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K. V. Bataeva,
Doctor of Philosophic Sciences, Docent,
Professor of Department of Sociology of
Kharkov Humanitarian University "People Ukrainian Academy"

ANALYSIS OF ADVERTISEMENT GENDER IMAGES IN SOCIAL-ICONOGRAPHIC CONTEXT

A process of visualization of modern society appears itself in reproducing image practices of social presentations and in dominating visual means of mass-media (TV, Internet) and visual forms of culture (cinematograph, video, advertisement, etc.). This process attracts attention of modern sociologists, philosophers, culturologists and it initializes carrying out various investigations of social visuality. Research interest to TV-advertisement is explained by the fact that its images visualize latent social tendencies. Besides, advertisement is a powerful factor of influencing consciousness and unconsciousness of social actors forcing them to accept certain stereotype and non-stereotype models of social behavior. As it was genially mentioned by J. Baudrillard, the society looks at itself via advertising and it perceives its own images [2].

Effectiveness of visual advertisement influence on social actors is determined by the fact that visually represented content is considerably richer than verbal one; due to this, visual gender contents "submerge" deeper into human consciousness. Besides, multiple reproduction of visual images (which is the essence of advertisement practices) provides practically automatic acceptance of its senses. Since advertisement is a specific mirror of image hyper-reality that detects what gender images have been already accepted and fixed at everyday life level of modern humans, study of advertisement images is an important task. Our study of gender visuality in TV-advertisement will be carried out in the context of social constructivism that considers advertisement not only the mirror but also a factor of reproducing/breaching of gender stereotypes and as translator of certain models of masculinity and femininity [8; 24].

In visual theory of advertisement, social media-icons/images become a subject of analysis. These icons not only reproduce or copy existing models of social behavior, but also retrieve hidden sense correlations and symbolic meanings that are present in social gender field. Social images/icons are studied in social iconography which is a part of social visualistics. The term "iconography" can be interpreted as "image writing" or "imagetext" (the latter term has been used by T. Mitchell [21, p. 418]). Besides, this term can be treated maximally widely as a title for discipline dealing with image analytics. According to M. Sturken and L. Cartwright, an icon appears itself as a kind of image having universal symbolic meanings [26, p. 36]. So, the social icon is an image that appears in the area of social communications and has universal meanings for social actors. According to J. Berger, a social icon can be called as "publicity image" [4, p. 129] that appears in public socio-sphere (in the streets and transport, in supermarkets and offices, in mass-media, etc.). Hence, the social images are images that are translated from one human to another (from image creator to image recipient) and freely circulate in socio-cultural field. These images socialize humans and force them to reproduce their content in everyday life; they simultaneously reflect and support gender differences of social actors.

Our study of gender images in TV-advertisement deals with iconographic analysis of social icons that position certain models of gender behavior. The advertising images as a sort of social icons consist of iconograms understood as elementary visual units combined by sense connections. If

one uses terminology of E. Panofsky [23], then it is possible to differentiate two analysis levels of advertising images – social-iconographic and social-iconologic. Iconography deals with practices of codification of images translating certain senses (stereotype or non-stereotype). In opposite to iconography, the iconology concerns practices of understanding and interpreting latent and obvious senses contained in a certain video-(icon)-sequence. Respectively, our study has twofold composition: Section "Social Iconography" presents methodology of visual codification of gender-advertising iconograms whilst Section "Social Iconology" considers variants of structural interpretations of investigation results.

Social Iconography of Gender Images. The study "Gender Images in Ukrainian TV-Advertising" was carried out in 2014; as a result, video-recording and further content analysis[1] were performed for 603 clips of commercial advertising that was translated by leading Ukrainian TV channels "STB", "1+1", "Inter". In processing the obtained video-materials, the method of iconographic content-analysis has been exploited. In contrast to semantic content analysis that is more efficient in situations of estimating *verbal* meanings of content units of texts, iconographic content analysis occurs to be more adequate in situations of interpreting the content of *visual* images (in our case – of visual images used in commercial advertisement). Using iconographic content analysis, we have carried out structural interpreting of the data with the purpose to detect latent and evident sociocultural meanings offered by an image [27, p. 84].

