

LATIP 2021**International conference «Language and Technology in an Interdisciplinary Paradigm»****NATIONAL STEREOTYPES IN THE DISCOURSE OF EFFECTIVE
ADVERTISING**

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Abstract

The linguocultural analysis of national stereotypes of modern commercial advertising in Russian, Chinese and English-language media discourse is presented. In the era of information society and geopolitical wars the problem of national identity preservation as well as the linguistic tools of its actualization is extremely important. The empirical base consisted of more than 400 advertising texts of Russian, Chinese and English-language print and television media. According to the authors, in the space of linguocultural stereotypes of advertising text script markers are actively involved – a narrative story-telling, which concentrates the spiritual experience of a particular society representative. The peculiarities of social stereotypes representation in the advertising discourse in relation to the objectification process of a certain culture dominant values are described: Family/Home; Patriotism; Success. The conducted content analysis of Russian TV advertising demonstrated the active representation of native narratives and was typical of the world advertising discourse. National stereotypes, as a suggestive way of postulating various ideas of the media text, contribute to its effectiveness – an ability to influence the cognitive, emotional and behavioral components of the human psyche, which is extremely important for the work of an advertising public relations' specialist. This cognitive and linguistic toolkit provides the economic feasibility of a media product; it awakens the cultural memory of a person, immanently represents the media image of the country and guarantees the translation of the cultural code to future generations. Research in this direction can be demanded within the framework of cognitive, socio- and psycholinguistics.

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1. Introduction

National stereotypes are an integral part of the media text space. This fact is conditioned by the linguistic specificity of creating a media text. In the creative process, the linguistic personality of the author actively perceives, reproduces and transforms the information. Guided in his thinking activity by the national picture of the world, the creator summarizes the signs of reality and integrates the whole array of perceived signs: random signs are sifted away, only the closest ones (congruent) and those that are informative for the carrier of a certain culture are perceived and realized (Pimenova, 2004; Wierzbicka, 1988). Concepts, archetypes as well as national stereotypes are cognitive tools for processing mental information. These constructs are "units of collective knowledge/consciousness" (Vorkachev, 2003, p. 275), they accumulate traditional meanings, and each of them fills its "cultural cell in the human mental world" (Stepanov, 2004, p. 43). Cognitive stereotypes as the sum of cultural paradigms, as structured images of the key values of the Russian man, assimilated and supported by him during his life, are unconsciously represented in a media text using certain language means. It is in the language that the experience of numerous generations is encapsulated and the basic codes of culture are fixed. Semantics of the word is a way of retaining personal and social experience. The dominant meanings of the said by the language personality of the author belong not so much to the lexemes of the text as to the consciousness objectified by means of language systems.

2. Problem Statement

The urgency of this research is connected with the peculiarity of the market mass media development, concerned about the factors of demand for a media product. It is difficult to dispute the fact that stereotypes, being a cognitive-linguistic structure, sanitize the author's idea; nevertheless, thanks to this censorship, the meaning of the media text is identical to the picture of the consumer's world; it is stereotypes that facilitate the understanding of the text by the carrier of certain values, simplify its decoding, ensure popularity and high rating of published materials. McLuhan (1994, p. 41) gave advertising a special role because it accumulates feelings and experience of the whole modern society, "pushing the archetypes of subconsciousness into the sphere of social consciousness".

- The problem of effectiveness, its toolkit is especially significant for commercial advertising text, the effectiveness of which is measured by its ability to influence the cognitive, emotional and behavioral components of the human psyche. Optimal implementation of an information product is focused on creating a "secondary information wave": information should provoke brand memorization, individual consumer reflexion, a certain emotional response, discussion of the offered product in the interpersonal environment and a specific action – the acquisition of the advertising object.
- Effective advertising in terms of format synthesizes verbal and non-verbal components addressed to different levels of human perception; it synthesizes semiotic systems and codes and is called to accumulate the motives and desires of the consumer (Anderson, 2006; Garan, 2009). It is national stereotypes that are universal factors of consumer interest, which do not depend on political preferences, gender and age. As a rule, successful advertising campaigns

are based on a mental trend – the semantic core of all messages, appealing to the nuclear needs of a certain society: family and home, success and self-actualization.

The main sociocultural role of advertising is the awakening of a person's cultural memory, an attempt to connect his past and future, his genetic value picture of the world and the possibility of continuing the history of the family with the preservation of his national identity. Public consciousness manifests collective memories, which are essentially contemporaneousness, woven from a reconstruction of the past (Halbwachs, 1968).

