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**GENDER ASPECT OF LANGUAGE USE: A STUDY OF ENGLISH MASS  
MEDIA DISCOURSE**

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## INTRODUCTION

**The relevance.** One of the pressing issues in the field of research interests of representatives of different fields of humanitarian knowledge is the problem of an anthropocentric approach, firmly entrenched in modern linguistics from the second half of the twentieth century. The approach deals with the need to understand language as a means of transmitting knowledge about a person, culture and society. It promotes development interdisciplinary direction in linguistic research, within the framework of which gender linguistics has been formed and is developed. The words "man" and "woman" have long been considered opposite in nature, but unified in their differences. Of course male and females are groups that have their own traits, own philosophy and behavior. Individual data characteristics are reflected in the language. The study of linguistic opposition "male / female" engaged a separate area of linguistics, namely linguistic genderology, bordering and closely associated with socio- and psycholinguistics.

Advertising can rightfully be considered one of the most powerful factors affecting gender. Various non-verbal components in modern plans for mass communication are increasing in numbers (a person loses the ability to critically evaluate the perceived due to repeated advertising).

In advertising text, its distinctive feature, such as language compression and speech factor, is particularly prominent. This is due to the fact that all levels of advertising text are in unison and the most significant lexical units are enhanced by the syntactic structure, as well as stylistically and phonetically, fulfilling the pragmatic function of advertising. There is a considerable body of research on advertising text devoted to the analysis of its structural, semantic, genre and communicative features (K. Kftandzhiev, O. Medvedev, D. Rosenthal, V. Shatin, A. Soloshenko, Y. Kornilov, O. Kostromina, etc.), stylistic and semiotic characteristics (G. Abramova, L Barkova, N. Popok, E. Ryabtseva, Y. Levy).

**Definition of the research aim and objectives.** To analyze gender aspect in English mass media discourse.

The main **objectives**:

1. To reveal the meaning of the term «gender».
2. To describe the main gender tactics and strategies.
3. To characterize linguistic features of English media discourse.
4. To define peculiarities of text analysis in advertising discourse.
5. To analyze gender tactics and strategies in mass media.

**Identification of the investigation subject** – linguistic analysis of gender tactics and strategies in mass media.

**Object of the research** – gender in modern linguistics.

**Data sources** – texts of social advertising discourse.

**Outline of the methods used in the research:** systematization and classification method; method of continuous sampling of language material.

**Theoretical and practical value of the research.** The results can be used in school and university linguistic courses; in linguistic courses on word formation, lexicology, tendencies in the development of English.

**Brief outline of the research paper structure.** It consists of the following sections: introduction, two chapters, conclusions, list of reference sources.

# CHAPTER 1

## THEORETICAL ASPECTS OF GENDER RESEARCH IN LINGUISTICS

### 1.1. The meaning of the term «gender» in modern linguistics

In modern linguistics, the term "gender", introduced into sociology in the 1950. And it is opposite to sex that is the anatomical and physiological characteristics of people, on the basis of which human beings are defined as men and women, gender – cultural, social, behavioral marking of biological differences between men and women. The concept of “typically masculine” and “typically feminine” is not constant, it varies in different societies and changes over time.

Gender norms are learned from childhood through social institutions (family, school), the media, etc., dictating certain behaviors, communicative tactics, activities, affecting the formation of character traits specific to each gender. Interpretation of gender as a sociocultural phenomenon inevitably turns researchers to questions of its marking in the language. It is now established that the data system of meanings is reflected in various models of speech behavior of men and women, which determine the formation of functional options language systems, the emergence of specialized grammatical, lexical, derivational means (as a striking example, we will mention the variants of male and female language identified by E. Sapir in the language [1: 455– 461]).

O. Voronina has identified three main approaches to understanding gender. According to the first approach, gender is understood as a special socio-demographic category, the research analyzes the process of social construction of gender. This approach is based on two postulates:

1) gender is constructed through socialization, division of labor, the system of gender roles, the family, the media;

2) gender is built by individuals in particular – at the level of their consciousness (ie gender identification), acceptance of norms set by society and adjustment to them (in clothing, appearance, manner of behavior, etc.) [10: 84].

In other words, gender is understood as a specific set of cultural characteristics that determine the norms of behavior and attitudes associated in society as male and female.

The second approach is related to the construction of hierarchical relationships in society like class, race, age. According to the stratification category of gender, women are oppressed, and men are oppressors regardless of class, ethnicity, age; according to an additional category – each class, ethnic, age group has its own ideas and forms of implementation of gender relations.

Finally, the third approach views gender as a cultural metaphor and is widely used in research, based on ingrained attitudes and values toward the masculine (as rational, spiritual, divine) and feminine (as sensual, corporeal, sinful). Male and female beginnings at the level of the symbolic aspect appear in the form of elements of cultural and symbolic series, and phenomena and concepts become gender [10: 48].

Gender captures a person's belonging to a particular subculture with its norms, standards, ideals, patterns of behavior, system of appointments, forms of communication, relevant consumer markets, creative activities, forms of leisure, etc. This is a socio-biological and cultural characteristics, by which the individual self-identifies as sex [47: 133].

R. Lakoff became a pioneer in her field, but her book raises many questions. First, the author somewhat confuses the opposition of sex (innate binary trait) and gender (a trait constructed by society). For example, this book ignores the fact that women in leadership positions represent a completely different image of "femininity" than women in subordinate positions. Second, R. Lakoff considers women's language (ie, the language of white heterosexual women) as a deviation from the male norm (the norm of white heterosexual men).

K. West and D. Zimmerman [58: 131] believe that gender relations are formed in the process of communication, ie each individual creates his own gender identity. In any society, there is a set of tools (eg, physical characteristics of society, standard social situations, etc.) by which gender is created. Within the

theory of "doing gender", gender can be considered as controlled forms of behavior.

In one of the areas of gender research, feminist linguistics, the problem of androcentricity of the language was posed. It was proved that patriarchal stereotypes are fixed in the language, they impose on the native speakers a picture of the world in which a woman is assigned a secondary role. Discrimination against women, according to representatives of this approach, expressed in linguistic sexism, or androcentrism of the language, in uneven representation in the language of persons of different sexes, in predominance masculine forms in the language, in the secondary nomination of females (adventurer -r), in the coincidence in many languages of the concept "man", the inequality of the names of the same professions (doctor / physician); in addition to designate occupations with low social status only feminine forms (technicals, cleaning lady), and for designations of the high status of activity – only the male form (statesman) [2: 16-17].

Later, along with the terms "sexism", "androcentrism," the term "gender asymmetry" was introduced, as it is neutral and does not imply discrimination. Gender asymmetry finds reflection also in the system of direct and figurative lexical meanings, reflecting the stereotypes prevailing in society, which are closely related to the expression of assessment and affect the formation of expectations from representatives of that or another gender of a certain type of behavior [2: 17].

Consequently gender stereotypes can be interpreted in terms of cognitive linguistics as idealized cognitive models by J. Lakoff [3: 143–184]. Idealized cognitive models find a multidimensional and non-linear expression in the system of linguistic means, including among the system of conceptual metaphors – gender metaphors, by which in gender linguistics we mean the transfer of not only physical, but and the totality of spiritual qualities and properties, united by words femininity and masculinity, on items not related to sex (masculinity of German national character vs femininity Ukrainian national character) [4]. With this understanding of the term base comparisons (the source sphere of the metaphorical



nomination), as the authors of the dictionary note, refers to real men and women, the metaphor imagery allows it to be used in applications of various kinds, directly related to the floor (target sphere of metaphorical nomination); the properties of femininity and masculinity act as basics of comparison.

The interpretative potential of a metaphor is formed by the dynamic interaction of the three main elements of a metaphorical nomination under the conditions of relative independence of each from structural elements of metaphorical meaning. Direct nominative and effective, metaphorical, values actualize the elements of meaning in relation to each other. The bases of metaphorical assimilation (source sphere, metaphor base, initial motivating meanings) are as a kind of prism highlighting certain properties target spheres mark their significance in a special linguistic form. As a result of this, we also consider the metaphorical naming of men and women acting as a means of gender metaphors marking “typically masculine” and “typically feminine” qualities based on likening to the phenomena of different conceptual series

According to known classifications of metaphors by V. N. Telia and N. D. Harutyunova, considered metaphorical nominations belong to the number of predictive, as a rule, evaluative ones: they distinguish and characterize a person, evaluating it positively or negatively on the basis of actualization of one or more often several correlated attributes. The totality of such metaphorical nominations reveals a common or gender a specific set of features on the basis of which the assessment takes place men and women; what is the share in the total number of metaphorical nominations man of nouns actualizing belonging of a sign to a man or woman.

The status of the semantic components fixing the gender restriction of the trait is different in metaphorical meaning: it can be a differential component of the meaning or a component of weak semantics. Components of weak semantics, after A.I. Baranov are called elements that are not actualized in all contexts, meanings, to implementation whose qualifications are “yes rather than no”. The indication in the dictionary entries as generic semantic components “man”, “woman” refers

naming to strong members of the gender opposition. However, in some cases, when referring to men in the interpretation of metaphors of this type, the generic term “person” is used,

In the group of gender-marked metaphors, two types of actualization of gender asymmetry are distinguished: hard and non-rigid marking of gender semantics in meaning. In rigidly labeled metaphors, the target sphere “man” and the target sphere “woman” are assigned to certain sphere sources, which can be reflected in the following scheme: Source sphere A → target sphere “man” (C); aspect of comparison – E Source sphere B → target sphere “woman” (D); aspect of comparison – F Signs E, F mark a different set of signs actualizing in the metaphor, of various source spheres A and B.

D. Saleeva, considering gender as a cognitive construct, argues that the cognitive process of obtaining and processing information leads to the formation of concepts that are structured on the principle of binary oppositions. Gender concepts are organized according to the binary opposition "femininity – masculinity" [9: 86].

Femininity and masculinity as cultural concepts have several dimensions – historical, synchronous (relevant), figurative (internal form). Each of these dimensions is subject to linguistic description, which allows to identify gender stereotypes and trace their dynamics over time [1: 215].

The construction of the gender consciousness of individuals is carried out through the dissemination and support of social and cultural stereotypes, norms and regulations for which society punishes people (for example, labels "masculine woman" or "man who behaves like a woman" are very painful for people and can cause not only stress, but also different types of mental disorders) [4: 41].

Gender meanings associated with certain linguistic resources are not language attributes. This is explained by the fact that, firstly, the same actions are possible for men and women, however, they are evaluated differently, in particular: the struggle for equal pay, for equal work. Second, the gender meanings of the linguistic means of expression of these meanings can vary, such as abusive

expressions and slang, which have traditionally been considered male linguistic space. They are not seen as a masculine way of thinking, because women use such forms as well, especially today. The implementation of gender roles by men and women involves the use of language tools that they perceive as intended for their gender group, for example, "two sexes wear clothes that meet gender expectations". [1: 23] Similarly, men and women select language tools according to the "sex rule". That is why, regardless of the temporary context, the manner of speaking or the manner of dressing is associated with a particular article. In this sense, the binary opposition associated with masculinity and femininity is absolutely real and relevant when discussing gender language behavior.

Thus, the criterion for determining the "masculinity" or "femininity" of its bearer is compliance with social norms and rules, as well as the presence of certain qualities dictated by society for the social roles of man and woman.

## **1.2.The main gender strategies and tactics**

Gender ideas as a network of concepts and statements are designed to guide the behavior of men and women in different social situations in accordance with the system of values adopted in the culture of a particular society and relate to gender-specific perception, behavior. Gender culture creates socially determined ideas about the specificity of women and men, on the basis of which the distribution of social roles and functions between men and women, the ratio of their social status [22: 333].