As analysis units, we have chosen iconograms, i. e., simplest video-images of gender models of behavior, that have been combined into larger categorical complex analysis (their description is presented below). Differentiation of gender images has been done based on two criteria. First, we have separated stereotype gender images such as "Male Breadwinner", "Housewife", "Caring Mother", "Feminine Model". Following L. Brannon, as gender stereotype we will mean "beliefs about the psychological traits and characteristics of, as well as the activities appropriate to, men or women" [6, p. 160]. As for many advertising researchers, most advertising images exploit gender stereotypes [11; 12; 14; 17; 18; 20; 24; 25]. "Most ad campaigns invoke gender identity, drawing their imagery primarily from the stereotyped iconography of masculinity and femininity" [24, p. 21–22]. Second, we have analyzed non-stereotype gender images as "Feminist", "Androgyne", "Passive Man", "Man Professional".

1. *"The Masculine Model"* (J. Baudrillard) present the stereotype image. For it, it is also possible to use another term employed in special literature – "Male Breadwinner". This model exploits cultural stereotype that presents a man as successful carrier-maker who achieves a certain professional level due to persistent work and provides himself and/or his family by money, prestige, social status, etc. According to J. Baudrillard, the considered model deals with the image of successful man [1, p. 97] perfectly understanding what he wants from life: "If the man is a man, he will choose his wife among other objects/signs (his car, his wife, his eau de toilette)" [1, p. 98]. Specific features of this model relate to concept of "Masculine Domination" [5] and "Hegemonic Masculinity" that "was understood as the pattern of practice

(i. e., things done, not just a set of role expectations or an identity) that allowed men's dominance over women to continue" [9, p. 832]. This image can be presented in iconogram of prosperous businessman who wears an elegant suit, drives a expensive car or sits in an office of successful company.

1a. The image "**Man-sexual *subject***" is a sub-kind of the more general image 1. In this image man appears as female hunter who behaves self-confidently, slightly forwardly, able to evaluate women and knowing his own cost as "hero-lover". Visuality of this model can be represented as the following iconograms: a) "macho" who has athlete body of "superman" (this type of men often appears in clips in seminude angles or as pumped up guy) that conquers women by super braveness (toreador or "secret agent"), super force (culturist or sportsman) and by magnetic gaze; b) "Don Juan" image, i. e. dominant, overbearing and aggressive man able to be a leader in any situation (in the office, in a company of friends) who attracts women by his super-successfulness, ambitiousness and non-conformism.

1b. This sub-type of the Model 1 concerns the case of "**Male Solidarity**" or purely male communication where women are completely absent (in this case, one sense aspect of traditional masculinity principle described by R. Brannon takes place: "No Sissy Stuff", a stigma is attached to feminine characteristics [7]). Visual occurrences of such focusing on purely male communication are most often presented in video-images of strong male friendship (where it imply that women are unable to have such a friendship); purely male style of recreation (e. g., fishing), truly male profession (e. g., miners or steel-maker) or purely male entertainment (football watching or conversation with beer drinking). Sometimes women are "allowed" to assist in such video context, however, they somewhat "are lost" in these male companies. Moreover, women that appear in such video context are perceived like men that practice style of behavior that can be socio-culturally marked as masculine.

2. The image "**Man Professional**" should be interpreted as non-stereotype because it stresses the value of not "vertical" carrier having the goal of obtaining prestigious status positions in society but of professional self-development and personal perfection. This image is represented in iconogram of male-expert that is able to present necessary arguments and provide fundamental proofs for expedience of undertaking certain decisions (e. g., concerning necessity to choose and buy certain advertised product or service).

3. The image "**Housewife**" is stereotype and it is often combined in advertising clips with another stereotype image of "Caring Mother". Sense closeness of these images is obvious: taking care over children, women often have to leave their job (at least, temporarily) and to become "housewives". Meanwhile, these two images are used in video-clips separately. Thus, it seems reasonable to analyze these video-images independently one from another.

The video-image "**Housewife**", as a rule, appears in a limited number of standard video-aspects: 1) a woman that washes clothes and carefully chooses a "proper" powder; 2) a woman that prepares food at her kitchen and carefully chooses a proper ration for members of her family; 3) a woman that buys goods or food and carefully analyzes their quality and cost; 4) a woman that cleans her house and attentively looks how easily and with a proper quality it is possible to provide "perfect cleaning" with a certain washing/cleaning mean.

4. The video-image "**Caring Mother**" appears in the following iconograms: 1) a young mother that tries to buy the best diapers for her baby, the best medicine or vitamins, etc.; 2) a mother "with experience" that attempts to provide her children by everything useful, ecologically clean and so on, that wants to bring up her daughters as "good house-keepers" and her sons as "future champions" in their field;

3) a master of pets (cats, dogs, etc.) that takes care over them as "care mother", that pampers them or is excited by her "favorite" (who substitutes children in her life).

