



CONCEPTUAL METAPHORS OF MASCULINITY AND FEMININITY IN UZBEK AND ENGLISH ADVERTISEMENTS: A COGNITIVE LINGUISTIC STUDY

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ABSTRACT

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conceptual metaphor, masculinity, femininity, cognitive linguistics, advertising discourse, Uzbek advertisements, English advertisements.

This study examines conceptual metaphors of masculinity and femininity in Uzbek and English advertisements from a cognitive linguistic perspective. Based on Conceptual Metaphor Theory, it analyzes how gender identities are constructed through metaphorical mappings in advertising discourse. A qualitative comparative approach was applied to a corpus of 100 advertisements (50 Uzbek and 50 English). The findings show that Uzbek advertisements mainly use traditional, family-centered metaphors, while English advertisements demonstrate more diverse and dynamic representations emphasizing empowerment and individuality. The study concludes that conceptual metaphors are culturally grounded cognitive structures that shape and reflect gender perceptions in advertising discourse.

Introduction

Advertising is one of the most influential forms of communication in contemporary society. Beyond its primary commercial function of promoting products and services, advertising plays a significant role in shaping cultural values, social norms, and individual identities. Through the strategic use of language, images, symbols, and narratives, advertisements influence how people perceive themselves and others. Among the various social categories represented in advertising discourse, gender remains one of the most prominent and frequently studied dimensions. Advertisements not only reflect existing perceptions of masculinity and femininity but also actively participate in constructing and reinforcing them. The study of gender representation in advertising has attracted considerable attention from researchers in linguistics, sociology, communication studies, psychology, and marketing. Numerous studies have demonstrated that advertisements often employ stereotypical portrayals of men and women. Men are frequently associated with strength, leadership, authority, and professional success, while women are commonly linked to beauty, care, emotion, and domestic responsibilities. Although recent social developments have encouraged more diverse and inclusive representations of gender, traditional stereotypes continue to appear in many forms of advertising communication.

One of the most productive approaches to understanding gender representation in advertising is cognitive linguistics. Cognitive linguistics views language as a reflection of human conceptualization and mental processes. Rather than treating language as an isolated

system of grammatical rules, cognitive linguistics emphasizes the relationship between language, thought, experience, and culture. According to this perspective, people understand and organize the world through conceptual structures that are shaped by everyday experiences and social interactions. These conceptual structures influence how individuals interpret meanings and construct social realities. A central concept within cognitive linguistics is the theory of conceptual metaphor developed by George Lakoff and Mark Johnson. According to Conceptual Metaphor Theory, metaphors are not merely stylistic devices used in language but fundamental mechanisms of human cognition. People understand abstract concepts through mappings from more concrete and familiar domains of experience. For example, abstract concepts such as success, love, power, and identity are often conceptualized through metaphors related to movement, space, physical objects, or human relationships. These metaphorical structures shape the way people think, communicate, and behave. Advertising discourse makes extensive use of conceptual metaphors because metaphors allow advertisers to create meaningful associations between products and desirable social values. By employing metaphorical language and imagery, advertisements simplify complex ideas and make them emotionally appealing to consumers. Gender identities are frequently communicated through such metaphorical structures. Men and women are often represented through recurring conceptual metaphors that reflect culturally accepted beliefs regarding masculinity and femininity.

The concepts of masculinity and femininity are socially and culturally constructed rather than biologically determined. Different societies develop distinct understandings of what it means to be a man or a woman, and these understandings are reflected in language and communication practices. Consequently, advertisements produced in different cultural environments may employ different metaphorical models to represent gender identities. Comparative analysis of conceptual metaphors in advertising therefore provides valuable insights into the relationship between language, cognition, culture, and social ideology.

The comparison of Uzbek and English advertisements is particularly relevant because these two advertising traditions have emerged within different cultural and historical contexts. Uzbek society has traditionally emphasized family values, collective responsibility, respect for social roles, and community cohesion. As a result, gender representations in Uzbek advertising often reflect traditional expectations regarding male and female responsibilities. Women are frequently associated with family care, motherhood, and emotional support, whereas men are commonly portrayed as providers, leaders, and protectors.

In contrast, English-language advertising, particularly in countries such as the United Kingdom and the United States, has increasingly been influenced by social movements promoting gender equality and diversity. Contemporary English advertisements often challenge traditional stereotypes by portraying women as leaders, professionals, and independent decision-makers. Similarly, representations of men have expanded beyond traditional notions of authority and strength to include emotional expression, caregiving, and active participation in family life.