Gender perceptions can relate to the rigid division of gender roles, the belief that for a woman the priority should be the family and motherhood, etc. Gender stereotypes are stable ideas about the nature of social relations between men and women, the norms, principles, which differ depending on gender and apply to all areas of social relations, social consciousness. Gender stereotypes are a kind of social stereotypes, which means standardized, stable, emotionally rich, value-defined images. Gender stereotype acts as a scheme through which many processes are managed: information, rules, norms, patterns of socially acceptable and socially

acceptable behavior for men and women. As a result, a specific "plan" of female and male behavior is created, which due to its schematic nature replaces the understanding of many processes and limits the area of socially acceptable action for men and women [22: 333].

The social roles of men and women are fundamentally different; as a rule, they are regulated by certain laws. The established order is subject to stereotyping and the functions performed by individuals of both sexes are evaluated by society on a scale of "good / bad" and "right / wrong" [7: 333]. The specificity of communication between a man and a woman with each other and with others is deep sociophysiological basis associated with human evolution.

Gender manifests itself at various socially conditioned levels, however generally forms the communicative behavior of the individual [15: 106]. Identify gender characteristics of communicative behavior is possible as experts say, only by describing it in detail according to certain communicative characteristics, primarily the manifestation of the ability to realization of probable contacts, communicative friendliness, sociability, communicative emotionality, ability to support communicative contact, a manifestation of the nature of the exit from the communicative contact, communicative democracy, communicative self-presentation, ethics of communication, communicative pressure, communicative control, thematic conditionality of communication, debatability, choice of circle of communication and type of interlocutor, focus on the interlocutor, physical contact, ratio verbal and nonverbal communication, gestures, facial expressions, volume, pace of communication, etc. [15: 106].

Communicative behavior is known to be defined by a certain flexibility and dynamics according to the situation or tradition; she forms the corresponding dynamic models – communicative stereotypes (in aspects of gender), fixed by language, in speech behavior of individuals who identify themselves as persons of a certain sex. For characteristics of gender stereotypes researchers suggest and such a metaphorical term as communicative subject [17: 124], which is a certain system of gender characteristics stereotypes on the corresponding synchronous

slice, since the latter are in constant diachronic dynamics according to development society, namely: cognitive state (conceptual properties subject), verbal-semantic competence (linguistic / speech) subject behavior), motivational and pragmatic factor (communicative attitudes of the subject (Y. Karaulov), motor-articulation capabilities (gestures, facial expressions, movements), national mentality, emotional state (L. Kamenska). This model is proposed as conceptual for detection gender stereotypes or creating a communicative portrait of the subject [17: 123–124].

Therefore, these parameters characterize the communicative behavior of men and women both within the actual sex and on contrasting background. Attempts to consolidate some of them cover some gaps in the theory and practice of communication. Observation of communicative behavior of men and women in monogamous and heterogamous groups provided an opportunity to determine some of the most stereotyped gender strategies and tactics that depend on different types of interpretation of the world and reflect gender features in communicative processes [9: 22].

It is believed that women in communication are mostly followed style of cooperation, men – competition, respectively, they are use specific communication tactics: women like as a rule, adhere to the topic of conversation, the order of speech, men tend to tactics of self-affirmation, establishment domination. The main difference is the attitude to Feedback: It is thought that a woman perceives the opposite the message is not so much a reaction to the message as such as as a sign of mutual understanding; men perceive it as information, which may not coincide with their understanding, and therefore as such, subject to doubt, and sometimes – as erroneous [11: 26].

A man's speech is usually straight, hard, a little rough, sharp, demanding, straightforward, women – calm, soft, trusting, peaceful, somewhat chaste, sometimes naive. It is also noted that men provide the advantage of communicating in a group, which contributes to the realization of opportunities to self-presentation, while women tend to communicate in pairs, interpersonal

communication [14: 32]. Interacting in heterogamous groups, women and men use multidirectional communication strategies, as a result which causes a lot of misunderstandings, sometimes causing them communicative deviations.

Gender stereotyping is known to be recorded in language at all levels and is closely related to the forms of evaluation [2]. Interesting and scientific explorations devoted to the study of verbalization are productive assessments in the speech of men and women in direct and especially in indirect communications. Due to a certain gender polarity, both men and women prone to pinching in relation to each other, which is realized mainly in indirect communicative acts – in the form of precedents texts: proverbs or sayings, well-known expressions from art literature, lines from a song, lines from a movie, etc .; stinging expression can be presented as an antiphrase (due to the appropriate intonation), as comparison with literary, historical figures, facts (allusions) [5: 62]. It has also been observed that women are more resourceful in pinching – they present a pinching expression as indirectly expressed advice, praise or compliment [5: 63].

Thus, evaluation has a dominant role in gender communication, and the main criterion for assessing communicative behavior is stereotyped ideas about the communicative roles of man and woman in communication created by a particular ethnic group or social group. Coincidence or mixing different social and communicative gender roles consider a threat to age-old social attitudes, factors – destruction of a rigid hierarchical model or deviation from the norm [7: 68]. The study of "cultural dominants that make up the system research procedures aimed at covering a variety of circles of concepts of a certain culture "is the most productive gender method [3].

Gender is an integral part of speech behavior in the form of codes, it determines the subject and character speech acts, confirmed by language means that allow a person to present himself in society as a man or a woman [8: 18]. Scientists note that today we see a significant weakening the polarization of gender roles, the interpenetration of women and male components, leveling differences in gender stereotypes [10: 25].

Modern scholars claim that gender features are manifested in the early stages of human development – in the process of learning the native language. There are two types of language acquisition – referencive and expressive. The first is determined by the prevalence such a linguistic action as naming objects, the second – the regulation of their own activities and establishing contact with others [12: 100].

According to experimental findings some features of the first (reference) type, in particular has the prevalence of narrative speech sentences, the advantage of speaking over imitation, rapid growth vocabulary, the use of only meaningful words, particularly high percentage in the lexicon of nouns and adjectives, their imitation, lack of "frozen", standardized phrases, in the early stages – long-term use of invariant words and defining oneself as the third persons.

The second (expressive) type is characterized by the predominance of y speech of motivating sentences with bright imitative and clichéd filling, low percentage of use of nouns among the first words, almost no adjectives in the lexicon, slow pace the growth of vocabulary, instead of the early ability to change words and use the pronoun "I" to denote one's own person. It is noticed that girls are more reference, and more expressive – boys [12: 100].

Scientists have developed special techniques surveys of lexical activity, providing an opportunity to identify gender features of verbal reception of men and women in certain psychological and communicative situations (A. Zalevska, Y. Karaulov). According to the results of experiments, the following conclusions were made: more women verbose in their experiences, and men – more concise, but at the same time they are more original or individual in verbalization own emotions. Non-verbal communication at the gender level appears to exist product is more social because it is associated with stereotypes ideas about the communicative behavior of a man or woman. The rules of this behavior developed over the centuries are formally distributed nonverbal means of communication for men and women, in general illustrate the strength, determination, aggression of a man or sensuality, tolerance, emotionality of a woman.

The fact of using nonverbal means of communication is closely related to the etiquette attributed to or forbade certain of their manifestations in communication. Science that studies nonverbal signs, categories and sign behavior, as well as the principles and rules of nonverbal interaction, as is known nominated by nonverbal semiotics [7: 14]. Distribution of nonverbal characters in proper masculine or feminine are incorrect because of certain communicative contexts they can be used by both articles. Another thing, – according to G. Kreyldin – is the style of nonverbal communication due to numerous factors of extralinguistic reality, in particular natural, social and cultural [7: 15].

Paralinguistic is an important factor in successful communication parameters. The voice performs primarily a differentiating function – with its help it seems possible to distinguish the sex of a person, but as a tool of speech, the voice not only conveys the emotional state speaker, but is also an instrument of his intentions, generally characterizes the speaker, represents its status, level, manner of speech, etc. Male the voice usually has low tonal characteristics, eg. to speak in a bass, and female – high, eg, squeak, scream, but for under certain communicative conditions, these physiological signs may interchangeable, illustrating the emotional state of a man or woman, in particular indignation or delight, depression or excitement. Such generalized gender representations can characterize the speaker, in particular a man who speaks in a grandmother's voice, in certain communicative contexts can be perceived as, for example, weak-willed, cowardly – or an insidious man, instead of a woman who speaks bass – as strong and confident, in some cases – as depressed or embarrassed.

The study of gender features of nonverbal and verbal communication helps to identify universal features universal interaction, as well as the separation of characteristics culturally marked, individually specific.



## Conclusions to Chapter One

Gender norms are learned from childhood through social institutions (family, school), the media, etc., dictating certain behaviors, communicative tactics, activities, affecting the formation of character traits specific to each gender. Interpretation of gender as a sociocultural phenomenon inevitably turns researchers to questions of its marking in the language. It is now established that the data system of meanings is reflected in various models of speech behavior of men and women, which determine the formation of functional options language systems, the emergence of specialized grammatical, lexical, derivational means

Gender is an integral part of speech behavior in the form of codes, it determines the subject and character speech acts, confirmed by language means that allow a person to present himself in society as a man or a woman. Scientists note that today we see a significant weakening the polarization of gender roles, the interpenetration of women and male components, leveling differences in gender stereotypes. Modern scholars claim that gender features are manifested in the early stages of human development – in the process of learning the native language. There are two types of language acquisition – referencive and expressive. The first is determined by the prevalence such a linguistic action as naming objects, the second – the regulation of their own activities and establishing contact with others.

## **CHAPTER 2**

### **LINGUISTIC ANALYSIS OF GENDER SPEECH IN ENGLISH MEDIA DISCOURSE**

#### **2.1. The linguistic features of English media discourse**

The media has a high informational density and is aimed at ensuring that the recipient correctly understands it, isolates the necessary information, and receives some emotional influence. In this case, the content of emotional understanding is determined by the following factors: semantic structuring of the text and its presentation, psycho-emotional effort, level of awareness and emotional and mental well-being of the recipient [7: 23].

The media have become the main tool for disseminating messages that affect the public consciousness. Tactics of "closeness to the people" has two planes of expression. It is the creation of a positive impression of certain ideas or socio-political figures emphasizing their closeness to the people, and on the other – creating a simplified, stereotypical and biased view of the problem in the recipient.

This tactic is implemented in different ways functional levels: grammatical, syntactic, lexical-semantic and stylistic. Simplicity and one-sided presentation of information are very important in terms of formation in society stereotyped or stereotyped thinking. This is especially important in the formation of attitudes to the country's problematic issues.

Manipulation differs from propaganda by the hidden nature of influence, the objects of manipulation usually do not know about its implementation. The main tool of manipulation is the media. The process of manipulation can be defined as unacceptable or unethical if it is associated with outright deception, influence on subconscious instincts, images of individuals or organizations, discrediting goods or services. Manipulative influence on the mass addressee in the media is not inherent different from other manifestations of manipulative influence, in particular in interpersonal communication. The differences will only apply to the

way information is transmitted (media mediation and the impossibility of instantaneous adjustment of the means of influence depending on the reaction of the addressee) and the addressee himself (individual-mass addressee).

Manipulative influence in the media does not take into account individual properties of the recipient, and therefore, it may be a possible addressee and more universal language tools designed for different audiences. Manipulative influence is a multicomponent phenomenon. A characteristic feature of the media discourse is the presence of emotional coloring of vocabulary, socio-political vocabulary, logic, evaluation. In addition to neutral vocabulary, it uses phraseology and high, literary vocabulary. Promotional text is characterized by the use of short sentences, verbose phrases, rhetorical questions, exclamations, repetitions and so on.

There are two approaches to defining media discourse.

According to the first, media discourse is a specific type of speech-thinking activity, characteristic exclusively for the information field of the mass media. In this understanding, one should distinguish between media discourse and other independent types of discourse, such as political, religious, scientific, etc.

