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**Master's Thesis**

**GENDER STEREOTYPING IN MASS MEDIA  
(based on the linguistic and discursive analysis of news articles and  
advertisements)**

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## АНОТАЦІЯ

Дослідження присвячене вивченню гендерних стереотипів у засобах масової інформації, зокрема тому, як мовні та візуальні елементи формують гендерне сприйняття у новинних статтях, журнальних рекламних оголошеннях, телевізійних комерційних роликах та рекламі в цифрових медіа. Актуальність дослідження полягає в усвідомленні того, як медіа продовжують відображати та закріплювати гендерні норми, незважаючи на постійні зусилля суспільства, спрямовані на просування гендерної рівності.

Об'єктом дослідження є гендерна репрезентація в мас-медійному дискурсі, а предметом - лінгвістичні та дискурсивні особливості гендерних стереотипів у різних медіаформатах.

Метою дослідження є вивчення того, як мова та медійний дискурс сприяють конструюванню, закріпленню та трансформації гендерних стереотипів у масовій комунікації.

Завдання передбачають: дослідження історичної еволюції гендерної репрезентації в мас-медіа; визначення поняття та класифікації гендерних стереотипів; аналіз сучасних теорій впливу ЗМІ; проведення лінгводискурсивного аналізу гендерної репрезентації в новинних оголошеннях та рекламі.

Гендерні стереотипи - це соціально сконструйовані переконання про ролі, якості та поведінку, які вважаються притаманними жінкам і чоловікам, і саме вони слугують центральним концептом дослідження.

Робота пропонує детальний аналіз гендерної репрезентації в різних медіаформатах з акцентом на лінгвістичні та дискурсивні механізми, за допомогою яких конструюються та підтримуються стереотипи. Результати дослідження вказують на стійкий дисбаланс: жінок часто зображують з точки зору їхньої зовнішності, емоцій та міжособистісних ролей, тоді як чоловіків частіше представляють як представників влади, раціональності та професійної компетентності. Такі патерни відображають і посилюють укорінені гендерні

ідеології в медійному дискурсі, непомітно формуючи суспільне сприйняття та соціальні очікування.

Загалом, гендерні стереотипи залишаються домінуючою складовою мас-медійного дискурсу, впливаючи на те, як сприймаються та оцінюються окремі особистості та соціальні ролі. Хоча цифрові платформи пропонують можливості для більш інклюзивної репрезентації, традиційні стереотипи залишаються вбудованими в медійні наративи. Ця робота сприяє ширшому розумінню ролі медіа у формуванні соціальних реалій і підкреслює необхідність критичного ставлення до медіаконтенту.

***Ключові слова:** гендер, стереотип, гендерні стереотипи, медіа-дискурс, новини, реклама.*

## ABSTRACT

This study investigates gender stereotyping in mass media, focusing on how language and visual elements shape gender perceptions in news articles, magazine advertisements, television commercials and digital media advertising. The relevance of the research lies in understanding how media continues to reflect and reinforce gender norms, despite ongoing societal efforts to promote equality.

The object of the study is gender representation in mass media discourse, while the subject of the research is the linguistic and discursive features of gender stereotyping in various media formats.

The aim of the study is to examine how language and media discourse contribute to the construction, reinforcement and transformation of gender stereotypes in mass communication.

The objectives include: tracing the historical evolution of gender representation in mass media; defining the concept and classification of gender stereotypes; analyzing contemporary theories on media influence; conducting linguistic and discursive analysis of gender portrayal in news reporting and advertisements.

Gender stereotypes are socially constructed beliefs about the roles, attributes and behaviors deemed appropriate for women and men, and they serve as a central concept of the research.

The study offers a detailed examination of gender representation in different media formats, with a focus on the linguistic and discursive mechanisms through which stereotypes are constructed and sustained. The findings of the research indicate a recurring imbalance: women are often depicted in relation to their appearance, emotions and interpersonal roles, whereas men are more commonly framed as figures of authority, logic and professional competence. Such patterns reflect and reinforce entrenched gender ideologies within media discourse, subtly shaping public perceptions and societal expectations.

Overall, gender stereotyping remains a dominant force in mass media discourse, affecting how individuals and social roles are perceived and valued. While digital platforms offer opportunities for more inclusive representations, traditional stereotypes

remain embedded in media narratives. This work contributes to the broader understanding of media's role in shaping social realities and highlights the need for critical engagement with media content.

***Keywords:*** *gender, stereotype, gender stereotypes, media discourse, news articles, advertisements.*

## CONTENTS

<b>INTRODUCTION</b> .....	7
<b>I. THEORETICAL FRAMEWORK OF GENDER REPRESENTATION IN MASS MEDIA</b> .....	10
1.1. Historical development of gender representation in media discourse .....	10
1.2. The concept of gender stereotype and its role in shaping media discourse .....	14
1.3 Contemporary theories on media representation and gender construction .....	20
1.3.1 Social learning theory and media influence.....	21
1.3.2 Cultivation theory in gender representation.....	25
1.4 Methodology for studying gender stereotypes in mass media .....	28
<b>Conclusion to Part 1</b> .....	33
<b>II. GENDER REPRESENTATION IN NEWS MEDIA COVERAGE</b> .....	35
2.1. Analysis of gender portrayal in news headlines .....	35
2.2. Representation of professional identity and gender in political news coverage	43
2.3. Construction of gender roles through language in sports news articles .....	49
<b>Conclusion to Part 2</b> .....	54
<b>III. LINGUISTIC ANALYSIS OF GENDER STEREOTYPING IN ADVERTISING DISCOURSE</b> .....	56
3.1. Verbal and visual representation of gender in magazine advertisements .....	56
3.2. Gender roles and stereotypes in television commercials .....	66
3.3. Digital media advertising: evolution of gender stereotypes in social media marketing .....	72
<b>Conclusion to Part 3</b> .....	79
<b>CONCLUSION</b> .....	82
<b>SUMMARY</b> .....	85
<b>REFERENCES</b> .....	89

## INTRODUCTION

In the contemporary world, mass media plays a crucial role in shaping public opinion, cultural norms and social behavior. As one of the most influential social institutions, media has the power to construct and perpetuate certain images, beliefs and values, including those related to gender.

Gender representation in mass media not only reflects existing societal norms but also actively contributes to their formation and reinforcement. The persistent portrayal of gender roles and stereotypes influences how individuals perceive themselves and others, shaping identities and expectations. Therefore, understanding how gender stereotypes are constructed and disseminated in mass media is essential for revealing underlying power structures and promoting gender equality.

The **relevance** of this study lies in the fact that despite the progress made towards gender equality, gender stereotyping remains deeply embedded in media discourse. Mass media, through various forms such as news coverage, advertisements and entertainment content, often reproduces traditional gender roles, influencing audience perceptions and reinforcing existing biases.

In the context of globalization and the rapid development of digital media, these stereotypes have gained new forms, making their analysis particularly significant. The study addresses the need for a comprehensive linguistic analysis of gender stereotyping across different media platforms, contributing to the broader understanding of how language constructs social realities.

The **purpose** of the research is to examine the linguistic and discursive mechanisms through which gender stereotypes are represented and perpetuated in mass media. The study aims to analyze how language and visual elements contribute to the construction of gender roles in various media contexts, including news articles, advertisements and television content.

According to the set goal, the following **objectives** have been defined:

- to explore the historical development of gender studies in media research and identify key milestones in the field;

- to define the concept of gender stereotype and its role in shaping media discourse;
- to examine contemporary theories on media representation and gender construction, focusing on social learning theory and cultivation theory;
- to analyze gender portrayal in news media coverage, particularly in headlines and political news;
- to investigate the construction of gender roles through language in sports news articles;
- to conduct a linguistic analysis of gender stereotyping in advertising discourse, focusing on magazine advertisements, television commercials and digital media marketing.

The **object** of the research is gender representation in mass media discourse.

The **subject** of the study is the linguistic and discursive features of gender stereotyping in different media contexts.

The **material** of the research comprises a diverse corpus of media texts, including 70 news articles from international news outlets, 30 magazine advertisements, 30 television commercials and 50 digital advertisements from various social media platforms.

To achieve the research objectives, the following linguistic **methods** are employed:

- method of sampling: selecting relevant media texts for analysis;
- quantitative and qualitative analysis: assessing the frequency and patterns of gender stereotypes;
- descriptive method: identifying and describing linguistic features of gender representation;
- semantic-component analysis: examining the meanings of lexical units related to gender;
- discourse-contextual and pragmatic analysis: exploring how language use in media reflects and constructs gender roles.

The **novelty** of the research lies in its comprehensive examination of gender stereotyping across multiple media platforms, with a focus on both linguistic and visual elements. The study provides new insights into how contemporary digital media has transformed traditional gender stereotypes, offering a fresh perspective on gender representation in the modern media landscape.

The **theoretical significance** of the research is that it enriches existing knowledge on gender representation in media discourse and contributes to the development of linguistic theories related to discourse analysis, pragmatics and sociolinguistics. The study also offers a deeper understanding of how media language shapes social realities, particularly in relation to gender.

The **practical significance** of the research is reflected in its potential application in media literacy education, journalism, advertising and gender equality initiatives. The findings can inform media practitioners, educators and policymakers about the subtle mechanisms through which gender biases are communicated, enabling them to develop more inclusive and balanced media content. Additionally, the study's conclusions can be utilized in designing educational programs aimed at fostering critical media consumption and challenging harmful gender stereotypes.

The work consists of an introduction, three chapters, conclusions to each part, a general conclusion, a summary, references, and encompasses 104 pages.

# **I. THEORETICAL FRAMEWORK OF GENDER REPRESENTATION IN MASS MEDIA**

## **1.1. Historical development of gender representation in media discourse**

The representation of gender in media discourse has undergone significant transformations over the centuries, influenced by sociopolitical changes, cultural shifts, and advancements in communication technologies. From early print media to the digital age, gender portrayals have both reinforced and challenged societal norms, reflecting broader ideological struggles and evolving conceptions of masculinity and femininity. A historical overview of gender representation in media discourse allows to trace key shifts and theoretical perspectives that have shaped the field.

The origins of gender representation in media discourse can be traced back to the development of the printing press in the 15th century. The advent of print media allowed for the dissemination of gender norms through literature, newspapers and pamphlets. Early publications, such as religious texts and moral treatises, often reinforced patriarchal ideologies, positioning women within domestic spheres while celebrating men as public figures and decision-makers (Raday, 2003: 669-676). Many of these texts, including sermons and conduct books, depicted women as naturally subordinate to men, reflecting dominant religious and philosophical beliefs of the time (Kitch, 2001: 45).

The emergence of women's magazines in the 18th and 19th centuries, such as Godey's Lady's Book in the United States, provided a platform for discussing femininity, but often within the confines of domesticity and moral virtue (Gough-Yates, 2003: 42). These publications reflected and reinforced the "cult of domesticity," which idealized women as caregivers and moral guardians (Rotman, 2006: 666).

Newspapers and periodicals in the 19th century played a pivotal role in shaping gender discourses. While male-dominated publications focused on politics, economics and global affairs, women's magazines concentrated on fashion, etiquette and household management (Ballaster et al., 1995: 89). This division reinforced the public-private dichotomy that placed men in the professional and political spheres while relegating women to the domestic domain.

In contrast, early feminist movements sought to challenge these restrictive representations. The suffrage press of the late 19th and early 20th centuries, including newspapers such as *The Woman's Journal*, played a crucial role in reshaping media discourse by advocating for women's rights and expanding representations of women beyond domestic roles (Rooks, 2004: 89).

Despite these efforts, mainstream newspapers and magazines continued to marginalize women's political and economic contributions, reflecting the dominant patriarchal structure of society (Byerly & Ross, 2006: 134). Some women's periodicals, such as *The Ladies' Home Journal*, began to introduce more progressive portrayals, albeit cautiously, to appeal to their readership while navigating societal expectations (Gough-Yates, 2003: 68).

The rise of radio and cinema in the early 20th century introduced new forms of gender representation, reinforcing and, at times, subverting traditional gender roles. Hollywood films of the 1920s and 1930s often depicted women as passive objects of desire or as *femme fatales*, reinforcing stereotypes that linked femininity with emotionality, beauty and dependence on men (Pravadelli, 2011: 1). Male characters, by contrast, were portrayed as strong, independent and rational, reflecting the hegemonic masculinity of the period (Connell, 2005: 81). These portrayals were closely tied to broader ideological structures, as film industries operated within social and political contexts that maintained rigid gender hierarchies (Mulvey, 1975: 11).

Radio, as a popular medium in the 1930s and 1940s, also played a role in shaping gender discourse. While some programs, such as soap operas, catered to female audiences and depicted women as central figures in domestic narratives, news and political broadcasts remained dominated by male voices, reinforcing the exclusion of women from public discourse (Lipsitz, 2001: 205).

During World War II, women were temporarily depicted as strong and capable workers in propaganda films and advertisements, as seen in the Rosie the Riveter campaign, but were later relegated back to domestic roles following the war's conclusion (Pfaff, 2011: 1-2). The post-war period saw a return to more traditional gender norms in media, with female characters being portrayed as devoted housewives

and nurturing mothers, reinforcing the idealized image of suburban domesticity (Hoover, 2010: 10-11).

The post-war era witnessed the proliferation of television, which became a powerful tool in shaping gender identities. The 1950s and 1960s were marked by rigid gender stereotyping in television programming, with women primarily depicted as homemakers and men as breadwinners (Feasey, 2012: 32-33).

Popular sitcoms such as *Leave It to Beaver* and *The Donna Reed Show* reinforced these gender norms, presenting idealized versions of family life that upheld traditional roles (Routman, 2016: 14-15). Even as women gained greater access to education and employment opportunities, television continued to depict them in limited roles, perpetuating the notion that a woman's primary function was within the home (Gerbner et al., 1980: 122).

The feminist movement of the 1960s and 1970s, however, challenged these representations, leading to a gradual shift in media portrayals. Second-wave feminism, which emphasized women's liberation and equal rights, influenced television narratives by introducing more independent and career-oriented female characters (Dow, 1996: 54).

Shows such as *Mary Tyler Moore* and *Murphy Brown* depicted women in professional settings, challenging traditional gender norms and reflecting the broader sociopolitical changes of the era (Guthrie, 2010: 20-23). Despite these changes, gender stereotyping persisted, with many female characters still being defined by their relationships with men or being portrayed as struggling to balance career and family life (Lotz, 2006: 77).

The advent of the internet and social media has further transformed gender representation in media discourse. The rise of digital platforms has allowed for greater diversity in gender portrayals, as marginalized voices gain visibility and challenge traditional stereotypes (Gill, 2007: 143). Digital media allow for greater agency in self-representation, with individuals curating their identities through platforms like Instagram, TikTok and YouTube.

However, the digital age has also perpetuated new forms of gender bias, including the objectification of women on social media and the persistence of gendered harassment in online spaces. Online platforms continue to promote unrealistic beauty standards, with women being judged primarily on their appearance rather than their abilities or achievements (Wolf, 2002: 88).

Feminist digital activism has played a crucial role in reshaping gender representation in the digital era, with movements such as #MeToo demonstrating the power of social media in challenging systemic gender inequalities (Mendes et al., 2019: 78). The #MeToo movement, initially founded by Tarana Burke and amplified by social media in 2017, revealed the widespread prevalence of sexual harassment and assault, particularly in male-dominated industries such as film industry, journalism and politics. By providing a platform for survivors to share their experiences, digital activism has disrupted traditional media narratives that often downplay or ignore gender-based violence (Gill & Orgad, 2018: 128). The impact of such movements extends beyond online discourse, influencing policy changes, workplace reforms and shifts in societal attitudes toward gender-based discrimination (Mendes et al., 2019: 81).

The rise of user-generated content on social media platforms has also facilitated alternative and more diverse representations of gender. Unlike traditional mass media, which is controlled by a limited number of gatekeepers, digital media allows individuals to create and disseminate content that challenges dominant gender norms (Nakamura, 2008: 119). This shift has provided greater visibility to underrepresented groups, including women of color, LGBTQ+ individuals and non-binary persons, who have historically been marginalized in mainstream media (Banet-Weiser, 2018: 52).

Influencers, activists and independent content creators use platforms such as YouTube, Instagram and TikTok to promote body positivity, gender fluidity and feminist discourse, often counteracting the limiting portrayals seen in traditional media (Duffy & Hund, 2015: 1-3).

Despite the increasing diversification of online gender portrayals, entrenched gender stereotypes persist across digital platforms, particularly in advertising, video

games and the entertainment industry (Banet-Weiser, 2018: 45). Online advertising continues to objectify women, frequently portraying them in hyper-sexualized roles to attract consumer attention (Gill, 2007: 156).

