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**BODY PHYSICALITY AS A KEY FACTOR OF MEDIA  
SELF PRESENTATION – BODY IMAGE  
IN ADVERTISING**

**FIZYCZNOŚĆ CIAŁA JAKO KLUCZOWY CZYNNIK  
SAMODZIELNEJ PREZENTACJI MEDIALNEJ  
– OBRAZ CIAŁA W REKLAMIE**

**Abstract:** The contribution is a consideration of the role of a human body in personal, physical reflections, in the field of art and in media space. The presented text is a thought starting point for a scientific study of the role and forms of the human body in contemporary advertising. In contemporary modern society, there is an increasing interest in the appearance and presentation of the body in its female or male modality. Body image is a complex, dynamic and multidimensional aspect of an individual's personality, determined by a number of individual and socio-cultural factors. Body image creation takes place under the influence and experience of information and it can change throughout life. The perception of body image is linked to the general ideas that the culture connects with the ideal form of the body. It is not only a mental image, but also includes an assessment component, an attitude based on cognitive schemes and emotional processing of information with which the individual is confronted.

**Keywords:** body, corporeality, physicality, body image, media, advertising

Streszczenie: Celem artykułu jest rozważenie roli ciała ludzkiego w osobistych, fizycznych odbiciach, w dziedzinie sztuki i przestrzeni medialnej. Prezentowany tekst stanowi punkt wyjścia do naukowego badania roli i form ludzkiego ciała we współczesnej reklamie. We współczesnym, nowoczesnym społeczeństwie rośnie zainteresowanie wyglądem i prezentacją ciała w jego modalności kobiecej lub męskiej. Obraz ciała jest złożonym, dynamicznym i wielowymiarowym aspektem osobowości jednostki, określonym przez szereg czynników indywidualnych i społeczno-kulturowych. Tworzenie obrazu ciała odbywa się pod wpływem i doświadczeniem informacji i może się zmieniać przez całe życie. Postrzeganie obrazu ciała jest powiązane z ogólnymi ideami, że kultura łączy się z idealną formą ciała. Jest to nie tylko obraz mentalny, ale obejmuje także element oceny, postawę opartą na schematach poznawczych i emocjonalne przetwarzanie informacji, z którymi konfrontowana jest jednostka.

**Słowa kluczowe:** ciało, cielesność, fizyczność, obraz ciała, media, reklama

## Introduction

The body is an object of social and cultural environment. Over time, there is a change in the view of this object and thus also in its evaluation. Changing norms and values in different cultures or environments therefore influence the overall self-esteem of an individual. The human body is perceived as a specific object, which is viewed in different ways<sup>1</sup>. The present time of the so-called the cult of the body places enormously high demands and needs on the individual<sup>2</sup>, whereby the body becomes a "design" product and an object in which to invest<sup>3</sup>. Therefore, the view of corporeality is superficially transformed, but the pressure of the external environment is so striking that few individuals can withstand it. The body is therefore predominantly presented as a symbol of success and, last but not least, as an object of marketing expo-

<sup>1</sup> V. Voříšek, J. Vysekalová, *Jak být přesvědčivý a neztratit se v davu*, Grada, Praha 2015.

<sup>2</sup> L. Fialová, *Jak dosáhnout postavy snů – Možnosti a limity korekce postavy*, Grada, Praha 2007.

<sup>3</sup> D. Stackeová, *Tělesné sebepojetí v kontexte psychosomatiky a možnosti jeho ovlivnění*, „PsychoSom“ 2007, No. 2.

sure in the media space. The main goal of the study is to show the role of the human body in advertising and its perception in the process of marketing communications.

The first part of the paper describes human body within the confines of philosophy and anthropology, attention is dedicated to the linguistics aspects. The second part of the paper focuses on the perception of own body and idealized body in advertising.

The paper represents a conceptual review, not a primary research.

