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MODELS OF STEREOTYPIZATION OF NATIONAL CHARACTERISTICS, GENDER ROLES AND BEHAVIORAL SCENARIOS IN SERIES (ON THE EXAMPLE OF THE POLISH SERIES “THE GIRLS FROM LVIV” AND “THE LONDONERS”)

The series as a subject of research is an area for generating and demonstrating stereotypes, especially if it is a serial product filmed for a domestic audience, and not for a wide range of viewers from other countries. When creating such a product, the authors primarily focus on consumer requests, that is, they try to fit into the worldview that these consumers have. Actually, stereotypes are the basis of such a worldview, and the research proves that national and gender stereotypes in this sense are the most revealing, as they are related to the individual's deep ideas about values. Thus, a closed structure of influence is formed, in which the consumer imposes their vision on the authors, the imprint of which is then received in the form of a serial product, which, in turn, influences them and strengthens or expands their system of worldview stereotypes. The problem of self-vision and the vision of other peoples, self-vision through others are a rather interesting area of cognition and self-cognition, and the relevance of this area of study is more intensified in the periods of mass migrations pushing nations to closer relationships. As a matter of fact, both series under research are a reflection of these processes. The purpose of the research is to analyze the peculiarities of national Polish and Ukrainian images of migrant women and men in the TV series “The Londoners” (Poland, 2008) and “The Girls from Lviv” (2015), to identify stereotypes stimulated by cultural and historical patterns in the formation of these images as those that demonstrate the persistence of national stereotypes, which are based on gender stereotypes. The research is carried out by means of content analysis in certain problem areas.

The results of the study allow proving that national and gender stereotypical roles are not a manifestation of intolerance of one people to another, but instead are a product of mastering the everyday consciousness of direct and informational experience from the whole complex of sources. Serial content is, on the one hand, formed on the basis of such stereotypes, which are key to everyday consciousness, and on the other hand, it is the basis for consolidating or spreading these stereotypes. In the two analyzed series, the scenario of difficult subjugation of a foreign country and culture can be clearly traced, but for Ukrainians that occurs in women's scenarios, for Poles — in women's and men's scenarios. The men in both series play active social roles, they are successful specialists, defenders, rescuers, guarantors of happiness, and both series are about the Polish men. Women consistently fulfill the traditional roles of Cinderella, a mother, a guardian of the house, a wife, a helper, though there are examples of successful female careers in the series “The Londoners”.

Keywords: stereotype; gender; serial content; archetype; narrative.

Introduction. The study of narratological schemes of TV series is quite relevant in modern media studios, as this content is widespread and significantly influences the formation of ordinary consciousness constructs of the viewer.

The attention of scientists is drawn to the issues of narratological strategies of influence on the recipient, mindset contexts that form the series, etc.

The images of the TV series, which can be united according to certain principles, such as thematic, gender, professional, role, national, etc., become the basis for the formation of expressive mental and cultural narratives. These narratives, on the one hand, are stimulated by permanent structures present in the viewer's ordinary consciousness, and on the other hand, they influence the creation and establishment of such structures.

Thus, each narrative is based on separate elements that, being part of the system, create a general mental picture.

Topicality of the research. Crisis periods in national and general European contexts update the context of cultural and mental cooperation between peoples, especially the ones which are in tight contact in different historical periods. Military incursion of Russia into Ukraine in 2022 and the active position of the Polish government and citizens in help to Ukrainians, reveals whole strata of historic cooperation between the two peoples, especially within two decades of 21st century. The perception by the two peoples of each other, the perception of one's own identity in the migration context are important as ever to create productive cooperation, that is why it requires deeper research on all levels.

The researchers' attention to the series as a product is specified by the fact that at this stage, modern information consumers are mostly oriented at an entertaining product offered by films, TV and Internet. The series are ones of such products; moreover, the 21st century made them a kind of specific substitution to daily reading. A principle of intercommunication with the recipient who dives into the world of characters' lives brings closer the processes of watching a series and reading a book. However, the viewers are almost deprived of a need to fantasise, to imagine a character or a situation because the authors offer them a ready plot-driven visual product.

On one hand, consequently, the book's literary text beats the series, but on the other hand, the latter wins due to increased mass consumption of the product. Thus, the series at the modern level is a more powerful instrument of mental influence.

As a range of researches demonstrate (for example, A. Robert (Robert, 2010), S. Freud (Freud, 2021), M. Wojtyna (Wojtyna, 2022)), series as products have a significant effect on the ordinary consciousness of an information consumer; they form the constructs that become a basis for ideas about the environment, a kind of substitution of an immediate practical experience. An individual, especially a permanent consumer of the series content, loses the border between their own ideas about the world formed on the basis of everyday experience, and the ones which enter the consciousness through the media product. It is completely natural, since watching series every day and at particular periods of time also becomes an everyday experience — a modelled element of reality.