Conceptual metaphors provide a useful framework for investigating these cultural differences. Metaphors such as *WOMAN IS THE HEART OF THE FAMILY*, *MAN IS THE PILLAR OF SUCCESS*, *BEAUTY IS POWER*, and *SUCCESS IS A JOURNEY* reveal how gender identities are cognitively structured within advertising discourse. Through repeated exposure to such metaphors, consumers internalize particular understandings of masculinity and femininity that may influence attitudes, beliefs, and behaviors. Despite the growing body of research on advertising and gender, relatively few studies have examined conceptual metaphors in Uzbek and English advertisements from a comparative cognitive linguistic perspective. Most existing research has focused on discourse analysis, sociolinguistics, or marketing effectiveness.

Therefore, there is a need for studies that specifically investigate how conceptual metaphors contribute to the construction of gender identities across different cultural contexts.

The purpose of this study is to identify and compare the conceptual metaphors used to represent masculinity and femininity in Uzbek and English advertisements. The study seeks to reveal the cognitive mechanisms underlying gender representation and to examine the cultural values reflected in advertising discourse.

The research is guided by the following questions:

1. What conceptual metaphors are used to represent masculinity in Uzbek and English advertisements?
2. What conceptual metaphors are used to represent femininity in Uzbek and English advertisements?
3. What similarities and differences exist between Uzbek and English metaphorical representations of gender?
4. How do cultural values influence the conceptualization of masculinity and femininity in advertising discourse?

By addressing these questions, the study contributes to cognitive linguistics, gender studies, discourse analysis, and intercultural communication. Furthermore, the findings may provide valuable insights for advertisers, marketers, and communication professionals seeking to develop culturally sensitive and socially responsible advertising strategies.

Methods

This study adopts a qualitative comparative research design to investigate conceptual metaphors of masculinity and femininity in Uzbek and English advertisements from a cognitive linguistic perspective. The research is grounded in Conceptual Metaphor Theory (CMT) proposed by Lakoff and Johnson (1980), which argues that metaphor is not merely a rhetorical device but a fundamental mechanism of human cognition. According to this theory, people understand abstract concepts through mappings from more concrete domains of experience. Since gender identities such as masculinity and femininity are abstract social constructs, conceptual metaphor analysis provides an appropriate framework for examining how these identities are represented in advertising discourse.

The study employs a comparative cognitive linguistic approach. Comparative analysis is particularly useful because it enables the identification of similarities and differences in metaphorical representations across different linguistic and cultural contexts. The research focuses on Uzbek and English advertisements because these advertising traditions reflect distinct cultural values, social norms, and historical experiences. By comparing conceptual metaphors found in these two contexts, the study aims to reveal how cultural factors influence the cognitive construction of gender identities.

Research Corpus

The corpus consists of one hundred advertisements, including fifty Uzbek advertisements and fifty English advertisements. The advertisements were collected from various media platforms to ensure diversity and representativeness.

The data sources include:

- Television commercials;

- Printed magazine advertisements;
- Social media advertisements;
- Online marketing campaigns;
- Corporate websites;
- Digital promotional materials.

The advertisements were selected according to specific criteria. First, each advertisement had to contain explicit or implicit representations of men, women, masculinity, or femininity. Second, advertisements had to be published between 2023 and 2026 to ensure contemporary relevance. Third, the corpus included advertisements from a variety of product categories, including cosmetics, household products, food and beverages, financial services, education, healthcare, technology, and lifestyle products.

The inclusion of different product categories allowed the researcher to observe metaphorical patterns across multiple domains rather than limiting the analysis to a single advertising sector. Equal representation of Uzbek and English advertisements was maintained to facilitate reliable comparison.

Theoretical Framework

The study is primarily based on Conceptual Metaphor Theory developed by Lakoff and Johnson (1980). According to this theory, conceptual metaphors consist of systematic mappings between a source domain and a target domain.

For example:

- WOMAN IS THE HEART OF THE FAMILY
- MAN IS THE PILLAR OF THE FAMILY
- BEAUTY IS POWER
- SUCCESS IS A JOURNEY

In each case, an abstract concept is understood through a more concrete domain. These metaphorical mappings shape how individuals conceptualize social identities and relationships.

The study also incorporates insights from cognitive semantics and discourse analysis. Cognitive semantics provides tools for examining conceptual structures underlying linguistic expressions, while discourse analysis enables the investigation of broader social meanings communicated through advertising texts.

