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**Functional Value of Non-Verbal Means of Communication in American Political
Discourse**

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INTRODUCTION

Communication is the process of transmitting or exchanging ideas, emotions, information and thoughts between people. Communication is very important at all levels of human life, without which it is impossible to survive in the social environment, both personal and professional fields. The main goal of communication is to correctly convey information to the recipient, thus creating clarity of opinion and eliminating misunderstandings, otherwise the whole idea of communication may be violated. Communication has definite forms or types, the chief of which are verbal and nonverbal communication.

In verbal communication between people, there is an exchange of thoughts, emotions or information through language. Any interaction in which a person uses words to talk is recognized as verbal communication.

Nonverbal communication is seen as an indirect method by which people communicate with others without the use of words or language. Nonverbal communication plays a huge role in the process of information exchange. Nonverbal communication includes facial expressions, tone and pitch, gestures provided through body language (kinesics) and physical distance between people (proxemics).

These nonverbal cues can provide clues, additional information, and meaning in addition to verbal communication.

In politics, nonverbal communication can be seen as a means by which politicians can consciously influence listeners and persuade them to support their foreign and domestic policies. Studies show that nonverbal communication (on the whole interpreted as the body language of politicians, their facial features, silent audience reactions, the use of visual effects and music in political communication, etc.) is used more widely than verbal communication to convey information, political media reports. For politicians who want to be elected, especially presidential candidates, it is

critical to use the "right" body language. Candidates who seem insecure or unreliable are less likely to win a debate or be elected.

The object of the study is non-verbal communication means in discourse of American and European politicians.

The subject is to study functions of non-verbal means of communication in political discourse.

The object and subject of the study defines **the purpose** of this work – the identification of the non-verbal means of communication in political discourse.

The tasks of the study are as follows:

- to identify the system, categories and functions of non-verbal communication;
- to study the role and importance of non-verbal communication in political discourse;
- to reveal the metacommunicative value of non-verbal means in American political discourse.
- to highlight the communicative value of non-verbal communication in American political discourse.

The following **scientific methods** were used to resolve the tasks: the method of systematization and classification; the description method; the functional method; the contextual method to reveal the metacommunicative and communicative roles of non-verbals in political discourse.

The material of the study includes printed, video and photo discourse fragments of prominent political American and European figures found on the Internet and Social Networks.

The practical significance of this work is determined by the possibility of using research material for further study of the non-verbal means of communication in political discourse.

The structure of the work is determined by its purpose and objectives. The course work consists of an introduction, three chapters, conclusions and a list of literature.

CHAPTER I. Theoretical Framework for the Investigation of Non-Verbal Communication

1.1. System of non-verbal communication

Non-verbal communication in human society includes all forms of information transfer without the help of language. This is communication and exchange of information using "body language".

A well-known psychologist Albert Merabian found that words have the least impact. "Their role in the process of communication is reduced to only 7%, non-verbal characters occupy 55%, vocal characters - 38%". Non-verbal behavior carries the information regardless of the degree of awareness of this. It combines a wide range of phenomena, including not only the movements of the human body and the sound modality of speech, but also various elements of the environment, clothes, appearance design elements, and even various spheres of art [4]. This is a universal system through which we can express our feelings and emotions without even "opening our mouths", "this is a language that allows us to hear words with our eyes" [11]. Gesture behavior is an indispensable element of every communicative act, since "our body cannot not communicate" [12].

Political scientists perceive non-verbal communication as a means by which politicians can consciously influence listeners and persuade them to support their foreign and domestic policies [13]. Rosenberg's study offers a compelling support for the claim that it is possible to strategically manipulate some components of public speakers' non-verbal presentation to guide voters' perception. "Given a proper instruction a candidate can be trained to look and act in a way that projects the kind of personal image that is attractive" [14].

Argyle also notices that many aspects of personal appearance (e.g. hair, clothes) are under voluntary control and may be easily faked and exaggerated for persuasive

purposes [15]. Only a small number of people would support a politician who presents the information only verbally, without a non-verbal component. Almost all non-verbal information forms the image of a politician that is a mediator between them and citizens [1]. Therefore, it should be highlighted that cues used by public speakers' can be deceptive and often lack their traditional, genuine character [16].

Non-verbal behavior can be seen as a system of non-verbal means of communication, the use of which provides a politician with additional opportunities to solve a specific problem and ultimately achieve the desired political goal by creating a favorable impression of themselves [2]. J. Fast and E. Hall in their book "Body Language" noted the following: "All of them [politicians] are good actors, and good actors should be masters in using body language. More unfit ones die and remain only those who are fluent in the dictionary and grammar of this language" [5].

It is well known that elections is a process in which, due to its high emotional intensity, non-verbal signals play a huge role. Gestures, facial expressions, postures, eyes, the candidate's clothes, the schedule of their campaign materials have a great influence on the voter, and people make their final choice based on this impression. Non-verbal communication is used extremely actively in the electoral process due to the high significance of the results of this process. They help to achieve the planned result and to convince voters quickly enough of the right choice.

The most important feature of non-verbal communication is that it is carried out with the participation of various sensory systems: sight, hearing, sensation, taste, smell. According to V.A. Labunskaya, non-verbal communication includes the following main sign systems (channels) for transmitting messages: 1) optical kinetic system, 2) para- and extralinguistic systems, 3) tactile system, 4) organization of the space and time of the communicative process, 5) visual contact [9].

Optical-kinetic system includes gestures, facial expressions, pantomime. In general, it appears as a more or less clearly perceived property of the general motility of

various parts of the body (hands, and then we have gestures; faces, and then we have facial expressions; postures, and then we have pantomime).

The paralinguistic and extralinguistic systems are connected with a person's voice, they are "supplements" to verbal communication, and are a near-speech "form" of communication. It is known that the way we say is often more important than the content of the message itself. A spoken word is never neutral.

To the acoustic non-verbal aspects (sound design) of speech researchers include: pitch, volume, speed, rhythm, timbre, tempo, melody, sonority, tension, diction, articulation, manner of speaking, etc. To uncontrolled and partially controlled signals belong such sound phenomena, like a groan, laughter, crying, sigh, etc.

The listed non-verbal aspects of speech provide important information, transmit messages: a) about the importance a person wants to attach to a word or statement, using such means as stress, pauses, intonation; b) about the speaker - their biophysical characteristics (gender, age, height), emotional state, some personality characteristics; c) about the confidence or uncertainty of the speaker, about faith in what they say. Voice characteristics is the most important factor in the formation of our image in the perception of others, while we either own our voice or become its victims [6].

Extralinguistic system - the usage of pauses and other inclusions in speech, for example, coughing, crying, laughing, groaning, sighing, and finally, the pace of speech itself. Pauses in a conversation have a special regulatory function: they emphasize important points in a speech, give the audience the opportunity to reflect on what has been said, and sometimes help to detect fraud [7].

Speaking about the acoustic means of non-verbal communication, one should remember the important features of human perception by voice. So, people with a more perfectly sounding speech (a pleasant timbre, intonation, etc.) are perceived by listeners as with higher virtues, intellectual aesthetic and psychological qualities (sympathy, intelligence, education, kindness, generosity, self-esteem), and also with

higher partnership and business characteristics (competence, reliability, initiative, energy, confidence, interest) [8].

The tactile perception system includes various human touches (handshake, kissing, stroking, etc.). Shaking hands is perhaps the first sign of communication when a person meets one-on-one. The way a person shakes hands says a lot about who they are and with what thoughts they are going to attend the meeting. The handshake is usually used in formal settings, when a meeting is to begin or end, or as part of an opening round. They date from cavemen who used to raise their hands to greet each other, displaying arms free of weapon, meaning benevolence. Over time, the greeting signal changed to taking each other by the hand, greeting warmly. The body language enthusiast may notice several different types in what most of us think of as a simple gesture of greeting. Perhaps the best study of handshaking would be greeting politicians in front of each other in front of cameras, each struggling to take the left side or gain a dominant advantage.

Neutral handshake: When both sides withdraw their hands and shake at an even level without one hand over the other, this is a neutral handshake.

Dominant handshake: When one person extends their hand downward, either they are a dominant person by nature, or are consciously trying to signal their intention to make a decision in an upcoming discussion or negotiation. This type of conscious dominant handshake is most commonly seen in politicians' power struggles in front of the camera. The way to counter the dominant handshake is to hold the dominant person's hand while squeezing their hand.

Submissive handshake: Responding to a palms-down dominating hand would be a submissive hand, indicating an easy going or submissive personality. It indicates to the counterparty your willingness to give in to demands across the table. Also, the handshake should be firm. If one offers the hand too softly, it indicates submissiveness.

Wet fish handshake: Merely offering fingers rather than the full hand or a limp hand results in an awkward hand shake. This might be done by an unwilling female forced into a handshake by a male. Or when the intention to shake hands is not expressed very decisively.

Shaking hands with women: In most cases, when greeting a person of the opposite sex, it is difficult to judge whether a handshake is acceptable for a woman. It is best for a woman to shake hands. A female willing to shake hands is open to experiencing new things. Too soft a handshake by a male is not considered positive by a female.

Handshake fumble: When a hand offered is withdrawn too quickly, the other person offering his hand to shake would be left with his hand dangling in air. One would again offer their hand by which time the other one would have withdrawn, hence leading to the handshake fumble. The best way to avoid this is to hold out the hand only in situations where the other party is not hostile.

A handshake alone is not enough to convey a warm greeting. You need to contrast this with a genuine smile and, when greeting, look into the eyes of another person.

Together, these gestures demonstrate a positive attitude towards participation in the meeting and facilitate further conversation.

The organization of the space and time of the communicative process is a special sign system that carries a semantic load as a component of the communicative situation. For example, placing partners facing each other promotes contact, symbolizes attention to the speaker, while shouting in the back can also have a certain value of a negative order. The advantage of some spatial forms of communication organization has been experimentally proved both for two partners in the communication process, and in mass audiences.

When we discuss space in a non-verbal context, we talk about the space between objects and people. Space is widely associated with social rank and is an important part of business communication.

People from different cultures can have different normative space expectations. If the person is from a large urban area, the people who stand close to them may be normal. If it is someone from a rural area or some culture where people are accustomed to more space, someone may be standing “too close” for comfort and not knowing it.

Territory is associated with control. As a way to take control of your own room, you may have painted it your favorite color or put up posters representing your interests or things that you think are unique to you. Families or households often mark their space by placing fences or walls around their homes. This sense of the right to control one's space is unknown in the territory. Territory means space, you claim your own, responsible or ready to defend.

Most people have a basic need for personal space, but normative expectations for space vary greatly from culture to culture.

Just as there are cultural contexts and expectations about non-verbal behavior, public speaking also occurs in contexts. In North America, eye contact with the audience is expected. Large movements and gestures are usually not expected and can be distracting. The presenter takes up space on the "stage" even if he is in front of the class. When someone occupies this space, the audience expects to behave in a certain way. If a person is talking to the screen behind them while showing a PowerPoint presentation, the audience can feel like they are not paying attention to them. Speakers are expected to pay attention to and engage with the audience, even if the feedback is primarily non-verbal. The speaker's movements should be consistent with the tone, rhythm, and meaning of the speech. Walking back and forth, holding your hands in your pockets, or crossing your arms can make you feel nervous or even sick and degrade your message.

Another specific sign system used in the communication process is the “eye contact” that occurs in visual communication. In general psychology, research in this area is closely related to visual perception - eye movement. In social psychology, the

frequency of exchanging views, their duration, the change in the statics and dynamics of the look, avoiding it, etc. is studied.

In initial studies, eye contact was tied to the study of intimate communication. M. Argyle even developed a certain “intimacy formula”, finding out the dependence of the degree of intimacy, including on such a parameter as the distance of communication, allowing the use of eye contact. Over time, the spectrum of research has become much wider: signs represented by eye movement are included in a wider range of communication situations.

