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AGEIZM W REKLAMIE: FORMY I MECHANIZMY MANIPULACYJNEGO WPŁYWU

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Adnotacja. W artykule przedstawiono główne stanowiska teoretyczne, które definiują teorię reklamy jako odrębny paradygmat badawczy. Manipulacja najbardziej drażliwymi tematami społecznymi, stereotypami społecznymi i kulturowymi sprawia, że działania reklamowe nie tylko stanowią element strategii marketingowych, ale także stanowią element komunikacji, w której manipulacja świadomością odbiorców stanowi kluczowy element. Przedmiotem badań jest filozofia ageizmu, który jest wykorzystywany w narracjach reklamowych jako element wglądu i gry stereotypów, powszechnych we współczesnych społeczeństwach. Celem badań jest rozważenie pojęć „reklamy", „dyskursu reklamowego" oraz manipulacji w reklamie, gdzie głównym przedmiotem zainteresowania są metody i formaty promowania narracji ageizmu w branży mody i urody. W przyszłości planowane są badania nad transformacjami narracji reklamowych poświęconych tematom drażliwym, zgodnie ze zmianami ideologii i wytycznych społecznych.

Słowa kluczowe: działania reklamowe, slogan reklamowy, manipulacja w reklamie, praktyki dyskursywne, narracje reklamowe.

AGEISM IN ADVERTISING: FORMS AND MECHANISMS OF MANIPULATIVE INFLUENCE

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Abstract. The article presents the main theoretical positions that define advertising theory as a distinct research paradigm. The manipulation of the most sensitive social issues and of social and cultural stereotypes makes advertising not only a part of marketing strategies, but also a sphere in which the core component of communication is the manipulation of the audience's consciousness. The study focuses on the philosophy of ageism, which is exploited in advertising narratives as an element of insight and as a play on stereotypical notions widespread in contemporary societies. The aim of the study is to examine the concepts of advertising, advertising discourse, and manipulation in advertising, with particular attention to the ways and formats through which ageist narratives are promoted in the fashion and beauty industry. Future research should address the transformation of advertising narratives devoted to sensitive topics in accordance with changes in ideology and social attitudes.

Keywords: advertising activity, advertising slogan, manipulation in advertising, discursive practices, advertising narrative.

ЕЙДЖИЗМ У РЕКЛАМІ: ФОРМИ І МЕХАНІЗМИ МАНІПУЛЯТИВНОГО ВПЛИВУ

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Анотація. У статті представлено основні теоретичні позиції, що визначають теорію реклами як окрему дослідницьку парадигму. Маніпулювання найбільш чутливими суспільними темами, соціальними та культурними стереотипами робить рекламну діяльність не тільки частиною маркетингових стратегій, але й де стрижневим компонентом комунікації є маніпулювання свідомістю аудиторії. У центрі уваги дослідження пербуває філософія ейджизму, що експлуатується в рекламних наративах як елемент інсайту та гра на стереотипних уявленнях, розповсюджених в сучасних суспільствах. Метою дослідження є розгляд понять «реклама», «рекламний дискурс» та маніпуляції в рекламі, де основним є розгляд способів та форматів просування наративів ейджизму в індустрії моди та краси. У перспективі перебувають дослідження трансформацій рекламних наративів, присвячених чутливим темам відповідно до змін в ідеології та суспільних настановах.

Ключові слова: рекламна діяльність, рекламне гасло, маніпуляції в рекламі, дискурсивні практики, рекламні наративи.

Introduction. The interdisciplinary orientation of contemporary humanities scholarship has generated increased academic interest in the development of advertising and in discourse analysis of language (Phillips, Jorgensen, 2004). Such interest requires a range of effective studies at the intersection of different disciplines and speech practices (Schmuck, Hirsch, Stevic, Matthes, 2022) connected with them; as a result, new fields emerge: ethnolinguistics, legal linguistics, cultural linguistics, sociolinguistics, psycholinguistics, and others.

Thus, we see a clear demonstration of the validity of the linguo-philosophical assumption that the modeling sign systems of culture, politics, lawmaking, and history within the space of discursive practices, that is, qualitatively defined and situationally interconnected meta-texts, do in fact exist and are actively used in practice (Badham, Luomaaho, Valentini, 2023; Dreshpak, 2019). It therefore makes sense to view the language of advertising as a complex phenomenon that is a product of the cultural, including social and political, life of society, the nation, and the state.