## 1. „Body of proof”

The anthropocentrism of the modern world is at the root of the problems that today's planet lives, or more precisely, it lives. The correction in choosing the valency of the verb to live is characteristic of our reasoning. The meaning of the conceptual expression to live with something is from the problem that is in the center of interest, which is in the concept, yet emotionally and in value somewhat more distant than in the custody of to live what. At the very least, the difference is the degree of seriousness the subject devotes to the problem. In instrumental custody, for example, we live in fun, work (it is our hobby), but in accusative we live our lives - it is a difference in the degree of existentiality of a living phenomenon, or, in inspiration of expressive system of Nitra school of aesthetic communication, it is a higher degree of existence of expression.

## 2. The Critics of Modern Anthropocentrism

But back to our first sentence. Modern anthropocentrism is a relationship of man to the world where we ourselves are the measure of all things and we are unable to transcend our own perspective towards the transcendental dimension of human being in the world. If such a person asks *cui bono*, then he immediately responds that he himself does. We criticize this approach only in Czech culture from Patočka to Havel and Bělohradský, and from a more biological perspective, perhaps also to one of the most inspiring spirits of XX. st., the Austrian ethologist Konrad Lorenz. On the other hand, I can only make a lawyer a human being, a body endowed with a reflective mind. We do not own anything but our own body in this world, and let us not be mistaken, it really is. But if we do not want to absolutize our role and legalize and legitimize by power. The point is to show that this anthropocentrism is at the heart of such an approach to reality that consciously and unwittingly takes its own body as the main filter of experience. I want to point out cultural somatocentrism, which shows us how fundamentally the experience of our own body determines our perception and subsequent reflection of the world, respectively. two basic worlds we come into contact with: 1) the natural world / *Lebenswelt*, and 2) the world created (media, art)<sup>4</sup>. With the first case we won't have so many problems.

<sup>4</sup> J. Patočka, *Přirozený svět jako filosofický problém*, Československý spisovatel, Praha 1992; V. Havel, *Moc bezmocných*, Host, Brno 1989; V. Bělohradský, *Přirozený svět jako politický problém*, Československý spisovatel, Praha 1991; K. Lorenz, *Osm smrtelných hříchů*, Academia, Praha 2000.

### 3. The Role of Cognitive Linguistics

Linguistics has done a great deal of work to this day, especially its scope, which is called cognitive linguistics. Major contributions were made by American cognitivists George Lakoff and Mark Johnson in the mid-1980s, their Czech translations appear only now. Now I think of the monographs *Metaphors We Live*<sup>5</sup> and *Women, Fire and Dangerous Things*<sup>6</sup>. Both authors came up with a very ruthless thesis that our thinking does not take place in concrete terms, but in metaphors. In one important observation if not discovery, American cognitivists claim that there are some kinds of metaphors that organize whole conceptual systems around them. They called them orientation metaphors and generate their basis, of course, from somewhere other than the experience of their own, physical human body. Their orientation is centred on the spatial coordinates of the top - bottom, inside, outside, front - rear, etc. These coordinates are generated from the somatic experience, from the fact that our bodies function in a specific way. For example, the metaphorical arrangement of happiness is up, sadness and unhappiness is down:

My mood got up today  
 It lifted my mind.  
 It's in a high mood.  
 Recognition increased my self-confidence. x  
 Recently, I'm completely down. I was depressed.  
 My mood fell sharply.

The physical basis is the fact that a depressed attitude is accompanied by sadness and depression, and positive emotional status is characterized by uprightness.

Health and life are up, disease and death are down

He's at his peak.  
 Lazarus rose from the dead.  
 He is in supreme form.  
 He fell into illness.  
 He was rapidly declining.  
 He fell into fainting.

A serious illness forces us to lie down, the mortal state is also linked to a horizontal position, and in our burial rite we also put our dead into the ground, down.

<sup>5</sup> G. Lakoff, M. Johnson, *Metafory, kterými žijeme*, Host, Brno 2002.

<sup>6</sup> G. Lakoff, *Ženy, oheň a nebezpečné věci*, Triáda, Praha 2006.