5. The model "**Passive man**", in opposite to two previous ones, is not stereotype, culturally reproducible and massively replicable. This model deals with the role of a man who is an ideal habitant of "consumer society", who receives, consumes and absorbs various and different sort "signs" of social prestige. Video-image for such a model is usually represented in the following iconograms: 1) a young man who tries to become rich and successful not due to persistent work or "carrier achievements" (which is typical for "Masculine Model"), but due to "happy event" as getting a "winning" bottle of beer with prize on cap or as a result of similar action that offers unpredicted and undeserved "millions". Such a passive waiting for prizes or fortune gifts, huge desire to get satisfaction from life essential efforts from his side is the most distinctive characteristics of the model "Passive man" (it is symptomatic that in video-texts that try to attract attention of potential consumers to possible "gratis" prizes female images are practically not used); 2) a young man that has "sybarite" style of life, i.e. an adult child that permanently needs external care and protection, who is dreaming and enjoying leisured life, who is permanently traveling and living in a peculiar area of non-sociality, idleness and timelessness (the effect of idleness and timelessness is often created in the clips by stylization to aristocratic behavior of foretime when a hero is put into refined environment of the end of XIX-th or beginning of the XX-th century); in this image texts, it is possible to notice some overtones of male homosexuality.

6. "**The Feminine Model**" (J. Baudrillard) represents a woman as "*a sexual object*", "a subject (thing) of desire", "soigne doll", where the main intention and sense of life for such a woman is to be liked by men and by herself ("in the feminine model, women are, much rather, enjoined to take pleasure themselves" [1, p. 98]). In this "Feminine Model", philosophy of consumerism, hedonism and narcissism is presented most intensively. This philosophy "prescribes" a woman to invest all her life resources (material, psychological, social) into her body, her face, her smile and, by this, to accumulate symbolic capital of female attractiveness and demand (according to popular opinion, females who are more attractive and beautiful can have a better carrier, establish social contacts easier and become richer).

Video-image of this model can be presented in the following iconograms: 1) a young beautiful "model" being seminude (in swimming suit, in sexy evening dress) or nude (in shower) advertises cosmetics, perfumery, crèmes, shampoo, hair-dye, fitness means, etc., and seductively demonstrates her legs, teeth, hair or some other parts (fragments) of her body. This iconogram, according to J. Baudrillard, approves religion of body (instead of religion of soul and spirit) and stresses cult of seduction, inveiglement, elegant depravity and narcissism; 2) a woman of middle age or a little bit older who actively fights against features of ageing with the purpose of "continuing herself" is the state of attractiveness (for men) and demand (also for men), such a woman tends to delay and postpone the moment of her falling out the "limits" of modern canons of femininity and seductiveness by any means.

Although the "Feminine Model" might appear in different concrete forms, in any case, logic of existential low-value, non-self-sufficiency of woman dominates in this model. A woman becomes socially demanded exclusively if the Man (absolutely primary and dominant) pays attention to her, retrieving her out a crowd by his hypercritical gaze. It is possible to agree with J. Baudrillard who has stated: "what is perpetuated in the feminine model is the derived value, the vicarious value. Women are only called on to gratify

Table 1

Distribution of gender images in advertising videos

№ of image	Image model	Number of clips	% wrt total number of clips	% wrt gender related clips	Rank
0	Neutral Model	268	44.4%	–	–
1	Male Breadwinner	18	2,9%	5,3%	9
1a	Man-sexual subject	36	5,97%	10,7%	6
1b	"Male Solidarity"	20	3,3%	5,9%	8
2	Man Professional	40	6,6%	11,9%	5
3	Housewife	49	8,1%	14,6%	4
4	Caring Mother	56	9,2%	16,7%	3
5	Passive Man	5	0,8%	1,5%	12
6	Feminine Model	126	20,9%	37,6%	1
6a	"No Man"	9	1,5%	2,7%	11
7	Feminist	61	10%	18,2%	2
8a	Man-androgyne	22	3,6%	6,5%	7
8b	Woman-androgyne	15	2,5%	4,5%	10

themselves in order the better to be able to enter as objects into the masculine competition. If a woman is beautiful – that is to say, if the woman is a woman – she will be chosen. Under cover of self-gratification, woman (the feminine model) is consigned to the performance of proxy "services". She is not autonomously determined" [1, p. 98].

6a. The kind of "Feminine model" is image "No Men", that substantively corresponds to the image "No Sissy Stuff". The image "No Men" presents "purely feminine communication" without any participation and presence of men. Visually this image can be presented in the following scenes: shopping in which a group of women-friends participate; talks of girls in cafe or in sport-hall concerning intimate topics; discussion of everyday problems by a group of women that can be perceived by men as "unworthy" of their attention (the talks can be about gastronomy, cleaning means, cure courses, etc.).