Accordingly, the study of advertising narratives that belong to manifested discursive practices is based on theoretical propositions developed in communication theory, which make it possible to define their essence as well as the mechanisms of their use.

L. Pelepeichenko (Pelepeichenko, 2007) analyzes historical changes within the discursive process; this study concerns the evolutionary development of legal discourse. This type is very similar to advertising discourse, because it is likewise connected with the discourses of morality, ethics, and power. Modern linguistics is also becoming one of the most effective instruments for deeply analyzing the verbal means of realizing these and similar discourses. Thus, adopting the positions of the above-mentioned scholars, we may conclude that studying the development of the language of advertising requires comparing the features of the advertising narrative in discourse with a set of socio-cultural and linguistic parameters.

Researchers (Shtern, 1998) use a set of parameters to identify the features of advertising discourse: an impersonal orientation toward a generalized person; advertising as a commercial service; the requirement that the advertising narrative inform, persuade, and remind; the advertiser's need to understand the ultimate purpose of using advertising; and advertising's use of any available channels of communication. All of the above make advertising an exceptionally interesting, promising, and consistently relevant object of study not only in linguistics, but also in many contemporary interdisciplinary fields, including journalism, consumer psychology, marketing, and PR. A. Kovalevska, in particular, emphasizes: "advertising discourse is analyzed most actively within linguistic disciplines (psycholinguistics, communicative and suggestive linguistics, discourse studies, neuro-linguistic programming, and so on)" (Kovalevska, 2014: 402).

Thus, advertising is a complex of interactions and measures aimed at focusing the consumer's attention on the advertised product (or service) in order to encourage the choice proposed by the advertiser.

The practice of the linguistic and cultural determination of human behavior is based on the thesis that a person cannot fully function outside an ethnos, culture, and society, and also cannot avoid using language at both the verbal and nonverbal levels. It should be noted that our perception of the surrounding world is a certain set of ready-made givens belonging to specific cultural-national and social formations (Hahn, 1998; Durau J., 2022). Among other things, these shape the linguistic picture of the world, which consists of a certain set of frames.

Thus, language is a reflection of the picture of the world formed by a particular society and its culture. That is why contemporary linguistics continues to actively study the national linguistic picture of the world as a historically formed set of ideas about the world and a way of conceptualizing reality that has developed within a particular national linguistic community. From M. Foucault's concepts (Foucault, 2003), according to which thought has a linguistic character and human activity is reduced to discursive, that is, speech, practices, one may conclude that every academic discipline has its own discourse.

Results. In this study, we first consider discursive practices in advertising that reinforce and contribute to the preservation and development of ageism. These practices present the natural process of aging as a tragedy, as something unacceptable to society.

Purpose of the Study. To characterize the main theoretical provisions presented in the paper; to identify the specific features of manipulation in advertising; and to present the main ageist narratives and stereotypes used in advertising.

The stated purpose involves the following tasks: to define the concepts of advertising and manipulation in advertising; to present the main functional features of advertising; to determine the specifics of how manipulation is implemented; and to analyze practical cases involving the implementation of the ageism narrative in advertising products.

Based on the above, we shall examine the validity and effectiveness of discourse studies and provide a number of illustrative examples. In particular, it is necessary to test whether the thesis about the conventionality of knowledge is indeed a constant element of advertising discourse. With regard to identifying the role of the social and national context in the formation and development of textual advertising messages, it is worth analyzing the thesis about the linguistic and cultural nature of advertising text. These provisions are relevant to the study; therefore, it is important to establish the factors in the evolution of advertising narratives that also make it possible to determine the nature of manipulation in the advertising narrative.

It is also worth examining the ways in which specific linguistic behavior is realized within advertising discourse.

