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## FEATURES OF GENDER STEREOTYPING IN ADVERTISING

*Despite the trend towards tolerance in the world in recent years, the advertising market often remains faithful to the tools of gender discrimination, continuing to create stereotypical gender images. This tendency has a negative impact on society and hinders its development in the modern dynamic world. Gender stereotyping becomes a problem because advertising materials have the potential to evoke various emotions in consumers, and if they are gender-biased, this can deeply penetrate the subconscious of individuals.*

*The theoretical basis of the research is presented based on the scientific works of L. Andrushko, which discuss advertising strategies for constructing normative gender discourses, the works of T. Melnyk, which outline the main gender roles and stereotypes underlying gender theory. Also, within the research, the works of such scholars as M. Kimmel, I. Broverman, U. Lipmann, E. Oukley, S. Pavlychko, T. Marchenyuk, and others were studied.*

*The aim of the article is to identify the behavioral forms of consumer perception of advertising products using gender stereotyping.*

*The scientific novelty of the obtained results: mechanisms of the influence of advertising with gender stereotyping on consumer opinion are outlined; the advertising market with violations of norms regarding gender representation has been studied.*

*In conclusion, it should be noted that the research has shown that the Western advertising market uses gender narratives much less frequently than before, however, stereotyping still remains a common phenomenon among less popular brands. One of the most widespread problems that remains relevant in advertising production is sexual objectification, when the human body is used as an object or decoration element. Vulgar and inappropriate portrayal of individuals under the guise of «human body aesthetics» can lead to serious consequences, including violence. Gender models that are systematically transmitted have a property of deeply rooting in the consciousness and changing the thinking of consumers. Some advertisers, especially those working with lesser-known brands, still believe that using stereotypes is the best way to convey their message to consumers.*

**Key words:** gender, stereotypes, advertising, market, image.

## Тетяна Фісенко, Оксана Балюн, Юліана Росковінська. ОСОБЛИВОСТІ ЗАСТОСУВАННЯ ГЕНДЕРНОЇ СТЕРЕОТИПІЗАЦІЇ У РЕКЛАМІ

*Незважаючи на тенденцію до толерантності в світі в останні роки, рекламний ринок часто залишається вірним інструментом гендерної дискримінації, продовжуючи створювати стереотипізовані гендерні образи. Ця тенденція має негативний вплив на суспільство та гальмує його розвиток у сучасному динамічному світі. Гендерна стереотипізація стає проблемою, оскільки рекламні матеріали мають потенціал викликати різні емоції у споживачів, і якщо вони є гендерно упередженими, це може глибоко проникнути в підсвідомість особистостей.*

*Теоретична основа дослідження представлена на базі наукових праць Л. Андрушко, у яких розглянуті рекламні стратегії конструювання нормативних гендерних дискурсів, роботи Т. Мельник, у якій окреслені основні гендерні ролі та стереотипи, що лежать в основі теорії про гендер. Також у межах дослідження було опрацьовано роботи таких учених як М. Кімміл, І. Броверман, У. Ліппман, Е. Оуклі, С. Павличко, Т. Марценюк та ін.*

*Мета статті – виявлення поведінкових форм сприйняття споживачів рекламної продукції із використанням гендерної стереотипізації.*

*Наукова новизна отриманих результатів: окреслено механізми впливу реклами з гендерною стереотипізацією на думку споживачів; досліджено рекламний ринок із порушеннями норм щодо висвітлення гендерів.*

У висновку слід виділити, що дослідження показало, що західний рекламний ринок використовує гендерні наративи значно рідше, ніж раніше, проте стереотипізація досі є загальним явищем серед менш популярних брендів. Однією з найбільш поширених проблем, яка залишається актуальною в рекламній продукції, є сексуальна об'єктивізація, коли людське тіло використовується як об'єкт або елемент декору. Вульгарне та неадекватне зображення осіб під прикриттям «естетики людського тіла» може призвести до серйозних наслідків, зокрема до насильства. Гендерні моделі, які систематично траншуються, мають властивість глибоко вкорінюватися у свідомість та змінювати мислення споживачів. Деякі рекламодавці, особливо ті, хто працює з маловідомими брендами, все ще вважають, що використання стереотипів є найкращим способом доносити своє повідомлення до споживача.