With this regard it is interesting to mention Agnieszka Graff's research experience concerning the reaction of viewers to the "Girls" series:

Young children speak and write about the girls in such a way as they might assume that the series science fiction does not only tell them the truth about the modern generation of young American women but also about their own experience, especially the experience of corporality. (2014, p. 57)

Hence, practical researches demonstrate a significant influence of a series on the viewer's consciousness.

Based on the understanding of these mental processes, one can turn a series product into a method of massive influence on the values and notions of whole peoples. It can be especially felt, if the stereotypes processed by the series are based on everyday truths which are comfortable for the consumers and comply with their own initial ideas. In this case, the consumer's deceptions / illusions become stronger and stronger, they take the stereotypes as truths reflecting reality. As Lippman specified: "The subtlest and most pervasive of all influences are those which create and maintain the repertory of stereotypes" (1965, p. 104).

Stereotypical perception of people themselves as a nation, their historical neighbours, interrelations between cultures have a long tradition, and are a kind of heritage, since "a stereotype may be so consistently and authoritatively transmitted in each generation from parent to child that it seems almost like a biological fact" (Lippman, 1965, p. 107). Understanding these processes can allow, at last, for forming such strategies of international communication which will not relate to historic offences but only to the comprehension of the roots for different stereotypes and the specific nature of their transmission in different kinds of media including series products covering wide circles of consumers. Hence, the availability of particular national and gender stereotypes will not be marked as a "guilt" of their bearer, but only as a consequence of established traditions, historical vision, media view on these issues, etc., and finally, the person's intention to have clear ideas about the environment, the certain permanent unbreakable structure at the level of ordinary consciousness; this forms one's psychological defense. "The systems of stereotypes may be the core of our personal tradition, the defenses of our position in society" (Lippman, 1965, p. 108). The individual and the collective are connected in the ordinary consciousness in such a way:

Ordinary consciousness serves as a particular regulator of an individual's behaviour that rests on the volume of knowledge which is not often acquired rationally but perceived ready; particularly, that entails collective knowledge accrued by generations and acquired during the process of socializing. This peculiarity of ordinary consciousness facilitates regulation and co-ordination between the actions of society's members. (Rosinska, 2019)

The formation of the worldview "safe" for a person requires formation of stereotypes, because initially, the systems of stereotypes relate to such constructs as safety, self-respect, values and notions to have become a product of historical experience of a nation or a person, and information experience of an individual. Lippman states:

A pattern of stereotypes is not neutral. It is not merely a way of substituting order for the great blooming, buzzing confusion of reality. It is not merely a short cut. It is all these things and something more. It is the guarantee of our self-respect; it is the projection upon the world of our own sense of our own value, our own position and our own rights. The stereotypes are, therefore, highly charged with the feelings that are attached to them. They are the fortress of our tradition, and behind its defenses we can continue to feel safe in the position we occupy. (1965, p. 107)

On the other hand, that does not mean that even such persistent systems of stereotypes do not have to be subject to reinterpretation and even destruction

but it is worthy to understand that this process is complicated and long-lasting. However, if the processes of international cooperation require that, it is worthy to analyse and track such triggering moments of perception of each other for further achievement of historical mutual understanding based on mutual comprehension of ordinary consciousness constructs. With this regard, national and gender stereotypes transmitted in serial products are quite interesting for research because they are the notions the ordinary consciousness is based on.

Purpose of research: to analyse peculiarities of national Polish and Ukrainian female and male migrants' images in the series of "The Londoners" (Poland, 2008) and "The Girls from Lviv" (2015), to determine the stereotypes stimulated by cultural and historical peculiarities while forming these images as the ones that demonstrate persistence of national stereotypes the gender stereotypes are based on.

Task of research: to perform the problem-related content-analysis of the series under research; to classify female and male characters by a key feature, to determine dominant narratives while forming women's and men's images, gender stereotypes, to determine value concepts of two series related to the attitude of Poland's population to migration as such.

Methods of research: the content-analysis of two Polish series about migration with regard to two problem-related areas — general image of the Polish and Ukrainian emigration, the images of men and women migrated.

The series of "The Londoners" (2008) and "The Girls from Lviv" (2015) were chosen for the analysis taking into account the same topic brought up in both series — migration, as well as particular similarity of stereotypical patterns demonstrated in them. Both series drew response when released in Poland (the first series) and in Ukraine (the second series), because Polish viewers were not satisfied with the images of migrants, the same happened in Ukraine. In media there was a range of publications with stinging criticism of the product, which is mentioned by the Polish researchers referred to further in the text. Instead nowadays, when the problem of international cooperation for the Ukrainians and the Polish is even more acute due to a powerful migration during the war time, we can analyse these series in a less biased manner, from the distance of time.

