

In the online dictionary www.howjsay.com, look for the following words and learn them to pronounce correctly: fungi, fungal, eukaryot, eukaryotic, prokaryot, prokaryotic, heterotroph, heterotrophic... (Vocabulary has been selected from Biology English textbook, from the unit planned for the next seminar).

6. Conclusion

Most conversations in English are among people who are not native speakers. English has become a common language to communicate academic, scientific, and technological information including medicine, and biology. Unlike grammar mistakes that can be tolerated as long as they did not break the communication, pronunciation errors may cause communication to be confusing. Changing pronunciation habits is a hard work and requires time and effort from learners as well as teachers. Therefore it is important for teachers not to neglect mispronounced words, correct learners' pronunciation, and thus promote their self-confidence and increase their comfort when speaking English.

Literature

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GENDER STEREOTYPING IN BRITISH TOY COMMERCIALS

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Media figures as an inseparable constituent of the contemporary society, often described as consumer society. People meet and use the media almost continuously every day, e.g. when they watch the television, read newspapers and magazines, browse the Internet or pass a billboard. Media became the primary source of information and as a result, it plays an important role in shaping people's ideas about the real world, and it also influences the way how people live, interact or communicate. Television advertising, as part of the world of media, concentrates primarily on selling products or services. Because they have only a limited time to do so (20 maybe 30 seconds), they

need to present the product in a condensed but attractive form that takes hold of viewers' attention. The target audience determines the way of the product's presentation, and because of that, commercials for toys choose different tactics from those of promoting, e.g. luxuries. Although the tactics of presentation differ in commercials, the frequent occurrence of gender stereotypes remains in them. The analysis of television toy commercials enables to examine to what extent they use the stereotypes and what kind of messages do they present and suggest for children. The paper examines the principles of gender stereotyping in British commercials of boys' toys. The sample of commercials was drawn from databases and archives, while none of the 12 advertisements is older than five years.

Guy Cook [Cook 1992] emphasises the importance of understanding advertising as a discourse, because it also reflects communicating patterns in the society, and because advertisements do not exist on their own, without any external influences. He sees advertisements as a conglomeration of elements that interact with each other, while these elements include other discourses, other advertisements, language, paralanguage, a society, participants, function, substance, picture, music and a situation. The analysis also understands the process of television advertising as a form of mass communication, where advertisements play the role of messages, television behaves as a channel, advertisers figure as senders of the messages and children represent the audience.

According to Petr Pavlík [Pavlík 2005] media plays an important role in popularising and in spreading concrete definitions of gender roles and gender relations, very often in a form of a stereotype. The products of media present a very clear idea about men's and women's expected appearance, behaviour, and also about the relationships between them. He exemplifies his claim by analysing the depiction of men and women in media. According to his findings in the description of men, media concentrates on their achievements in their professional life, while references to their family life slightly represent themselves. Women tend to be described from the perspective of their relationship with men, or in connection with their family background. When discussing the effect of these stereotypes on adults and children, Shannon N. Davis claims, that [Davis 2003]:

While commercials may not influence their [adults'] definition of what is "masculine" or "feminine," they may simply reinforce what adults believe. Children, on the other hand, are still forming their values and beliefs. They are more vulnerable to many types of images or stereotypes presented to them, particularly those with audio and visual reinforcement. [2003:407-408]

The presented stereotypes may serve as examples for them, giving guidelines how to behave and what to do in certain situations.

The content analysis of British commercials of boys' toys

The collected advertisements of boys' toys promote a wide range of products, but it is possible to divide them into three major groups, i.e. commercials presenting figures,

commercials advertising cars and other vehicles and other miscellaneous commercials. The category of figures includes further subcategories, namely heroes, robots and dinosaurs. All the hero and robot figures connect the toys to a movie, either real or animated. Bandai promotes its Power Rangers which are imported from the Japanese market, while Hasbro and Mattel advertise heroes from the United States (Transformers and Batman). The category of cars comprises several types of toy vehicles, and two of them also show connections to animated movies. Mattel promotes the cars from the identically named movie, while Tomy introduces Thomas the Tank Engine as a toy for younger boys. The last category groups all the other toys that do not fit into the first two ones. It is also possible to divide them into two subclasses, namely toys that relate to a movie promoting accessories for the lifelike play experience and toys with no connection to any other media product. The toys of the Re:creation company belong to the last category only, which offer a different type of entertainment by promoting mainly social and scientific activities.