Data Collection Procedure

The advertisements were collected over a four-month period. Sources were selected based on accessibility, popularity, and relevance to contemporary advertising practices. Digital archives, television broadcasts, social media platforms, and company websites served as primary sources of data.

Each advertisement was documented and categorized according to:

- Language (Uzbek or English);
- Product category;

- Target audience;
- Gender orientation;
- Medium of publication.

This classification facilitated systematic analysis and comparison.

Data Analysis Procedure

The analysis was conducted in five stages.

Stage One: Identification of Gender-Related Content

All advertisements were examined to identify references to masculinity, femininity, male roles, female roles, or gender-related characteristics. Both linguistic and visual elements were considered during this process.

Stage Two: Extraction of Metaphorical Expressions

The second stage involved identifying metaphorical expressions related to gender. Linguistic indicators included slogans, descriptive phrases, promotional messages, and product descriptions. Visual metaphors were also considered when images symbolically represented gender identities.

Examples included:

- Women portrayed as the emotional center of the family;
- Men depicted as pillars, leaders, or protectors;
- Beauty associated with power or success;
- Leadership associated with masculine attributes.

Stage Three: Classification of Conceptual Metaphors

After identifying metaphorical expressions, they were grouped into broader conceptual metaphor categories. Similar metaphorical patterns were combined under common conceptual structures.

Examples include:

Femininity-related metaphors

- WOMAN IS THE HEART OF THE FAMILY
- WOMAN IS A SOURCE OF CARE
- BEAUTY IS POWER

Masculinity-related metaphors

- MAN IS A LEADER
- MAN IS A PROTECTOR
- MAN IS A FOUNDATION OF SUCCESS

This stage allowed the researcher to identify dominant cognitive models within each corpus.

Stage Four: Frequency Analysis

Although the study is primarily qualitative, the frequency of recurring metaphors was recorded to identify dominant patterns. The researcher calculated the number of occurrences of each metaphorical category within the corpus.

This quantitative support helped strengthen qualitative interpretations and provided evidence regarding the prominence of specific conceptual metaphors.

Stage Five: Comparative Interpretation

The final stage involved comparing the metaphorical patterns identified in Uzbek and English advertisements. Similarities and differences were analyzed in relation to cultural values, social norms, and gender ideologies.

Particular attention was paid to:

- Traditional versus modern gender representations;
- Family-centered versus individual-centered metaphors;
- Collective versus personal identity constructions;
- Cultural influences on metaphor selection.

Reliability and Validity

Several measures were taken to ensure reliability and validity. First, advertisements were selected from multiple media platforms to increase representativeness. Second, the identification and classification of metaphors followed established principles of Conceptual Metaphor Theory. Third, examples from different product categories were included to minimize sector-specific bias.

The study also employed methodological triangulation by combining cognitive linguistic analysis, metaphor analysis, and discourse analysis. This approach enhanced the credibility of interpretations and allowed for a more comprehensive understanding of gender representation in advertising discourse.

Ethical Considerations

The study utilized publicly available advertising materials. No personal information was collected, and no human participants were directly involved. Therefore, the research posed no ethical risks and complied with general academic research standards.

Through this methodological framework, the study seeks to provide a systematic and theoretically grounded examination of conceptual metaphors of masculinity and femininity in Uzbek and English advertisements, contributing to a deeper understanding of the cognitive and cultural foundations of gender representation in advertising discourse.

Results

The analysis of one hundred advertisements revealed that conceptual metaphors play a significant role in the construction of masculinity and femininity in both Uzbek and English advertising discourse. The findings demonstrate that advertisers employ metaphorical structures to associate gender identities with culturally valued characteristics, social roles, and behavioral expectations. Although both corpora contained metaphors related to family, success, beauty, leadership, and responsibility, considerable differences were observed in the frequency and distribution of these metaphorical patterns.

Conceptual Metaphors of Femininity in Uzbek Advertisements

The analysis revealed that femininity in Uzbek advertisements is predominantly represented through family-oriented metaphors. Women are frequently portrayed as the emotional center of the family, caregivers, and sources of comfort and support. These representations reflect traditional cultural values emphasizing family cohesion and collective well-being.

One of the most common conceptual metaphors identified in the Uzbek corpus was:

WOMAN IS THE HEART OF THE FAMILY

This metaphor appeared in advertisements for food products, household appliances, healthcare services, and childcare products. Linguistic expressions associated with love, warmth, care, and emotional support frequently accompanied these advertisements.