It is therefore essential to realize that structuring the concepts in which we think is not accidental, but that it is deeply embedded in our physical experience, that it constitutes a normal state in our experience, that is, norm. Then, if it is intentionally violated, it raises the situation in the reception process and draws attention to itself, and over itself to the phenomenon to which we want to point.

In addition to the American branch of cognitive linguistics, the Polish branch has established itself with a considerable degree of autonomy (this situation resembles the relationship between French and Czech structuralism in the 1960s) and is inspired by Czech linguistics, especially in the works of Iva Nebeská<sup>7</sup> and Irena Vaňková<sup>8</sup>. The cognitive linguistics of this Czech provenance is particularly interested in the fact that the fundamental place of corporeality in our cognitivity and in relation to the world at all can be interpreted just from the commonly used language. “For example, so-called somatic phraseology occupies a leading position (in quantitative and qualitative terms) in phraseology - in phraseologies very often there are, for example, the head, eye and eyes, hand, heart, but also hair or fingernail. Names of parts of the human body are common (based on metaphoric or metonymic transmission) to denote a multitude of things, the body being a counter (fingers) and an aid in determining quantity and measure (*length, feet, elbow, step, expressions like handful, elbow, bite*). Verbs relating primarily to corporeality, movement, sensory of perception, manipulation of objects in space, etc. assume a number of meanings transferred, referring to emotions, cognitive processes, social relationships, communication, etc. (*go on, push someone, drag someone, someone, take responsibility, crawl in front of someone, stand firm on the ground*). Metaphorically, so-called conceptual/imaginary schemes are also established, by which one is primarily anchored to the world (based on the experience of the subjectively experienced body) and whose functioning can be interpreted from language ... *full of expectations; to have / carry (that injustice) all the time; closed or open person, empty / full, empty / filled life, have an empty head, have sawdust in the head, have a full head of worries; have a leaky head / memory; carry someone in the heart; words full of pain*. Or the scheme of “union”, present in the background of many expressions, especially about social contact (*to have someone to connect, to make friends; to break ties; clinging to someone / something, united by the bonds of friendship*)”<sup>9</sup>. So much for reflection on the natural world. In the second case, when our body becomes a reflector of the reality created by the media, we should fundamentally differentiate between the two types of created worlds. Again, we don't have too many problems with the first. It has elaborated its theory, structure, systematics - it is a world built by sub speciae

<sup>7</sup> I. Vaňková, I. Nebeská et al., *Co na srdci, to na jazyku – Kapitoly z kognitivní lingvistiky*, Karolinum, Praha 2005.

<sup>8</sup> I. Vaňková, *Nádoba plná řeči: Člověk, řeč a přirozený svět*, Karolinum, Praha 2007.

<sup>9</sup> I. Vaňková I., *Mlčení a řeč v komunikaci, jazyce a kultuře*, ISV, Praha 1996.

dominance of aesthetic function.

#### 4. The Body in Arts

The bodily aspects of experiencing the world have been brought fundamentally and strongly into the world of modern art, which has liberated the human body from the metaphysical burden of a temporary mediator between two physical beings, the time before birth and the time after physical death. Until then, while we are making great generalizations, man's body did not belong too much, it was a box, a vessel, a temporary store of reason and emotion. We are aware of how sharply this conception is about the colour deformations of the Fauvists and Expressionists, the shape distortions of Cubists and Futurists. The concept of time in literature has changed dramatically, for example with Proust in Joyce, the body suddenly starts to see, feel, impede or delight, and perhaps pain to himself and others - Camus, Robbe Grillet, but also continually Hrabal or Rudolf Sloboda in Slovakia. Modern classical music is being tested by both the artist and the listeners. From the narrative point of view, the character as an actor of the story reflects his importance for his life in the world, etc. The last example remains, a reflection of a world created in the media, but without aesthetic ambitions, although an aesthetic function is often present, but without that dominance. The prevailing intention is informative, and persuasive - influential. This world is the most widespread in quantitative terms and the least systematic interpretation of sin. Recently, I would like to recall two books that attempted this systematics - Herbert Willems - *The Theatralitaet der Werbung*<sup>10</sup> and Werner Gaede - *Abweichen von der Norm*<sup>11</sup>. Especially the first one has implicitly inscribed corporeality in the title and explicitly devoted to it most space. Corporate bases of basic identities of sub speciae of gender and age characteristics are examined.

