash. Her attention is also treated as a kind of product. In several videos, she claims that she likes the body wash and, therefore, men who use it. This is also the technique of associating emotions from the commercial with the product, evoking the desire to buy it.

### **2.1.3. Behaviour.**

When it comes to behaviour, this aspect might seem quite vague, but it is no less important in the perception of women’s attractiveness both on and off screen. Most girls from a very young age hear phrases like “*Behave like a girl, don’t be embarrassing*”, “*Boys don’t like it when you \*insert an action\**”, “*Sit like a girl, you’re wearing a dress*”, etc. But what does ‘behave like a girl’ mean, and how much of the stereotypical behaviour is shown to us through advertising? Perfume commercials are good examples for such analysis, as well as Victoria’s Secret Angels’ promotion videos.

Since ads for perfumes sell more or less intangible products, they sell emotions and feelings that can be experienced because of or with their perfumes. In such commercials, women are very often featured among flowers, in big, flowy dresses, and amidst all things associated with softness and gentleness, like petals, fluffy animals, etc. This is also because most perfumes for women have floral aromas, which might be intertwined with the perception of women as gentle and delicate for a long time before the 2000s. Examples could be Miss Dior 2020 and 2022 commercials with Natalie Portman, or Gucci Bloom: The Campaign Film in 2017. In such commercials, women’s movements are slow and smooth, they often wear heels, and not very often pants. Another image that can be traced throughout perfume ads is a ‘rebel party girl’, like in Black Opium Le Parfum 2023. She wears black clothes,

often leather pants, and dark eyeliner, displaying her boldness and seeming rejection of soft femininity. However, it might be argued that this is an illusion, like with body positivity and plus-size bodies. Because rebellion in the beauty industry is only allowed within the norms that are not too uncomfortable for the public.

What is also prominent is that women practically never display power, neither physical power nor unapologetic authority, especially over men or groups of people who include men. The only kind of power women are allowed over men in this type of media is their attractiveness and allure: the power of seducing and then rejecting. This theme can be traced in the Coco Mademoiselle ad with Keira Knightley in 2011. However, women are practically never shown to achieve power through their intellect or strength. To support the point, it is possible to even refer to cinema, where authoritative and strong women were often portrayed as unhappy or traumatised, and what they needed was to uncover their true softness and femininity they had buried deep inside, like Margaret from a famous movie ‘Proposal’ (2009) or Ida from ‘Miss Congeniality’ (2000). The concept of female power in beauty advertising can be summarised in Candice Swanepoel’s quote, a Victoria’s Secret model, in her 2024 introduction video: *“I’m drawn to women ... who really played on femininity and grace. I think that’s our superpower”* (Victoria's Secret, 2024).

Women are presented with power which lies in softness and gentleness. This is what lies at the core of the critique of the toxicity of modern beauty standards, as the fact that they are unrealistic is only part of the issue. In the 2023 Lancôme ad ‘New Idôle Now starring Zendaya’, women there are portrayed more boldly. It features a slogan, *“That’s us, coming for change”* (Lancôme Canada, 2023). It sells rebellion, but it can be argued to still be quite performative. All women there wear long flowing dresses, full face makeup, and the video features flashes of flower shots, which is not a drastic shift from the average portrayal of perfumes for women. What all this conveys is the idea that women can be anyone, as long as they fit the conventional standards of femininity. Here, Dove commercial can be addressed again, their 2016 *“Beauty on your own terms”* campaign, as this brand has truly done a thorough work

on bringing the toxicity of beauty standards to light over the last 7 years. “*They said I was too pretty to fight*”, it begins, said by a female boxer. Then it features a woman who shares that she was called “*too masculine*” and “*boyish and ugly*”. It also delves into such issues as fat-phobia as well as age and body shaming, concluding with the slogan “*My beauty, my say*” (Dove, 2016). This commercial and the whole campaign basically highlight how restrictive beauty standards remain, even when diversity and representation increase.

It is very likely that the beauty industry can never be all-inclusive. Because if people felt comfortable with every aspect of themselves, there would not be anything to sell. So far, boundaries only stretch, and do not disappear entirely, always leaving people with something to feel insecure about.