The gaming industry has been particularly scrutinized for its portrayal of female characters, who are often depicted as secondary figures, overly sexualized or lacking agency compared to their male counterparts (Shaw, 2014: 68). The digital age has thus introduced both opportunities and challenges in the fight against gender bias, demonstrating that while new media technologies have enabled resistance against traditional stereotypes, they have also reinforced structural inequalities in new and complex ways.

The historical development of gender representation in media discourse illustrates a complex interplay between media, culture and power dynamics. While early media forms largely reinforced traditional gender roles, successive waves of feminist thought and technological advancements have challenged and reshaped these representations. The digital era has introduced new opportunities for inclusivity and representation, yet it has also presented new challenges in combating gender bias. Understanding this historical trajectory is essential for critically analyzing contemporary gender portrayals in mass media and advocating for more equitable and nuanced representations.

## **1.2. The concept of gender stereotype and its role in shaping media discourse**

In science, the term gender was introduced to distinguish between the two concepts of sex and gender. Unlike biological sex, which refers to physical and physiological differences, gender is a social construct that encompasses the roles, behaviors, activities and attributes that a given society considers appropriate for individuals based on their perceived sex (Eklund et al., 2017; West & Zimmerman, 2009).

According to Shevchenko's definition, gender is a system of values, norms and characteristics of male and female behaviour, lifestyle and way of thinking, roles and

relationships between women and men modelled by society and supported by social institutions (ШЕВЧЕНКО, 2016).

Stereotypes are generalized and often oversimplified beliefs or assumptions about the characteristics, attributes and behaviors of members of particular social groups (Blum, 2004). According to Selivanova, a stereotype is a stable structure of consciousness, a fragment of the world picture that embodies the result of a certain group's cognition of reality and is its schematised standard feature (Селіванова, 2006: 579).

When applied to gender, stereotypes become powerful tools of social categorization that can perpetuate inequality and shape expectations about how individuals should think, act or appear (Ellemers, 2018). The emergence of gender stereotypes is due to the fact that the model of gender relations was built in a way that sex differences were prioritised over individual, qualitative differences in the personality of men and women (Ставицька, 2015: 34).

Gender stereotypes are socially constructed beliefs about the attributes, behaviors and roles that are considered appropriate for men and women (Cook & Cusack, 2010: 1-2). These stereotypes are deeply embedded in societal norms and have long played a pivotal role in shaping media discourse, influencing not only the representation of gender roles but also broader societal perceptions of gender identity, power relations and cultural norms. Media outlets, including television, film, advertising and digital platforms, serve as key sites for both reinforcing and challenging these stereotypes, making the study of their impact a crucial area of academic inquiry.

Koknova & Ovcharova define gender stereotypes as persistent perceptions of the differences between men and women, their place and roles in the family and society, which are characteristic of a particular society in a particular historical period. According to them, gender stereotypes shape expectations and attitudes about the behaviour of men and women in society (Кокнова, Овчарова, 2019: 25).

The concept of gender stereotypes has been widely examined in psychological, sociological and media studies literature. According to Eapen, stereotypes function as

cognitive shortcuts that help individuals categorize the world around them but often lead to oversimplifications and biases (Eapen, 2024: 1560). These biases, when perpetuated by the media, contribute to a narrow and often distorted portrayal of gender roles.

Bem introduced the gender schema theory, which suggests that societal expectations influence how individuals process and internalize gender-related information, reinforcing rigid conceptions of masculinity and femininity (Starr & Zurbriggen, 2017: 567). In media studies, this theoretical framework has been instrumental in understanding how gender norms are constructed and maintained through representation.

Media plays a crucial role in shaping and maintaining gender schemas because it repeatedly presents specific images and narratives about gender roles. For instance, men are often depicted as strong, dominant and career-oriented; women are portrayed as nurturing, emotional and primarily concerned with appearance or relationships. By consistently reinforcing these patterns, media representations normalize restrictive gender roles and make it difficult for alternative or fluid gender expressions to gain visibility.

Taking into account the essence and time of functioning in the language, Slinchuk divides gender stereotypes into traditional stereotypes (*breadwinner, Adam, Eve, strong sex, weak sex, opposite sex*) that have a long history of use and transmit age-old ideas about the nature and purpose of men and women in society; actualised stereotypical images (*prince-princess*), synchronised into modern discourse with their updated semantic characteristics; new stereotypical language formations (*Barbie, Superman, sex symbol, model*), which have appeared relatively recently under the influence of social development in accordance with modern realities of life (Слінчук, 2006: 10).

Gender stereotypes can be classified into descriptive stereotypes, which depict how men and women are (e.g., women are nurturing, men are assertive), and prescriptive stereotypes, which dictate how they should behave (e.g., women should be caregivers, men should be leaders) (Heilman, 2012: 114). These stereotypes are not

static, they evolve with cultural and historical shifts but often maintain a core structure that reinforces traditional gender roles. For instance, while women's participation in the workforce has increased, media discourse often continues to frame them within nurturing or subordinate roles, emphasizing their responsibilities as mothers and caregivers rather than as professionals or leaders.

One of the primary ways gender stereotypes shape media discourse is through framing, the process by which media select and emphasize certain aspects of reality while omitting or downplaying others (Khanya, 2024: 4). Gendered framing determines how individuals are portrayed and the meanings attributed to their actions.

Women and men are framed differently in media narratives, often reinforcing traditional gender roles. For instance, women are more likely to be framed in relation to their personal lives, emotions and appearances, whereas men are framed in terms of their achievements, authority and rationality (Kim, 2023: 5-8). This differential framing perpetuates stereotypes that men are active agents in society while women are defined by their relationships and physical attributes.

Moreover, framing extends beyond individual representation to broader societal narratives. Women's successes are often downplayed or attributed to luck rather than competence, while their failures are scrutinized more intensely than those of their male counterparts (Falk, 2008). This reinforces the stereotype that leadership and expertise are inherently masculine traits, discouraging women's participation in fields dominated by men, such as politics, business and science.

Media serves as both a mirror and a mold, reflecting societal attitudes and simultaneously shaping them. From print media to digital platforms, gender stereotypes are embedded in media texts through language, visuals and narrative structures. In advertising, for instance, men are frequently depicted as dominant, competent and career-driven, while women are associated with domesticity, beauty and passivity (Kniazian, 2014: 82). A study by O'Toole found that advertisements tend to objectify women by positioning them as passive recipients of male attention, reinforcing gender hierarchies (O'Toole, 2016: 27-28).

In news media, research indicates a persistent gender bias in reporting and representation. Women are often framed as victims or placed in human-interest stories rather than in reports on politics, economics or science. Men, by contrast, dominate as experts and authority figures, reinforcing the notion that leadership and expertise are inherently male traits (Ross & Carter, 2011: 1160). This pattern extends to language use in media, where women are more likely to be described in terms of their appearance or family roles, whereas men are defined by their professional achievements and actions (Litosseliti, 2006: 87).

Film and television have long been criticized for their role in perpetuating gender stereotypes. Mulvey's seminal work on the "male gaze" argues that cinematic narratives often position women as objects of male desire, reinforcing a patriarchal perspective (Mulvey, 1975: 11).

Despite increasing representation of strong female protagonists, many films and TV shows still adhere to traditional gender scripts, where male characters drive the plot while female characters serve as romantic interests or secondary figures. Studies by Pranian on gender representation in the film industry reveal that female characters are significantly underrepresented in leading roles, and when they do appear, they are often younger than their male counterparts and more likely to be defined by their relationships (Pranian, 2022: 8).

Digital media and social networking platforms have introduced new dynamics in gender representation, offering both opportunities for challenging stereotypes and perpetuating them. The self-presentation practices of influencers on various social media often follow traditional gender norms: women focus on beauty and lifestyle content, while men focus on fitness, technology and entrepreneurship. However, online feminist movements such as *#YesAllWomen* and *#HeForShe* have also used social media to counteract these stereotypes, advocating for more inclusive and diverse representations of gender (Banerjee & Kankaria, 2022: 81).

Gender stereotypes have a significant impact on shaping media discourse. They contribute to the consolidation and reproduction of unequal gender relations, limiting the opportunities and potential of individuals. By continuously presenting gendered

narratives that align with traditional stereotypes, media reinforces pre-existing biases, making it more difficult for alternative gender roles to gain mainstream acceptance. This process ultimately maintains a gendered hierarchy, where masculinity and femininity are positioned in opposition rather than as complementary or fluid constructs.

One of the significant consequences of gender stereotyping in media discourse is its influence on public perception and socialization. Media serves as a primary source of information and entertainment, shaping how individuals perceive themselves and others based on gendered expectations. Exposure to repetitive stereotypical portrayals can lead to the internalization of these norms, influencing career aspirations, self-esteem and interpersonal relationships. For instance, young girls who consume media that heavily emphasizes female beauty standards and domestic roles are more likely to develop restrictive beliefs about their professional ambitions and capabilities (Marquis, 2014: 14-16).

At the same time, the media also has the potential to challenge and deconstruct gender stereotypes. Progressive shifts in media representation, such as the increasing portrayal of non-binary and gender-fluid characters in television and film, signal an evolving discourse on gender norms. The emergence of feminist and gender-inclusive narratives in popular culture highlights the possibility of reshaping societal expectations and expanding the spectrum of gender roles.

The persistence of gender stereotypes in media discourse underscores the need for media literacy and critical engagement with gendered representations. Educational initiatives aimed at deconstructing media messages can empower audiences to recognize and challenge gender biases in the content they consume. Additionally, greater diversity in media production, ensuring that women, non-binary individuals and marginalized voices have agency in storytelling, can lead to more nuanced and equitable representations of gender.

It is also important to involve gender experts and activists in the process of creating and evaluating media content to ensure that it complies with the principles of gender equality. In addition, further research on gender stereotypes in media discourse

is essential to better understand their nature, mechanisms of influence and ways to overcome them. An interdisciplinary approach that combines the achievements of gender studies, media studies, sociology, psychology and other fields can help to better understand this phenomenon and develop effective strategies to combat the negative effects of gender stereotypes.

Consequently, gender stereotypes play a pivotal role in shaping media discourse, influencing societal perceptions and reinforcing traditional gender norms. From television and advertising to news and digital media, stereotypical representations of masculinity and femininity persist, often limiting individual identity and opportunities. However, growing awareness and critical engagement with media representations have paved the way for more inclusive portrayals, challenging outdated stereotypes and promoting gender equity.

### **1.3 Contemporary theories on media representation and gender construction**

The representation of gender in mass media is a complex and evolving field of study that has been analyzed through various theoretical lenses. Contemporary theories on media representation and gender construction provide crucial insights into the ways media messages shape societal perceptions of gender identities, roles and norms. These theories focus on the intricate relationship between media content, audience interpretation and the broader sociocultural structures that inform gender ideologies. By investigating these perspectives, scholars can better understand how gender constructs are maintained, challenged and negotiated within different media forms.

The development of media representation theories has been influenced by broader discussions in cultural studies, feminist media theory and communication research. Traditionally, gender roles in mass media have been framed through binary constructs of masculinity and femininity, reinforcing stereotypical narratives that align with patriarchal social structures. However, contemporary approaches to media analysis acknowledge the fluid and performative nature of gender, as theorized by Judith Butler (1990). These perspectives emphasize that gender is not merely a

biological or static category but is instead a socially and culturally constructed phenomenon perpetuated through media discourse (Butler, 2006: 8-9).

Among the most influential contemporary theories examining media's role in shaping gender perceptions are social learning theory and cultivation theory. Social learning theory suggests that individuals acquire gendered behaviors through observation, imitation and reinforcement from media representations (Bandura, 1977). Cultivation theory posits that long-term exposure to media content gradually shapes viewers' perceptions of reality, reinforcing dominant gender ideologies (Gerbner & Gross, 1976). These theories provide essential frameworks for understanding how repeated exposure to media representations influences audience attitudes toward gender roles.

By exploring these theoretical approaches, scholars can critically assess the power dynamics embedded within media narratives and advocate for more equitable and inclusive representations.

### **1.3.1 Social learning theory and media influence**

Social learning theory (SLT) is a psychological framework developed by Albert Bandura that explains how individuals acquire new behaviors, attitudes and beliefs through observation, imitation and modeling. Unlike traditional behavioral theories that emphasize direct reinforcement as the primary mechanism of learning, SLT introduces the idea that learning occurs within a social context and can take place purely through indirect experience (Bandura, 1977).

Bandura's research challenged the behaviorist notion that individuals must personally experience reinforcement to learn. Instead, he demonstrated that people, especially children, can learn by observing others, including parents, peers and models in media. This idea was formalized in Bandura's social cognitive theory, which highlights the interplay between personal, behavioral and environmental factors in shaping human behavior (Bandura, 2001).

SLT is particularly relevant in the study of media influence because mass media serves as a dominant source of social models. Through television, films, advertisements and digital media, individuals are exposed to countless behaviors and social norms that

shape their perceptions of reality (Huesmann & Taylor, 2006: 393). The theory helps explain how media representations contribute to gender stereotyping, as audiences learn and internalize traditional gender roles by repeatedly observing them in media content.

SLT operates through several cognitive and behavioral processes that govern observational learning. These processes explain how individuals perceive, interpret and ultimately adopt behaviors modeled in their environment. The four primary components of SLT are attention, retention, reproduction and motivation (Bandura, 1986).

Before learning can take place, an individual must first pay attention to the behavior of a model. Various factors influence attention, including the characteristics of the model, the complexity of the behavior and the observer's level of interest. Individuals are more likely to pay attention to models who are perceived as powerful, attractive, prestigious or similar to themselves (Bandura, 1977). In media, celebrities, influencers and fictional characters often serve as attention-grabbing models due to their status and appeal (Bussey & Bandura, 1999: 688).

People are more likely to focus on behaviors that they consider important or applicable to their own lives. For example, children and adolescents closely observe gendered behaviors depicted in films and TV shows because they seek guidance on social norms (Jamieson & Romer, 2008: 132-133).

Once attention is directed toward a model, the next step in the learning process is retention, or the ability to store and recall the observed behavior. SLT posits that individuals form mental representations of observed behaviors, which are stored in memory and retrieved when needed (Bandura, 2001).

Retention alone is insufficient for learning to occur, individuals must also be able to physically and cognitively reproduce the observed behavior (Bandura, 1986). Some behaviors require specific physical skills that not all observers possess. For example, a child watching a professional athlete may remember a move but struggle to replicate it.

Individuals must also have the confidence and self-efficacy to reproduce a behavior. If media repeatedly portrays women as passive and men as assertive, female viewers may feel less confident in adopting leadership behaviors.

Even when individuals have observed, retained and can reproduce a behavior, they may not necessarily do so unless they are motivated. Motivation determines whether an individual chooses to imitate a behavior based on expected rewards or consequences (Bandura, 1986).

If an individual receives positive feedback for imitating a behavior, they are more likely to continue that behavior. For instance, a young girl praised for dressing femininely may feel encouraged to conform to gender norms. Watching others receive rewards or punishment also influences whether an observer adopts a behavior. For example, if a film character is admired for displaying traditional masculinity, male viewers may adopt similar traits.

One of the most famous experimental demonstrations of social learning theory is Bandura's Bobo doll experiment, conducted by Albert Bandura, Dorothea Ross and Sheila Ross in 1961. This controlled laboratory study aimed to investigate whether children would imitate aggressive behavior observed in adults and, if so, under what conditions this imitation would occur. The researchers hypothesized that children exposed to an aggressive model would be more likely to exhibit aggressive behaviors themselves, supporting the idea that behavior can be learned through observation rather than direct reinforcement (Bandura, Ross, & Ross, 1961).

The experiment involved 72 children (36 boys and 36 girls) between the ages of 3 and 6 years, all of whom were enrolled in Stanford University's nursery school. The children were divided into three experimental conditions:

- aggressive model condition: children watched an adult (a model) behave aggressively toward a life-sized inflatable Bobo doll;
- non-aggressive model condition: children observed an adult playing peacefully with other toys in the room, ignoring the Bobo doll entirely;

- control condition: children did not observe any adult model and were simply allowed to play in the room without prior exposure to modeled behavior.

After the observation phase, each child was taken to a separate playroom filled with toys, including the same Bobo doll, and their behavior was carefully observed for 20 minutes. The researchers recorded the children's responses, specifically noting whether they imitated the aggressive, non-aggressive or neutral behaviors they had previously witnessed.

The results of the study provided compelling evidence for observational learning. Children who observed aggressive behavior were significantly more likely to imitate that aggression, both physically (hitting, kicking, and striking the doll with objects) and verbally (repeating aggressive phrases used by the model). Children exposed to a non-aggressive model or no model at all displayed significantly fewer aggressive behaviors compared to those who had witnessed aggression.

The effect was strongest when children observed a same-gender model. Boys imitated male aggressive models more than female models, while girls were more likely to imitate female aggressive models, suggesting that gender norms influence observational learning (Bandura, Ross, & Ross, 1961).