According to the second approach, media discourse is thought of as any type of discourse that is realized in the field of mass communication, produced by the media. We can talk about political, religious, pedagogical and other varieties of media discourse, implying that for their implementation these types of institutional discourse presuppose the presence of a relatively stable set of practices of production, broadcasting and interpretation of mass information [10: 13-21].

Media discourse is mainly implemented in the media space. The media space is understood as the totality of subjects of the media sphere (personalities and communities), the texts they transmit and the collective addressee who perceives these texts – the mass audience, both the target audience and the widest. The types of media discourse are directly related to the genre and functional features of the media space. The following types of media discourse are distinguished:

1) by communicative functions: publicistic discourse, advertising discourse, PR discourse;

2) through the channels of sale: TV discourse, radio discourse, computer discourse [20: 253].

There is a lot of theme in this style. It uses vocabulary in economics, education, politics, cinema, arts, health care and many other fields. Information of this style should affect the feelings and mind of the viewer, and is intended for a wide range of non-specialists. There are two basic functions of language in media discourse. The first of these is an informative function, that is, sending a message to people in a short amount of time. Another important function is the manipulative function, which is to influence public opinion in relation to any public or politically significant problem [9: 146].

The display texts use spoken and jargon vocabulary. The function of such vocabulary is to create a picture of events and to convey the impression of the journalist to the addressee. In the communicative aspect, the discourse appears as a system consisting of a message, a communicator (addresser), a target audience (addressee), which are interconnected by the channel of movement of the message. The specificity of the communicator (addresser) factor is that the sender of the message is the individual-collective subject (representative of the media institute).

The orientation of the media discourse on the mass audience is characterized by universalization and specialization. Universalisation is determined by the focus on mass audiences, which is reflected in the transmission of different types of information (information integration); specialization reflects the desire of the media to differentiate their products, taking into account the specificity of certain categories of recipients, which causes an increase in the share of certain types of information (differentiation of information) [13: 27].

The specificity of the media channel of information discourse lies in its technical nature and is expressed in the variety of semiotic capabilities that media texts possess as technical means of transmitting messages. Media texts use natural

language in written (printed) form, as well as iconic characters (photographs, drawings, cartoons), various font selections. Contemporary media discourse is a syncretic tool in which virtually all other types of discourse (political, economic, etc.) manifest, subordinated to the main purpose of the media as a social institution – to provide a differentiated impact on the mass audience by informing and evaluating the reported information [15: 292].

Acting as a media between the speech activity of its author (journalist with his own political views) and the recipient (a person who perceives and interprets a political news message according to his or her intellectual and cultural level, as well as the level of moral position, political competence and erudition) the text dominates political media discourse, which is the linguistic process of a particular social institution.

Media discourse, like any other type of discourse, has a number of specific characteristics. These include emotionality, appreciation, expressiveness, clichéd character of means of expression, persuasiveness and evidence of logical reasoning [16: 12].

The main purpose of media discourse is to draw new knowledge about a particular situation or event, presented in a verbal form and conditioned by the communicative canons of political communication. Achieving this goal leads to the solution of specific problems, which include not only the proof, argumentation and systematization of certain information material, but also the task of influencing the addressee. This task boils down to an attempt by the author of the text in any way to influence the change of the recipients views on the presented event, phenomenon or situation [18: 12].

Also it is important in media discourse is the use of irony, which is such a stylistic technique in which the meaning of the utterance is meaningful, different, or contrary to the direct meaning of the utterance. Also significant is the role of hyperbole – an exaggeration aimed at enhancing the meaning and emotional expression. The most important method is also a metaphor, the essence of which is to transfer the name and properties of one object to another on the principle of their

similarity. An adjacency-based metonymy for object associations is used to rename, replace one word with another [20: 26].

Also a feature of the media text is expressiveness, which is not peculiar to the press. Therefore, the translator should take into account all the expressiveness of lexical and grammatical means and translate the newspaper text so that they are accessible to the understanding of the reader.

Critical analysis is aimed at the critical study of social problems expressed in media discourse. A number of scientists are involved in developing this directly, they agree that "language is a means of domination and social forces. It serves to legislate the relations of organized power. The extent to which the legally enshrined power relations are not expressed is so much language ideologized" [27: 259].

Thus, media discourse is addressed to society as a whole. It leads to the use of general evaluative vocabulary, mostly socially significant and socially fixed language tools and socio-political terminology. In studying the problem of classification of media texts, emphasis is placed on the fact that the set of types of media should be considered as a holistic flow of social information. That is why the classification of media texts is carried out in accordance with the predominance of one of the two main functions of the media – informative or analytical. Thus, the content of informational media discourse is based on the message, the fixation of the fact as an event; a common feature of analytical media discourses is the interpretation of facts, their analysis and generalization.

A characteristic feature of the advertising style – the presence of emotional coloring of vocabulary, socio-political vocabulary, logic, evaluation. In addition to neutral vocabulary it uses phraseology and high, literary vocabulary. Promotional text is characterized by the use of short sentences, verbose phrases, rhetorical questions, exclamations, repetitions and so on.

Advertising – dissemination of information on goods and services with the purpose of accelerating their sale, enhancing contact between the buyer and the

goods, promoting the goods and information on ways of their purchase; a means that promotes the buyer's interest and desire to buy this product.

According to the means of transmission, advertising texts are divided into [22: 161]:

- a) television advertising;
- b) print advertising;
- c) radio advertising;
- d) advertising on the Internet.

Printed advertising, which, in fact, includes the studied advertising texts, fixed on different types of outdoor advertising media, is divided into advertising a) newspapers; b) magazines; c) directories; d) outdoor advertising (posters, billboards, etc.); (e) product literature (brochures, booklets, brochures with product details). Together with television, print is the most important type of advertising. It was used as a model for other types of advertising.

The characteristic feature of print advertising – celebrity – has become the basis for both television advertising and radio advertising. It is the print advertising that is spent and will spend the largest amount of money in advertising budgets. This stems from the important role that verbal language plays in the advertising system. Even though promotional images attract the attention of the consumer and are the bearers of some key moments of the advertising message, the perception of verbal signs makes it possible to understand the mentioned key moments in accordance with the advertising communicative intentions of advertisers and advertisers.

Also, there are such types of advertising as: indoor advertising, unfair advertising, comparative advertising, hidden advertising, social advertising and special exhibition advertising. Among these types of advertising, we can distinguish advertising by its placement [6: 15]:

- indoor advertising – advertising placed inside buildings, buildings, including cinemas and theaters, before and after the screening of films and

performances, concerts, as well as during indoor sports, except for commercially available venues. information about products sold directly in these places.

- outdoor advertising – advertising is placed on big boards, advertising on transport, advertising at subway stations and at public transport stops. But nowadays, transportation advertising is considered as a separate type of advertising. A form of advertising on transport is advertising on tablets placed inside the vehicle. As well as advertising is placed in the halls of train stations and airports.

- special exhibition events – events that are undertaken to promote a relevant product to the market, are organized in a specific room or on a fenced area within a specified timeframe, designed for interested and / or professional visitors, whose organizer has restricted the attendance of the event by those in accordance with the law allowed to sell the product being displayed.

Classification of advertising by pragmatic indicator: informative, informative, comparative, advertising-reminder.

Classification of advertising according to its purposes: prestigious advertising, brand advertising, advertising-rubric, advertising-sale, publicity-propaganda advertising [7, p.178].

Advertising can also be classified by its structure. The promotional message consists of two main parts: the verbal and non-verbal parts. The verbal part can be represented as printed text in a newspaper or magazine, and can be heard from the screens of TVs and radios. The verbal part of advertising message usually consists of four blocks: slogan (advertising slogan), title, main advertising text, phrase-moon [8: 9].

The advertising slogan is primarily aimed at positively influencing the addressee and encouraging him to take specific practical action. The slogan reflects the advertising concept of a particular product and the company's policy. The slogan should be short and emotionally rich and easy to remember. As explored, the most popular was a slogan consisting of 4-5 words.



There are numerous classifications of advertising slogans: depending on the object of advertising, the number of words used, the type of motivational and general advertising strategies, functional dominant, the type of emotional intention, the duration and scale of application, the leading incentive, topical topics, Features of selected advertising information sources and more. In oral advertising, the slogan is communicated to the potential buyer during a conversation, consultation, including by phone, in print – a comprehensive approach is used to maximize efficiency with an emphasis on its visual effects. In radio advertising, the slogan that appears on the background of the music and sound design, creates a rhythmic organization of expression (including through the use of rhyme) and thus optimizes the process of perception of the advertising message. In television advertising, the slogan in the non-homogeneous complex of verbal and non-verbal execution reflects the effectiveness of informative-emotional planes of the advertising proposal. At the same time, the unifying core of all genre presentations of a slogan is its maximum selection in comparison with other elements of the slogan, as well as a detailed selection of language tools and strategies of their application aimed at influencing the addressee of the advertisement.

The most important verbal part of advertising is the headline, which expresses the main advertising message and the main advertising argument. Header – any brand or name used in advertising text to identify a product, manufacturer, service, etc. One of the most important blocks of the verbal part of advertising. The title reflects the most important argument for a product. Advertisers should reflect the essence of the message through a combination of header and image [10: 12]. The title is defined as the most important thing in an advertising message because the recipient does not always read the main advertising text. Therefore, it should attract the attention of potential buyers and interest them so that they read the main advertising text. Promotional headlines must meet the requirements of the various communication situations that define the various communication techniques by which the title is created.

Thus, it was found that there are several classifications of promotional texts, among which are [12: 45]: over the transmission channel, by structure, pragmatic, by location.

Thus, since the main task of advertising text is to achieve the desired result, in particular the impact on the potential consumer, it must be concise, accurate, dynamic, capacious, accurate, convincing, expressive. This is undoubtedly caused by the types of media on which it is located (media of outdoor advertising). After all, the long text contained on billboards along the roads, no one will read in time. Promotional texts for their purpose are divided into two functional types: texts that perform a neutral-informative function; texts that supplement objective data with subjective assessment information.

There is a lot of theme in this style. It uses vocabulary in economics, education, politics, cinema, arts, health care and many other fields. Information of this style should affect the feelings and mind of the viewer, and is intended for a wide range of non-specialists. There are two basic functions of language in advertising discourse. The first of these is an information function, that is, sending a message to people in a short amount of time. Another important function is the manipulative function, which is to influence public opinion in relation to any public or politically significant problem [18: 23].

The orientation of advertising discourse on a mass audience is characterized by universalization and specialization. Universalisation is determined by the focus on mass audience, which is reflected in the transmission of different types of information (information integration); specialization reflects the desire of the media to differentiate their products, taking into account the specificity of certain categories of recipients, which causes an increase in the share of certain types of information (differentiation of information) [19: 67].

The specificity of the information discourse of advertising discourse lies in its technical nature and is expressed in the variety of semiotic possibilities that the advertising texts possess as technical means of transmitting messages. Advertising texts use natural language in written (printed) form, as well as iconic characters

(photographs, drawings, cartoons), various font selections. Contemporary advertising discourse is a syncretic means in which virtually all other types of discourse (political, economic, etc.) manifest, subordinated to the main purpose of the media as a social institution – to provide a differentiated impact on the mass audience by informing and evaluating the reported information [21].

Acting as a mediator between the speech activity of its author (journalist with his own political views) and the recipient (a person who perceives and interprets political news message in accordance with his / her intellectual and cultural level, as well as the level of moral position, political competence and erudition) the text dominates political advertising discourse, which is the linguistic process of a particular social institution.