## **2.2. Modern standards of Male beauty as communicated via Anglophone advertisements**

### **2.2.1. Face, Skin, and Hair.**

Before the 2020s, the emphasis in men’s skin care was rarely put on any aspect of physical appearance. Commercials accentuated comfort and feeling generally better because of how moisturised skin would feel. It manifested in the form of slogans like “*Why not take better care of your face? You need new Nivea Men Face Cream*” (Twenty Model Management, 2018), “*It cleanses and moisturises... leaving your skin feeling comfortable and smooth*” (The Commercial Collector, 2021). In these ads, the focus is purely on comfort and health. The slogans are accompanied by images where men demonstrate the use of the cream, usually smiling and conveying positive emotions, associating them with the product. The colour palettes that are used usually incorporate shades of blue, white and black, and shades of green. Firstly, these colours are generally associated with masculinity, and secondly, blue and white are often associated with cleanness, which is the main message of such products for men since they are intended for hygiene. Some commercials do not specify why men

need skin products. It is assumed that the target audience already knows why they are looking for a certain product, and they simply need to be persuaded to buy a certain brand. Usually, this is reached through somewhat manipulative persuasive techniques like card-stacking or false dilemma. The brands present information as if their brand is the only option or the best one. An example could be “*There are actually a few ways to reduce your eye bags, and one of the easiest, Particle 6 in 1 face cream, actually works really well*” (Seven Doors, 2023). In this quote, the existence of other solutions is acknowledged, but they are disregarded as not suitable enough. It can be argued that this happened due to the relative lack of competition in the niche of male beauty and care products, with just a few big brands taking the lead.

Practically every skin care product emphasises that this routine is very low effort, sometimes contrasting it with women’s beauty procedures. Commercials repeatedly say, “*It’s easier than you think*” (NIVEA ANZ, 2022), “*You think men’s face care is as complicated as women’s face care? As time consuming? And even as painful?*” (Manish Nitesh, 2016). The latter statement was supported by the visuals of men engaging in skin care routines that are usually associated with women, like doing face masks or going to salons. Then it says, “*Nivea Men all in one face wash. Keep it simple, look your best*” (Manish Nitesh, 2016). However, in all of these quotes, the specifications of what is meant by ‘look your best’ or the benefits of ‘better care’ are not mentioned. Words ‘simple’ and ‘easy’ are repeatedly used in promotion, and they manifest in the products that are ‘fast’ to use, like offers ‘6 in 1’, ‘3 in 1’, ‘all in one’, etc.



(The Commercial Collector, 2020)

It might be argued that this is a developing use of the persuasion principle of commitment and consistency, since getting men accustomed to using skin products lays the ground for later promotion of more demanding and elaborate routines.

Beginning from 2023, a heavier promotion of anti-ageing products took place. A particularly good example is 'Particle' face cream 6 in 1. Ads state that "*Particle fights eyebags, removes dark spots and reduces wrinkles*" (Seven Doors, 2023). An alternative and more emotive wording is "*Particle fights those puffy eyebags, removes dark spots, and helps eliminate those nasty, nasty wrinkles*" (Seven Doors, 2023). Male beauty standards for skin start to resemble the female ones of the earlier years, and emotive vocabulary is used in order to create an insecurity in the target audience. "*Most guys get serious eye bags as they get older*" (Seven Doors, 2023) reflects a budding stigmatisation around men's ageing, as there is around women's.

The difference between male and female ageing stigmatisation lies in the fact that, for now, ads do not portray men attempting to completely hide their age. Even though the commercials talk about eliminating wrinkles, the visuals feature men with

grey hair as well as other signs of ageing. The product in this case simply offers to refresh the look of a face and reduce visual weariness rather than hide a man's real age. Commercials for hair dyes to cover grey hair for men are not nearly as popular as they are for women. In 2021, L'Oreal launched a product, a 'quick' hair dye for men, marketed as helping to cover greyness in minutes. It is another example of the fact that products for men still have to be mainly low-effort. The plot of their ad referenced special agent movies and began with a dialogue:

– *Agent, you've got a serious greys problem.*

– *I need the good stuff.* (L'Oréal Paris Sverige, 2021)

It also incorporated a moment, where the actor applies a product to his hair, saying “*You've never seen a man dye his hair before?*” (L'Oréal Paris Sverige, 2021), a clear address of the somewhat stigmatised dyed hair on men, since the practice has long been associated with women.