This study became a foundational experiment in the field of psychology and media studies, influencing decades of research on media violence and behavioral modeling. Later studies expanded on these findings, demonstrating that not only aggression but also prosocial behaviors, gender roles and stereotypes could be learned through observational modeling in media (Huesmann & Taylor, 2006; Bussey & Bandura, 1999).

Therefore, social learning theory provides a robust framework for understanding how media influences the development and reinforcement of gender stereotypes. Through processes of observation, imitation and repeated exposure, media serves as a powerful agent in shaping societal norms and individual behaviors related to gender. Recognizing this influence is crucial for developing strategies to promote

more equitable and diverse representations in media, ultimately contributing to a more inclusive society.

### **1.3.2 Cultivation theory in gender representation**

Cultivation theory, developed by American researchers George Gerbner and Larry Gross in the late 1960s and early 1970s, explores the long-term effects of television on viewers' perceptions of social reality (Gerbner & Gross, 1976). This theory is one of the three most cited theories in the field of mass communication research, published in leading scientific journals between 1956 and 2000.

Gerbner posited that prolonged exposure to television content subtly shapes audiences' beliefs and attitudes, aligning them more closely with the recurrent themes and narratives presented on screen. This theory underscores television's role as a central storyteller in modern society, influencing cultural norms and individual worldviews over time (Gerbner, 1969).

Gerbner initiated the Cultural Indicators Project to investigate the influence of television on societal perceptions. This comprehensive research endeavor aimed to analyze the messages conveyed through television and their potential impact on viewers' conceptions of social reality. Gerbner's work was particularly concerned with the portrayal of violence and its effects on audiences, leading to the broader development of cultivation theory. He argued that television's consistent and repetitive representations cultivate a shared set of perceptions among viewers, effectively shaping societal norms and expectations (Gerbner et al., 1986).

At the heart of cultivation theory is the distinction between "heavy" and "light" television viewers. Heavy viewers, typically those who watch television for four or more hours a day, are more susceptible to the long-term effects of television's repetitive messages, as their worldview tends to align with the dominant themes and representations found in television programming. By contrast, light viewers, who consume less television content, are less influenced by these narratives and are more likely to form their perceptions of reality based on personal experiences and external sources of information (Glynn & Jeong, 2003: 635).

Cultivation theorists argue that heavy viewers gradually develop perceptions that reflect the most common and recurrent themes in television, regardless of whether these portrayals accurately reflect real-world conditions. This cumulative exposure to television's depictions of social roles, relationships and power dynamics leads to a homogenization of perspectives among diverse audiences, reducing variations in viewpoints that might otherwise arise from differences in personal experiences, education or social background (Morgan & Shanahan, 2010).

A critical aspect of cultivation theory is the concept of "mainstreaming." It refers to the process through which heavy television viewers, despite coming from different social, economic and cultural backgrounds, develop a shared set of beliefs, attitudes and expectations about the world that align with dominant television narratives (Gerbner et al., 1994: 30-37). This effect occurs because television, as a mass medium, presents relatively consistent images and messages across different genres and programs. Over time, these messages shape and standardize viewers' perceptions, reinforcing widely accepted social norms, including those related to gender roles.

Research on gender representation in television has found that female characters are disproportionately depicted in stereotypical roles, such as caregivers, romantic partners or secondary figures in male-driven narratives (Fregolent, 2023: 5-6). The frequent exposure of heavy viewers to these portrayals can lead to the internalization of traditional gender norms, reinforcing societal expectations about femininity and masculinity. In this way, mainstreaming contributes to the perpetuation of existing gender stereotypes by presenting them as the norm, making alternative gender roles appear less familiar or acceptable.

Another important mechanism within cultivation theory is "resonance." It occurs when televised portrayals closely reflect the lived experiences of certain viewers, making media representations feel more real and personally relevant (Gerbner et al., 1986: 30). This effect is particularly strong for individuals whose real-world circumstances align with those depicted on screen, reinforcing and amplifying their preexisting beliefs. For instance, if a television show frequently portrays women as less competent leaders than men, and a female viewer has personally encountered

workplace discrimination, she may be more likely to internalize and accept this portrayal as a reflection of reality.

Empirical research has provided evidence supporting the application of cultivation theory to gender representation. A study by Scharrer & Blackburn explored the relationship between television viewing and perceptions of masculine gender role norms among emerging adults (Scharrer & Blackburn, 2017). The study found significant associations between the consumption of specific television genres, such as sitcoms, police and detective programs, sports and reality television, and the endorsement of traditional masculine norms. Notably, these associations were more pronounced among male respondents, indicating that television content may differentially influence gender perceptions based on the viewer's gender.

While cultivation theory has been instrumental in elucidating the media's role in shaping perceptions of reality, it has faced several critiques. One primary criticism is the theory's tendency to treat audiences as passive recipients of media messages, potentially overlooking the active role individuals play in interpreting and negotiating media content. Critics argue that factors such as personal experiences, cultural background and critical viewing skills can mediate the influence of television content on perceptions of reality (Potter, 2014).

Additionally, some scholars contend that cultivation theory may not adequately account for the complexity of media consumption in the contemporary digital age, where audiences engage with a diverse array of media platforms and content (Katz & Fialkoff, 2017).

At the same time, in 2010, researchers Michael Morgan & James Shanahan published an article entitled "The State of Cultivation," which substantiated the idea that the theory of cultivation is still relevant (Morgan & Shanahan, 2010). However, the authors point out that now, in the age of information technology, future research on the effect of cultivation will be conducted with the changes in the media itself in mind.

Therefore, researchers working within the framework of the cultivation theory are trying to expand the scope of its application, modify the theory itself and adapt it to new realities, because, in addition to television, which still dominates the mass media

in the daily dissemination of information, viewers have many more sources from which to receive information.

Despite all the criticism, cultivation theory remains a valuable framework for understanding the potential long-term effects of media exposure on societal attitudes and beliefs, particularly concerning gender representation. In the digital era, where media consumption is more fragmented and personalized, the principles of cultivation theory can be extended to examine how various forms of media collectively contribute to the shaping of gender norms.

Moreover, cultivation theory can inform media literacy initiatives aimed at fostering critical engagement with media content. By encouraging audiences to critically analyze and question the representations presented in media, such initiatives can mitigate the potential reinforcing effects of stereotypical portrayals and promote a more nuanced understanding of gender roles.

Consequently, cultivation theory offers a comprehensive lens through which to examine the media's influence on gender representation. By highlighting the cumulative effects of prolonged media exposure, the theory underscores television's role in shaping and reinforcing societal perceptions of gender roles. As media landscapes continue to evolve, ongoing research grounded in cultivation theory will be essential to understand and address the media's role in perpetuating or challenging gender stereotypes.

#### **1.4 Methodology for studying gender stereotypes in mass media**

The methodology for studying gender stereotypes in the language of the media is a comprehensive system of approaches, methods and analysis tools aimed at identifying, describing and interpreting the peculiarities of gender representation in media discourse. Developing an effective methodology is a key task to ensure the validity and reliability of research results in this area.

The theoretical and methodological basis for the study of gender stereotypes in the language of mass media are the provisions of critical discourse analysis (CDA), feminist linguistics, sociolinguistics and media linguistics. These disciplines provide a

framework for identifying, analyzing and interpreting the ways in which gender is constructed and represented in media texts.

Critical discourse analysis (CDA) is a key theoretical foundation for studying gender representation in media. Developed by scholars such as Norman Fairclough (2010), Ruth Wodak (2001) and Teun van Dijk (2015), CDA examines the relationship between language, power and ideology in discourse. It provides a systematic approach to identifying gender biases, implicit stereotypes and power asymmetries in media texts. CDA helps to uncover how language use in the media contributes to maintaining or challenging gender norms and stereotypes (Fairclough, 2010; Wodak, 2001; van Dijk, 2015).

Feminist linguistics plays a crucial role in the analysis of gendered discourse in the media. This approach emerged in response to traditional linguistic studies that overlooked gender-related issues. Scholars such as Deborah Cameron (2005) and Sara Mills (2003) argue that language is not neutral but reflects and reinforces societal power structures. Feminist linguistics focuses on gendered language use, including the presence or absence of feminine forms, the connotations of gender-marked vocabulary and the ways in which men and women are linguistically positioned in media narratives (Cameron, 2005; Mills, 2003).

Sociolinguistics provides another critical perspective, emphasizing how language reflects social structures, including gender roles and stereotypes. Scholars such as William Labov (1991) and Deborah Tannen (2007) have contributed to understanding language variation and gender differences in communication. Sociolinguistic studies examine patterns of language use in media discourse, exploring how male and female speakers are represented differently in terms of linguistic style, politeness strategies and conversational dominance (Tannen, 2007; Labov, 1991).

Media linguistics examines how language functions within media texts and how it shapes public perceptions. A key concept in this field is framing, introduced by Erving Goffman (1986) and later developed by Robert Entman (1993). Framing theory explains how media discourse structures reality, influencing how audiences interpret gender roles. Media linguists analyze how lexical choices, syntactic structures, and

narrative strategies contribute to the construction of gender stereotypes in journalism, advertising, and entertainment media (Goffman, 1986; Entman, 1993).

Given the complex nature of gender stereotypes in media discourse, an interdisciplinary approach is essential. This approach integrates perspectives from multiple disciplines to provide a more comprehensive analysis of how gender representations are constructed, maintained and interpreted in media contexts. The combination of different methods allows for a nuanced and multifaceted understanding of the phenomenon. In particular, the methods of linguistic analysis, sociological methods, psycholinguistics and cognitive linguistics play an important role.

Linguistic analysis examines the structural and lexical features of media language, focusing on the use of gendered vocabulary, pronouns, syntactic structures and discourse markers that reveal implicit or explicit biases in media texts (Baker, 2014). Corpus linguistics techniques, such as keyword analysis and collocation patterns, help uncover recurring gendered language in media discourse (McEnery & Hardie, 2012: 41).

Sociological methods investigate the broader social and cultural forces that influence how gender is represented in the media (Connell, 2009). These approaches take into account historical gender norms that have shaped societal expectations over time, as well as the power structures that determine who controls and shapes media narratives and whose voices are amplified or marginalized. Additionally, sociological analysis explores the role of institutions, such as the government, education systems and the media industry itself, in reinforcing or challenging gender stereotypes through policies, content production and audience reception.

Psycholinguistics examines how language affects cognitive processes, particularly in how individuals perceive and categorize gender roles (Saleem et al, 2025: 327). Through psycholinguistic methods, researchers can analyze how media consumers process and internalize gender stereotypes, providing valuable insights into the cognitive effects of gendered discourse.

Cognitive linguistics studies conceptual metaphors, frames and cognitive schemas that shape public perceptions of gender in media (Gonzalez-Marquez et al.,

2007: 31). Gendered metaphors in media (e.g., *the weaker sex*, *glass ceiling*) contribute to the reinforcement of societal stereotypes and expectations (Grangeiro et al., 2022: 1523-1524).

An important methodological aspect is also the definition of criteria for selecting material for the study. When forming a sample of media texts, it is necessary to take into account such parameters as the type of media, frequency of publication, thematic focus, target audience and geographical coverage.

Media sources are diverse and include print media (newspapers, magazines), audiovisual media (television, film) and digital media (social media, blogs). Each format employs different linguistic strategies for gender representation, with print media relying on textual discourse, audiovisual media incorporating multimodal communication and digital media reflecting real-time interaction and user-generated content (Vértesy, 2020: 13-16).

The frequency of publication plays a crucial role in shaping gender representations. Daily publications often focus on current events and may reinforce dominant gender narratives, whereas weekly and monthly publications may allow for more reflective and analytical perspectives on gender discourse.

The subject matter of media texts significantly influences gender representation. Political and business-related content often exhibits a stronger presence of male-dominated discourse, whereas entertainment and lifestyle media may perpetuate stereotypical portrayals of femininity and masculinity (Wood, 2005: 31-39).

The demographic profile of the media's intended audience shapes the way gender is portrayed. Media targeted at male audiences may emphasize assertiveness and dominance in gendered discourse, whereas media aimed at female readers might reinforce themes of beauty, emotion and domesticity (Gill, 2007: 23-24). Understanding the audience helps contextualize the linguistic strategies employed.

Media discourse varies across cultures and national contexts, reflecting different societal norms and values regarding gender roles. A comparative analysis of media texts from different countries enables a broader understanding of how gender stereotypes are constructed and contested in diverse socio-political environments

(Couldry & Hepp, 2012: 249). Cross-cultural comparisons also highlight the influence of globalization on gendered language use in media.

The advent of computational linguistics and corpus linguistics has revolutionized the study of gender in media by enabling large-scale text analysis. These methods allow researchers to analyze vast amounts of textual data systematically, uncovering hidden patterns in gender representation (Baker, 2006).

By using extensive linguistic corpora, researchers can track the frequency and distribution of gender-marked vocabulary, revealing underlying biases in media texts. In addition, with the help of linguistic corpora, it is possible to examine words that frequently co-occur with male or female referents, highlighting implicit associations and stereotypes within media discourse.

The methodology for studying gender stereotypes in media should also take into account the ethical aspects of research. This includes the issues of objectivity and impartiality of the research, protection of personal data, consideration of cultural specificity and sensitivity to gender issues. Researchers must strive to avoid bias in data interpretation, ensuring that personal beliefs do not influence analytical outcomes. Given that gender roles and stereotypes vary across cultures, researchers must acknowledge these differences to prevent ethnocentric judgments. When analyzing media discourse, researchers should ensure anonymity and confidentiality for individuals mentioned in the data, particularly in cases involving personal narratives or sensitive topics.

To sum up, a well-structured methodology is essential for examining how gender stereotypes are constructed and reinforced in mass media. By combining linguistic, sociocultural and computational approaches, researchers can uncover underlying biases and patterns in media discourse. A comprehensive methodological framework enables a more nuanced analysis of gender representation in media and helps reveal the ways in which language contributes to the reinforcement or transformation of societal gender norms.

## **Conclusion to Part 1**

The theoretical framework of gender representation in mass media reveals the complex interplay between media narratives, cultural norms and societal power structures. Throughout history, media has both reinforced and contested traditional gender roles, evolving alongside technological advancements and shifting ideological landscapes. Early media forms, such as print and radio, often perpetuated patriarchal ideologies, while later feminist movements and digital platforms created spaces for resistance and more diverse representations.

The concept of gender stereotypes represents socially constructed beliefs about the attributes, behaviours and roles that are considered appropriate for men and women. These stereotypes function as cognitive shortcuts, shaping perceptions and expectations through repeated media portrayals. Gender stereotypes influence everything from advertising to news framing, often reinforcing binary and hierarchical gender norms.

Theoretical perspectives such as social learning theory and cultivation theory provide critical lenses for understanding how media cultivates and sustains these stereotypes. Social learning theory demonstrates how individuals internalize gendered behaviors through observation and imitation, while cultivation theory highlights the long-term effects of media exposure on audience perceptions of reality. Together, these frameworks underscore media's dual role as both a mirror of societal attitudes and a mold shaping them.

The methodology for studying gender stereotypes in media further demonstrates the necessity of an interdisciplinary approach, combining linguistic, sociological and psychological methods to uncover the nuanced ways in which gender biases are embedded in media discourse. By employing tools like critical discourse analysis and computational linguistics, researchers can systematically identify and challenge these biases, advocating for more equitable representations.

Ultimately, this research underscores the media's profound influence in constructing and perpetuating gender norms, while also acknowledging its potential to challenge and redefine them. As media continues to evolve, fostering critical media

literacy and inclusive representation remains essential in dismantling harmful stereotypes and advancing gender equity.

## II. GENDER REPRESENTATION IN NEWS MEDIA COVERAGE

### 2.1. Analysis of gender portrayal in news headlines

News headlines serve as the first point of engagement for readers, often shaping initial impressions and influencing public discourse. Crafted to capture attention, they summarize key aspects of a story while embedding implicit messages about the individuals or events they describe.

Linguistic choices in headlines frequently reflect and reinforce societal norms, particularly regarding gender. News headlines about women tend to highlight personal attributes such as appearance, relationships and emotions, whereas those about men typically emphasize achievements, authority and professional impact (Костюк, 2012: 117-118). This discrepancy in framing extends across multiple fields, including politics, entertainment and sports, contributing to the broader perception of gender roles in society.

Women in politics are frequently portrayed through the lens of their personal lives rather than their professional roles. The emphasis is often placed on their familial responsibilities or appearance, whereas male politicians receive coverage centered on leadership and policy decisions.