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The main purpose of advertising discourse is to draw new knowledge about a particular situation or event, presented in a verbal form and conditioned by the communicative canons of political communication. Achieving this goal leads to the solution of specific problems, which include not only the proof, argumentation and systematization of certain information material, but also the task of influencing the addressee. This task boils down to an attempt by the author of the text in any way to influence the change of the recipient's views on the presented event, phenomenon or situation. The author of the advertising text, intending to convey any information, focuses on the pragmatic context in which the information contained in the discourse will be perceived. Thus, one of the most important parameters of advertising text is its targeting, that is, targeting a particular recipient of information [23: 161].

In advertising text, an important technique is also the use of irony, which is such a stylistic technique in which the content of the utterance is meaningful, different or opposite to the direct meaning of the utterance. Also significant is the

role of hyperbole – an exaggeration aimed at enhancing the meaning and emotional expression. The most important method is also a metaphor, the essence of which is to transfer the name and properties of one object to another on the principle of their similarity. An adjacency-based metonymy for object associations is used to rename, replace one word with another. Promotional text also often uses inversion, which involves the complete or partial reversal of the direct order of words in a sentence and an ellipse (intentional omission of words that does not affect the content of the utterance).

Thus, the obligatory components of advertising discourse are: communicator, recipient, object of message (event), pragmatic intention, influence on the recipient. A specific feature of advertising discourse is its high informative saturation and pronounced pragmatic attitude. Important for the mechanism of influence are: deeply thought-out motives that serve as the basis for appropriate communication, the verbal component, implicitly or explicitly, exerts a logical and emotional influence on the viewer. In general, English-language advertising texts are characterized by the use of clichés and stamps, stereotypes, vocabulary with emotional and expressive connotations, the use of euphemisms and peripherals and the manipulation of factual information.

## **2.2. Peculiarities of text analysis of male / female speech behavior**

In the last decade, the direction of research based on socially and culturally marked gender specificity has been more and more clearly defined in domestic linguistics. The intensive development of "women's" and gender studies can be seen as one of the most important aspects of the transformations taking place in the domestic humanitarian space in the post-Soviet period.

In English, there has been a recent decline in androcentrism due to a revision of the traditional gender social roles of men and women in society. Some words that appear in English indicate what changes are taking place in English society, for example: "economically empowered women", "househusband" ("housewife" by analogy with the word "housewife"), "careerwoman" ("careerist").

Other words that have recently entered the English language show that modern women take the initiative in the process of courtship, for example, the English "man-eater" refers to a woman who uses men only for sex, which has always been considered a man's prerogative; and the term "girlpower" (from the song of the English group "Spicegirls") means that girls must seize the initiative in courtship; "To go dutch" means to pay bills separately by a man and a woman, for example, in a cafe (which is quite common in modern England).

The undisputed ideal for an English man is a woman not just attractive, but a woman-mystery, which is both courageous and dangerous. In this regard, in the phraseological expression of the concept of "Woman" there are the following names of women: Mata Hari, Amazon, Dragon Lady.

Mata Hari, as a real person, embodies a woman who has extraordinary physical attractiveness, highly developed mental abilities and at the same time very dangerous, from which you can expect anything.

The Amazon archetype is used to denote a militant woman, physiologically and mentally strong, but at the same time sexually attractive. It is difficult to win, but the victory from it becomes even sweeter.

Dragon Lady exists as the ideal woman of the oriental type. As a rule, this example characterizes an ambitious woman who occupies a high social position, with an atypical appearance, which is the reason for such a passionate attraction to her men.

The brand today is a significant component in various spheres of social life and everyday life. Initially, its history was associated with commodity-money relations, relations between producer and consumer. It is this attitude, changing its content, gradually led to a dominant position of consumption. Modern society is focused on mass consumption, but at the same time on the priorities of the individual consumer. The brand actively participates in the process of "marking" the human consciousness as a consumer, in the formation of its value world and preferences, creates "its" consumer and is responsible to him.

But any consumption is at the same time production. The brand is always associated with a certain mythology, its connotative meaning, a kind of "implicit knowledge", important for man. That is why we can talk about the humanistic functions of the brand, to interpret this phenomenon in terms of its cultural potential and capabilities in the "cultivation" of man. In this case, the brand appears not only as a means of manipulating consciousness, which provides profitable consumption, but also as a cultural form, a means of human production, his personality.

Today in the literature on brands there is a huge number of different conceptual ideas about the essence of the brand, which allow us to identify a number of reasons for the phenomenon we are considering. For example, N. Klein writes that the brand should be considered as "the core, as the very essence of a modern corporation, and advertising – as a means to convey this essence to the world" [24]. T. Ged argues that the brand includes four dimensions: functional (perception of the usefulness of products produced under this brand), social (ability to identify with a particular social group), spiritual (perception of global or local brand responsibility, and spiritual values , shared by him and his consumers) and mental (assistance in the development of the individual's ideas about himself). According to the author, "these four dimensions – functional, social, mental and spiritual – provide a basis for understanding the true nature and future potential of the brand. No brand exists in only one dimension" [12]. A very original approach to the brand is followed by V.M. Domnin: "If we compare the product, brand and everything connected with them, with a person, then metaphorically speaking, the product is the" body "of a thing, and the brand is the" soul "of this thing" [17].

The variety of existing definitions of the studied phenomenon is due to the large number of developed methodological approaches in various fields of philosophical and cultural knowledge, each of which complements the general picture of the essence of this concept. However, we can see that, despite all their diversity, they are brought together by one of the main components of any modern phenomenon – the communicative component. As a result, we can distinguish a

communicative approach, according to which any object loses its meaning if it falls outside the discourse.

Tiger's marketing campaigns also include examples of ethical violations such as sexism in advertising and mockery of the faithful. Here again, it will be about linking to specific significant dates.

In particular, May 26 is Mother's Day. On this day it is customary to honor mothers, to give them credit for upbringing and care, to give various gifts. Tiger marketers have played the semantics of this holiday in a rather original way.

In particular, Mother's Day is referred to by marketers as "Your Old Woman's Day", which is a manifestation of informal discourse and the desire to reduce the distance between the company and the main consumer of its product – adolescents and young people. Attention is drawn to the inscription at the bottom of the post. There the word MILF is used in the indirect case to denote the mother. However, it should be noted that the main semantic load of this word is not so innocent. Its origins go back to the discourse of American "adult films", where it forms a separate genre variety. The word MILF itself is an abbreviation that stands for mother i`d like to fuck, or a mother with whom I would like to have sex. Accordingly, films of this genre demonstrate the sexual relations of young men with women, which, relatively speaking, are suitable for them in the mother. Thus, provocativeness as a genre dominant of the specified advertising post appears quite clear. However, in this advertisement, MILF is seen as a positive token, suggesting that the mothers of consumers of the product have a young appearance, are attractive and seductive. However, this does not negate the fact of deviating from the ethical norms of advertising communication.

The next analyzed advertising post of the Tiger brand is an example of violation of the ethics of advertising communication for such a group of consumers as believers. This is especially true of the faithful of the Roman Catholic Church, which is the dominant Christian denomination in Poland.

At the top of the advertising poster, as before, is a significant date to which the ad is timed. Marketers in this case turned to the popular name of the holiday –

"God's body". At the bottom of the message, the additional meaning of the ad is updated. There, the consumer of the energy drink, obviously a man or a boy, is asked to tell his girlfriend or wife that she has a divine body, because there are never enough compliments for women. In this case, we see the play of two monosyllabic tokens – God's and divine.

Thus, we observe that the analyzed advertising post contains two violations of the ethics of advertising communication. First, of course, here are the religious preferences of consumers of energy drinks, the sanctuary of which (the body of God) is compared with the ordinary, albeit beautiful in appearance, the human body. Secondly, you can see a manifestation of sexism here, because the advertising message is obviously aimed exclusively at the male audience, which, according to marketers, should confess to their girls in the bank of their energy drink that they have a divine body. Accordingly, the option that the girl herself is able to buy this "energy" without listening to compliments on their own appearance, is not considered as such. In addition, the third dimension of violation of ethical norms – lucism – follows from this. Thus, according to marketers, the right to receive compliments has only a woman whose body is divine, ie has perfect proportions and appearance, respectively, those women whose appearance does not fall under this definition, by this logic should remain invaluable.

From unethical creatives from Tiger, we move on to advertising failures due to the lack of understanding of ethical contexts by marketers of another brand of energy drinks – Devil.

Let's start with what has been said before: the very name of the product looks a bit contradictory due to the popularity of Christian goes in society. However, the manufacturer of the product not only did not pay attention to this, but also issued new advertisements on Sunday – a holy day for Christians, which is, in fact, a small Easter, because Jesus Christ was resurrected on Sunday.

Thus, it should be noted that the advertising discourse in recent years is replete with numerous examples of building communication with consumers, contrary to the basic concepts of ethics. Among the leading violations is the



presence in advertising posters of appeals to sexual overtones and discrimination on the grounds of sex.

### **2.3. Linguistic means of rendering male/female stereotypes in mass media**

Advertisements representing the female gender stereotype usually use non-verbal means of expressing gender content. They are a set of images of visual aids – family and children, and a detailed description of the services offered. Lexical means are selected in such a way that the prevailing vocabulary belonging to the thematic fields "family", "health", "convenience", "beauty". Vocabulary preferences are given to words in which the meanings are aimed at influencing the emotional sphere of consumers. An example of this type is the advertising of women's perfumes.

The theme in the foreground first attracts attention with a new word invented by the Michael Kors brand: "WOUNDERLUST". It seems to be formed by analogy with the word wanderlust – a passion for travel, has a positive evaluative connotation and denotes the thirst for passion that affects women's emotions.

The motivational form used in the text of the advertisement, "LET DESIRE LEAD THE WAY", is a call to action – to follow the DREAM. A certain sound organization – the consonance of the verbs "let", "leave"? gives the text the rhythm and weight of sound that are designed to influence a woman's emotions.

Another visual technique used in advertising is a visual representation of a happy woman accompanied by a man, above her is an image of the sunny sky with a few clouds, and she herself is in the arms of a caring and gentle companion. This representation aims to evoke associations with perfumes that are as beautiful as nature itself and as passionate as a loved one.

When advertising home appliances often refer to photos of women, alluding to the traditional role of women in society as housewives, caretakers, mothers, etc.

An example of such advertising is the following banner. The poster depicts a man and a woman, in front of them – an element of household appliances. The

couple looks happy, the woman is wearing a chef's cap. The text of this ad looks like this: "The Chef does everything, but cook – that's what wives are for!" (Cosmopolitan). In this wording, we clearly see a reference to the stereotype of "housewife", because, according to the text of the advertisement, the wife must cook; everything else will be done by technology.

Continuing to describe this stereotype in advertising, it should be noted that the concept of "housewife" includes not only cooking but also cleaning, which can be judged by the content of advertising banners.

In particular, the poster depicts a smiling woman hanging freshly washed clothes. Also at the bottom of the image you can see various detergents. The text of the advertisement says: "All I need for outstanding results". The woman on the poster looks like an ideal housewife, and the pronoun "I" used in the text of the advertisement once again confirms her social role.

Another advertising banner can be attributed to the stereotypical understanding of women as housewives and caretakers of the home. The banner depicts a young mother and daughter cleaning. At the bottom left is a well-known brand of detergent. The verbal component of the advertisement looks like this: "This Mother's Day, get back to a job that really matters." The mention of Mother's Day in the text of the advertisement shows the social role of women as mothers, and the whole text urges not to forget about this role. The company of the advertised goods will take care of cleanliness.

A housewife is a woman who not only cleans and prepares food, but also creates comfort in the house. That is why this stereotype can also include the following advertising. It shows a room where a grandmother and granddaughter are sitting on a sofa. They are viewing photos in an album. In the image we clearly see the atmosphere of coziness and comfort. In the foreground is the name of a famous furniture company and the inscription "The wonderful everyday" (Cosmopolitan). This wording seems to tell us that with the furniture of this company every day will be wonderful and unforgettable. The banner also has an identifier (hashtag), which emphasizes the popularity of the company.