1.2. Categories of non-verbal communication

There exist numerous classifications of non-verbal cues and a universal one has not been developed yet.

I.P. Yakovlev notes the following non-verbal categories: kinesics, proxemics, physical characteristics, vocalics, haptics, chronemics, olfactics, aesthetics and artifacts. [17]

In her work V.N. Labunskaya presents the following classification of non-verbal means of communication:

1) kinesics:

- visual contact;

- expressive movements;

2) prosody and extralinguistics;

3) proxemics (distance, orientation);

4) haptics (the use of touch) [18].

Thus, we would like to consider the types of non-verbal communication that are the most universal among the existing classifications. These categories are:

- Kinesics describes an individual’s use of body language including the study of postures, gestures, facial expression, and eye contact.

- Proxemics describes an individual's perception of and use of space, both personal and social.
- Paralanguage refers to nonlinguistic components of speech that are related to verbal communication.
- Personal presentation and the environment. This category includes physical appearance, clothes, jewelry, hairstyle, etc. as well as attributes with which we adorn and surround ourselves.

The word kinesics comes from the root word kinesis, which means "movement," and refers to the study of hand, arm, body, and face movements. Specifically, we would like to outline the use of gestures, head movements and posture, eye contact, and facial expressions as non-verbal communication.

The face and eyes are the main things that we focus on, and together with our ears, our eyes perceive most of the communicative information surrounding us. The saying "eyes is a window into the soul" is actually accurate in terms of where people usually think that others are "located", which is right behind the eyes [10].

In addition to regulating conversations, each contact is also used to monitor interactions, taking into account other non-verbal signs, and sending the information.

The speaker can use their visual contact to determine how engaged, confused, or bored the audience is, and then according to their messages.

This very list reviews specific features of eye-contact:

- Regulating the interaction and providing turn-taking signals;
- Monitoring communication by receiving nonverbal communication from others;
- Signal cognitive activity (we look at our eyes when we process information);
- Expressing engagement (we show that we are listening with our eyes)

Eyes are thought to be “the seat of the non-verbal system” [19] and direct eye-contact is perceived as a signal of sincerity, honesty and confidence [20]. Public figures who look their interlocutors straight into the eyes are said to be more effective and persuasive [21]. Avoiding eye-contact, on the other hand, often manifests negative feelings and emotions. Dale and Wolf mention that politicians who do not look at the public are considered anxious, embarrassed or ashamed [22].

Another meaningful category of non-verbal communication is that of expressive movements to which belong gestures, facial expressions and posture.

Gestures are considered as external manifestations of the internal state of a person, while they carry information not only about the psychological state of a person, but also about the intensity of the feelings. In the communication process, gestures accompany speech or replace it, while they speak of a person’s attitude to a person, event, or subject.

In the non-verbal communication, a universally recognized classification of gestures has not been developed yet. The well-known classifications are built on various grounds, but even brought together, they do not allow us to fully indicate the connection of gestures with the personality and communication.

N.I. Smirnova in her classification presented the ratio of verbal and non-verbal information in the communication process:

- communicative gestures, replacing elements of language in speech (gestures of greeting and farewell, threats, attracting attention, calling, inviting, teasing, affirmative, negative, interrogative, expressing gratitude, reconciliation, etc.);
- descriptive and graphic gestures that accompany speech and lose their meaning outside the speech context (gestures indicating the size, shape of the subject, the spatial location of the object, etc.);
- modal gestures expressing an assessment of objects, phenomena, people (gestures of approval, displeasure, distrust, uncertainty, confusion, disgust, joy, delight, surprise)

Andersen offered another classification of gestures, which provides that there are three main types of gestures: adapters, emblems and illustrators [10]. Let's consider his classification in more detail.

Adapters are touching behaviors and movements that indicate internal states, usually associated with arousal or anxiety. Adapters can be aimed at oneself, objects, or others. In common social situations, adapters arise from anxiety, or a general feeling that we are not in control of the environment. Some people subconsciously click handles, shake their legs, or engage in other adapters.

Emblems are gestures that have a specific, agreed-upon meaning. Emblems are non-verbal cues with a verbal equivalent or direct verbal translation. These are purposeful body movements that are deliberately sent out and easily translated into language, such as a wave, which means "come here," a raised thumb gesture, which means "good," and a wave, which means "hello" or "good-bye."

Illustrators are the most common type of gesture and are used to illustrate the verbal message they accompany. For example, we can use hand gestures to indicate the size or shape of an object. Unlike emblems, illustrators tend to have no meaning on their own and are used more subconsciously than emblems.

In terms of politics and public speaking in general, we would like to look at hand and foot gestures.

Hand gestures are the oldest form of non-verbal communication and date back to the time of the cavemen. Today the hands are perceived as the most "chatty" part of the body and are used for various functions, such as expressing wishes, expressing feelings and symbolizing moods [23]. Moreover, they can regulate the flow of information, emphasize and explain verbal messages and anticipate future signals [24]. There are many ways to classify hand movements, however, the most basic is the division into speech, not associated and associated with sign language [25]. The first named emblems have a "direct verbal meaning" and can be translated into words and

phrases [26]. The latter, who are called illustrators, are completely dependent on the verbal message.

Fig. 1 shows examples of the most popular speech related gestures used by public speakers:



Fig. 1a.

Fig. 1b.

Fig. 1c.

Fig. 1d.

Fig. 1a. Palms moved upwards signalize lack of confidence.

Fig. 1b. Palms directed downwards show decisiveness.

Fig. 1c. Hands raised and directed toward the audience are a signal of assurance.

Fig. 1d. Hands directed towards the speaker express the will of taking control.



Fig. 2. Steeple.



Fig. 3. Mouth guard gesture.

Figures 2 and 3 present other hand signals used by politicians.

Fig. 2. Steeple. “Raised steeple” expresses confidence of the speaker and is considered to be very widespread nowadays. It is most often used while politicians do the talking.

Fig. 3. Mouth guard gesture. “Mouth guard gesture” is performed by the hands covering the mouth and the thumb pressed against the cheek as if the brain was subconsciously instructing it to suppress the deceitful words that are being said. If the speaker performs this gesture, it means that he is hiding the truth, if the listeners use the sign it indicates that they do not trust the performer.



Fig. 4. Standard way of sitting.

Typically, foot gestures are indicative of anxiety, aggression, and lack of confidence, and many experts refer to these as "barriers." [28]. However, Pease notes that the meaning of leg movements is culturally specific, and in addition to negative feelings, they can also express positive emotions [29]. Below are a few typical leg positions.

Figure: 4. Standard seat method.

The woman is sitting with her legs crossed at the knees. Combined with other negative non-verbal cues, for example, with folded arms, this gesture means that the person is aggressive enough and has a low opinion of their interlocutors. However, in European culture, women who sit cross-legged on their knees are considered decisive and confident.

Fig 5. The American Four.



Fig 5. The American Four.

The shape of the American Four seat matches the clenched hands gesture. The person who behaves like this is very confident and comfortable in the situation. He is aware of his strengths and considers himself an expert in this field. "He's a good man in a good place."

In addition to gestures, people and animals express their attitude to interlocutors through posture. "The way we stand or sit determines our participation in the discussion and gives our level of self-confidence" [30]. There are five generally accepted ways to exude confidence: keeping your spine straight, turning your shoulders back, keeping your head straight, standing slightly apart, sitting straight, and bending forward. [31]



Fig. 6. Sitting and leaning forward position.



Fig. 7. The boss posture.

Figures 6 and 7 present the most popular sitting and standing positions.

Fig. 6. Sitting and leaning forward position.

Position in fig. 6 means that the person is ready to work and start a certain action. He leans forward slightly and both hands rest comfortably on his legs. One leg moves backward that it was hidden under the chair, while the other is visible and directed towards the listener.

Figure: 7. Outside the boss.

This position is called "outside the boss". The hands are hidden in the pockets so they cannot be seen. The face does not express any emotion. The person seems to be very confident in himself and aware of his social position. He is aware that he is a leader.

According to Owen HARG, there are four general human postures: standing, sitting, squatting and lying down [32]. There are many variations within each of these poses, and when combined with certain gestures or other non-verbal cues, they can express many different meanings.

The posture and the way a person moves their head can say a lot about a person's intention, interest and feelings.

Head and back movements are often used both to acknowledge others and to convey interest or attention. In terms of head movements, the head nod is a universal sign of recognition in cultures where the formal bow is no longer used as a greeting. In these cases, the head nod is essentially a shortened bow. An innate and universal head movement is a back-and-forth handshake, which means no. This non-verbal signal begins at birth, even before the child can know that it has the appropriate meaning.

People also move their heads to show interest. For example, a head up tends to indicate a busy or neutral attitude, a head tilt shows interest and is an innate submissive gesture that exposes the neck and subconsciously makes people feel more trusting in us, and a head down indicates a negative or even aggressive attitude.

Our faces are the most expressive part of our body. Many studies confirm the universality of the main group of facial expressions: happiness, sadness, fear, anger and disgust. The first four can be specifically identified in different cultures [33].

The face is the most important channel through which we can express our feelings, emotions and beliefs [34]. Facial expressions are also one of the most influential expressions of political candidates, as the cameras focus widely on the face, making it a prominent source of information. [35]

To set the emotional tone of speech facial expressions help a lot. In order to set a positive tone before the person speaks, they often glance quickly at the audience and smile to communicate goodwill, openness, and confidence. In addition to open and welcoming facial expressions, facial expressions convey a range of emotions and can be used to infer personality traits and judge the speaker's trust and competence. Facial expressions can indicate that the speaker is tired, worried, angry, confused, frustrated, sad, confident, complacent, shy, or boring. Even if the speaker is not bored, for

example, a flaccid face with a little animation can make the audience think they are bored with their own speech, which most likely does not motivate them to listen and to be interested. So, the presenter should make sure that their facial expressions convey emotions, moods or personality traits that they believe the audience will perceive favorably, and this will help the speaker achieve their speech goals. Also, facial expressions should correspond to the content of the performance. When you convey something frivolous or playful, a smile, bright eyes and slightly raised eyebrows non-verbally enhance the verbal message. Expressing something serious or gloomy, a frowning forehead, a narrow mouth, and even a slight nod of the head can reinforce this message. If facial expressions and content are not consistent, the audience can become confused with mixed messages, which can lead them to question the integrity and trust of the speaker.

People often refer to their need for "personal space" that is definitely also an important form of non-verbal communication. The distance we need and the space we take for granted are influenced by a number of factors, including social norms, cultural expectations, situational factors, personality traits, and level of familiarity.

We mentioned earlier that paralanguage refers to the vocal, but non-verbal parts of the message. Vocalics is the study of paralanguage involving vocal qualities that are combined with verbal messages such as pitch, volume, tempo, voice quality, and verbal fillers [36].

Paralanguage provides a vital context for the verbal content of speech. For example, loudness helps the intensity of communication. A louder voice is usually considered more intense, although a softer voice combined with a certain tone and facial expression can be just as intense. We usually adjust the volume based on settings, distance between people and relationships.

Speaking speed refers to how quickly or slowly a person speaks and can cause others to form an impression of their emotional state, trust, and intelligence. As with

loudness, fluctuations in speech rates can interfere with the ability of others to receive and understand verbal messages. A slow speaker could tire others and lead their attention to wanderings. A fast speaker can be difficult to follow, and fast delivery can actually distract attention from the message. However, speaking a little faster than the usual 120–150 wpm can be beneficial, as people tend to find speakers who are faster than the average of the more reliable and intelligent [37].