A vivid example is the media coverage of New Zealand Prime Minister Jacinda Ardern's pregnancy in 2018. Many headlines prioritized her role as a mother over her position as a world leader:

*"Jacinda Ardern: New Zealand PM reveals she is pregnant"* (BBC News)

*"Jacinda Ardern: Working mums on how to survive a short maternity leave"*  
(BBC News)

*"New Zealand's Prime Minister is pregnant and will take 6 weeks of maternity leave"* (CNBC)

These headlines highlight her pregnancy rather than her governance. Meanwhile, when Japan's environment minister, Shinjiro Koizumi, took paternity leave in 2020, headlines demonstrated people's shock and incomprehension at the minister's decision:

*“Japan’s environment minister is taking paternity leave and the country is shocked”* (ABC News)

This contrast suggests that motherhood is often treated as a defining factor for female leaders, while fatherhood is viewed as secondary to a male politician’s career.

A similar discrepancy was evident in the coverage of former Finnish Prime Minister Sanna Marin. When videos surfaced of her dancing at a private party, many media outlets framed the incident as inappropriate, questioning her professionalism:

*“Finland’s PM Sanna Marin faces backlash after leaked dancing video”* (Politico)

*“Sanna Marin: How much partying is too much for a leader?”* (BBC News)

In contrast, British Prime Minister Boris Johnson was involved in the “Partygate” scandal, where multiple gatherings were held at 10 Downing Street during COVID-19 lockdowns. While the media reported extensively on the events, headlines often focused on the political ramifications rather than personal judgments:

*“Boris Johnson under more pressure over new lockdown ‘Partygate’ photos”* (CNN)

This headline centers on the political consequences and pressures faced by Johnson, rather than casting aspersions on his personal conduct.

The contrasting media treatments suggest that female leaders’ personal actions are more likely to be scrutinized in terms of character and professionalism, whereas male leaders’ controversies are often framed around political implications.

The entertainment industry provides some of the most striking examples of gendered language in media. Female celebrities are frequently reduced to their physical attributes, while male celebrities are framed in terms of their achievements and professional contributions.

Coverage of actress Margot Robbie frequently highlights her fashion choices, even when discussing her film career:

*“Barbie star Margot Robbie stuns in plunging gown on red carpet at awards bash in Australia”* (The Sun)

Meanwhile, an article about actor Robert Pattinson at a premiere had a different focus:

*“Robert Pattinson Explains His Approach To Bruce Wayne For ‘The Batman’”*  
(Heroic Hollywood)

*“Robert Pattinson Is Proving Why He’s The Perfect Choice For Batman”*  
(Forbes)

While both actors were attending major premieres, Robbie’s coverage centers on her appearance, while Pattinson’s coverage focuses on his professional insights. This reflects a broader trend where men are valued for their work, while women are often judged based on aesthetics.

A widely circulated example of media bias is the difference in how Beyoncé and D’banj were reported on when they performed at the Global Citizen Festival in 2018. Headlines describing Beyoncé focused on her outfit, while D’banj’s focused on his performance:

*“Global Citizen Festival: From D’Banj’s Performance To Beyonce’s Exciting Costumes, Catch Up On All The Thrilling Moments”* (Style Rave)

This pattern reinforces the notion that a woman’s value in the entertainment industry is linked to her visual appeal, whereas a man’s is linked to his artistic contribution.

Sports journalism also exhibits stark differences in how male and female athletes are portrayed. Women’s headlines frequently focus on their personal lives, fashion or emotions, while men’s coverage highlights their athletic performance and achievements.

Coverage of Serena Williams often emphasizes her personal life and motherhood alongside her sports career:

*“Serena Williams opens up about struggling to balance motherhood and tennis”*  
(HELLO!)

In contrast, when Rafael Nadal and Roger Federer announced their retirements, the media focus remained on their achievements:

*“Tennis legend Rafael Nadal, 22-time Grand Slam winner, to retire”* (The Washington Post)

*“Tears flow as curtain comes down on Federer’s glittering career”* (Reuters)

Despite all three being among the greatest athletes of all time, Williams’ identity as a mother frequently becomes a central theme in her coverage, in contrast to the male athletes and their career achievements.

The lexical choices in media headlines reflect and reinforce gender stereotypes. Women’s coverage disproportionately emphasizes appearance, relationships and personal roles, while men’s headlines prioritize professional achievements and actions. This discrepancy subtly shapes public perception, reinforcing outdated gender norms.

Media representations often exhibit gender biases in the way individuals are identified, particularly through the use of titles and descriptors. Women are frequently referred to in relation to their familial roles or their associations with male counterparts, whereas men are predominantly identified by their professional titles or accomplishments. This practice not only diminishes women’s professional identities but also reinforces traditional gender stereotypes.

Amal Clooney, an esteemed human rights lawyer with an impressive career representing high-profile clients and advocating for international justice, has often been overshadowed by her marriage to actor George Clooney. Media headlines have frequently prioritized her role as a spouse over her professional achievements. For instance:

*“George Clooney’s wife Amal stuns in light pink lacy gown as she’s honoured at DVF Awards”* (The Mirror)

*“George Clooney’s wife Amal, 44, stuns in thigh-skimming minidress at afterparty with actor”* (Daily Express)

Such headlines reduce Amal Clooney’s identity to her marital status, neglecting her significant contributions to human rights law. This framing not only undermines her professional expertise but also suggests that her value is predominantly linked to her appearance and her relationship with a prominent male figure.

Ursula von der Leyen's ascension to the presidency of the European Commission in 2019 marked a significant milestone in European politics. Despite her extensive political experience, including serving as Germany's Minister of Defence and holding other ministerial positions, media coverage at times emphasized her role as a mother over her professional qualifications. Notably, some outlets introduced her with headlines such as:

*"1st woman — mother of 7 and Merkel disciple — is nominated to lead EU's executive commission"* (Fox News)

*"Ursula von der Leyen: Merkel loyalist, mother of seven"* (France 24)

While her role as a mother is an integral part of her identity, leading with this information in the context of her professional appointment shifts focus from her qualifications and the significance of her new position. This approach subtly implies that her familial status is more noteworthy than her professional accomplishments, a framing seldom applied to male counterparts.

In contrast, male professionals and politicians are typically recognized primarily for their career achievements, with personal life details often omitted or placed secondary. For instance, when David Cameron became Prime Minister of the United Kingdom in 2010, media coverage predominantly concentrated on his political journey, policy positions and leadership qualities:

*"Election 2010: David Cameron becomes new UK Prime Minister"* (BBC News)

*"David Cameron, former PM and now Britain's new foreign minister"* (Reuters)

*"The Secret of David Cameron's Success"* (City Journal)

His role as a father was seldom highlighted in the context of his professional responsibilities. Notably, it wasn't until his resignation in 2016 that his children made a public appearance, emphasizing the media's prior focus on his political persona rather than his familial role:

*"David Cameron's children just appeared on TV for the first time, for his resignation"* (Quartz)

Similarly, Jeff Bezos, the founder of Amazon, is predominantly portrayed in the media as a pioneering business magnate and innovator. Coverage centers on his entrepreneurial ventures, market strategies and technological advancements. For instance, discussions about his wealth, business decisions and space exploration endeavors with Blue Origin are prevalent:

*“Amazon boss invests in uni’s ‘super moss’ study”* (BBC News)

*“Jeff Bezos to sell another \$5bn of Amazon shares”* (BBC News)

*“Amazon founder Jeff Bezos sells shares worth over \$4bn”* (BBC News)

*“Jeff Bezos unveils plans for ‘space business park’”* (BBC News)

His role as a father to four children is rarely mentioned in professional contexts, highlighting the media’s emphasis on his corporate achievements over personal life.

This disparity in media representation underscores a broader societal tendency to evaluate women through the lens of their personal relationships and roles within the family, while men are appraised based on their professional accomplishments.

Media headlines often exhibit gender biases through the use of passive voice, which can obscure the agency of perpetrators, particularly in cases involving violence against women. This linguistic choice not only diminishes the accountability of the aggressors but also subtly shifts focus onto the victims, reinforcing societal stereotypes and potentially influencing public perception.

For instance, a headline stating, *“Woman killed in NT town’s second suspected DV death since July”* (The Guardian, 01 October 2024), fails to convey the critical information that the woman’s death was the result of a violent act perpetrated by her partner. In contrast, rephrasing it to *“Man killed woman after domestic dispute”* places the focus on the perpetrator’s actions, appropriately assigning responsibility.

Frazer & Miller investigated how grammatical choices, particularly the use of passive voice, influence perceptions of domestic violence (Frazer & Miller, 2009: 65). In a content analysis of 200 lead paragraphs from The Boston Globe, they found that 27.1% of verb phrases describing male-on-female violence were in the passive voice, compared to 20% for female-on-male violence.

The consistent use of passive voice in reporting incidents involving women contributes to a narrative that can inadvertently minimize the severity of such events and the accountability of the perpetrators. It also reflects and reinforces broader societal patterns of gender bias, where women's experiences are often framed in ways that diminish their agency and the culpability of those who harm them.

Media coverage often exhibits gender biases in framing narratives about public figures, particularly through the emphasis on emotional attributes for women and rational or strength-based qualities for men. This disparity not only influences public perception but also reinforces traditional gender stereotypes.

Kamala Harris's coverage during the 2024 presidential campaign emphasized her warmth as a special trait:

*"Kamala Harris' warmth is her super power"* (The Seattle Times)

While this quality is positive, the framing subtly implied that her ability to connect emotionally with voters was more important than her policy positions or qualifications. This type of emotional framing is common for female politicians, who are often judged on their interpersonal skills rather than their professional capabilities or political expertise.

Media coverage of Meghan Markle often focuses on her emotional experiences, such as her struggles with royal life or her relationship with her father:

*"Meghan Markle gets emotional about the struggle of being a mom as a royal"*  
(Page Six)

*"Meghan Markle tears up as she admits life in the spotlight is a struggle"*  
(HELLO!)

Headlines like these emphasize her emotions, framing her as a victim of circumstance rather than a strong, independent figure.

During the 2016 and 2024 elections, Donald Trump was frequently described using words like *power, decisiveness, strength, and leadership*:

*"Trump shows the power of personality on the global stage"* (The Hill)

*"Win or Lose, Trump Will Remain a Powerful and Disruptive Force"* (The New York Times)

His ability to make tough decisions and assert his policies was consistently highlighted, portraying him as a strong, rational figure in contrast to the emotional framings often applied to Hillary Clinton and Kamala Harris. The media often linked his ability to make bold, controversial statements to his leadership capabilities, presenting him as a strong leader.

Barack Obama's leadership was often framed in terms of calm rationality, particularly during crises such as the 2008 financial crash or international conflicts:

*"Obama has a calm, disciplined approach to challenges"* (Government Executive)

Media coverage of Obama's actions tended to focus on his intellectual capabilities, reasoned decision-making and his steady hand during periods of uncertainty. This framing contrasts with the emotional framing of female leaders.

Jeff Bezos is consistently portrayed as a visionary leader focused on business growth and strategic planning. His media coverage tends to emphasize his decision-making skills, innovative thinking and entrepreneurial vision:

*"Jeff Bezos' Next Frontier. A Bold Leap Forward with AI"* (Cynosure)

*"Jeff Bezos: A Down-to-Earth CEO Reaching for the Stars"* (ABC News)

*"Jeff Bezos wants flight to expand 'new frontiers' in space"* (UPI)

Bezos is rarely, if ever, described in emotional terms. Instead, his ability to think strategically and drive Amazon's expansion is the central focus. This reflects the traditional framing of male leaders as rational, logic-driven individuals with a clear vision.

The way the media frames men and women in political, professional or public contexts can significantly shape public perception. Emotional framing of women, often coupled with rational or strength-based framing of men, reinforces outdated gender stereotypes. It's crucial that media outlets become more aware of these biases and strive for more equitable representations, focusing on achievements and professional competencies rather than gendered characteristics.

To conclude, the analysis of gender portrayal in news headlines reveals persistent patterns of stereotyping and linguistic bias. Male figures are more frequently

highlighted, often associated with power, action and leadership, while women tend to be underrepresented or framed in terms of appearance, emotion or domestic roles. These tendencies not only reflect but also reinforce broader societal attitudes towards gender, underscoring the media's role in shaping public perceptions and sustaining traditional gender hierarchies.

## **2.2. Representation of professional identity and gender in political news coverage**

The representation of professional identity in political news coverage is often shaped not only by the political role of the individual but also by their gender, which influences both the selection of news stories and the discursive framing of political figures. Unlike news headlines, which tend to encapsulate gender bias in condensed, evaluative language, full news articles offer a broader narrative space where professional identity is constructed, negotiated or undermined.

While male politicians are frequently associated with competence, authority and leadership, female politicians tend to be evaluated through more ambiguous or contradictory terms that emphasize their personality traits, emotionality or private lives over professional accomplishments. This unequal representation contributes to the symbolic marginalization of women in political spheres and reinforces traditional gender hierarchies.

One of the most revealing mechanisms of gendered representation in political news coverage lies in the use or omission of professional titles and institutional role attributions. This linguistic practice is not merely a matter of stylistic preference but a reflection of underlying gendered assumptions about authority, expertise and legitimacy in the public sphere.

Male politicians are frequently referred to by their full professional titles or surnames, reinforcing their status, legitimacy and institutional authority. This framing signals their centrality in political discourse and affirms their perceived natural alignment with leadership roles. For instance, in the articles published by *The Economic Times* (23 December 2022) and *The Telegraph* (4 January 2023), Rishi Sunak is consistently introduced and referred to as “*Prime Minister Rishi Sunak.*”

These articles, covering Sunak's handling of the NHS strikes and his economic policies, repeat this full title at several points, ensuring that his role as the head of government is unmistakably foregrounded.

Likewise, a New York Times article (9 February 2023) covering President Joe Biden's State of the Union address uses the phrases "*President Biden*" and "*Mr. Biden*" throughout the piece. In subsequent mentions, the article uses constructions such as "*the President said*" or "*Mr. Biden pledged/urged/stressed*" thereby maintaining the emphasis on his institutional role. This consistency in title use helps solidify male politicians' presence as authoritative and credible figures in political narratives. Their expertise is rarely questioned, and their titles function as a shorthand for their experience and power.

In contrast, women politicians are frequently introduced with only their first names or are delayed in being attributed their official roles, which subtly undermines their institutional legitimacy. Throughout her political career, Hillary Clinton has often been referred to simply as "*Hillary*," both in media coverage and campaign materials. For instance, before the start of her 2016 presidential campaign, The New Republic published an article (12 April 2015) titled "*There's nothing inevitable about Hillary*". Apart from the fact that the presidential candidate was referred to by her first name in the headline of the news article, this tendency continued throughout the piece, rarely even mentioning her surname.

Another news article from BBC News (27 July 2016) demonstrates the cultural support Clinton received during her campaign, particularly from female celebrities. However, even in this piece, the politician is repeatedly referred to only by her first name.

In addition, according to researchers Uscinski & Goren, during the 2008 presidential campaign, Hillary Clinton was referred to by name four times more often than her rival Barack Obama (Uscinski & Goren, 2011).

Another way the media addresses female politicians is through the use of nicknames, which may appear affectionate but can carry connotations that subtly undermine their professional authority. A notable example is the media's frequent

reference to Kamala Harris as “*Momala*,” a nickname originally used within her family but later adopted in public discourse. For instance, an NBC News article was titled as “*Kamala Harris’ husband reveals the personal side of ‘Momala’*” (21 August 2024) and mentioned this nickname several times throughout the piece.

Similarly, The Times article “*The blended family of Kamala ‘Momala’ Harris*” (23 July 2024) highlights her relationships within her family, noting that she is “adored” by her stepchildren and friendly with her husband’s ex-wife. These portrayals, while positive, frame Harris in terms of her domestic and relational roles, potentially shifting focus from her political role and responsibilities to her maternal and familial identity.

One more example can be found in media representations of Jacinda Ardern. In an article by The Guardian (07 October 2020), she is referred to as “*Aunty Jacinda*” and “*Cindy*.” While “*aunty*” can be a term of respect or affection in some cultural contexts, in political discourse it positions a female leader as nurturing, non-threatening and relatable, which often reinforces traditional gender roles. This shifts public perception away from leadership qualities such as authority, decisiveness or strategic capability, which are more often attributed to male politicians. Both nicknames reduce her to familiar, non-professional roles, a maternal or girl-next-door figure, thus contributing to the diminishment of her political authority.

The marginalization of women through linguistic choices in news narratives serves to reinforce gendered hierarchies of knowledge and power. When female politicians are identified primarily by their first names, they are positioned closer to the private, familiar and emotional realm, qualities traditionally associated with femininity and domesticity. Conversely, the consistent use of titles for men associates them with public authority, professionalism and rationality.

