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
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 eroticism 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.

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With the focus on teaching ESL vocabulary and developing speaking skills, the article considers the issue that ESL learners could improve their language proficiency while playing video and online computer games. The paper aims to study the issue under review in the context of informatization and gamification of education by determining the criteria for selecting computer games for the Humanities who study English as a second language. The purpose is to present the ways of integrating computer-mediated methods into ESL learning and examine the effect they have on the learning process and learning strategies, and the students’ perception of the learning experiences afforded by gaming resources. It justifies that information and communication technologies, whose didactic possibilities were immediately appreciated by educators and adapted to their own advantage, may get an effective means to sort this problem out.

In particular, the article gives a detailed account of the criteria met by computer-mediated games, that are, in their turn, will be used to optimize teaching English as a foreign language to German and French majors. These include the genre of the computer game, requirements for the technical side, game content and didactic requirements. The criteria highlighted in the article are of practical significance due to their possible use in selecting computer games for their further integration into the process of ESL learning.

**Keywords:** gamification of education, information and communication technologies, selection criteria, genre, content, communicative competence.
Introduction. Higher educational standards require an ESL teacher to have practice-oriented skills in socially significant, professional areas that necessitates the development of professional communicative competence in ESL training. Meanwhile, teaching ESL to German and French majors lacks hours to achieve the required level in developing communication skills. Owing to large class sizes and limited classroom time, learners tend to have few opportunities to practice speaking. For most ESL students speaking practice gets usually limited to a conversation course. Communication at the lesson differs from that in real life, so there is a need to create communicative situations that are as close to real as possible. Introducing information and computer-mediated communication technologies into ESL learning, in particular, interactive game methods, opens greater opportunities for the development of students’ speaking skills in a foreign language by immersing them into conventional communication situations.

With the focus on teaching vocabulary and developing speaking skills, the article studies the possibility that L2 learners could improve their language proficiency while playing video and online computer games. The paper aims to consider the issue under review in the context of informatization and gamification of education by determining the criteria for selecting computer games for the Humanities who study English as a second language. The purpose is to present the ways of integrating computer-mediated methods into ESL learning and examine the effect they have on the learning process and learning strategies, and the students’ perception of the learning experiences afforded by gaming resources. It justifies that information and communication technologies, whose didactic possibilities were immediately appreciated by educators and adapted to their own advantage, may get an effective means to sort this problem out. In particular, the article gives a detailed account of the criteria met by computer-mediated (CM) games, that are, in their turn, will be used to optimize teaching of a foreign dialogic language to German and French majors. These include the genre of the computer game, requirements for the technical side, game content and didactic
requirements. The criteria highlighted in the article are of practical significance due to their possible use in selecting computer games for their further integration into the process of ESL learning.

**Recent research and publications.** Although relatively little research has focused on the benefits of playing computer games specifically, the functions and benefits of play more generally have been studied for decades. Evolutionary psychology has long emphasized the adaptive functions of play [5, p. 64-81], and in developmental psychology, the positive function of play has been a running theme for some of the most respected scholars in the field [7; 17]. Erikson proposed that play contexts allow children to experiment with social experiences and simulate alternative emotional consequences, which can then bring about feelings of resolution outside the play context [7].

Nowadays various target-oriented IT systems are an integral part of the linguistic and didactic process. Different researches have shown that they motivate learners to engage in meaningful communication in the target language and lead to effective L2 learning [1; 2; 3; 6; 8]. They allow taking control of learning content and learning process. Moreover, a well-designed CMC activity can encourage students to notice and modify output content and structure, enhance motivation. Electronic gaming resources, including computer games and their role in ESL teaching, have been studied by native and foreign scholars, such as A. A. Avetisova and A. E. Voiskunsky [1], L.V. Kapustina [2], L. F. Shaikhlislamova [4]. Theoretical analysis of the recent researches makes it possible to single out the following types of games in ESL training: simulations: The Sims [11], America’s army [8]; popular multimedia online role-playing games: Ever Quest 2 [13], World of Warcraft [16], Nori School [15], Ragnarok Online [13]; multi-functional virtual environments: Second Life [10]; 3D quests: Bone [6].

