

- Sexuella problem (man blir osäker på sina sexuella möjligheter i verkliga livet).

- Ryggsmärta och huvudvärk.

3. Ibland kan konsekvenser bli i form av olika brott, till exempel:

- Fusk.

- Förföljelse.

- Upphovsrättsintrång.

- Industrispionage.

- Och även terrorism.

Alltså är det viktigt för oss att vara inte rädda utan beväpnade med informationen.

Man måste minnas, att alla uppgifter bevaras på servrar även efter raderingen, därför måste man ta ansvar för det. Så det finns en formel: Se, förstå, gör – och tänk på konsekvenserna!

Литература

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STEREOTYPES OF FEMALES CREATED BY THE MASS MEDIA

М. Н. Аксючиц

In the media today, stereotypes seem to be very prominent amongst various programming. A stereotype is defined as something agreeing with a pattern or an idea that many people think about a group or thing that is either untrue or partially true. Much research has taken place throughout the years stereotyping with media. The majority of studies focus on gender, body image, and racial stereotypes.

In our research we will concentrate on one dramatic point – the image and representation of women and girls in the media. Research shows that there are many fewer females than males in almost all forms of mainstream media and those who do appear are often portrayed in very stereotypical ways, they are more likely to be shown: at home, performing domestic stuff such as laundry or cooking; as sex objects who exist primarily to service men; as victims who can't protect themselves. The social questioner, which was made in different countries of the world, shows some other typical stereotypes created by the media.

- I'm blonde, so I must be stupid.

- I'm a girl who actually eats lunch, so I must be fat.

- All black women have three children by three different guys.
- I'm into theatre and art, so I must be a nerd.
- I'm Muslim so I must be covered up at all times.
- I dress in unusual ways so I must be looking for attention.
- I'm a woman, so I'm a horrible driver.
- I have straight A's, so I must have no social life.

Female stereotypes in the media tend to undervalue women as a whole. They are pressured to have hard bodies and silky hair, along with sparkling white teeth, but where do these stereotypes come from?

Most Hollywood movies and Disney movies show slender, unrealistically curvaceous, and quite vulnerable young women, who are dependent on male figures. Media stereotyping of women as objects and helpless beings creates very low expectations for society's girls. When a woman is in a position of power, she tends to be a cold-hearted, detached career woman. This sends the message that a powerful woman sacrifices a healthy relationship, family, and even her sanity to be extremely successful at her career. For the young girl who dreams to run a company, or become a famous journalist, astronaut, or scientist, the mass media do not provide enough models for her to look to for encouragement and inspiration.

The media also frowns on women growing older, which is inevitable. Women actresses begin to lose jobs as they progress in age; they are no longer cast in roles acting as sexy females, while men actors rarely experience any problem of that sort.

The media's portrayal of women affects the self-image of young girls dramatically. According to the National Institute on Media and the Family, studies have found that the media's focus on body image has affected children's thinking. For example, in television comedies it was found that thin women were both praised more and less likely to be made fun of by male characters. As a result of these and other similar trends, both boys and girls describe female characters as «domestic, interested in boys, and concerned with appearances.»

As Susan Fiske, professor of Psychology at Princeton University and researcher of stereotyping and discrimination, says, «stereotyping exerts control or power over people, pressuring them to conform; therefore, stereotyping maintains the status quo.» To help combat the influence of negative female stereotypes in the media, it is important to expose our children to positive role models and to let young girls know just how amazing they are and always will be.

Thompson L. in his book «Gender stereotypes and negotiation performance: an examination of theory and research» shows that women's beauty and fashion magazines have a great affect on how women see themselves compared to the ideals of the perfect self-portrayed in this media. McGee and Nathanson in their book «Counteracting the Effects of Female Stereotypes on

Television via Active Mediation» (2001) also recognize that the female stereotype is the typical female who is dependant on the male, very feminine, or passive in nature.

Bromnick R.D. and Swallow B.L. in their work «A study of young people's values» in 2001 found that young people have values of the ideal situation where everything is perfect for themselves in the future. An experiment was conducted with 244 children between the ages of 11-16. Four open-ended questions were presented in regards to their philosophies of life, fears, and any underlying values. The girls sampled tended to focus mostly on relationships between their peers, family, and boys. On the contrary, boys tended to focus mainly on sports.

In Belarus there are a lot of people studying female stereotypes created by the mass media, which proves the universal peculiarity of the problem.

So, as we can see in our everyday life, the stereotypes of females, created by the mass media, greatly influence our social life. These stereotypes sometimes make us hang labels on people and make us build borders between each other. But we always have a right to choose not to be under the pressure of the mass media, never judge people and estimate them in accordance with some stereotypes.

**КАНЦЭПЦЫЯ НАРОДНАЙ ГІСТОРЫІ Ў РАМАНАХ
В. АДАМЧЫКА («І СКАЖА ТОЙ, ХТО НАРОДЗІЦЦА»
І «ГОЛАС КРЫВІ БРАТА ТВАЙГО»)**

Т. А. Акуневич

В. Адамчык – выдатны майстар эпічных твораў. Заходняя Беларусь, як вядома, была радзімай В. Адамчыка і крыніцай яго творчага натхнення. Тут ён знаходзіў тэмы, вобразы, сюжэты для сваіх твораў. Заходнебеларуская рэчаіснасць здавалася яму невычэрпнай крыніцай сацыяльных і маральных праблем, чалавечых характараў, менавіта гэта заходняя частка Беларусі ўяўлялася пісьменніку месцам, дзе знайшла найбольш балючае вырашэнне гісторыя народа напярэдадні і ў час Другой сусветнай вайны. Таму выглядае натуральным, што аўтар ставіць мэту стварыць серыю вялікіх эпічных твораў пра гэты няпросты этап нацыянальнай гісторыі. Такую эпапею складае тэтралогія В. Адамчыка «Чужая бацькаўшчына» (1978), «Год нулявы» (1983), «І скажа той, хто народзіцца» (1987), «Голас крыві брата твайго» (1990).

В. Адамчык належыць да пакалення так званых «шасцідзсятнікаў». Пісьменнікі гэтай хвалі адмаўляліся ад бесканфліктнасці, прыхарошвання рэчаіснасці, ілюстрацыйнасці ўсіх тых рысаў, якія былі ўласцівы пісьменнікам першага пасляваеннага дзесяцігоддзя. Адметнасцямі твор-