The series "The Londoners" develops the story of the stay of Polish emigrants in London. The history of Polish emigration to England dates back to the 19th century, and is quite noticeable in the 21st century. The context, in fact, is quite similar to the context of "The Girls from Lviv" — migration in search of a better life. It was essentially the first large-scale film material covering Polish emigration to England. Greg Zliński and Maciej Migas directed the serial. Ewa Popiołek and Marek Kreutz wrote the screenplay. Polish and British actors play in the film.

With the series "The Londoners" the TV channel received high viewing results, partly due to an

advertising campaign in the Polish mass media. The first season was watched by 5 million people "5 mln widzów obejrzało premierę 'Londyńczyków'" (wirtualnemedi.pl). The average audience was 3.83 million.

The actors and creators of the series, as well as the makers of "The Girls from Lviv", emphasized that this product is not an attempt to generalize the situation or analyze the social context or historical background, as noted by researcher Ks. Adam Romejko, referring to a series of interviews. On the other hand, since such a complex and relevant topic for Poland was raised, the viewer could not perceive it indifferently or only on an artistic level as a fact of culture, so they had a wide response and there were many criticisms of the makers regarding the image of a Pole as a migrant in Great Britain, especially from those viewers living in Great Britain. As stated in several publications, the series was perceived as discrediting the Poles (Romejko, 2009). Objections were also raised concerning the sale of the series for release in the UK.

The TV channel website describes the series as follows:

The characters of the series dared to change their life, took a risk and started from scratch abroad. For them, London is not only a place of work. This is the city where people are fighting for their lives. "The Londoners" is a portrait film of Poles in Great Britain. More than a million Poles, hoping for a better future, left the country after 2005. (<https://vod.tvp.pl/serie/18/londynczyk-odcinki,277799>)

Two generations of migrants from Poland are shown in "The Londoners" — the first generation left the country in difficult times, when the situation was extremely unstable. Now they have fully adapted in Great Britain and live comfortably. In the film, Maria's (Pavel's girlfriend) father even says that there is no need to leave the country at the moment. The father notes: "We left in 1983, the case then seemed lost. And why did you leave?" (episode 11, season 2). Thus, he actualizes that he himself left the country several decades ago due to the impossibility of making a career as a scientist in Poland at that time, and Pavel had no valid reasons for this, he only came "for money." Pavel even tries to justify himself, noting that he left before Poland joined the European Union, that he worked hard for a long time and no one offered him either help or a position corresponding to his qualifications. Thus, the problem of generational opposition is complicated by the opposition of two generations of migration with different incentives and different expectations from life in the West.

It is likely that the intensive reaction of the audience influenced certain transformations that the characters undergo in the second season. Thus, Pavel, who was a cynical businessman, becomes capable of noble deeds and true love; frivolous Mariola becomes a kind, faithful wife and a caring mother;

drug dealer Wojtek also has a long road to recovery, through the love and support of Kasia. In this way, the series makers probably tried to relieve tension and find a compromise with their audience, which claimed that the Poles were portrayed as marginal in the first season. In fact, the second season of the series does not allow any of the main characters to be called negative (there are exceptions among secondary characters — the husband of the masseuse Kasia Leshek, who maniacally pursues her). Ks. Adam Romejko notes: “Other non-Polish figures are neutral or positive. John, Staś’s English teacher is one of the positive heroes of the serial.” (2009, p. 207). The author notes that the criticisms about the images of Poles in the series are socially unjustified, that an improved image of a Polish migrant in Great Britain is artificially created, a kind of “not a plumber”, but one who makes a respectable career.

It is illustrative that the series emphasizes that Poles outside the country support each other as much as they can, and even if at a certain stage they oppose each other, in the end they become partners in order to survive in difficult conditions — the story of the competition and the subsequent cooperation of Darek and Marian.

In the second season, the professional success stories of Darek and Andrzej, who can run their own businesses, are prominent. Darek receives an award as the best builder, while Andrzej pursues a political career with the slogan of protecting the interests of Poles living in London.

The Polish TV series “The Girls from Lviv” was released on the country’s central channel in 2015, and according to statistics, it was watched by 3.4 million people during the period of the television show. M. Rączka, in particular, provides these figures (Rączka, 2015).