Both skin care and hair care products also place an emphasis on being created specifically for men, conveying it through such statements as “*Men, this is your face cream*” (Twenty Model Management, 2018) or “*Made just for men*” (Trend Media Pacific, 2016). A particularly interesting example is the 2015 promotion of Nivea Men Cream. It featured typically brutal men, and a rugged voice enumerated that “*Men like convenience*”, “*Men like attention to details*”, “*Men like masculine colours*”, “*Men like it (cream) fast-absorbed*” (NIVEA MEN, 2015), stating that the new Nivea Men Cream considered all these specific manly desires and created a cream just for men. It is possible that in such a way, this skin care product was meant to be separated in the minds of men from the products women use, so that men would not feel emasculated. Therefore, a face cream commercial tried to include elements associated with stereotypical masculinity, like tough physical work, muscular-built bodies, the colours blue and silver, as well as verbalising stereotypical male values.

In the 2020s, another, completely new tendency in male beauty appears, and it is the wider integration of men into makeup. Commercials where men use mascara, eye shadows, or coloured lipsticks are still rather rare, but referencing the possible

integration of commitment and consistency principle, some brands try to get men accustomed to concealers, foundations, colourless lipsticks, and pencils for brows that might be used for beards as well. Chanel took the approach of offering tutorials for achieving a refreshed look with the help of the marketed products. Commercials state “*How to get a flawless poreless-looking complexion*” or achieve a “*natural look with a beard*” (CHANEL, 2020).



(CHANEL, 2020)

This is a very careful and subtle entering of makeup into the male market. Products are promoted as those for ‘hydration’, elastic skin, or for limiting ‘exposure to everyday pollutants’ (Charlotte Tilbury Beauty, 2020), but not for beauty practices. The use of such words as ‘flawless’ is observed in men’s ads as well as in women’s; however, the main accent is, again, on health benefits and not a beautiful look.

**MOSSCELLTEC™ NO. 1  
FOR HYDRATION  
AND STRETCH**



**AIRCOOL™  
FRESH-FEEL ON SKIN  
TO COMBAT HUMIDITY  
AND SWEAT**



(Charlotte Tilbury Beauty, 2020)

The word ‘beauty’ is never mentioned in such ads, even ‘natural beauty’, which would seem fitting to be mentioned, is carefully avoided. Very likely, it is due to still present toxic masculinity, through the lens of which engaging with anything that could be considered feminine is deeply shameful. Therefore, men’s hair is mostly

‘strengthened’, skin is ‘revitalised’, ‘restored’, or ‘moisturised’, and the look is ‘refreshed’.



(dovemencareus, 2021)

However, ‘beauty’ is still reserved for women. Tom Ford’s 2021 commercial is one of the few that directly touches the topic of male attractiveness and proposes to engage with it. “*I believe that taking care of oneself adds quality to life*” it starts, quite typically putting an emphasis on hygienic self-care, and then it continues “*looking the best you can is a show of respect to those around you*”. The products offer to “*cover imperfections*” and “*achieve a polished look*”. With the help of a few simple steps, “*you can present your most handsome and impeccable self to the world*” (Spring Studios, 2021). The ad highlights the role of attractiveness in strengthening social relations and elevating one’s status. It takes stereotypical intangible standards for men that have long been present in the culture and puts them into the message of a commercial for makeup and grooming products.

This trend of actively engaging men in makeup and the beauty industry in general is still only several years old, and it is slightly early to make comprehensive judgments on the effectiveness of persuasive techniques or the scale of acceptance of the trend in society.

