

STATUS OF A NOUN IN THE COSMETICS ADVERTISEMENTS FOR WOMEN

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The paper in question considers the current trends in studying the ad texts in terms of linguistics, as well as the insufficient level of studying of the noun status in the text. The object of the research is the noun in texts of cosmetics magazine ads for women; the subject – its semantic and functional features in the verbal-compositional sections of these texts. The aim of the research is to identify the status of nouns in the texts under study.

**Keywords:** noun, status of nouns, semantic characteristics, functional features, verbal-compositional sections.

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The noun occupies a dominant position in the advertising text, in which the nominal type of language and concrete type of human thinking are realised [3]. As a result of studying the noun semantic characteristics in sections of magazine advertising of cosmetics (MAC) for women, the following aspects of noun meaning were identified. First, a noun creates the concrete image of an advertising subject, namely:

1. The advertiser's company brand: "Easy breezy beautiful COVERGIRL" (slogan of Covergirl eye shadow ad) (8: 272); "Herbal Essences collections with built-in serum protecting from damage every time you shampoo and condition." (main text of Herbal Essences hair treatment means ad) (8: 379); "For your nearest Origins Store or to shop online, visit origins.com" (prescripitor of face treatment means ad) (7: 34). Nouns designating the trademark name are presented not only in logos, but also in other compositional sections of advertising texts. The repetition of the brand name in different sections of MACs proves the intension of the advertiser to ensure its recognition and memorisation.

2. The subject of advertising (moisturizer, serum, eye-roller, lip stain, spray, lotion, eye shadow, nail enamel, lipstick, coverage, basecoat, strengthener, mascara, topcoat, growth treatment, lip colour, hairspray, shade, exfoliator, moisturizer, liner, shampoo, serum, condition, micro-roller, makeup-remover, mascara, hair remover, foundation, cleanser, corrector, luminizer, gloss, scrub, lotion, applicator, powder):

"Discover all II Nivea lip moisturizers at NIVEAusa.com" (prescripitor of Nivea lip moisturizer ad) (8: 63), "I won't double up the foundation" (heading of Noxzema foundation primer ad) (7: 80) "Advanced Anti-aging serum and ultra-protecting anti-aging moisturizer SPF 15" (main text of the advertising of anti-aging products of Elizabeth Arden) (7: 185).

3. Technologies and mechanisms of influence (makeup, manicure): "...From America's leading brand in face makeup." (main text of Merle Norman foundation primer ad) (8: 354).

4. Styles, creative techniques (smoky-eye, nail-art): "Get the intensified smoky-eye" (heading of Covergirl eye shadow ad) (8: 273).

The mentioned nouns are presented in all verbal compositional sections of the MAC except for the logo.

Secondly, the nouns describing the context of goods usage are a characteristic of MACs [2]. This corpus is presented by the following nominations:

1. The object of cosmetic influence (skin, eyes, lips, lashes, body, hair, cheeks, nails). These nouns always coincide in heading and main ad text of the MAC. In most cases the woman's face and hair become the object of cosmetics advertising: "What are the extremely long, no-flake lashes worn this season?" (heading of Covergirl mascara ad); "It's the latest look in lashes..." (main text of Covergirl mascara ad) (6: 123); "Smoky eyes in shades that enhance your eye colour ..." (heading of Studio Secrets eye shadow ad); "... Dramatize your eyes in 4 easy steps ..." (main text of Studio Secrets eye shadow ad) (7: 324);

"Be natural at getting gorgeous hair" (heading of TreSemme hair treatment means ad); "Tresemme Naturals makes Hair 10x Stronger" (the main text of TreSemme hair treatment means ad) (7: 209).

2. The reason to apply the advertised product – cosmetic problems of different sources, the problem zones of a female body and face (dead flakes, dark spots, discolorations, skin-aging, pimples, crow's feet, pores, fine lines, wrinkles, photo-aging). Such nouns are the only carriers of negative semantics in MACs. It is irrational to avoid their usage, after all the motivation of the addressee to perform a desirable action is predetermined by indication of problems which need to be solved. Heading as the main attractor of an advertising text is not overloaded with lexemes of negative semantics. Due to the limited size of this unit, the trivial, habitual, not shocking nouns, the semantics of which indicates cosmetic problems, are used in it: "Now protect against photo-aging: The #1 cause of wrinkles" (heading of L'oreal wrinkles treatment ad) (7: 95); "How laser focus softens lines, wrinkles, and sun damage." (heading of Clinique wrinkles treatment ad) (8: 24). In a large-size main text of the ad the nouns indicating "terrible" problems are used, moreover, their quantity is higher than in heading: "... than Collagen smoothes away appearance of under-eye wrinkles and crow's feet ... Reduce puffiness and bags of rejuvenated eyes..." (main text of Elizabeth Arden wrinkles treatment ad) (8: 73); "... Eyes seem to magnify all those visible

aging sings: *fine lines, wrinkles and crow's feet, puffiness and dark circles, dryness and creepiness...*" (main text of Elizabeth Arden wrinkles treatment ad) (7: 85).