Moreover, the series is available for online viewing, that is why we can assume that many more people both in the country and abroad have seen it. The publications in media show that the series release did not go unnoticed also by the Ukrainian viewer: “3.72 million Poles have already seen the series of The Girls from Lviv” (Daily Lviv, 10.10.2015); “A series about Lviv women has become one of the most popular in Poland” (Tvoe Misto, 09.10.2015); “In Poland, the series about four female migrant workers from Ukraine has become super popular” (Novynarnia, 04.02.2016). However, it is seen that central online media did not pay attention to this fact of culture. In the end, the series was translated into Ukrainian and was demonstrated on 1+1 TV Channel called “Our ladies in Warsaw” in June 2016. 1+1 Media Holding promoted intensively the series, such stars as O. Freimut, O. Sumska, L. Barbir were involved into Ukrainian voice-over. Detector Media, a professional media for media workers, was covering the series demonstration. “Halytskyi Korespondent” published an interview with Wojciech Adamczyk, the film director. In particular, the director told that the film demonstrated the reality of female migrant

workers in Poland who had to work mainly as cleaners. The director specified that Ukrainian women evaluated the film scenario before filming (<https://gk-press.if.ua/vojtseh-adamchyk-znajomtesya-cherez-divchat-zi-lvova>). However, we do not have an opportunity to be confident either in a non-personal or personal opinion with this regard because it concerns an opinion of individual people, not media workers.

There were also analytical publications, for example, “What Poles think about Ukrainians. Review of Polish Series” by Valerii Verkhovskii (Ukrainskyi Interes, 13.10.2019); “Victims, witches, workhands in the best case” by Kostiantyn Rylov (Focus, 20.02.2021). Both authors acknowledge stereotypical description of Ukrainians who are attributed with typical roles which are often far from reality. Let us mention that the series “The Londoners” raised a similar reaction.

The series of “The Girls from Lviv” as a media product has become a subject of research by Polish scientists. In particular, Katarzyna Dąg says:

Research interest to the image of migrants from Ukraine presented in a form of a series does not only involve the provision of statistical vision – in the character catalogue description. The analysis of a communication process must include, besides the participants’ characteristics, the decoding of the message itself and its determinant. (Dąg, 2018)

Moreover, the researcher notes that the director and the scenario writer of the series challenged themselves to present an intercultural discourse related to migration, and this area is quite triggering. “In fact, a request from the director not to unite a series image with the social changes related to current migration flows we deal with in Europe is impossible to fulfill” (Dąg, 2018), because as the writer specifies, one cannot ignore the dynamic of migration from Ukraine within recent years, particularly, the significant increase of these flows in 2015. Even if the film authors state that the choice of theme was accidental, one cannot persuade that it was the same accidental for the viewer and that popularity of the series is not specified by the political and migration context. The author also thoroughly analyses the messages which the series authors and actors give in media, specifying that it is a “result of creative intercultural cooperation” or characterizing it as a possibility for better seeing each other (<https://www.atmgrupa.pl/dlamediw>). K. Dąg draws special attention to the harmful influence of the stereotypes about Ukrainians and Ukraine transmitted by the series, however, I do not focus on this aspect in the research as I offer another approach.

In addition, the study actualizes the issue of gender stereotyping in the formation of the image of one’s own people and the neighboring people who become migrants in the country. A certain cultural background of the country producing serial content

affects the general areas of such stereotyping. The constructs of gender stereotyping in both series are interesting to me, because they are primarily related to national and cultural values, strategies of inter-gender interaction, and, ultimately, to national stereotypes. Further, with the help of the analysis of serial gender roles, we demonstrate how close some stereotypical constructions are in the ordinary consciousness of the two peoples.

Gender stereotypes in serial products have already been the subject of research by Ukrainian and Polish scientists. Thus, researchers Alla Vasyurina and Anna Snagoshchenko note that the media occupies a special place in the process of spreading stereotypes, in particular, it imposes distorted gender images (2016, p. 93).

Such researchers as Alina Balczyńska-Kosman (Balczyńska-Kosman, 2011), Beata Zatwarnicka-Madura (Zatwarnicka-Madura, 2016), Magdalena Grabowska (Grabowska, 2000), in Ukrainian Yana Khodachuk, Maslova Yuliia (Khodachuk, 2021), Olena Voznesenska (Voznesenska, 2014), Myroslava Chornodon (Chornodon, 2013) committed themselves to research of the issue of gender stereotypes transmittance in the Polish media.

According to our concept, gender stereotypes as one of the most persistent constructs underlie in national stereotypes, form ideas about honor, dignity, and accordingly give the viewer a reason to evaluate serial characters as positive or negative, the ones evoking sympathy or indignation. This is primarily due to the fact that the gender stereotypical role is considered a social norm.

Both series demonstrate an idea about men's worthlessness in the conditions of their native country, which relates culturally to a long history of conquering of Ukraine and Poland by a communist regime and impossibility for Ukrainian and Polish men to actualize themselves in social, political, manufacturing areas due to national intolerance. Instead, a significant difference in images of male Ukrainians and male Poles is seen even with similar initial positions.