3. Research Questions

The theory of stereotypes, including ethnic and national stereotypes, is presented in sufficient detail in psychology, philology and philosophy, and in mass communication theory (Erofeeva & Filshina, 2019; Grigoriev, 2020; Ovchinnikova & Ovchinnikova, 2020; Prokhorov, 1996; Shestakova & Makalovskaya, 2015; Shakhovsky, 2019). National stereotypes are considered, including the religious vector of state development history (Religious Vector, 2014). This topic is increasingly becoming a subject of research on effective political and business communications (Uskova & Linh, 2020).

3.1. History of the issue

The founder of the theory of stereotypes is the American sociologist Walter Lippman (1922). Stereotypes are a certain system of habitual notions and stable stamps that are formed in the human consciousness, both on the basis of personal experience and with the help of sources of collective information. A characteristic feature of stereotypes is their high stability. By stereotype Lippman (1922) understood "a special form of perception of the world, which has a certain influence on the data of our feelings and emotions before these data are analyzed by our consciousness" (p. 95). Stable mental images, – social stereotypes, are designated by Lippman as an ordered, schematic, culture-determined «picture frame» in the human head. According to Pimenova, stereotypes are an important component of the mentality of the people, their worldview in the categories and forms of the native language (Pimenova, 2016).

National stereotypes perform a number of necessary functions in the life of a person of a certain society (Dijk, 1984; Pimenova, 2016; Sonesson, 2000). Their cognitive essence is in the generalization of meanings in the process of ordering information, while the psychological task is to serve as the core of the personality and a means of protection in society, since stereotypes are used to construct an ordered and relatively consistent model of the world. The social function of stereotypes leads to social categorization, to the formation of social structures, which a person orients himself or herself in the ordinary life and which give meaning to his or her social existence.

National stereotypes form a special semantic space; they outline the content and borders of culture. In this predetermined and primary cognitive model, first of all, the value image, significant for the concrete social community, is imprinted, that is why the stereotype spreads quite easily on all its representatives (Platonov, 2007, p. 127). Emerging axiological gestalts participate in the collective selection, only necessary and useful for the society stereotypes are transmitted. People use cognitive

stereotypes not only for identification and understanding, but also for guidance: they try to follow in their lives clear and simple schemes of moral law adopted and socially approved by other members of society.

3.2. The structure of the national stereotype

The national stereotype in advertising has its own structure: 1) linguistic format of representation (text, slogan); 2) cognitive internal structure, which breaks down into an informational component and an emotional and sensory one. In the framework of an advertising text, national stereotypes manifest themselves with the help of script markers, which unfold in a certain compositional mode the core themes of culture. The stereotype «highly charged with feelings» takes root more intensively (Lippman, 1922). The linguistic personality of the author of an advertisement text, operating with cognitive stereotypes, saves creative efforts in comprehending the processed texture and in a congruent dialogue with the consumer. The linguocultural pattern is connected with apprehension – the internal readiness of the author and consumer to perceive and interpret an object or episode in a certain way, which, in turn, contributes to the preservation of socio-cultural stability. Representation of national stereotypes in mass media allows to protect traditions, views, beliefs and values of a certain country, it creates a fruitful ground for identification – construction and preservation of the image of "We" important for the nation. The traditional and familiar canon of thought, perception and behaviour is the sluggishness and rigidity of the picture of the world, essential for the survival of society and the media itself.

In the modern world of globalization, the promotion of national identity models is of paramount importance, the most "important for ensuring many social functions of the state, including the construction of reliable social security, is the task of forming mass identity" (Tipton, 2009; Yanglyaeva, 2019, p. 162).

4. Purpose of the Study

The purpose of our study is to identify and characterize the features of the nuclear national stereotypes' representation in modern Russian, Chinese and English advertising, to characterize them in relation to the process of objectification of the values of a particular culture (Family, Home, Patriotism, Success) and the problem of national identity of the society of a particular territory.

5. Research Methods

The key method is the linguocultural analysis based on the inseparable unity of language and culture. The discourse and pragmatic analyses allowed us to evaluate the advertising text in a historical and sociological context, see it in real communicative and social action, arising from reality (representation of national values) and creating reality. Reliability and originality of research is provided by content analysis of over 400 advertising texts of Russian, Chinese and English-language information space. The unit of account is frames and lexemes (words and word combinations connected with the corresponding national stereotypes).