Our tone of voice can be adjusted somewhat through pitch, volume, and stress, but each voice has a distinct quality known as a voice signature. Voices vary in terms of resonance, pitch and tone, and some voices are more pleasing compared to others. People tend to find pleasing voices that use a wide voice and are not monotonous, lower (especially for men), and don't have much regional accents. Many people perceive nasal voices negatively and attribute negative personality characteristics to them [38].

Fillers are sounds that fill in the gaps in our speech when we think about what to say next. They are considered part of non-verbal communication because they are not like typical words that have a specific meaning or meaning. Fillers such as “um,” “uh,” “like,” and “eye,” are commonplace in everyday conversation and are generally not destructive. Using verbal fillers can help the person "keep their word" during the conversation if one needs to pause for a moment to think before continuing verbal communication. Fillers in more formal settings, like public speaking, can damage a speaker's credibility.

Paralanguage is an exception to the definition of non-verbal communication. We have defined non-verbal communication as such, not including words, however paralanguage exists when we communicate using words. Paralanguage includes verbal and non-verbal aspects of language that influence meaning, including tone, intensity, pause, and even silence.

Pauses in silence or voices can signal hesitation, a need to gather an opinion, or serve as a sign of respect. Keith Basso quoted an anonymous source as saying: "This is not the case when a person who is silent, does not say anything." [39].

Both Basso and Susan Phillips found that traditional speech among Native Americans emphasizes silence. [40].

Last but not least, personal presentation as a category of non-verbal communication. Basically, a personal presentation has two components: our physical characteristics and the artifacts that we embellish and surround ourselves with. In oral forms of communication, the speaker's appearance and environment are vital to the successful transmission of the message. "Whether you're talking to one person face-to-face or with a group in a meeting, the personal appearance and appearance of those around you convey non-verbal stimuli that affect attitudes - even emotions - before words are spoken," said Murphy and Hildebrandt [41].

Physical characteristics include body shape, height, weight, attractiveness, and other physical characteristics of our body. We don't have as much control over how these non-verbal cues are encoded as we do in many other aspects of communication. These characteristics play an important role in shaping the initial impression, although we know that "you should not judge a book by its cover." While the ideals of attractiveness differ between cultures and individuals, research consistently shows that people who are considered attractive based on physical characteristics have different benefits in many aspects of life.

In addition, clothing, hairstyle, use of cosmetics, neatness and height of the speaker can cause the listener to form impressions about their socio-economic level, competence, and the like. Likewise, environmental details such as room size, furniture, decorations, lighting, and windows can affect the listener's attitude towards the speaker and the message that is delivered.

Clothing, jewelry, visible body art, hair styles, and other political, social and cultural symbols send messages to others about who we are. Therefore, in particular, politicians pay great attention to how they look and what they are wearing.

It seems that choosing the right clothing not only enhances the credibility of verbal messages, but also influences the performer's assessment and informs about the speaker's status and point of view [42].

The environment in which we interact affects our verbal and non-verbal communication. This is included because we can often manipulate the non-verbal environment, similar to the way we manipulate our gestures or tone of voice according to our communication needs. Placing objects and furniture in a physical space can help create a formal, remote, welcoming or intimate climate.

1.3. Functions of non-verbal communication

The main function of non-verbal communication is to transport meaning by strengthening, replacing or contradicting verbal communication. Non-verbal communication is also used to influence others and regulate the flow of the conversation. Perhaps even more important is how non-verbal communication functions as a central part of relational communication and personality expression.

Non-verbal communication conveys meaning by reinforcing, replacing, or contradicting verbal communication. Thus, oral and non-verbal communication are two parts of one system that often work side by side to help generate meaning. In terms of enhancing verbal communication, gestures can help describe a space or form that the other person is not familiar with, as words alone cannot. Gestures also reinforce basic meaning - for example, showing the door when you tell someone to leave. Facial expressions enhance the emotional states that people convey through verbal communication. For example, smiling while telling a funny story better conveys your emotions [43]. Variations in the voice can help emphasize a specific part of a message, and can enhance the meaning of a word or sentence.

Non-verbal communication can replace verbal communication in some different ways. Non-verbal communication can provide a lot of meaning when verbal communication is not effective due to language barriers. Language barriers are present when a person has not yet learned to speak or loses the ability to speak. For example, babies who have not yet developed language skills make facial expressions at the age of several months similar to those of adults and therefore can create meaning [44]. People who have developed language skills but cannot use them because they have temporarily or permanently lost them, or because they use incompatible language codes, as in some intercultural encounters, can still communicate non-verbally.

Non-verbal communication can convey meaning at the same time contradicting verbal communication. People often take non-verbal communication to be more credible than

verbal communication. This is especially true of mixed messages or messages in which verbal and non-verbal signals contradict each other. Mixed messages lead to ambiguity and confusion on the part of recipients, which forces us to look for more information to try to determine which message is more credible. If we are unable to resolve the differences, we are more likely to react negatively and potentially abandon interaction [45]. Constant mixed messages can lead to relational experiences and damage a person's credibility in a professional setting.

Non-verbal communication can be used to influence people in many ways, but the most common way is through deception. Typically, deception is seen as the deliberate act of altering information to affect another person, which means that it extends beyond lying, including hiding, letting or exaggerating information. While verbal communication must in the sense of deception, non-verbal communication with language through deceptive actions is more persuasive. Since most people intuitively believe that non-verbal communication is more reliable than verbal communication, they often deliberately try to control their non-verbal communication when they cheat. People also evaluate another person's non-verbal communication to determine the truthfulness of their messages. Deception obviously has negative connotations, but people engage in deception for many reasons, including to justify their own mistakes, to be polite to others, or to influence the behavior or perceptions of others.

In addition to deception, non-verbal communication can be used to "lift the edge" of a critical or unpleasant message in an attempt to influence the other person's response.

Non-verbal communication helps to regulate the conversation so that people end up not constantly interrupting each other or waiting in uncomfortable silence between speaker turns. The pitch, which is part of the vocalist, helps lead others to their conversational intentions. The height of the height usually indicates questions, and the falling height is the end of a thought or the end of a spoken turn. Drop in height can be used to indicate closure, which can be very useful at the end of a speech to signal to

the audience that you are finished, which elicits applause and prevents the uncomfortable silence of the presenter ending up filling "This is this" or "Thank you." We also signal that our turn is ending by stopping hand gestures and shifting our eye contact to the person we think will be speaking further [46]. Conversely, we can "keep our word" with non-verbal cues, even when we are not sure exactly what to say next. Repeating a hand gesture or using one or more verbal fillers can continue our turn, even though we are not communicating verbally at the moment.

To communicate successfully with other people, people must have certain skills in coding and decoding non-verbal communication. The non-verbal messages we send and receive affect our relationships in positive and negative ways and can work to bring people together or to disperse them. Non-verbal communication in the form of tie marks, spontaneous behavior and expressions of emotion are just three of many examples illustrating how non-verbal communication affects our relationships.

Tie signs are non-verbal cues that communicate intimacy and signal that two people are connected. Such indicators of attitude can be items such as rings or tattoos that symbolize another person or relationship, actions such as sharing a glass, or touching behavior such as holding a hand [47]. Tactile behavior - These are the most commonly studied tie marks, and they can communicate a lot about relationships based on the area they affect, the length of time, and the intensity of the touch.

Behavior of immediacy plays a central role in bringing people closer together and has been identified by some scholars as an essential function of non-verbal communication [48]. Spontaneous behavior, which is verbal and non-verbal behavior, reduces real or perceived physical and psychological distance between communicators and includes such things as smiling, nodding, making eye contact, and at times social, polite and professional relationships [49]. Addressing directly is a good way to create a bond or a friendly and positive bond between people. Skilled non-verbal communicators are more likely to be able to connect with others through expressiveness, attention

grabbing, warm initial greetings, and the ability to "sound" with others, and convey empathy [50]. These skills are essential for building and maintaining relationships.

While verbal communication is our primary tool for problem solving and providing detailed instructions, non-verbal communication is our primary tool for conveying emotions. This makes sense when we remember that non-verbal communication appeared in verbal communication and was the channel through which we expressed anger, fear and love throughout the millennia of human history [3]. Touch and facial expressions are the two main ways of expressing emotions non-verbally.

Non-verbal communication expresses who we are. Our personality (the groups to which we belong, our cultures, our hobbies and interests, etc.) is transmitted non-verbally due to how we arrange our living and work spaces, clothes, we dress, how we wear ourselves and accents and the tones of our voices. Our physical bodies give others an impression of who we are, and some of these characteristics are under our control than others. For example, height has been shown to affect how people are behaved and perceived in different contexts. Our level of attractiveness also affects our identity and how people perceive us. While we can temporarily alter our height or appearance - for example, with different shoes or different colored contact lenses - we can only permanently change these features using more invasive and costly interventions such as cosmetic surgery. We have more control over some other aspects of non-verbal communication in terms of how we convey our identity. For example, the way you wear and present yourself through your posture, eye contact, and tone of voice can be altered to present yourself as warm or remote depending on context.

People use verbal and various non-verbal cues when forming politicians' first impressions, such as static visual cues, body movement, verbal content, and vocal cues. Most successful politicians have sofas that teach them how to use non-verbal cues most effectively and profitably, fulfilling metacommunicative and communicative goals.

1.4. Non-verbal communication in political discourse

The importance of political communication in modern society has increased dramatically, as issues of power are openly discussed in a democratic social order. Thus the resolution to a lot of political problems depends on how adequately these issues can be interpreted. In recent years, some issues of political discourse have become the subject of discussion in the journalistic and scientific discourse. The category of discourse on the whole and particularly political discourse is currently the subject of various scientific debates. In general, it is necessary to identify the basic concepts of political discourse, its characteristics, functions and features [51].

Classical works on the problems of discourse include the works of T. van Dyck, J. Habermas, and M. Foucault. Some aspects of political discourse are also reflected in the works of local and foreign scholars, including: V. Grigorieva, P. Kuzmin, O. Sheigal, Y. Pereverzev, V. Gerasimov, G. Pocheptsov, O. Mikhalyov, V. Pavlutsky, O. Baranov, M. Gavrilov and others.

According to T. van Dyck, discourse is a set of meanings by which a group of people communicate on a particular topic. Discourse can be defined in a narrow or broad sense, and a narrow definition of discourse can only be applied to oral or written language. However, discourse analysis is more often built on a broader definition, which includes general ways in which people arrive at the essence of things within certain additional linguistic factors, such as context or culture, including both language and language practices, other ways of achieving things [52].

Crystal (2006) defines discourse as "a continuous segment (especially of colloquial) language, greater than a sentence", "it is a set of statements that make up any person who knows a linguistic event" [53]. Discourse is a socially determined essence and specific principles of the language system, according to which reality is classified and represented for definite periods of time. According to Foucault, this is a historically determined

material practice through which power relations are carried out [54]. This communication is realized in discursive "practices". The term "discourse" reflects a formal way of thinking that is expressed through language. It is also a certain type of social boundaries that determines what can be said about certain issues. There are many types of discourses in any society. Opposing discourses fight for domination over each other. Finally, one particular discourse dominates. This phenomenon is known as discursive dominance [55].

Discourse analysis was used to understand different types of texts, including political rhetoric, interviews, natural language, professional evaluation, online communication, magazines, newspapers, and the media. With regard to politics, we can say that specific political situations and processes (discursive practices such as parliamentary debates, political press briefings) determine the organization of discourse and text structure of a wide range of types of discourse in which political discourse as a complex form of human activity [56].

The analysis of political discourse is interdisciplinary: it reflects the relationship between language and power in linguistic, sociological, interpersonal, cultural and cognitive aspects [57].

Political discourse can be defined as a communicative act in which participants try to give concrete meaning to facts and influence / persuade others. In other words, political discourse can be defined as a manipulative linguistic strategy that serves specific (ideological) purposes. Political discourse can include both formal debates, speeches and hearings, and informal policy discussions between family members.