The Ukrainian men of the heroines' generation look absolutely non-promising for family creation: they are heavy drinkers, cheaters, dissipaters or even criminals. Some characters remind one of gangsters from the mid 90s, despite the film being released in 2015. Concerning the stereotypic description of the Ukrainian men K. Drąg notes:

First, the Ukrainian men are heavy drinkers and lazy. This theme is repeated in many episodes of the series. In fact, the reason of migration for all the four titled girls from Lviv are the mistakes and weaknesses of the Ukrainian men who do not care about their partners, drink to excess, or, even, like in the event with Olia's boyfriend Ihor, demand for themselves the money earned in Poland. This picture is completely negative, one can even say, exaggerated. (2018, p. 392)

Such a persistent idea about the Ukrainian men among Poles, is specified, in our opinion, by a previous experience of cooperation with Ukrainian female migrants who worked in Poland having left their families, as well as by bright images of banditry in the 90s which have left a notable imprint in the people's consciousness. At the level of ordinary consciousness this logical conclusion is completely understandable: "Why are there so many women-migrants? Because their husbands are bad". On the other hand, not all male characters are demonized; for example, Polina's former husband, a policeman, helps her several times and looks about the son.

In the film there is no Ukrainian man-migrant who has gone abroad to care for their family or to make a career in another country, although, as K. Drąg notes: "In the series Ukraine is shown as a country where it is impossible to live. It is a country of gangsters and bribe-takers" (2018, p. 393). I will not stop at this detail since it is out of the problematic field in this research.

Impossibility for the Polish men to self-implement is accentualised in the image of Marcin Malec — a teacher who has to allow his wife to go to London to earn money, because his salary of a history teacher is not sufficient for the family. Marcin takes on a stereotypical woman's role — brings up a son, does housework. In London he cannot self-implement due to lack of knowledge of the language, psychological traumatism from performance of non-qualified work, and in fact, due to a complete lack of self-confidence. As this line is not supported with other images we can believe that is only one of scenarios of the Polish men's destinies.

Instead, other men have a clear purpose — to earn money, to self-implement, to make a career, to have business, to have a family, be financially well-off. They demonstrate energy, insistence, stamina, ability to take a risk. At the same time, they are caring about their families, honest, perfect friends. Thus, the issue involves the stories about men's success abroad when this success is impossible in their motherland.

Let us systematize, to some extent, men's gender scenarios in both series and provide that as a table 1.

Table shows that both series use some identical male scenarios — the role of a policeman (a positive image of a responsible man). The Pole takes on this role in both series, the same as in the role of a father who cares about a child or children. Thus, it is emphasized that Poles are trustful men. In "The Londoners" men are not even shown in the role of partners-cheaters at the level of personal relations, instead, in both series there are images of the men who exploit women's trust (this is Ukrainian, Olia's beloved man ("The Girls from Lviv") and a Pole (Asia's beloved man).

Table 1. Men’s scenarios

Image	“The Girls from Lviv”		“The Londoners”	
	Pole	Ukrainian	Pole	English
Men-migrants			+	
Elder men — kind helpers	+			
A citizen of the country of migration, a kind help	+			+
Hero who wants to have or has relations with the woman-migrant	+			+
Hero — successful in his business, influential and well-off	+		+	+
A man who exploits the girl’s love		+	+	
Policeman	+	+	+	
Cheater	+	+		
Man who cares about a child / children	+		+	+
Criminal	+	+	+	
Son of one of the heroines’ whose behavior is not simple, who the heroine cares about and takes with herself to the other country		+	+	
Homeless			+	

Individually, a theme of trust to the Polish men is emphasized in the images of Tomek, Piotr (“The Girls from Lviv”), Darek, Andrzej, etc. (“The Londoners”). Both series emphasize the image of a man who helps migrants: a paternal image of an elder man Mr Henrik and Professor Witold, a man-helper Piotr and a captain of police, Polina’s beloved man (“The Girls from Lviv”), an image of a classic Englishman Piotr who helps Andrzej (“The Londoners”).

It is seen that in the series about the Ukrainian migrants, because they are women, a stereotypical image of a man-rescuer, a beautiful prince or a caring father for poor Cinderella has been implemented. On the other hand, this is also a demonstration of the sheltering role of Poland it played in particular crisis times for Ukrainians, which was fixed in the Poles’ ordinary consciousness.



Fig. 1 Mr Henrik and the captain of police

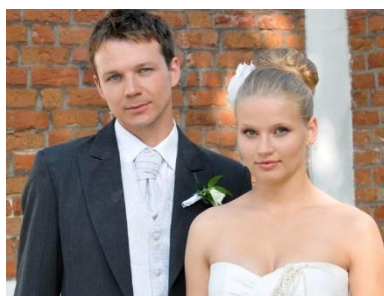


Fig. 2 Andrzej and Asia

In both series there is a model of Polish and English men’s affection to women-migrants. In “The Londoners” this is nurse Ewa, who gains first the affection of a migrant, the same as she is, but at higher position, and then, of a native born Englishman. In “The Girls from Lviv” Piotr marries Svitlana, Tomek loves Olia and wants to marry her, Polina is in a relationship with a Polish policeman but leaves him, Zdunek gives an eye to the Ukrainian girls until he finds a match, who could become a mother to his children.