The metaphor suggests that women occupy a central role in maintaining family harmony and emotional stability. Just as the heart sustains life within the human body, women are portrayed as sustaining the emotional life of the family.

Another frequently occurring metaphor was:

WOMAN IS A SOURCE OF CARE

Advertisements often represented women as individuals responsible for nurturing children, caring for elderly family members, and maintaining household well-being. Visual representations commonly showed women preparing meals, caring for children, or managing domestic responsibilities.

The metaphor reinforces the perception of femininity as inherently connected to caregiving and emotional labor.

BEAUTY IS VALUE

Beauty-related advertisements frequently associated physical attractiveness with social acceptance, confidence, and personal success. Products were presented as tools that enhance a woman's social value and attractiveness.

Conceptual Metaphors of Masculinity in Uzbek Advertisements

Masculinity in Uzbek advertisements was primarily represented through metaphors related to strength, responsibility, leadership, and protection.

The most frequently identified metaphor was:

MAN IS THE PILLAR OF THE FAMILY

This metaphor appeared across advertisements promoting banking services, construction materials, automobiles, and insurance products.

The metaphor conceptualizes men as structural supports upon which family stability depends. Men are represented as individuals who provide financial security and leadership.

Another common metaphor was:

MAN IS A PROTECTOR

Advertisements frequently depicted men safeguarding their families, making important decisions, and ensuring household security. This metaphor emphasizes responsibility, authority, and strength.

SUCCESS IS RESPONSIBILITY

In many advertisements, male success was associated not only with personal achievement but also with fulfilling obligations toward family and society. Professional success was presented as evidence of responsibility and maturity.

Conceptual Metaphors of Femininity in English Advertisements

The English-language corpus displayed a broader range of metaphorical representations of femininity. While beauty-related metaphors remained common, many advertisements emphasized independence, empowerment, and leadership.

The most prominent metaphor identified was:

WOMAN IS A LEADER

Women were frequently portrayed as professionals, entrepreneurs, managers, and decision-makers. Advertisements emphasized confidence, ambition, and professional competence.

This metaphor reflects changing social attitudes toward women's participation in public and professional life.

Another common metaphor was:

BEAUTY IS POWER

Unlike the Uzbek corpus, where beauty was often associated with social value, English advertisements frequently conceptualized beauty as a source of confidence and personal empowerment.

Advertisements suggested that beauty products enable women to express individuality and achieve personal goals rather than simply meet social expectations.

LIFE IS SELF-DEVELOPMENT

Several advertisements portrayed women as individuals engaged in continuous growth, learning, and self-improvement. This metaphor emphasizes personal agency and autonomy.

Conceptual Metaphors of Masculinity in English Advertisements

English advertisements also presented masculinity through a wider variety of metaphorical structures than those found in the Uzbek corpus.

The most frequent metaphor was:

MAN IS A PARTNER

Many advertisements represented men as supportive partners within families and relationships rather than solely as providers or authority figures.

This metaphor reflects contemporary perspectives emphasizing shared responsibilities and cooperation.

Another important metaphor was:

SUCCESS IS A JOURNEY

Professional achievement was often conceptualized as a process of personal growth rather than simply a demonstration of power or authority.

Advertisements encouraged men to pursue individual goals, overcome challenges, and develop their potential.

MAN IS A CAREGIVER

Several advertisements featured fathers actively participating in childcare and domestic activities. This metaphor expands traditional definitions of masculinity and highlights emotional engagement and family involvement.

Comparative Analysis

The comparison revealed substantial differences between Uzbek and English advertising discourse.

The most common femininity-related metaphors identified were:

Conceptual Metaphor	Uzbek Advertisements	English Advertisements
WOMAN IS THE HEART OF THE FAMILY	38%	12%
WOMAN IS A SOURCE OF CARE	31%	15%
WOMAN IS A LEADER	9%	34%
BEAUTY IS POWER	11%	29%

The most common masculinity-related metaphors were:

Conceptual Metaphor	Uzbek Advertisements	English Advertisements
MAN IS THE PILLAR OF THE FAMILY	36%	14%
MAN IS A PROTECTOR	27%	12%
MAN IS A PARTNER	8%	31%
SUCCESS IS A JOURNEY	10%	28%

The findings indicate that Uzbek advertisements predominantly rely on traditional family-centered metaphors, whereas English advertisements increasingly employ metaphors emphasizing equality, empowerment, and individual achievement. Overall, the results demonstrate that conceptual metaphors serve as important cognitive tools for constructing gender identities in advertising discourse. These metaphorical patterns reflect broader cultural beliefs and social values while simultaneously shaping consumer perceptions of masculinity and femininity.