Materials and Methods. The *research* methods used in the paper are based on an integrated approach. To address the theoretical questions of the research base of advertising studies and communication theory, the descriptive method, analysis, and synthesis were used. Interdisciplinary analysis was applied to examine complex syncretic manifestations in advertising texts as marketing technologies and ideologemes of public opinion. Methods of text interpretation were used to identify the core worldview components of the meaning of advertising text and ageist narratives. Component analysis was used to examine the content components and semantic foundations of the text, making it possible to break down the message into semantic components and its underlying meaning in accordance with the ideologemes and stereotypes represented in advertising.

Results and Discussion. Let us consider four key discursive practices in advertising involving ageism: the conventionality of knowledge; cultural, national, and historically determined conventionality; the connection between knowledge, speech act, and situation; and the formation of a person's worldview under the influence of the cultural unconscious, as well as social and traditional factors.

By the conventionality of knowledge, we mean the comprehension of the real world as mediated through human consciousness and based on categories that, by adapting reality to the national linguistic and cultural picture of the world, simplify it. Such knowledge is a product of discursive practices.

As an example, let us consider a post by the brand Le Perle UA (Le Perle UA, 2026), which uses photos of a young woman and an older woman wearing identical jewelry. Its captions urge women to buy and wear the brand's jewelry in youth, because later it will be too late (van der Kolk, 2014).

The author of the advertising message formulates four "truths": "too expensive / the most valuable thing was missed," "I won't wear it, I might break it / it was my favorite necklace," "I'll buy it later, now is not the right time / the occasion never came," and "I'll still have time to treat myself / but there turned out to be too little time." On the surface, we have a truth about the fleeting nature of time. But if we look deeper at this narrative, we see that the author is not merely formulating the truth that time flies quickly. He reinforces another truth: jewelry is for the young; in maturity it is unnecessary. This narrative leads us to the next discursive practice: cultural, national, and historically determined conventionality.

Cultural conditioning determines a separate specific form of knowledge. In advertising discourse, the example above asserts a negative attitude toward aging, since it opposes aging to youth and beauty. By contrast, Western discourse, exemplified by the joint project of L'Oreal and British Vogue (L'Oreal, 2026; Vogue, 2026), demonstrates the aestheticization of age. This confirms the thesis that the aggregate of the above forms of cognition, for each historical epoch and each specific society, forms its own episteme (the cultural level).

This thesis deserves closer attention. Let us begin with the notion of conventionality, because it allows us to assume that changes in advertising discourse are determined directly by culture and epoch, that is, by the social and national context. If we analyze samples of print advertising produced not so long ago, only in the twentieth century, we understand that this is indeed the case: any such advertising in the modern world would lead to irreparable reputational losses. Yet at the time of its release, it was not merely acceptable but fully conventional.

Speech activity is dynamic; it makes it possible to influence the consumer's decision or choice effectively and is therefore an effective means of manipulation in advertising. For example, a Ukrainian Coca-Cola advertisement from 2026 (Coca-Cola, 2026) demonstrates a completely different narrative from the one discussed above. The psychology of the contemporary consumer requires adherence to very different norms, including gender equality, diversity, and respect.

This example also illustrates the connection between knowledge, speech act, and situation. If we look carefully at this advertisement, we see the following: women and men cook equally well. Coca-Cola Zero Sugar is a beneficial drink, including for maintaining one's shape, since Volodymyr Yaroslavskyi and Olha Martynovska use their social media to promote a healthy lifestyle and a culture of proper nutrition.

Such narratives are reinforced by a traditional Easter dish (homemade sausage), national clothing, and corresponding musical accompaniment. It is precisely here that the researcher faces the question of the true and the false knowledge transmitted by advertising in its effort to sell as much of the drink as possible. Traditional framing does not make the product more traditional from a deeply historical point of view. Yet socio-culturally, Coca-Cola entered our everyday discourse more than 30 years ago and since then has become established as a traditionally progressive and popular beverage. If we return to comparing Coca-Cola advertising 100 years ago and now, we see a clear confirmation of the thesis about the flexibility and sensitivity of the language of advertising to social change, since it easily and naturally accepts the new and displaces what is ineffective.

Likewise, under the influence of the cultural unconscious and of social and traditional factors, our perception of Coca-Cola as a festive drink associated with Christmas holidays has been formed thanks to thematic and already iconic advertising that sustains and adjusts this perception through the annual renewal and updating of commercials. Thus, the cultural and linguistic picture of the world leads to the embodiment of one or another component of the narrative in different discursive practices and, accordingly, changes the structure of the truth or falsity of a statement depending on the specific social situation, cultural narrative, or linguistic potential.