7. The gender image "Feminist" can be considered as some anti-thesis to the earlier analyzed images of "Housewife" and "Woman-sexual *object*". A woman-feminist is an active social actor who wishes to self-realize not in culturally-forecasted "home-family" environment but more in professional or social sphere. It is possible to mark some parallels between the image of "Man Professional" and the image "Feminist": in both cases a man and a woman chose active life strategies of professional self-realization.

It is worth mentioning that the term "Feminist" in the context of this study gets a little bit specific meaning. Whilst traditionally it is used with relation to women who are members of feminist organizations and who adhere feminist ideology, actively and publicly protect their social rights, and protest against gender oppression, here we use an extended treating of this term. "Feminist" can be any woman that does not agree to execute the role of *only* housewife or *only* mother and who practices in her life various social roles – professional, social, religious, etc. Such a woman does not necessarily participate in social or political feminist movements and does not necessarily perceives herself and fights for her gender interests. She is a feminist at everyday-life level (although, of course, crossing of both plans in life practices of many women is possible).

This model can be represented in the following iconograms: 1) business-lady, top-manager presented in her mod-

ern office; 2) a woman-expert (pharmacologist, cosmetologist, teacher, doctor, etc.) who is a good specialist in a some work field and who proposes a motivated evaluation of some professional situation.

8. For the image *"Androgyne"*, combining the masculine and feminine characteristics in behavior of the same person is stressed [3]. In our study, this model get social meaning and is considered in two aspects: 8a) a man-androgyne who attempts to combine the culturally prescribed role of "careerist" with the role of "careful daddy" and "house-keeper"; 8b) a woman-androgyne that combines the roles of children up-bringer with the role of professionally demanded activist (the division of the model "androgyne" into two sub-types stems from necessity to consider dynamics of androgynisation of men and women in advertising field). Iconograms of the model "androgyne" in their meanings are similar to the iconograms of "Masculine Model", "Housewife", "Careful Mother" and "Feminist". However, in the image "androgyne", combining of meanings separately presented in the aforementioned models takes place.

The most typical iconograms of the model 8a (Man-Androgyne) are the following: 1) a man in the role of father that feeds or cures children or walks with them while his wife is at work; 2) animated superman (e. g., Mr Muscle) that carries out complicated cleaning work with magic speed liberating women from it.

An example of image for the model 8b (Woman-Androgyne) could be the following iconogram: a caring wife or mother that tries her best to make everyday life of her family members comfortable and happy but, at the same time, that pays certain attention to her personal development and professional realization.

O. Neutral model that either does not use any male or female images or men and women are presented in "zero" context of absence of any culturally marked stereotypes of gender behavior.

It is possible to present the following examples of iconograms for this model: 1) video image of some technology and process of some product manufacturing; 2) animated, gender-neutral representation of some verbal information; 3) use of printed texts with some photos; 4) video of cars or household appliances; 5) a man or a woman execute actions

that are free from gender-cultural meanings (e. g., eat or drink something, demonstrate efficiency of some medicine, pronounce some informative text).

Social Iconology of Gender Visuality. Let us carry out structural interpretation of results for the study "Gender Images in Ukrainian TV-Advertising" (presented in Table 1). Since in many advertising videos several images were used simultaneously, their sum expressed in percent is larger than 100.

As it is seen, almost half (44,4% or 268 clips) of analyzed clips can be referred to neutral: they either do not use male and female images (an example is advertising of beer with lemon "Chernigivske" Exotic beermix where a glass with leaking beer and lemon slices in it are shown) or the used male and female images relate not to gender but to sociocultural or person-behavioral connotation meanings. An example is advertising clip of mobile phone company Djuce where members of famous rock-band "Okean Elzy" took place. The model of free and non-conformist behavior is exploited where S. Vakarchuk and his musicians are running, overcoming barriers, ruining walls, and breaking metal chains. This behavior cannot be attributed to purely male or female since it mainly relates to free person irrespectively to gender.

Let us analyze the content of other 335 advertising video clips (55,6%) where stereotype and non-stereotype gender images were used. Analyzing them, we will simultaneously give % of videotexts of certain type with respect to total amount of the considered video clips (603 clips) and with respect to video clips where gender topics have been employed (335 clips).