#### 5. Body image in advertising

In today's era of dominant consumerism, the means of communication tend to idealize youth, which affects a new perception of corporeality, emphasizing the cult of beauty, which has serious implications for evaluating one's own body in unrealistic self-image. Media contents influence the way an individual perceives reality and also contributes to the transmission of gender roles. Presenting and maintaining the unrealistic level of body image itself is one way of conveying information messages about the idealized image of the body of a woman and a man in the media space, which also includes advertising.

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<sup>10</sup> H. Willems, Y. Kautt, *Theatralitaet der Werbung*, De Gruyter, Berlin 2003.

<sup>11</sup> W. Gaede, *Abweichen von der Norm*, Buchverlage Langen Müller Herbig, München 2002.

Body image is generally considered to be a broad, multifaceted construct. Among the first authors dealing with body image is neurologist P. Schilder, who uses the term "body image" in this context and later "body scheme". He introduced the concept of body image in the thirties of the 20th century as a psychological dimension that deals with the image of our body that we form in our mind<sup>12</sup>. In his work, „The Image and Appearance of Human Body”, he focused on feeling his own body in a psychological and sociological context, arguing that body image is not only a cognitive construct, but also a reflection of attitudes and interactions with others<sup>13</sup>. In the literature we are confronted with the fact that terms related to one's body are mostly taken from foreign languages, especially from Anglo-American provenance, in which terms such as: body image, body concept, body scheme, body self, body perception, body experience, body awareness, body consciousness, body satisfaction, body dissatisfaction, body-size dissatisfaction<sup>14</sup>. Its terminological definition and formulation of the conceptual content can be based on the definition of S. Grogan<sup>15</sup>, according to which "body image is the way a person thinks and feels about his body". As reported by M. R. Solomon et al.<sup>16</sup>: „we see body image as ideas we create about our body and the influence of media images". According to several authors, it has a body image like an image created about the body (K.E. Van Vonderen, W. Kinnally)<sup>17</sup> several components:

1. *Sensory or perceptual component (cognitive)* - deals with the degree of accuracy of estimating the dimensions and shape of one's own body.
2. *Emotional or subjective component* - reports on the degree of satisfaction or dissatisfaction with your body.
3. *Behavioral Component* - focuses on avoiding situations that because discomfort associated with the physical exterior.

By B. Szyszowska et al.<sup>18</sup>, the cognitive aspect of body perception refers to the body's own perception (thoughts, opinions and patterns). The emotional dimension of the body image is associated with a sense of satisfaction or dissatisfaction with the body. The behavioral aspect of body image often involves behavior by which the individual demonstrates the effort to shape the body (diet, cosmetics, physical exer-

<sup>12</sup> S. Fischer, J. Škoda, *Sociální patologie: Závažné patologické jevy, příčiny, prevence, možnosti řešení*, Grada, Praha 2014.

<sup>13</sup> L. Turčeková, *Dopad dermatologického ochorenia na sebakoncepciu postihnutého*, Medziodborové konzilium“ 2010, No. 4.

<sup>14</sup> M. Rašticová, *Prediktory nespokojenosti s tělem a souvislost s depresí v adolescenci*, „Psychologie“ 2009, No. 1, p. 30.

<sup>15</sup> S. Grogan, *Body image and health: Contemporary perspectives*, „Journal of Health Psychology“ 2006, No. 4, p. 11.

<sup>16</sup> M.R. Solomon et al., *Consumer Behavior*, Prentice Hall, London 2009, p. 175.

<sup>17</sup> K.E. van Vonderen, M. Kinnally, *Media Effects on Body Image: Examining Media Exposure in the Broader Context of Internal and Other Social Factors*, „American Communication Journal“ 2012, No. 2.