Non-verbal communication in politics is not like dark matter in the universe: it is everywhere and influences how citizens react to political events, evaluate politicians and take part in political life. However, despite the widespread use of nonverbal content in the daily coverage of political news, we know relatively little about the impact of nonverbal

information on public opinion and political action. In fact, we still know much more about the power and limitations of verbal argumentation in political discourse.

Examining the amount of information available to the public, research shows that television covers politicians more through visual images than through their verbal statements, at least in key democratic moments, such as elections. Bassi and Greib's analysis of television coverage of the US general election shows that image fragments (ie, when candidates are only shown but not heard) have increased significantly in duration since the early 1990s, while sound fragments have decreased [59]

The way visual elements are depicted also works to prime viewers about what is important to consider. In France, for example, candidates of major parties who benefit from capitalizing on their personal appeal are more likely to use large, close-up shots of themselves on their posters—and to make eye contact in their photos—than candidates of niche parties, for whom their personal appeal brings little gain [60].

Numerous studies have analyzed the media framing of campaigns, zeroing in on campaign coverage. An analysis of U.S. newspapers comparing the visual coverage of candidates showed that newspapers portray candidates they endorse more favorably by picturing them with a confident, smiling demeanor or surrounded by supporters. Candidates the newspapers did not endorse were, conversely, portrayed displaying negative facial emotions, awkward body postures, and without supporters [61].

Conclusions to Chapter I

Non-verbal means of communication are conveyed in clothing, hair, facial expressions, postures, objects that surround a person. Recognizing such behavior helps to achieve a higher level of reciprocal understanding. Such information allows you to understand the mood, feelings, expectations, feelings, intentions, as well as moral and personal qualities of people who communicate.

Human communication involves more than just what we want to vocalize. Whether we understand it or not, we constantly communicate through body language and nonverbal cues that accompany or replace spoken words. Understanding how nonverbal messages are sent and received, as well as the types of nonverbal communication, can make you more effective face to face. The importance of nonverbal communication cannot be overstated.

Nonverbal communication expresses who we are. Our identity (the groups we belong to, our culture, our hobbies and interests, etc.) are transmitted nonverbally through the way we create our living and working space, the clothes we wear, the way we behave, and the accents . and the tone of our voices.

Political discourse is a wonderful phenomenon that we face every day, but the main problem is that there is a need for a scientific justification for this phenomenon, because there is still no consistency in the understanding of political discourse by different sciences.

Politicians have realized the importance of their external image in communicating with voters. That is why they began to pay special attention to the management of body language and physical posture.

CHAPTER II. Metacommunicative Function of Non-Verbal Means of Communication in American Political Discourse

2.1. Metacommunicative value of clothing

Metacommunication is a special form of communication that indicates how verbal information has to be interpreted. This concerns the stimuli surrounding the verbal communication that also matter and that may or may not be congruent, supportive, or contradictory to that verbal communication.

Human communication, in addition to verbal communication, includes non-verbal communication, kinesic and paralinguistics, which can be considered as metacommunicative signals, that is, a message about a message. They indicate how verbal communication should be recognized and interpreted. The meaning does not depend only on the literal verbal meaning, but is determined critically by the intensity and inflection of the voice, facial expression, accompanying gestures, environment, clothing.

The dress is considered an aspect of non-verbal communication and has social implications for the audience. The dress also includes things people wear, such as jewelry, ties, handbags, hats, and glasses. Clothing conveys non-verbal clues about the speaker's personality, background, and financial condition. Studies shows that physical appearance plays a significant role in the formation of initial judgments and is important in the formation of a person's overall impression on other people [62].

Clothing speaks non-verbally, providing others with artifactic clues about a person's personality, social status etc. [63] Clothing styles and artifact signals have the ability to send a wide variety of messages to others [64]. As Damhorst described, "The underlying assumption in the current search for form and pattern is that clothing is a systematic means of conveying information about who wears it" [65]. Johnson, Schofield, and Yurchisin add that information is transmitted from a person's clothing style and perceived by others into meaning, regardless of whether the person planned

to send a message or not [66]. What the person decides to display on his body, consciously and subconsciously, tells others how they want to be perceived. Through the perception of others, clothing also helps a person to strengthen their sense of self [67]. Thus, clothing also helps to develop and design a person's unique personality.

Learning about clothing as a communication is multifaceted, as clothing has a few different components in one presentation. For instance, color, texture, patterns and silhouette have been identified to influence the message of a garment and its perception. Added to the complexity is that non-verbal communication is more ambiguous and open to interpretation than verbal communication. Due to this reason, messages sent by clothes are not always clearly legible. On occasion they are difficult to decode because of the aesthetic, creative and abstract nature of clothing. Dress can convey a big variety of messages to the people around us.

First of all, researches are of the opinion that clothing is a social marker and may convey a person's occupation, a place in her culture, revealing clues about her income, class, power, and social rank [68]. Academics illuminate clothing as a way to distinguish oneself from other members of society and create class distinctions [69]. For example, certain suppositions can be made about a person wearing a tailored business suit compared to a person wearing a tattered casual outfit. Compton found that there was a relationship between dress preferences and professional interests, which means a relationship between dress style and social class [70]. Contemporary research on the consumer market's growing desire for luxury goods confirms the continued role of clothing as a symbol of status and a communicator of social rating [71]. Due to the role of clothing in identifying social status, it can be used to deceive others into believing that a person's social status is higher or lower than it really is. Through noticeable consumption, people use clothing to specifically influence people's opinion of their economic condition.

Formal attire is often associated with high levels of intelligence, authority, and social standing of the upper class. In addition, numerous research confirm that formal and formal wear leads to more successful attempts at matching.

For example, Buschman found that participants dressed ad authority figures, such as firefighters or security guards, could easily match their goals when compared to participants in less authoritative clothes. [72]

Moreover, clothes can speak about a person's personality traits and their mood. As Aiken investigated, dress trim was positively correlated with traits such as conformity, sociability, and non-intellectualism; comfort in clothing was positively correlated with self-control and extroversion; interest in clothing was positively correlated with compliance, stereotypical thinking, social conscientiousness, and insecurity; conformity in dress was positively correlated with social conformity, restraint and submissiveness; and finally, clothing savings were found to be positively correlated with responsibility, attentiveness, efficiency, and accuracy [73].

Thus, we can say that dres is a continuation of the psychological state of its owner. Kwon's research on the effects of mood on clothing enhances the notion that there are strong relationships between mood, personality, and clothing [74]. Kwon found that “women were more sensitive to different classes of mood than men, and this influenced their choice of clothing,” and “compared to men, women's private self-awareness and perceived mood, especially negative moods, influenced their choice of clothing more least ”[74].

It is also a general clothing research topic that makes sense of dress style as an indicator of a wearer's membership, position, or personality in a society. As Hamilton noted, “as a cultural subsystem, clothing is a dynamic interacting system, unlimited by time and space, directly combined with the larger cultural system in which clothing functions” [75].

Contemporary researches reiterate the relationship between fashion and culture, highlighting the functions of fashion in groups of subcultures [76]. Modern examples of subcultural groups, determined by the style of clothing, are "hipster", "cosplay" and "training" cultures. Persons use clothing style and appearance to advertise their membership in these groups. Moreover, clothing is broadly cited as a key component of a person's ethnic and racial identity. For example, Kness found that different ethnic groups value different items in their wardrobes, showing a relationship between ethnicity and clothing choices [77].

Membership in a group through clothing can have both positive and negative effects on people. Sometimes a person can be harmed if they bond with themselves through clothing and is associated with some group. For instance, an individual at a sporting event wearing an opposing jersey could suffer negative consequences, like a California man in 2011 who was physically threatened and beaten by opposing fans after seeing an opponent's jersey. Wearing clothing that indicates belonging to a political group can also cause positive or negative consequences, such as public vilification or denial of service.

For example, a reporter in 2017 wore a hat with a political slogan and recorded the responses he received from others, showing mostly negative reactions from those associated with various political groups. [78]

People often rely on appearance-based stereotypes to make initial assumptions about others. Research consistently supports the notion that clothing, as a specific component of a person's overall appearance, influences the first impression. We often form thoughts about the characteristics of other people from single, static patterns of their appearance - the first thing we see when we meet with them or even earlier.

Even little changes in the appearance of clothing, such as the sewing, color and cut of clothing, can affect a person's first impression. For example, men are perceived to be the most gullible in a custom made formal suit that is well tailored and dark in color.

In addition, outfits that show a lot of skin, such as a low-cut blouse or short skirt, can cause the wearer, especially the woman, to be sexually objectified [79]. Appearance influences the formation of judgments to such extent, that voters in political elections can influence the appearance of a candidate, and a candidate's outfit at a job interview can affect their chances of getting a position.

In addition, the literature also suggests that appearance plays an even more important role in the formation of first impressions and reputation regarding women than for men [80]. As Jackson noted, “a sociobiological perspective argues that appearance is more important for women than for men, because appearance is more closely related to the reproductive potential of women than for men” and “from a sociocultural perspective, physical appearance is more important for women than for men. men, because culture values attractiveness more in women than in men. ” These perspectives are illustrated by the fact that male politicians are less often criticized or condemned for their appearance than female politicians in the media.

Fashion has been used as a way of non-verbal expression of the personality and / or beliefs of an individual or a group of people for centuries. In the 1500s, Inca warriors wore tunics specifically for them, with each glyph representing achievement or telling a story that was highly personal to the wearer. The American military prides itself on uniformity, as an army full of numerous, specially selected and organized uniforms echoes discipline and can lead to intimidation of its opponents. While often overlooked, fashion is critically important when it comes to expressing power or gaining attention, even in the political arena.

In today's media-rich world, image is a key communication tool for tough politicians as they develop their own brands and campaigns. Like actors, athletes and other celebrities, many major American politicians hire stylists and other image consultants. But dressing politicians - some of the most scrutinized public figures - has a unique set of challenges.

At large political events, clothing is usually read like costumes; they are part of the messaging. Politicians can wear clothes to their advantage. If they want to impress, you can see them wearing a suit and tie or dress. But if they want to give the public the impression that they are identified with them, they can wear jeans and a shirt.

For both men and women, clothing can be an important communication tool. Often strategy is worth it. Every piece of clothing, every time it appears on the street, is carefully thought out and made to match the overall personality that the leader is trying to design.

The political image is logically connected with public communication, which, in the process of transmitting and receiving, encoding and decoding messages, forms certain ideas, impressions and attitudes towards representatives of power. This attitude of the audience, respectively the electorate, to the politician in question can be positive, negative or neutral - and, undoubtedly, very subtle, sensitive and often blurred. It is important to emphasize that one of the goals of political communication is to form a convincing and reliable image of the relevant President, Prime Minister, Minister or political leader, and each component of this complex and significant process of information exchange can have a positive or negative impact on the formation of a political image.

All communication content is "responsible" for the normal perception of politicians: by their acceptance and understanding of their messages - from the clarity of thoughts and speech, positive and reliable behavior to a successful dress code and general empathy, that is, not hypocritical and fake, feelings, passions, joys and worries of voters - ordinary people. In this regard, Professor David Schultz notes: "If you fail to define yourself others, they will be able to define you." [81].

2.2. Dress-code in political discourse

Appearance and clothing are one of the most influential factors for the successful formation of the image of politicians. Society and diverse audiences are becoming more sensitive to messages, public figures involved in political activities channel scandals and conflicts associated with their inadequate appearance through their dressing styles, are becoming utmost common. In some particular cases, massive discontent and justified criticism arise from the overly expensive and luxurious clothing and accessories of deputies and ministers; in other cases, undesired reactions are provoked by a simple lack of taste, which leads to a lot of aesthetic mistakes, stylistic stupidity and a wicked style of clothing. In addition, grievances can be caused by grossly inappropriate clothing in certain situations: casual and formal clothing for special occasions, as well as overly formal and indecent style for routine meetings, everyday conversations, or emergencies and crises and natural disasters.