Children appear in ten advertisements for boys' toys out of the total twelve, all of them boys. The number of the children characters varies from one to ten in each advertisement, while their age also shows a tendency to change in every commercial. They figure in these advertisements as silent characters mainly, and none of these children introduce the product, or describes its parameters. Their task narrows down to the presentation of the product in action, where they have to express their joy and excitement. Some of the children characters exclaim or address the others, but their lines are very limited ('Dude, try to beat that!', 'Beat that!!!', 'Look out for its spike!', or 'Whoa!!!'). By presenting only boys in the commercials, the advertisers clearly indicate their target audience, and the means what they used while introducing a product also highlight this fact. The other two commercials without characters use the same techniques as the ones with children, joining by this the group of boys' toys advertisements.

When analysing the mode of the product's presentation, it is important to mention not only the product itself, but the environment the toy is presented in as well. Strongly masculine toys (Transformers, Power Rangers, Batman, Hot Wheels, Dinosaurs, Re:creation toys) usually appear in a dark room, or in a scarcely lit space, resembling either a battlefield in a city, or a rainforest, sometimes a mysterious basement. Master Match makes the only exception, since the toy concentrates on football and football playing. Besides this sole exception, the strongly masculine toys show a tendency to use mainly dark colours in the advertisements and to maintain the mysterious environment around the products. Moderately masculine toys, on the other hand, prefer light colours, well lit rooms and open space, where children play with the product and show how to use the accessories.

Apart from light, colours and the product, the dynamics of the presentation and the voice-over also may foreshadow the target audience of the advertisement. Voice-overs do not figure in the radio or television broadcast, they just lend their voice for the program. Advertisements for boys' toys use only male voice-overs, while girls' toys voice-overs are always females. In case of gender neutral toy commercials the representation of male and female voice-overs usually equals. In case of the strongly masculine commercials the voiceover speaks in a rapid way, and the images change

almost in every second, creating by this a dynamic message for the audience that contains all the necessary information about a given product. The moderately masculine advertisements present their product in a less dynamic way, where the voice-over speaks slower and the image shifting is also more deliberate, but the advertisements present the same amount of information as the strongly masculine ones.

Television advertisements affect not only the sight of the audience but its hearing as well. The choice of music plays an important role in the presentation of a product because it may make the toy even more attractive but, on the other hand, it can also ruin the impression by evoking unpleasant connotations. The commercials of boys' toys use different types of music. The moderately masculine toys present themselves either with the soundtrack of the animated movie or series they appear in, or with a music written especially for the advertisement. Tomy's Aquadraw uses a song to impress and engage younger children, while Thomas the Tank Engine and Mattel's Cars appear with the series' and the movie's soundtrack. The playful rhythm of these three advertisements resembles children's music. The strongly masculine toys show a strong tendency to use either rock music, or techno, underlining by this the masculine features of the products. Some of the advertisements chose the tactics of using a music, which is connected thematically with the toy. This is the reason why Test Tube Aliens chose music typical for sci-fi movies and programs, and the same motivation worked at Match Master as well, where drums play the music, similar to those which appear on football matches. Fisher-Price's Dinosaur advertisement strengthens the impression made by the animals not only with rock music but with a male choir as well. The rock music reinforces the feelings about battles, ancient creatures and competition evoked by the products in all advertisements.

The commercials do not contain poems or borrowed song, but Fisher-Price's Imaginext Dinosaurs provides a jingle. A jingle is characterised by Guy Cook (1994:124): "It is heard rather than read; it has no pretensions to be poetry; and it is sung to music which alters and dictates the rhythm of the written word. The effect of a jingle is achieved through a combination of words, images and music.". The Fisher-Price jingle has only two lines and only the second halves alter:

Imaginext adventures - opening the doors,
Imaginext adventures - the power is yours.