**Ключові слова:** гендер, стереотипи, реклама, ринок, імідж.

**The relevance of the chosen topic** lies in the prevalence of violations related to the depiction of gender aspects in advertising products. This leads to the formation of distorted perceptions among consumers about individuals of a certain gender, changes in the perception of individuals in social life, and fosters stereotypical thinking. Despite the trend towards tolerance in the world in recent years, the advertising market often continues to use tools that promote gender discrimination and create stereotyped gender images. This trend has negative consequences for society and hampers its development in the modern dynamic world.

#### **Analysis of key research and publications.**

The literature reviewed in this study encompasses a range of perspectives on gender stereotypes in advertising. L. Andrushko's research [1] delves into various facets of commercial gender stereotyping, focusing particularly on advertising strategies employed to construct normative gender discourses. Additionally, the studies conducted by T. Melnyk and L. Kobelianska [5] provide insights into the foundational gender roles and stereotypes that underpin gender theory.

Furthermore, the works of scholars like M. Kimmel [3], I. Broverman, along with others [11], W. Lippmann [9], A. Oakley [10], S. Pavlychko [7], T. Martseniuk [4], among others, were consulted during the course of this investigation.

**The aim of the research** is to identify the behavioral forms of consumer perception of advertising products using gender stereotyping. This objective necessitates the following tasks: 1. Investigate the specifics of gender stereotypes in advertising products; 2. Outline the Ukrainian and global advertising markets in terms of depicting gender stereotypes in advertising.

#### **Presentation of the main research material.**

Gender roles, established historically, are still perpetuated in the media, despite their diminishing relevance in today's ever-changing world. While men were traditionally associated with managerial activities and women with domestic chores, the emphasis has shifted over time. However, advertising continues to reinforce outdated norms. Generally, three stereotypical images of women are most commonly portrayed [6]:

**The Beauty:** This portrayal emphasizes physical appearance, often depicting women as sexually objectified. They are presented as devoid of logic, with their main priority being attractiveness.

**The Homemaker/Mother:** Women are depicted as homemakers, caregivers, primarily occupied with household chores or childcare. Such portrayals often strip women of any other life goals, perpetuating the idea that women excel in creating a familial atmosphere rather than in career advancement.

**The Businesswoman:** This portrayal depicts women as career-oriented individuals, successful and intelligent. However, they are often depicted as devoid of attractiveness in this context.

In the "Beauty" portrayal, women may be depicted as sexual objects or frivolous individuals. Often, these stereotyped images present women as entirely dependent on men, thereby negating women's independence. Such presentations are hyperbolic and clearly emphasize their stereotypical nature.

The advertising industry often portrays the «Businesswoman» as overwhelmed with work. She is depicted as someone who has lost the joy in life because her sole focus is on her career. This type of advertising can convey two messages: one showing the incompatibility of women with career growth and a happy personal life simultaneously, and the other «forcing» the heroine to juggle everything at once: career, family, hobbies. In the current context, such advertising seems far removed from reality and confines women to artificial boundaries.

Men are also frequently depicted in stereotypical ways in advertising products. Based on the analysis of advertising works, the following images were identified:

1. **The Successful Businessman:** Elegant, poised, driving expensive cars, dressed in business suits even at home, sporting expensive watches, often depicted as highly competent and capable of easily solving any task.

2. **The Seducer:** Masterfully flirts, surrounded by beautiful and often sexually objectified women, attractive, mysterious, excessively communicative, stylish.

3. **The Athlete:** Possesses a toned body, depicted in tight-fitting clothing or with a bare

torso, emphasizing well-developed musculature. He prefers a healthy lifestyle, characterized as rugged.

4. The Father: Typically preoccupied with family routines. Incompetent in childcare or exaggeratedly loving and attentive to his family.

5. The Buddy: An image of a man commonly used in advertisements for meat or alcoholic beverages. He is sociable, cheerful, and values friendship above all.