The gender stereotype of female beauty is most often used in advertising texts.

The banner depicts a young girl in a large feathered hat drinking from a new can. The design of the jar itself is an advertised product – the text "the new skinny can" tells us about it. It uses the word "skinny" in relation to cans, which is usually used in relation to a slender female figure. Therefore, the personification of the bank is associated with the slender waist of a young girl.

The next sports nutrition banner also implements the gender stereotype of female beauty. It depicts a slender girl in a bathing suit. The ad text says: "Are you beach body ready?".

The text is arranged in such a way that you can make two from one sentence: "Are you ready?" and "Is your body ready for the beach season?" (Cosmopolitan). Thus, we can conclude that the advertised sports nutrition product helps to lose weight and improve the figure.

Advertising of a well-known brand of shampoo also reflects the stereotype of beauty. A distinctive feature of this banner is that it does not have images, but there is a so-called identifier (hashtag).

The text of the advertisement is as follows: "When the world calls him boss and the world calls you bossy, whip it. When speaking his mind is persuasive and speaking your mind is pushy, whip it. When he's a working dad and they call him dedicated, and you're a working mom and they call you selfish, whip it. Do not let labels hold you back. Be strong and shine» (Cosmopolitan).

The verb "whip" in this case is used figuratively, namely "throw without paying attention". The poster urges to reject everyone's doubts and insecurities, because every woman is attractive.

Often in advertising aimed at female audiences, there are famous actresses, top models and athletes. We have already described a similar situation in men's advertising. An example of such advertising for women is a banner that advertises a well-known watch brand.

It depicts the famous actress Kate Winslet and a beautiful well-groomed horse. On the actress's hand is a watch of the advertised brand. The text includes the phrase "Elegance is an attitude" and the signature of the actress herself, which allows the recipient to conclude about the originality of the statement. As we noted earlier, one of the characteristics of advertising for women is that it does not necessarily have to make any sense. It can be just aesthetically beautiful and perform its direct functions.

The following advertising banner, representing the stereotype of beauty, is aimed at selling a foundation of a well-known brand. The banner shows the model that most often appears in the advertising of this product. The text of the banner says: "Because you can't take photoshop everywhere" (Cosmopolitan). Advertising encourages women to use this product, because the use of photo retouching will not be able to beautify a woman in everyday life.

Another banner ad worthy of analysis is Kenzo perfume. In the picture we can see a beautiful woman in a light red dress standing on a swing. In the background we see the outlines of the city, the clear blue sky. All images are imbued with lightness and airiness. This is how the creators of advertising describe their product, so the addressee can draw an analogy between the image and the smell of this perfume.

The last of the selected material is a banner advertising Levi's clothes. It depicts three girls in jeans of this brand. The text of the advertisement is as follows: "Hotness comes in all shapes and sizes. New custom fits for women, it's about shape, not size ». Here the word "hotness" has a pronounced meaning of attractiveness; the author states that the new form of jeans will make any girl attractive.

In today's world, a woman's social role changes over time. Women learn business, driving and other activities that were previously unique to men. Relatively recently, a new stereotype has emerged – "businesswoman". It is also reflected in English-language advertising.

The main disadvantage of a businesswoman is that she departs from her usual social roles of mistress and mother, but modern technology and advertising solve this problem. So, in advertising of ready meals from the LeanCuisine company the image of the busy woman is shown extremely brightly. Both posters depict women, one in an evening dress going to a meeting, the other in a strict business suit.

They reflect the same image of a busy woman who has no time for cooking and other household chores. The texts on both posters tell how important time is for such women. Therefore, these dinners are made without preservatives and dyes, contain a minimum of fat, and they can be heated in a microwave oven, which facilitates the preparation of dinner for women.

In addition, it can be noted that one of the main principles of English-language "female" advertising is not so much the content of advertising text, as the use of colorful words and spoken images. One example of such advertising is the banner of a well-known fast food chain.

It depicts a girl with an open mouth, in front of which is the advertised object. The girl is clearly surprised, and the inscription emphasizes this idea: "It'll blow your mind away." The expressive vocabulary used in the advertising slogan makes the advertisement memorable and easily recognizable.

Major brands have relatively recently begun to represent the destruction of gender stereotypes in their advertisements.

A pioneer in the creation of a professional advertising company was the multinational holding Unilever, which launched a corresponding campaign for its Dove brand ten years ago. The faces of the campaign were girls of unfashionable appearance, who were filmed in commercials almost without makeup. After the start of the campaign, sales of the brand's products grew by 600% in two months in the United States and by 700% in Europe. The innovation of advertising was not in the promotion of feminist ideas, but in the absence of objectification in the videos. The girls filmed in the video differed from the models who usually advertised cosmetics, their very presence in advertising looked like a provocation.

To clearly demonstrate the destruction of gender stereotypes in advertising, we analyze one of the posters released within this company.

Currently, it is typical for advertising to specify the address (often an indication of the site where additional information can be obtained).

The main function of influencing and attracting the attention of the recipient is performed by a visual technique: in the central plan of the photo is a beautiful woman, whose gray hair does not detract from her beauty. Representing such an image of a woman breaks the stereotype that women are always young and beautiful.

On the side is a headline represented by an alternative question: "gray?" or "gorgeous?" (Gray or unbelievable?), With which the advertiser seems to program the client for the selection procedure, and he, in turn, is locked in this process and does not realize whether he needs to make a choice at all.

It is equally important to note that the adjective gray is a physical characteristic of a person, and therefore has no evaluative connotation, but within the framework of gender stereotypes, such a characteristic of a woman is unacceptable.

The ad text is shown in small print, represented by the question "Why can't more women feel glad to be gray?" (Why are other gray-haired women not happy?), Has no direct answer, but implicitly indicates the existence of the previously described female gender stereotype.

Some advertising banners are also dedicated to breaking the stereotype of a "weak" woman. The poster depicts a woman sitting in an unusual position for women. The main emphasis is on the text of the advertisement: "Attention armpits: this is my 15 minutes. Not yours ». The tone of the phrase can easily be regarded as bold. Then in small print is the explanation: "Women are strong. So is the new Sure Maximum Protection. The maximum amount of sweat blockers, for twice the protection of the leading antiperspirant. Thought women were strong before? Watch out».

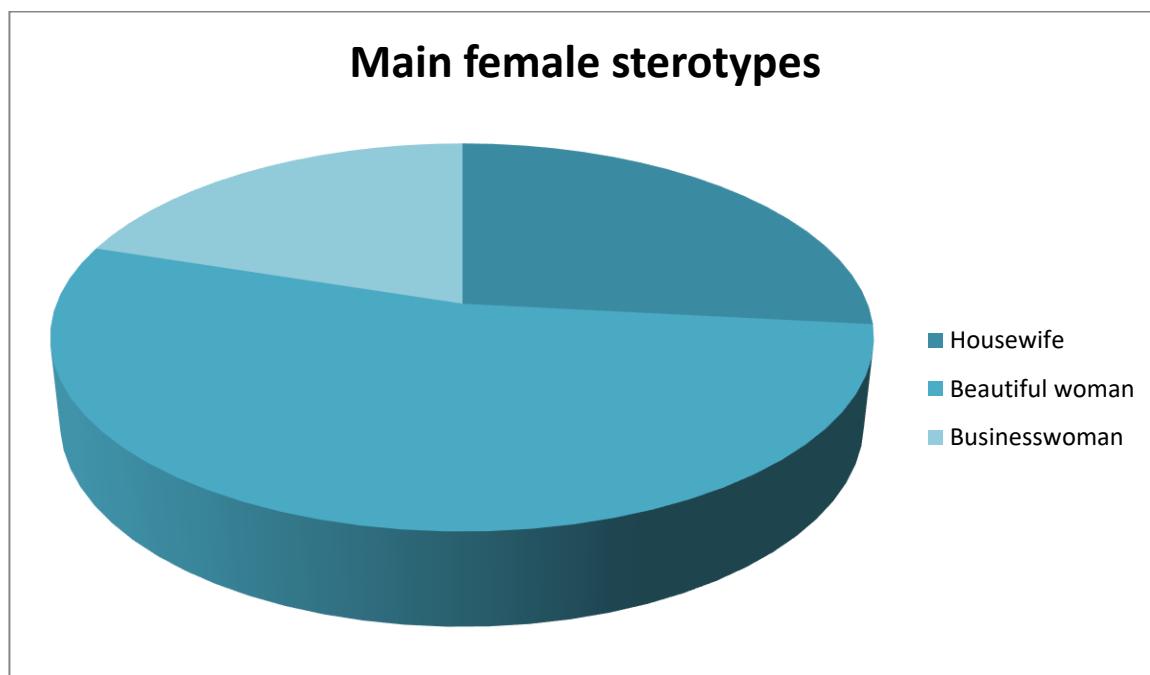
From the description of the product we can immediately distinguish the use of the adjective "strong" in relation to a woman, which goes against the stereotype of a woman as a weaker sex.

Another example of breaking the stereotype of a "weak" woman is observed in Nike clothing advertising. In the picture we see a girl running. The very fact that a woman exposes herself to physical activity puts a woman on an equal footing with a man. However, the advertising text directly indicates a violation of the stereotype: "Ladies first. Men second ». This wording, combined with the image, leads the addressee to believe that women are in the first place, and men in the second. This very clearly shows the violation of the image of a "weak and helpless creature".

Based on the results of the study, the main male stereotypes used in advertising are "strength", "sport", "independence", "freedom", "real man". Based on the data obtained, we can conclude about the percentage of stereotypical images used in male advertising. As a result of the analysis of 18 advertising banners we received the following ratio: stereotype "real man" – 27.8%, "strength" – 16.7%, "sport" – 33.3%, "independence, freedom" – 16.7%, "stability, professionalism" – 5.6 %.

In the course of our work we analyzed 15 advertising banners that implement the concept of "women's advertising". The main female stereotypes that we have identified are "housewife", "mother", "woman who creates comfort", "beautiful woman". Here the percentage is as follows: "housewife" – 26.7%, "beautiful woman" – 53.3%, "businesswoman" – 20%. Some stereotypical images identified by us in the process of research have not been reflected in our work. However, this does not mean that there are no such stereotypes – they exist, but in the material we selected, they were not found. The results of our research are represented in **Diagram 1**.

**Diagram 1**



*A floral, absolutely feminine, gentle, and long lasting fragrance*  
(Cosmopolitan)

*Квітковий, ніжний і стійкий східний аромат для справжньої жінки.*

Blended Adjective “floral” is a vivid and expressive definition that contains a gender marker that points to women's ads. In the dictionary not fixed of this lexical unit, therefore, there no the equivalent in Ukrainian language. Having analyzed the word, we can say that it is derived from the adjectives “floral” and “oriental”. Based on this, we do the translation, while the gender marker of the word disappears, neutralized, however, the text retains the acting function and expressivity due to other epithets, therefore, neutralization is justified in this case.

The following is an example of male advertising:

*It's an honest scent that allows you the freedom to be yourself, anytime of day and night* (Cosmopolitan).

*Справжній аромат, який дозволить тобі бути собою і вдень і вночі*

In the English sentence, the gender marker is the noun “freedom”, which is associated with the masculine image, but it is omitted during the translation. Despite the neutralization of the marker, the meaning and the impact of the



proposal is maintained thanks the phrase "allow you to be yourself", in which the meaning of the words is "freedom".

Masculine gender orientation:

*The BOSS BOTTLED. SPORT man is primed to succeed: competitive, driven and ambitious* (Cosmopolitan).