On one hand, in the first season the Ukrainian women are ordinary cleaners without rights, who

work illegally, no matter their education. As K. Drag said,

alcohol is a solution to the problems of the Ukrainian migrants. They drink non-stop, sinking in alcohol their griefs and failures... They fight against the consequences of alcohol abuse. This theme can be considered one of core motifs of the series. This seems to be an element of cultural peculiarities of heroes, (2018, p. 393)

which does not add charm to the heroines. It is clear that

this is one more an expression of stereotypical notion of neighbours — the ones who drink a lot. This stereotype has been transmitted in media content for decades. Perhaps, the authors portray this scenario unconsciously because the rest of heroines’ peculiarities contradict that. They are endlessly responsible, motivated, caring and empathetic women, which is problematic to unite with alcoholism. Moreover, high moral standards of heroines lead their actions to certain absurdity. They are ready to negate their happiness for abstract principles. For example, Svitlana, having gained love from Piotr, does not want to have stable relations because she is afraid of social inequality (and she is a citizen of completely civilized European society in 21st century), is afraid of using his help because she did not achieve that herself. Polina refuses from happy relations due to a fear of infidelity. Olia tries to leave Tomek from time to time because a thought of being imperfect for him is intolerable for her.

In fact, the behavior of the Ukrainian heroines demonstrates the combination of an inferiority feeling and high spirituality. They are a kind of Cinderellas of 19th century, placed artificially in the conditions of 21st century.

In the series of “The Girls from Lviv” it is expressively emphasized understanding by the Ukrainian heroines of social distance between them and Poles who work at socially popular jobs (for example, Svitlana and Piotr-lawyer), although all Ukrainians have higher education and in their native country they all worked in their degree fields. In three plotlines (Olia — Tomek, Svitlana — Piotr, Polina — captain of police) this motif is seen in two ones. Instead, in the series of “The Londoners”, Polish women do not demonstrate such a conscious barrier between them and the Englishmen, take the relationships from the point of view of feelings, without mentioning an available social barrier: an example of relations of nurse Ewa, Mariola’s aspiration to marry an Englishman.

Thus, Polish scenario-writers, perhaps, unwillingly transmit a stereotypical notion of Ukraine as a country of another level of freedom and social self-awareness, and Poland as a country of the European world.

Table 2. Women’s scenarios

Image	“The Girls from Lviv”		“The Londoners”	
	Polish	Ukrainian	Polish	English
Women-migrants		+	+	
Elder woman, a model of decency	+		+	
Young innocent girl who ends up in a difficult situation due to dishonest guy		+	+	
Heroine who wants to marry a citizen of the country of emigration		+	+	
Heroine successful in her career, influential and well-off		+		+
Cheating girl who wants only to use men		+	+	
Girl who walks away from her own roots			+	

Table 2 shows that in both series a stereotypical image of Cinderella is used. This is a young innocent girl who got into a difficult situation — Olia and Asia. However, Ukrainian Olia depends entirely on affection of her beloved one and her ambition to make a career is secondary, but Polish Asia aims at her career. Moreover, Olia arrived in Warsaw from a big city, while Asia – from a small town. Thus, a traditional image of Cinderella can be opposed to a contemporized, emancipated one.



Fig. 3. Olia



Fig. 4. Asia

The archetypal image of home detected in both series also draws attention. In this context one can make a conclusion about a stronger male position in the series of “The Girls from Lviv” because Mr Henrik’s (kind father) home becomes a shelter for heroines, a sacral home. Meanwhile, in the series of “The



Fig. 5. Ms Nina with her daughter at the house front doorstep



Fig. 5. Scene in Mr Henrik’s house

Londoners” this shelter is Ms Nina’s home. She is simultaneously a woman in need of defense. This approach is a result of the search for a precarious balance between men’s and women’s social roles. Joanna Rydzewska notes: “Nina’s house is obviously a fortress of the Polish identity, as well as of national community rather than a community by blood” (2012, p. 208).

It is telling that in both series the owners of these houses are Polish, thus, an idea about domestic bliss as a national identity construct is primary. This stereotype is rather emphasized than denied by the image of Ms Nina’s daughter who wants to keep distant from her identity but then understands the importance of the family.

