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**Bachelor's thesis**

**Female beauty in mass and social media (based on Modern English)**

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## Abstract

This thesis examines the main characteristics of female beauty in mass media and social media. The study was conducted through an analysis of the lexical and stylistic aspects of the lexical units used for female beauty representation in modern mass and social media. The paper based on materials taken from Instagram and TikTok as well as the British and American online media such as “Vogue” and “The Telegraph” dated for 2021-2024.

The first chapter explores the theoretical foundations of the notion of media text and its main linguistic features as well as characteristics of female beauty standards in modern mass and social media. The second chapter provides a practical analysis of linguistic means of expressing female beauty in mass media (“Vogue” and “The Telegraph”) as well the investigation of main distinguish features of expressing female beauty in social media (Instagram and TikTok), including lexical and stylistic means of female beauty representation in media texts.

The results of the study show that in mass media counting on the female audience's emotionality makes the figurative and emotional-evaluative component of speech more frequent through the use of tropes (epithets and metaphors). In social media, among the linguistic means of expressing female beauty abstract nouns, emotional-evaluative adjectives with positive connotations and slang are used. Mass media mostly represent the traditional image of a young, healthy, beautiful and attractive woman. While in social media, a modern woman should be ideal, elegant, luxurious and unique.

*Keywords: media text, female beauty, mass media, social media, lexical units, linguistic means, abstract nouns, emotional-evaluative adjectives, tropes, slang.*

## Анотація

Ця дипломна робота досліджує основні характеристики жіночої краси у мас-медіа та соціальних медіа. Дослідження було проведено через аналіз лексичних та стилістичних аспектів лексичних одиниць, які використовуються для репрезентації жіночої краси у сучасних масових та соціальних медіа. Робота базується на матеріалах, взятих з Instagram та TikTok, а також з британських та американських онлайн-медіа, таких як "Vogue" та "The Telegraph", за період 2021-2024 років.

У першому розділі досліджуються теоретичні основи поняття медіатексту та його основні лінгвістичні особливості, а також характеристики стандартів жіночої краси у сучасних масових та соціальних медіа. Другий розділ містить практичний аналіз лінгвістичних засобів вираження жіночої краси у мас-медіа ("Vogue" та "The Telegraph"), а також дослідження основних відмінних рис вираження жіночої краси у соціальних медіа (Instagram та TikTok), включаючи лексичні та стилістичні засоби репрезентації жіночої краси у медіатекстах.

Результати дослідження показують, що у мас-медіа, розраховуючи на емоційність жіночої аудиторії, частіше використовуються образні та емоційно-оцінні компоненти мовлення через використання тропів (епітетів та метафор). У соціальних медіа серед лінгвістичних засобів вираження жіночої краси використовуються абстрактні іменники, емоційно-оцінні прикметники з позитивною конотацією та сленг. Мас-медіа здебільшого репрезентують традиційний образ молодої, здорової, красивої та привабливої жінки. У той час як у соціальних медіа сучасна жінка повинна бути ідеальною, елегантною, розкішною та унікальною.

Ключові слова: медіатекст, жіноча краса, мас-медіа, соціальні медіа, лексичні одиниці, лінгвістичні засоби, абстрактні іменники, емоційно-оцінні прикметники, тропи, сленг.

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## INTRODUCTION

The concept of female beauty has always been one of the most significant in the English cultural tradition and language environment. This concept and the artistic images generated by it were characteristic of English literature and song lyrics in various periods of their formation and development. However, now, in this period, it is undergoing a significant transformation, and its very conceptual basis in modern language is acquiring new forms of expression. It should be noted, that the importance of female beauty concepts in the formation of the mental basis of modern society is extremely great, because, as E. Likhareva notes “the set of concepts forms the “mental fabric” of society and is the basis of the national culture, mentality, and value system of a particular people [46, p. 22].

At the same time, the end of the 20th and beginning of the 21st centuries are characterized by significant changes in communication processes. These changes could not but affect modern mass media, which are now called media texts. Modern media have become one of the main tools for the formation of cultural norms and values in society, including ideas about beauty. This is one of the most subjective and changeable categories, as ideas about beauty are constantly changing. And what was considered the standard of female attractiveness just a few years ago now causes bewilderment.

Social and mass media plays one of the main roles in forming the idea of beauty. The formation of beauty standards in media is a complex and multifaceted process that has serious consequences for the self-esteem, mental health and behavior of millions of people. That’s why nowadays a number of scholars turn their attention to the studying of female beauty standards and their impact on society. One of the ideas, is related to understanding of beauty as phenomena of culture, and therefore the functioning of it is investigated in cultural context. Numerous researches of scientists have shown that female beauty concept is ubiquitous across cultures.

During its existence, beauty standards in media have changed significantly under the influence of various cultural and social factors. Beauty ideals that were once dictated by certain physical features are now more susceptible to change. They embody fashion trends and sociocultural requirements, and also convey certain social roles and standards associated with these roles. However, despite such dynamics, the question of the influence of these standards on public perception and psychological state remains relevant and significant, as it has a strong influence on the formation of public opinion.

**The relevance** of the study: this work is devoted to the study of female beauty in modern media. The relevance of this paper is determined by the fact that the existence of beauty standards is an integral part of human life and if we want to understand the concept of "female beauty", we have to study it not only from the view of psychology and sociology, but also from the linguistic view. Understanding and analyzing this concept will allow us to better understand the role and meaning of this notion in speech and modern media, as well as reveal their influence on the formation of our society and culture.

Although female beauty has been studied from sociological and psychological point of view in the first place, linguistics is not an exception. The media influence on female beauty has been studied by S. Liubymova [9], A. Brown [31], E. Cohen [33], J. Fardouly [38], C. Holmberg [42], A. Kaplan [43], O. Kornienko [22], M. Milkie [47], R. Perloff [49], etc. The problems of media text's definition have been studied by L. Kardash [3], A. Bell [29], N. Fairclough [37], R. Fowler [39], M. Montgomery [48]. Linguistic features of media texts have been researched by A. Levytsky [7], L. Makaruk, [10], S. Potapenko [17], H. Shapovalova [24] and others.

The **research aim** is to analyse the main characteristics of female beauty in mass media and social media.

The following **objectives** were set for achievement of the present aim:

- to define the notion of media text in linguistics, to study its main characteristics;

- to present the main linguistic features of media text;
- to consider theoretical background of female beauty standards in modern mass and social media;
- to research “Vogue” and “The Telegraph” as for linguistic means of expressing female beauty in mass media;
- to investigate main peculiarities of expressing female beauty in social media (on Instagram and TikTok materials).

**The object** of the study is female beauty representation in modern mass and social media.

**The subject** of the research is lexical units used for female beauty representation in modern mass and social media.

**Research material.** Vocabulary for describing female beauty served as research material. It was taken from Instagram and TikTok as well as the British and American online media such as “Vogue” and “The Telegraph” dated for 2021-2024.

**Research methods.** They are: 1) sampling (to select and arrange the examples of female beauty); 2) contrastive (to compare female beauty in mass media with female beauty standards in social media); 3) descriptive (to interpret and generalize the findings of the research), 4) statistical method (to systemize the data obtained).

**Practical value of the research paper.** Materials and theoretical conclusions of this research can be used in courses of English and Ukrainian lexicology, in the lectures on English and Ukrainian linguistics as for the problems of female beauty in mass and social media.

**Structure of the research paper.** The research paper consists of introduction, two chapters – theoretical and practical, conclusions to these chapters, common conclusions. The list of references counts 55 positions. Basic text is expounded on 48 pages, a general volume of work is 60 pages of computer text.

## CHAPTER 1. THE THEORETICAL FOUNDATIONS OF THE RESEARCH

### 1.1. The definition of media text

Mass media texts (media texts) are one of the most common forms of language existence. The corpus of such texts is constantly growing, as the number of television channels is growing, new radio stations are emerging, online versions of newspapers and magazines appear.

The concept of a single information space allows present the activities of the world media (mass media) as an integral system, where the most important component is the linguacultural component, and the spread of the Internet goes beyond territorial and state borders.

The term “media text” appeared in English-language scientific literature at the end of the 20th century and quickly came into academic circles' use. Alan Bell [29], Theun van Dijk [35], Norman Fairclough [37], Robert Fowler [39] and others reviewed the texts of mass media from the point of view of various directions: discourse theory, content analysis, cognitive linguistics, sociolinguistics, semiotics, psycholinguistics. The accumulated knowledge took shape in independent scientific direction – media linguistics.

Among Ukrainian researchers, V. Rizun [18], N. Stetsenko [20], O. Chernysh [23], E. Shestakova [26], M. Yatsymirska [28] and others made a significant contribution to the development of media text theory. E. Shestakova formulated the notion of media text as “a message laid out in any media genre (newspaper article, TV show, video clip, film, etc.). The media text simultaneously appears as a universal semantic unity, and a symbolic structure that functions socially and an object of mass communication, and a fixed segment of objective reality, and the result creative activity” [26, p. 8]. Full understanding of this concept impossible without comparing such important categories as “text” and “media text”.

Within the framework of classical linguistics, a text is defined as: “a sequence of sign units united by a semantic connection, the main properties of which are coherence and integrity” [20, p. 373]. In other words, a text is a sequence of words,

verbal units. L. Ovsienko emphasizes: “Text is the goal and result of language's action, the highest unit, the form of speech. All units of language get true life precisely in texts, they exist to design texts” [15, p. 117].

According to Yu. Nalyvaiko, a text is “at least two statements’ connection in which a minimal act of communication can be completed – the transfer of information or the exchange of ideas between partners” [13, p. 94].

N. Stetsenko notes: “Text is not just a product of linguistic activity, but also the process of creating a product. It does not exist outside our consciousness, outside the processes of generation and perception. So, the text is dynamic in nature. This is both the result of our language activity, and at the same time the activity itself” [20, p. 373].

In other words, the notion of “text” is connected with such concepts as “language”, “speech” and “discourse”, so as texts are created according to the language laws; various texts make up speech, and discourse is “a coherent text in combination with extralinguistic, pragmatic, sociocultural, psychological and other factors, the text taken in a conceptual aspect; speech, considered as a purposeful social action, as a component participating in human interaction and their consciousness's mechanisms (cognitive processes). Discourse is speech, immersed into life” [23, p. 310]. Thus, the text is a complex, organized structure, a unit of speech that represents a whole and is characterized by coherence and completeness.

There are different classifications of text types (by the method of a text structure, by nature of speech transmission, etc.), however it is the functional-style typology that covers all texts in the totality of their content and formal properties. According to this classification, texts are divided into scientific, artistic, journalistic, business and conversational [3, p. 147].

Media text is a general notion for mass communication texts that are spread by the media. Many scientists believe that the concept of “media text” is broader than the concept of “text”, since it comes out beyond the boundaries of the verbal sign system. Alan Bell in his book “Approaches to Mass Media” notes that the concept of “media text” includes visual images, sound effects, music, voice qualities, that is,

media texts reflect the technologies that are used for their creation [29, p. 3]. So, a media text is a type of text intended for a mass audience, which combines verbal, visual and audiovisual components of speech.

L. Kardash gives the following definition: “Media text is an integrative multi-level text that unites different semiotic codes (verbal, non-verbal, media) into the common communicative goal” [3, p. 147]. The leading features of media texts can be considered: media (text-embodiment with using certain mass media information, one aspect of the channel's determination and technical capabilities); mass (as in the creation and consumption of media products); integrability, or a large number of code texts (unification of a single communicative whole of different semiotic codes); openness of the text.

According to V. Rizun, a media text is a verbal product created for the mediated communication in the field of mass media, which is regulated by a clearly expressed pragmatic orientation and social regulation [18, p. 42].

L. Kudriavtseva points out the multifacetedness, complexity and integrity of the notion of “media text”. The author considers multidimensionality (multifacetedness, polyphony, heterogeneity or integration) to be the most important characteristic of modern text media, which should be understood as a heterogeneous combination of verbal, visual, audiovisual or other components in a single text [6, p. 60].

With the emergence and development of the Internet, “a new direction in the theory of journalism is the study of the Internet text, its hybrid forms created with the help of integrated technologies” [27, p. 32]. S. Shyroka notes: “The created new media model integrates media texts into a single semantic space, using various components: verbal, visual, audiovisual, etc. Texts of this type have a number of advantages: hypertextuality, interactivity, non-linearity, elimination of barriers of physical distance, convergence” [27, p. 33].

Teun van Dijk formulates an important conclusion regarding the entire corpus of mass communication texts. He believes that “the structures of media texts can be adequately understood only in one case: if we analyze them as a result of the

cognitive and social activity of journalists in the production of texts and their meanings, as a result of the interpretation of texts by newspaper readers and television viewers, based on the experience of their communication with the media” [35, p. 123].