<sup>18</sup> B. Szyszowska et al., *The change of the image of women in the modern world and eating disorders*, „Archives of Physiotherapy and Global Researches“ 2014, No. 3.

cise, in extreme cases undergoing plastic surgery). Body image as an idea of one's own body is thus part of the identity of each individual, it is "a complex term for a certain mental state on the basis of which one's body is perceived"<sup>19</sup>. More authors (S. Reddy, R. Otieno<sup>20</sup>, J. Breines et al.<sup>21</sup>, I. Polakevičová<sup>22</sup>) therefore abstracts body image into four basic headings:

1. How the individual perceives himself / herself.
2. How an individual would like to perceive.
3. How does an individual think he/she is perceived by others.
4. How an individual would like to be perceived by others.

Body image is a multidimensional construct that is not static but constantly changing (it responds to mood changes, the environment and physical experience)<sup>23</sup>. The variability of the body image also differs depending on the general ideas and requirements that the culture over time connects with the ideal form of the body<sup>24</sup>. „A certain understanding of society becomes manifest in the physical perception of the body"<sup>25</sup>. Thus, in a broader sense, it can be understood as: "part of the tangible and intangible elements of a culture that is characterized by certain general traits"<sup>26</sup>. In today's society, interest in body image has tendency. This illustrates a number of publications that deal with the concept from different perspectives. The issue of body image is addressed in socio-cultural, psychodynamic, cognitive-behavioral or feminist models or constructs. In addition to these concepts, researchers also take into account the evolution of the body's image throughout the life of an individual, which is influenced by many factors such as media, family, interpersonal relationships, biological factors, personality characteristics, ethnicity, age, gender, living conditions<sup>27</sup>.

## 6. Perception of own body and idealized body in advertising

<sup>19</sup> J. Koudelka et al., *Marketingový význam body image*, Verbum, Zlín 2012, p. 17.

<sup>20</sup> S. Reddy, R. Otieno, *Relationship between body image and clothing perceptions: Among women aged 18-55 years in the UK*, „International Journal of Arts and Commerce“ 2013, No. 5.

<sup>21</sup> J. Breines et al., *Self-compassion, Body Image, and Self-reported Disordered Eating*, „Self and Identity“ 2014, No. 4.

<sup>22</sup> I. Polakevičová, *Body image in the media - selected aspects of the parallels of the myth of beauty*, *Revue spoločenských a humanitných vied* 2015, No.1.

<sup>23</sup> A. Bextiyar, A. Türkmen, *Parent, Peer and Media Effect on the Perception of Body Image in Preadolescent Girls and Boys*, „Journal of Psychology“ 2014, No.7.

<sup>24</sup> G.L. Bruns, M.M. Carter, *Ethnic differences in the effects of media on body image: The effects of priming with ethically different or similar models*, „Eating Behaviors“ 2015, No. 1.

<sup>25</sup> O. Kaščák, Z. Obertová, *Školská etnografia tela, jej východiská, podoby a potenciály*, „Český lid“ 2012, No. 1, p. 3.

<sup>26</sup> J. Koudelka et al., *Marketingový význam...*

<sup>27</sup> A. Bextiyar, A. Türkmen, *Parent, Peer and Media Effect on the Perception of Body Image in Preadolescent Girls and Boys*, „Journal of Psychology“ 2014, No. 7.

As the present time presents idealized patterns to the individual through the media content, especially in advertising we notice an attempt to get closer to these patterns. This effort is not always successful and therefore as is warned by M. Bánovičová a L. Bubeníková<sup>28</sup> „the individual is unable to assess their body correctly and evaluates it very critically” (L. Fialová, F.D. Krch<sup>29</sup>, I. Bulanda<sup>30</sup>). Looking at the evaluation of one’s own body and idealized body in advertising in the women and men segment in Slovakia offered a survey that realised I. Bulanda<sup>31</sup>. Acquired findings pointed out that respondents perceive their own body more critical than the ideal body in advertising.