Contemporary society has formed a cult of beauty and youth, not least thanks to advertising. For example, in a 1990s commercial, the toothpaste brand Macleans shows a beautiful woman with a bright smile (https://www.youtube.com/shorts/T3IG9sX9wuA). This woman has an adult grandson, and thanks to the toothpaste, her teeth are the only thing that remains truly her own. Thus, advertising not only shaped a basic hygienic habit; it also conveyed another narrative: for a contemporary person, especially a woman, it is almost indecent to look one's age. Today, society expects a woman at 30 to look at most 25, and preferably 20. At 40, she is expected to look 30. Humanity chases youth while simultaneously cultivating fear of age-related change and aging. Advertising, among other things, has shaped and reinforced these expectations for years.

The system of discursive practices and epistemic structures described in the works of M. Foucault (Fuko, 2003) is important for studying the evolutionary processes at the linguo-stylistic level of advertising. This system of modeling sign structures is original to traditional European thought and is based on the idea of the repeatability and cyclicality of manipulations accumulated by humankind, which the author calls progress. M. Foucault argues that history, language, and culture are merely sets of structures that repeat themselves without changing their essence, influence the subconscious level, and qualitatively define various fields of knowledge, including linguistics.

This is well reflected in advertising, which, especially in retrospect, demonstrates the formation, evolution, and manifestation of a narrative aimed in particular at the development and fixation of aging. Over time, this process led to the appearance of advertising often not even connected with the cosmetology industry, yet openly manipulating precisely the fear of aging. In doing so, it violates modern ethical norms and excludes a significant part of the potential target audience.

According to M. Foucault's observations, epistemes exist within a system of discursive practices that begin to operate in a particular epoch. It is worth emphasizing that the philosopher most likely has in mind the use and subsequent forgetting of certain epistemes. That is, the fields of knowledge are not progressive and continuous. But in that case, a question arises: if we accept the assertion that the strategy and tactics of manipulation in advertising text are merely a set of structures that repeat themselves and do not change their essence, are there really any changes in it and, if so, why do they occur at all? We can see the answer clearly if we examine the changes that become apparent in the retrospective development of advertising text. Projecting these propositions onto the tasks of our study, it is important to note that discursive practices related to advertising communication should be examined in their development.

In the contemporary world, advertising is aimed at implementing a whole complex of functions that are essential for the stylistic status of advertising text:

Primary **functions** are communicative, aimed at conveying the necessary amount of content at all levels within the advertising text; regulatory, aimed at influencing the audience through verbal tools and symbols and creating narratives that shape consumer behavior, moods, and desires; and generalizing, since the language of advertising forms certain images and ideas in the consumer audience.

Secondary functions include the emotive function, which involves a person in the emotional experiences embedded in advertising, creating an emotional image that dictates an attitude toward the advertised product; the aesthetic function, which draws a person into a certain aesthetic field by appealing to the sense of beauty and is, in essence, a stylization intended to form an aesthetic image of the advertised object (for example, the famous "aromoksamyt" associated with coffee, or a Caribbean beach in a coconut bar commercial); the contact-establishing function, in which communication with the consumer is built in such a way that he or she feels like an equal partner, with appeals using specific topics such as "Do you know?" and "Are you aware?"; this helps activate the communicative impact of advertising text; the magical function, which involves the consumer in the fairy-tale world created by advertising, where unexpected and nonstandard events may occur in the appropriate context: wrinkles are smoothed instantly, a screen star appears on the threshold of an ordinary apartment with washing powder, and dishes are cleaned with a single wave of the hand, all of which the consumer perceives as reality here and now; the cognitive function,

which informs the recipient about the advertised product and broadens their knowledge while satisfying curiosity; the nominative function, by which the language of advertising names the advertised object and gives it a name that should distinguish the product or service from others, as when the creators of Jacobs coffee invented the word "aromoksamyt" specifically for the Ukrainian market to emphasize the exceptional aroma of that coffee; this makes it possible to remember and single out the advertised object among many similar ones; and the entertaining function, as advertising text can bring pleasure, provide relaxation, and improve mood.