6. Findings

The conducted linguocultural research of the Russian and English advertising text allows asserting that images based on national stereotypes can be positive, neutral, negative, ironic or sympathetic. Depending on the chosen stereotype, media text can acquire positive or negative coloring, which, in turn, affects the degree of influence of advertising on different target audiences.

For example, the ideological thesis of cultural preference distinguishes between the two most famous and competing global brands, «Coca-Cola» and «Pepsi-Cola». «Coca-Cola» promotes its product as a drink for strong families and for the soulful holiday. In the run-up to Christmas in the information space of different continents advertisements to the catchy tune «The Holiday Comes to Us» invariably appear.

The «Pepsi» drink in the advertising discourse is intended for seekers and heroes, people who are successful and live under the motto «Take everything from life!» This trend postulating social pleasure has its origins in American culture. Success and full-fledged joy of life are directly related to endless self-development and limitless self-growth – personal fulfillment. The audience is oriented not so much to consumption as to the discovery of a new world, to heroic deeds and noble risks. The essence of success is an orientation toward recognition and impressive results. Success is centripetal, it works to constrict and condense, and it is a purposeful advertising of oneself, one's capabilities, a call to oneself, a demonstration of one's potential (Gachev, 1997, pp. 109-112).

In Chinese culture, objectified in the advertising business, success is directly related to Status, a social weapon to be actively used. Children in China are instilled with status from birth, giving them great names: Morning Sun, Dragon, Wisdom, etc. Success through status, positions and social recognition projects greatness and leads to victory, which must be loud, bright and impressive. Therefore, in general in China, advertising of just high quality of this kind is perceived as corporate-reliable and effective.

The tradition of the millennial culture of China has defined the features of the advertising industry. This has affected, among other things, the translation of foreign brands into Chinese. High-contextual culture of China has put additional meanings into the naming: BMW was interpreted as 宝马 (baoma) – «precious horse»; Sprite 雪碧 (xuebi) as «emerald ice»; Mercedes 奔驰 (benchi) means «speed».

Chinese advertising actively uses images of its own culture. Of course, elements of the West are present, but traditional symbols are more common. So, pure technologies of Chinese advertising texts are "hieroglyphs game" which objectifies native mental images, use of Chinese national painting, Chinese numerology (Dumanskaya, 2010).

In Russia, traditionalism is also built into advertising discourse. For example, in the Transbaikal region, there is a well-known advertisement, a beer restaurant «Guranych», based on the stereotype that the Russian people honour traditions. There is a text behind the scenes: "Since ancient times, Siberia has honoured the traditions of making delicious drinks based on ancient recipes", this effect is supplemented by musical accompaniment in the Russian folk style.

The most frequent one in the studied advertising texts is the cognitive structure of Family and Home (35% of the total sample volume). Information flows using the national construct Patriotism also dominate (19% of the total sample volume).

6.1. Collectivism as a Cultural Syndrome

In ethnopsychology, the measurement of different cultures covers a different number of elements that regulate the behavior of an individual in a community. But within the framework of any national self-consciousness there is a core component of culture, in relation to which other cultural concepts are analyzed. Researcher Triandis (1994) calls these national dominants cultural syndromes, among which the parameters «individualism/collectivism» dominate. In this context, advertising in Russia and China is the closest in conceptual content. Chinese and Russian cultures belong to the strongly pronounced collectivist type, in which people live according to the principle «One for All and All for One».

The idea of collectivism is in great demand in the history of the Celestial Empire, it is an integral part of the Chinese mentality, but at the same time the construction has its own national color. The country is dominated by a collectivist orientation, and its focus on collectivism is sociogenic in nature. Since ancient times, the interests of society in China have been higher than those of an individual citizen. The power of collectivism is associated with both the large population and the values promoted by the ancient culture, the basis of which is the Confucian moral and ethical complex, the traditions of Buddhism and Taoism. Honoured in this country, Great Comfort and All-Forgiveness, within the framework of Chinese mental philosophy, is the dispersal of one's «Self» to others, in the exhaustion of one's heart for the sake of another.