Before going any further, it is important to specify what we mean by the term *computer games* and how they differ from other media (e.g. books, television, movies). The most important feature of computer games is that they are interactive; players cannot passively obey the game storyline. Instead, such games are designed to have players actively interact with their systems, and those systems, in turn, respond to the
players’ agentive behavior. The common denominator of most games is that they are primarily designed in English as the primary language [18, p. 35-41]. Most online computer games have instructions, storylines, and chats written in English. People who engage in such activities daily will have constant interaction with the English language. It seems likely that such permanent interaction can improve English players’ vocabulary due to the use of English as a lingua franca, and in such a way, can boost their motivation to learn English. Therefore, ESL teachers should take advantage of using computer games in their teaching practice.

According to A. Yudintseva, there are two approaches to introducing digital games into the second language classroom: (1) utilize off-the-shelf commercial games (COTS) that are created for the purpose of entertainment, and design synthetic immersive environments (SIE) or serious games to support specific educational goals. In other words, COTS games act as “an environment that can casually support language learning”, while serious games and SIEs “include an identifiable learning presence specifically to improve certain aspects of language proficiency” [18, p. 38]. What differs serious games from SIE is the development and delivery of educational context. SIEs are virtual online collaborative spaces or platforms such as multiplayer virtual environments (MUVEs) that integrate commercial multiplayer online game (MMORPG) features [9]. Serious games like Food Force have the features of commercial video games and can be played alone.

With the growing popularity of computer games in education, it seems important to determine the criteria that computer gaming resources must meet for teaching foreign languages.

To evaluate educational computer games, the Games organization for Learning Institute (GFLI), in collaboration with seven partner universities and with the support of Microsoft Research, created the RETAIN model based on the following criteria:

- Relevance – determines how the content of the game correlates with the existing students’ knowledge.
- Embedding – implies that the educational, fantasy and game components are presented in a balanced way.
• Transfer – relies on the ability to transfer the knowledge obtained in the game into other areas and situations.
• Adaptation – leads to changes in players’ behaviour due to the transfer.
• Immersion – indicates that the game can immerse the player into the process, and positively influence their intellectual engagement.
• Naturalization – is responsible for the spontaneous application of skills learned in the game in life [8, p. 511-537].

O. G. Soroka, attempting to define the criteria for evaluating computer games, falls them into two groups: the criteria for evaluating didactically significant components and criteria for evaluating content [3, p. 2]. The first group includes such components as motivational, content, procedural and regulatory. The motivational component aims to maintain interest in the game by considering the players’ age, activating their cognitive activity, psychologically comfortable interaction with the game media, and assessing their actions. The content component allows assessing how the game is modelled. The player’s interaction with the game media is evaluated by the procedural component, and the regulatory component assesses the actions of the player.

Content evaluation criteria are aimed at evaluating the pedagogical intentionality, methodical apparatus, the emotional richness of the game and its interactivity. It also describes how it affects the learning process.

The findings presented in Shaikhlyslamova’s research on the effectiveness of various genre computer games in teaching ESL dialogic speech [4, p. 75-76] allow us to specify a set of necessary requirements that a computer game should meet to achieve its didactic goal. These requirements can be divided into the following groups: 1) requirements for choosing a game genre; 2) age requirements; 3) requirements for the technical side; 4) requirements for the game content; 5) didactic requirements.

The first thing an ESL teacher should do is to figure out whether they will be using a commercial game that is designed purely as an entertainment product, or whether they will be using a “serious” game that is designed as a learning tool. At the same time, commercial games are supposed to have a more powerful motivational potential, and, therefore, may be of greater interest to students than “serious” games.
If they opt to favour a commercial game, they have to choose the genre of the game that most contributes to the development of the necessary skills and abilities. Here we should mention that the genre of “shooters” cannot be used in teaching a foreign language, since the content of such games is filled with aggression and violence. In addition, these games do not suit to teach dialogic speech, since they do not involve any speech interaction between players.

According to Karl Kapp, there are two types of games – testing and teaching. “Testing games are games in which the learner must know information in advance in order to win. Examples of such games are games that include matching tasks or questions with alternative answers. “<…> If it is necessary to test knowledge, then testing games are suitable, but you should not expect training” [2, p. 5]. The second type includes educational games that “do not test, but transfer knowledge” [ibidem, p. 7]. It can be done through a series of actions in the game, which teach the player what they should do. In our opinion, when developing their own computer game, the ESL teacher can, if necessary, combine two types of games in one.