3. Target audience: singular and plural noun "woman/women" naming the addressee of a MAC. This noun is presented only in 15% (in 300 of 2000) of the texts under study. In case of usage in a certain compositional unit, semantics of such nouns is aimed at allocation of a concrete group of addressees, underlining that an advertised product is made especially for this group; as a result, this group is stimulated to perform a desired action. So, in the following examples it can be seen, how copywriters by means of the mentioned nouns appeal to the woman as if inviting her to join the wide circle of similar to her beautiful and happy ones: "*Women prefer infallible over the leading long wear lip colour.*" (main text of L'oreal lip gloss ad) (8: 205); "*For millions of women*" (heading of Dior anti-age serum ad) (8: 187); "*97% of women tested saw an immediate improvement in the look of skin around the eyes*" (heading of Elizabeth Arden anti-age eye serum ad) (7: 85).

Thirdly, the usage of nouns of certain semantics in MACs is caused by the advertising manipulative tactics:

1. Copywriters impose new growing "demands" actively using appeals to the addressee's values, which are also connected with the subject of advertising [2; 4]. Such values are created in MACs with the help of:

1.1 The nouns, the semantics of which is connected with the concepts of *style, fashion, science, technology, professionalism*. The usage of nouns like "expert", "salon", "dermatologist", "science", "technology" convince the addressee in efficiency and reliability of the advertised product, prevents thoughts about fakes, creates a valuable image of the so-called professional cosmetics: "*Your lips deserve expert care*" (heading of Sally Hansen lipstick ad) (6: 87); "*Created by our team of scientists and dermatologists, powered by 200 patents and counting*" (main text of Sally Hansen lipstick ad) (6, p. 87); "*Salon manicure made simple.*" (heading of Sally Hansen nail polish ad) (6, p. 85);

"*Somuel Gones. Professional stylist*" (prescriptor of TreSemme hair styling means ad) (7: 209);

1.2 The nouns "style", "fashion", "design", and also their derivatives and compounds with them in all sections of MACs (except for the logo and echo-phrase) for the purpose of exerting a suggestive influence on the addressee, convincing her that the subject of advertising is stylish and trendy: "... *fashion + culture + attitude*" (heading of Rusk hair colour ad) (6: 24); "*In the battle for being best this fall, great skin is your greatest weapon. Lauren Noon, designer at the fashion brand Express, has some points to share about wearing this season's styles well.*" (main text of Dove antiperspirant ad) (7: 201).

1.3 The nouns, the semantics of which indicates the names of famous persons (women from model and show business, films and TV screen), in such main verbal compositional sections as heading, main text of an ad and prescriptor; the purpose - ensuring the addressee in effectiveness and efficiency of an advertised product, creating an association between it and the perfect appearance of a real celebrity: "*Kate Winslet*" (prescriptor of Lancôme lifting means ad) (8: 15); "...*There's nothing else like it*" - *Cate Blanchett*" (subheading of SK-II facial serum ad) (8: 133). The usage of such nouns is caused by the need to ensure the association between the advertised product and the image of a real "star", as well as the recognition of the advertising image and the whole ad conception. Nomination of not widely known, but significant for the advertising concept individuals (images of experts, cosmetologists, stylists), are effective as well: "*Years of research by the renowned healthy aging expert, Dr. Nicholas Perricone.*" (main text of Perricone MD face cream ad) (8: 219); "*NYC celebrity makeup artist Mathew Nigara shares his secrets for irresistible looks*" (main text of NYC cosmetics ad) (7: 241).

2. The demonstration of differentiating signs and properties of the advertised product in comparison with the competitive goods. This is carried out by presentation of various chemical elements with the integral

seme "a natural component". So, the nouns "vitamin", "extract", "nectar" in the advertisement help to gain the trust of the addressee, to create a positive and objectified image of an advertising: "...*vitamin-enriched berry nectar...*" (main text of Maybelline lipstick ad) (6: 47); "*Colour crème with bamboo extract*" (heading of Garnier hair colour ad) (7: 52). Such nouns are stylistically collared, for they represent the nomenclature words. Despite the pragmatic efficiency of the latter, they do not reflect the main advertising argument; therefore their usage is not natural for all (except the heading and the main text) the size-limited verbal composite sections of MACs.

3. Indication of the exoticism and authenticity of the advertised product by means of stylistically collared nouns, which represent foreign and exotic words in French and sometimes in German [5]. Nouns of the French origin are used as indicators of a sophisticated taste, extravagance and elitism of the advertised product: "... *Crème gloss color...*" (subtitle of L'oreal hair color ad) (7: 237). Inclusion of foreign words in the text of an ad assumes that the representatives of the lingua-cultural community have the corresponding cognitive base, certain amount of knowledge and ideas, which would help them to decode the advertising information [1]. Therefore the list of such nouns is limited. Bright representatives of foreign words in MAC texts are nouns naming French and German brands, for example: "*L'oreal Paris*" (logo of all L'oreal ad texts); "*Today, for every woman, Lancôme creates our 1st Youth Activating Concentrate...*" (main text of Lancôme anti-age means ad) (7: 26); "*Schwarzkopf. Expert hair care for you*" (heading of Schwarzkopf hair care means ad) (6: 114); "*See before and after at clinique.com*" (a prescriptor of Clinique anti-wrinkle means ad) (8: 24).

Thus, in MACs noun semantics is aimed at creation of the image of the advertised cosmetic product, description of the context of its usage and manipulation of the consciousness of the MAC addressee. The research on nouns in genre texts of advertising is to be performed in future.

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