The absolute "winner" among the gender images in advertising field is the "Feminine Model" – it has been used in 126 clips (20,9% with respect to total amount of video texts and 37,6% with respect to gender-related video texts) 2. It is interesting that the "Feminine Model" continues to be the leader (or among the leaders) for a long time: more than 40 years ago in the monograph "The Consumer Society" the outstanding French philosopher J. Baudrillard described the situation of this model dominating in advertising field of modern society. As for J. Baudrillard, the reason of the domination of the "Feminine Model" can be found in sense correspondence, in similarity of its content to general mood, to values and philosophy of "the consumer society". The essence of the feminine model that appears itself in narcissism, in cultivating own body, in hedonic enjoyment by own beauty and style – all these are also the main messages of the modern society that promotes consumerism and increased interest to image marking. "What we are seeing very generally today is the extension of the feminine model to the whole field of consumption. What we have said of woman in their relationship to prestige values, and of their "proxy" status, goes, virtually and absolutely, for Homo Consumans in general – men and women together" [1, p. 99].

We would like to stress ambiguity of advertising slogans oriented on using "The Feminine Model". For example, in the clips that advertise cosmetic products of the company Garnier, it is possible to hear the following advice to women: "Take care of yourself". Note that "to take care of yourself" in the context of consumerism can be treated as "to take care over Your body, skin, and face", i. e. to pay attention to external cosmetic "cover". Another slogan of advertising the crème against wrinkles of the firm Olay "Love the skin you're in» can be again interpreted in two ways. On one hand, these words deal with care of cr me creators over beauty of female skin (as well as hidden interest in commercial success). On the other hand, a secret message of consumerism can be read in this phrase: when somebody loves You, he/she loves Your skin and its smoothness but not exactly You. It is possible to present other "masterpieces" of advertising tricks, but, to our opinion, the presented examples are enough for illustrating peculiarities of contextual logic developed in the frame of the "Feminine model".

The second place in the obtained rating of the most often met gender images in advertisement is occupied by non-stereotype but rapidly and actively developing image "Feminist" (61 clips, 10% with respect to total amount and 18,2% with respect to clips with gender models of behavior)3. The roles of feminists in advertising videos are played by successful women who have realized themselves in their professions (physicians, pharmacists, teachers, cosmetologists, etc.) or who reached social recognition (for instance, in the advertising of the cr me "Olay Total effects 7", the main heroine is international expert in cosmetology Stephanie Tauch who gives competent estimation of "skin ageing symptoms" and means for fighting against them; similar role is played by Doctor of Biological Sciences, director of the Institute "Chistaya Liniya" ("Clean Line") V. Pozolotina.

Meanwhile, it is worth mentioning one more fact: very often (21 cases out of 61, i. e. in practically each third clip) the image "Feminist" is used together with the "Feminine Model". This can be considered as the sign of insufficient socio-cultural rootedness of the image "Feminist" for which there is a tendency to be unconsciously (or, maybe, consciously) supported by means of a more typical (accustomed) the "Feminine Model". For example, heroines of clips who perform the roles of experts, as a rule, demonstrate their professional competence working with top-models which illustrate by their beauty this competence. There are also cases in advertising when superposition (or combining) of "Feminine Model" and "Feminist" in the same image is practiced. For instance, the advertising production of L'oreal or Schwarzkopf shows main heroines who are, mainly, famous actresses (for example, Julia Roberts) or top-models (for instance, Eva Longoria), who are symbols of female beauty and examples of professional self-realization simultaneously. Then one might have a certain doubt concerning hidden apologetics of "The Feminine Model" which is present is such video alliances and enforces a set of the following latent conclusions: just in the sphere of show-business, model business and movie industry (with are the most illustrative spheres of the consumer society) a woman can self-realize in the best manner; only beautiful women can expect for professional success; only such "feminists" (who reach social success by means of their beauty) are needed for consumer society.

At the same time, a positive aspect of such video-combinations can be marked as well. For example, Dru J.-M. puts forward "philosophy of Disruption" that explains effectiveness of advertising practices of distancing from the existing stereotypes and design of "new Vision" [10]. Dru J.-M. has used "disruption principle" with the purpose of reaching better effect of advertising, for more reliable and fast impact on consciousness and unconsciousness of customers. However, the principle of "breaching stereotypes" can be also employed in a wider social context. It is possible and desirable to "breach", to "disrupt" not only stagnant advertising cliché, but also socio-behavioral and socio-cultural stereotypes that force people to act in a sample (non-creative) manner. It can be expedient to find a certain stagnant behavioral or mental context and then to try unhinging and deconstructing it moving in opposite direction; it can be also useful to develop non-stereotype, non-repressive models of gender behavior throwing away stereotype and repressive models. In the examples of advertising video-texts presented above, "Feminine" and "Feminist" models are combined and it is possible to notice the positive effect of realizing the ideas of "philosophy of Disruption". Above we have supposed that "The Feminine Model" in the context of the described video-texts "pulls down" and simplifies the "Feminine model". Now, vice versa, it becomes possible to conclude that the "Feminist" image

socially sublimates "The Feminine Model" demonstrating its relativeness and breaking stereotypes of its content.