Even seemingly harmless editorial choices, like referring to Kamala Harris as “*Momala*” or Jacinda Ardern as “*Aunty Jacinda*” or “*Cindy*,” contribute to the gendered framing of political figures. While these names may resonate with audiences and humanize leaders, they also risk downplaying their public persona by foregrounding maternal or familiar attributes over their political leadership and decision-making capabilities.

The gendered use of professional titles and role attributions in political news coverage is far more than a stylistic inconsistency, it is a discursive strategy that both reflects and reproduces existing power dynamics. By consistently emphasizing the institutional roles of male politicians while informally referencing female leaders, the media subtly but powerfully shapes public perceptions of who belongs in positions of power and who does not.

A well-documented sociological pattern known as the “glass cliff” refers to the tendency for women to be appointed to leadership roles during times of organizational crisis, downturn or instability, when the chances of failure are highest (Ryan & Haslam, 2007: 549). In such scenarios, female leaders are often cast by the media as saviors or caretakers stepping into impossible situations.

However, while the coverage may initially appear admiring or hopeful, it frequently contains implicit doubts about the leader’s long-term suitability or authority, portraying her leadership as an emotional, temporary or symbolic response to crisis rather than a deliberate strategic choice.

A prime example of this phenomenon was the appointment of Theresa May as UK Prime Minister in July 2016, shortly after the Brexit referendum. She inherited a deeply divided party and a nation in political chaos. The media often constructed her leadership as reactive, emotionally charged and ultimately ill-fated.

For instance, The Economist article “*Theresa May’s failed gamble*” (10 June 2017) framed her decision to call a snap election as a political miscalculation that exposed her fragility as a leader. Rather than being interpreted as a calculated risk, her choice was portrayed as a reckless move that backfired spectacularly. The narrative of her premiership increasingly focused on her inability to command authority and navigate internal divisions, framing her as a beleaguered figure caught in circumstances beyond her control.

Later coverage, such as BuzzFeed article “*How Theresa May Went From ‘The New Iron Lady’ To The Leader Who ‘Betrayed Brexit’*” (28 March 2019), emphasized the collapse of her political image. May was portrayed as a leader who had once been seen as a powerful, iron-willed figure but who ultimately faltered under the weight of

Brexit. The article explored how she had tried to balance the demands of the Brexit negotiations with those of her party, but her failure to deliver on a clean break from the EU was seen as a betrayal by many. The tone of the article was filled with a sense of disappointment and betrayal, questioning her competence in managing such a monumental issue.

In contrast, Boris Johnson, who succeeded May in 2019 under equally fraught Brexit circumstances, was often portrayed in the press as a bold strategist with a clear, if polarizing, vision. News articles such as “*Boris Johnson’s Big Gamble: A Winning Strategy for Brexit?*” (The Wall Street Journal, 4 December 2019) and “*Boris Johnson bet the farm on an election, and it paid off big*” (CNN, 13 December 2019) used dynamic, assertive language that emphasized control, power and decisive action. His personal flaws, such as inconsistent messaging and controversial remarks, were frequently downplayed as part of his eccentric persona rather than as evidence of unsuitability for leadership.

Thus, while female leaders are increasingly visible in high-stakes roles, the media’s gendered treatment of their leadership, especially in crisis contexts, continues to frame them as reactive, emotional and transient figures, in contrast to the strategic, commanding portrayals often reserved for men.

Another recurring trend involves the infantilization of women in power or defining them in relation to others. This has the effect of subtly undermining their professional status.

When Alexandria Ocasio-Cortez, a U.S. Congresswoman, first entered office in 2019, media outlets often highlighted her youth, wardrobe choices or working-class background in ways that questioned her professional standing. For instance, The Guardian article titled “*Alexandria Ocasio-Cortez: who is the new progressive star of the Democrats?*” (27 June 2018) began by highlighting her work as a cocktail waitress before her political breakthrough. Although the article acknowledges her grassroots campaign and progressive agenda, it predominantly centers on her personal transformation from bartender to congresswoman, which risks minimizing her political competence and strategic foresight.

Similarly, CNN's coverage following her general election victory, under the headline "*Ocasio-Cortez to be youngest woman ever elected to Congress*" (7 November 2018), focused heavily on her age and demographic identity. While her political platform was briefly acknowledged, the article places greater emphasis on her age, thus casting her more as a cultural phenomenon than a serious political actor.

A similar pattern appears in media portrayals of French politician Rachida Dati. In a Daily Mail article "*France's single-mother minister Rachida Dati: I DO want to be president*" (11 July 2011), coverage of her potential presidential run was heavily coloured by references to her "*glamorous*" image, single motherhood and personal life, including speculation over her past and parenting choices. Rather than foregrounding her credentials as a former Justice Minister or her policy ambitions, the narrative centred on her high heels, designer wardrobe and controversial maternity decisions, painting her return to work five days postpartum as a spectacle.

Likewise, The Times article "*Rachida Dati: Who's le papa?*" (6 January 2009) framed Dati's professional trajectory through a lens of romantic intrigue and speculation over the paternity of her child, calling her life "*a peculiarly French novel*". While it briefly acknowledged her rise from a modest background and her accomplishments, it ultimately subordinated her political credibility to a sensationalised storyline. Such coverage conflates personal life with professional role, creating a narrative lens that subtly challenges her authority and reinforces traditional gendered frames.

Therefore, media representations continue to privilege male politicians by consistently affirming their institutional authority through the use of formal titles and framing devices that underscore competence, strategy and legitimacy. In contrast, female politicians are frequently subject to discursive practices that diminish or distort their professional status through informal naming, emphasis on personal or emotional attributes and reliance on gendered metaphors such as maternal or infantilizing imagery.

These patterns are not incidental but reflect broader sociocultural narratives about gender, power and leadership. The symbolic marginalization of women in political discourse reproduces traditional hierarchies and limits the perceived

legitimacy of female authority in the public sphere. Addressing these discursive inequalities is crucial not only for achieving more equitable media representation but also for redefining the public's understanding of legitimate political leadership.

### **2.3. Construction of gender roles through language in sports news articles**

Sports journalism, despite its seemingly neutral subject matter, reveals deep-seated gender biases in the way male and female athletes are written about. Even when reporting on identical sports or achievements, articles tend to frame male athletes as heroic, dominant and tactical, while female athletes are often depicted as graceful, emotional or unexpectedly successful. These linguistic choices are not incidental, they reflect and reinforce long-standing cultural narratives about masculinity and femininity in competitive spaces.

In news articles about male athletes, the language used tends to emphasize power, dominance and mastery. For instance, The Independent article (3 December 2019) portrayed Lionel Messi as someone who *“bends football to his will like no one in history.”* The verb *bend* implies strength and control, suggesting that Messi shapes the game according to his vision. Similarly, NPR (18 December 2022) writes that Messi *“leads Argentina over France to win a World Cup championship,”* positioning him as the central, active figure responsible for the team's success. The verb *lead* conveys agency, confidence and responsibility, traits commonly associated with traditional masculinity.

A similar pattern appears in the BBC description of Kylian Mbappé (26 November 2022): *“lightning quick, skilful and coolness personified in front of goal.”* These adjectives focus on technical excellence and composure, presenting him as a highly capable and confident professional. The phrase *“supporters and journalists are left drooling every time Mbappe gets the ball at his feet”* adds an element of admiration and excitement, reinforcing the perception of his talent as exceptional and thrilling.

In contrast, the language used to describe female athletes tends to focus on aesthetic appeal, emotional narratives and a tone of surprise or exceptionality, which often reinforces traditional feminine traits or implies their achievements are less

expected. A clear example is The Daily Mail description of Sam Kerr's performance (13 May 2022): "*Sam Kerr scored a wonder goal that helped Chelsea seal a third successive WSL title.*" While the goal itself is celebrated, the use of the adjective *wonder* suggests something extraordinary or unexpected. While this might initially seem positive, it can also subtly imply that such excellence is not typical or expected from a female athlete.

Describing a woman's goal as a wonder may unintentionally signal that her achievement is impressive precisely because it is rare, thereby reinforcing the notion that brilliance in women's sports is an exception rather than the norm. This linguistic framing contributes to the perception that women's achievements in sport are surprising or novel, even when they occur at the highest levels of competition.

Similarly, the Independent article on Alexandra Eala (27 March 2025) calls her performance a "*fairytale story*" and a "*magical run.*" Such expressions rely on imaginative and emotionally charged language, evoking charm and wonder rather than emphasizing tactical skill, physical ability or strategic intelligence, elements more commonly highlighted in coverage of male athletes. While this kind of language adds narrative flair, it can also diminish the athlete's agency and professionalism by framing success as something enchanting or unexpected rather than a result of sustained effort and expertise.

Another recurrent linguistic pattern in sports coverage is the use of hedging and qualifiers when reporting on female athletes' achievements, in contrast to the assertive, authoritative tone frequently applied to male athletes.

Coverage of Novak Djokovic, for instance, reinforces his dominance through declarative and celebratory language. Ubitennis (22 February 2021) states, "*The King of Melbourne Park did it again, winning a ninth Grand Slam Down Under.*" The epithet "*King*" connotes superiority and command, while the phrase "*did it again*" normalizes his victory as expected and consistent.

Similarly, France 24 (09 January 2025) refers to Djokovic as "*the undoubted king of Melbourne Park,*" with the adjective *undoubted* underscoring his uncontested status, and adds that "*another triumph would be his 25th Grand Slam crown overall, a*

*record.*” This phrasing constructs a narrative of inevitability, reinforcing Djokovic’s image as a powerful and reliable champion.

In contrast, coverage of female athletes’ victories frequently incorporates modal verbs, adverbs and emotionally inflected language that introduces uncertainty or surprise. For example, Time Magazine (12 September 2021) describes Emma Raducanu’s Grand Slam title as “*what could be the most unlikely Grand Slam victory in the history of tennis.*” The modal verb *could* and the adjective *unlikely* collectively diminish the sense of agency and skill, framing the achievement as improbable rather than earned.

Similarly, the Star Tribune (29 July 2021) refers to Suni Lee’s Olympic win as “*unexpected,*” a word that subtly suggests her success defies usual expectations. In another case, Goal (14 April 2024) writes, “*Mary Earps somehow denies Lauren James with unbelievable acrobatic save,*” where the adverb *somehow* and adjective *unbelievable* attribute her action to surprise or luck rather than technical prowess or athletic control.

Such lexical choices as *unlikely*, *unexpected*, *somehow*, *unbelievable* shift the focus from strategic ability or predictability to emotional resonance and exceptionality. Unlike the coverage of Djokovic, where success is presented as a routine continuation of dominance, female athletes’ victories are depicted as anomalies. This contrast in linguistic framing subtly contributes to the perception that women’s sporting success is either a surprise or a temporary disruption to the norm, thereby reinforcing gendered expectations and limiting perceptions of female athletic authority.

Visual appearance, which is typically absent or marginal in media coverage of male athletes, continues to feature prominently in portrayals of female athletes, even in contexts emphasizing athletic performance. Reporting on British diver Tom Daley’s participation in the 2020 Tokyo Olympics, for example, highlights athletic achievement with a focus on performance alone: “*Tom Daley produces superb performance to win Olympic diving bronze*” (TNT Sports, 08 August 2021). The adjective *superb* directly qualifies his execution, and no attention is paid to his physical

appearance, attire or emotional expressiveness. The emphasis remains firmly on sporting merit.

In contrast, coverage of U.S. gymnast Sunisa Lee, who won a gold medal in the same Olympic Games, includes detailed references to her appearance alongside mentions of her athletic success. As *The Washington Post* (29 July 2021) notes: “*She hadn’t yet been declared the gold medalist, and the cameras were right there, boring into Sunisa Lee, bedazzled in a sparkling leotard, smile hidden behind a black mask.*” In this sentence, Lee is presented not only as an athlete but also as a visual subject, with her clothes and facial expressions receiving a lot of attention. The leotard’s aesthetic qualities are foregrounded in a moment of peak professional triumph, effectively blending the visual with the athletic in a way that male athletes are rarely subjected to.

A particularly revealing example of this double standard appears in the media coverage of Gabby Douglas, the first African-American woman to win the all-around gold medal in gymnastics at the 2012 London Olympics. Instead of solely celebrating her historic accomplishment, outlets such as ESPN reported, “*Gabby Douglas’ hair draws criticism. It was in a ponytail for her gold-medal performance and came under fire.*” (3 August 2012). The fact that her hairstyle, not her technique, routine or score, became a topic of national conversation illustrates the disproportionate scrutiny female athletes, especially women of color, face regarding their appearance. This shift in focus detracts from her extraordinary athletic performance and suggests that even at the peak of achievement, female athletes are still subject to aesthetic evaluation.

Media coverage of emotional expression in sport similarly reflects gendered double standards. When 16-year-old Luke Littler lost the darts world championship final, the narrative emphasized his maturity, resilience and rapid rise to prominence. For instance, *The Guardian* (4 January 2024) quoted Littler saying he felt “*bigger than the winner,*” and highlighted “*his tenacity during lockdown.*” The overall framing positions Littler as a composed and admirable young professional whose defeat does not diminish his success, reinforcing ideas of mental strength, perspective and

character, qualities frequently attributed to male athletes and culturally coded as masculine.

By contrast, when female athletes such as Naomi Osaka or Iga Świątek show emotion, the media often frames their responses through a lens of vulnerability and instability. For instance, after a close upset loss in the U.S. Open, NPR (4 September 2021) described a “*tearful Naomi Osaka*” who “*may take an indefinite break from tennis,*” portraying the moment as “*another setback in what has been a turbulent, difficult year.*” The focus on her emotional state and personal struggles subtly suggests a narrative of unraveling rather than resilience.

Similarly, TNT Sports (01 August 2024) reported that “*Iga Świątek broke down in tears after just two questions of her post-match interview,*” emphasizing how her “*Olympic dream was shockingly shattered.*” The use of emotionally charged phrases constructs a melodramatic tone, which contrasts starkly with the stoic or heroic framing often afforded to male athletes.

These linguistic choices reinforce gendered expectations about emotional behaviour in sport. While male athletes’ emotional expressions, as in Littler’s case, are framed as signs of maturity, character or inner strength, female athletes’ emotions are more frequently portrayed as evidence of fragility, burnout or psychological distress. The contrast does not merely reflect different events but reveals how language shapes public perception, perpetuating the stereotype that women are less emotionally resilient or professionally composed under pressure.

Thus, the examination of linguistic patterns in sports reporting demonstrates how gender roles are subtly but persistently constructed and reinforced through linguistic choices. Despite reporting on comparable achievements, male and female athletes are consistently portrayed through different linguistic lenses: men as powerful, composed and deserving, and women as emotional, aesthetically pleasing or unexpectedly successful.

These differences not only reflect but also contribute to the reinforcement of traditional gender roles that define masculinity through action and dominance, and femininity through emotion, appearance or unpredictability. Ultimately, the way

language is used in sports news articles plays a crucial role in shaping public perceptions of gender, professionalism and athletic merit.

## **Conclusion to Part 2**

The analysis of news articles reveals the persistence of gendered patterns in news media coverage across various domains, including headlines, political reporting and sports journalism. Through detailed linguistic and discourse analysis, it becomes evident that media narratives frequently reproduce and legitimize traditional gender stereotypes, contributing to the symbolic marginalization of women and the reinforcement of patriarchal norms in public discourse.

In news headlines, gendered language often distorts the portrayal of women by emphasizing personal traits, emotional responses or familial roles, while positioning men in terms of their achievements, leadership and professional capabilities. Women politicians and public figures are frequently framed in relation to their appearance, relationships or maternal status, subtle yet powerful discursive strategies that shift attention away from their expertise and institutional authority. The comparative analysis of figures such as Jacinda Ardern, Sanna Marin, Amal Clooney and Serena Williams alongside their male counterparts illustrates how headlines often reduce complex professional identities to emotionally charged or aestheticized portrayals of women.

A similar imbalance is evident in full-length political articles, where male politicians are consistently referred to by their formal titles and professional roles, reinforcing their credibility and authority. In contrast, women are disproportionately addressed by their first names or informal epithets, such as “*Momala*” in Kamala Harris’ case, or infantilized through narratives that prioritize personal background, age or appearance over policy and leadership.

These discursive tendencies delegitimize female political authority by aligning women more closely with the private and emotional spheres, while male politicians are situated within rational, strategic and institutional frameworks. The phenomenon of the “glass cliff,” wherein women are more likely to be appointed to leadership during crises,

further exemplifies how gendered media narratives can obscure agency, framing women's leadership as temporary, reactive or emotionally driven.

In the realm of sports journalism, the linguistic double standards become particularly pronounced. Male athletes are typically portrayed as dominant, tactical and commanding, central agents in their narratives, while female athletes are often described in terms of their appearance, emotions or unexpected success. Even in moments of peak performance, female athletes face commentary that aestheticizes their actions or attributes their victories to luck or narrative charm rather than to skill and strategy. Moreover, when women express emotion, it is frequently framed as vulnerability or instability, whereas similar behaviour by male athletes is celebrated as maturity and resilience. These asymmetries in representation construct a gendered hierarchy of athletic value and professional legitimacy.