*Герой BOSS BOTTLED. SPORT націлений на успіх. Цілеспрямований борець, який готовий діяти.*

Consider the gender markers “man”, “competitive”, “driven and ambitious”.

During the translation, their impact value is enhanced. So in the case of “man”, the hero is specified, and the definition of “BOSS BOTTLED. SPORT ” is put in postposition. Definition Marker Strengthening “Competitive”, “driven and ambitious” is achieved by dividing and integrated conversion. There are sentence lexical marker “wrestler” and syntactic marker in the form men's advertising complex sentence. Consider the following example:

*The inspiration is a confident and contemporary man with timeless seduction* (Cosmopolitan).

*Намхненний сучасним впевненим чоловіком, який вмє спокушати.*

In this example, the expressive phrase “timeless seduction”, which is more characteristic of female advertising, is translated using articulation and modulation. In the case of vocabulary matching the translation would look like this: “ чоловік з вічним звабленням”, which in this case is incorrect. We will understand the above phrase like this: “ чоловік, який має в цьому досвід ”, therefore, he can seduce. Exactly thus the meaning of this phrase was deduced.

Resulting text translation takes on a male gender marker – a complex subject sentence. Here is an example of feminine gender orientation:

*Lacoste Touch of Pink is a fruity-floral which captures the essence of a woman full of youthful sensuality* (Cosmopolitan).

*Фруктово-квітковий аромат Lacoste Touch of Pink здатний вловити жіночу природу, наповнену юною чуттєвістю.*

In this example, you should pay attention to the fact that translating complex sentence, which is more characteristic for male advertising, it becomes simple complicated therefore reorientation to feminine gender. Below there is another example:

*The sensuality of ambery woods, the sunny and vibrant character of palo santo wood, the refined presence of musk (Cosmopolitan).*

*Янтарний ліс, що пробуджує почуття, сонячний живий характер дерева пало санто і легкий відгомін мускусу.*

The noun “sensuality” is conveyed by adding participle "awakening" to enhance the impact of text. The metaphor of “presence of musk” also becomes brighter, which makes women's gender markers in translation more clear. It is necessary to pay attention to gender markers, when this must take into account how the translation text will be perceived readers, so add or omit if necessary gender markers while maintaining the overall orientation of the text.

*Hair like silk, just smoother (Elle).*

*волосся, як шовк, м'яке і гладке.*

The translator added the epithet is "soft" to attract attention potential buyer to the cosmetic product.

Often, during the translation an original advertising text, translators resort to the adoption of holistic transformation. The text has become even more successful and efficient. So in this example, the second part is completely transformed so that the potential reader can imagine what these are four D eyelashes, while for enhancing the effect of mascara volume the translator conveyed this volume with a metaphor *ефектом лакових накладних вій*

*Lash Architect 4D – a false lash effect in 4 Dimensions (Elle).*

*Туш з ефектом лакових накладних вій*

In this example, we compared the volume imparted by a mascara brush to «з помахом крил метелика».

*The Butterfly look is my ultimate must-have (Elle).*

*Погляд як помах крил метелика*

*Matte & Ultra – light NudeFoundation (Elle).*

*Невагоме покриття, м'яке як повітря*

In this case, the effect of applying tonal is compared with air and used soft as air metaphor:

*Under the ice time stands still (Vogue).*

*Під товщею льоду час нерухомий*

In this case, beautiful metaphorical inclusion “Under the ice time stands still – Під товщею льоду час нерухомий is still "in the advertising text is able to attract attention to brand, image of cosmetic products, respectively, such products The firm will be successful among female audiences.

*The quietest dishwasher, even with a jam-packed upper deck (Bosch) (Vogue).*

*Найтихіша посудомийна машина*

In the analysis, we found that such an artistic reception as litota is very rare in advertising texts, since the advertiser always seeks to embellish, exaggerate own goods. But in this example of the litota, the “найтихіша” is very appropriate as when buying a washing machine, this characteristic is very important.

*Biotherm products are formulated with a unique spa ingredient from Thermal Spring Water and offer a complete range of skincare for the face and body (Elle)*

*Марка Biotherm – це високоякісна косметика на основі мінеральної води по догляду за шкірою обличчя і тіла.*

In this ad example, the translator used omission. He did not pass in the text the passive voice “are formulated with a unique spa ingredient ... ”and translated this part as a predicate "високоякісна косметика..." and to enhance the effect cosmetic products added the epithet "upscale".

The opposite of the omission is the lexical additions, which we can consider in the following example.

*The most new lightweight foundation on Earth for 100% nude perfection (Elle)*

*Невагомий тональний засіб з текстурою пінки для надлегкого нанесення і 100% природного кольору обличчя.*

The author considered to add metaphor “foam texture” and the prefix “over”, because it enhances the effect the advertised product and really conveys a feeling of lightness.

*At the very origin of your skin’s youth: your genes (Vogue).*

*В основі молодості шкіри – Ваші гени.*

In the study of advertising texts, we found that there are several translation techniques. Following advertising text demonstrates this.

*Estee Lauder Revitalizing Supreme Eye Balm is a high-performance, multi-action eye balm, created to help reduce the appearance of multiple signs of ageing around the delicate eye area, including; lines, wrinkles and creepiness. Eyes look firmer, brighter, younger and more beautiful. Includes the innovative IntuiGen Technology, inspired by the discovery of skin’s “master switch.” – Estee Lauder (Elle).*

*Високотехнологічний мультиактивний крем, який передбачає всі потреби вашої шкіри. Завдяки ексклюзивній технології Intuigen крем значно зменшує ознаки початку старіння шкіри.*

The translator uses the omission technique because there is no description of the anti-aging effect of the cream on the skin around the eyes. By adopting a holistic transformation, the translator shows the picture of the product to potential reader and buyer, as well as embellished advertising epithets «високотехнологічний» «мультиактивний».

As a rule, product names are not translated, or transmit it in the target language by transcription or transliteration. The translator of the following advertising text made made.

*It is not just lipstick – this is my Color Riche (Elle).*

*Це не просто помада – це мій Колор Річ*

“Color Riche” transferred to Ukrainian by transcription “Колор Річ”.

In this example, the pronoun "my" was translated into as "все"

During the researching female-oriented advertising texts audience, we found that most often gender was represented by such expressive means as epithets, in particular figurative adjectives in order to emphasize the uniqueness and the effectiveness of cosmetic products. Beautiful metaphorical inclusion in advertising texts can successfully presents information about the features of the use of cosmetic products, as well as about the company itself, and its image. Also it was used to express gender such a stylistic figure as a hyperbole. In most cases the effectiveness of the advertising text depends on how the author presents each advertiser seeks to present their own products, endowing it with excessive qualities. There are such feminine characteristics as emotionality, susceptibility, suggestibility, sensitivity, easy change of emotional states, tendency to anxiety, complaints, tears, vulnerability, moodiness, therefore, the advertising of female cosmetics has a bright focus on emotions and feelings.

*Your time is now (Vogue).*

*Час в твоїх руках*

In this case, the author used metaphor “time is in your hands” to hint at the power of character male.

*Set your soul free (Mercedes bens) (Elle).*

*Дай свободу волі*

In this example it was used the metaphor "set your soul free" – "дай свободу волі" to creating an image of freedom and independence.

*Delight evokes strong emotions (Elle).*

*Захоплення пробуджує бурю емоцій.*

Very often the technique of inclusion in the text lexical additions associated with some stylistic tasks, which is pursued by the translator, as well as pragmatic factors. For example, a translator’s desire may be such a factor. emphasize the peculiar pun in the original text, which is bad transmitted using conventional translation tools.

Researching magazine advertising texts aimed at the male audience of the editions we found that they are generally concise and clearly articulated.

*Savor life to its foulest (Elle).*

*Живи на повну катушку*

Metaphor “savor life to its foulest” – “живи на повну катушку” advertiser emphasizes independence stronger sex and calls for freedom of action.

New fragrance for him (Vogue).

Новий аромат для нього

The meaning of this advertising text transmitted by tracing, translation technique, which consists in that the compound phrases “new fragrance for him” are replaced by direct lexical match “новий аромат для нього” in the language translation.

*Infinite Moment (Elle).*

*Безкінечні моменти щастя*

The author replaced the non-transferable toilet water the element of the original with the word "застя" in accordance with the general ideological the artistic character of the script, if convenient according to the conditions of the Ukraininan language.

*We know because we run (Vogue)*

*Ми любимо те, що ми створюємо і самі із задоволенням бігаємо в цьому*

In this the example it was used the technique of semantic development “Ми любимо те, що ми створюємо і самі із задоволенням бігаємо в цьому” to show the buyer how healthy and pleasant it is to run in sneakers given companies and, accordingly, to draw attention to the brand and image of the company sports shoes.

*You never actually own Patek Philippe. You merely look after it next generation (Vogue).*

*Ви ніколи по-справжньому не володієте годинами «Патек Філін». Ви просто зберігаєте їх для наступного покоління.*

In this text, the author replaced the phrasal verb “Look afte” with the value «підкупуватися», «зберігати».

The following scripts do not represent the originals' difficulties for the translator and transmitted by tracing. The following examples emphasize that advertising is aimed specifically at male audience by the fact that there is a word "the male". Advertisers are using channels of communication with the audience, form the basic values of men's life – the desire to achieve power, possession of money, achievement of pleasure and sense of possession to whatever the representative of the target audience wishes.

*Real watches for real men (Vogue).*

*Справжній годинник для справжніх чоловіків*

The author reports that his products only successful, confident men buy it.

*The best a man can get (Vogue).*

*Найкраще, що може отримати чоловік.*

In this example, the author informs the potential buyer that his best product is what just a man needs.

*Win your first Jackpot! (Cosmopolitan).*

*Зірви свій перший джек-пот!*

Advertising is aimed at gambling men and for enhancing the advertising effect, the translator replaces the lexical meaning the verb "to win" "зірви". During the analysis of advertising texts, we found that there literal translation is less common than translation with any transformations. The following example is no exception.

*Geox, The Shoe That Breathes (Cosmopolitan).*

*Geox, взуття, яке дихає.*

A man feels comfortable with things that puts on. In this case, "shoes that breathe like a man". A non-specific product with its qualities, and the company producing this group of products, attention focuses on company qualities such as leading position and length of stay in the market, reliability, quality, practicality in men's advertising.

*Gillette Clean AntiPerspirant / Deodorant ad. "Gillette Fresh And Clean Body Wash. Out-Of-The-Shower Freshness That Lasts. New fresh and Clean Body*

*wash has been engineered to extend that just out-of-the-shower freshness beyond your shower. For total body freshness, use with Gillette Clean Anti-Perspirant / Deodorant (Cosmopolitan).*

*Дезодоранти і антиперспіранти Gillette забезпечують чудовий захист від поту, даючи чоловікові з упевненістю проводити весь день.*

In this text, the translator omitted some details of the advertising text of the script and conveyed the general meaning and added a valuation adjective "чудовий" to enhance the effect. Often an advertiser uses the "blurring of meaning" technique, it makes it possible to "speak" to the addressee, obscuring the true meaning, hiding it in a series of many words with a positive implication. It allows you to evoke positive emotions in a potential buyer, creating the effect of a huge number of high-quality services quality.

Consider the following advertising example for a camera.