L. Makaruk believes that text is a message, and media text is a message plus a communication channel. Each channel has a set of media attributes that have a significant influence on the content and form of media text reproduction. The researcher proposes a system of parameters that makes it possible to classify media texts, namely: the way of text production, form of creation, form of reproduction, distribution channel, functional-genre type of text, thematic dominant [10, p. 82].

Thus, by the way of production, the text can be written by one author or a group of authors, for example, news material which is spread on behalf of the news agencies Reuter, BBC, AP. According to the form of publication and reproduction, media texts are divided into oral and written, and according to the distribution channel – to radio, television, print and Internet media. For example, in newspapers and magazines the verbal component is enhanced by illustrations, on radio – with sound, and on television with video. As for the functional genre, the author identifies four main types of media texts: news, information analytics and commentary, publicism, and advertising. An important description parameter of media texts is the content characteristic of the texts (thematic dominant), that is, the text’s belonging to one or another topic regularly covered by the media, for example, politics, economics, sports, international news, etc.

As R. Fowler points out, news is created by social realities. But which events are selected for coverage is not a reflection of the inherent importance of those events, but rather a reflection of the operation of a complex and artificial set of selection criteria. The news thus selected is then subject to transformation in preparation for publication; The technical properties of media – television or print, for example – and the ways they are used have enormous influence. Both selection and transformation are controlled, often unconsciously, by the views and beliefs of the people creating the media text. Analysis of published material may reflect

abstract propositions that are not necessarily expressed directly and are usually not questioned, but that determine the structure of the information presented [39, p. 2].

One of the important criteria for the typological description of media texts is the presence of a text characteristic that allows one to identify the thematic dominance of the text or its belonging to one of the stable, regularly covered topics in the mass media. The analysis includes aspects of the information flow, demonstrates existing stable thematic groups that allow for the aesthetic organization of mass media. It can be said that mass media organize and form a dynamically changing picture of the world with the help of a stable system of media topics, or regularly reproduced topics, which include, for example, politics, business, sports, culture, weather, news of international and regional life, etc.

At the same time, the importance of the linguistic and cultural factor should be emphasized, since in the texts of mass information there is a kind of overlapping of language and information pictures of the world, which naturally manifests itself in a set of constant thematic constituent parts, characteristic of this or that country, this or that culture. So, for example, one of the constant topics for the British mass media is the coverage of the details of the private lives of the royal family's members and high-ranking politicians, while the topics of the Ukrainian media landscape mostly include war news and reports about corruption. Regularly reproduced topics that reflect the national and cultural specificity of one or another media landscape are called buzz-topics, or topics that arouse increased interest [14, p. 49].

An integral component of the literary and tonal qualities of a media text is culture, normativity and purity of speech. Thus, media culture is a unique phenomenon in which communicative and cognitive processes are implemented as fully as possible. The basic and defining element is a media text, but the understanding of the mass media text within the framework of a single theory still remains open.

## **1.2. The main linguistic features of media text**

A modern man, according to P. Taylor's fair statement, "lives in the space of media texts" [50, p. 36]. As the researcher notes, media texts record the events of the real world within the dynamic socio-cultural space, at the same time loading them with additional informational and cultural meanings. There is a popular opinion that mass media not only reflect, but also construct reality [50, p. 37], they become means of cognitive and ideological processing of a person or society and tools of information dictation and power.

The functioning of modern media texts is characterized by a certain dialectic: on the one hand, they follow the traditions of the presentation of mass information products (for example, collective authorship, a single system of ideological influence, taking into account the inability of recipients to critically evaluate the information provided, etc.) [14, p. 41], and on the other hand, they are characterized by innovation, primarily in the combination of material with the involvement of the latest technological possibilities and various semiotic codes, which leads to the appearance of creolized media texts.

Moreover, modern texts of media communication are characterized by the desire to realize the peculiarities of the worldview and feelings of a modern person, which is manifested in such textual features as intertextuality, emotionality, multiplicativeness (clipping, collageness), personification [25, p. 102].

The criteria for grouping media texts can be different (for example, they can be based on typical features of the semantic organization or structural-compositional construction of texts), but the most traditional is the classification of their communicative tasks in a certain media sphere with reference to the communication channel. According to this approach, media texts are classified into:

1) journalistic: a) genres of printed media (column, features, straight news series, etc.); b) radio genres (radio documentary, radio drama, sport talk); c) television genres (cookery, news, talk show); d) Internet genres (electronic newsletters, weblogs);

2) genres of public relations, PR-genres (backgrounder, press-kit, press-release);

3) genres of advertising (advertorial, commercial, public service announcement);

4) genres of social media (social networks, blogosphere, information storage hosting, chats, online encyclopedias, electronic diaries, etc.) [12, p. 5].

Such a classification is quite conditional, since it is extremely difficult to adhere to the principle of the unity of criterion. In addition, the modern English-language media sphere is characterized by the blurring of genre, stylistic and discursive boundaries (“discursive symbiosis” according to S. Potapenko [17, p. 11]), the mixing of topics and forms, which has already led, for example, to the appearance of media texts that combine informational and entertainment components (infotainment). That is why it is important to investigate the features of language processes of modern media communication.

Modern media is a favorable environment for linguistic innovations' approbation. Transformational processes are constantly taking place in them and, accordingly, the media language is also changing. As K. Stetsiura explains, “on the one hand, the language of the mass media has a certain unity, which is conditioned by the peculiarity of speech use in the field of mass communication, the set of forms, a stable thematic structure, and on the other hand, the language of the mass media is characterized by a sufficient degree of functional and stylistic heterogeneity, which reflects the universality of the theme, the mobility of the text of mass information” [21, p. 58].

It is the mobility of media texts that constantly creates space for the development, modification of their verbal aspect and the appearance of linguistic innovations, and, as A. Levytsky notes, they change not only themselves, but also the national literary language as a whole, “reproducing the trends of its modification in the context of broad social transformations” [7, p. 4]. The dynamism of speech processes in the media, however, is simultaneously combined with conservatism, benchmarking, and dependence on the speech priorities of the time.

Researchers of modern media communication constantly pay attention to its language processes and new trends as for media texts' expression. The first of them, D. Freedman underlines, is related to further creolization, increasing the role of the primarily visual component, which includes graphic components – photos, caricatures, collages, drawings, font and color, icons and ideograms [40, p. 280], as well as video and animation in their Internet versions.

The second trend is the process of neologization, the formation of a new vocabulary, which became especially noticeable in the 80s-90s of the 20th century, primarily in the field of political correctness.

Other lexical trends in the media language include the use of:

- emotional-evaluative vocabulary and expressive-evaluative means – emphatic constructions, syntactically-rhetorical devices that make a powerful influence on a reader's emotional sphere;
- jargon and slang, which bring a peculiar imagery to media language;
- substandard vocabulary's inclusions in such a quantity that helps to get closer to a wide range of readers, but in general does not violate the publication's stylistic guidelines;
- violation of stylistic, grammatical and word-forming norms in media texts of certain genres, which is determined by the pragmatics of these genres [50, p. 88].

Professional vocabulary and terms are also actively used in English-language media texts, which reveal, according to the researchers' observations, a high level of metaphoricity. In general, the vocabulary of such texts is characterized by the diffuseness of its various groups and layers, mobility, rapid transition from one lexical group to another.

The language of modern media also pays tribute to language fashion. It incorporates words, expressions, phrases that are currently actively appearing in society, are considered trendy.

Scholars of media language also note the noticeable functioning of exotic vocabulary in it, the appearance of which is associated with the action of intra- and

extralingual factors. Intralingual factors usually include the use of exoticisms in European languages:

- 1) insufficient number of certain words or lexical-semantic groups in the language to denote some realities;
- 2) the desire to avoid descriptive phrases or references to indicate some reality or subject by involving exoticism;
- 3) the need for semantic restriction of lexeme already present in the language, avoidance of polysemy.

Extralingual causes are considered to be:

- historical international contacts, multilingualism;
- innovative contribution of the nation-sources of exoticism in a separate field of activity;
- language snobbery, fashion for foreign language borrowings;
- authority of the source language, related to the economic status and political authority of the state;
- implementation of certain measures in the field of language policy [14, p. 61].

D. Syzonov underlines, that one of the main characteristics of media texts is the combination of two tendencies – the tendency towards expressiveness and the tendency towards the standard. This is caused by the functions performed by media: the informative and content function and the function of persuasion and emotional impact. The tendency to the standard means media striving for clarity and informativeness [19, p. 299]. An important reason for the emergence of standards, and sometimes newspaper stamps, is the desire for expressiveness, which determines the following trend. The tendency to expressiveness is expressed in the desire for accessibility and imagery of the form of expression, which is typical for the artistic style and spoken language – in media language, the features of these styles are intertwined. The search for ways of expressiveness in the conditions of “newspaper creativity” causes a rapid transition of expression into a standard, when even a phrase that is successful from the point of view of expressiveness criteria is quickly erased,

turning into a stamp. The unity of expression and standard becomes the main stylistic principle of the organization of speech.

H. Cheremhivka notes that media style is both conservative and dynamic. On the one hand, language of media contains a sufficient number of clichés, socio-political and other terms. On the other hand, the desire to convince readers requires more and more linguistic means to influence them [22, p. 105].

O. Malaya points out that the syntax of media also has its own features, related to the active use of emotionally and expressively colored constructions: exclamatory sentences of various meanings, interrogative sentences, sentences with appeals, rhetorical questions, repetitions, fragmented constructions, etc. The desire for expression determines the use of constructions with a colloquial color: sentences with particles, exclamations, sentences of a phraseological nature, inversions, sentences without conjunctions, elliptical constructions, parallelism, etc. [11, p. 28].

Techniques of contamination, collision of meanings, renewal of stable word combinations, usual language formulas have a genre-compositional conditioning and make the language expressive, thereby actively influencing the recipient. All this is connected with the general expressive orientation of the style.

Therefore, the media text is an effective transmitter of traditional and new socio-cultural values of social life, linguistic changes and innovations. Its cultural specificity is reflected in a certain hierarchy of thematic structures and the subject matter of the submitted materials, which are socially determined and influenced by cultural traditions. One of the leading features of a media text is its ability to manipulate the addressee's consciousness with the help of certain linguistic means, which include using evaluative statements, repetitions, metaphors, figurative comparisons, and paremy. The media text does not only reflect reality but it models it and creates a new reality that is presented to the recipient with a certain communicative and pragmatic purpose.

### 1.3. Female beauty standards in modern media

Changes in the culture of society accelerated after the emergence of media (newspapers and magazines, radio, and then television), and this became the beginning of their enormous impact on the linguistic environment, human consciousness, and the collective ideas of society. Their analysis is also a task for modern linguistic science. As A. Mamalyga notes, “one of the main trends of modern linguistics is the study of not only the linguistic forms themselves, but also a native speaker's worldview and world perception of embodied in certain linguistic categories” [12, p. 10].

It was these changes that largely led to the formation of mass culture, within which the basic images and concepts of traditional culture underwent transformation. M. Milkie notes that in the context of mass culture new images, the concept of female beauty and the associated mental attitudes of consciousness have acquired completely new expressions, determined by the general nature of culture massification, the formation of simplified images and value orientations of consciousness, in which “the moods of the human masses, social groups, classes, and the whole society are expressed” [47, p. 14].

As a result, the images and essential characteristics of female beauty concept created under media's influence become part of a new cultural tradition and a new attitude towards women in the modern period, within which the image of a beautiful woman, a beautiful mysterious stranger disappears, and the attitudes of female attractiveness are subject to significant revision.

How are beauty standards formed in mass media? Who decides that a girl should be slim, tall, with long hair and perfect facial features? The process of forming these standards is very complex and depends on the definition of what is considered “ideal” or “attractive”. According to S. Grabe, L. Ward and J. Hyde, there are several factors that influence the formation of these standards [41, p. 468]:

*Cultural values and historical stereotypes.* It's no secret that many of our attitudes come from the past. There are historically established stereotypes about

what an ideal person should look like. These stereotypes may include such points as body shape, height, skin and eye color, hair texture.

*Fashion trends.* The beauty industry also has a huge influence on forming beauty standards. The desire to be modern and in line with trends may determine the choice of certain visual attributes. An example would be the popularity of a certain type of makeup or hairstyle.

*Advertising and commercial interests* also influence how we see those very ideal people on the screen. Advertisers often target models and actors with certain body types and facial features that may be considered more attractive or successful from a marketing perspective.

*The competitive media space* encourages mass media to create content that attracts the audience's attention. This often involves highlighting the characters' spectacular and expressive physical features.

*Celebrity influence.* Outstanding personalities from the world of cinema, music, fashion and sports become role models and the desired ideal of beauty. Their achievements and external image form the idea of what successful and beautiful people should be like. They play a significant role in shaping beauty standards. The influence of celebrities on viewers' opinions and preferences can be enormous, especially on young audiences who are most prone to emulation.