The depiction of idealized advertising images can have negative consequences in the long run, as it compels society to expect similar behavior from real individuals. Such gender-biased portrayals reinforce stereotypical notions of masculinity and femininity, contradicting behaviors typically exhibited by people in everyday life and perpetuating gender inequality. Moreover, differences between men and women may be depicted in a veiled manner or only within a specific context. Gender characteristics, besides beauty and physical strength, are also emphasized in differences in character. Women are portrayed as emotionally unstable, hysterical (the beauty), or conversely, devoid of joy in life (the businesswoman), hyperbolically positive (the homemaker), and so forth. Men are depicted as restrained, rational, serious (the businessman), or incompetent in tasks that a woman can easily handle (the father).

The National Council of Ukraine on Television and Radio Broadcasting identifies several types of gender stereotyping commonly used in the media [2]:

– Erotization – presenting individuals with elements of nudity that do not fall under the concept of the product. For example, if the main focus of an advertisement is selling swimsuits, showing bare body parts may be appropriate, but if an advertisement is for a car wash and the hero or heroine is depicted without clothing, then such an advertising campaign may be considered eroticized. Such advertising contains explicit scenes and has a vulgar subtext.

– Objectification – portraying women in a way that is oriented solely towards male consumers.

– Faceism – it is often used in the media, focusing attention on men's faces during demonstration and on women's bodies (when faced with faceism, men may also appear as experts, while women as beauties).

– Machismo – the cultivation of dominance over women. Representation of masculinity, aggression, and brutal behavior from representatives of the male gender.

One of the characteristics of gender-stereotyped advertising is the attention-grabbing tools for consumers. The advertising industry tends

towards so-called «clickbait» and memorability for potential buyers, and does not always consider ethics, and stirring up scandals can lead to higher ratings. Nevertheless, in recent years, considering the situation in the advertising market of Ukraine, the reputation institution is starting to regulate. Advertising should demonstrate images of both genders that are non-stereotypical and do not violate ethical norms. M. Kimmel believes that almost all strata of society to some extent differentiate between the male and female sexes, demonstrating gender inequality patterns and confidence in male dominance [3]. The advertising industry is to some extent a reflection of public opinion, sometimes it is closer to reality, and sometimes sharply distant, but in any case, advertising conveys existing stereotypes, simply emphasizing them.

Gender differentiation affects not only expected behavior patterns of different sexes but also the products offered to them. Many representatives of the feminist movement popularize the phrase «color has no gender», but marketers, retailers, and manufacturers do not always take this statement into account. Relatives at the birth of a child give parents pink cards with the inscription «congratulations, it's a girl», or blue ones «congratulations, it's a boy». In stores, clothing and accessories of these colors are often located in different departments, where pink will be in the women's segment and blue, predominantly in the men's, as they are stereotypically divided by gender. Pink items, as evidenced by research on disposable razors, are known to be more expensive. Items of this color may also have the label «specially for women», serving as a kind of lure. This marketing tool is called the «pink tax». It denotes the price difference for similar products for men and women. Despite the fact that this marketing move has been used before, it only attracted attention in 2015.

The New York City Department of Consumer Affairs (DCA), responsible for promoting fair and dynamic market development, conducted a study on the impact of gender factors on pricing in various product categories in New York City. Toys, children's and adult clothing, accessories, personal hygiene products, and more were studied. It was then found that women's products are priced 7% higher than identical items for men. Additionally, the analysis showed that women's and men's clothing presented in stores consisted of different textile bases. Women's clothing was made from more expensive raw materials. In the study of children's clothing, it was determined that the cost difference is smaller, but despite this, clothing for girls cost 4% more than for boys [8]. The breach of this issue led to resonance because

in 2020, the pink tax was abolished in New York City, and setting different prices for identical goods was considered a violation of legislative norms. Such steps towards changes regarding gender segregation in various industries are significant and contribute to the gradual eradication of stereotypes based on gender.

The rhetoric of dividing products into «men's» and «women's» was also observed in the advertising of Dirol chewing gum from the «For Her» and «For Him» collections. The very names already indicate gender distribution. The «for women» chewing gum was strawberry and cherry flavored (strawberry is often associated with femininity because it has a delicate flavor), while «for men» was tarhun mint flavored (mint flavoring is also often used in men's shampoos and associated with masculinity). The slogan was: «New Dirol for her and for him. Look, don't confuse». The commercial opened with a story about what would happen if Dirol were mixed up. Men, chewing the «For Her» gum, began to perform actions stereotypically considered feminine: one washed dishes, another cried over a melodrama, which was an exaggerated emphasis on female emotionality, and a third man twisted his hair, sitting in front of a dressing table in a robe. At one point, a woman entered the room dressed in a shirt, suspenders, and a cap. She asked if anyone had seen her Dirol, to which the men shook their heads in denial. It is noteworthy that after this advertisement, amateur videos with a satirical context appeared on the internet, parodying the Dirol advertisement. It was broadcast in many countries, including on Ukrainian television. Such advertising is biased and demonstrates the gender polarization of roles between men and women in society.