The functions of advertising that provoke changes in its language should be taken into account. Advertising communication acquires the most favorable situational forms for maximizing the effectiveness of conveying content and achieving its goal when it becomes interwoven with society, a group, or a community. From this angle, it is clear that the communicative task of advertising is influence, that is, the successful manipulation of consciousness through verbal or visual images, and less often through audio. Thus, informativeness is an important but not the main task of advertising; rather, it is an additional tool for achieving the desired effect.

The specificity of the language of advertising also lies in the distance communication between advertiser and consumer through mass communication media, from print products to social networks. Its participants are often separated not only by space, but also by time, cultural context, and social norms.

In advertising from the beginning of the last century, it is especially noticeable how products that are popular today have radically changed their strategy in accordance with conventional norms of behavior and moral-ethical requirements. But if we speak of a less distant perspective, which is difficult to predict, then within reasonable forecast limits the expected feedback reaction can, and ideally should, be delayed and unambiguous: the purchase and consumption of the advertised product.

In this context, a very apt example is the collaboration between L'Oreal and British Vogue, which created the joint project The Non-Issue Issue, aimed at readers aged 50+ and focused on older actresses and models (L'Oreal, 2026). For example, Jane Fonda, who became the face of the May issue, was 81 years old at the time of the shoot.

This example highlights the aspiration of major brands to normalize natural age-related changes in the body, particularly the female body. This is due not only to their desire to address the problem of ageism in society and manipulation in advertising through fear of aging, but also to their understanding of deeper processes, thanks to which this collaboration, created back in 2021, set a trend over a fairly long perspective and received a positive response from recipients, thereby expanding the target audience and retaining the segment that might otherwise have outgrown their products.

The language of advertising remains within a system of patterns and rules while also serving as a source of phrase- and word-formation. We have already mentioned Jacobs Monarch coffee, whose creators coined the new word "aromoksamyt" especially for the Ukrainian market to emphasize the rich aroma of the coffee. Thus, advertising is capable of realizing the potential of a particular language and thereby influencing the formation of certain speech characteristics of the consumer. This is especially true of recognizable slogans and appeals, which often pass into the sphere of folk creativity and phraseology.

Finally, the language of advertising interacts with the linguistic and cultural picture of the world, influencing the manner and characteristic way of expressing thoughts. But, to return again to Jacobs Monarch, the national language exerts the same influence on the formation of the language of advertising in a specific society.

In general, the concept of advertising actualizes a large number of components within the contemporary research paradigm. In this paper, we use cultural, artistic, marketing, and linguistic elements among them. It is precisely through these that it becomes possible to conduct effective research in the field of mass communications, the study of advertising, and, in particular, the features of representing and modeling advertising texts in synchronic and diachronic dimensions.

This brings us to a situation in which the above-mentioned advertising manipulations, based on the fear of aging and the cultivation of youth, have led to the emergence of advertising often not even connected with the cosmetology industry that openly manipulates precisely the fear of aging. In doing so, it violates ethical norms and excludes a significant part of the potential target audience. Let us therefore consider why appealing exclusively to young women is not only unethical, but also harmful to a brand's reputation and sales.

To begin with, let us consider a post by the brand Le Perle UA (Le Perle UA, 2026), which uses photos of a young woman and an older woman wearing identical jewelry, with captions that urge consumers to buy and wear the brand's jewelry in youth, because later it will be too late.

What is wrong with this advertisement? The first and most obvious red flag is manipulation through age and the passage of time. It convinces the audience that exquisite jewelry is not meant for women with gray hair and worn skin. This is a vivid example of explicit ageism, because the company is effectively declaring: these jewels are not for everyone. To wear them, you must be young, and attractiveness disappears with age.