### 2.2.2. Body.

When it comes to the representation of male bodies, in the majority of cases, commercials feature strong-built muscular men. In all of the 50 selected commercials, not a single man was obese or excessively thin. A few ads featured middle-sized bodies with a certain level of fat, and even seemingly slender men had a generally fit physique with prominent muscles at least to some degree. Although the ideal itself is rarely verbalised directly. The words ‘thin’, ‘slender’, ‘muscular’ and, on the contrary, ‘fat’, ‘big’, or synonymous euphemisms are used only in one brand’s ads out of all selected, in ‘True Classics’. Their T-shirts are said to be “*Making big guys look slimmer, and slimmer guys look buffer*” (True Classic, 2025). What is also interesting about this commercial is that it features a woman directly selling the product. The ideal that can be summarised from all the adjectives used in the statement is that the perfect body type is ‘buff’, which is another word for ‘muscular’ or ‘well-built’. Featuring a woman also appeals to the need for love and belonging, as well as self-esteem, implying that men will get the attention of women. Another commercial of this brand has a character’s wife say about the T-shirts that “*They’re tight around your arms and chest and turn your dad bod into a father figure*” (True Classic, 2025). Cambridge Dictionary (n.d.) provides such a definition of ‘dad bod’: “*the body of a man who is slightly too fat and does not appear to do a lot of exercise*”, while the Wikipedia definition gives a more detailed explanation of the origin of the term: “*‘Dad bod’ is a slang term referring to a body shape found mostly in middle-aged men, many of whom might be fathers*” (Dad Bod, 2025). Because the product is T-shirts, they do not offer any exercises or methods to change the physical characteristics of a man’s body, but they offer a way to reach a more conventionally attractive look in the said T-shirt. In this quote, there is a pun ‘father figure’, where ‘figure’ implies the meaning as ‘physical shape’. Coupled with ‘father’, it creates a collocation with a positive connotation, meaning a role model of a sort. This is also an example of the use of humour in advertising and the usage of linguistic means to make the message stand out and be memorable. The message in another ad of theirs

states, “*Dad bods deserve better tees*” (TheLastPlaceYou'llLook, 2024). This quote actually gives a positive and validating assessment of this particular body type and offers T-shirts specifically crafted for such men. This also partially echoes the emphasis on low-effort practices in products for men, since the T-shirt brand offers to make a man look slimmer or more muscular without him having to do the hard work on his body, although this low-effort aspect is not central to the ad, since they offer shirts for many occasions, including exercising at the gym.

However, more often the body ideal is the physical reflection of the other words and phrases that are mentioned in respect to men like “*strong, proud, raw*” (YSL Beauty, 2023), etc. This way it is viewed not only through the lens of aesthetics but also behavioural expectations, which will be delved into more in the next subchapter on behaviour. Referencing ‘Dr. Squatch’ again, their humorous commercials that promote body washes may be mentioned. They feature men of different body types, from those considered more fit to those resembling ‘dad bods’. But they are an example of the way behaviour representation can correlate with body type representation. In one of their ads, ‘Dr. Squatch - Natural Soap for Men’, they address the audience, “*Do you want to smell like mama’s little man?*” (Dr. Squatch, 2018). The use of the word ‘mama’ specifically creates an even stronger impression of infantilisation. This also echoes a repeated theme in male commercials: implying or using the opposition between a boy and a man, as well as the collocation ‘real man’ as a standard towards which one must strive. However, the term is rarely elaborated on or clarified, becoming a form of glittering generality. In this particular example, they do move on to painting the image of a man to whom they sell the soap to: “*...for men. Men who use their hands, men who build things, men who open a pickle jar on the first try, men who catch foul balls without spilling their beer*” (Dr. Squatch, 2018). This list implies such qualities as strength, dependability (in a way), and having everything under control, which are quite popular ‘male’ qualities perceived by the broad public. The main promoter of the soap can be said to have a mid-body type, that is neither big nor skinny. But the other man featured in the

commercial, who is meant to represent the target audience, has a muscular body. Both of them put a strong emphasis on masculinity, and the latter man embodies the idea of strength conveyed through a commercial.

What is interesting to note is that ‘male’ commercials featuring some male ideals are also sometimes intended for the female audience, just like the reverse phenomenon, discussed above. However, the difference is that men do not sell products intended for women. Such commercials rather try to influence men through the women in their lives. Old Spice is quite notorious for this tactic. One of their most famous 2010 commercials begins with “*Hello, ladies, how are you? Fantastic*”, where a conventionally attractive fit-built man directly addresses a female audience: “*Does your man look like me? No. Can he smell like me? Yes*” (Old Spice, 2010). The ad humorously hyperbolises the role of a perfume in a perception of a person, but what it sells is the attempt to reach an idealised image through the power of the product. This factor of ‘attempt’ but not a ‘way’ might be the reason why the ad targets a female audience, as it might have been perceived as slightly humiliating, men receiving a direct message stating ‘You will never be as good as me, but you might try through obviously ineffective means’. Doing it through a third person adds light-heartedness and humour, assuming that the targeted woman loves ‘her man’ for whom she might buy the product, the way he is.