What is the nature of the dress code of the authorities in the structure of social behavior? What are its standards and related criteria? What is the specificity and peculiarities of women's clothing style in politics? Or is the masculine (masculine) style of women leaders in political life still the norm? What messages do political leaders such as Margaret Thatcher and Theresa May carry in political communication?

If we focus, for instance, on the dress and appearance of politicians, then it is inevitable and obligatory to ask several questions: Do the elected representatives dress appropriately? Or is the MP's casual attire a sign of disrespect for Parliament? Is there a more formal dress code required for civil servants and officials working in the structures of the presidency, the council of ministers and various ministries, government agencies, government and non-governmental organizations? Can officials afford to be more irresponsible in their public activities, or should they provide a personal example of style, culture and good looks? Is it acceptable for all of this to be governed by certain sets of rules or recommendations?

A number of parliaments around the world have norms on the behavior and dress of MPs. For example, in the Knesset (the Israeli parliament), it is unacceptable for men to wear inappropriate dress like sleeveless t-shirts, shorts, jeans, while women should avoid short tops that reveal their belly. The Danish parliament does not have a strictly regulated dress code, as the institution has no authority to decide whether a particular dress is appropriate and practical for this purpose or not. This is where Muslim MPs are allowed to wear headscarves at work, and yet some politicians disagree as they see it as a sign of gender-based oppression. And in New Zealand, there is a special requirement to obey with the so-called "dress code". The special instruction reads the following: "Houses of Parliament belong to all citizens of New Zealand. They are part of our national heritage and the center of our democracy. Visitors are welcome, but must be properly dressed." Here are some basic dress standards in the New Zealand Parliament that dress must be:

- Clean and tidy
- Men must wear jackets (ties are optional)
- Wearing shoes is compulsory
- Wearing shorts is prohibited
- Men cannot wear hats unless religion forces them to do so

Inside the main chamber of parliament, you cannot take off your jacket, but you can leave it in the wardrobe instead of it. According to the main features of the dress code for MPs', Mrs. Evgeniya Zhivkova, a famous designer and a former deputy herself, also believes that clothes in the National Assembly should be stylish and attractive. In her opinion, some progress has been made regarding this matter - more and more MPs choose to dress according to fashion trends and etiquette. Interestingly, she believes that female MPs can afford more freedom and openness than their male counterparts. The designer and the MP are more tolerant of the absence of a tie in a man's wardrobe,

especially during the summer heat, since the parliament building is very warm and the air conditioning does not work properly; but she thinks a set of suits for jackets and trousers is a must.

Undoubtedly, there's a need for a dress code for our political males and females; what needs to be discussed is the specific type of such code. How casual, informal, daily it can be? Can someone break it down whenever you like? Isn't dress code just another sign of respect and belonging to the values of a sacred institution, for example, what a parliament should be in any democracy? The right to choose an appearance is one of the sacred civil rights of democracy - a right that takes into account a person's culture, tastes and a sense of practicality, convenience and symbolic value of clothing. At the same time, it is also a specific type of responsibility associated with the political and social mission of deputies and civil servants, who must form trust, culture and intelligence.

Among the political styles that experts very often discuss, there are ways of building the appearance of the presidential couple. Most importantly, the president's first ladies dress is to be adequate: in full compliance with the protocol, the established drive, the meeting, on the one hand, and capable of inspiring confidence and conveying messages of safety and good taste, on the other. Here, little things have significant consequences; in other words, every detail matters: shoes, watches, glasses, wallets, jewelry. From a design point of view, they must be valuable and balanced. However, if there is any hesitation between a conservative and an extravagant, the former should be preferred. In this regard, excessive redundancy is inappropriate: the less jewelry, fewer bracelets, rings, etc., the better. Assuming that accessories play the role of an "adjective" and clothes play the role of a "noun" in their appearance, one can apply Hemingway's principle that the adjective for a noun is death.

For instance, in the dress of male politicians, a tie plays an important role, respectively, its color and pattern, as well as monotony or pictures and prints. It is not

always possible to accept positively and unequivocally a president who wears a tie printed with patterns with images of butterflies, bubbles, umbrellas, wild animals or pop art symbols - although one can personally accept any idea. There are custom accessories that are aesthetically pleasing and convey accurate messages, as in the case of Madeline Albright's brooches, that's another question. Donald Trump's red tie is one of the most commented assigns of his appearance - probably right after his combed and concrete hairstyle. Every beginner stylist would immediately notice the shortcomings: it is too long (for fashionable standards it should reach the waist), narrow and with an extremely small, somewhat awkward knot, which some consider half Windsor.

But the question arises whether Trump does not know how to dress properly and others expect it, or is this his deliberate visual and stylistic tactics. The latter assumption is more likely - one should not forget that although he can afford the services of the best stylists and image makers, Donald Trump is his own image maker, who often relies on hyperbolic and aesthetic provocations. ... Perhaps he did and does all this to make himself recognizable, noticeable, memorable and others. It is no coincidence that his biographer Michael Diantonio notes: "As grotesque as it may seem, Trump's carefully arranged hairstyle makes him instantly recognizable." [82]

As we head towards the 2020 elections, candidates are concluding by choosing Sartori, whether they realize it or not. Two of the 2020 candidates, Bernie Sanders and Donald Trump, say very different things with what they wear every morning. Sanders is seen in big suits and proudly flaunts the fact that he never wore a tuxedo. Trump also wears obscene suits, but focuses on them with a red tie.

Berne's unkempt and often disheveled appearance says much more about his politics than about personal style. Sanders is a proud Democratic Socialist who strives to perpetuate income equality, which is why his appearance claims to work hard for the

people of the United States. He will not invest in expensive dress, which might conflict with his loyalty to working-class Americans.

Contrastingly, Donald Trump has a simplistic, traditional look that always includes a long red tie. Perhaps this can be perceived as a kind of power tie look. And, probably, this is another sign for his foundation that he forms the rules, sets the tone and asserts his authority. Choosing a red tie also aligns with Republicans and their party color, creating a visual association that some voters can gain a foothold in.

Trump's suits are costly - he prefers Brioni suits, which cost around \$ 7,000 a piece - but don't fit. Poorly fitted suits indicate a lack of attention to detail. His suits are cut too big, with ridiculously wide legs and too long sleeves. This may have something to do with his attempts to look bigger, and therefore more powerful. It makes the whole ensemble look cheap, like his red tie on his fire truck does. Talking of ties, he is often too long and often dangles between his legs. Figures 1-3.

With their style of dress, male politicians, especially presidents in contemporary US history, prove the importance of combining moderation and value as a general principle, on the one hand, and personal taste and culture, on the other. In this regard, John F. Kennedy, Ronald Reagan, Bill Clinton and Barack Obama look good - at least for the last five to six decades.

As President, Barack Obama has never been known for his fashion. In fact, Obama stuck with a variety of uniforms: a gray or navy suit with dark lace-up shoes. "I try to think about a solution. I don't want to make a decision about what I wear or what I wear. Because there are too many other decisions for me to make," the president said on his 2012 Vanity Fair profile.

The President has applied the same dependable formula to his formal attire. At inaugural balls, state dinners, and the like, he wore the same tuxedo for two terms. While Michelle Obama's wife dazzled the likes of Jason Wu, Prabala Gurungi and

Michael Kors with dazzling dresses, the president was a loyal assistant in his signature tuxedo, complete with a crooked black bow tie.

While Harvard Law graduates were renowned for keeping things simple, he did mix things up at a press conference in August 2014, opting for a tan suit instead of his usual gray or navy blue.

The seemingly benign changes caused a buzz on social media and among the press, as many felt the gaze was too casual. Chris Hayes, a spokesman for MSNBC, even joked that the lawsuit is the "most scandal" of the Obama administration. Obama leaves the press briefing room for the James Brady White House in Washington after speaking on the economy, Iraq and Ukraine, before calling a meeting with his national security team on the threat of militants in Syria and Iraq.

During his presidential campaigns, Obama would occasionally take off his jacket and tie and give a speech in a mere button up and suit pant. This look made him more attractive to voters and played his youth.

During his presidency, Obama suits remained commonplace. However, at that time he was supporting slimmer cut and exceptionally black and dark blue suits with a simple tie.

After graduating from law school, Obama's wardrobe changed dramatically to accommodate his new life as a corporate lawyer and then a senator. Dark suits, blue and white shirts, and striped ties made up the bulk of his wardrobe. When he went out in casual clothes, jeans usually looked.

Spending time with his family on vacation in Martha's Vineyard or in the backyard of the White House, Obama's style shifted to full-fatherhood during his presidency. Dark straight leg jeans, light polos, brown chinos, and golf shirts were the norm.

The President of the United States is often referred to as the leader of the free world, and there is no denying the seriousness of the issues the President faces on a daily

basis. So it's no surprise that Obama chose not to focus on his wardrobe during his eight years in the Oval Office: fashion is the chief commander's least concern.

Among America's first ladies, icons of visual culture and style, such as Jackie Kennedy, Nancy Reagan (to a certain extent), Michelle Obama and most recently Melania Trump, have left lasting marks. The wife of the current president of the United States has an ideal appearance, and even the most severe opponent of Donald Trump can hardly object to this. She relies on clean silhouettes with very well-measured feminine romance and romantic femininity. She achieves a glimpse of chic with a combination of personal charisma and individual beauty, flawless figure and skillful manners. On the other hand, there is a choice of designers. Lately, she is finding an advantage over Ralph Lauren, Harvey Pierre, Roxanda Ilincic and others, including Gucci and Dolce and Gabbana. The designers she works with say that they usually do not have difficulties, since she is perfectly aware of what she wants and how he wants to look. In addition to her aesthetic image, a major plus is the evolution of her appearance: from an emphasis on sexual attractiveness in the past to a more moderate and restrained appearance now - a new form of high-class elegance, in harmony with her current status. [83] Figure 4.

It is axiomatically important to put emphasis that the political attire (both in the case of men and women, despite the inevitable distinctions), provides for abstinence, refinement, adherence to protocols and something very important: given the cultural, ethnic and communicative semiotic characteristics, those who are in power dress in one way or another. When they can't make the right choices, it's wise to look for advisors, as doing their job is more important than trying to look good. About doing their job, it is more than obvious: it is for this reason that people and society have empowered them to work professionally, with competence and honesty, dedicated to the welfare of the state and society.

2.3. Gender aspect of dressing

The strong presence of women in politics and the increasing frequency of women in leadership and political positions who face the courts, inevitably require a revision of heritage and norms in their public behavior and the way they shape their appearance. Each woman political leader leaves her mark in philosophy and aesthetics, sociology and sociolinguistics of public image and political communication. Many different women leaders have contributed to this issue and have identified new visual transformations of female style in political space. These include Golda Meir and Margaret Thatcher, Indira Gandhi and Benazir Bhutto, Madeline Albright and Hillary Clinton, Angela Merkel and Theresa May and many others.

When analyzing their semiotics of fashion, the purposeful search for similarities with the style of male politicians is undoubtedly a very important point. “Power attire” and “Power dressing” are two of the most broadly used terms for the political dress of female leaders, which refer to clothing in power, clothing that radiates strength, dressing that symbolizes feminine strength, will, determination and resolution in politics. But is this phenomenon closely related to the implementation of women in political structures, or is it a more general tendency that demonstrates an effective imitation of women, aimed at achieving equal chances for professional implementation and business approval? In his remarkable work, *Power Wear: First Ladies, Political Women and Fashion*, Robb Young not only explains the evolution of the term power wear, but also analyzes its dynamics, stages of renewal and metamorphosis. While in the 1980s this concept was severely limited to adapting menswear to the looks of women who participate in politics, its meaning today has changed a lot, expanded and improved towards much more freedom in the fashion style of women political leaders. [84]

Along with the interesting, breathtaking but often dramatic path of female emancipation, many civil and professional rights battles are won on the dress front. Short hairstyles, men's clothing and accessories such as trousers, jackets, ties and the

like are a way for women who seek equal opportunities to reach the opposite sex, catch up with them and get an equal chance of professional realization. Over the decades, women have come to refuse to focus on the female body. Even with the naked eye, it is clear that men's business suits unite bodies, and therefore, women are ready to accept this new lifestyle only in order to catch up with the male half in the chances of professional success.