Individualism is also not in honor in Russia. The proverb «My house is at the edge» characterizes an angry and indifferent person. This national philosophy contributes to the popularity and special content of mental models of Patriotism, Home and Family. In the commercial of the Russian brand «Lubyatovo», the audience is told the story of Lubyatova Khlopushka, who wanted to know where she is from and who her relatives are. A wise stump told her about the golden Russian field, and then the ears met Khlopushka as her kin, because she was from their grain.

All over the world patriotism is generally perceived as a deeply positive feeling of devotion and love to one's motherland and one's people, but being an ambiguous manifestation of human feelings, it is a complex interweaving of different, sometimes polar social feelings and moods, attitudes and value orientations.

This theme is a major one for China's advertising content. In 2019, China celebrated the 70th anniversary of the founding of the People's Republic on a grand scale. This event was widely reflected on the pages of many Chinese media, and was actively represented in social advertising. As a rule, advertising texts in China gain their persuasiveness through the demonstration of coordinated collective work, through the active use of personal pronouns our, we, all and the lexeme "people," thereby demonstrating the united efforts of all the people of the country in the formation and development of the Chinese economy and statehood. The strategy of information policy of the People's Republic of China, including in advertising, is focused on attracting young people to patriotic education.

In modern Russia, patriotism is also the basic construction of the strategic plan. The idea of patriotism is a leitmotif that runs through kvass commercials "Russian gift", which show centuries-old traditions passed down from generation to generation – generosity and devotion, national nobility and courage. It is they who awaken a sense of pride for their country and its gifts in the consumer. The cognitive model of patriotism is also significant in American commercial advertising. But the objectivized narrative is of a purely personal, private nature. In the discourse of advertising, through the national coloring of the image system, Americanism – the deep inner desire to be an American is affirmed. U.S. patriotism, unlike in Russia, is not directed to the past, but to the future, waiting for better times and things to come.

6.2. Constructs of Family and Home

The key stereotypes of the advertising discourse are related to the constructs of Family and Home. The variations of the Russian «My Family» commercial are filled with soft humor. The situations presented in the commercials in this series («Eat, daddy, olivier», «And you pour and go away», «There are enough children here without me») reflect the life of the traditional Russian family, which is organized primarily not so much by the desire to choose social status and not so much by the desire to replenish the earthly joy in the circle of dear people as by the duty and sense of holding on to family (and a large community in general –«the whole village» or «the whole country»). The family enshrines the community of collective destiny and commitment to righteous worldliness. The family is necessary for people to suffer and to rejoice, not alone, but together.

Home is the intimate space of a family man, he is sincerely loved and protected, and, as it is said in Russia, do not «take the dirt out of the hut». Home is a capacious cosmic symbol (Cooper, 1995, p. 77), it marks the center of the world in human life, and it is a reduced model of the universe, which man has mastered, conquered, tamed and closed around his «I». This symbol blends in so much with our essence that each of its components becomes a double of the human body: kitchen – belly, windows – eyes, porch / staircase – legs.

Home is one of the most significant archetypes of the Universe, and at the same time, emotionally very close to each person, with which the ideas of life, love, parents, children, family are connected. As home is an inner, lived space of the world, we grow to it through traditions, connection with ancestors, and, having left it, we are forced to return to the "storehouse of wisdom", to the space of security, spiritual warmth and coziness, spiritual light and knowledge. In the known in Russia "parable about the prodigal son" the boy after long wanderings and a fussy life comes to a threshold of the native house, at last finding the Truth of existence. Home is not only an exit point, a departure to the big world; it is a successful end of the hard way in search of meaning. These ideas are actively updated in advertising discourse.

Advertisers of Transbaikal region also apply to script marker Home. A series of commercials of the company "Kitchens & Kitchenettes" draws the main place in the house – the kitchen, which usually gathers the whole family. In the kitchen the children are taught to be independent, conduct intimate conversations, get acquainted with new family members, watch movies and family chronicles over a cup of tea.

In the English-language advertisement, constructs Family and Home are animated inspired by the mood of urban pantheism, it deify the power of man, matter and the subject world, endowed with its logic and feelings. The Western European cultural landscape is realistic, concise and imbued with Protestant values. Things and acute feelings of the world accompany the family on their successful life way, they are reduced or increased in correlation with cosmic existence of the planet. A special thing is food as a symbol of unity, unification and enjoyment of life and soulful attitude towards each other.