### **2.2.3. Behaviour.**

Men are generally portrayed as authoritative, strong, and powerful, sometimes featured beside animals associated with these qualities, like wolves or whales, for instance, Dior Sauvage Elixir 2022 ad or Armani beauty’s 2024 commercial. Here, the concept of the ‘real man’ can be mentioned again, as there is a very prominent and repeated use of the concept of a ‘man’ where it is treated as more than biological sex, but a restrictive mode of behaviour, for instance in slogans like Old Spices’ “*Smell Like a Man, Man*” (Old Spice, 2010) or Dior’s “*I’m your man*” (Christian Dior, 2025).



(Old Spice, 2010)

These statements are rarely elaborated upon directly in the commercials; however, the general characteristics may be concluded from supporting messages. In the Dior 2025 commercial, Robert Pattinson is presented as fearless, protective, authoritative, and physically strong, able to protect the woman playing his girlfriend. This commercial is intended to reinforce the image of masculinity and convey that the perfume will make a person feel like that very ‘real man’ rather than to establish new ideals and role models.

What is interesting to note is that alongside all the vocabulary used to paint a picture of a man, ads seem to have to look for subtle ways of integrating vocabulary associated with something feminine. For instance, the main quality of the skin after moisturising is ‘soft’. However, as it was established, the vocabulary in male commercials usually conveys messages of ‘strength’, ‘power’, and ‘masculinity’. Nivea Men cream, already mentioned before, only uses words that support the image of masculinity centred around power. ‘Dr. Squatch’ commercial features the phrase “*Your skin will be healthier and more nourished, dare I say ‘soft’*” (Dr. Squatch, 2018). ‘Dare I say’ highlights the careful treatment of the word and its connotation. Another example of reaffirming masculinity, next to the use of the word ‘soft’, is the

L’Oreal 2015 commercial that says the following, referring to skin and stubble: “*Soften it (...) look tough, but never rough*” (TV Commercials, 2021). Along with the second part of the phrase, the man is shown next to a woman, who is touching his face, which implies that the softening of the stubble with the product being promoted will make a man more appreciated by women. ‘Tough’ is another word from the vocabulary that is often found in men’s commercials.

What is interesting in analysing the representation of behaviour in male commercials is that the standards of behaviour are closely connected with the visual representation of men in ads. Old Spice 2010 can be mentioned again. As it was said, it targeted a female audience, therefore, this example will look at expectations women might have had of men: “*...do you want a man who smells like he can bake you a gourmet cake in the kitchen he built you with his own hands? Of course you do*” (Old Spice, 2010). The emphasis is placed on the man’s ability to provide, as well as his physical power to build a kitchen. Another Old Spice commercial of 2010 states, “*if he stopped using lady scented body wash and switched to Old Spice, he could smell like he’s me*”, “*everything is possible when your man smells like Old Spice and not a lady*” (Old Spice, 2010). This particular commercial accentuates the stigmatised ‘feminine’ behaviour which lies at the core of toxic masculinity and homophobia in the male community. As it could be concluded in the previous subchapter, the ‘feminine’ position is the position of relative inferiority, and toxic masculinity dictates that men should move as far from this as possible.

## **Conclusion to Chapter 2**

The analysis shows that over the 21st century, the representation of beauty in advertising has been gradually shifting towards increased inclusivity and diversity. Commercials earlier in the century used more restrictive and emotive vocabulary. Closer to the 2020s, messages started to incorporate self-expression and health rather than appealing to and shaping insecurities.

Each product related to a particular aspect of beauty has a set of keywords used in commercials the most often. Some of them do not go through many changes over the years, like the vocabulary for mascara promotion, and some do, like skincare and haircare products, reflecting larger trends in perception of beauty, as well as female and male roles in society.