Despite identifying women through clothing in an era of their colossal penetration into typically masculine occupations, Fred Davis notes clothing trade-offs aimed at abrading strong differences in men's appearance. However, new symptoms of personality uncertainty arise, associated with a rejection of the principles of femininity through clothing. According to him, theoretically, women do not need to dress like men, since, for example, the unisex style for the profession of a surgeon is enough to destroy the stereotype that "being a man" is equal to "career, authority, success." Yet only theoretically; in practice and in organizational life, men continue to dominate with their usual clothes, and women have no choice but to follow them in order to reach the dream of professional equality: "Since they now dress more than men, women are actually men at the level of such valuable attributes at work as ambition, dedication, mastery of skills, uniformity, and the like. A striking part of this message is a tacit denial of the volatility and capriciousness often associated with fashion, which, in turn, is seen as something that is unique to women. The second horn of the "dress for success" dilemma is forcing women to shift to the restricted dress code of Western men as they largely abandon the elaborate dress code they have lived with for centuries and many, including prominent feminists, claim to be ambassadors. This involves sacrificing many of the opportunities for symbolic development, innovation and improvisation that currently include women's repertoire and men's does not. Therefore, from a purely aesthetic basis, there is considerable resistance to this. The reluctance of women in this regard, apparently, also explains that many of them find

the "clothes for success" ensemble ridiculous, that is, the many "shoulds", "musts" and "nevers", which correspond to the advice of career dressing advisors. ". [86]

A closer look at the public image and dress style of emblematic female political leaders such as Margaret Thatcher and Theresa May will undoubtedly reveal the evolution and differentiation of the so-called "power dress". The metacommunicative aspects of their appearance and choice of fashion are especially important, since they can be understood as important principles and methods of influence in the field of political communication, especially in non-verbal ways. Clarification of the semiotics of political fashion is of great importance for analyzing the successes and failures of political communication.

When Margaret Thatcher became the first prime minister of Great Britain, hardly anyone expected that she would be called an icon of political style and political communication in the years to come, and her appearance would become an example and model for lots of women leaders in politics. Why and how did the iron lady manage to build and impose the concept of successful clothing in the political sphere? What were the characteristics of her clothes and accessories? How can you explain the strength of her style and the style of her strength?

Margaret Thatcher herself clearly understood the role and importance of a proper and well-groomed appearance in her social activities. And not only this; still a very young girl, she clearly related to fashion and fashion design. One of the merits in the formation of her adequate fashion culture belongs to her mother, who regularly notified her about the trends of British Vogue and personally looked after Margaret's toys, many of them herself. She also managed to convey to her daughter the importance of high-quality fabrics for the production of fine clothing and did not compromise in this regard. Because their family budget was modest, Margaret's mother bought good materials at affordable prices from various types of sales. Margaret Thatcher's deep respect for fashion is evidenced by a number of facts such as

Marks and Spencer that is her favorite fashion company, as well as a special commitment to Aquascutum (London) - one of the oldest fashion houses for women, men and children in the UK. In her memoirs, she often shares her fashionable views, principles and judgments, both aesthetically, culturally and politically. In her "Road to Power", which characterizes the cultural and social revival of Great Britain in the post-war years, especially in the 1950s, the Iron Lady writes: "Wages began to rise. Bananas, grapes and fruits, which I had never heard of, suddenly appeared in stores again. With the deepening of service attire, fashion has renewed its confidence and color with Dior wide skirts, strapless gowns and Ascot hats. [87]

Almost at the very start of his political career, he realizes that the correct approach to her dress code is established in a combination of strict and formal, on the one hand, and original and feminine, on the other. Margaret Thatcher received support for this philosophy from her colleague Donald Caberry, whose fashion advice she always remembered to wear "something pretty but not revealing" in public. Therefore, in one of her first appearances to the public and the electorate, she chose to wear a black robe with brown edges with a black dress and a small black hat. The initial shaping of her dress style was also influenced by Lady Williams, wife of MP Sir Herbert Williams, who advised Margaret to choose "serious", that is, formal attire for her election campaign. To this end, the Iron Lady ordered a custom-made black suit and paired it with a hat at the London town of Bourne and Hollingsworth on Oxford Street and even decorated it with a "black and white ribbon" and "a little blue in a knot" to add confidence. [88]

However, it is only logical that she prefers a style that is directly related to her political mission: the main thing for her is to dress appropriately in order to leave the "correct impression" in terms of political preferences, interests and principles. In this sense, clothing that demonstrates dignity, moderation, a certain conservatism along with this influence, domination and power, is the most appropriate. Thatcher 's appearance analysis discovered components typical of knightly armor, comparing her

clothes to metal plates and her hair to a helmet. So what was the weapon and which sword did the Iron Lady have? In this respect, the allegory is conclusive: her handbag served as an offensive weapon, a tool for fighting opponents without mercy - especially when it comes to her beloved black Asprey. These assessments go so far as to convert the power of her handbag into a symbol of her management style, so that the phrase "handbag", that is, hit by a bag, becomes synonymous with "throw away" and "release / fire". [89]

The most famous combination of Margaret Thatcher's clothes is a combination of a jacket with a skirt or dress - the so-called opashniks, representing a visual symbol of female emancipation in the 20th century. Figure 5.

The Iron Lady was especially demanding for the visible and clear shaping of her shoulders with the help of more decisive cuts of the jacket, reinforcing the feeling of superiority, power, confidence and even a certain aggressiveness. It was a mandatory part of the requirements and instructions that she would give to the designers involved in producing her clothes. Yet, it has to be noted, that the viscosity of her appearance has softened and diminished thanks to the use of scarves, handkerchiefs, fichusivas, brooches, pearl necklaces and pendants. But she always arranged them minimalistically to avoid any hint of verbosity or eclectic appearance.

One of the particularly important issues of the political style of dress is an adequate answer to the question of who dresses the respective politicians. Thatcher solved this problem by not changing brands of clothes and make up products often. She was faithful to the aforementioned British fashion house Aquascutum (London). In this regard, the Iron Lady has applied and defended two major dress code principles for female political leaders: first of all, they must wear local production, in this case, the production of a British fashion house, and thereby popularize the achievements and work of the native fashion, textile and design industry; secondly, they must associate their style with the style of the respective fashion house, which, in turn, maintains,

improves and develops the dress of the respective politician. It was Margaret King, director of Aquascutum, who became the longtime fashion advisor to Margaret Thatcher. She also prepared Thatcher's wardrobe for her five-day visit to the Soviet Union, which began on March 28, 1987.

The British Prime Minister surely wanted to leave a very strong impression with her appearance while in the USSR. She herself admitted that choosing the right outfits for this strategic visit was her biggest fashion problem. A really impressive dress was Margaret Thatcher's cashmere coat with a fur collar and a fur fox hat, designed by the royal millers Philip Somerville in the spirit of the Russian winter fashion tradition, inevitably including fur coats, hats and collars. Thatcher managed to surprise her Russian masters: both the Soviet government delegation and the ordinary people whom she met on the streets and in the Russian Orthodox monastery in Zagorsk. The fashion consultant planned separate sets, containing not only clothes, but also accessories, did not stop Margaret Thatcher from changing combinations during her visit in accordance with her current mood and situation, without making mistakes errors.

Later in her memoirs, the Iron Lady described her journey as “the most exciting and most important of my visits abroad” during the time before the great historical changes and profound shifts in the layers of the communist system. Margaret King recalls that a few hours before returning to London, Thatcher called her to share her excitement with her "sensational" Soviet Union outfit. Even to the head of her political opponents, her well-thought-out fashion strategy has had a wonderful effect on both the image of the British Prime Minister and the reputation of Britain. [90]

Margaret Thatcher was well aware of the communicative role of fashion and the opportunity she had as prime minister to channel relevant messages to intergovernmental meetings and high-level state visits through dress, appearance and non-verbal behavior - in general, through body language. Her aesthetic reflex was not

limited to her choice of clothing type, cut and silhouette, but also included an element of color. As a rule, color is one of the main aspects of clothing, and it is logical that it should be adapted to the personality of the person in question, as well as to a number of cultural, aesthetic, psychological, seasonal and protocol requirements and conditions. Thatcher has many times expressed her exact feeling in this regard, choosing the colors of the dresses, adapted to the respective values, attitudes and beliefs. Why, for instance, did she wear a green suit during her three-day official visit to Poland, which started on November 2, 1988? We find the solution in her memoirs, where she notes that, preparing for the upcoming visit, she turned to a Polish-born designer, shared with her that green is a symbol of hope in Poland, and that is why Thatcher wore exactly green. [91] Similarly, other high-ranking British officials used this method and style as a sign of respect for the traditions and customs of the countries of their official visits. Accompanying Prince Charles on his 1986 visit to Japan, Princess Diana's clothing was the color of the Japanese national flag. [92]

Margaret Thatcher's fashion choices were a special and important factor in shaping her convincing reputation. As part of her clothing strategy, she has achieved undeniable success in the fields of political communication and visual culture, which has made her the symbol and idol of a successful female political leader. Without underestimating her competence, consistency, energy and, last but not least, her strong political and social instinct, we must pay tribute to her visual style and merit in crystallizing the cultural, fashion and political phenomenon of "power dressing" and "power dress" in their main classic parameters. How this style developed and changed over the decades after the Iron Lady's reign can be learned by focusing on the dress style and visual culture of another remarkable female leader: Theresa May.

Theresa May, the second woman (after Margaret Thatcher) Prime Minister of Great Britain, "writes" the second volume of the series called "Power Clothes". The media, journalists and the public in general are already accustomed to her extravagance of clothing, which, however, does not prevent them from loudly commenting on the next

challenge of fashion in the worldview. It is no coincidence that the image and style of the British Prime Minister are exposed to such great looks, discussions and public assessments that are not always pleasant and benevolent. It is quite reasonable to come to the conflict between this sensational political style, on the one hand, and the widespread idea of decency, poise and normal appearance of people in power - a mass concept where decency, poise and formality are the most important aspects. In fashion, this means adherence to classic patterns and silhouettes, as well as moderation in volume, length, color, appliqués, decorations and additions. Does Theresa May's dress code fit into such a conventional (if not outdated and worn-out) concept? This is definitely not the case, or at least not completely. What's most obvious about the suits and dresses that Theresa May wore to her public appearances? How does its appearance provoke public interest and magnetize everyone's attention? Or is her dress style so eccentric that it will be remembered for a long time? And isn't that really the purpose of the British Prime Minister? In this case, we do not assume that Theresa May - a woman with great intelligence, erudition, very well prepared and experienced - would choose this style of dress just to be noticed and amaze others with a fabulous look. Yes, it is correct that she is courageous in terms of her choice of colors (red, yellow, blue, pink, and too bright colors), patterns and finishes of clothing fabrics (prints, patchwork, eclectic shapes and motifs, etc.). .), As well as more radical fashion components such as short skirts and a low cut. The world of her shoes is even brighter, very colorful and unusual. The variety of their heights is more than obvious: from higher to moderate heels to lower types of slippers. Regardless of Mrs May's shoe type - very often spiky, crocodile leather, embellished with buckles and stones, printed with a kiss, leopard or zebra patterns - they are visible from afar and act as an aesthetic counterpoint to a more official suit. In other words, her shoes have a refreshing, colorful, and sometimes even fun effect.