This communication also fits perfectly into M. Foucault's thesis devoted to the problem of knowledge produced by power and embodied in language: "Power produces knowledge (and not simply because it encourages it because it serves power or applies it because it is useful to it), but because power and knowledge directly presuppose one another; there are no power relations without the correlative constitution of a field of knowledge, nor any knowledge that does not at the same time constitute power relations. Accordingly, the power-knowledge complex should not be analyzed on the basis of a knowing subject, free or unfree in relation to the system of power; on the contrary, one should proceed from the fact that the subject who knows, the objects to be known, and the modalities of understanding are manifestations of these fundamental implications of power-knowledge relations and of their

historical transformations. In short, knowledge useful to power, or such as constitutes a danger to it, is brought about not by the activity of the knowing subject, but by power-knowledge, by the processes and struggles that permeate and create this relation and determine the forms and possibilities of the field of knowledge" (Fuko, 2003: 36).

In this case, we are dealing, first of all, with the power to impose a certain knowledge, namely that jewelry belongs to the young. But in contemporary society, this communication carries a reputational risk, because even the comments under this post contain indignant followers who did not appreciate such reflections on the passage of time. This reduces overall audience loyalty and, given that the post was launched as targeted advertising, gives it a much lower chance of expanding the target audience.

The second red flag concerns an incorrect assessment of the solvent audience. As research shows (reference), women aged 40+ are one of the most solvent categories. As a rule, unlike younger consumers, they have greater financial stability and can therefore afford higher expenditures.

Of course, it can be more difficult to sell a product to the 35-40+ category. At this age, a person clearly knows what they like and what they want, and pays attention not only to bright packaging or a fashionable trend, but also to the quality of the product. But this in no way cancels the fact that adult and mature women remain an active part of society.

If we examine the marketing strategies of major Western brands, a fairly high percentage of them use advertising featuring older models. This applies to clothing, jewelry, and decorative cosmetics. European marketing emphasizes the appropriateness of bright colors, makeup, and costume jewelry for women in the 70+ category, thereby expanding the target audience and demonstrating an unbiased outlook.

Unlike, for example, the Ukrainian clinic chain Into-Sana (reference), which, while urging patients aged 40+ to get a body check-up, used a photo of a woman who was clearly much older, L'Oreal Paris works systematically on the aestheticization of age: it has a silver hair-dye collection for the aesthetic toning of gray hair, and the face of that line is the well-known actress Andie MacDowell, who was 67 years old at the time of filming (L'Oreal Paris, 2026).

Together with The Non-Issue Issue, this campaign created a trend that has been followed by such well-known brands as Dove, Look Fabulous Forever, Laura Geller Beauty (which since 2021 has not used models younger than 40 at all), and many others, following the example of L'Oreal and British Vogue. This demonstrates the need to accept new age boundaries and to build advertising and marketing strategies with contemporary inclusive and ethical trends in mind.

Conclusions. In contemporary advertising, manipulative technology is realized in the form of a linguistic code, that is, a set of rules and prohibitions. Discursive practices consist of a set of anonymous historical norms and rules that dictate exactly how particular statements should be performed within a specific social space.

The conventionality of the presented knowledge that aging is bad forms a truth as a constant element of advertising discourse: regardless of time, the author of the advertising message directs this truth toward the necessary fears and proposes a solution to the problem. Thus, ageism as an instrument of manipulation continues to maintain its position in advertising, although European and American brands are more inclined to abandon ageism.

Advertising is an arena for the struggle between stereotypes and democratic ideas. Clearly, such a dialogue is key to the functioning of social practices. The language and imagery of advertising are extremely sensitive to social change, readily accept the new, and replace the ineffective.

Advertising activity is communicative in nature. Advertising, while remaining an instrument of the marketing and reputational policy of actors both in the market and in society, is first and foremost a form of mass communication. Advertising texts, meanwhile, belong to manipulative communication.

Any advertising product, regardless of the form in which it is embodied (verbal, nonverbal, or hybrid), is a component of the socio-political life of society and therefore has a linguistic and cultural origin that includes national determination and is rooted in human psychology.

The influence of Soviet culture intensifies ageism in the post-Soviet space. The Soviet legacy demanded that people not stand out from the crowd, and combined with the cult of youth and beauty dictated to us by contemporary social media, especially Instagram, it forms a rejection within Ukrainian society of the natural process of aging and age-related change. Since every discursive practice is defined in space and time, advertising discourse obeys these rules as well. That is, as a totality of texts, it contains a linguistic component and a concrete national and socio-cultural foundation that are not only based on the linguistic picture of the world, but also program, use, and even change it in accordance with a specific need or situation.

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