The article deals with the issues of gender images in commercials. It covers the gender perspectives found in the English TV advertising on the analysis of visual mail and female images. The aim of the article is to study theoretical aspects of media discourse research, to analyze linguistic features of gender representation in English media discourses. It includes information about the media discourse, its linguistic features and types; describes the notion of gender and linguistic means that represent gender in discourse.

It shows varied linguistic features of the women language and men language, their character, image, etc. It can be emphasized that there is still a dominance of stereotypes regarding the images of men and women that relate to such characteristic features as: appearance, habits, social, personal, professional relationships, social roles and responsibilities , etc. It is proved that advertising dictates to people and contributes to the formation of a certain way of life, points to the process of gender standardization, divides society according to institutions and gender roles, it participates in the formation of a person's living environment, perception of norms and everyday life, it is a connecting link between a person and society.

Key words: discourse, media discourse, gender, gender stereotypes, linguistic features, image, journals, advertisement.

Introduction. The chosen topic is relevant as social and cultural peculiarities of people and nations represented by gender are one of the most actual topics of present life. There is a large amount of material on gender in media discourse, these two components separately, gender and media discourse, have great value and weight for understanding the world and the order of things in it and are much researched, but their synergy represents an even more significant and important issue. The subject of the study is the involvement of gender and its place in the English media discourse. The
The object of the research is the peculiarities and specificity of gender relations in linguistics and English commercials.

The aim of the study is to determine the meaning and place of gender in the information world of mass media, is to obtain an analysis of the content and methods of constructing gender stereotypes in television advertising by identifying the features of non-verbal and verbal behavior of men and women in television commercials.

**Research methods.** The objectives of the research and the object and the subject of the research require a comparative-historical method, a cultural one, it is necessary to make some observations according to the issues of gender manifestation in the media, with the help of an analytical method to follow the data and information of subject textbooks and articles that can provide information according to our topic, to carry out a practical analysis of media material that will make it possible to reveal the situation and questions about the quantity, quality and presence of gender in the field of mass media.

The idea of gender images in mass media is presented with the help of various images and lexical means that help to form one's own idea about certain aspects of masculine and feminine qualities.

The modern period of development of any society is characterized by high dynamism, complication of all social relations, transformation of social roles, structures and institutions. However, in such conditions, society needs certain mechanisms that support its internal stability. Such a function is performed by social stereotypes, which play the role of defenders of existing orders, the system of connections and relationships that have developed. The most significant among social stereotypes are gender stereotypes, because they are "initial ways of expressing the essence - something that can be instantly transmitted in any social situation, something that hits the target when characterizing a person" [4, p. 19]. Gender stereotypes shape the values and ideals of society, help a person to adapt in constantly changing conditions, at the same time they establish a form of stratified, stratified behavior, which is characterized by certain social statuses, behavior patterns and means of achieving success.

Currently, the influence of mass communication media as relayers of mass culture samples is extremely large. Of special importance in this series is advertising,
which is by its nature a peculiar form of communication, interaction and mutual influence of people. Television advertising is the most significant advertising channel and element, because with its help, specific attitudes are actively formed in society, which determine the norms and styles of social behavior of people, as well as the defining value aspects of their existence.

It can be assumed that modern television advertising broadcasts well-known gender stereotypes for the formation of the necessary preferences of consumers in society, on the one hand, and the achievement of the necessary advertising effect, on the other. At the same time, the images of men and women on television advertising differ in the significance of the mechanisms of non-verbal communication, with the help of which they are constructed.

Thus, in female images, the emphasis is on physiognomy (a method of determining a person's personality type, mental qualities, and state of health using the analysis of external facial features and its expression), while in male images, proxemics (spatial and temporal sign system) come to the fore communication) and kinesics (a set of movements (gestures, facial expressions) used in the process of human communication (with the exception of the movements of the speech apparatus)), allow expressing socially significant characteristics reproduced in the form of rules-images, models of appropriate behavior and interactions in a specific situation [3, p. 16].

The influence of television advertising on the consciousness and behavior of people is most often carried out unconsciously, situationally and involuntarily, it cannot be divided into separate parts, therefore understanding the situation is possible only with a comprehensive analysis of the features of the non-verbal behavior of men and women in commercials.

Modern mass society assumes the existence of a visual (optical) communication component in any produced product/service. The image increases the impact of the advertising message, and in some cases completely or partially replaces it. Nowadays, the advertising image is created in the form of creolized texts, i.e. complex text formations, in which verbal and non-verbal elements are combined [1].

In creolized texts, the advertising message is transformed into a visual-verbal construct, in which visual elements can be dominant, and objects act as semantic
markers with a predominance of iconic components denoting statuses, roles, etc., or emotional-sensory components that clearly demonstrate the features of social differentiation in the communication space.

A particularly important element that most fully reflects the visual component of the advertised product is the image of the main character of the commercial, which consists of the physical characteristics of the characters, the features of their appearance and clothing. It is the image of the main character that is aimed at the potential consumer and exerts an influence on the viewer's subconscious, contributing to his identification with the advertising character.

Analyzing the visual characteristics of the main characters, we note: in the commercial, the viewer most often observes a man with dark hair, while a woman's hair color is not a constant, which is probably related to the variability of her appearance in modern society (although the preference is still given blondes - 40 to 54%). The facial features of the main characters in the TV commercials are poorly defined. Currently, great importance is attached to additional elements of appearance: glasses, tattoos, mustaches, beards, etc. This sign is especially evident in male representatives, yes, it is expressed in them in more than half of commercials. Moreover, much stricter requirements are observed for women: glasses are mainly present as additional elements of physiognomy. Advertising, even with emphatically youth content, does not reflect such elements of appearance as tattoos and piercings in female images.