In this context, a motif of “motherland” (home) — a foreign country works out in a very interesting way

because in the first season the Poles in “The Londoners” do not feel homesick. Joanna Rydzewska writes: “It is interesting that almost none of heroes show signs of feeling homesick after Poland, the series does not include either a feeling of nostalgia, or the feeling of non-belonging, or iconography of the motherland typical for emigration narratives...” (2012, p. 206).

These tendencies brought criticism with regard to the series makers, which is specified by a general social anxiety due to increasing migration of Poles, taking into account that in the second season successful entrepreneurs Eva (appeared in Britain after emigration of her parents when she was three years old) and Pavel come back to Poland to start new businesses there. An idea of Poles returning to their motherland is pronounced by Donald Tusk during his visit to Britain in 2008, is actualized by the words of Eva’s father that Poland is already not the Poland one should emigrate from.

Also both series emphasize one more stereotypical image of national identity — food. Polina (“The Girls from Lviv”) opens a restaurant of Ukrainian cuisine in Warsaw, Andrzej (“The Londoners”) establishes a street food business. In both series it is emphasized that even abroad national food allows one to feel more comfortable and not to lose connection with motherland.

The same way, in “The Girls from Lviv” in the end of the second season the girls appear in Lviv again, because all that they had built in the foreign country “becomes nullified”. Only Olia has achieved something — Tomek and his mother leave

Warsaw after her because the girl was unfairly deported from Poland.

In “The Girls from Lviv” series, the heroines leave their children at home. This is mentioned in the series a number of times. Each heroine calls home in the evenings to talk to their child. These very touching scenes pique one’s attention in the series. A motif of the children left at home is repeated also in “The Londoners” — an episodic role of nurse Ewa. However, here this motif is not emphasized as strongly as in the stories of Ukrainian women, although the problem of children brought up without parents was also acute for Poland. For example, Joanna Rydzewska notes that the Polish community felt anxious after the beginning of a massive emigration when in 2004 Poland joined the European Union. Statistical data about those who left Poland to work in the European Union caused almost “*national hysteria concerning “brain drain”, “Euro orphans” (children of the parents working abroad) and a need to beg the emigrants to come back to Poland*” (2012, p. 201).

Both series show that the migrants have to agree on jobs much lower than their qualification and that only through huge efforts are they able to improve their social status, overcoming lingual, educational, customary barriers, etc. Analysing the series “The Londoners”, Joanna Rydzewska notes: “The series also tells that emigrants agree on jobs requiring a lower level of education and skills (re-qualification). A scene where Andrzej (Lesław Zurek), a graduate from the university of Poland, receives a job offer described as an “independent manager” which appears to be just cleaning, expresses concern that Poles are “cheap workforce” (Rydzewska, 2012, p. 202). Thus, the series “The Girls from Lviv” does not tell about a wish to humiliate the Ukrainian women showing that they work as cleaners. First, this is the reality of emigration at first stages, and second, there are other scenarios (work for nurses, study and business).

On the other hand, the series of “The Girls from Lviv” shows a very powerful sample of national and cultural intolerance — Ms Novakova who always stresses on the inferiority of Ukrainians, although she expresses care about Olia. Thus, in our opinion, a kind of contemptuous attitude to the women-migrants available in the Polish society is exaggeratedly shown in the series. It is obvious that series makers did not plan to demonstrate that as an example to follow, however, at the level of ordinary consciousness it can work this way. Ms Novakova in other issues is the embodiment of virtues, although the character has comic properties, too. Witold Rotworowski’s daughter-in-law, who speaks about the Ukrainian women contemptuously and even accuses Uliana of a theft, is also intolerant. Taking these into account, one should pay attention to quite an important question set by a researcher K. Drąg: “Does the repetition of a stereotype functioning in a society serve in the series for its stigmatization and elimination

or vice versa — it strengthens a power of its influence?” (2018, p. 394). It is impossible to be confident in the answer to this question concerning the entire society but it is obvious that at the level of ordinary consciousness of certain individuals it will work in this particular way.

Conclusion. The research specifies national and gender stereotypes as the ordinary consciousness constructs, which the national worldview is based on. On one hand, they are persistent, sometimes even conserved, that is why the series product makers use them as a basis to create a product attractive for a consumer. On the other hand, consuming a series product, the viewer fixes in their consciousness these stereotypes or “swallows” them through an attractive plot.

As experience shows, an individual, especially a permanent consumer of series content loses a border between their own notions of the world formed on everyday experience and the ones incoming into their consciousness through a media product. This is completely natural since the series watched every day or within particular periods also becomes an everyday experience — a modelled element of reality. These mechanisms give the researchers an opportunity to study durable stereotypical constructs formed in ordinary consciousness of the media consumers in a particular period and within a particular culture.

