
THE SPECIFICITY OF PRESENTING A FAMILY IN ADVERTISING RELIGIOUS, CULTURAL AND SOCIAL CONDITIONS

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(Received 9 July 2020, revised 23 July 2020)

Abstract

The purpose of the article is to indicate how the image of a family in advertising is determined by religious and cultural factors in individual countries. The research material here has been television commercials for discount supermarkets of the German Lidl brand and Hyundai Tucson cars, implemented as part of advertising campaigns run in parallel, including in Poland, the Czech Republic, Italy, Germany, Sweden and Norway in 2018-2019 (the same theme, context, time of issue and group of recipients). In the collection of material for the purposes of the article, targeted selection was used, taking into account research issues and the state of knowledge about family constructs present in advertising in relation to its social perception in various countries and related national conditions in relation to cultural and religious factors. Among the research methods, desk research was used, advertising persuasion studies, content analysis and, as an alternative, frame semantics and methods specific to semiotic and structural research. The analysis of selected campaigns has shown a change in the approach to the use of religious content, which is not used to evaluate the characteristics of products, but to the system of motivation and attitudes of recipients, which is indirectly translated into the assessment of the brand and the products it offers.

Keywords: family, television advertising, religion, society

1. Introduction

The preparation of each advertisement is combined with matching the recipient's characteristics established in the study, which is determined through the prism of geographical and socio-cultural criteria (related to the place of residence and related cultural, religious or national language patterns used by the recipient) and psychographic (related to consumer style and rhythm, personality traits, values, interests, shopping and media use, as well as purchasing preferences and perceived needs). Among other reasons, economic criteria

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(financial status of planned addressees and their purchasing possibilities) already characterized in the first textbooks of advertising are mentioned, as well as demographic factors whose value is being further clarified (next to gender, age, education of the consumer, their family status, number of family members or religion and related practices). These factors, although characterized differently by individual researchers, reveals above all the overlapping of categories, showing the hierarchical nature of the analysis of individual factors.

This situation is very well illustrated by the choice of the family as a planned and increasingly attractive addressee, where demographic and economic criteria are only an introduction to sketching the portrait of addressees. They are characterized primarily on the basis of features included in psychography, such as family lifestyle, needs felt by its members, everyday behaviours, decision-making methods and criteria, time of making purchases related to the family's rhythm of life and its proper practices translating into the way of valuing. The addressees are also characterised by socio-cultural features, which include, among others cultural and religious patterns that affect the functioning of family models, relationships that function within it, roles played, value standards and conduct. The importance of religious motivations and beliefs related to faith regarding ethical obligations and their importance in everyday life have been emphasized in sociological and religious studies for a long time [1]. Although they are rarely mentioned in scientific works on advertising, these factors have a significant impact on shaping advertising messages in individual countries (see campaigns characterized by the choice of the same motive, time context and time of emission, group of recipients) and the selection of products that are advertised.

It is worth noting here that advertisers use ready-made patterns defined within religion, where three groups of factors are distinguished. The first is the sacred dimension of the family, where the relationship between a man and a woman, to whom both one of the sacraments and the whole family belong, performs a sanctifying function in Christianity. The relationship of spouses, parents and children is treated as a covenant [2-4]. The life of a man, woman or child takes on a supernatural, even sacred dimension in the space of family love. This includes the exclusive relationship of the spouses, their fertility, the space of worship they create (expressed in their sacramental life, sacrifice of life, prayer) and the task of raising children. The location of the spouses and the family is considered in three dimensions: prayer - spiritual, intimate and living relating to the family as a community, as well as the self-fulfilment of its members, which is symbolized by the dining table (as a space for meals, conversations, upbringing, mutual support in undertaking ventures and building relationship). The second religious dimension of the family is its community. The family as the basic social unit plays the role of the first religious community. In Christianity, it is called "the domestic church" [5], "God's family" [6] or as in Islam, due to its specific role of the family, as a place of creating a sense of security for its members, "the fortress" [7]. In it, the processes of religious initiation and development take place. The family fulfils a

creative task when it 'gives birth' to new members of the community and creates a space for their spiritual growth. This dimension also includes the processes of identifying the religious community with an ethnic, linguistic, political or national group ('Pole - Catholic') [8]. The third religious dimension of the family is missionary activity. The first and most natural testimony of religion occurs between family members. Intergenerational exchange also takes place in the spiritual space, when parents pass on their faith to their offspring and shape its development. The family is a place where not only new followers are introduced into the ritual framework of religion, but above all in its practical and everyday application, [9] translating into behavioural patterns regarding the selection and consumption of individual products.