The image "Caring mother" (56 clips, 9,2% with respect to all analyzed advertisements and 16,7% with respect to advertisements containing gender images)4 occupies the third rating position. As one can see, this image which is traditionally considered stereotype is met practically two times rarely than the "Feminine model". To explain this phenomenon, let us use the method of structural interpretation proposed by P. Sztompka. "Such an interpretation assumes that observed and fixed (on photo or on video) social situations, phenomena and events are not random or chaotic but they are emanation of certain deep social structures hidden from direct observation" [27, p. 89]). Then, in this visual tendency, it is possible to see reflection of structural tendencies in marriage-family sphere of the modern society that appear themselves in increasing the number of aborts, decrease of birthrate, increase of amount of lonely living men and women, non-popularity of having many children, etc. This is also visual demonstration of mental settings constituted in the consumer society for which the "Feminine model" is more beneficial since it provides higher intensity and amount of consumption. Concerning the image of "Caring Mother", propaganda of this model leads to diverting women (at least, for some period of time) from the process of intensive consumption and taking care over her external look. Certainly, this cannot be approved by managers of consumer society.

The fourth position (49 clips, 8,1% with respect to total amount of analyzed advertisements and 14,6% with respect to the advertisements that use gender models) is occupied by the image "Housewife"5. Taking into consideration the fact that just this image was traditionally considered as the most typical in advertisement field, we can state that there are certain structure-content changes in this sphere that appear themselves in obvious decreasing the percentage of advertising clips that use this image.

The fifth position in the rating of gender advertising images is occupied by non-stereotype image of the "Man Professional" (40 clips, 6,6% with respect to the total amount of the considered clips and 11,9% with respect to advertisements that use gender models). This image in its sense is symmetric to the image "Feminist", but it slightly looses to it in percentage. Therefore, it is possible to state that in Ukrainian advertisement field the tendency of feminization appears more than masculinization of professional-career topic. It should also be noted that the image "Man Professional" has become more popular than the stereotype image "Male Breadwinner" (11,9% vs 5,3%, see data in Table 1).

The sixth position in our rating of gender images has been got by the image of the "Man-sexual subject" which is a special case of the stereotype "Masculine Model". If all three variations of "The Masculine Model" (namely, "Male Breadwinner", "Man-sexual subject", and "Male Solidarity", that occupy the ninth, sixth and eighth positions in the rating, respectively) are taken in aggregate, then the "Masculine Model»" jumps to the second position and occurs to be just after the "Feminine model" and before the image "Feminist". Really, then the "Masculine model" appears in 74 clips that constitutes 12,3% with respect to the total amount of the analyzed clips and 22% with respect to advertising clips that use gender models. It is worth paying attention to the following tendency in using the "Masculine Model". The image "Man-sexual subject" has been often (20 out of 36 cases) used in combination with the "Feminine model" where in all of these clips the man dominates – he chooses and evaluates an "object" of his desire, leads the chosen woman where she accepts this with pleasure (since she has been noticed!) and obeys to the man. Concerning other remained

16 video-clips where the role of hero-macho is played solo, their main feature is that these clips show men who are well-groomed, narcissistic, taking care over them. Following J. Baudrillard, it is possible to say about such men that their style is close to the «Feminine model» of temptation and narcissism: "this is a sexually ambiguous, narcissistic model, but one much closer to the feminine model of self-indulgence than the demanding masculine one" [1, p. 99].

For the model "Male Solidarity" (3,3% with respect to the total amount of the considered clips and 5,9% with respect to gender-related advertising clips), slightly contemptuous attitude to life practices of women appears in such advertisements where women are refused in true friendship (real friendship is supposed to be prerogative of men), in real freedom and mutual support of collective members. As an example, we can briefly describe video-clip advertising Ukrainian beer "Slavutich". The clip heroes are men that are sitting together and watching old video of their celebration of graduation from university. Men remember those years, are laughing and drinking the beer. Voice pronounces "This is the beer of the best friends. It is always with You when You remember the best moments of Your life. With the beer Slavutich You are getting real joy of communicating Your friends".