The media's lexical and structural choices not only reflect but actively shape societal perceptions of gender roles. By continuously prioritizing certain traits and suppressing others based on gender, the media contributes to a discursive environment in which women are subtly diminished and men are elevated. These representations are not merely biased reflections of reality, they are powerful cultural scripts that influence how audiences understand authority, professionalism and competence.

Ultimately, the findings of this research underscore the urgent need for a more critical and equitable approach to media representation. Media discourse must move beyond entrenched gender norms to embrace inclusive language that foregrounds professional identity and individual merit over reductive gendered tropes. Only through such a shift the media can play a transformative role in challenging stereotypes and promoting gender equality in the public sphere.

### **III. LINGUISTIC ANALYSIS OF GENDER STEREOTYPING IN ADVERTISING DISCOURSE**

#### **3.1. Verbal and visual representation of gender in magazine advertisements**

Magazine advertisements occupy a unique space within mass media, blending visual artistry with commercial messaging to influence consumer behavior while simultaneously reinforcing dominant cultural narratives (Ha, 2024: 1-2). Unlike journalistic texts, which rely primarily on linguistic strategies, advertisements operate multimodally, with meaning produced through a dynamic interplay of language, imagery, color, composition and typography.

Gender, as a socially constructed identity category, is one of the most persistently encoded elements in this medium. Whether selling luxury fashion, cosmetics, personal care products or lifestyle ideals, advertisements consistently deploy stereotypical gender representations that reflect and perpetuate normative conceptions of femininity and masculinity.

Women in magazine advertisements are frequently portrayed through narrow visual and lexical frames that emphasize beauty, youth, sensuality and passivity. Their bodies are idealized according to established standards, and their roles often limited to objects of desire or recipients of admiration. In contrast, men are predominantly represented as powerful, autonomous and rational, with a marked emphasis on strength, leadership and professional control (Nguyen, 2025: 243). These visual hierarchies are further accentuated by the use of textual elements, namely taglines, slogans and brand narratives, that reinforce gendered scripts through word choice and thematic focus.

The verbal dimension of advertising, though often minimal, is highly strategic. Short phrases carry dense ideological meanings, drawing on cultural associations to suggest not only what products offer but also what kind of person the consumer should aspire to be.

The intersection of visual design and linguistic construction in advertisements offers critical insight into how media representations shape and reinforce societal understandings of gender. By decoding these multimodal texts, it becomes possible to

trace the discursive mechanisms through which gender stereotypes are constructed, legitimized and circulated in popular culture.

The first advertisement (Fig. 3.1) centers on a female model promoting an anti-aging cream, presenting a clear example of how gender stereotypes are embedded in magazine advertising, particularly those targeting women. The model in the image is portrayed as serene and flawless. Her skin is without blemish or wrinkles, serving as a visual representation of the “ideal” female appearance. The choice of a model with no visible signs of aging, despite the product being designed to treat such signs, implies that women are expected to maintain a perpetually youthful and smooth appearance regardless of age.



**Fig. 3.1.** Avon Anew Clinical – Anti-Wrinkle Cream

The verbal component reinforces the stereotype that aging is undesirable for women and must be actively resisted. Phrases such as “*deep wrinkles begin to fade in just days*” and “*100% of women showed improvement*” suggest a collective obligation among women to combat natural aging. The use of the term *improvement* presupposes that aging is a form of deterioration in need of correction. This narrative frames female aging as a failure of care or discipline and presents the product as a remedy for restoring socially approved beauty standards.

Moreover, the exclusive reference to “*100% of women*” clearly indicates the product’s gender focus and perpetuates the stereotype that physical appearance, particularly facial skin, is a central concern and defining feature of womanhood.

The second advertisement (Fig. 3.2) similarly promotes a beauty product specifically for women and presents the idea that female identity is inherently tied to concealing imperfections. The slogan “*Conceal it all big to small*” encourages the complete erasure of any visible flaws, reinforcing the notion that female skin must appear immaculate and unmarked. The imperative tone of the statement constructs concealment as both a necessity and a personal responsibility.



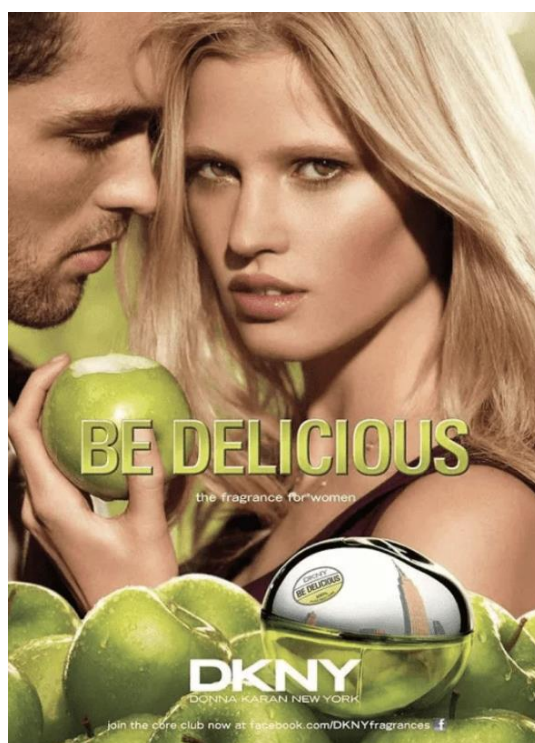
**Fig. 3.2.** *L'Oréal Paris True Match Crayon Concealer*

The model's appearance in the advertisement reflects a stereotypical portrayal of femininity: smooth, even-toned skin, glossy lips and symmetrical features. The absence of any visible imperfections, even in an ad for a concealer, supports the unrealistic beauty standards women are expected to meet.

The inclusion of the phrase “*The story behind my skin*” personalized with the model's nationality and product number may appear to humanize the model, but it also commodifies identity by reducing it to a skin tone match within a commercial product range. The emphasis remains on adapting one's body to match a predetermined beauty ideal.

The association of beauty with worth, notably in the L'Oréal slogan “*Because you're worth it,*” perpetuates a consumerist message where a woman's value is directly linked to her physical appearance.

DKNY “*Be Delicious*” fragrance advertisement (Fig. 3.3) vividly exemplifies the stereotype of the woman as an object of male desire. Central to the visual composition is the female figure, who is presented in a seductive pose with parted lips and an intense gaze directed at the viewer. This configuration aligns closely with Laura Mulvey's (1975) theory of the male gaze, wherein women are visually constructed as passive objects meant for the pleasure of a presumed heterosexual male spectator.



**Fig. 3.3.** DKNY “*Be Delicious*” Fragrance

The use of the apple as a prop evokes the biblical reference to Eve and original sin, which frames the woman not only as desirable but also as inherently tempting and potentially dangerous. This visual metaphor draws on the stereotype of the seductive woman who wields power through her attractiveness, positioning femininity within a narrative of allure and moral ambiguity.

Verbal elements further support this construction. The slogan “*Be Delicious*” transforms the woman from subject to object, something to be tasted, enjoyed and possessed. The phrase operates as an imperative, instructing women to actively pursue

desirability as a primary goal. This advertisement ultimately positions femininity within a narrow framework of seduction, visual pleasure and consumer appeal.

The next advertisement, promoting the Venus Embrace razor (Fig. 3.4), continues the theme of femininity as performance for male approval. The image depicts a heterosexual couple in an intimate and romantic pose. The woman, seated with prominently displayed smooth legs, leans into a man who gazes at her affectionately. Her posture, facial expression and physical proximity to the man denote passivity and receptivity. The man's active presence in the frame, holding her hand and initiating engagement, contrasts with the woman's passivity, reinforcing the gender binary of active male versus passive female roles.



**Fig. 3.4.** *Venus Embrace Razor*

The visual emphasis on the woman's legs draws attention to the product's function, implicitly suggesting that smoothness is a prerequisite for romantic and physical intimacy. This reinforces the notion that a woman's worth is closely tied to her physical maintenance, especially in preparation for male admiration or affection.

The verbal cues in the advertisement mirror this logic. The phrase "*The Goddess of Check Please*" ironically elevates the woman to a divine status of a mythical idealised being. However, the "*goddess*" label is trivialized by the mundane context of dating and attractiveness, reducing divine identity to superficial appeal. The slogan "*Let the embracing begin*" plays into the idea that smooth legs will lead to

physical closeness, reinforcing the message that women must groom themselves to be touchable and lovable.

These visual and verbal strategies function together to normalize and perpetuate specific roles for women and men. A woman must be beautiful, passive and seductive, while a man, in turn, is the subject who desires, initiates and confirms the woman's value. This dynamic reflects a broader cultural logic in which advertising not only mirrors societal norms but also actively shapes and reproduces them.

The Johnson's Baby ad (Fig. 3.5) prominently features a woman (assumed to be the mother) engaging in a nurturing act, namely bathing her baby. This perpetuates the traditional stereotype of women as primary caregivers, especially in early child development.



**Fig. 3.5.** *Johnson's Baby (Mother and Baby Bath Time)*

The ad uses soft lighting, warm tones and a clean, cozy environment, evoking warmth and safety. These aesthetic choices reinforce the idealized image of maternal care. The mother is shown smiling gently, and the baby is laughing, portraying a tender, emotional and affectionate interaction. This aligns with societal expectations that women are naturally nurturing.

The line “*He feels Mom’s gentle touch*” emphasizes the emotional and physical sensitivity of the mother. The word *gentle* is a gender-coded adjective traditionally associated with femininity. The phrase “*His mind is rapidly developing*” frames the baby as an evolving, active subject, but it does so in response to the mother’s care, again emphasizing the dependency on maternal influence for growth.

The next advertisement is a promotional campaign for a high-protein milk product branded as Maxi-Milk (Fig. 3.6). The central figure is a muscular, shirtless man mid-climb on a cliff. His well-defined muscles, tanned skin and intense expression signify strength, physical power and endurance, which are hallmarks of hegemonic masculinity. This portrayal idealizes the male body, but not in terms of beauty or appeal to others, as often seen with female portrayals, but rather as a visual assertion of dominance, action and control.



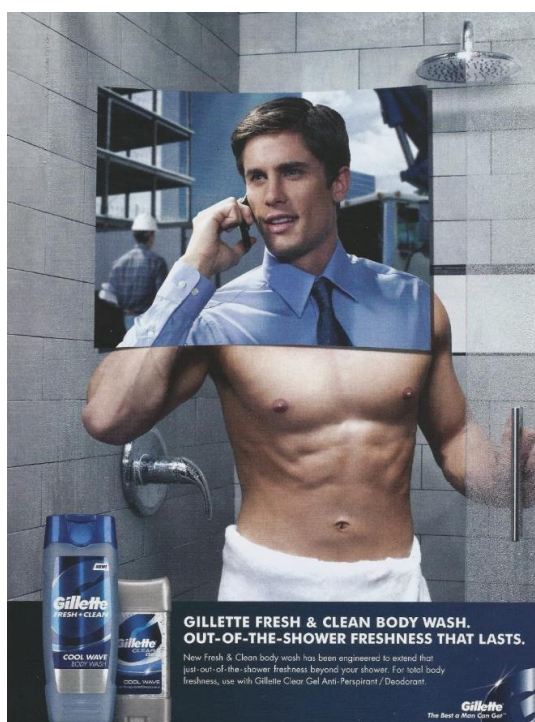
**Fig. 3.6.** *Maxi-Milk – “Milk for Real Men”*

The image situates the man in a dramatic, extreme outdoor environment: he is hanging from a cliff with one arm while drinking a bottle of protein milk with the other. This type of “heroic” staging suggests risk, bravery and adventure, reinforcing the stereotype of the man as physically dominant, fearless and self-reliant. The implied

ruggedness of nature contrasts with the clean, domestic space of the Johnson's Baby ad (Fig. 3.5), drawing a symbolic line between male and female environments, namely nature and danger vs. nurture and safety.

The slogan *"Milk for Real Men"* is laden with exclusionary gender language, it implies that there is a correct or superior way to be male, namely a physically strong, stoic and active man. The phrase *"manly things"* in the line *"...it's great at building lean muscles and helping you do manly things"* is intentionally vague yet loaded. It plays on the cultural association of masculinity with action, control and physical accomplishment.

Gillette's *"Fresh & Clean Body Wash"* advert (Fig. 3.7) offers a compelling visual interplay between two dominant masculine archetypes: the professional and the physically idealised man. The central image is visually and symbolically divided into two parts: the top half shows a man dressed in a formal shirt and tie, speaking confidently on a mobile phone in a corporate environment, while the bottom half reveals his bare, muscular torso in a shower setting. This duality creates a composite ideal of contemporary masculinity that fuses professional competence with physical allure.



**Fig. 3.7.** Gillette *"Fresh & Clean Body Wash"*

Visually, the image draws on the trope of the “dual role” man, suggesting that a successful male must excel both in the public sphere (as a working professional) and in the private realm (as an attractive and physically fit individual). This reflects a broader cultural shift in male representation wherein men are increasingly expected to embody physical self-care without compromising traditional notions of ambition and authority.

The shirt and tie, associated with productivity, leadership and rationality, signify the man’s intellectual and social capital. Simultaneously, the exposed, toned torso functions as a marker of disciplined masculinity, aligning the male body with fitness, control and sexual desirability.

The verbal cues, particularly the slogan “*Out-of-the-shower freshness that lasts,*” link the product with a persistent masculine ideal, one that must endure beyond the private moment of bathing into the external world of performance and visibility.

Unlike the gendered portrayals of women in prior advertisements, where the female body is often made available for visual consumption by others (particularly men), this male body is presented for self-validation and public status, not for romantic or sexual appeal alone.

The advert for Diesel’s “*Only the Brave*” perfume (Fig. 3.8) presents a different portrayal of masculinity compared to the previous examples. Instead of emphasizing the male body or a specific environment (like work or the shower), this ad creates an image of masculinity based on emotional strength, confidence and independence.



**Fig. 3.8.** Diesel “*Only the Brave*” Perfume

The model in the ad is dressed in all black and has a serious expression. His stance and appearance give off a sense of control and confidence, traits that are traditionally associated with being “manly.” The lack of any visible emotion or interaction with others highlights a kind of quiet masculinity, where strength comes from within.

The tagline “*Only the Brave*” and the hashtag #*BraveOfTomorrow* suggest that bravery is an essential part of being a man today. However, instead of physical bravery, the ad seems to promote inner courage, the idea that being a man means facing challenges with calmness and resolve. The perfume is not just a product, it becomes a symbol of this modern, brave masculinity.

What makes this ad stand out is the absence of the male body. Unlike the Gillette ad (Fig. 3.7), which shows a shirtless man with visible muscles, Diesel’s model is fully clothed. This puts more focus on his facial expression, clothes and body language rather than physical appearance. It suggests that masculinity is not just about how a man looks, but also about how he acts and carries himself. The black bomber jacket and simple, stylish outfit give the impression of a man who is strong but does not need to show off.

Visually, the ad is simple and clean, using black, white and grey tones. This minimalist style matches the serious mood and reinforces the idea that the modern man is calm, in control, and not overly emotional or flashy. This ad presents masculinity as something that is internal and personal. It shows a man who is not defined by others, but by his own strength and confidence. This creates a modern version of masculinity that still values traditional traits but presents them in a new and more thoughtful way.

Therefore, magazine advertisements continue to rely heavily on gender stereotypes, using both visual and verbal cues to construct narrow definitions of femininity and masculinity. Women are frequently shown as passive, nurturing or focused on beauty and desirability, often framed in relation to others. In contrast, men are depicted as physically strong, emotionally restrained and self-sufficient, with an emphasis on action, control and professional or personal achievement.

These portrayals reinforce traditional gender roles and contribute to the ongoing normalization of unequal expectations for men and women. Through the strategic use of imagery, language and symbolic associations, advertisements play a key role in shaping how gender is understood and performed in contemporary culture.

### **3.2. Gender roles and stereotypes in television commercials**

Television commercials, as a powerful medium of mass communication, play a crucial role in both reflecting and shaping societal understandings of gender. Unlike static print advertisements, television spots combine moving images, dialogue, music and narrative progression to convey messages in a matter of seconds. These multimodal elements allow advertisers to construct and reinforce complex, often stereotypical, representations of gender roles, which are then disseminated to diverse audiences with remarkable frequency and reach. TV commercials are not merely promotional tools, they are cultural artifacts that participate in the normalization of behaviors, identities and values associated with masculinity and femininity.