Advertising as the most dominant of marketing communication tools<sup>32</sup> is one of the socio-cultural determinants involved in disseminating information, forming ideas, value systems, or the individual’s identity, where body image holds its place. Advertising not only reflects social attitudes but also affects them. In this context, public and professional discourse (M. Lincényi<sup>33</sup>, Z. Kádeková, et al.<sup>34</sup>, Světlík<sup>35</sup>) is increasing, what values advertising communicates in relation to the self-esteem of female and male corporeality, and what impact their impact has on individuals. Stereotyping is a communication shortcut in advertising. According to T. Wennerholm-Čáslavská<sup>36</sup> serves as an “abbreviation of commercial information”. Traditional gender roles and features are targeted by advertising, which uses them as a means of engaging with a defined target audience for which it is primarily intended. Through systematic representations of femininity and masculinity, it creates and reinforces certain norms, attitudes, cultural stereotypes and gender patterns of behavior<sup>37</sup>. M.R. Vela et al.<sup>38</sup>, inform the image of women and men in advertising is not only a matter of visualization but also includes information about them in social inclusion. Thus, the image of social roles is transmitted, which is justified for negating and preventing marketing and communication constraints. This allocation

<sup>28</sup> M. Bánovičová, L. Bubeníková, *Hodnotenie vlastného tela a jeho zmena pri predstave zdravotného poškodenia*, „Kontakt“ 2011, No. 1, p. 86.

<sup>29</sup> L. Fialová, F.D. Krch, *Pojetí vlastního těla – zdraví, zdatnost, vzhled*, Karolinum, Praha 2012.

<sup>30</sup> I. Bulanda, *Percepcia body image žien v reklame adolescentami*, [in:] Z. Bačíková et al. (ed.), *Nové výzvy masmediálnej a marketingovej komunikácie V*, UKF, Nitra 2016.

<sup>31</sup> I. Bulanda, *Body image perception of Generation Y university students in Slovakia*, [in:] A. Lisnik et al. (ed.), *Current trends and challenges in economics and management*, Verbum, Ružomberok 2017.

<sup>32</sup> V. Vavrečka, *Role a síla tradiční marketingové komunikace v kontextu trendů jejího vývoje*, [w:] E. Chudinová et al. (ed.), *Médiá – Moc – Manipulácia*, Paneurópska vysoká škola v Bratislave, Bratislava 2016.

<sup>33</sup> M. Lincényi, *Manipulácia a objektivita v masmédiách*, Tribun EU, Brno 2013.

<sup>34</sup> Z. Kádeková et al., *Consumer’s Temperament as Determining Factor in Perception of Emotional Content of Advertisement*, [in:] E. Horská et al. (ed.), *International Scientific Days 2018: Towards Productive, Sustainable and Resilient Global Agriculture and Food Systems*, Wolters Kluwer, Praha 2018.

<sup>35</sup> J. Světlík, *Marketingové komunikace*, VŠPP, a.s., Praha 2016.

<sup>36</sup> T. Wennerholm-Čáslavská, *Gender a reklama. Zobrazování žen a mužů v reklamě: doporučení pro reklamní průmysl, politickou a širokou veřejnost*, „Proquality“ 2009, No. 2, p. 3.

<sup>37</sup> R. Sedláková, *Obraz seniorů a stáří v českých médiích aneb přispívají mediální obsahy k vytváření věkově inkluzivní společnosti?*, [in:] J. Rusnák et al. (ed.), *Média a text II*, PUK, Prešov 2008.

<sup>38</sup> M.R. Vela et al., *Advertising content as a socialization agent: potential reinforcement*, „Esic Market“ 2006, No. 1.

of roles in advertising is probably linked to the association of products and services to one of the sexes.

In this context, the role of stereotypes in advertising represents two functions<sup>39</sup>:

1. It reflects the social characteristics of the target segment.

2. It creates a reference point focused on the target segment in an individual comparison of the Self-concept of the individual.