There is a slight difference in the physical training of the advertising characters. 74% of men have an athletic physique, 13% of non-athletic physiques from the share of male physical characteristics in advertising. The smallest percentage of men is shown with an excessively slender physique. Femininity in television advertising is manifested due to a sports figure, a full or excessively slender figure for heroines is generally not characteristic.

The female image in television advertising is particularly clearly structured and very persistently popularized: athletic physique, neat appearance, moderate make-up clearly show the predominance of certain fashion trends in the appearance of female characters. There are rare cases of the use of elements of eroticaism in the presentation
of female images, such as showing the shoulder, cleavage, legs, and the silhouette of the naked body. The attractiveness of advertising heroines is calculated both for men, whose desire to communicate with a beautiful woman is intertwined in the mind with the desire to own a product, and for women themselves, who want to conform to a certain "ideal type" [2]. This stimulates the imagination of consumers to further complete the advertising message, involving them in a certain game with the participation of the advertised product.

The appearance of TV characters are certain social constructions that are the result of the composite effect of discursive and visual representations of the products of the activities of various public institutions. Women's and men's clothes have different purposes. Women's clothing is evaluated primarily from the point of view of aesthetic content. The costume, simulating a female image, implies the presence in the advertising message of an association with the performed social role. Men's clothing is clearly determined by the social situation and the need to fit into it, which indicates the possibility of using an advertising suit to achieve a certain goal. These circumstances allow us to talk about the presence of gender inequality as a process from which individuals are ranked according to gender.

Kinesics, or so-called body language, is of particular importance when analyzing gender relations in television advertising. Kinesics conveys information about the main individual characteristics and qualities of a person — age, gender, race, feelings, attitudes, self-esteem, social status, etc. There are major differences in the kinesics of men and women. Women use more gestures and poses in advertising. They express their feelings more emotionally and express their sexuality more expressively [3]. In women, most of the gestures are aimed at themselves, their gesticulation is self-reflective (correcting hair, clothes, updating makeup, etc.). Women's gesturing, which is reflected in television advertising, does not contain a desire to dominate the interlocutor, it is very limited by the framework of its social role. However, gestures with a pronounced sexual orientation are often recorded, such as touching the lips, twisting hair on a finger, shaking hair.

Men, on the contrary, are more restrained and stingy with emotions, not so diverse in the dynamic aspect of non-verbal communication. However, the kinesics of
a man in advertising cannot be completely reduced to a manifestation of masculinity, rather an expression of social status and individuality is observed, which is confirmed by such elements as postures, facial expressions, the direction of gestures, hand movements that have a communicative orientation, addressed to another. Most of the men in TV commercials actively use hand gestures: their arms are slightly extended from themselves. Men's gestures addressed to specific people often take the form of "symbolic weapons" (for example, a firm grip of the forearm).

Advertising-stereotyped men and women live in different symbolic spaces, just like in real life. Considerable spatial freedom is characteristic of men, who also demonstrate rituals of dominance and submission in advertising. They almost always control the large spatial and personal zones used in social interaction and adopt much more relaxed, space-grabbing positions: spread their legs wide, sit sideways on a chair, etc.

According to the results of sociological research, the social field of women is more than half that of men. Poses of women, such as hands on hips, behind back, crossed arms and legs, exposed leg, folded legs, etc., demonstrate a position of subordination in relation to the man and other social objects in the commercial. Differences in emotional filling and personal weight of individual space are noticeable: women are more restrained, their movements are largely determined by the social context.

However, the personal distance between men and women is small. In advertising, this is manifested in such forms of non-verbal behavior as close physical contact, such as dancing, hugging and kissing. These facts indicate a change in society's norms of communication between a man and a woman, the inclusion of physical contact in the personal space of individuals. This confirms the basic idea of constructivism regarding the active nature of assimilation of experience, which implies the possibility of changing the "male" and "female" space. This symbolic transformation, in its turn, acts as an incentive for the redistribution of social positions previously assigned to one or another gender.

The results of a sociological study of modern television advertising convincingly demonstrate the dominance of stereotyped male and female images, which determine,
firstly, the qualities and characteristics that can be used to describe the appearance of men and women, and secondly, normative patterns of interpersonal, intergroup and professional behavior, which are traditionally attributed to persons of male or female gender; thirdly, the arsenal of social roles culturally determined by society. At the same time, the gender asymmetry of modern society is reproduced by means of non-verbal communication and, as a result, gender inequality is entrenched.

**Conclusions.** Television advertising contributes to the formation of a certain way of life, on the one hand, and determines the process of gender standardization — on the other hand, it is about gender stratification, about the division of society taking into account gender role institutions, which are assessed as systematic and continuous. From this point of view, advertising participates in the design of the living space of a modern person, shapes the image of the everyday world and life. Therefore, we can say that television advertising is a connecting link between the individual and society, and with the help of broadcast norms and samples of the dominant culture, it leaves its mark on the stereotypical perception of the surrounding reality.

Besides, it can be said that the gender stereotype of a woman's behavior model is contradictory, as the image of a woman is given different information. Gender stereotypes are a recurrence of patriarchal consciousness, which has been in the mass media for a long time, this phenomenon distorts public consciousness and prevents the proper development of society as a whole. Centuries-old traditional stereotypes are outdated, but they exist in our lives. It follows from this that it is very important that the mass media do not reinforce stereotypical images of men and women, but on the contrary, help to change them with the development of public consciousness. In the future, gender stereotypes need changes to overcome the lag behind the needs of modern youth society, which needs the active realization of women's creative potential in various professional and personal spheres.

**References**