The media monitor, comment on and analyze any appearance of the British Prime Minister - and the Telegraph is particularly strict in this regard. Recently, the eyes of

fashion editors have not missed the most emblematic examples of originality, eccentricity and diversity in Theresa May's worldview. Which ones are more important? It would be the orange jacket coat with bold prints she wore to the cabinet meeting in January 2013; a red dress paired with a short jacket, pearl necklace and kiss-print low boots worn in July 2015 for Budget Day; her red dress above the knee paired with a hat of the same color during a visit by Chinese President Xi Jinping to London in October 2015; as well as Amanda Wakely's robes, which she wore when she first entered 10 Downing Street London in her new role as Prime Minister in July 2016. There exist numerous examples of Mrs May being unusual and attractive, including when she visited Queen Elizabeth II wearing a red coat and patent boots over the knee.

But what are the motives of the British Prime Minister to pursue the image of a politician who dresses extravagant and even provocative? Does Theresa May have a specific fashion strategy that involves political communication and what is it? Yes, of course there is such a strategy or intention - political, cultural and aesthetic - but above all, the desire of this woman leader to follow her wishes, preferences, tastes and attitudes according to her own identity should be respected. During a political conference on women, their rights, responsibilities and issues, Theresa May said: "I am a woman and I like clothes. I like shoes and I like clothes. I think one of the challenges for women in politics, business and work life is to actually be themselves. You know what, you can be smart and love clothes. You can make a career and like clothes. " [93] Such a statement may have different meanings, but, undoubtedly, its essence reflects a new understanding of a woman politician and her political style of dress - the so-called "power dress" and "power outfit" - understanding. It clearly distinguishes between the ways in which men and women are shaped in the political arena. Figures 6-7.

Theresa May was compared to the Iron Lady Margaret Thatcher on several occasions, including in regard to dress style. Still, the grounds for such comparisons are short-

lived. They mainly relate to the early stages of Mrs. May's career, when her style was maintained in the spirit of conservative chic that Thatcher so well created, promoted and preserved. The formal reason for this was the blue ponytail (jacket-skirt combination) that Theresa May wore in Maidenhead, her circle, where she became a Conservative MP on election night 1997. She herself does not deny that her style was influenced by the Iron Lady style. They really are alike with the fact that they value and use clothing as a messages sender on their public speaking. In addition, they both place great emphasis on quality fabrics, clean lines and minimalism, as well as loyalty to certain designers and brands, predominantly British. Theresa May's favorite fashion designers include Amanda Wakely, Vivienne Westwood, Roland Mouret, as well as younger and lesser-known fashion artists such as Daniel Blake and others. [94]

In order to dress in a certain way, let it be more unusual and attractive, one has the desire to receive a certain emotional satisfaction and admiration, and the desire to achieve a specific goal of communication. Like Margaret Thatcher and other women political leaders, Theresa May also views clothing and accessories as signs and symbols. Literally and metaphorically, clothes are texts and images that are read and perceived, understood and decoded: on the one hand, when a piece of clothing is a literal poster (for example, the black "This is what a feminist looks like" T-shirt Teresa put on in 2006); and on the other hand, when the chosen color seeks to publicly respect tradition and unity or belief in political success (for example, her fashionable decision to wear a red suit and scarf for her first official meeting with US President Donald Trump on January 27, 2017 as and on the night of early elections on June 9, 2017). It is interesting that at her first meeting with US President Ronald Reagan in 1984, the Iron Lady was also dressed in red. It is advisable to think that such an act of Theresa May is thirty-three years old and under similar circumstances be interpreted as an expression of loyalty and consistency in the traditionally strong British-American relationship - both as a sign of emotion and buildings that have a place in political communication, albeit modest.

Either through sentimentality or prejudice, Theresa May is so attached to some of her clothes and wears them repeatedly on key occasions. She considers these "happy" outfits and thinks that it brings her success. A bright example of this is the plaid suit (jacket and trousers) created by her favorite designer Vivian Westwood. She first put it at a Tory conference in 2013 and then put it on several occasions, including on January 17, 2017, when she gave her key Lancaster speech on Britain's exit from the European Union. The issue of multiple uses of the same clothing in political communication and public speaking has different aspects. Margaret Thatcher was once accused of wearing the same clothes on television or at important international meetings, and it is for this reason that her associates decided to open and maintain a special "fashion" magazine of the Prime Minister to prevent such gafam in the future. However, politicians should not be opposed to "recycling" or reusing the same clothing, as this is a sign of modesty, less opulence and even concern for the environment. Often, modern politicians are criticized for their addiction to luxury and exhibitions, as well as for demonstrating a wealthy lifestyle - including very expensive clothes, accessories and the like. Theresa May was also not spared in this regard. For example, it caused outrage in the media when it became known that her leather pants cost 1,000 euros. However, especially in her case, the issue remains controversial, since for her it is still an affordable price (as she has publicly shown herself, her own salary is 142,000 euros). [96] However, the social aspect of this situation should certainly not be neglected and ignored, as well as the fact that political leaders must nonetheless lead by example.

Theresa May is not surprised or overwhelmed by the countless reflections, judgments and verdicts in her appearance. She does not pretend that she is not interested in fashion, or that this interest is temporary, superficial and fleeting. We can trust her when she shares this with *Vogue*: "Throughout my political career, people have commented on what I wear. It just happens and you accept it. But that doesn't stop me

from going out and enjoying the fashion. And I also think it's important to be able to show that a woman can do this kind of work and still be interested in clothes ”[97].

By showing freedom and openness in her dressing style, Theresa May is teaching people to slowly re-evaluate their stereotypes in terms of political visual culture and the dress of people in power. However, this is not quick and easy, since the stereotype of the political style is deeply embedded in the mass consciousness as an invariable set of external and formal features of the dress style of the representatives of the authorities. Thanks to an unusual approach to her appearance and clothes and shoes, Theresa May demonstrates a rather radical change of image and demonstrates a new, completely different view of the role of women leaders in political communication.

Another female politician, one of the most powerful women in the world, Angela Merkel tends to adapt the male uniform, probable due to a belief that for a woman to appear powerful in what was once a man’s world, she should dress like a man. The chancellor's uniform of choice is a sensible, boxy, three-button pantsuit in a spectrum of hues running from beige to purple. Picture 8.

"Madame Merkel should have her clothes made to measure," said Karl Lagerfeld, German-born head designer, Karl Lagerfeld. In his statement, he was referring to the trousers Merkel wore when welcoming US President Barack Obama to Berlin back in June, 2013. Picture 9.

Her style can also be described as conservative and monotonous. Classic, risk-averse and un-showy, the message is self-assurance and confidence – she has far more important things to deal with than her wardrobe. She has found a style that works for her and which allows her to project a consistent and clear message to their audience.

The interpretation and analysis of the image and style in political communication testifies to the growing influence of body language, in particular clothing, as well as to qualitative changes in political consciousness, political culture and political behavior in the context of publicity. Thus, a few important conclusions can be made:

The bit part of the dress code in political communication continues to grow and has an increasing influence on how the electorate, the media and the public perceive and value people in power. Clothing styles directly affect the political image, and in this respect, the requirements for moderation, functionality, adequacy should be observed, which ultimately guarantee the confidence and effectiveness of political communication.

In recent years, the general concept of the government's dress code has changed profoundly. The classical notions of "power dressing" and "power dress", mostly in relation to the public practice of women leaders in politics, have been revised. Government leaders such as Margaret Thatcher (formerly) and Theresa May (today) demonstrate character and dominance through their fashion strategies. And if in the days of the Iron Lady this strategy adhered to a skillful interpretation of the style of menswear, the so-called "masculine style" with shades of measured femininity, the phenomenon of "power dress" in its dimensions today (especially under the influence of such celebrities as Theresa May) acquires new forms, as a result of the use of modern techniques, loaded with great challenges, aesthetic innovations and extravagance. These forms and methods contribute to a more effective formation of the public image of women leaders in politics and provide an additional symbolic and semiotic resource for enriching messages in political communication.

Conclusions to Chapter II

There is a wide scope of factors for successful political communication and, accordingly, for effective political image making. They illustrate the verbal and non-verbal political capabilities that tend to express themselves, in accessible and understandable manner. The crucial qualities that define the creation and development of a correct image are being well-informed and competent. But this is still not enough; improving skills, the inevitable instincts and the will to admit their own mistakes are of great importance for effective political communication.

Inappropriate assessment or ignorance of the value of the dress code increases the risks of distortion of the political image as a result of acute social, cultural and aesthetic sensitivity of the public and the media to mistakes in the dress code of politicians. There is growing public discontent and rejection of both weaknesses and shortcomings, such as tasteless and inappropriate clothing, wearing excessively luxurious clothes, demonstrating and demonstrating high standards, vulgar appearance, etc., as well as mistakes and absurdities in political politics. dress style associated with gross violations of protocol, disrespect for values, beliefs and traditions.

CHAPTER III. Communicative Function of Means of Non-Verbal Means in Political Discourse

3.1. Hand gestures in political discourse

Non-verbal communication is expressed in non-linguistic means. It is the actions or attributes of people, including their appearance, use of objects, sound, time, smell, and space, that have social shared meanings and stimulate meaning in others. It includes visual / kinesic cues such as facial expressions, eye movements, gestures and body orientation; vocal / paralinguistic cues such as loudness, pitch, tempo, and flexion; proxemic features such as space and distance; olfactory or scented signals; cues that are provided for artifact communication and appearance; cues sent in color and chronological or temporary signals.

Even when accepted independently of the words, as long as the observer deduces meaning from them, non-verbal messages speak volumes. Of course, the amount of information transmitted varies depending on their clarity and how receptive and receptive the receiver is. Based on interpretations of our non-verbal cues, others can decide whether they like us, listen to or not to listen to our ideas, want to maintain or end our relationship. The ability to recognize and respond to non-verbal messages helps open the door of meaning.

According to Dezecache, "communication takes place when an action (signal), goods by an individual organism, causes a change (reaction) in another organism, when both the signal and the reaction have been designed for this purpose." [98] Here "signal" is a specific adaptation for both the sender and the receiver. Contrastingly, signals arise when behavior is caused by accident, rather than as a result of intentional signals. [99] This can be due to physical attributes that communicate the ability, if not intention, of a person to successfully engage in certain behaviors. [100] So, non-verbal cues and cues are inextricably linked; exploring one requires exploring the other, together with their interactions, to provide a full understanding of their role in political messages.

Static cues such as height, size, and facial characteristics play an important role in the assessment of politicians, providing visual confirmation of a politician's physical performance. Politicians who are noticeably taller and heavier, and therefore larger, are perceived as more capable of responding to an external threat. Thus, it tempts people to choose them as leaders over their smaller peers.

In addition, age and health clues such as skin coloration and symmetry give insight into the stability of the guide and potential solutions [103].

Signals on the body and face can be altered by various strategies well known to image consultants. Perception of height and body size can be influenced by shoes and clothing appropriately dressed. [104] Shoes with heels and lifters increase height, and backpack suits increase perceived size and are now commonplace as they can affect perceptions of physical performance.

Our mediating consumption of politicians through television and other screens amplifies the potential for deceptive signals. [106] As a result, televised political debates are often conducted by broad negotiations on podium size and photo cameras to benefit their candidate, thereby harming the opposition.

For example, split-screen shots reduce the difference in body size by placing candidates' head and shoulders side by side, thereby reducing dominance signals, while shots that focus on the politician's face artificially enhance closeness to the viewer, especially the use of often long lifespan and high screens. clarity (see pic. 1).



Picture 1: An example of side-by-side screen manipulation of politician heights.