The research of two Polish series about migration made within first two decades of the 21st century demonstrate availability in persistent national and gender stereotypes representing the specifics of cultural and historical development of two nations only partially, of the processes of their implementation into the culture of a migration country, scenarios of national and gender interaction.

Both series contain a similar narrative about the emigrants’ life abroad: unqualified work, hard thorny way to success, life with a permanent risk of being unable to bear the stress and come back to their motherland, which will be taken as a failure. On the other hand, both series contain a motif of return, which unites both a failure and hope for success. The difference in description of two emigrations is the fact that Ukrainian emigration is marked as mostly women’s, involves unbearable conditions and a break of family integrity.

Men’s roles in both series are stereotypically traditional: kind father (Mr Henrik), hero-rescuer, beloved — helper (Piotr, Tomek, Andrzej, Darek...), infidel beloved man (men due to whom Olia and Asia appear in a foreign country), successful businessman and specialist (Piotr, Andrzej, Darek). One should mention that positive men’s characters are embodied mostly by Polish.

Women’s roles are also stereotypical: a mistress of the house, caring mother (Ms Nina), Cinderella (Olia and Asia), Seducer (Polina, Mariola), mother and wife (Svitlana, Mariola). Instead, it should be mentioned that positive women’s images are both Ukrainian and Polish, although Polish look like more

modern, European women, but Ukrainians are mostly heartily attractive but their views on life, relationships, etc. are obsolete for the 21st century. They perhaps even embody a particular nostalgia of the society for a classical patriarchy.

In view of high productivity of series in the context of finding profound stereotypes of the national culture, culture and mindset of a particular period, we consider further research to be quite promising.

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МОДЕЛІ СТЕРЕОТИПІЗАЦІЇ НАЦІОНАЛЬНИХ ОСОБЛИВОСТЕЙ, ГЕНДЕРНИХ РОЛЕЙ І ПОВЕДІНКОВИХ СЦЕНАРІЇВ У СЕРІАЛАХ (НА ПРИКЛАДІ ПОЛЬСЬКИХ СЕРІАЛІВ «НАШІ ПАНІ У ВАРШАВІ» ТА «ЛОНДОНЦІ»)

Об'єктом дослідження є серіал як площина породження та демонстрації стереотипів, особливо якщо йдеться про серіальний продукт, знятий для вітчизняного глядача, а не з розрахунку на широке коло глядачів з інших країн. Автори при творенні такого продукту передусім орієнтуються на запити споживачів, тобто намагаються вмонтуватися в ту картину світу, яку ці споживачі мають. Власне, стереотипи є основою такої картини світу, причому дослідження доводить, що стереотипи національні й гендерні в цьому сенсі є найбільш показовими, оскільки пов'язані з глибинними уявленнями індивіда про цінності. Таким чином, формується замкнена структура впливу, за якої споживач нав'язує ав-

торам своє бачення, відбиток якого отримує потім у вигляді серіального продукту, який, своєю чергою, впливає на нього й укріплює чи розширює його систему світоглядних стереотипів. Проблема бачення себе та інших народів, бачення себе через інших — це досить цікава площина пізнання і самопізнання, а актуальність дослідження цієї площини тим більше посилюється в періоди масових міграцій, що змушує нації до тісніших взаємозв'язків. І обидва досліджувані серіали — відображення таких процесів. Мета дослідження: проаналізувати особливості національних польських та українських образів жінок-мігранток і чоловіків-мігрантів у серіалах «Лондонці» (Польща, 2008) та «Наші пані у Варшаві» (2015), визначити простимульовані культурними й історичними особливостями стереотипи при формуванні цих образів як таких, що демонструють стійкість національних стереотипів, в основі яких лежать стереотипи гендерні. Дослідження проводиться методом контент-аналізу за певними проблемними напрямками.

Результати дослідження доводять, що у своїй основі національні і гендерні стереотипні ролі не є виявом нетолерантності одного народу до іншого, натомість є продуктом опанування буденною свідомістю безпосереднього й інформаційного досвіду з усього комплексу джерел. Серіальний контент, з одного боку, сформований на основі таких ключових для буденної свідомості стереотипів, а з іншого боку, він є основою для закріплення або поширення цих стереотипів. У двох проаналізованих серіалах чітко простежується сценарій важкого підкорення чужої країни й культури, при цьому для українців — у жіночих сценаріях, для поляків — у жіночих і чоловічих. Чоловік в обох серіалах реалізує активні соціальні ролі, є успішним фахівцем, оборонцем, рятувальником, гарантом щастя, причому в обох серіалах ідеться про чоловіка-поляка. Жінки послідовно реалізують традиційні ролі Попелюшки, матері, охоронниці дому, дружини, помічниці, хоча в серіалі «Лондонці» також є приклади успішних жіночих кар'єр.

Ключові слова: стереотип; гендер; серіальний контент; архетип; наратив.

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