Similar content advertising was created for the Danone company. It presented a limited collection of yogurts «Danissimo» with the identical «For Her» and «For Him» series names, as in the Dirol series. This advertisement had several short versions with a duration of up to 12 seconds. It showed two yogurts in jars of brown and pink colors. The first was intended for men, and the second, accordingly, for women. The plot of all the videos has a similar content: in the commercials, women feed their partners with the yogurt named «For Him» with a teaspoon. The division of similar products into two genders may be a common marketing technique to attract consumers' interest, but it is inappropriate in terms of gender norms because it reinforces stereotypical perceptions formed in society.

In advertising narratives depicting the process of choosing a product, men are shown as oriented towards practical items, including technical gad-

gets, grills, tools for repairs, etc. Women are often depicted with signs of oniomania (shopaholism), a love for the color pink, shiny blouses and dresses, which they choose, evaluating the product solely based on its visual component. In such advertising, men are portrayed as rational, while women are portrayed as emotional and desiring to spend as much of their partner's money as possible.

Food product advertising typically exhibits role-based gender stereotyping, where the woman is in the kitchen, preparing food for her husband and children. This portrayal of women has a historical character, influenced also by the factor of motherhood. Since it is biologically determined that women have a reproductive function, society obliges them to adhere to the collective image of motherhood. From this, household duties and other factors arise. O. Kis' cites the reason for the preference for the image of the guardian in the context of Ukrainian womanhood and notes that the image of the guardian reflects traditional Ukrainian femininity stereotypes to some extent, albeit altered. Primarily, it relates to family values, where a woman's highest calling was precisely housework and raising children.

Videos advertising medical products, such as headache pills, often feature a similar storyline where a man falls ill, and a woman comes to his aid. This portrayal creates a false notion that men are incapable of taking care of themselves, so this function is assumed by the woman. Less commonly used is the mirrored approach, where the man still acts as the «rescuer».

Banner advertising (static or dynamic) used to attract attention more often employs the image of a woman. Often, eroticized and objectified images are used, commonly found in advertising for car dealerships, appliance repair shops, etc. This is one of the psychological techniques aimed at attracting a male audience. L. Andrushko emphasizes that comparing the two images, male and female, one can notice characteristic differences. Men in advertising products are associated with initiative and are often portrayed as serious, while the role of women is directed towards satisfying the needs of men [1].

**Conclusions and Recommendations.** Thus, character traits most commonly attributed to men in advertising products include:

- Serious.
- Intelligent.
- Innovative.
- Self-assured.
- Brutal.
- Capable.
- Dominant.

The above-mentioned male characteristics are used in advertising products to convey a holistic

image of men. Less commonly used are traits such as clumsiness or self-doubt.

Character traits most commonly described for women in advertising products include:

- Expressive.
- Sentimental.
- Busy.
- Compassionate.
- Frivolous.

It is notable that the characterization of women significantly differs from that of men. Thus, advertising emphasizes the diversity of women and men, reinforcing the gender biases formed in society, as the described emotional-behavioral forms can be inherent in both men and women in reality.

Overall, the perception of how men or women should be transforms within historical and socio-

cultural contexts. Common gender stereotypes today include the belief that women should take care of household duties, look after children, create a family atmosphere, while men should provide for women. These biases are referred to as gender roles, which are still perpetuated, especially in advertising works.

Additionally, alongside the concept of gender, there exist socially constructed characteristics of femininity and masculinity. This is manifested, for instance, in attributing to women tender, vulnerable character traits, a love for pink or pastel colors, romanticism, and emotional expression. In contrast, men are attributed qualities of strength, restraint of emotions (society and media often dictate messages that men do not cry), a predisposition towards business, and so on.

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