Discussion

The findings of this study provide important insights into the cognitive and cultural mechanisms underlying the representation of masculinity and femininity in Uzbek and English advertisements. The analysis of conceptual metaphors demonstrates that advertising discourse is not merely a tool for product promotion but also a powerful medium for the construction and reinforcement of social identities. The identified metaphorical patterns reflect deeply embedded cultural models that shape how gender is conceptualized, communicated, and interpreted.

One of the most significant outcomes of the study is the clear dominance of family-centered metaphors in Uzbek advertising discourse. Metaphors such as WOMAN IS THE HEART OF THE FAMILY and MAN IS THE PILLAR OF THE FAMILY illustrate a cognitive model in which

gender roles are defined primarily through relational and social responsibilities. This finding supports the view that Uzbek cultural cognition is strongly influenced by collectivist values, where the family unit serves as the central organizing structure of social life. Within this framework, individuals are conceptualized not primarily as independent agents but as members of a broader social system.

From a cognitive linguistic perspective, these metaphors activate well-established cultural schemas that guide interpretation and meaning construction. According to Lakoff and Johnson (1980), conceptual metaphors structure human thought by mapping concrete experiences onto abstract domains. In this case, the FAMILY STRUCTURE schema is used to conceptualize gender roles. Women are mapped onto the concept of emotional centrality and nurturing (heart/source of care), while men are mapped onto structural stability and authority (pillar/protector). These mappings are not arbitrary but reflect culturally reinforced patterns of social organization.

In contrast, English advertisements demonstrate a broader and more flexible range of metaphorical constructions. The prevalence of metaphors such as WOMAN IS A LEADER, MAN IS A PARTNER, and SUCCESS IS A JOURNEY indicates a shift toward individual-centered cognition. Here, gender identities are not strictly defined by family roles but are instead associated with personal development, autonomy, and social mobility. This reflects cognitive models that prioritize individual agency and self-realization, consistent with contemporary Western ideological frameworks.

The metaphor BEAUTY IS POWER in English advertisements is particularly significant. Unlike traditional representations where beauty is linked to external evaluation or social approval, this metaphor reframes beauty as an internal source of confidence and empowerment. This shift indicates a reconfiguration of the cognitive relationship between physical appearance and social identity. It aligns with Kövecses' (2010) argument that metaphors evolve in response to cultural and ideological changes.

Another important finding concerns the representation of masculinity. In Uzbek advertisements, masculinity is predominantly constructed through metaphors emphasizing strength, protection, and responsibility. The MAN IS THE PILLAR OF THE FAMILY metaphor reflects a cognitive model in which men are perceived as structural supports of social and economic stability. This reinforces traditional gender expectations and aligns with established sociocultural norms.

In English advertisements, however, masculinity is increasingly represented through metaphors of partnership and emotional engagement. The MAN IS A PARTNER and MAN IS A CAREGIVER metaphors suggest a diversification of masculine identity. This indicates that masculinity is no longer confined to authority and provision but also includes emotional labor and shared domestic responsibility. Such representations are consistent with recent sociolinguistic studies that highlight the transformation of gender roles in contemporary Western societies.

The comparative analysis reveals that advertising discourse functions as a reflection of broader ideological systems. Uzbek advertisements tend to reproduce stable and conventional cognitive models that emphasize social harmony, family unity, and role differentiation. English advertisements, on the other hand, exhibit more dynamic and evolving cognitive models that reflect social change, gender equality movements, and individual empowerment ideologies.

From a theoretical perspective, the study confirms the central assumptions of Conceptual Metaphor Theory. First, metaphors are not merely linguistic expressions but fundamental

cognitive mechanisms that structure thought and perception. Second, conceptual metaphors are culturally grounded and vary across societies. Third, metaphorical systems influence how abstract domains such as gender identity are understood and communicated. The findings strongly support the idea that cognition is both embodied and culturally situated.

Furthermore, the results align with Critical Discourse Analysis perspectives, which emphasize that discourse is both shaped by and shapes social power relations. Advertising does not simply reflect gender roles; it actively participates in their construction. By repeatedly presenting certain metaphorical associations, advertisements normalize specific ways of thinking about masculinity and femininity. Over time, these cognitive patterns may influence public attitudes and reinforce or challenge existing social structures.