This photo is from the first meeting of the US President's Primary Debate held at Hofstra University in the US on September 26, 2016 between Republican candidate Donald Trump (19 pounds, 19 feet) and Democratic front runner Hillary Clinton (which is 5 feet 5 inches or 165 cm). Even though Trump was nearly 10 inches taller, the use of such parallel frames clearly improves this height advantage so that both candidates are portrayed the same. This manipulation is important because tall leaders tend to be perceived as more dominant, healthy, and intelligent than their lower peers. [107]

A politician's ability to effectively convey their messages to the public through non-verbal cues is emphasized in today's media-rich world through their simulated face-to-face interactions. While the media surely influences what we see by picking up "image bites", the way politicians present themselves during debates, speeches and interviews is very controlled by them. Thus, analyzing the non-verbal cues from their body and face provides a useful display of communicative and behavioral intentions.

As App notes, the body serves to signal social status with its posture, while the face displays information that is interpersonal. [108] Postural cues and face display socially useful information, even if the messages provided are complex. Likewise, important information can be provided through hand and arm gestures that can relate to personality traits more generally, or specific information that can simultaneously respond to statements made.

Donald Trump is definitely a unique person with his own personal style. He knows how to use body language to effectively convey his message, emotions, and influence the emotions of others. According to Dr. Ronald Riggio of Psychology Today, Trump typically presents 10 non-verbal cues and possible cues they can convey to their audience. Additionally, Professor Jeff Beatty, author of Reimagining Body Language, told Euro News that Trump often uses unique body gestures while staying in place and uses upper body gestures and expressions to express his opinion. "It conveys a sense of power and control rather than a more general approach." Trump knows well what he's doing. He is well aware how to make opponents look ridiculous, how to communicate with the audience (even if he is not speaking) and how to influence emotions of the audience with one simple glance. Being aware of his common body language will help people see what they cannot hear in his verbal communication.

We would like to visualize and try to explain some of the non-verbal cues that Donald Trump presents.

OK gesture (OK, squeezed between thumb and forefinger)



According to Jeffrey Beatty, professor of psychology at Edge Hill University, these movements mark those bits of message he considers important.

These movements emphasize those parts of the message that he considers important. In a sense, this reveals a commitment to what he says, but perhaps what he also does adds an extra layer of subconscious meaning.

OK + L gesture (OK gesture is combined with alternating up index finger L)



Some people think he uses them interchangeably. The closed loop and the L gesture can indicate that "I understand correctly." They offer precision (finger pointing up at L) and work done properly (OK gesture).

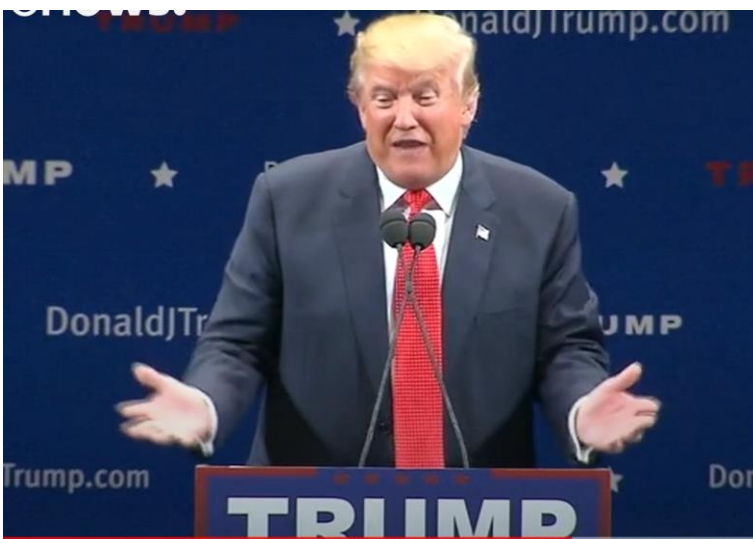
The Point gesture (aggressive index finger)



Professor Beatty notes: "When he sometimes talks about Clinton, this pointing gesture becomes a claw. It becomes almost like the character's point of view, a symbolic gesture for Clinton - he talks about how she chooses judges, and this point is transformed into a choice of claws. It's almost like a witch's claw. "

This is indeed a very emotional gesture characteristic of Trump's non-verbal behavior.

The Open palms gesture (opening palms while talking)



One of the possible meanings of this particular gesture is to show openness.

In the words of Professor Beatty, “An open hand is“ look, I'm honest Joe, ”but there are plenty of examples when he talks about negative things. He says, "Look, you, the audience, and I, we are in the same ship." And he does not do it verbally, but does it non-verbally ... Some critics of Trump rightly note that he talks a lot about himself. And people talked about his very high level of narcissism ... But interestingly, sometimes, when he does this, he does not contradict it - he compensates for it - using these gestures to build a connection "we" with the audience. He shows that his emotions and theirs are the same. Therefore, despite what he says about himself, he still builds those relationships by building those connections with his audience. "

The Wall gesture (gesture to "hold back" by holding both hands together and pressing on the apparent wall)



As Professor Beatty rightly pointed out, "It's exciting when he holds his palms up ... He's trying to show an immediate response to some of the threats facing the US. Again you see how people think he is totally dedicated to his cause."

3.2. Face gestures in political discourse

Personality characteristics also play an important, if not crucial, role in the perception of politicians. Persons with strong ridges on the eyebrows, prominent cheekbones and enlarged jaws are considered more masculine, dominant and aggressive. [101] These

traits are preferred by leaders who are perceived as focused on external threats. Conversely, the more neo-denominational characteristics of large eyes and small chins convey feminine traits of reliability and honesty. [102]

Eye contact, also known as oculusic, and facial gestures are important aspects of communicating with an audience, providing vital social and emotional information.

Facial shows dominance and reliability, as well as age and attractiveness, can be influenced by a variety of over-the-counter beauty products. The oft-cited results of the 1960 U.S. President's discussions were due in part to Richard Nixon's intransigence to use makeup, especially when John F. Kennedy wore it willingly (albeit secretly), resulting in a mostly negative reaction to his sweet complexion compared to Kennedy's healthy tan. [105]



The specific position of the President's hand indicates a critical assessment. Mr. Trump doesn't like what he sees and / or hears. In addition, Trump's torso, head and eyes are not directed directly at the person he is looking / listening to - most likely, they are oriented obliquely. We don't look directly at those we don't respect, trust, or love. And yet the most important non-verbal story in this image is revealed by the lips of the President. At this point, the expression of Donald Trump provides a perfect example of what is called "forward lip purse" - and it is also one of the most informative non-verbal signals.

Thus, non-verbal signs such as gestures, facial expressions, appearance, eye contact, posture and others speak a lot about the motives and intentions of politicians and send a message to the public along with verbal communication.

Conclusions to Chapter III

While we may send non-verbal messages knowingly or accidentally, their meaning depends on how they are perceived. Consequently, they perform metacommunicative functions and communicate about communication, clarifying the nature of our relationship and / or the meaning of our verbal messages. In fact, the researchers presume that non-verbal cues carry about two-thirds of the communicative value of a message.

Eye contact plays a huge role in communication. Obviously, how much it is, and how much we were looking for, how we can, with whom we are communized. Eye contact has several communicative functions, from regulating interactions to monitoring interactions, to communicating information and establishing interpersonal relationships. In terms of regulating communication, we use eye contact to signal to others that we are ready to talk, or we usually use others to talk.

GENERAL CONCLUSIONS

Non-verbal communication is information that is transmitted without the usage of spoken or written words. The non-verbal communication includes eye contact (oculesics), facial expressions, gestures, posture, personal appearance, physical environment and artifacts / objects that make up it, touch (haptics), paralanguage (vocal), use of time (chronology), as well as the distance between a communicator and audience (proxemics).

Verbal and non-verbal communication occurs simultaneously, with the latter usually being under less cognitive control and exhibiting more of what we actually think and feel. In body language, facial expressions and vocal characteristics are easy to command, while verbal communication is deliberate and easier to manipulate. Non-verbal communication describes the process of communication between people.

So, conscious awareness of your non-verbal communication during verbal communication can help others receive messages the way you actually intended to convey them.

Non-verbal communication - facial expressions, body language and tone of voice are important for all aspects of aspiring politicians' careers, especially public speaking, online communication, media appearances and fundraising.

Today politicians realise that their success is determined not only by their appearance and image, but also by their behavior and communication. A lot of politicians have body language consultants to help them look convincing and attractive to the electorate. Politicians have been constantly trying to use the available communication channels as efficiently as possible.

When considering the idiosyncratic non-verbal behavior of politicians, it is important to understand that the type and intent of campaign messaging affects the behavior. Context matters, as does the perception of a politician's social status, whether he is in a competitive position or not. Recognizing that emotions and the non-verbal behaviors

to which they are prone are complex and consist of multiple feedback loops in which both sender and receiver may or may not be aware means that people can be deceived at different stages. Whether it is preparation for action, the central display of emotion, or the categorization and transmission of this information, the interpretation of a political figure's emotional state can be erroneous, misreported, or misrepresented, which in turn affects political outcomes.

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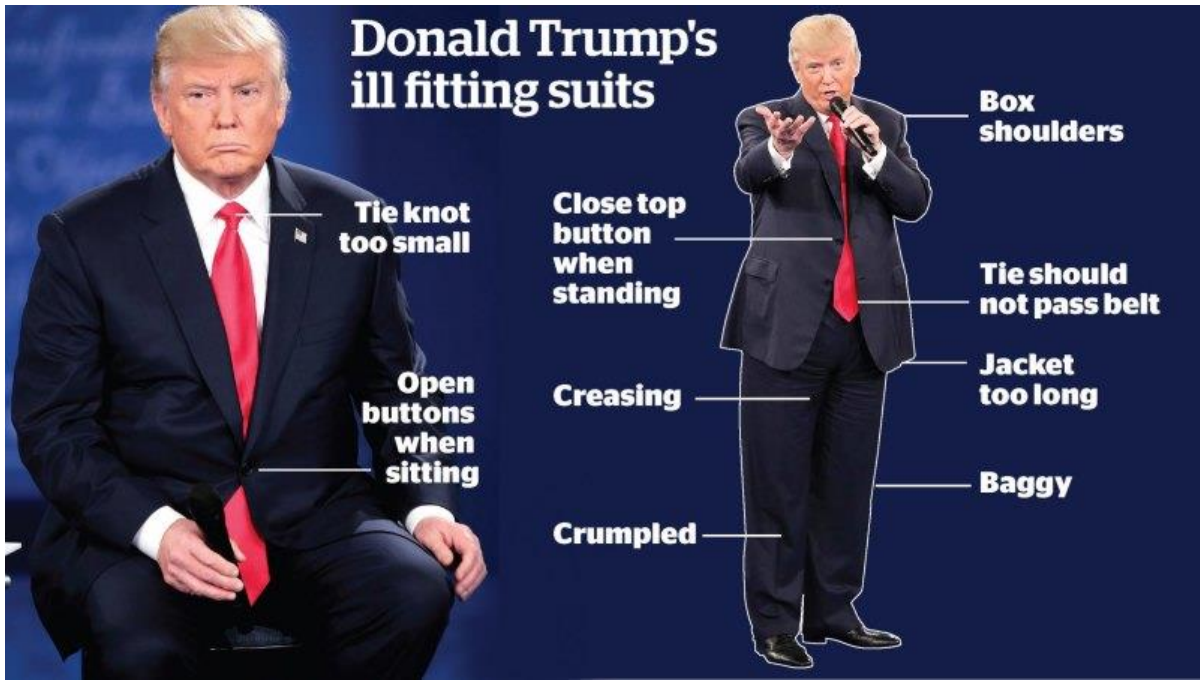
ILLUSTRATION MATERIALS



Picture 1



Picture 2



Picture 3



Picture 4



Picture 5



Picture 6



Picture 7



Picture 8



Picture 9