The song is divided into two parts. The first line is sung in the beginning of the twenty-second advertisement, while the second line can be heard in the middle of the commercial. The advertisements that do not use jingles try to take hold of the audience's attention by other kinds of methods. Most of the commercials do not present their product in a simple way, but they create a story around them. Those, which promote figures and accessories from a movie, use the stories from the movie scripts, the others use newly-created storylines. The language of these advertisements uses mainly suggestive and imperative expressions for addressing their audience and to persuade them to purchase the products ('Lead the war with the voice changer helmet.', 'It's time to go large in the war against evil.', 'The more cars, the more competition.'). The most common hook to grab children's attention in case of advertisements connected

with a movie includes appeals to the audience to become part of the movie created world. The Hot Wheels advertisement emphasises the excitement of competition, speed and car crashes. Together with the rock music played during the male voice-over's speech the advertisements makes clear that the masculine gender stereotypes form the bases of this ad. The Match Master and the Hyper Dash also use these techniques, trying to address boys who like sports and competition. Test Tube Aliens, on the other hand, address boys with an interest for science and aliens, and appeal to them with the possibility to raise their own alien and to compare their results with other scientists online.

Most of the advertisements do not concentrate only on their content but on the name

of the toys as well. Part of the brand names use alliteration: Mega Mack Playtown, Hot Wheels Criss Cross Crash, Match Master, Test Tube Aliens, Ultra Blast Batman. Others use words that immediately evoke preferential connotations: Power Rangers, for example, concentrate the attention on the word power, evoking by these different images connected with strength, abilities and weapons. The brand name Imaginext Dinosaurs highlights the importance of imagination, suggesting that the toy itself offers endless possibilities that are limited only by imagination. Some of the brand names prefer words that intensify the created image about a product. The Batman figure is described with the adjective Ultra Blast, the Re:creation company names its product Hyper Dash, Mattel uses Mega Mack in order to emphasise the toy's measures. The advertisements' messages correspond with the images that are presented in them. The product stands in the centre in all cases, while music, colours, voice-overs and the features of the brand names only reinforce the picture about the toy. The commercials offer sufficient information about the toys' usage and parameters. Gender stereotypes serve in these advertisements to strengthen the masculine features of the toys and to emphasise the commercials' main target audience. According to the amount of gender stereotypes presented in each advertisement, it is possible to divide them into two categories, namely strongly masculine and moderately masculine product presentations. The moderately masculine advertisements aim to address younger boys, creating by this a bridge between neutral and strongly masculine toys. They use less typically masculine features but the only boys presentation and the male voice-overs clarify who do the advertisements aim to address. The paper serves as a source for further researches, since it maps only the present situation of television toy advertising. It can be used, for example, for the comparison of contemporary tendencies of presentation with the strategies of presentation in the past. This comparison enables to examine the development of toy advertising in the United Kingdom.

Literature

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Summary

The paper examines the principles of gender stereotyping in British commercials of boys' toys. The sample of commercials was drawn from databases and archives, while none of the 12 advertisements is older than five years. The analysis understands the process of television advertising as a form of mass communication, where advertisements play the role of messages, television behaves as a channel, advertisers figure as senders of the messages and children represent the audience. According to the findings of the analysis the product stands in the centre in all cases, while music, colours, voice-overs and the features of the brand names only reinforce the picture about the toy. The commercials offer sufficient information about the toys' usage and parameters. Gender stereotypes serve in these advertisements to strengthen the masculine features of the toys and to emphasise the commercials' main target audience. According to the amount of gender stereotypes presented in each advertisement, it is possible to divide them into two categories, namely strongly masculine and moderately masculine product presentations.

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ВЫРАЖЕНИЕ ОДОБРЕНИЯ ПОСРЕДСТВОМ КОМПЛИМЕНТА, ЛЕСТИ И ПОХВАЛЫ: КОММУНИКАТИВНО - ПРАГМАТИЧЕСКИЕ РАЗЛИЧИЯ (на материале современного англоязычного романа)

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В центре внимания современных лингвистических исследований находятся проблемы связанные с организацией и успешностью речевой коммуникации. Данная статья анализирует феномены комплимента, лести и похвалы как одни из основных механизмов речевой коммуникации и как неотъемлемый компоненты регулирования взаимоотношений в обществе.

Объектом статьи выступают феномены комплимента, похвалы, лести в современном английском языке. *Предмет* статьи - сходство и различие синтаксических средств выражения "комплимент", "похвала" и "лесть" в художественном англоязычном диалоге.