*The all new FUJIFILM FinePix Z90 with 3.0 Touch Screen and 5x Optical Zoom The super-responsive LCD touch screen on the Z90 lets you take, frame, track, view, sort and edit images with touch of your finger. Stylishly designed, the Z90 also features built-in social networking compatibility. So go on ... Touch away! (Cosmopolitan).*

*Компанія Fujifilm представляє приголомшливу фотокамеру FinePix Z90 з інноваційним широким 3-дюймовим сенсорним ЖК-дисплеєм і зручною функцією завантаження даних в YouTube / Facebook. Двох позиційний графічний інтерфейс користувача визначає положення фотокамери і автоматично перевертає кнопки меню і поточний знімок відповідним чином.*

In this example, the author does not translate the name of the camera and its individual technical characteristics and leaves the name in the original language. Such epithets as "terrific", "innovative" "convenient" specify the image in the representation of the addressee, giving a special character to the subject of advertising, providing its difference from standard, familiar forms and models, emphasizing the uniqueness and singularity of the goods offered.

*Luck is an attitude. Should I go? Should I stay? (Elle)*



*Я сам створюю свою удачу. Мені ніти? Мені залишитися?*

The translator took advantage of the holistic transformation of the first offers. The last two sentences were translated by the infinitive *leave, to stay*.

*Mazda cx-5 Skyactive Technology – Mazda CX-5 (Elle).*

*Кросовер нового покоління технологія Skyactive*

In this advertising text, the author of the translation did not consider it necessary to translate the name of the car brand and its design technology, but preferred to leave Englishism and added a description of the car brand.

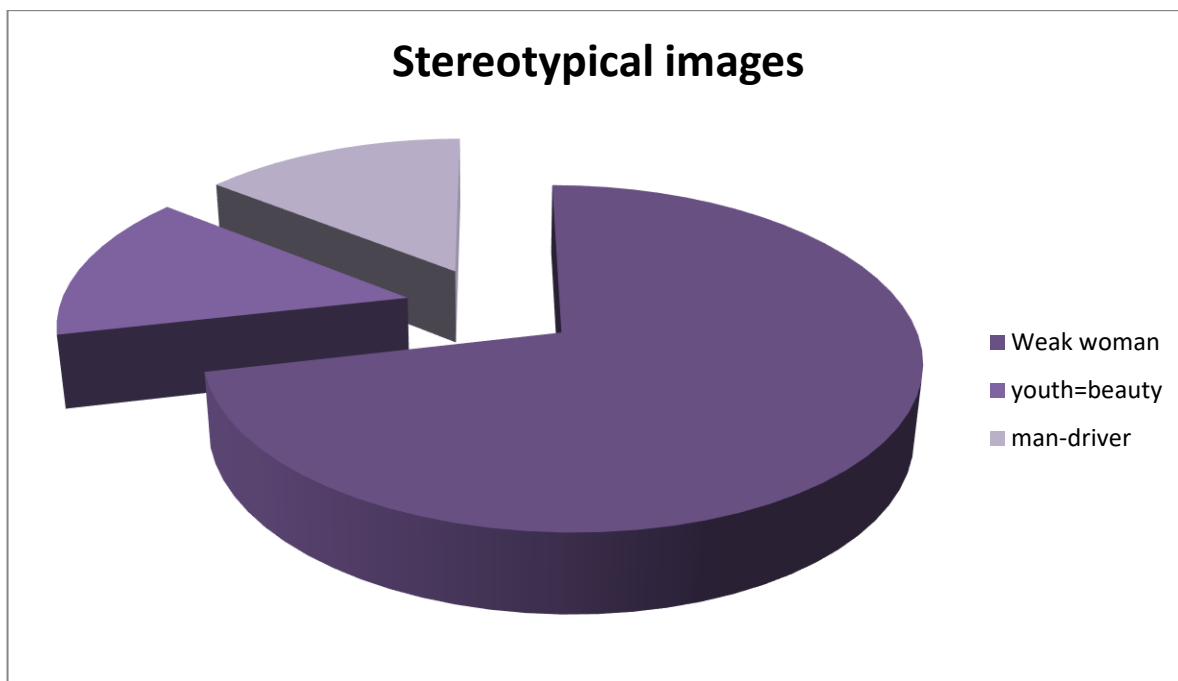
Most texts still present traditional male stereotypes. In particular, it is believed that men do not want others saw them as empathic, because it does not correspond to them gender role. A man is known to be a protector and warrior by nature. There are incomplete imperative sentences to emphasize such qualities, in advertising texts. The text contains the word "man" to indicate masculinity in each advertising text. The advertising oriented to a male audience, one can often find slogans with a hint of freedom, speed and altitude, emphasizes male independence, stability, determination. Epithets, in turn, pecify the image in the representation of the addressee, giving a special character subject of advertising.. Also gender represented the personification in which the advertised goods endow animated qualities to enhance the effect of advertising. We found that texts are generally concise and clearly formulated in publications.

Though, advertising slogan is very important for the promotion of a product. Our study showed that transmit advertising slogan, while maintaining its stylistic feature is extremely difficult. Advertising should be vibrant to attract consumer attention; unique to stand out among other advertising and memorable, so that the potential buyer remembers the advertised product. That is why the translation of advertising you need to be very careful to ensure that advertising is effective and the product has not lost its popularity.

Advertising banners that break one or another stereotype require separate consideration. Among the stereotypical images that were destroyed in the samples of advertising presented by us were the image of "weak woman", the image of

"youth = beauty", the image of "man-driver". The percentage of these standards is as follows: among 7 advertising banners, the image of a "weak woman" is destroyed by 71.4%, the image of "youth = beauty" – 14.3%, the image of a "man-driver" – 14.3%. The results of our research are represented in **Diagram 2**.

**Diagram 2**



There is a certain "female type" of advertising - "gossip adverts" which is subdivided into several substructures [16:93]:

1) "core-structure - presence of a protagonist friend", in which the image women represented by famous actress, model, superstar: It's One Of The Pleasures Of Being A Woman (Chanel), ("Chanel" - Catherine Deneuve);

2) "derived structure", a substructure that implies that a product or service target the average woman, not the celebrity: You see the advertising with these marvelous skins and you think: "Oh, I'll be like that in a week", so you rush out and buy it and you do not realize they're under three inches of make-up (Vichy Skin care);

3) "reversed structure - gossip contact", a substructure offering communication with celebrities: Dear Hally Hansen Nail Experts, how can I give myself a professional manicure at home? (Hally Hansen nail-polish);

4) "multiple identity" - within this substructure, the advertised product suitable for all women without exception: Because I'm Worth It - Because You Worth It Too (L'Oreal);

5) "Cynderella myth": this type of advertising is not informative, but emotive in character; advertising is aimed at single girls who want meet your prince; or not very wealthy representatives of both sexes, who now have the opportunity to purchase car or cottage :. Who says you can not afford a Sporty Coupe, a family saloon and a handy estate? (Chevette).

In the current male-targeted ad that might interest their offered goods serve, above all, to emphasize beauty male body and the whole appearance of a metrosexual man, as well as other hedonistic purposes [21:49]. Note that advertising for men's perfume began only around 1970, before that time in public opinion men, who used perfume were perceived as homosexuals. Communication between certain smells and signs of "masculinity" appeared later with the spread of "deodorant for men", "after-shave" [4:81].

The differentiation of goods for men and women began long before systematic study of the gender preferences of buyers, for example, already in the 1950s, advertising was sex-oriented. On men always advertising of cars, alcoholic drinks, cigarettes, instruments and types of insurance [6]. Now this list has been replenished with new goods and services: escort and erotic services, clothing and accessories (it was previously believed that before marriage the mother buys clothes for a man, after that it is task of the wife), jewelry, athletic equipment, hygiene products, food, medications, and more.

Due to the observed expansion of the range of male gender roles, in the advertising business, "men's advertising" is divided into the following types:

1) "man and his family": this role assumes that the man is the head family and everything is concentrated around him: If He Comes Home "Under Pressure "Give Him Tea (National tea council);

2) "independent man": since the 1970s, the image of "family man" has been replaced by the image of an independent and proud loner, a symbol masculinity and strength, cosmic origin (the image of "cosmic man"). Created now a metrosexual image, also refers to a secondary species [7:25]:

Howard Makes Clothes For Men Who Make Love (Howard menswear). Ukrainian and Russian scientists, speaking about the image of a man in advertising, introduce the concept of "masculinity" [6].

A huge amount of promotional products provides quite an extensive picture of which options for representing the male image are not are simply formed and used by it, but they are quite serious competition for a potential consumer viewer. On the one hand, this kind representation allows us to talk about masculinity in advertising as indicative phenomenon in which the image of a man is determined, first of all, as an image of a family man and owner [3:47].

Numbers, cardinal numbers are used as part of metaphors (or in combination with epithets) like visual and expressive means: 30 shades of temptation, 3 magic shades, 100 shades of beauty. An example of using numbers in advertising will serve as an advertisement for hair dye from L'Oreal: "Healthy natural color, blends

away first gray Brilliant shine you can see. Healthy hair you can feel ", " Just 15 minutes to apply color that lasts up to 6 weeks. No visible roots and ammonia ". In women's advertising, a technique is often used when in the text there is a speech by a specialist or professional with experience in checking or using the advertised product.

The woman is extremely it is important to feel safe, and this technique convinces a woman in its protection from the likelihood of buying a low-quality product. Another example of advertising with the representation of a female language personality can serve as an advertisement for lip gloss from Dior Addict: "The temptation of a new ultra - vibrant shine. Discover four multidimensional reflective Ultra gloss shades. A mysterious high luster and the magic of multicolor pearlescent pigments. Your secret addiction to smooth, rounded and luscious lips. "This example uses quantitative numbers - body, as well as certain lexemes that are dominant when describing a product for women: temptation, shine, mysterious, magic of multicolor, luscious, smooth.

Using these lexemes, we will make the conclusion that the main emphasis in the characterization of female images is on visual representation of image details. In women's advertising texts, emphasis is placed on the ideas of beauty, health and youth. Therefore, the following lexemes are often used: shine, beauty, softness, fresh, vitality, wellfed skin, youth, to give birth a genuine skin. For example, an advertisement for a cream from Lancome: "Spring Beauty Event your fresh start on skin care and foundation ".

Here, the main lexical the units are the following words: fresh, skincare, beauty, spring. The next example is an advertisement for That Cream: "The one that everybody's talking about use underneath a moisturizer to reveal younger looking skin in just four weeks. "In this example, the main lexemes are: moisturizer to reveal younger looking skin. the end uses numbers: in four weeks. Metaphors, impersonations and comparisons in advertising text, women-oriented are also frequent in use. For instance, advertising lifting cream from Garnier: "You may not feel your age. But wrinkles can tell a different story. " Semantic fields in

advertising for women can include the words like: beauty, skin, youth, fresh (semantic field "appearance"); husband, children, protection (semantic field "family").

So, having analyzed male and female advertising texts, it can be concluded that exclamation and elliptical sentences are more common in male texts. Women writers are more likely to use adjectives that are associated with semantic fields: beauty, cleanliness, safety. Also, the authors of women's texts have repeatedly the novelty of the advertised product and technologies that used to create a consumer product. For male texts the following semantic fields are characteristic: adrenaline, passion. Authors texts also emphasize the need to have a good income, because a man is primarily a hunter, a breadwinner.

## **Conclusions to Chapter Two**

The media has a high informational density and is aimed at ensuring that the recipient correctly understands it, isolates the necessary information, and receives some emotional influence. In this case, the content of emotional understanding is determined by the following factors: semantic structuring of the text and its presentation, psycho-emotional effort, level of awareness and emotional and mental well-being of the recipient. The media have become the main tool for disseminating messages that affect the public consciousness. Tactics of "closeness to the people" has two planes of expression. It is the creation of a positive impression of certain ideas or socio-political figures emphasizing their closeness to the people, and on the other – creating a simplified, stereotypical and biased view of the problem in the recipient.