An advertisement with a religious pattern promotes the family as a relationship between a man and a woman and their offspring. However, the pattern used in the advertisement is secularized. One of the reasons is consumer religiosity. In countries where the declared confessiveness is high, the religious predicate is more noticeable than in countries where the confessiveness is low. The commercialization of religious values is another reason. Deliberate deprivation of the reference to the sacred zone transfers the meaning of the pattern into its non-religious meanings. In addition, other reasons for the secularization of the family pattern should be mentioned, such as: economic conditions (the increase in wealth is often associated with the impoverishment of the spiritual sphere), political (separation of the state from religion) or cultural (demythologization of the world).

2. Addressees of advertisements directed to families - case study

Family-targeted advertisements are typical for some industries only. Among them, commercials of cars, electronics and household appliances come to the fore, where men are the main decision makers in Europe and messages promoting food products, furniture, dietary supplements, cosmetics for care, where shopping decisions are made primarily by women [*Mindshare 2018-19*, www.wirtualnemedia.pl/artukul/w-polskich-domach-decyzje-zakupowe-podejm-uja-kobiety; <https://scb.se/hitta-statistik/sverige-i-siffror/manniskorna-i-sverige-gifta-and-Sverige>; <https://scb.se/hitta-statistik/sverige-i-siffror/manniskorna-i-sverige/hushall-i-sverige>; <https://www.onlinehaendler-news.de/online-handel/haendler/130666-family-shopping-muetter-vaeter-online>; <https://diyandgarden.com/tendenze/la-famiglia-negli-ultimi-30-anni>, accessed on 20.12.2019]. A characteristic advertisement group in this collection are messages promoting food products and cars that refer to memories from early childhood, which are crucial for creating lasting and strong relationships with the brand [10]. Their recall in a message that takes into account cultural and religious factors in everyday life allows you to evoke associations adequate for the purposes of persuasion (belief community) that affect the assessment of the brand or products advertised within it.

The most visible manifestation of these activities may be supermarket advertisements broadcast in the run-up to Christmas, whose services in the light of Christmas Survey conducted in November 2019 by Deloitte are used by as many as 32% of consumers in Europe before Christmas [Deloitte, *Christmas Survey 2019*, <https://www2.deloitte.com/content/dam/Deloitte/de/Documents/consumer-business/Deloitte%20Christmas%20Survey%202019%20-%20Europe%20results.pdf>, accessed on 24.04.2020]. These ads refer to both the time context (broadcasting time: November-December) and various consumer experiences derived from knowledge structures built on religious and cultural imaginations. Christmas time is used in messages, both as a background for product promotion and as a message of value, in which the addressee is appreciated as a person who values family values, and cares for tradition and is guided by religious motivation. An example of this type of activities may be the television campaigns of discount supermarkets of the German Lidl brand conducted in the period before Christmas in parallel in 2019, among others in Poland [www.youtube.com/watch?v=60yguxLG-TU, accessed on 29.04.2020], Sweden [www.youtube.com/watch?v=9IaZ_lp2BE4, accessed on 29.04.2020], Germany [<https://www.youtube.com/watch?v=sWN15ERx09o>, accessed on 29.04.2020], Italy [www.youtube.com/watch?v=5tKpy6ZzLlk, www.youtube.com/watch?v=7bdcgUUgCf0, accessed on 29.04.2020] and the Czech Republic [www.youtube.com/watch?v=iNBdSmgtwgw, accessed on 29.04.2020], which will become the subject of the analysis presented below.

A common feature of ads broadcast in Poland, Germany, the Czech Republic and Italy is the representation of the family as a community in its multigenerational dimension constituted by grandparents and parents (meeting hosts - in Swedish advertising replaced by a man) and their offspring who gather at a common dining table meal. The source of meanings in all the advertisements cited here is the space of the house as a meeting place where family relationships are celebrated, which is especially visible in the visual layer by showing a scene of refreshments among lively conversations and friendly looks, which is reinforced in advertising by warm light in the foreground and a layer of sound, which in Italian, Czech and German advertising takes the form of dance music of cheerful nature played by the band. In Polish advertising, it has a character similar in sound to Christmas carols with a clear emphasis on the use of the choir part and bells, and in Swedish advertising it is revealed in the form of a quiet entertainment melody ideal for feasting, where you can hear the sounds of the keyboard. The family in each of the spots is a reflection of the social structure. In the advertisement intended for the Polish, Czech and Italian market, the family (heroes) feature is national, cultural and religious uniformity, while in German and Swedish advertising multiculturalism is a manifestation of the functioning of an open society that affects the functioning of the family as a community.