The interaction of these factors sets the standards that society tries to follow. However, these standards are often unrealistic and, for some people, simply unattainable.

H. Kovaleva points out that after World War II, the advantage in appearance was lush breasts and a thin waist, emphasizing the “ideal” hourglass figure type. Marilyn Monroe and Audrey Hepburn were considered beauty icons, who showed and spread new standards – bright “artificial” makeup with drawn-on spots and glossy lips, voluminous hairstyles and curls. In the 1960s, excessive thinness, tall stature with long legs and small breasts returned to fashion, and in makeup the emphasis shifted to the eyes. With the advent of the 1980s, the concept of a healthy, athletic body through aerobics spread. In the 1990s, the concept of being tall and

modeling sickly thinness (“heroin chic”) or the well-known “90-60-90 measurements” was spreading. Such ideals of beauty spread throughout the world, as magazines, television, advertising, and the rise of the Internet contributed to this [4, p. 149].

At the beginning of the 21st century, there was still a previous concept of a slim, thin "ideal" body, but with improvement – girls were obsessed with sports, for a toned body and a flat stomach, and the desire to flaunt tanned skin. But the spread of body-positive ideas contributed to the introduction of new body shapes into the fashion industry – so one could see plus-size and middle-size model girls on the podium and in magazines. And as is known, magazines, advertisements, television, cinema, the music industry and the Internet have become integral sources of spreading fashion trends in beauty.

Thus, looking through the history of beauty from the last century to the present day, one can see that society has created the beauty of consumption. Social constructs also play a major role in influencing our understanding of attractiveness.

The success of any person in one or another area of life directly depends on external attractiveness. These are the attitudes that the media impose on us. Social standards of external attractiveness, broadcast by media, influence the subjective attitude towards the image of the physical self in modern girls, influence self-esteem and the mental and sometimes physical state of viewers. Since childhood, every girl remembers the phrase: “Beauty requires sacrifice”. And this is exactly what is constantly broadcast in the modern world.

As R. Engeln-Maddox notes, in the opinion poll conducted among readers of “Psychology Today” magazine, men and women answered questions about what impact media images had on their perception of their own appearance. About 27% of women and 12% of men always or often compared themselves to models in magazines. Among women who were dissatisfied with their own appearance, 43% of respondents often compared themselves with models from magazines [36, p. 261].

The most vulnerable and susceptible to appearance stereotypes are teenagers and young people. This is due to age characteristics and the period of identity

formation. This process of social comparison is decisive for the construction of private self-esteem and forming emotional and value-based attitude towards oneself as a whole.

As medical statistics show, a significant part of mental illnesses, such as neurosis, depression, anorexia and bulimia, are associated with the fact that people feel not beautiful enough, because they do not fit generally accepted standards of appearance [46, p. 118]. After comparing oneself and the on-screen standard, one comes to deep disappointment in oneself and the realization that it is impossible to correct a real or imaginary defect in appearance.

Beautiful, successful, attracting a lot of attention – this is exactly what modern stereotypical heroes look like, promoted by the media. What the media broadcasts can become an image of the desired result. After all, probably every girl at least once in her life, looking at the screen, thought: “I want to look like her”. This is especially true for advertising. Through commercials (these are mainly perfumes, cosmetics, clothing brands) we see a spectacular, confident and always slim and beautiful girl. And, of course, in order to be strong, independent and as confident and charming, you need to become as beautiful as the heroine of the advertisement, and for this you need to purchase the advertised product.

Often, media-created beauty standards are unrealistic, unhealthy, and have a detrimental effect on persons who dream of meeting the standards set by society. After all, they are presented with an exaggerated ideal of female slimness as the ideal of a female figure. How viewers perceive this information can have a transformative effect on the dynamics of an individual's body ideal (though not always positive), and, consequently, on satisfaction with one's own appearance, life, etc. Many people believe in this ideal of slimness and try to live up to it; at the same time, their general positive or negative self-attitude reveals a direct connection with satisfaction with appearance and body parameters [4, p. 152].

Thus, creating a more positive and healthy perception of beauty through mass media requires a collaborative effort among content creators, advertisers and the public. The media has a huge impact on society and can actively combat outdated

and unhealthy stereotypes of beauty by presenting characters who are successful and attractive regardless of the extent to which they meet predetermined criteria.

The first thing the media can do is support diversity in appearance, including body type, race, age and gender identity. The diversity of models and actors will help people see that beauty is not limited to certain parameters. Many well-known companies have already begun to do this in their advertising (for example, “Nike” and “Victoria’s Secret”), but, unfortunately, not everyone took it adequately.

Another important aspect is the contextualization of images. Presenting beautiful images in more realistic situations and contexts can make them more accessible and relatable to viewers' everyday lives. And, of course, in order to form healthy beauty standards in the future, it is important to competently educate the next generation, which will allow them to understand how beauty standards are formed and how they can influence the psychological state.

#### **1.4. Social media female beauty standards**

Social networks have become an integral part of our daily lives, and platforms such as Instagram, Pinterest and TikTok have billions of users all over the world. While social media can provide a sense of connection and community, it can also have a negative impact on women's body image and self-esteem.

As J. Fardouly underlines, research has shown that the more time young women spend on social media, the more likely they are to experience body dissatisfaction and negative self-esteem. This is especially true for platforms that focus on appearance and visual content, such as Instagram. A constant stream of edited and highly processed images can create unrealistic standards of beauty and perfection that many women find difficult to meet [38, p. 2].

To meet the standard of beauty, a woman must have a narrow nose, unnaturally large lips, strongly sunken cheekbones and large eyes; all these requirements must be accompanied by bright makeup. As for the constitution itself, a modern girl should have a thin waist, flat stomach and ample breasts, while having a well-developed physique. A fashionable portrait of a man in our time can be described by

the following requirements. Having a thick beard and a highly developed physical physique. It can be noted that men today are required to do less than the beautiful half of humanity. To achieve this, representatives of the tender gender turn to harsh methods, including plastic surgery. In pursuit of beauty and an ideal figure, women are ready to endure pain, hunger, uncomfortable clothes and shoes, exhausting workouts and much more [4, p. 155].

In addition to its impact on body image, social media can have a negative impact on self-esteem. The comparison culture that has emerged on social media can lead to feelings of inadequacy and low self-esteem as women compare their lives and appearance to the seemingly ideal images they see on screens.

“The New York Times” gave a new generation the definition of “fembots” – the name they now call girls who edit their photos in such a way that they become surreal. “The Independent” even conducted a study to determine how such images affect our perception of ourselves. And it showed that beauty standards in society have changed a bit over the past couple of years. Actually, this is rather not the norm, it's a disease, which they called “Snapchat dysmorphia” [42, p. 1192].

Scientists define Snapchat dysmorphia as a mental disorder in which people tend to an edited version of themselves. When you take one selfie after another and run them through filters, the real reflection in the mirror no longer suits you. You inevitably compare yourself in life and after photo editing. As a result, you constantly feel like you're falling short of the improved version. Filters that hide imperfections and improve skin are the most dangerous, according to researchers.

New studies from the University of Amsterdam showed that the more actively people use social networks, the more important their own appearance is to them and the more often they are willing to resort to surgical interventions. The latest research by “The Independent” also confirms this hypothesis. People used to come with pictures of celebrities or models they liked. But now, with the advent of social networks and filters, more and more patients are showing their own photos – only filtered ones. This is a scary trend – often the “improved” version is incompatible with reality [44, p. 8].

Psychologist A. Brown believes that one of the main problems of social networks is that it is easier for people to compare themselves with others: “It is important that we teach people how to use such a powerful medium, and that we can explain that photographs on the Internet are not always real. And you should under no circumstances contrast your real life with your virtual one” [31, p. 49].

According to C. Holmberg, in modern society, beauty has received more support and approval than people's education and intelligence. This influences teenagers who strive to meet beauty standards promoted by the social media. They try to improve their appearance and meet unrealistic standards, which can lead to negative consequences for their physical and mental health [42, p. 1200].

Additionally, beauty standards vary from country to country and depend on each country's culture. In Japan, for example, a cute, doll-like appearance is valued, in Australia a sporty lifestyle is valued, and in China pale skin is valued. Some African and Asian tribes have strange and shocking beauty standards, such as stretched lips, earlobes, elongated necks and bodies decorated with scar patterns.

Nowadays, beauty standards mainly apply to women, since the requirements for their appearance are much stricter than for men. This is due to the fact that in the past, women had limited rights and were financially dependent on men, so they had to conform to their preferences. In a patriarchal society, a woman's image was considered a man's adornment, and therefore many are still confident that a girl's appearance should always please the eye.

However, beauty standards are unrealistic and impossible to fully meet. Unfortunately, some people do not see the absurdity of fashion trends and consider the main thing in life to be like the “ideal”. Millions of women every day see photographs of ideal bodies, flawlessly clear skin – photographs of people who do not exist in reality. Perfectly retouched photographs cause complexes in young women, make them think about plastic surgery, and lead to eating disorders.

In the introduction to “The Beauty Myth”, Naomi Wolf writes: “In letters and in person, women confided in me the agonizingly personal struggles they had undergone – some, for as long as they could remember – to claim a self out of what

they had instantly recognized as the beauty myth. There was no common thread that united these women in terms of their appearance: women both young and old told me about the fear of aging; slim women and heavy ones spoke of the suffering caused by trying to meet the demands of the thin ideal; black, brown, and white women – women who looked like fashion models – admitted to knowing, from the time they could first consciously think, that the ideal was someone tall, thin, white, and blond, a face without pores, asymmetry, or flaws, someone wholly “perfect”, and someone whom they felt, in one way or another, they were not” [51, p. 3].

The problem is that man has not learned to rationally and productively take advantage of the opportunities that open to him. Thus he entailed a series of social problems that become serious threats to the life of society. It is necessary to realize that self-love should not depend on height, weight, hips and waist. It is necessary to remember that man is an exceptional and unique creature – this is what valuable, beautiful and harmonious at all times.

J. Lewallen points out that recent studies showed that beauty standards promoted by social media can have a negative impact on the consciousness and behavior of modern girls. Many people lose their individuality in pursuit of fashion, which changes day by day. The younger generation should think about whether appearance is so important to us, whether it is worth spending our whole lives to bring our appearance closer to the ideal, or whether it is more important to develop our inner qualities. Society must stop cultivating the idea of ideal appearance; people must gradually abandon unattainable standards of beauty and begin to pay more attention to a person’s personality [45, p. 9].

In order not to fall into the “slavery” of modern beauty standards, which are actively promoted by social media, one should first of all increase the self-esteem, since satisfaction with one’s body image and appearance is one of the most important components of the “I-concept” of an individual, which will also guarantee the success of social adaptation. First of all, teenagers should be pushed to reconsider their attitude towards themselves and their own lives, teach them to let in only

positive and joyful thoughts, and weed out negative judgments, to believe in own capabilities.

O. Kornienko notes, that one of the ways to increase self-esteem can be a personal diary, where all the achievements that you can be proud of will be recorded, this will contribute to a positive perception of yourself and your own activities, and will give confidence in your own capabilities. For more productive development, it is worth choosing a social circle that contains successful and cheerful people. And, of course, you shouldn't forget about your appearance. You can dress the way you like and feel comfortable. Buy things that you really like, and not those that are recommended by modern high fashion standards [44, p. 10].

Thus, social media has revolutionized the beauty industry, giving everyone the opportunity to showcase their unique sense of style and look. With the increasing availability of smartphones and the rise of influencers, beauty ideals have become more diverse than ever before. However, along with this inclusivity, social media has also reinforced certain beauty standards, creating unrealistic expectations and damaging many people's self-image.

At the same time, new beauty standards should pay attention not only to appearance, but also to soul factors, which, in particular, are associated with the development of the feminist movement. Now to match them, girls do not need to spend huge sums on plastic surgery. They can reach new heights by knowing and respecting their natural beauty. It's important to note that in the search for beauty, the key is the attitude towards person's own individuality.

### **Conclusions to the first chapter**

The term “media text” first appeared in the 1990s in scientific literature. Its appearance is due to many factors, among which are the new Internet realities of globalized mass communication and the expansion of the possibilities of creating and reproducing texts by new media. This term is used today as related to a series of traditional and innovative designations: journalistic text, newspaper text, radio text, teletext, network text, hypertext, advertising text, etc. The media text informs about the most important events of today. It not only reflects the phenomena of the surrounding reality, but also interprets them in the light of one or another pragmatic goal.