The seventh and tenth positions are occupied by two variants of the model "Androgyne»: 8a relates to «Man-androgyne»6 (totally 22 clips, 3,6% with respect to the total amount of the analyzed clips and 6,5% with respect to gender-related ones) and 8b relates to "Woman-androgyne" (15 clips, i. e. 2,5% with respect to the total number and 4,5% with respect to the gender-related advertisements). In aggregate we have 6,1% to the total amount and 11% with respect to gender-related clips. As it can be seen, "Androgyne" image that combines masculine and feminine peculiarities of behavior and life style is not used in modern advertising so often compared to "Feminine" and "Masculine" models; this shows a certain delay of advertising production from changes in everyday life. Note that, according to opinions of some theoreticians [19], a typical tendency in modern society is androgynization of personality that presumes making closer the social-personal characteristics of men and women. However, this tendency has not yet invaded the advertising area where the image "Androgyne" occupies peripheral positions.

The position before last in the obtained rating is occupied by the image conditionally called "No Man" which is symmetric in its sense to the image "Male Solidarity" (there are only 9 such clips, i. e., 1,5% with respect to the total amount and 2,7% with respect to gender-related advertisements). The interpretation of this image is twofold. On one hand, it has certain relation to the "Feminine Model", since, as a rule, the heroines of the clips where this image is exploited are soigne young women that coquettishly speak about their personal hygiene, perfecting their appearance, relations with men. Meanwhile, the presence of men in these clips is taboo since they should not know female secrets. On the contrary, for the "Feminine model", the story lines are mainly oriented on perception by men that are direct heroes of action (even if they are absent at the screen) because women are involved into performance of self-representation just for getting interested male gaze.

The last, twelfth, position in the rating of gender images is occupied by the model "Passive Man"7 (only 5 clips, i.e. 0.8% with respect to the total amount and 1,5% with respect to gender-related advertisements). This model presents purely receptive, consumerly-passive attitude of men to life (in some sense, the image "Passive Man" is symmetric to the "Feminine Model" with its social "low value" (J. Baudrillard). In Ukrainian advertising field, this model occurred to be the least demanded that can be considered as

structural reflection of Ukrainian (and Slavic in general) negative attitude to the image of man-sponger.

Conclusions. Iconographic analysis of gender images of modern Ukrainian TV advertisement has allowed finding the following tendencies. It is possible to state that, in some sense, the advertisement activity moves behind the changes that take place in the society. For example, the process of person androgynization that is obviously observed in everyday social life is insufficiently represented in advertisement field. Meanwhile, there are directions where the advertisement outgoes the social life. In particular, our study has demonstrated high demand of the image "Feminist" which is slightly marginalized in post-Soviet countries. We can also conclude that Ukrainian TV-advertising is mainly oriented on the practice of reproducing but not "breaching" gender stereotypes (this is in agreement with the results of other studies [11; 12; 14; 17; 18; 20; 24; 25]. The mostly used models in the advertisement field are the stereotype images (the "Feminine Model", the "Masculine Model", "Housewife", "Caring mother") that, in aggregate, occupy about 5/6 of the total amount of gender-related part of advertisements (the non-stereotype images such as "Androgyne", "Feminist", and "Passive man" totally constitute about 1/6 from this amount, respectively). In gender-visual field of Ukrainian TV advertising, *female* images are presented considerably more (2/3 with respect to the total amount of gender-related advertising) than male (respectively, about 1/3). This is in agreement with Baudrillard's thesis about orientation of modern consumer society on reproducing female social practices [1, p.99].

The study carried out gives only a particular insight on the problem of gender visuality in TV advertising. Several directions of future research seem expedient.

It seems useful to check is there homological correspondence between visual preferences of advertising agents (what gender images are most often used by them in advertising clips) and visual likings of advertising image recipients. In this connection, one can assume that for modern western media-audience the images of "Feminist" and "Androgyne" can be preferred and more attractive compared to the images of "Feminine model" or "Male breadwinner". This can deal with intensive processes of feminization [13] and social-psychological androgynization of social actors that take place in western countries. In analysis of aforementioned correspondence, it seems reasonable to employ method of discursive interpretation developed by P. Sztompka [27]. Its advantage consists in ability to study influence of social actors discourse on their evaluation and further acceptance/rejection of certain visual images.