The study observed several cases of gender-bound vocabulary that could be found in women's ads but were avoided in men's. For instance, 'beauty' is not found in commercials targeted at men, and when the topic is touched on, the word 'attractive' is used. It was also concluded that male beauty products usually directly highlight the undemanding nature of the practice, while women's products and practices can be demanding and numerous. Men's beauty is presented as more natural, mainly in the form of overall neatness and hygiene, while women's beauty in the 21st century is way more distant from natural looks, involving obvious decorative makeup or products to cover stigmatised 'imperfections'. The approach to marketing makeup to women and men has also shown to be different. Women's ads have reached the point where makeup is marketed as a luxury and a form of self-expression. Men, on the other hand, are just beginning to be integrated into the TA and are rarely included in its self-expression function.

In terms of behaviour, women are practically never shown in the position of physical or legal power, and the corresponding vocabulary is not used either. Male commercials do put an emphasis on power, deliberately using words that signify strength, as well as synonymous.

## CONCLUSION

This research explored the means of representation of female and male beauty in mass media, as well as beauty standards and their evolution in the context of mass media. The aim is to trace the development, shaping, and representation of beauty in Western Anglophone advertising of the 21st century on the level of language use, meaning, and visuals. The analysis includes linguistic and semantic features, visual and auditory cues, as well as the study of the interaction of several modes aimed at fulfilling advertising goals and shaping mass consciousness.

Discourse analysis, multimodal analysis, and statistical analysis applied allowed to distinguish the most effective methods of influencing public opinion and consumer decisions and the most impactful appeals, as well as their combination. The research on the evolution of beauty standards alongside the development of mass media has shown that, initially, mass media rather reflected the larger societal tendencies and the beauty ideals were impacted by major historical shifts that caused changes in people's mentality. However, with the rise of advertising, mass media gradually started moving from reflecting and suggesting to shaping and imposing the ideals of beauty and behaviour.

The means through which advertising in the 21st century has been influencing the public have been identified. The qualitative analysis of commercials targeted at men and women revealed several major shifts that have started unfolding over the course of the last 25 years. Slogans, messages, and specific vocabulary in the 116 selected beauty advertisements and larger trends were analysed and led to the conclusion that closer to the 2020s big brands with a female target audience began using less restrictive and harsh vocabulary, with the aim to evoke positive emotions in the audience rather than evoke fear or embarrassment, unlike the ads earlier in the century. The brands started to put a weaker emphasis on beauty practices and the presentation of oneself to the world in a particular way, but mentioning health and self-expression. In commercials with a male target audience, there still can be found

cases of using emotive vocabulary evoking embarrassment; however, the emphasis in male beauty products is often put on hygiene and the overall image of oneself rather than particular features and aspects of appearance. Certain words like ‘beauty’ or ‘softness’ are gender-bound to a certain degree, as they are usually avoided in commercials targeted at men.

The analysis was extended beyond linguistic features, as non-verbal means of beauty representation were also studied. Statistical analysis revealed the most often occurring body types across beauty commercials for both men and women and the features that were underrepresented, like curly hair and features of people of colour. Qualitative analysis of verbal features interacting with non-verbal ones, mostly employed in studying perfume commercials, revealed specific behaviour patterns that are not often considered components of beauty, although they play a subtle yet big role in the perception of attractiveness of both men and women. Verbal metaphors and the use of associations were analysed, as well as the correlation between behavioural expectations and their physical manifestations.

The potential of future research lies in analysing the evolution of newly budding tendencies in the beauty industry, particularly the integration of men into the market and laying the grounds for more demanding male practices through the commitment and consistency principle. Another aspect is tracing the development of more inclusive beauty standards, since in 2025 representation of ‘unconventional’ traits is still mainly found in specific campaigns aimed at increasing diversity. However, tracing the changes in vocabulary used with non-verbal cues and approaches to presenting people of different ethnicities, body types and with different features can reveal the prospects of this tendency.

## РЕЗЮМЕ

Дослідження присвячено репрезентації жіночої та чоловічої краси в західній англomовній рекламі шляхом аналізу мовних та семантичних особливостей, а також візуальних та авдіальних складових.

Мета дослідження – простежити еволюцію стандартів краси та засоби репрезентації краси в англomовній рекламі 21-го століття. Дослідження прагнуло визначити основні зміни й трансформації, а також особливості лексики, стратегії й девайси, за допомогою яких репрезентується краса.

Вибірка складала 116 рекламних роликів, націлених на чоловічу й жіночу аудиторію, що презентували образи чоловіків і жінок. Рекламні ролики мали цільову аудиторію як тієї самої, так і протилежної статі до тої, що була основним об'єктом репрезентації.