To select a computer game for a certain age group, the ESL teacher can use the age rating that is assigned to most games. Obviously, university students (16-22 years old) will not be interested in games for children.

When it comes to the technical requirements, the computer-mediated resources should not be complex to control. The ESL teacher should choose such computer games where students do not need much time to study the interface and control the game media. The difficulty level of the gameplay should increase gradually as the game progresses. If it does not work, the learners will not cope with the game tasks, and, ultimately, their motivation level will decrease due to the feeling of their own ineffectiveness.

The ESL teacher should choose whether to create such a game where the main game mechanics, i.e. what the player will do, is aimed at developing language skills and language abilities. So, for example, moving from one location to another and getting over obstacles in the game can be accompanied by speech comments; game objects being interacted should be voiced, and a graphic representation of these words should be displayed.
Time allotted for the game must be limited. At the same time, it is important that the game could save the progress made, to later return and continue the game from this point.

The dynamic graphics, which is intended to ensure the aesthetics of the gameplay, may capture learners’ attention. Computer game graphics is supposed to create the illusion of space and actions in this space. It should, therefore, be bright, dynamic, capable of simulating motions and movements of game objects and characters. In addition, the computer-mediated games must be available, and free to use.

To be interesting and effective for ESL learning, the computer game is expected to be informative, that is, include storytelling. As a rule, to achieve the goal of the game, the player must accomplish a series of tasks within the plot of the story. The virtual world of the computer game should be coherent and consistent, but at the same time there should be an element of uncertainty, which makes the game more fun.

Teaching dialogic speech requires fixing the situation. To achieve it, a computer game can reproduce problematic situations, the solution of which occurs through communication between players or game characters. Thus, learning will be done indirectly through the game. The problematic situation must necessarily reflect the real reality, in which the process of making decisions to get out of this situation is modelled. This makes it possible to implement a student-centered approach, as the student becomes an active participant of the learning process. In a non-native speaking media, the computer game should reproduce a computer model of the future professional activities of students, in which they will use a foreign language. Situations focused on the future professional activity form a sustainable interest to learning a foreign language and help transform the motive into a goal.

Since the purpose of this study is to develop a dialogic speech in English, the game mechanics should contribute as much as possible to the development of dialogic skills. It is implemented through the interaction of the “player-computer” where the computer performs the role provided by the game, or through the joint activity of the game participants. The latter is achieved either through a multiplayer online mode, when several learners take part in the game at the same time, or such an organization
of the game, when a group of students can gather around one player and comment, discuss and jointly make decisions regarding further actions in the game.

An educational game, by definition, should contain material for learning, while learning should be integrated into the game scenario. In a non-linguistic university, language education implies learning a language for special purposes, so the vocabulary presented in the game should correspond to the profile of the faculty.

The game should contain several interconnected levels. At the same time, the transition to the next level should be possible only after passing the previous ones. This is important for the consistent development of skills and abilities. A computer game used for ESL training should automatically test the players’ knowledge and demonstrate their progress. Feedback can motivate and maintain the players’ interest in further playing the game.

**Conclusion.** To sum up, information technologies are constantly improving, and a new software for designing computer games develops. The reasons gamers play computer games are gameplay, story, competitive nature, interaction with other players, and releasing stress. Moreover, all participants agree that digital games improve their English.

However, the effectiveness of one type or genre of play may depend on learners’ gender, second language (L2) proficiency, play, experience, and educational goals, such as language learning outside the classroom. Secondly, traditional training and practice may be more effective in reinforcing the vocabulary than COTS games. Finally, some students may still prefer regular instruction; therefore, students’ personal preferences and learning styles should be taken into account. Thus, more high-quality research on the relationship between age, gender, second language proficiency, gaming experience, and video game outcomes, and more empirical data, is required. In addition, studies into second language acquisition through video games should focus more on game design features that facilitate the improvement of L2 skills. The findings of this review add to the growing body of evidence on the impact of video games on L2 skills and vocabulary acquisition, providing several key points that can be used to enrich the experience of L2 learners. Accordingly, the list of selection criteria is not exhaustive, and can be expanded to include new features of ICT programs and computer games.
The criteria identified in the article are of practical importance in connection with the possibility of their use when choosing computer games for integration into the process of teaching foreign languages in non-linguistic universities.

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