In relation to body image, the second function of presenting the stereotype in advertising is essential. S. Hosany a D. Martin<sup>40</sup> refer from the theoretical point of view, this interconnection is based on self-consensus, which connects the psychological construct of self-perception of the individual with the symbolic theory of consumption. This suggests that products and services are purchased not only for their functional attributes but also for the cultural significance they represent. In this sense it can be understood as so-called social construction of consumption that allows an individual to consume ways that enhance or maintain his or her self-concept. Products, services, as well as brands, therefore, in their user form become a symbolic tool so-called Self-improvement<sup>41</sup>. Self-compliance is described as „a match between the product and the Self-concept of the individual”<sup>42</sup>. Her role in advertising effectiveness for the target segment consists of conviction taking place on a psychological level, in which the individual is exposed to stimuli and allusions in relation to his/her self-concept. In this context, it can be assumed that the depiction of a product in connection with gender stereotyping tends to persuade. The advertising appeal in the above-mentioned linking construction thus becomes an important tool influencing the attitudes and behavior or motivation to purchase an individual, especially if it implies an association with the already mentioned Self. In marketing, however, this topic is little explored. As very important study in this area can be considered D. Trampe et al. – mentioned by S. Hosany, D. Martin<sup>43</sup>, which provide a relevant argument for the Self activating effect of ads in relation to stereotypes. S. J. Ahn a J. N. Bailenson<sup>44</sup>, they call this a new form of advertising strategy. The fact remains that examining the effectiveness of advertising through stereotypes does not answer the question in which situations they can be applied in order for the advertising to be effective and meet the desired objectives.

## Conclusion

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<sup>39</sup> C. Basfirinci, *A qualitative study about the role of brand user stereotypes on advertising efficiency*, „International Journal of Economic and Administrative Studies“ 2014, No. 13.

<sup>40</sup> S. Hosany, D. Martin, *Self image Congruence In Consumer Behavior*, „Journal of Business Research“ 2012, No. 5.

<sup>41</sup> S.W. Lee, *Anti-consumption and Brand Avoidance*, „Journal of Business Research“ 2009, No. 2.

<sup>42</sup> S. Hosany, D. Martin D., *Self image Congruence In Consumer Behavior*, „Journal of Business Research“ 2012, No. 5, p. 687.

<sup>43</sup> Ibidem.

<sup>44</sup> S.J. Ahn, J.N. Bailenson, *Self-endorsing Versus Other-endorsing in Virtual Environments: the Effect on Brand Attitude and Purchase Intention*, „Journal of Advertising“ 2011, No. 2.

Body image is a multidimensional construct that abstracts instances as an individual thinks, feels and behaves with respect to their own bodily attributes. It is created in interaction with the outside world and has different forms. It is formed through socio-cultural factors, including advertising. Advertising is a part, product and at the same time a reflection of culture, guided by social conventions and ideas. Through communication impulses he is one of the participants involved in the dissemination of information, creating ideas, value systems, attitudes or personality identity of the individual to the perception of one's own body. In cooperation with the socializing agents of traditional and new media, he predominantly proclaims an ideal image of corporeality in relation to the target groups of men and women. Femininity and masculinity thus become the subject of an idealized body image in the field of marketing communication, which today forms a certain constant of exposure to unrealistic and often unreachable body images. A defined customer segment is therefore standardized content submitting that an ideal body image can be achieved through control and change, by solely expecting an individual's determination to achieve that ideal. The variability of body image varies depending on the general ideas and requirements that a given culture has associated with the ideal body shape over time. The physical perception of the body thus becomes a "manifest" of a certain understanding of society. Since body image is a dynamic partiality of an individual that changes throughout life, any disharmony between the image of one's own body and reality creates negative images of one's body. Inadequate exposures to the body can affect the psychological and social life of the individual. There will be an ambivalent state that brings only confusion, doubt, or contempt for himself. The result will be a disruption of the image of bodily self-evaluation, including bodily dissatisfaction and misperception of the body. The established discrepancy between the real and ideal body can even lead to pathological eating disorders or, in the opposite case, to excessive exercise. These facts have become a substrate for a social discourse focused on the body image issue, which is not losing its intensity even today. It does not neglect the area of marketing communication and therefore, in recent years, several domestic and foreign studies have focused on the question of (in) suitability of displaying the body in advertising and its perception from the position of target groups.

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