Задля досягнення мети дослідження було виконано низку завдань:

- Проведення якісного аналізу рекламних слоганів і роликів задля визначення мовних, семантичних, візуальних та авдіальних шляхів репрезентації стандартів краси.
- Мультимодальний аналіз задля окреслення взаємодій медіумів в процесі формування рекламного повідомлення.
- Статистичний аналіз у поєднанні з якісним аналізом задля визначення найбільш поширеної лексики у репрезентації краси в рекламі, дослідження шляхів доповнення рекламних повідомлень невербальними елементами й виявлення повторюваних патернів у зображенні чоловічих і жіночих тіл, облич і способів самовираження.

Робота складається зі вступу, двох розділів, висновків, списку літератури та матеріалів аналізу.

Теоретична частина дослідження дозволила виявити найбільш ефективні методи впливу на громадську думку, виокремити найвпливовіші апеляції, а

також їхнє поєднання. Дослідження еволюції стандартів краси разом з розвитком засобів масової інформації показало, що спочатку мас-медіа скоріше виконували функцію відображення стандартів краси, а ідеали формувалися під впливом зовнішніх подій, що змінювали менталітет людей. Однак з розвитком реклами ЗМІ поступово почали переходити від відображення та пропозиції стандартів до формування та нав'язування ідеалів краси й поведінки.

Аналіз слоганів, меседжів та специфічної лексики в 116 відібраних рекламних роликах про красу, створених у 21-му столітті, а також ширших тенденцій показав, що ближче до 2020-х років великі бренди з жіночою цільовою аудиторією почали використовувати менш обмежувальну та агресивну лексику, прагнучи викликати позитивні емоції в аудиторії, а не страх чи сором, як це було в рекламі на початку століття.

Бренди почали робити менший акцент на практиках краси, натомість згадуючи про здоров'я та самовираження. У рекламі для чоловічої цільової аудиторії досі фіксуються випадки використання емотивної лексики, що керує рішеннями аудиторії через негативні емоції, проте акцент у чоловічій косметиці частіше робиться на гігієні й загальному образі чоловіка, а не на окремих рисах та аспектах зовнішності.

Було визначено, що використання певних слів, таких як 'beauty' або 'soft', певною мірою пов'язано зі статтю цільової аудиторії. Лексичну одиницю 'beauty' уникають у рекламі, орієнтованій на чоловіків, іноді замінюючи її на 'attractiveness'. У рекламі продуктів для догляду, орієнтованих на чоловіків, використовують лексику, що асоціюється з маскулінністю задля дистанціювання продуктів від жіночих.

Аналіз показав, що основні ключові слова, які використовуються в рекламі певних продуктів для певного аспекту зовнішності часто змінюються із часом, наприклад продуктів для волосся. Натомість ключові слова, що згадуються в рекламі таких продуктів як туш для вій, практично не змінюються із часом. Простежується також часткова зміна ключових слів реклами певних

продуктів, наприклад для такого аспекту як шкіра. У рекламі, націленій на жінок, на початку століття акцент був на молодості й чистоті шкіри, тим часом ближче до 2020-х років, хоча чистота й рівність тону залишаються основними меседжами реклами, проте акцент на молодості зменшився завдяки процесу дестигматизації віку. У рекламі, націленій на чоловіків, простежується стигматизація зовнішніх проявів віку навіть у 2020-х роках, проте за силою вияву, базуючись на аналізі інших аспектів зовнішності, наприклад демонстрація сивого волосся, варто зазначити, що вона є меншою, ніж в рекламі з жіночою цільовою аудиторією.

Потенціал майбутніх досліджень полягає в аналізі еволюції нових тенденцій в індустрії краси, зокрема інтеграції чоловіків у ринок краси і створення підґрунтя для реклами практик, що вимагають більше часу й зусиль ніж ті, що рекламуються сьогодні. Іншим аспектом є відстеження розвитку більш інклюзивних стандартів краси, оскільки у 2025 році репрезентація «нетрадиційних» рис досі трапляється здебільшого в кампаніях, спрямованих на підвищення інклюзивності й репрезентації. Однак відстеження змін у підходах до представлення людей різних етнічних груп, з різними типами фігури й особливостями зовнішності може розкрити перспективи цієї тенденції.

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