Over the past few decades, the portrayal of gender in television advertising has undergone gradual changes, particularly in response to shifting social attitudes, feminist critique and broader discourses surrounding equality and inclusion. Nonetheless, even as some stereotypes are subverted or challenged, many remain firmly embedded in visual and verbal narratives.

Women are frequently depicted within domestic or appearance-related contexts, often as caregivers, homemakers or objects of desire, while men are more commonly positioned as authoritative figures, problem-solvers or symbols of power and independence. These patterns not only reinforce traditional binaries but also contribute to the societal expectations that govern gender performance in everyday life.

The representation of gender in TV commercials also varies across product categories. For instance, advertisements for household cleaning products often situate women in domestic spaces, reflecting an outdated but persistent association between femininity and domestic labor. In contrast, technology and automotive commercials tend to feature male protagonists, suggesting a presumed masculine expertise in these domains.

Moreover, gender stereotypes in television advertising are not limited to who appears in them, but are also constructed through other semiotic choices: the tone of voiceovers, the body language of characters, the use of color and lighting, and the framing of narratives all contribute to gendered messaging. These techniques create a subtext that often escapes immediate scrutiny but nonetheless exerts a powerful influence on how gender is perceived and internalized by viewers.

The Downy Rinse & Refresh commercial (Fig. 3.9) presents a light-hearted domestic scene in which a woman, presumably a mother, finishes a load of laundry using the featured product. Her young son enthusiastically smells a freshly laundered shirt, visibly delighted by its scent. The woman reacts with a playful and proud gesture, while the Downy bottle is prominently displayed in the foreground.



**Fig. 3.9.** *Downy Rinse & Refresh TV Spot, “Rinse It Out”*

This commercial draws heavily on traditional gender roles associated with domestic labor. The woman is positioned as the central figure within the home environment, reinforcing the stereotype of the competent and caring homemaker. Her emotional reward comes through her son’s approval, echoing the familiar trope of maternal fulfillment through family care. The visual and spatial arrangement of the scene, the folded laundry, warm lighting and absence of any adult male figure, further underlines the assumption that domestic responsibility is a woman’s domain.

Although the setting and characters are contemporary, the underlying gender ideology remains traditional. The commercial frames the woman’s identity primarily in relation to her nurturing and domestic role, while the child’s humorous and approving response serves to validate her labor. In this way, the advertisement subtly

reinforces the notion that women are naturally inclined toward household duties and derive satisfaction from serving others.

The advertisement for Particle (Fig. 3.10), a men's face cream, adopts an overtly militaristic aesthetic and language to promote its product. Set in what resembles a training camp or battlefield, a group of middle-aged men stand in formation as a commanding officer delivers a motivational speech. He addresses them as "*gentlemen*" and warns of a "*war in your face,*" listing enemies such as "*eye bags, dark spots, wrinkles, dry skin.*" The product, described as a "*secret weapon,*" is positioned as the only means of survival in this combat against aging. The men are encouraged to "*enlist with Particle*" and "*join men just like you who decided to fight back and won.*"



**Fig. 3.10.** Particle TV Spot, "*The Mission: Save 25%*"

This commercial exemplifies a modern form of male-targeted advertising that heavily relies on traditional masculine stereotypes, particularly those tied to strength, combat, discipline and control. Aging is metaphorically constructed here as a battlefield, turning skincare, a product category more commonly associated with femininity, into an arena for masculine conquest. The use of war metaphors not only masculinizes the act of self-care but also implicitly reinforces the idea that vulnerability, particularly the visible signs of aging, must be fought against rather than accepted.

The commanding officer figure aligns with the archetype of the male leader, assertive, authoritative and composed, while the others follow in disciplined formation. There is a conspicuous absence of women, both visually and verbally, which contributes to a gendered framing of the product as strictly masculine and reinforces the cultural narrative that real men should approach appearance and skincare only through the lens of functionality, strength and utility.

By transforming personal grooming into a mission and aligning it with military symbolism, the advertisement reinforces the stereotype that men must maintain a stoic, action-oriented approach even in contexts traditionally considered feminine. It reveals how gender stereotypes in advertising are not only maintained through imagery but also through language, symbolism and tone that collectively uphold narrow definitions of masculinity.

The Protein World commercial (Fig. 3.11), promoting a line of weight loss and fitness products, prominently features the slogan “*Are you beach body ready?*” accompanied by visuals of slim and attractive women in swimsuits and sportswear. The text, shown in bold, bright yellow, addresses the viewer directly with a provocative question, implying that a specific physical ideal must be achieved to be considered “ready” for the beach.



**Fig. 3.11.** *The Protein World TV Spot, “Are you beach body ready?”*

This advertisement exemplifies stereotypical gender representation by reinforcing a narrow and sexualized image of femininity. The woman’s body is objectified and used as the standard against which the viewer’s own appearance is to be judged. The focus on beauty, body shape and physical perfection aligns with traditional representations of women in advertising, where physical attractiveness is equated with personal worth and social acceptance.

Visually, the use of minimal clothing and the demonstration of intense workouts suggest that significant effort and conformity to beauty norms are prerequisites for public self-display, particularly in a beach setting. The absence of diversity in body types and the focus on aesthetic rather than health-related benefits underscores the pressure placed on women to adhere to idealized standards.

The Fiat 500S “*What bad boys drive*” advertisement (Fig. 3.12) presents a vivid example of gender stereotyping in contemporary advertising. The commercial portrays a team of male scientists meticulously testing the durability of the Fiat 500S. Their goal is to ensure that the car can endure a woman’s emotional outburst, depicted later in the video when a woman, in a fit of anger during a relationship quarrel, slams the car door, hits the hood with her handbag and kicks the wheels with her high-heeled shoes.



**Fig. 3.12.** *Fiat 500S TV Spot, “What bad boys drive”*

The commercial heavily relies on the stereotype of women as overly emotional and irrational. By emphasizing the physical damage a woman could cause during such moments, the advertisement reinforces the outdated notion that women are volatile and lack emotional self-control.

The tagline “*What bad boys drive*” ties the car directly to a particular masculine image. The Fiat 500S is marketed as a car for rebellious, confident men who are likely to “break hearts” and live boldly. The car’s ruggedness against emotional outbursts becomes a symbolic extension of the “bad boy” personality: resilient, unbothered and ready for whatever drama life or relationships might throw at him.

In addition, the exclusive depiction of men as scientists introduces another gender stereotype: the idea that intellectual, technical and research-based professions

are dominated by men. The absence of any female scientists subtly conveys that men are more competent in scientific, rational and mechanical fields. This reflects and perpetuates the broader societal belief that women are less suited to roles requiring technical expertise and logical thinking.

Overall, the Fiat 500S commercial reinforces traditional and limiting gender roles: men as rational and emotionally alienated individuals, and women as impulsive and destructive. The humor in the advertisement masks these stereotypes, making them seem socially acceptable or even amusing, which further normalizes gender-based biases in media representation.

The Aptamil baby milk formula commercial (Fig. 3.13) provides a clear example of gender stereotyping from the earliest stages of life. The advertisement presents young girls and boys engaging in play activities that symbolize their “future” adult roles: the girl is shown balancing and moving gracefully, which transitions into an image of a ballerina, while the boy is shown playing with an abacus, which shifts into the image of a male scientist.



**Fig. 3.13.** *Aptamil TV Spot, Baby milk formula*

This visual narrative reinforces traditional gender expectations: girls are associated with beauty, elegance and artistic performance, while boys are linked to intelligence, logic and scientific achievement. The implication is that girls are naturally destined for roles centered around physical grace and appearance, whereas boys are destined for intellectual and professional success. These associations are not neutral,

they reflect and perpetuate long-standing societal beliefs about what men and women are inherently “good at” or “meant to become.”

Moreover, the advertisement subtly suggests that even from infancy, these gendered paths are biologically predetermined rather than socially constructed. This not only limits the range of acceptable aspirations for both genders but also pressures children and parents to conform to stereotypical ideals about masculinity and femininity.

Thus, television commercials continue to be an influential force in reinforcing socially constructed ideas about gender. Through carefully crafted narratives, character roles and symbolic imagery, they often promote a limited vision of what it means to be male or female. From childhood portrayals to adult identities, advertising tends to confine individuals within culturally familiar roles, shaping not only how gender is seen, but also how it is expected to be performed.

### **3.3. Digital media advertising: evolution of gender stereotypes in social media marketing**

The emergence of digital media has profoundly reshaped advertising strategies, offering brands new ways to engage with audiences through social media platforms such as Instagram, TikTok, YouTube, Facebook and others. These platforms enable a highly personalized, interactive form of marketing that differs significantly from traditional print and television advertising. Campaigns now operate in real-time, often relying on user-generated content, influencers and algorithm-driven targeting to reach specific demographics.

Despite the appearance of innovation and inclusivity, social media advertising often continues to reflect long-standing gender stereotypes, albeit in updated and more sophisticated forms. New marketing strategies frequently blend progressive rhetoric with underlying messages that continue to associate women with beauty and emotionality, and men with strength, action and independence. In some cases, brands attempt to disrupt established norms by embracing non-binary identities, celebrating body diversity or redefining notions of attractiveness and success, although such efforts are not always free from commercial motivations or superficial framing.

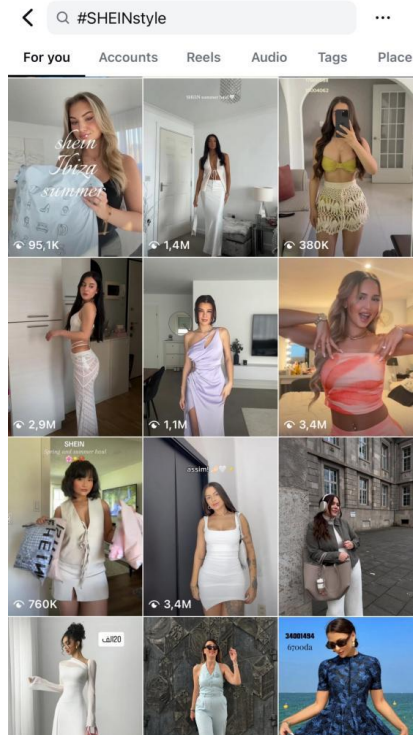
By examining the ways gender is portrayed in contemporary social media campaigns, it becomes possible to trace both the persistence of stereotypical patterns and the emergence of new representations shaped by digital culture.

The fast-fashion retailer SHEIN has established a massive presence on social media platforms, particularly Instagram and TikTok, by heavily relying on influencer collaborations, sponsored posts, and user-generated content under hashtags such as #SHEINhaul and #SHEINstyle. The brand’s digital marketing strategy consistently reinforces traditional gender stereotypes, particularly regarding the association of female value with physical appearance, youth and sexual attractiveness.

A significant portion of SHEIN’s social media advertising consists of “haul” videos (Fig. 3.14; 3.15), where influencers and everyday users showcase large quantities of clothing they have purchased. These videos, prominently featured on TikTok and Instagram, almost exclusively present young women (typically aged between 18 and 25) trying on outfits such as tight dresses, crop tops and bikinis. The visual style of these videos, enhanced through professional lighting, heavy makeup, strategic posing and beauty filters, emphasizes slim, toned bodies and flawless features.

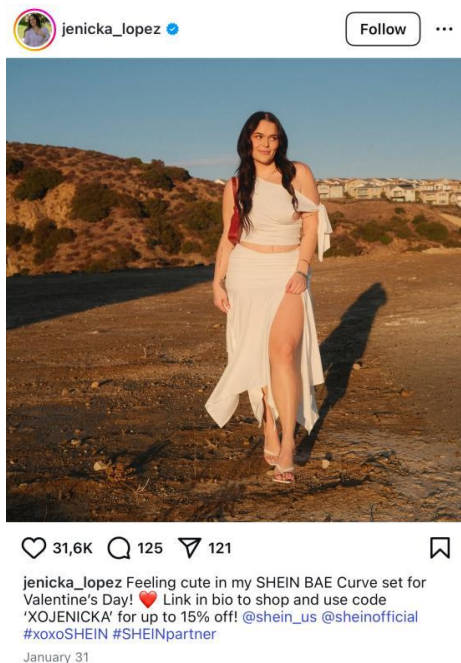


*Fig. 3.14. SHEIN commercial “haul” videos on TikTok*

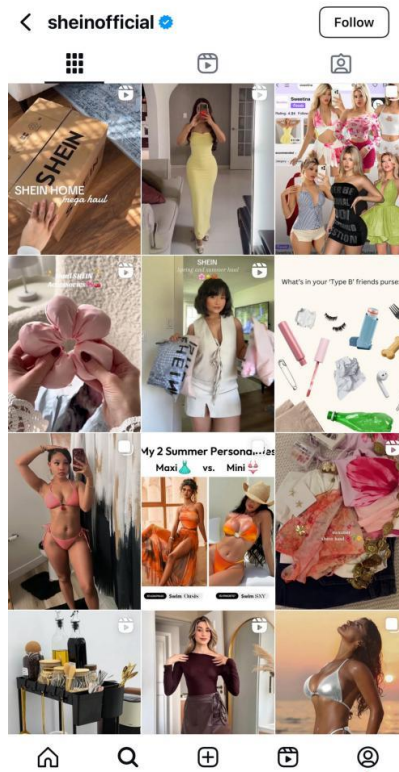


**Fig. 3.15.** SHEIN commercial “haul” videos on Instagram

Official posts on SHEIN’s Instagram pages (@sheinofficial, @shein\_us) similarly focus on thin, youthful, conventionally attractive women posing in ways that accentuate their body curves (Fig. 3.17). Poses are often subtly sexualized, with arched backs, pouted lips and flirtatious gestures, accompanied by captions such as “*Feeling cute in my new SHEIN fit*” (Fig. 3.16) or “*Because your glow deserves the spotlight*”.



**Fig. 3.16.** Commercial influencer post in collaboration with SHEIN on Instagram



*Fig. 3.16. SHEIN official Instagram page*

While SHEIN’s public messaging claims to embrace diversity and inclusivity, occasionally featuring plus-size models or models of different ethnic backgrounds, the overwhelming visual narrative remains centered on traditional ideals of beauty. Representation of older women, diverse body types or non-conventional forms of attractiveness is minimal. Thus, despite the brand’s apparent modernity and affordability, it continues to project a narrow, highly idealized image of femininity.

Procter & Gamble’s “*Thank You, Mom*” campaign, first launched during the London 2012 Olympics, remains one of the most iconic examples of emotional storytelling in advertising. The “*Best Job*” commercial, which gained millions of views on YouTube and was distributed across various social media platforms, sought to celebrate mothers’ roles in the journey of Olympic athletes. However, despite its positive emotional appeal, the advertisement reflects persistent gender stereotypes concerning women’s societal roles.

The commercial follows several parallel narratives, portraying mothers around the world as they perform daily tasks to support their children’s journey toward becoming Olympic athletes. Across diverse cultural and socioeconomic settings, mothers are shown waking children early for training, preparing meals, washing

clothes, cleaning houses and providing emotional comfort in moments of failure and discouragement (Fig. 3.18). The message culminates in scenes of triumph, where children succeed in their sports, accompanied by an explicit tribute to the unwavering support of their mothers.



*Fig. 3.18. P&G “Thank You Mom” Commercial: “Best Job” (London 2012 Olympics)*

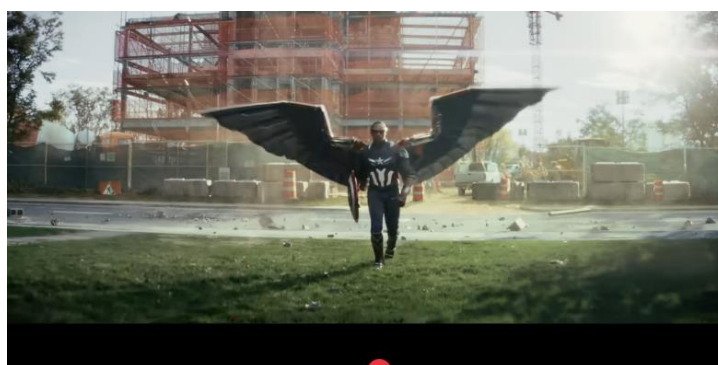
Throughout the advertisement, women are consistently shown engaged in caregiving activities within domestic spaces, reinforcing the stereotype that women are inherently responsible for the private, family-centered sphere. The absence of male figures in caregiving or household contexts further amplifies the idea that these activities are exclusively feminine responsibilities.

The portrayal of mothers emphasizes self-sacrifice, positioning maternal devotion as unconditional and absolute. The women in the advertisement are depicted as prioritizing their children’s needs above their own, often undertaking physical and emotional labor without complaint or recognition. This narrative aligns with traditional ideals of motherhood that value female selflessness and frame a woman’s fulfillment as being tied to the success and happiness of her offspring.