It is worth analyze factors that influence the character of media-audience perception of advertising gender visuality including the following:

1. *Values that dominate in a concrete society.* According to R. Inglehart [15], there are three value patterns – traditional, modernist, and postmodernist. Depending upon a value pattern dominating in concrete society, it is possible to formulate hypotheses concerning what visual gender images would be preferred and attractive for media-audience. For example, in societies with active process of value postmodernization (for instance, Scandinavian countries), images of active and self-confident men and women dealing with professional self-realization can occur to be more demanded compared to stereotype images representing "Masculine" and "Feminine" models. On the contrary, in societies with domination of traditional value pattern (with accent on values of family, health and traditional morality) such gender images as "Housewife", "Caring mother", "Male-breadwinner" can be more popular.

2. Besides value preferences, in the process of discourse analysis of media-audience visual preferences, *it is necessary to take into account consumerism-factor* that takes place in most modern societies and influences behavior of social actors (consumerism-factor can be sometimes in contradiction with life values). Even in traditional societies some models as, e. g., the "Feminine model" which is the quintessence of consumer society can gain certain popularity.

3. Following P. Sztompka, one can expect that *there should be essential discrepancies in visual preferences of media-audience* depending upon visual culture (high/low, elite/popular), age, sex, profession, religion, nationality, education level, etc. Because of this, all these parameters have to be employed in methodology of sociological research intended on analysis of problems of media perception of gender images.

In any case, irrespectively to existence or absence of visual preferences of advertising agents and media audience, there exists necessity in carrying out regular sociological monitoring of gender visual content in advertising clips with the purpose of its optimization. Taking into account that advertising has an ability to construct certain models of behavior at mass level by exploiting and multiple repeating of typical visual images, it is desirable to recommend advertising agents to keep balance in using different gender images.

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Summary

***Bataeva K. V*. Analysis of advertisement gender images in social-iconographic context.** – Article.

The paper presents the results of iconographic content analysis of gender images for Ukrainian TV advertising. Iconographic methodology of codification of gender images used in advertising is employed and the structural interpretation of the study results is given. It is shown that the most popular gender images in advertising field are the "Feminine Model", "Masculine model", "Feminist", "Caring mother", and the image "Housewife". Less popular are the images "Man Professional", "Androgyne", "Passive Man". It is concluded that the mostly used models in the advertisement field of Ukrainian TV are the stereotype images (the "Feminine Model", the "Masculine Model", "Housewife", "Caring mother") that, in aggregate, occupy about 5/6 of the total amount of gender-related advertisements. The non-stereotype images such as "Androgyne", "Feminist", and "Passive man" totally constitute about 1/6 from this amount, respectively. It is observed that female images are presented considerably more (2/3 with respect to the total amount of gender-related advertising) than male (respectively, about 1/3).

Key words: advertising, iconographic content-analysis, visuality, image, gender.

Анотація

***Батаєва К. В*. Аналіз рекламних гендер-іміджей у соціоіконографічному контексті.** – Стаття.

У статті подано результати іконографічного контент-аналізу гендерної візуальності української ТВ-реклами. Виявлено, що найбільш популярними гендер-іміджами, які використовуються в рекламі, є образи «жіноча модель», «чоловіча модель», «феміністка», «турботлива мати» й «домогосподарка», тоді як найменш затребуваними є образи «чоловік-професіонал», «андрогін» і "passive man". Найчастіше в рекламі використовуються стереотипні образи, котрі становлять близько 5/6 обсягу гендерно орієнтованих рекламних кліпів, тоді як не-стереотипні образи – близько 1/6 цього обсягу. Жіночі образи становлять 2/3 обсягу гендерно орієнтованих рекламних кліпів, тоді як чоловічі – близько 1/3 цього обсягу.

Ключові слова: реклама, іконографічний контент-аналіз, образ, візуальність, гендер.

Аннотация

***Батаева Е. В*. Анализ рекламных гендер-имиджей в социоиконографическом контексте.** – Статья.

В статье представлены результаты иконографического контент-анализа гендерной визуальности украинской ТВ-рекламы. Выявлено, что наиболее популярными гендер-имиджами, которые используются в рекламе, являются образы «женская модель», «мужская модель», «феминистка», «заботливая мать» и «домохозяйка», тогда как наименее востребованными являются образы «мужчина-профессионал», «андрогин» и "passive man". Показано, что чаще всего в рекламе используются стереотипные образы, которые составляют примерно 5/6 всего объема гендерно ориентированных рекламных клипов, тогда как не-стереотипные образы – примерно 1/6 этого объема. Женские образы составляют 2/3 объема гендерно ориентированных рекламных клипов, в то время как мужские – около 1/3 этого объема.

Ключевые слова: реклама, иконографический контент-анализ, образ, визуальность, гендер.