Similar contexts are present in advertisements for the print media (journals: «House and Home», «Good Housing», «The Independent Magazine», «Men's Health», «Good Housekeeping»). In Russian-language journals, the advertising of air fresheners «Airwick» is built into the New Year's fairy tale against the background of a window decorated with a mysterious winter pattern. Gifts, candles, cinnamon and half an apple add to the inviting mood of warmth and coziness.

In the journal «Good Housekeeping» in the advertising of semi-finished soups the comfortable and nourishing space of the house is accentuated ("There is no place like home"), a combined picture is given, at the top of which there is a beautiful smiling young woman with a cup of chicken soup in her hands. Below is a picture of a delicious cup of soup and in the lower right corner there is a jar with tinned soup with the inscription «Homemade chicken noodles». In the same journal stereotypes associated with topoi Home are quite ironically presented by typical American stereotypes such as a big house with a cat's face in a big window. The cat has filled the entire space of the house, its tail sticking out of the pipe, its body is visible in the window, and the mother and two children, a son and a daughter, are running away. Creative advertising emphasizes the need for a clean house and the dignity of the advertised cat litter box.

Despite the difference in certain accents in the objectification of the narrative in Russian – and English-language advertising, the core meanings of the core national stereotypes are identical – «home and family» is always solitude and security, a zone of warmth and comfort.

The script marker of Home, built on national stereotypes, includes images of women and mothers. The Russian national picture of the world has a special attitude to the image of a woman, a mother, who is invariably associated with the topoi of the «land». In Russia they used to say «the sovereign is the father, the earth is the female» and the image of the mother is traditional for proverbs, sayings, epic poems and fairy tales familiar to everyone since childhood. In spiritual verses about Russia three images were compared: Mother of God (the mother who gave a man life in agony) – Mother Earth (holy, virgin, viviparous) – Bride and wife (which a man fertilizes with his logo, his courageous, light-bearing and the forming beginning). Modern Russian advertising, based on the basic cognitive patterns, is relevant to reproduce the sacral model, a woman often acts as an active housewife, kind and loving wife, a wise friend, a patient mother – the keeper of the hearth. In this case, she always looks good, nice and noble, often walks around the house in a business suit. Widespread scenarios of such advertising are: hungry children who are fed by mom; daddy and son sit at the table, mom and daughter are making dinner for them; mom with a vacuum cleaner in her hands, a happy son with a tin soldier and daddy reading a newspaper in the chair; husband befools a shirt or does not know how to behave in a difficult situation, the wife decisively and successfully washes, as well as gives good advice.

In Chinese advertising, mothers are always an attractive but serious and stern image. Mothers are brave and bold defenders, beautiful keepers of the hearth. Without them, the family «loses face», bacteria

appears on the soap, and children become naughty. American advertising is dominated by the image of the caring mother, usually with a baby in her arms. The ideal female body is deified, including in food commercials. Women's social activities are emphasized. Such repetitive cognitive and linguistic structures are built into the method of identification, allowing the consumer to relate the attractive media image to her own life and to liken her existence to the offered image.

7. Conclusion

Cultural memory of advertising is a form of translation and actualization of cultural meanings, it is a semiotic space of genetic knowledge, which governs cognitions, emotions and everyday practices of people within the framework of interaction in the society in the mode of vital for the nation repetition and memorization. The linguocultural analysis of Russian, Chinese and American advertisements have showed that the cultural landscape of a modern and effective advertising text engages nuclear national stereotypes related to human social needs and corresponding values: patriotism; family/home; success. The use of national stereotypes as a certain system of traditional worldview models, objectified in traditional narratives, contributes to the successful correlation of the key meanings of advertising with the needs and motives of potential consumers. The representation of linguocultural stereotypes not only in single advertising texts, but also as an effective creative solution in the organization of advertising campaigns guarantees a productive dialogue between the addressee and the recipient.

In the creative process, the linguistic personality of the author naturally represents traditional schemes of thinking, but it is also necessary to consciously work hard to introduce traditional narratives into advertising. It is important for the creator of a media text to move away from the templates of objectification of the national picture of the world and to be original in the representation of the cultural core, to include additional textual and technological techniques in the traditional form of presentation of mental meanings.

Linguistic and cultural structures of the media text are designed to awaken national identification and to immanently represent the original media image of the country. National stereotypes are axiological backbone of society, unite descendants, contemporaries and future generations of a particular culture, thereby continuing the translation of the spiritual wealth and diversity of different societies of humanity.

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