Media texts have certain linguistic distinguishing features, so lexical innovations, semantic neologisms, euphemisms, paraphrases, catchphrases and borrowings from other languages constantly appear in them. These texts have a strongly marked emotional and expressive color, include colloquial, jargon elements and slang. The lexical and phraseological units and phrases are used here, which combine functional and expressively-evaluative coloring. The style of media texts is characterized by the wide use of terms, precise names (events, dates, places, participants), emotional and evaluative words and phrases, as well as tropes and figures.

Nowadays, mass and social media actively promote certain standards of beauty, which can negatively affect a person's psychological state and self-esteem. The latest studies have shown that the parameters of female beauty, set by commercials and clips, as well as sociocultural standards adopted by the media, are considered priorities for choosing a beautiful woman, and at the same time, the respondents themselves often do not imagine what exactly these proportions look like. Thus, it can be said that people represents stereotypes existing in society and advertising. Moreover, a significant role in this transformation of female beauty image was played by women themselves, many of whom accepted new standards and parameters and a new interpretation of this image and thus agreed with its new conceptual content.

## CHAPTER II. THE INVESTIGATION OF LINGUISTIC MEANS FOR FEMALE BEAUTY REPRESENTATION IN MASS- AND SOCIAL MEDIA

### 2.1. Linguistic means of expressing female beauty in mass media

#### 2.1.1. Vogue

“Vogue” is an international magazine about fashion, beauty and health, it is one of the leading fashion magazines in the world and a leader among glossy fashion magazines in Ukraine. “Vogue” publishes style and beauty news, the latest trends, interviews with designers and models, photo reports from the best social parties. Let's consider the linguistic means of expressing female beauty used in this magazine.

The “Vogue” audience wants to identify with the image of a beautiful, well-groomed and attractive woman. Thus, the main lexical markers of this thematic focus in “Vogue” texts are the lexemes “BEAUTY” and “STYLE”, with the help of which an external attractiveness is emphasized. The examples below illustrate it [55]:

*Your Spring **Beauty** Awakening.*

*How to **Style** Overalls.*

*In another candid photo, she's also seen sharing a sweet embrace with Banuelos, who matched her **style** in a denim shirt and black cowboy hat.*

*In the realm of celebrities, nobody is doing couple **style** quite like them.*

*Red Carpet **Beauty** Tips You Cannot Afford To Miss.*

*Vogue's **Beauty** Editor at Large Arden Fanning Andrews knows all about what makes a truly timeless **beauty** look on the red carpet.*

*23 Vintage Oscar **Beauty** Looks Worth Remembering.*

*Now though, she's showing us what this genre exploration is doing for her personal **style**, too.*

*The Key **Beauty** Trends From Milan Fashion Week.*

In this thematic field, **lexical units denoting** fashion style, hairstyle and other **elements of the fashion image** is widely represented, for instance [55]:

<...> she opted for a piece from Prada's spring 2024 collection: **a strong-shouldered blazer with a deep V-neck**, tucked into **paper bag micro-shorts**, cinched at the waist with **a black leather belt**.

The singer wore an oversized **olive green jacket** featuring a shearling body, **double zipper**, and **ribbed sleeves, collar, and waistband**.

Worn as a **dress**, she added a pair of sheer **black tights** tucked into a pair of eye-catching **boots** that continued the mixed media theme.

The **black leather shoes with a blunt, square toe** are encased in **a brown faux fur leg-warmer**.

While the original look came down the runway with a **latex skull cap, squash goggles, and square-toed Oxfords with black socks**, Delevingne feminized the look, and brought it closer to Cabaret's origins.

She added a pair of black, **knee-high socks** – consistent with the hosiery that the Kit Kat Girls often wear onstage – and a pair of **pointy-toed black heels**.

She also donned **a chunky silver chain necklace and small hoop earrings**.

**Long hair with a full fringe** for added drama – this statement style is chic and timeless.

French women know that **a gentle, romantic wave** can transform **the hair**, without the need for a **drastic cut**.

As a general rule, **blondes** should look to softer **brown frames**, while those with **darker hair** can wear **darker frames**.

She has her beauty signatures down. From the '90s to today, her **natural curls** have always been enviable, and on and off screen, she has **long favored soft and smoky make-up** to gently frame her blue-green eyes.

Her **hair** is a masterclass on how to segue into **gray** in an **ultra-chic way**.

It looks good with different **partings**, great with a **side-swept bangs** and has the advantage of length, meaning you can tie it up in a **ponytail** when you're exercising or trying a different look.

Photographed by the legendary duo Meet & Marcus, Hathaway models pieces such as **Versace's leather corsets, denim staples, and slinky knit dresses**. "I loved

the *all-denim outfit*, the *denim busier* especially,” Hathaway told *Vogue* over the phone earlier this week. “There’s a *knit ribbed dress* with *little gold buttons* on it—I love that one. And there was this *pleated skirt* with a *lady jacket*. <...> I do love a *denim maxi skirt*. I also love when you can find a really good *shirt dress*!”

Beauty in a modern person’s mind is associated with the notion of “HEALTH” and “WELLNESS”, therefore these lexemes are also “female beauty” markers in “Vogue” [55]:

*Why Taking a Bath is Fantastic For Your **Health**.*

*Milk has many benefits for our bodies and overall **health**.*

*I’m Over **Wellness**. Long Live the January Burger.*

*From our mood to our skin **health**, everything starts in the gut.*

*These Ancient Hot Springs in Tuscany Are a Bucket List **Wellness** Deatination.*

In this thematic group, there is a large amount of medical and biological vocabulary, for example [55]:

*A hot bath causes **blood vessels** to expand which increases **blood flow** to your **muscles**, helping them to relax, while the heat of the water is also important for increasing the flexibility of **collagen fibers**, which helps reduce stiffness that often comes after exercise and improves mobility.*

*We all know how important it is to drink enough water, but many people are unaware that **minerals** with an **electrical charge** – i.e. **electrolytes** – also play a crucial role in **hydration** on a **cellular level**.*

*An adult’s **body** is made up of around 60 percent water, and a large percentage of that is found inside our **cells**, where it is used in **metabolic processes**.*

*He explains that **electrolyte** drinks have become increasingly popular in recent years as people have become more aware of the risks of **dehydration**, which can cause **energy levels** to dip, **chronic headaches**, and **inflammation**.*

***Electrolytes** also help power the **nervous system** and **muscles** as well as maintaining a **balanced pH level** and normal **blood pressure**.*

*In the morning, add a pinch of salt to a glass of water and drink on an **empty stomach**.*

*Irregular fluctuations in **circadian rhythm** – the daily **biological changes** that affect our **body** and **brain** and tell us when it's time to wake up and when to sleep – often occur in people suffering from **depression** and **anxiety**.*

*If you're constantly feeling in a state of **stress**, your **cortisol levels** are likely to be elevated.*

*<...> a warm bath can calm **the nervous system** by encouraging the body to release **neurotransmitters** like **serotonin**, which contribute to feelings of contentment and wellbeing.*

*Your skin releases **endorphins** in response to the soothing warm water the same way that **endorphins** are released when you feel the sun on your skin.*

***Lymphatic drainage** massage (and other techniques, such as dry body brushing), can help to reduce **water retention**, **puffiness** and **inflammation** by flushing out **toxins** and excess **liquids**.*

*These **nutrients** help prevent our bones from getting **brittle** and prevent risk of **fractures** or **osteoporosis**.*

*Langnas says that milk is one of the most common **allergens**, so it can cause **digestive** issues and discomfort for some.*

Due to the increased popularity of proper nutrition and a certain fashion for eco-friendly products, “Vogue” attracts readers’ attention by focusing on **healthy food**’s useful properties for a human body. Let’s consider the examples [55]:

***Milk** is also a great source of protein and complex carbohydrates, which can help balance your meal or quick post-endurance workout drink if you don't have anything else.*

*Langnas lists **almond**, **soy**, **oat**, **rice**, **hemp**, **macadamia**, and **coconut milk** as some of the more popular milk alternatives out there.*

*You might also find that fermented dairy products like **yogurt** or **kefir** are easier to digest due to their reduced lactose content.*

***Vegetables** such as **spinach**, **kale**, and **collard greens** are rich in calcium to give you the nutrients you need.*

*You can also turn to proteins such as **salmon** and **tofu** or **fruit juice** such as a hundred percent **grapefruit** and **orange** juice.*

*Glorious, crunchy **apples**.*

*An **Orange** A Day? It's Great for You. Too.*

*But you can't go wrong with the health benefits of an **apple** or, indeed, any **fruit** or **vegetable**.*

*Experts now recommend eating at least 30 different plants a week – including **spices, herbs, legumes** and **grains**, alongside **fruit** and **vegetables** – to improve your gut health.*

*There is clear evidence that demonstrates how impactful fiber and polyphenols are on feeding the gut microbiome, so aim to incorporate more **plants** into your diet each day to nourish yourself.*

*Hartog loves **grains** such as **corn, millet, quinoa, seitan** and **whole grains** such as **brown rice, pasta, or bread** for protein intake.*

In the analyzed texts, the next thematic group is “CELEBRITIES” which is represented mainly by **proper names** (anthroponyms and toponyms). As a rule, they are used in texts about fashion, beauty and lifestyle, for instance [55]:

***Elle Fanning** Just Cut Off All Her Hair – And Joined Team Bob.*

***Zendaya** Wore Vintage Cavalli And Suddenly It Is The Roaring '20s Again.*

*Yes, if **Rebecca Faria** (also known as @DetoxbyRebecca on Instagram) has anything to do with it. Based in **Beverly Hills**, she specializes in **Brazilian** lymphatic drainage (a rhythmic massage, which combines pressure and long strokes), and has a roster of A-list clients who swear by her techniques (including **Jennifer Aniston, Hailey Bieber, Ariana Grande, and Anne Hathaway**).*

*Tips To Steal From **Victoria Beckham**'s Skincare Routine.*

***Zendaya** Goes Blonde for Her Challengers Press Tour.*

*How **Millie Bobby Brown** Gets Ready for Date Night.*

*At 59, **Sarah Jessica Parker** Continues To Glow The Natural Way.*

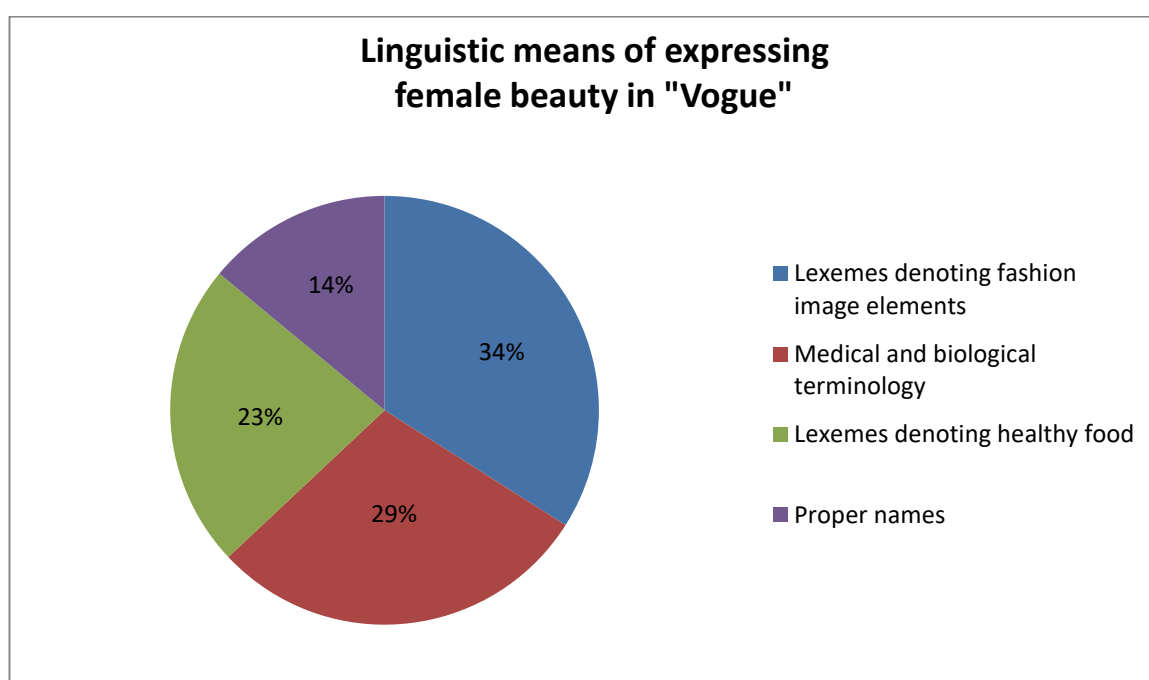
*Everyone from **Jennifer Lopez** to **Greta Lee** have adopted excellent examples of the style over the last few months,*

*Cara Delevingne Gives Sally Bowles a 2024 Upgrade.*

<...> *Greta Lee's old Hollywood style at the Golden Globes earlier in the year, as well as Sydney Sweeney, whose Marilyn Monroe-inspired look won the Oscars.*

*At the Schiaparelli spring/summer 2024 show in January, J Lo made a dramatic entrance to the show with a wet-look finish and kicked ends, and Ayo Edibiri also looked beautiful wearing the trend at the Emmy Awards.*

Thus, when looking at the examples above, it can be concluded that lexemes denoting fashion image elements occurred the most often among the linguistic means of expressing female beauty in “Vogue” (34%). Medical and biological terminology is used rarer (29%). Lexemes denoting healthy food and proper names make relatively small parts of all the examples (23% and 14% accordingly) (figure 1):



*Figure 1. Linguistic means of expressing female beauty in “Vogue”*

### 2.1.2. The Telegraph

“The Telegraph” is a daily British newspaper, one of the most popular and widely circulated newspapers in the UK. Its content includes articles on latest news, business, sport, lifestyle and culture, health, career, self-improvement, celebrities, as

well as fashion and beauty. Let's consider the linguistic means of expressing female beauty used in this newspaper.