The variety of existing definitions of the studied phenomenon is due to the large number of developed methodological approaches in various fields of philosophical and cultural knowledge, each of which complements the general picture of the essence of this concept. However, we can see that, despite all their diversity, they are brought together by one of the main components of any modern phenomenon – the communicative component. As a result, we can distinguish a communicative approach, according to which any object loses its meaning if it falls outside the discourse. Thus, it should be noted that the advertising discourse in recent years is replete with numerous examples of building communication with consumers, contrary to the basic concepts of ethics. Among the leading violations is the presence in advertising posters of appeals to sexual overtones and discrimination on the grounds of sex.

In the course of our work we analyzed 15 advertising banners that implement the concept of "women's advertising". The main female stereotypes that we have identified are "housewife", "mother", "woman who creates comfort", "beautiful woman". Here the percentage is as follows: "housewife" – 26.7%, "beautiful woman" – 53.3%, "businesswoman" – 20%. Some stereotypical images identified by us in the process of research have not been reflected in our work.

However, this does not mean that there are no such stereotypes – they exist, but in the material we selected, they were not found. Advertising banners that break one or another stereotype require separate consideration. Among the stereotypical images that were destroyed in the samples of advertising presented by us were the image of "weak woman", the image of "youth = beauty", the image of "man-driver". The percentage of these standards is as follows: among 7 advertising banners, the image of a “weak woman” is destroyed by 71.4%, the image of “youth = beauty” – 14.3%, the image of a “man-driver” – 14.3%.



## GENERAL CONCLUSIONS

Gender is an integral part of speech behavior in the form of codes, it determines the subject and character speech acts, confirmed by language means that allow a person to present himself in society as a man or a woman. Scientists note that today we see a significant weakening the polarization of gender roles, the interpenetration of women and male components, leveling differences in gender stereotypes. Modern scholars claim that gender features are manifested in the early stages of human development – in the process of learning the native language. There are two types of language acquisition – reference and expressive. The first is determined by the prevalence such a linguistic action as naming objects, the second – the regulation of their own activities and establishing contact with others

Critical analysis is aimed at the critical study of social problems expressed in media discourse. A number of scientists are involved in developing this directly, they agree that language is a means of domination and social forces. It serves to legislate the relations of organized power. The extent to which the legally enshrined power relations are not expressed is so much language ideologized. The media discourse is addressed to society as a whole. It leads to the use of general evaluative vocabulary, mostly socially significant and socially fixed language tools and socio-political terminology. In studying the problem of classification of media texts, emphasis is placed on the fact that the set of types of media should be considered as a holistic flow of social information. That is why the classification of media texts is carried out in accordance with the predominance of one of the two main functions of the media – informative or analytical. Thus, the content of informational media discourse is based on the message, the fixation of the fact as an event; a common feature of analytical media discourses is the interpretation of facts, their analysis and generalization.

The variety of existing definitions of the studied phenomenon is due to the large number of developed methodological approaches in various fields of philosophical and cultural knowledge, each of which complements the general

picture of the essence of this concept. However, we can see that, despite all their diversity, they are brought together by one of the main components of any modern phenomenon – the communicative component. As a result, we can distinguish a communicative approach, according to which any object loses its meaning if it falls outside the discourse. Thus, it should be noted that the advertising discourse in recent years is replete with numerous examples of building communication with consumers, contrary to the basic concepts of ethics. Among the leading violations is the presence in advertising posters of appeals to sexual overtones and discrimination on the grounds of sex.

In the course of our work we analyzed 15 advertising banners that implement the concept of "women's advertising". The main female stereotypes that we have identified are "housewife", "mother", "woman who creates comfort", "beautiful woman". Here the percentage is as follows: "housewife" – 26.7%, "beautiful woman" – 53.3%, "businesswoman" – 20%. Some stereotypical images identified by us in the process of research have not been reflected in our work. However, this does not mean that there are no such stereotypes – they exist, but in the material we selected, they were not found. Advertising banners that break one or another stereotype require separate consideration. Among the stereotypical images that were destroyed in the samples of advertising presented by us were the image of "weak woman", the image of "youth = beauty", the image of "man-driver". The percentage of these standards is as follows: among 7 advertising banners, the image of a "weak woman" is destroyed by 71.4%, the image of "youth = beauty" – 14.3%, the image of a "man-driver" – 14.3%.

## RESUME

Гендер є невід'ємною частиною мовленнєвої поведінки у вигляді кодів, він визначає предмет і характер мовних актів, підтверджених мовними засобами, що дозволяють людині представляти себе в суспільстві чоловіком чи жінкою. Вчені відзначають, що сьогодні ми спостерігаємо значне послаблення поляризації гендерних ролей, взаємопроникнення жінок та чоловічих компонентів, нівелювання відмінностей у гендерних стереотипах. Сьогодні вчені стверджують, що гендерні особливості проявляються на ранніх стадіях розвитку людини - у процесі вивчення рідної мови.

Існує два типи засвоєння мови - довідковий та експресивний. Перший визначається поширеністю такої мовної дії, як називання предметів, другий - регулюванням власної діяльності та встановленням контакту з іншими.

Критичний аналіз спрямований на критичне вивчення соціальних проблем, виражених у медійному дискурсі. Ряд вчених бере участь у розробці цього напрямку, вони сходяться на думці, що мова є засобом панування та соціальних сил. Він служить для законодавчого регулювання відносин організованої влади. Те, наскільки юридично закріплені владні відносини не виражаються, є настільки ідеологізованою мовою.

Медіадискурс адресований суспільству в цілому. Це призводить до використання загальної оцінної лексики, переважно соціально значущих та соціально закріплених мовних засобів та соціально-політичної термінології. При вивченні проблеми класифікації медіатекстів акцент робиться на тому, що сукупність типів засобів масової інформації слід розглядати як цілісний потік соціальної інформації. Ось чому класифікація медіатекстів здійснюється відповідно до переважання однієї з двох основних функцій засобів масової інформації - інформативної або аналітичної. Таким чином, зміст інформаційного медійного дискурсу базується на повідомленні, фіксації факту як події; спільною рисою аналітичних медіадискурсів є інтерпретація фактів, їх аналіз та узагальнення.

Різноманітність існуючих визначень досліджуваного явища зумовлена великою кількістю розроблених методологічних підходів у різних галузях філософських та культурних знань, кожен з яких доповнює загальну картину сутності цього поняття. Однак ми бачимо, що, незважаючи на всю їх різноманітність, їх об'єднує одна з головних складових будь-якого сучасного явища - комунікативна складова. В результаті ми можемо виділити комунікативний підхід, згідно з яким будь-який предмет втрачає своє значення, якщо потрапляє за межі дискурсу. Отже, слід зазначити, що рекламний дискурс останніх років рясніє численними прикладами побудови спілкування зі споживачами, всупереч основним концепціям етики. Серед провідних порушень - наявність у рекламних плакатах закликів до сексуального відтінку та дискримінації за ознакою статі.

У майбутньому результати роботи можуть окреслити шляхи подальшого дослідження гендерних ролей у лінгвістиці, а саме – у медійному дискурсі, а також можуть бути корисними для тих, хто вивчає англійську мову як іноземну.

Дипломна робота складається зі вступу, двох розділів та висновків. У списку використаної літератури нараховується 64 джерела теоретичного матеріалу. Також є додатки, у яких містяться діаграми до нашого дослідження.

У першому розділі роботи увага зосереджується на теоретичних аспектах досліджень гендеру в лінгвістиці, що використовуються для лінгвістичного аналізу матеріалу, що досліджується, їх теоретичний опис та подаються наявні в сучасній літературі структурні та функціональні класифікації. Також у цьому розділі представлені значення терміна «гендер» у сучасній лінгвістиці та основні гендерні тактики та стратегії.

У другому розділі ми зосередили увагу на лінгвістичному аналізі гендерного мовлення в англійських ЗМІ, де проаналізували лінгвістичні особливості англійського медіадискурсу, особливості аналізу тексту аналізу

мовної поведінки чоловіків / жінок та лінгвістичні засоби відображення чоловічих / жіночих стереотипів у ЗМІ.

Ключові слова: гендер, мовна поведінка чоловіків / жінок, стереотипи, гендерне мовлення, тактики та стратегії.

У ході нашої роботи ми проаналізували 15 рекламних банерів, що реалізують концепцію "жіноча реклама". Основні жіночі стереотипи, які ми виділили, це «домогосподарка», «мати», «жінка, яка створює затишок», «красива жінка». Тут відсоток такий: "домогосподарка" - 26,7%, "красива жінка" - 53,3%, "бізнес-леді" - 20%. Деякі стереотипні образи, виявлені нами в процесі дослідження, не знайшли відображення в нашій роботі. Однак це не означає, що таких стереотипів не існує - вони існують, але в обраному нами матеріалі їх не було знайдено. Рекламні банери, що порушують той чи інший стереотип, вимагають окремого розгляду. Серед стереотипних образів, які були знищені в представлених нами зразках реклами, були образ «слабкої жінки», образ «молодість = краса», образ «чоловіка-водія». Відсоток цих стандартів такий: серед 7 рекламних банерів образ «слабкої жінки» руйнується на 71,4%, образ «молодість = краса» - 14,3%, образ «чоловіка-водія» - 14,3%. Результати наших спостережень ми зобразили на двох діаграмах.

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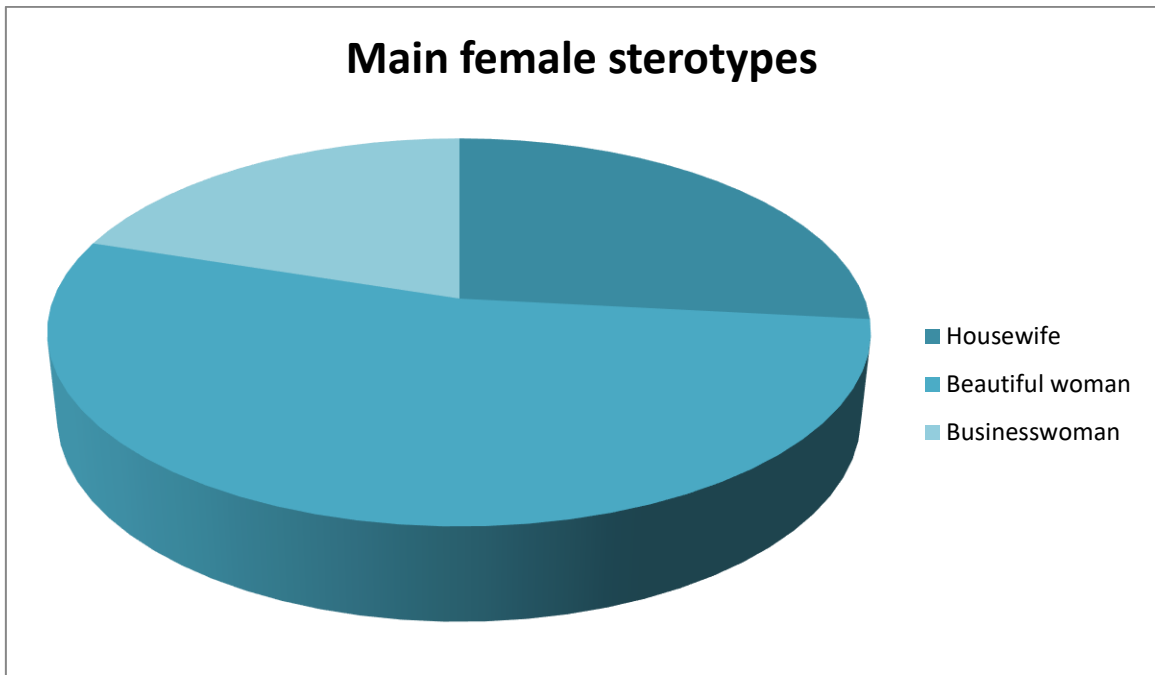
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## ANNEXES

### ANNEX 1



### ANNEX 2