It is also important to note that while English advertisements appear more progressive in terms of gender representation, they are not entirely free from stereotypes. Certain metaphors still reinforce conventional associations between femininity and beauty or masculinity and success. Similarly, Uzbek advertisements, despite their traditional orientation, occasionally show emerging variations influenced by globalization and modern media practices. This suggests that metaphorical systems are not static but subject to gradual transformation.

Overall, the discussion demonstrates that conceptual metaphors serve as a bridge between language, cognition, and culture. They mediate the relationship between social ideology and individual interpretation, shaping how gender identities are understood and represented in advertising discourse.

Conclusion

The present study investigated conceptual metaphors of masculinity and femininity in Uzbek and English advertisements from a cognitive linguistic perspective. By analyzing a corpus of one hundred advertisements, the research aimed to identify dominant metaphorical patterns, compare their distribution across two cultural contexts, and explain how these metaphors contribute to the cognitive construction of gender identities. The findings provide a comprehensive understanding of how language, cognition, and culture interact in advertising discourse.

One of the main conclusions of the study is that conceptual metaphors play a fundamental role in shaping gender representation in both Uzbek and English advertisements. Advertisers rely on metaphorical mappings to associate abstract gender identities with concrete and culturally meaningful concepts. These mappings help consumers interpret advertising messages efficiently and emotionally, while simultaneously reinforcing socially shared beliefs about masculinity and femininity.

The analysis revealed that Uzbek advertisements predominantly employ traditional, family-centered metaphors. Women are most frequently conceptualized as the heart of the family and a source of care, while men are represented as pillars of stability, protectors, and providers. These metaphorical structures reflect collectivist cultural values in which family unity and social responsibility are prioritized. Such cognitive models emphasize relational identity, where individuals are defined through their roles within the family and society.

In contrast, English advertisements demonstrate a broader and more flexible range of metaphorical representations. Women are increasingly conceptualized as leaders, independent individuals, and empowered agents, while men are portrayed not only as providers but also as partners and caregivers. Additionally, success is frequently conceptualized as a journey, highlighting personal development and continuous growth.

These findings reflect individualistic cultural orientations and contemporary social movements that emphasize gender equality and diversity.

A key finding of the research is that metaphorical systems are culturally grounded and reflect underlying ideological frameworks. In Uzbek advertising discourse, metaphors reinforce traditional gender norms and emphasize stability, continuity, and social harmony. In English advertising discourse, metaphors reflect changing social dynamics, including the expansion of gender roles and the redefinition of identity in more flexible terms. This demonstrates that conceptual metaphors are not universal but are shaped by cultural experience and social context.

The study also confirms the theoretical claims of Conceptual Metaphor Theory. Metaphors are not simply linguistic embellishments but cognitive structures that shape how individuals perceive and interpret reality. Through repeated exposure to metaphorical associations in advertisements, consumers internalize specific ways of understanding gender roles. Over time, these cognitive patterns contribute to the normalization of particular social expectations and identities.

Furthermore, the research highlights the relevance of Critical Discourse Analysis in understanding advertising communication. Advertisements function as ideological tools that both reflect and construct social reality. By consistently presenting gender through specific metaphorical frameworks, advertising discourse contributes to the maintenance or transformation of cultural beliefs. This dual function of advertising as both a mirror and a shaper of society is clearly evident in the analyzed data.

Despite its contributions, the study has several limitations. The corpus size was relatively limited to one hundred advertisements, which may not fully capture the diversity of contemporary advertising practices. Additionally, the study primarily relied on qualitative interpretation, with limited statistical analysis. Future research could expand the dataset, include longitudinal analysis, and incorporate multimodal approaches that consider visual, auditory, and interactive elements of advertising in greater depth.

Another important direction for future research is the investigation of digital and social media advertising, which increasingly plays a dominant role in shaping public perceptions of gender. Influencer marketing, algorithm-driven content, and user-generated advertising may reveal new metaphorical patterns that differ from traditional media forms. Cross-cultural studies involving additional languages and societies could also provide a more comprehensive understanding of global gender representations.

In conclusion, this study demonstrates that conceptual metaphors are essential tools in the cognitive construction of masculinity and femininity in advertising discourse. Uzbek and English advertisements employ different metaphorical systems that reflect distinct cultural values and social ideologies. While Uzbek advertising tends to reinforce traditional, family-centered gender roles, English advertising increasingly promotes flexible and individualized gender identities. These findings underscore the importance of cognitive linguistic analysis for understanding the complex interaction between language, thought, culture, and society in contemporary media environments.

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