Since the traditional theme for “The Telegraph”’s female audience is “HEALTH” and “PHYSICAL WELL-BEING”, we find vocabulary containing the semes “*nature*”, “*natural*”, “*organic food*” in the **characteristics of food and drink** (*natural composition, ingredients of natural origin, vegan-formula, etc.*). The examples below illustrate it [53]:

*It's only **natural**: Why this supermarket is aiming for a **nature-positive** food system.*

*“Food production is completely dependent on **nature** so it's vital we have **healthy ecosystems** and clean water,” says Ritchie.*

*We rely on **nature** for our food, but equally food production is the leading driver of **nature** loss around the world.*

***Organic food** has gone from fad to regular feature on supermarket shelves.*

*Bitter enemies or **natural bedfellows**? Chef Greg Marchand shows that the British love of French food is mutual.*

*Nutritionist Catherine Jeans says that **organic food** has many plus points. “It's healthy, for starters,” she says.*

*A study into **organic fruit and vegetables** at Newcastle University concluded that in **organic food**, quantities of antioxidants, which help prevent cancer and heart disease and boost immunity, are between 19 and 69 per cent higher.*

***Organic vegetables** and fruit are often fresher.*

*If you can't remove that outer skin, then it pays to eat **organic**.*

*Eating a **vegan diet** could lower your risk of catching Covid, a study has suggested.*

*A **plant-based diet** reduces the chance of infection by more than a third, the research found, with scientists believing chemicals in plants could boost an individual's immune system.*

One of the main constituents of beauty representation is the idea of “YOUTHFULNESS”, that is why the names of vitamins and minerals are often

found in texts of “The Telegraph”. In addition, the texts are filled with **medical** and **cosmetological terminology** (*hyaluronic acid, ceramides, peptides, collagen antioxidants*, etc.). For example [53]:

*Celebrities swear by **anti-ageing** supplements and drinks, but what do the experts think?*

*Luminous skin is now considered to be the measure of **youthfulness** - here is how to face up to a bright future.*

*Overwhelmingly, participants found the even-toned, radiant example more attractive than the **wrinkle-free** one.*

*Foods that contain **vitamins** and **minerals** that help to regulate our heart rate, blood pressure and blood flow are being celebrated on social media as ‘**natural beta-blockers**’ – so called because of the potential calming effect they have on our bodies.*

*Plant-based dietary patterns are rich in **antioxidants, phytosterols** and **polyphenols**, which positively affect several cell types implicated in the immune function and exhibit direct **antiviral properties**,” they said.*

*“The **antioxidant** theory, although easily demonstrated in the test tube, is considered an epiphenomenon in humans.”*

***Collagen** is trending. However, you get yours (bone broth, chicken feet, or via a powder you sprinkle in your morning cuppa) the theory is, the more you ingest, the **younger you’ll look**.*

*For the **young and smooth-skinned**, **collagen** is in abundance (hence the term **baby face**) but when we age, particularly as oestrogen depletes during the menopause transition, it’s harder to come by. Drinking or eating it is one way, as is taking a supplement (**marine collagen** with added **vitamin C** is best), but how much your body absorbs is another matter.*

*In certain cases, such as with skin boosting injectables, **collagen** and **elastin** production is triggered by flooding the skin with proteins.*

*Why **ceramide** is the smartest fix for dry skin.*

*I met two experts in the space of a week who gave me the same game-changing advice: the only thing that will work for chronically dry skin is **ceramide**.*

*The truth about **peptides, antioxidants and hyaluronic acid**.*

*Arion tailors her 'cocktail' for **mesotherapy** (a microneedling treatment that imbues the skin with **nutrients**) to include whichever **vitamins, minerals and antioxidants** her client's skin is lacking.*

*Olivia Falcon, says **peptides** are known as '**nature's Botox**', 'because they communicate directly with the skin cells helping them to "**act younger**": boosting **collagen and skin elasticity**, and reducing the appearance of **lines and wrinkles** caused by facial expressions and muscle contractions.'*

Female beauty is represented by the "CARE" concept. This paradigm is represented by such lexical units as *care, skincare, treatments* etc. The combination of these components into a single group can be explained by the fact that only with an attentive and caring attitude towards oneself, one's health, and one's appearance, a woman can make herself beautiful. In the texts that realise these constructs, we can see various care products (cosmetics, food, dietary supplements). This thematic group is represented by a large number of **tropes** (epithets and metaphors). Let's give examples of using metaphors [53]:

*From dental bonding to **luxury skincare**, here is how Martha Stewart looks so great at 79.*

*Why 'skip-care' – or skin fasting – should be your **new beauty mantra** for 2022?*

*She has also become something of a fashion and **beauty icon**.*

*As well as many insights into her **beauty routine** over social media, in an interview in this month's edition of the American beauty magazine Allure, Stewart revealed more of her **beauty secrets**.*

*Mainly, that her good skin is down to skincare and '**not the knife**' – referring to plastic surgery.*

*Good on her if she wanted plastic surgery in the first place – who are we to judge? - but let's take a look at her **youth-boosting tricks**.*

*I went for some of her magic highlights yesterday and she did not disappoint. Her **work is magic!** Stewart has stayed true to her bob haircut and buttery blonde highlights.*

*The **formulas** are effective, too, and **rich** enough for drier complexions.*

*Dental **care is key.***

*The bride-to-be combo of nerves and a ‘money is no object because this is a one-time thing’ mindset can be noxious, leading as it does to **kamikaze beauty treatments** and single-food-group diets.*

*Three or four products across your **morning and evening routine** is more than enough.*

There are examples of using epithets in the analyzed texts [53]:

*Known for her **glamorously outdoorsy** style, Stewart lives on a farm – but looks as **glamorous** as one can while picking fresh eggs.*

*As a result, some of **the prettiest** women I know have ended up looking like **semi-starved** panto fairies on their **big** day, **the stage** make-up and **crispy** hair a desperate attempt to cover up their **limp** and **nutritionally starved** cells – and the ravages of that **ferocious glycolic** peel.*

*Eat **green** stuff, move more and invest in a course of Remodelage. This **manual slimming** and **toning** technique isn’t **the most comfortable** of treatments, but it’s one of **the most efficient** in terms of refining and toning.*

*There are brands that would love for you to think you need **extensive** layers upon layers of skincare, each more **complex** and **mysterious** than the last.*

*The formulations in sun protection are **far superior** to five years ago, feeling much more like **luxury day** creams rather than **gloopy** lotions.*

*Look out for ingredients such as hyaluronic acid and glycerin, which keep the skin barrier **happy and healthy.***

The thematic field “LIFESTYLE” is represented by a wide use of **emotional-expressive lexemes with positively colouring**, for instance [53]:

*But then there’s also her personal account, with 1.3 million followers, which has all the **juicy** behind-the-scenes life of Stewart.*

you'll see a lot of what you'd expect: **perfectly elegant** table-scaping in just the right **subtle pastel** shades, **delicious-looking** culinary accomplishments and **pristine** furnishings oozing that **easy-breezy** Upstate New York luxury.

There are two types of people in this world – those that complain about rain and those that jump for joy because it's **good** for the garden.

Shake off the last of winter and take inspiration for your own spring displays at 15 of the country's **prettiest** gardens.

Among the **yew** domes and **mossy** fountains of the parterre there is also a **lively** display of tulips and **spring** bedding.

Together, they make a **perfect** mouthful to tide you over until lunch: 'The **best** aperitivo,' declares Guinness, who grew up in the 18th-century farmhouse between Siena and Montalcino.

That's a really **nice** starter. **Fresh, yummy, but also greedy, which we love.**'

That's a really **gorgeous, vibrant** starter. Eastery and actually better with frozen broad beans [than **fresh**].'

The last of the season's forced rhubarb, with its **beautiful** pink stalks, makes a **striking** display alone or paired with foliage or small flowers for contrast.

Hang with small name labels looped with string to make **charming** table place settings.

Pinterest and Instagram have opened up a **whole new world** of visuals to us, which can be really **inspiring**. It may look **overwhelming** but it's really not.

You can mix a stripe and a check in the same colourway and it all looks very **chic**.

And I love filling **little** bowls with narcissi bulbs, then topping them off with moss. They last longer than cut flowers and it's a **lovely** way to bring the outdoors inside.

Thus, in "The Telegraph", among the linguistic means of expressing female beauty medical and cosmetological terms appeared to be the most frequent one (33%). Tropes and emotional-expressive lexemes with positively colouring are used

rarer (30% and 24% accordingly). Lexemes denoting characteristics of food/drink make relatively small part of all the examples (13%) (figure 2):

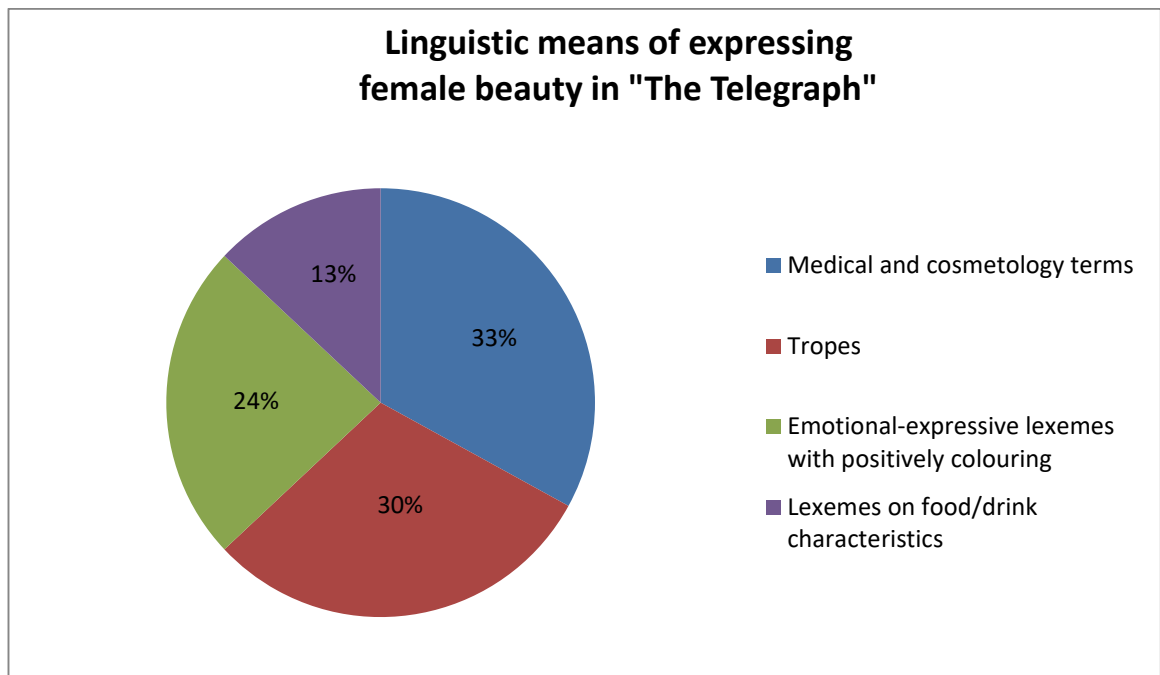


Figure 2. Linguistic means of expressing female beauty in "The Telegraph"

## 2.2. Linguistic means of expressing female beauty in social media

### 2.2.1. Instagram

Instagram was created in 2010 by K. Systrom and M. Krieger for smartphones. The application is intended for taking, processing and posting photos and videos. Today it is a rapidly developing social network; almost all media personalities blog in this application. Instagram has proven to be an effective social network, since all information is published from the first person, where users can express their personal opinions and points of view.

Let's consider linguistic means of expressing female beauty in Instagram.