Despite featuring mothers from different parts of the world, the advertisement constructs a uniform identity for women centered exclusively on motherhood and caregiving. Cultural diversity is acknowledged visually but does not translate into diverse representations of women's roles. In all cases, women's value is tied to their role within the family, marginalizing alternative female identities such as professional success, individual ambition or personal fulfillment outside the maternal role.

The “*Best Job*” commercial successfully evokes strong emotional responses and underscores the critical role mothers play in raising successful individuals. However, it also perpetuates traditional gender stereotypes by presenting women exclusively as caregivers and moral guides whose worth is measured through their children's achievements.

One more illustrative example of the continuation of traditional gender stereotypes in contemporary social media advertising is the 2025 campaign by American Family Insurance, titled “*Like Your Shield*,” created in collaboration with Marvel Studios' film “*Captain America: Brave New World*” (Fig. 3.19). The commercial was promoted on YouTube and various social media platforms, leveraging the popular figure of Captain America (portrayed by Anthony Mackie) to emphasize themes of protection and security.



**Fig. 3.19.** *American Family Insurance “Captain America: Brave New World – Like Your Shield” Commercial*

The portrayal of Captain America strongly reflects conventional masculine ideals. He is depicted as powerful and determined, embodying emotional restraint, physical dominance and moral responsibility. His shield serves not only as a literal means of protection but also as a symbolic extension of the male duty to defend and provide safety for others.

In aligning Captain America’s protective role with the services offered by American Family Insurance (home and auto insurance), the advertisement draws a direct parallel between the male hero archetype and the modern figure of the responsible man safeguarding his family’s future.

Although the campaign features a more diverse representation by presenting a black actor in the role of Captain America, the core narrative continues to rely heavily on traditional gender expectations. The man is still positioned primarily as the provider and protector, suggesting that these roles remain central to contemporary constructions of masculinity within commercial storytelling. Thus, the advertisement demonstrates how even modernized and inclusive branding strategies often preserve underlying stereotypes about gender roles, particularly through the depiction of men in contexts of strength and protection.

Another example that highlights the persistence of traditional gender stereotypes in social media advertising is the “*Businessman*” commercial (Fig. 3.20), promoted by the menswear brand Bandi on YouTube. The advertisement portrays a sharply dressed man in a professional setting, emphasizing his ambition, competitiveness and dedication to both career success and family provision. The narrative is supported by the voiceover text: “*I have important meetings every day. My objective is always clear: to do good business and make a profit for myself and for my family. The people I deal with are no amateurs, only the best man wins.*”



**Fig. 3.20.** BANDI “*Businessman*” Commercial

This advertisement explicitly reinforces traditional masculine stereotypes in several ways. Firstly, the focus on professional success, profit-making, and competitiveness aligns with the longstanding cultural association of masculinity with

financial responsibility, ambition and dominance in the public sphere. The businessman is depicted as confident, assertive and rational, characteristics that are usually considered masculine.

Secondly, the commercial links professional achievement directly to familial responsibility, implying that a man's primary role is to provide materially for his family. This connection perpetuates the stereotype of men as breadwinners, whose worth is measured by their ability to secure economic success and stability for their dependents.

Moreover, the phrase "*only the best man wins*" introduces a strong competitive element, reinforcing the notion that masculinity is tied to outperforming others, displaying strength and demonstrating superiority in high-pressure environments. Emotional qualities such as empathy, cooperation or vulnerability are notably absent from the portrayal, further solidifying a one-dimensional and traditional image of male identity centered around work, power and rationality.

Thus, while the commercial appears contemporary in style and production, it ultimately reinforces conventional gender roles, portraying masculinity through the narrow lens of careerism, competitiveness and familial provision.

Consequently, the analysis of contemporary social media advertising demonstrates that, despite the appearance of innovation and progressiveness, traditional gender stereotypes continue to persist in updated and more sophisticated forms. Women are still predominantly associated with beauty, youth and caregiving, while men are portrayed as strong, rational, competitive providers and protectors. Although some campaigns attempt to challenge conventional norms, the underlying narratives often reinforce longstanding gender expectations.

### **Conclusion to Part 3**

The linguistic and visual analysis of advertising discourse across print, television and digital media reveals the persistent and pervasive nature of gender stereotyping in contemporary marketing communication. Despite the evolution of media formats and the apparent shifts toward inclusivity and diversity, advertising continues to rely heavily on traditional and often reductive representations of femininity and masculinity.

In magazine advertisements, women are predominantly portrayed through narrowly defined ideals of beauty, youth, sensuality and emotional passivity. Their value is frequently linked to physical appearance and attractiveness, with verbal slogans reinforcing ideals of beauty as essential to a woman's identity, success and social acceptance. Men, by contrast, are typically represented as figures of power, autonomy and rational control. Visual narratives in magazine advertisements often emphasize male strength, professional competence and emotional restraint, perpetuating a culturally entrenched association between masculinity and dominance, action and success.

Television commercials, while offering more dynamic and multimodal narratives, largely mirror these patterns. Women are still primarily situated within domestic and caregiving roles, their identities framed around nurturing, emotional support and household responsibilities. Men are depicted as authoritative, independent and rational decision-makers, often associated with professional achievement, technical competence and leadership. The linguistic strategies and visual symbolism employed in television advertising continue to reinforce a stereotypical vision of gendered behavior and aspirations.

The analysis of digital media advertising, particularly on platforms like Instagram, TikTok and YouTube, revealed that while some changes have occurred in gender representations, traditional patterns largely persist. Although there are attempts to modernize portrayals and to engage with more diverse identities, the underlying narratives often still align women with beauty, emotionality and caregiver roles, and men with strength, independence, competitiveness and rational action. Even campaigns that feature progressive imagery or diverse casting frequently maintain traditional gender scripts at the ideological level.

Across all media types, it is evident that advertising remains a powerful discursive tool that not only reflects but actively constructs societal understandings of gender. Through strategic linguistic choices and visual designs, advertisements reinforce and circulate normative ideals that define appropriate behaviors, aspirations and appearances for men and women. These representations continue to shape public

consciousness, contributing to the reproduction of gendered expectations within contemporary culture.

## CONCLUSION

Gender stereotyping in mass media remains a powerful and enduring phenomenon, shaping public consciousness and influencing social perceptions of masculinity and femininity. Despite ongoing societal transformations and increased efforts toward gender equality, media discourse continues to reproduce, reinforce and normalize traditional gender roles through both linguistic and visual strategies.

As a concept, gender refers not merely to biological differences but to a socially constructed system of roles, behaviors and expectations associated with being male or female in a given society. These roles are not fixed, they are learned, performed and maintained through cultural institutions, among which mass media plays a central role.

Gender stereotypes serve as simplified cognitive models that reduce individuals to pre-established behavioral patterns, expectations and values. These include recurrent associations of women with emotion, beauty, care and dependency, and of men with leadership, logic, strength and autonomy.

Media discourse draws on these stereotypes through consistent linguistic and visual mechanisms. Specific strategies of naming, describing and framing individuals contribute to the repetition and naturalization of gendered meanings. Women are often positioned as passive, relational or secondary, while men are constructed as active agents, decision-makers or authoritative figures. These discursive tendencies manifest across media formats and genres, contributing to an overall narrative in which gender roles appear stable and naturalized.

The analysis of news discourse revealed systematic gender bias across multiple levels. Headlines about women often emphasize appearance, relationships or emotional states, while headlines about men center on achievements, leadership and professional roles. In political reporting, female politicians are frequently infantilized or identified by first names, while their male counterparts are accorded formal titles and institutional legitimacy.

Sports journalism further illustrates this divide. Male athletes are depicted as dominant, strategic and disciplined, often celebrated for leadership and perseverance. Female athletes, even when excelling, are often described in aesthetic or emotional

terms, their success treated as unexpected or secondary to their physical appearance. These asymmetrical portrayals create and reinforce hierarchies of legitimacy, where masculinity is associated with competence and agency, and femininity with support roles or personal identity.

In advertising discourse, gender roles are similarly entrenched. Magazine advertisements often present women as objects of visual admiration, defined by beauty, sensuality and passivity. Products targeting women emphasize youth, perfection and desirability. Taglines and visual design frequently suggest that a woman's social value lies in her appearance and capacity to attract admiration. Men, in contrast, are portrayed as autonomous, rational and strong individuals, in the roles of professionals, leaders and decision-makers.

Television commercials reinforce these portrayals, placing women in caregiving or domestic contexts and emphasizing relational identity. Men appear in positions of authority and competence, framed as problem-solvers or protectors. Even in advertisements aimed at younger audiences, gender roles are portrayed as biologically fixed and socially inevitable. The voiceover scripts, dialogues and visual composition all contribute to reinforcing stereotypical scripts of gendered behavior.

Digital advertising on platforms such as Instagram, YouTube, and TikTok demonstrates both innovation and persistence. While campaigns increasingly feature diverse identities and body types, stereotypical roles are often maintained. Influencer culture frequently promotes women as beauty-focused, relational and emotionally expressive, and men as powerful, rational and independent. Progressive framing may appear in the surface language or visuals, but deeper analysis reveals the continued operation of traditional gender scripts that define what individuals should do, buy, or aspire to based on gender.

Across all examined types of media, linguistic and visual elements consistently interact to reinforce a cultural framework where gender roles are distinctly defined and unequally represented. Verbal elements such as descriptive language, action verbs, evaluative adjectives and framing devices serve to elevate certain traits and suppress others, depending on gender. Visual techniques, including setting, costume, body

language, spatial arrangement and gaze, further contribute to these constructed identities, making them appear familiar and unquestioned. The repeated exposure to such portrayals across multiple media formats contributes to the internalization of gender norms among audiences.

Although there is a growing trend toward diversity and inclusivity in media representation, the progress remains uneven. Many campaigns that appear to challenge stereotypes do so only at the surface level, while preserving the core structure of gendered division beneath more inclusive language or imagery. The persistence of these patterns highlights the importance of a critical and informed approach to media consumption and production.

This research confirms that mass media continues to serve not only as a reflection of social reality but also as a powerful force in shaping it. Through linguistic choices, visual elements and narrative structures, media contributes to the preservation of gender inequality by repeatedly assigning roles and values that correspond to socially constructed expectations. Recognizing these mechanisms is essential for challenging restrictive representations and promoting more authentic and balanced portrayals of gender across all media forms.

The results of this study can be useful for raising awareness about the subtle and pervasive ways gender stereotypes are reproduced in media discourse. They can support the development of more inclusive media practices by helping journalists, advertisers and content creators recognize and avoid biased representations.

Additionally, the findings may contribute to media literacy education, enabling audiences to critically engage with gender portrayals and challenge limiting social norms. In academic contexts, the study contributes to gender studies and discourse analysis by providing a detailed framework for examining how gender roles are constructed and maintained in contemporary mass media.

## SUMMARY

Дипломна робота присвячена комплексному лінгвістичному аналізу гендерних стереотипів у мас-медійному дискурсі. У дослідженні розглядається, як гендерні ролі та ідентичності конструюються, підтримуються та трансформуються за допомогою вербальних та візуальних елементів у сучасних новинних репортажах та рекламному контенті. Матеріал дослідження складається з 70 міжнародних новинних статей, 30 журнальних оголошень, 30 телевізійних рекламних роликів та 50 цифрових рекламних оголошень із соціальних мереж, таких як Інстаграм, ТікТок та Ютуб.

Фокус на новинних статтях та рекламі був зумовлений їхньою центральною роллю у формуванні суспільного дискурсу та повсякденного сприйняття гендеру. Новини впливають на те, як інтерпретуються політичні, соціальні та культурні події, висвітлюючи окремих осіб та ситуації за допомогою гендерних наративів. Реклама, у свою чергу, є ключовим інструментом культурної комунікації, який одночасно відображає і конструє соціальні ідеали, особливо щодо ідентичності, поведінки та зовнішнього вигляду. Разом ці два типи медіа представляють інформативні та впливові жанри, тому вони ідеально підходять для вивчення того, як гендерні стереотипи формуються та підтримуються в мас-медійному дискурсі.

На початку дослідження розглядається історична еволюція гендерної репрезентації в засобах масової комунікації, простежується її трансформація від ранніх друкованих видань до цифрової епохи. У роботі визначено ключові ідеологічні засади, які формували гендерні образи протягом тривалого часу, зокрема патріархальні наративи, культ домашнього затишку, чоловічий погляд у кіно та феміністична критика медійного дискурсу.

У дослідженні окреслено теоретичні засади гендерної репрезентації, особливу увагу приділено поняттям гендеру та гендерних стереотипів. Гендер розглядається як соціальний конструкт, сформований культурними очікуваннями та інституційною владою, а гендерні стереотипи визначаються як

узагальнені переконання, що приписують індивідам фіксовані характеристики, ролі та поведінку за ознакою статі.

Теоретична частина дослідження включає в себе сучасні концепції, такі як теорія соціального навчання та теорія культивуації. Ці моделі пояснюють, як постійний вплив медіа сприяє засвоєнню гендерних норм і стереотипів. Теорія соціального навчання наголошує на ролі спостереження та наслідування, особливо серед молодіжної аудиторії, тоді як теорія культивуації підкреслює кумулятивний ефект повторюваних стереотипних зображень на сприйняття реальності глядачами.

Методологічна частина дослідження спирається на критичний дискурс-аналіз, феміністичну лінгвістику, соціолінгвістику та медіалінгвістику, поєднуючи якісні та кількісні підходи для виявлення лінгвістичних стратегій, що використовуються для передачі гендерних значень у текстах мас-медіа.

На початку практичної частини дипломної роботи проаналізовано гендерну репрезентацію в дискурсі новинних медіа. Особлива увага приділяється мові заголовків, політичним репортажам та спортивній журналістиці. Аналіз показує, що чоловіки переважно зображуються як авторитетні фігури, що асоціюються з лідерством, логікою та дією, тоді як жінки часто позиціонуються як емоційні, сімейні або другорядні особи.

Чоловіків-політиків регулярно представляють відповідно до їхніх професійних титулів та асоціюють з прийняттям рішень і раціональністю, тоді як жінок-політиків частіше називають їхніми іменами, згадують їхнє особисте життя або зовнішність. У спортивних репортажах чоловіки-спортсмени характеризуються домінуванням і змагальною майстерністю, тоді як жінки-спортсменки часто зображуються з точки зору емоційних реакцій, зовнішнього вигляду або їхніх ролей поза спортом.

Друга частина практичної частини дослідження зосереджена на рекламному дискурсі. Лінгвістичний та візуальний аналіз журнальної реклами демонструє, що жінка переважно асоціюється з красою, емоційною чутливістю та пасивністю. Реклама, спрямована на жіночу аудиторію, часто акцентує увагу

на фізичній досконалості жінки, романтичній привабливості та її домашніх ролях. Натомість чоловічі образи в рекламі асоціюються з силою, професіоналізмом, раціональністю та незалежністю. Телевізійна реклама підкріплює подібні уявлення, зображуючи жінок у ролі доглядальниць або декоративних персонажів, а чоловіків - у ролі тих, хто приймає рішення, експертів або захисників. Ці репрезентації базуються на стереотипних образах і слоганах, які посилюють бінарну гендерну ідентичність.

У заключній частині практичного розділу досліджується реклама в цифрових медіа та її роль в еволюції гендерних стереотипів. Незважаючи на те, що соціальні медіа-платформи впроваджують більш персоналізовані та, здавалося б, інклюзивні рекламні стратегії, стереотипні гендерні репрезентації залишаються панівними. Жінки часто зображуються через контент, орієнтований на красу, поради щодо способу життя та емоційні розповіді, тоді як чоловіків зазвичай асоціюють з амбіціями, успіхом, фізичною силою або контролем.

Лінгвістичний аналіз різних медіаформатів демонструє стійкі моделі використання мови для зображення чоловіків і жінок з характерними відмінностями в лексиці, тоні та акцентах, які сприяють збереженню традиційних гендерних ролей. Ці прийоми в поєднанні з візуальними маркерами, такими як позиціонування, мова тіла і погляд, сприяють закріпленню культурно зумовлених стереотипів. Незважаючи на поодинокі спроби кинути виклик традиційним гендерним ролям, більшість репрезентацій продовжують слідувати усталеним шаблонам, які відображають і відтворюють соціальну нерівність.

Результати цього дослідження мають як теоретичне, так і практичне значення. Вони дають змогу глибше зрозуміти, як мова формує соціальну ідентичність, і розкривають механізми, за допомогою яких гендерні ролі конструюються та підтримуються в медіадискурсі. З практичної точки зору, дослідження підкреслює необхідність розвитку медіаграмотності та критичного ставлення до медіаконтенту. Результати дослідження можуть бути застосовані в таких галузях, як журналістика, рекламна діяльність, освіта та формування

політики, для підтримки розвитку більш збалансованого, інклюзивного та соціально відповідального зображення гендеру в засобах масової комунікації.

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