In this media, the image of an unearthly goddess, a beautiful femme fatale is in the foreground. The most common thematic group here is "CONFORMING TO THE BEAUTY IDEAL". In Instagram texts, the concept of female beauty in this specified meaning is realized through such lexemes as *perfect*, *perfection*, *ideal*, *goddess*, *icon*, *iconic*, *doll*. The examples below illustrate it [52]:

*You will always be an **icon** in my eyes.*

*Always **iconic**.*

*Ugh, **ideal** as always.*

*You're the definition of **perfection**.*

*You're the true **embodiment** of beauty.*

*You're **effortlessly** beautiful.*

*Beautiful dress! **Perfect** total look.*

*So **perfect** that it hurts.*

***Divine** beauty.*

*Your beauty **outshines** everyone.*

*Omgggg, such a **goddess**.*

*All these years, I came for the fashion and stayed for **iconicness**, never disappoints.*

*gosh ur a true **Diva**.*

*You look absolutely **stunning**.*

*Omg...**doll**.*

***Perfect** as usual.*

*She looks like a **real-life doll**.*

***Ideal** woman.*

*Forever **ideal**.*

*A true **legend**.*

*It's against the rules to be so **ideal**.*

*What a **stunning** girl.*

***Dazzling** beauty.*

*She looks just like a **dream**.*

***Breathtaking** collection Spring '23.*

*Beauty **Queen**.*

*Amazing dress its **perfect** on you, Lily.*

***PERFECT**.*

***Ideal** girl.*

*Her beauty is **perfection**.*

This thematic group also presents slang lexical units, for instance [52]:

*Body goals (Фігура-мрія / фігура-ідеал).*

*Slay girl (Відпадна дівчина).*

*She NEVER misses! (Крута як завжди).*

*Her outfits are always on point (Її аутфіт завжди в десятку).*

*ur so freaking beautiful (ти офігенно красива).*

*MIC DROP. Absolutely STUNNING. Love! (Відвал башки. Абсолютно приголомшлива. Люблю!)*

*Her visual is insane (Її візуал неймовірний).*

*drop dead gorgeous (вбивча краса).*

*Cutie pie (Мила / милашка / солодка булочка).*

*She understood the assignment (Вона виглядає шикарно, просто відпад).*

*Sparkle princess vibes (Вайб блискучої принцеси).*

*Anyway, my jaw is on the floor (Так чи інакше, моя щелепа відпала / відвисла).*

*Cutie patootie (Мімішна милома).*

The next thematic group is “LUXURY”. In the minds of followers, this paradigm is represented by the following lexemes: *precious, diamond, expensive, high price, luxurious, fabulous, priceless, chic*. Let’s consider the examples [52]:

*Sparkling like a **diamond**.*

*Aaaaah you look **luxurios**.*

*She has an **expensive** aura.*

***Luxury** skincare.*

*u look **fabulous**.*

*u look **unreal** in this dress.*

*Take a look at this **glamorous** outfit.*

*My god! I aspire to be a **wealthy** woman like you.*

*Katy Perry with **chic** look at Billboard Women in Music.*

*My **precious** queen.*

*#2 is my fav! So **glamorous**!*

*She was a beautiful in her **high priced** dress.*

*Priceless beauty.*

*I'm in love with her **chic** boots.*

*I seriously dream of the **glitter** one [about dress].*

*look at her **royal** hairstyle.*

*Wowww, i love this **glam** outfit!!! That's a great pic!*

***Chic** in the rain. Love your style.*

The thematic field “ELEGANCE” is represented by the following lexical units: *elegant, elegance, grace, classy, sophisticated, exquisite, charm*. In Instagram texts, the most frequent words are *elegant / elegance* [52]:

***Exquisite** essence.*

*Very Vivian Leigh like – **magnificent!***

*Radiate such **elegant classy** aura.*

*Absolutely stunning, so **elegant**.*

***Old Hollywood glam** is the best. Such Audrey Hepburn vibes. Love it.*

*Walk with **grace**.*

*That dress is amazing. You are so **classy** and **chic**.*

*Such a **classic** movie star look.*

*Love your **elegance**, your style, breathtaking.*

*It's Grace Kelly and Audrey Hepburn in one **lady**.*

*Absolutely stunning dress, hair and makeup; **classy** and **understated elegance**.*

*How I dream to have opportunities to dress up and wear such outfits.*

*You possess such a **graceful** and **sophisticated** beauty.*

*You are very **elegant**, love.*

*She had a **great sense of fashion**.*

***Elegance** and **class!** Worthy of repost!*

*The beauty, the **inner elegance** like Grace Kelly...*

*The natural beauty and **elegance!***

*Your dress and lip color are **exquisite** choices, that fit your **classic** beauty, my dear.*

*Move with utmost **elegancy** and **grace**.*

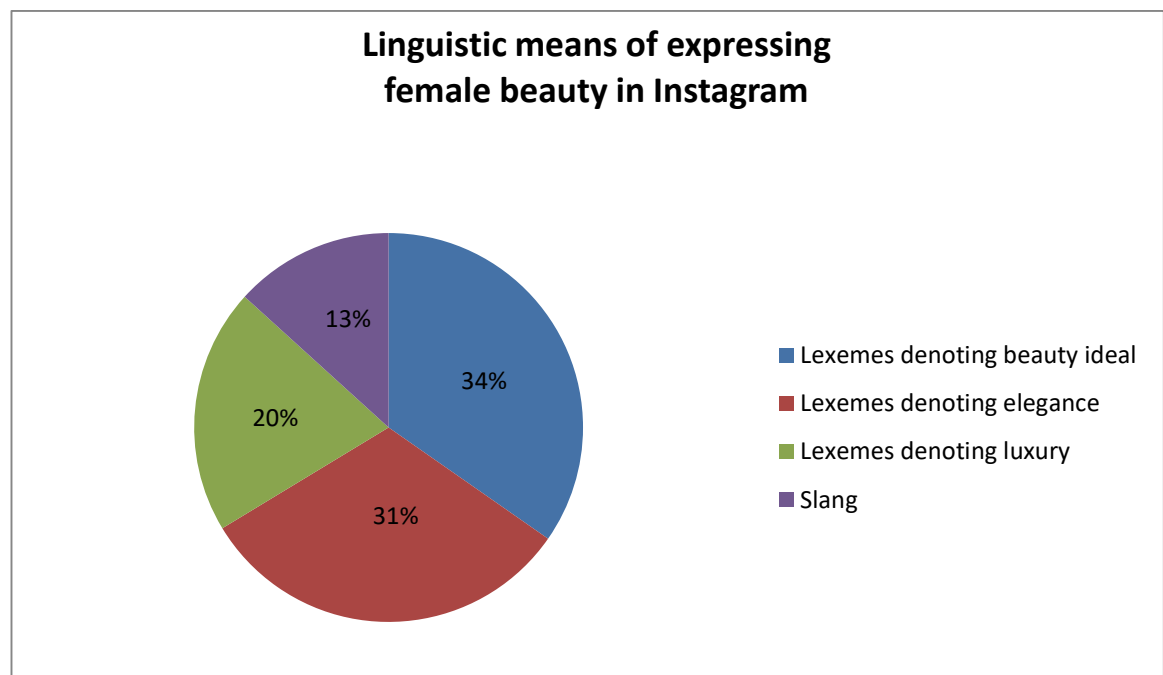
*Classic beauty of Audrey.*

*You're **classy**. I love the Old Hollywood era.*

*Audrey Hepburn! The same **grace** and **charm**!*

It should be noted that in Instagram texts the functioning of abstract nouns such as *beauty, luxury, grace, charm, chic, ideal, glamour*, as well as emotional-evaluative adjectives with positive connotations – *graceful, sophisticated, elegant, glamorous, fabulous, stunning, luxurious, magnificent, dazzling, perfect* – are widely used. Using such lexemes reflects the values and preferences of the modern female audience in this social media.

When looking at the examples above, it should be seen that lexemes denoting beauty ideal and elegance occurred the most often among the linguistic means of expressing female beauty in Instagram (34% and 31% accordingly). Lexemes denoting luxury are used rarer (20%). Slang lexical units make relatively small group (15%) (figure 3):



*Figure 3. Linguistic means of expressing female beauty in Instagram*

### 2.2.2. TikTok

TikTok is no longer just an app, but a cultural phenomenon that has become the main communication platform for an entire generation around the world.

Founded in 2016, today it is the fastest growing social network in the world, which provides a very simple platform for publishing and distributing content. The platform allows users to create short videos with music, filters, live broadcasts and exchange messages.

Let's study linguistic means of expressing female beauty in TikTok.

By the number of lexical units used, the thematic group "NICE APPEARANCE" is the most diverse and numerous. It is represented by such lexical units as *natural, beautiful, cute, pretty, amazing, stunning, beauty, gorgeous, etc.* Let's give the examples [54]:

*That's what I call real **natural** beauty!!!*

***Marvelous** beauty.*

*You look **amazing**.*

*You're effortlessly **charming**.*

*Really so **stunning**.*

*The **dreamiest** girl with **natural beauty** and charm.*

*The **clearest** skin I've ever seen.*

*Your hair so **gorgeous** as always, I love it so much.*

*You're so **pretty**.*

*Aww **cute**!!*

*So **cute**.*

*Very **nice**! A very **beautiful**.*

***Preciousss**.*

*Just look at her **silky shiny** hair!! I haveee to know how she takes care of it.*

*Her hair is awlays **on point**! What's her secret?*

*Whats your skincare? Your skin is literally **glowinggg**.*

***flawless and beautiful**.*

*i wonder what lipstick is she using in this video... so **prettyyyy**.*

*The **prettiest** person in the world.*

*These eyes are **incredible**.*

***Lovely curls! Beautiful!***

*Ahhh I love it when she smiles, her **charming** smile is everything to me!*

***Great** figure.*

*You are **adorable**.*

*You're soooo **beautiful**.*

*how is she **prettier** everytime?*

*I've always dreamed of having a **healthy, glass** skin.*

*Wowww **angel!***

*U're so **cute** im crying.*

***Lovely** es ever!*

*She's the most **beautiful** woman ive ever seen.*

*You look **phenomenal, beautiful** princess.*

*U so **gorgeous**.*

*What a **thin-waist** girl! These are **beaut!***

*I would die to have these long **gorgeous** legs!!*

The next thematic group that shows high frequency in the analyzed texts is "SUCCESS". The emergence of such an association can be explained by the fact that social media impose a stereotypical idea of the need to have the image of a successful person in order to be beautiful, and vice versa, only by possessing beautiful things you can create the image of a successful person. These concepts' interaction in a modern person's mind is confirmed by the chain of associations in the analyzed texts: *success, successful, image, famous, star, the key to success, popular, celebrity, status, success among men*. Let's consider the examples [54]:

*Shining like a **star**.*

*I think she is the most beautiful **star** of Hollywood! (it's my opinion, beauty is in the eye of the beholder).*

*Sydney's absolutely viral **queen**, anything that she does can go viral.*

***Timeless** beauty.*

*I think she is the most beautiful **celebrity** who ever lived on earth.*

*Her charm is the **key to success**.*

*Monica Bellucci is my **style icon**.*

*True **queen** of our hearts!*

*Her husband must be **the luckiest man** in this world.*

*Ladies and gentleman, please welcome **miss dior** itself.*

*Gorgeous! Very **Parisian!***

*Lily Rose is an 'it girl' ... shes so young yet so **successful** and **popular**.*

*Jenna Ortega has all the potential to become an **iconic Hollywood actress** in the future. Love her so much!!!*

*What a gorgeous **diva**.*

*This outfit will show your **status**.*

*Marilyn Monroe was the remarkable woman who always was **liked by men**.*

*That's literally a **status** thing.*

*What a gorgeous **movie star** with a heart of gold – who – Angie.*

*You should be the **face of Chanel**.*

The female beauty is also “UNIQUENESS”. In the analyzed texts, the semantic content of this thematic field is represented by the following lexemes: *unusual(ness)*, *unique(ness)*, *individual(ity)*, *unlike other*, *non-standard*, *original(ity)*, *exclusive*. Such associations can be explained by a woman's desire to be unique or to possess a unique thing [54]:

*Beautiful. **Work of art!!!***

*I love her voice and **unique** accent.*

***angel on earth**.*

***a walking goddess ...***

*she's so gorgeous I can't believe she's a real person*

***exclusive** look.*

*shes sooo **unreal**.*

*she has a **hypnotizing beauty** ...*

*shes **majestic**.*

*she has an **unusual** feminine energy, so angelic and magical.*

*shes literally a painting like absolute perfection, **unlike other**.*

*Her eyes are so mesmerizing ahhh they look **unbelievable**.*

*you are the most **ethereal girl** on this planet.*

*no one can replace that woman, she's a really **one and only** woman.*

*the epitome of **otherworldly** beauty.*

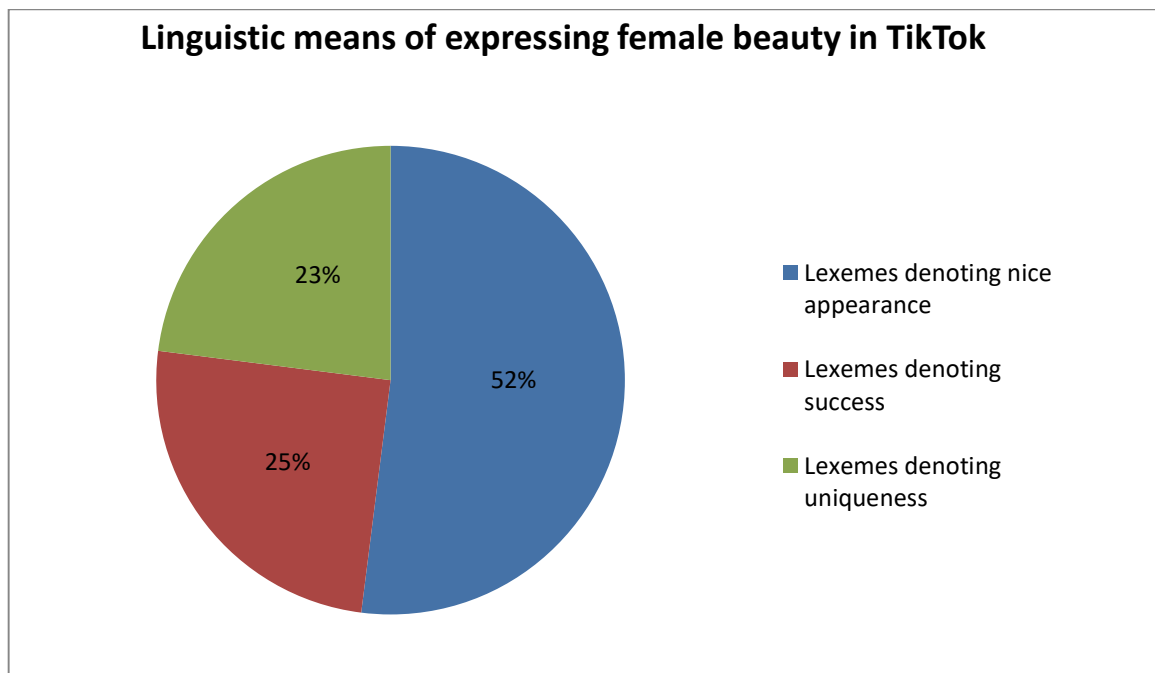
*Anya Taylor radiates strong **mystical** and **captivating** beauty.*

*Elle Fanning looks like **a fairy** in this movie!*

*The actress with **non-standard** appearance, she mesmerises me every time I see her photos.*

As we can see from the example above, in TikTok texts, the functioning of abstract nouns (*beauty, perfection, appearance, image, success, glamour*) as well as emotional-evaluative adjectives with positive connotations (*unbelievable, non-standard, otherworldly, hypnotizing, majestic, gorgeous, phenomenal, beautiful, pretty*) are widely used. This vocabulary plays an important role in influencing the followers as for their beauty standards' forming.

Thus, in TikTok among the linguistic means of expressing female beauty, lexemes denoting nice appearance appeared to be the most frequent one (52%). Lexemes denoting success and uniqueness are used much rarer (25% and 23% accordingly) (figure 4):



*Figure 4. Linguistic means of expressing female beauty in TikTok*

### **Conclusions to the second chapter**

In mass media, the main themes that define female beauty are the themes of beauty, style and health. The thematic group of the most frequently used terms consists of medical, cosmetological and biological terms, as well as healthy food and fashion image vocabulary. It can be noted that the analyzed mass media which form the source of research material primarily specialize in issues of fashion, beauty and health. That's why we can get the image of “Vogue” or “The Telegraph” reader – she is a wealthy, successful woman who is interested in issues of style, health, appearance and lifestyle.

In the analyzed social media, the main themes defining female beauty are the themes of beauty ideal, luxury, successful image and nice appearance. In these media, the most frequently used lexemes are abstract nouns and emotional-evaluative adjectives with positive connotations. In Instagram and TikTok, the image of an unearthly goddess, a beautiful femme fatale, a star, an idol and an icon is in the foreground. The woman has success among men in the analyzed social media.

Female attractiveness is emphasized using various adjectives that are similar for both media: “beautiful”, “gorgeous”, “charming”, “lovely”, “perfect”, “pretty” but the texts of mass media are richer in epithets and metaphors that describe modern ideas about the external attractiveness of a woman. In social media, the most significant characteristic of a woman’s beauty is natural look, natural beauty, natural shine, while “naturalness” in mass media texts will more likely refer to healthy food and environmental friendliness of food products.

## CONCLUSIONS

The analysis of female beauty as it represented in modern mass and social media allows us to come to the definite conclusions:

1. The concept of media text does not coincide with the linguistic definition of the text, since its content goes beyond the verbal sign system, and requires a separate approach to its analysis. Media texts are characterized by fundamental ambiguity in the definition of this term. In our work, we understand the media text as a complex, multi-level phenomenon, a new type of text, unique in its essence, because it synthesizes sound and visual speech. Media text successfully combines verbal and media text, it combines the nature of speech, personal communicative preferences, and the capabilities of the information transmission channel. In the media text, verbal information is accompanied by graphic design, sound accompaniment, video sequence; sound material can be minimized or completely absent.

2. Transformative processes are constantly taking place in modern media and, accordingly, the language of media is changing and linguistic innovations are emerging. The language processes of modern media communication and trends in the plan of media texts' expression include: creolization, processes of neologization; use of evaluative and emotional vocabulary, expressive and evaluative means, syntactic and rhetorical methods; use of jargon and slang; substandard vocabulary; violations of stylistic, grammatical and word-formation norms in media texts of certain genres; use of professional vocabulary and terms. Using exotic vocabulary is associated with the action of intra- and extra-lingual factors and peculiarities of media texts' communicative specificity.

3. With the development of information technology and the popularization of social networks, more and more beauty standards have appeared, which every day influence women's perception of their physicality. The requirement to comply with these standards is not directly declared in media, but indirectly viewers and readers are made to understand this almost constantly. After all, every day people with ideal figures and facial features watch from the pages of glossy magazines and TV screens. Developing a healthy view of beauty through the media requires ongoing

effort and collaboration between media professionals, the public, and experts in the fields of psychology and sociology. This can help create a media environment that promotes positive self-esteem, respect for diversity and healthy thinking.

4. Today, social media have the most powerful influence on understanding beauty. For many people, it has become more important how you look on your social platform than in real life. Although the desire to look better is a natural part of human life, social media promotes and highlights unrealistic beauty standards. Thanks to modern photo editors, easily influenced people risk losing touch with reality, internalizing the expectation that a person must look perfect all the time. Experts advise people not to seek self-affirmation on social networks, but, for example, to do things they enjoy and spend time with people who make them feel good.

5. Among the linguistic means by which mass media transmit ideas about beauty and influence their audience, certain markers can be singled out that correlate with the thematic groups “beauty”, “style”, “wellness” “healthy food” “celebrities” (in “Vogue”), as well as “health”, “physical well-being”, “youthfulness”, “care” “lifestyle” (in “The Telegraph”) which mostly represent the traditional image of a young, healthy, beautiful and attractive woman. In mass media, counting on the female audience's emotionality makes the figurative and emotional-evaluative component of speech more frequent through the use of tropes (epithets and metaphors).

6. In social media, we should highlight the tendency to transform common stereotypes about beauty, which does not always have to correspond to generally accepted ideals. While in Instagram a woman should be ideal, elegant and luxurious, in TikTok she should be natural and unique. Special attention is also paid to the social role of women in society, which is represented by the thematic group “success”. Under the influence of social changes and with the development of the feminism movement, the image of a successful, strong and independent woman has become popular. Female representatives want a different lifestyle, giving priority to career and social status. In social media, among the linguistic means of expressing

female beauty abstract nouns, emotional-evaluative adjectives with positive connotations and slang are used.

## SUMMARY

Nowadays, the metamorphosis of the female beauty concept is determined by the fundamental changes that have occurred in the character of modern culture and are observed in modern language in those symbolic images that are projected in it through the media. The modern linguistic environment is increasingly breaking with the traditional forms of the past and acquiring features that were previously not characteristic of it. This is a completely natural process. The culture of society changes and, following it, its linguistic environment changes. This study aims to explore the vocabulary used for female beauty representation in modern media. The topicality of this paper is defined by the fact that the beauty standards' existence is an important part of human being and if we want to realize the concept of "female beauty", we have to investigate it not only from the psychological and sociological standpoints, but also from the view of linguistic. Understanding and analyzing this concept will let us to find out the role and meaning of this concept in modern media, as well as identify their influence on our community and its culture. Despite existing research on the topic, specific linguistic features within this area have got partial attention.

**The aim of the work** is to analyse the main characteristics of female beauty in mass media and social media.

The following **objectives** were set for achievement of the present aim:

- to define the notion of media text in linguistics, to study its main characteristics;
- to present the main linguistic features of media text;
- to consider theoretical background of female beauty standards in modern mass and social media;
- to research "Vogue" and "The Telegraph" as for linguistic means of expressing female beauty in mass media;
- to investigate main peculiarities of expressing female beauty in social media (on Instagram and TikTok materials).

**The object of study** is female beauty representation in modern mass and social media.

**The subject of research** is lexical units used for female beauty representation in modern mass and social media.

**The material of the research.** Vocabulary for describing female beauty served as research material. It was taken from Instagram and TikTok as well as the British and American online media such as “Vogue” and “The Telegraph” dated for 2021-2024.

**Research methods.** They are: 1) sampling (to select and arrange the examples of female beauty); 2) contrastive (to compare female beauty in mass media with female beauty standards in social media); 3) descriptive (to interpret and generalize the findings of the research), 4) statistical method (to systemize the data obtained).

The research presented in this study conducts a comprehensive and systematic analysis of the lexical units, used for female beauty representation. Through quantitative analysis, the study identifies the percentage of these lexemes in the analyzed texts, revealing the prevailing trends in Modern English. The theoretical significance of this study lies in identifying current trends in the functioning of this vocabulary and the characteristics of thematic groups within lexemes expressing female beauty. The practical implications of this study lies in materials and theoretical conclusions that can be used in courses of English and Ukrainian lexicology, in the lectures on English and Ukrainian linguistics as for the problems of female beauty in mass and social media.

The structure of this study comprises an introduction, two main parts (theoretical and practical), a conclusion, and references to the sources used. The introduction establishes the relevance and defines the aim, object, and subject of the research. It also highlights the theoretical and practical significance of the study and provides an overview of its structure. The list of references counts 53 positions.

The theoretical part reviews the scientific works of A. Brown, E. Cohen, C. Holmberg, A. Kaplan, O. Kornienko, M. Milkie, R. Perloff, S. Liubymova, A. Bell, R. Fowler, M. Montgomery, L. Kardash, A. Levytsky, L. Makaruk,

H. Shapovalova, and S. Potapenko. This section offers an overview of general characteristics of a media text, emphasizing its pragmatic orientation and social regulation. It explores the theory of media linguistics, including the concept of a media text, its definition, and the main linguistic features. Additionally, the section provides the theoretical background of female beauty standards in modern mass and social media, highlighting their negative impact on the consciousness and behavior of modern girls and young women.

After analyzing the collected material, we can conclude that the concept of media text does not coincide with the linguistic definition of the text, since its content goes beyond the verbal sign system, and requires a separate approach to its analysis. Media texts are characterized by fundamental ambiguity in the definition of this term. In our work, we understand the media text as a complex, multi-level phenomenon, a new type of text, unique in its essence, because it synthesizes sound and visual speech. Media text successfully combines verbal and media text, it combines the nature of speech, personal communicative preferences, and the capabilities of the information transmission channel. In the media text, verbal information is accompanied by graphic design, sound accompaniment, video sequence; sound material can be minimized or completely absent.

Transformative processes are constantly taking place in modern media and, accordingly, the language of media is changing and linguistic innovations are emerging. The language processes of modern media communication and trends in the plan of media texts' expression include: creolization, processes of neologization; use of evaluative and emotional vocabulary, expressive and evaluative means, syntactic and rhetorical methods; use of jargon and slang; substandard vocabulary; violations of stylistic, grammatical and word-formation norms in media texts of certain genres; use of professional vocabulary and terms. Using exotic vocabulary is associated with the action of intra- and extra-lingual factors and peculiarities of media texts' communicative specificity.

With the development of information technology and the popularization of social networks, more and more beauty standards have appeared, which every day

influence women's perception of their physicality. The requirement to comply with these standards is not directly declared in media, but indirectly viewers and readers are made to understand this almost constantly. After all, every day people with ideal figures and facial features watch from the pages of glossy magazines and TV screens. Developing a healthy view of beauty through the media requires ongoing effort and collaboration between media professionals, the public, and experts in the fields of psychology and sociology. This can help create a media environment that promotes positive self-esteem, respect for diversity and healthy thinking.

Today, social media have the most powerful influence on understanding beauty. For many people, it has become more important how you look on your social platform than in real life. Although the desire to look better is a natural part of human life, social media promotes and highlights unrealistic beauty standards. Thanks to modern photo editors, easily influenced people risk losing touch with reality, internalizing the expectation that a person must look perfect all the time. Experts advise people not to seek self-affirmation on social networks, but, for example, to do things they enjoy and spend time with people who make them feel good.

As our research shows, among the linguistic means by which mass media transmit ideas about beauty and influence their audience, certain markers can be singled out that correlate with the thematic groups "beauty", "style", "wellness" "healthy food" "celebrities" (in "Vogue"), as well as "health", "physical well-being", "youthfulness", "care" "lifestyle" (in "The Telegraph"). They mostly represent the traditional image of a young, healthy, beautiful and attractive woman. In "Vogue", lexemes denoting fashion image elements are most common (34%). Medical and biological terminology is used rarer (29%). Lexemes denoting healthy food and proper names make the smallest groups (23% and 14% accordingly) (figure 1). In "The Telegraph", medical and cosmetological terms appeared to be the most frequent ones (33%). Tropes and emotional-expressive lexemes with positively colouring are used rarer (30% and 24% accordingly). Lexemes denoting characteristics of food/drink make relatively small part of all the examples (13%) (figure 2).

In social media, we should highlight the tendency to transform common stereotypes about beauty, which does not always have to correspond to generally accepted ideals. While in Instagram a woman should be ideal, elegant and luxurious, in TikTok she should be natural and unique. Special attention is also paid to the social role of women in society, which is represented by the thematic group “success”. Under the influence of social changes and with the development of the feminism movement, the image of a successful, strong and independent woman has become popular. Female representatives want a different lifestyle, giving priority to career and social status. In Instagram, lexemes denoting beauty ideal and elegance are most common among the linguistic means of expressing female beauty (34% and 31% accordingly). Lexemes denoting luxury are used rarer (20%). Slang lexical units make the smallest group (15%) (figure 3). In TikTok, lexemes denoting nice appearance appeared to be the most frequent ones (52%). Lexemes denoting success and lexemes denoting uniqueness are used much rarer (25% and 23% accordingly) (figure 4).

The analysis demonstrated that in mass media counting on the female audience's emotionality makes the figurative and emotional-evaluative component of speech more frequent through the use of tropes (epithets and metaphors). In social media, among the linguistic means of expressing female beauty abstract nouns, emotional-evaluative adjectives with positive connotations and slang are used.

## Резюме

Нині метаморфози концепції жіночої краси визначаються фундаментальними змінами, що відбулися в характері сучасної культури і спостерігаються в сучасній мові через ті символічні образи, які проектуються в ній через медіа. Сучасне мовне середовище все більше розриває зв'язок із традиційними формами минулого та набуває рис, які раніше не були їй властиві. Це цілком природний процес. Культура суспільства змінюється, і разом з нею змінюється її мовне середовище. Це дослідження має на меті вивчити лексику, що використовується для репрезентації жіночої краси у сучасних медіа. Актуальність цієї роботи визначається тим, що існування стандартів краси є важливою частиною людського буття, і якщо ми хочемо зрозуміти концепцію "жіночої краси", ми повинні досліджувати її не тільки з психологічної та соціологічної точок зору, але й з лінгвістичної. Розуміння та аналіз цієї концепції дозволить нам з'ясувати роль та значення цієї концепції в сучасних медіа, а також визначити їх вплив на наше суспільство та його культуру. Незважаючи на існуючі дослідження з цієї теми, специфічні лінгвістичні особливості в цій галузі отримали лише часткову увагу.

**Метою роботи** є аналіз основних характеристик жіночої краси у мас-медіа та соціальних медіа. Для досягнення поставленої мети були визначені наступні завдання:

- визначити поняття медіатексту в лінгвістиці, вивчити його основні характеристики;
- представити основні лінгвістичні особливості медіатексту;
- розглянути теоретичні основи стандартів жіночої краси у сучасних масових та соціальних медіа;
- дослідити лінгвістичні засоби вираження жіночої краси у мас-медіа на прикладі “Vogue” та “The Telegraph”;

– дослідити основні особливості вираження жіночої краси у соціальних медіа (на матеріалах Instagram та TikTok).

**Об’єктом дослідження** є репрезентація жіночої краси у сучасних масових та соціальних медіа.

**Предметом дослідження** є лексичні одиниці, що використовуються для репрезентації жіночої краси у сучасних масових та соціальних медіа.

**Матеріалом дослідження** є лексика для опису жіночої краси, взята з Instagram та TikTok, а також з британських і американських онлайн-медіа, таких як “Vogue” та “The Telegraph”, за період 2021-2024 років.

Методи дослідження. Вони включають: 1) вибіркового метод (для відбору та упорядкування прикладів жіночої краси); 2) контрастивний метод (для порівняння жіночої краси у мас-медіа зі стандартами жіночої краси у соціальних медіа); 3) описовий метод (для інтерпретації та узагальнення результатів дослідження); 4) статистичний метод (для систематизації отриманих даних).

Дослідження, представлене в цій роботі, проводить комплексний і систематичний аналіз лексичних одиниць, які використовуються для репрезентації жіночої краси. За допомогою кількісного аналізу, дослідження визначає відсоток цих лексем в аналізованих текстах, виявляючи переважаючі тенденції в сучасній англійській мові. Теоретичне значення цього дослідження полягає у виявленні сучасних тенденцій функціонування цієї лексики та характеристик тематичних груп серед лексем, що виражають жіночу красу. Практичне значення цього дослідження полягає в тому, що матеріали та теоретичні висновки можуть бути використані на курсах англійської та української лексикології, у лекціях з англійської та української лінгвістики щодо проблем жіночої краси в масових та соціальних медіа.

Структура цього дослідження складається зі вступу, двох основних частин (теоретичної та практичної), висновку та списку використаних джерел. У вступі визначається актуальність та мета, об'єкт та предмет дослідження. Також підкреслюється теоретичне та практичне значення дослідження та надається огляд його структури. Список використаних джерел містить 53 позиції.

Теоретична частина оглядає наукові роботи А. Брауна, Е. Коена, К. Холмберга, А. Каплана, О. Корнієнко, М. Мілкі, Р. Перлоффа, С. Любимової, А. Белла, Р. Фаулера, М. Монтгомері, Л. Кардаш, А. Левицького, Л. Макарук, Г. Шаповалової та С. Потапенка. У цьому розділі надається огляд загальних характеристик медіатексту, акцентуючи на його прагматичній орієнтації та соціальній регуляції. Розглядається теорія медіалінгвістики, включаючи поняття медіатексту, його визначення та основні лінгвістичні особливості. Крім того, розділ надає теоретичне підґрунтя стандартів жіночої краси у сучасних масових та соціальних медіа, підкреслюючи їх негативний вплив на свідомість та поведінку сучасних дівчат та молодих жінок.

Проаналізувавши зібраний матеріал, можемо зробити висновок, що поняття медіатексту не співпадає з лінгвістичним визначенням тексту, оскільки його зміст виходить за межі вербальної знакової системи і вимагає окремого підходу до його аналізу. Медіатексти характеризуються фундаментальною неоднозначністю у визначенні цього терміну. У дослідженні ми розуміємо медіатекст як складне, багаторівневе явище, новий тип тексту, унікальний за своєю суттю, оскільки він синтезує звукову та візуальну мову. Медіатекст успішно поєднує вербальний та медіатекст, він поєднує природу мови, особисті комунікативні переваги та можливості каналу передачі інформації. У медіатексті вербальна інформація супроводжується графічним оформленням, звуковим супроводом,

відеорядом; звуковий матеріал може бути мінімальним або повністю відсутнім.

Трансформаційні процеси постійно відбуваються в сучасних медіа, і, відповідно, мова медіа змінюється, виникають мовні інновації. Мовні процеси сучасної медіакомунікації та тенденції в плані вираження медіатекстів включають: креолізацію, процеси неологізації; використання оцінної та емоційної лексики, експресивно-оцінних засобів, синтаксичних та риторичних методів; використання жаргону та сленгу; субстандартної лексики; порушення стилістичних, граматичних та словотворчих норм у медіатекстах певних жанрів; використання професійної лексики та термінів. Використання екзотичної лексики пов'язане з дією внутрішньомовних та зовнішньомовних факторів та особливостями комунікативної специфіки медіатекстів.

З розвитком інформаційних технологій та популяризацією соціальних мереж з'явилося більше стандартів краси, які щодня впливають на сприйняття жінками своєї фізичності. Вимога дотримуватися цих стандартів не проголошується безпосередньо в медіа, але непрямо глядачам та читачам це дають зрозуміти майже постійно. Адже щодня з глянцевих журналів та екранів телевізорів на нас дивляться люди з ідеальними фігурами та рисами обличчя. Формування здорового уявлення про красу через медіа вимагає постійних зусиль і співпраці між медіапрофесіоналами, громадськістю та експертами в галузях психології та соціології. Це може допомогти створити медіасередовище, яке сприятиме позитивній самооцінці, повазі до різноманітності та здоровому мисленню.

Сьогодні соціальні медіа мають найпотужніший вплив на розуміння краси. Для багатьох людей стало важливішим, як вони виглядають на своїх соціальних платформах, ніж у реальному житті. Хоча бажання виглядати краще є природною частиною людського життя, соціальні медіа просувають

та підкреслюють нереалістичні стандарти краси. Завдяки сучасним фоторедакторам, легко вразливі люди ризикують втратити зв'язок з реальністю, приймаючи очікування, що людина повинна виглядати ідеально постійно. Експерти радять людям не шукати самоствердження в соціальних мережах, а, наприклад, займатися улюбленими справами та проводити час з людьми, які роблять їх щасливими.

Як показує наше дослідження, серед лінгвістичних засобів, якими мас-медіа передають уявлення про красу та впливають на свою аудиторію, можна виділити певні маркери, що корелюють з тематичними групами “краса”, “стиль”, “оздоровлення”, “здорове харчування”, “знаменитості” (у “Vogue”), а також “здоров’я”, “фізичне благополуччя”, “молодість”, “догляд”, “спосіб життя” (у “The Telegraph”). Вони здебільшого представляють традиційний образ молодої, здорової, красивої та привабливої жінки. У “Vogue” лексеми, що позначають елементи модного образу, є найпоширенішими (34%). Медична та біологічна термінологія використовується рідше (29%). Лексеми, що позначають здорове харчування та власні імена, складають найменші групи (23% та 14% відповідно) (малюнок 1). У “The Telegraph” медичні та косметологічні терміни виявилися найчастішими (33%). Тропи та емоційно-експресивні лексеми з позитивним забарвленням використовуються рідше (30% та 24% відповідно). Лексеми, що позначають характеристики їжі/напоїв, складають відносно малу частину всіх прикладів (13%) (малюнок 2).

У соціальних медіа варто виділити тенденцію до трансформації загальноприйнятих стереотипів про красу, яка не завжди має відповідати загальноприйнятим ідеалам. У той час як в Instagram жінка повинна бути ідеальною, елегантною та розкішною, у TikTok вона повинна бути природною та унікальною. Особливу увагу також приділяють соціальній ролі жінок у суспільстві, що репрезентується тематичною групою “успіх”. Під

впливом соціальних змін та з розвитком феміністичного руху популярним став образ успішної, сильної та незалежної жінки. Жінки хочуть іншого способу життя, надаючи пріоритет кар'єрі та соціальному статусу. В Instagram лексеми, що позначають ідеал краси та елегантність, є найпоширенішими серед лінгвістичних засобів вираження жіночої краси (34% та 31% відповідно). Лексеми, що позначають розкіш, використовуються рідше (20%). Сленгові лексичні одиниці складають найменшу групу (15%) (малюнок 3). У TikTok лексеми, що позначають приємний зовнішній вигляд, виявилися найчастішими (52%). Лексеми, що позначають успіх, та лексеми, що позначають унікальність, використовуються набагато рідше (25% та 23% відповідно) (малюнок 4).

Аналіз показав, що в мас-медіа, орієнтуючись на емоційність жіночої аудиторії, частіше використовуються образні та емоційно-оцінні компоненти мовлення через використання тропів (епітетів та метафор). У соціальних медіа серед лінгвістичних засобів вираження жіночої краси використовуються абстрактні іменники, емоційно-оцінні прикметники з позитивною конотацією та сленг.

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