The distinguishing feature of ads broadcast in individual countries is the length of time of spot emission and the way events are presented, which can be demonstrated by using the methodology of the semantic framing concept, where

the concepts of frame, stage and script work. What is meant by frame is the structure of the lowest order in relation to a short-lived event, the reading of which refers to “a system of concepts related to each other in such a way that in order to understand any of them one has to understand the entire structure in which this concept is contained” [11]. The concept of the scene refers to bipartite and existing structures in a limited (narrow) time space, and the concept of the scenario is defined as a set of dynamically occurring events, occurring in at least three stages arranged in a cause and effect order, where the existence of one event entails a predictable sequence events corresponding to schematic images [11].

In Polish advertising, there is a two-part scheme in the form of a scene, which is made up of preparations for the holidays and eating the Christmas Eve Supper. In the Czech, German and Italian advertising there is the Christmas Eve frame, and in the Swedish advertising the scenario where the celebration of Christmas is combined with the motive of one endless table that functions here in relation to the New Year, Easter, Midsummer Night, Saint Cancer, which emphasizes the presence of other values (friendship, tolerance, respect) that are experienced both during the holidays and at various times of everyday life. A distinctive feature is also the nature of the celebration. Celebration of holidays is visible especially in the Polish version of the advertisement, which in the Swedish spot is replaced by fun images. It is worth emphasizing here that in Swedish advertisements they avoid presenting religious values, which to a small extent may already be due to the meaning of the word *Jul* in both Swedish and Danish or Norwegian, which has no Christian etymology and does not refer to Christmas, because it began to function in the language before Christianization of Scandinavia and is often juxtaposed with a holiday related to the winter solstice [12]. Examples of the secular nature of Christmas can be easily found in ads, as evidenced by the IKEA holiday image campaign from 2019, where Christmas promotional material is called a ‘winter party’, which can also be translated as a ‘dinner party’ (*‘vinterfest’*).

In the advertisements subjected to the study, the family model is also different. In Italian advertising it is matriarchal (the skirmish over the last cake on the plate is won by the eldest woman in the family), in Czech and German - patriarchal. On the other hand, the Swedish one is equality model not defined by family relationships, where the status of family members changes with each scene. Another difference is division of the roles of the characters. In Czech advertising a woman prepares a meal, while a man treats it. In commercials intended for the Polish, Swedish and German market the role of a man is emphasized, which in Poland is care for the transfer of value, and e.g. in Sweden being in the centre of ‘here and now’ events and being responsible for a good atmosphere during the meeting. It is also worth adding that the choice of the hero in individual messages corresponds to the image of the potential recipient (the type of Slavic beauty in Polish advertising, Central European in Czech, German and Italian advertising, Nordic in Swedish). The specificity of the products offered in the advertisement and the message are also different.

It is characteristic that the selection of products here is uniquely suited to the specifics of the cuisine and the customs of eating dishes during the holiday. In advertising intended for the German market this is, among others salmon carpaccio, ham, chicken, potato casserole, chanterelles, straciatella cake, advertised on the Italian market are: macaroon cookies, stuffed dumplings, Panettone Christmas cake, cheese and shrimp, on the Czech market: salmon carpaccio, smoked carp, prawns and fillet from salmon, and in Polish advertising these are fast dishes: gingerbread and dumplings, although they do not connect directly with the supermarket's product offer. The difference also applies to the time of eating a solemn meal, which is visible even in Catholic European countries, e.g. in Italy similar to Poland, where Christmas Eve is eaten late in the evening (often after the solemn midnight Mass), while in Poland this moment is right after the appearance of the first star. The difference is also the time of giving presents, which was displayed in Polish advertising, while in Italy the scene of opening presents, which falls on December 25th, was moved to the next spot directed at the children and their parents simultaneously. It is worth noting that the child in this advertisement was selected for the role of an indirect addressee (it is entrusted with the task of persuading parents to buy the advertised goods, which here are toys), but at the same time is a sign of the message, weakens the parent's criticism, causing them to respond more favourably to the product [13].

Meanings built around religious imaginations are most evident in advertising intended for the Polish market, which justifies research on the confessiveness of ad recipients in individual countries. According to the European Social Survey, 89.9% of Poles are considered religious and over 42% regularly practice their faith [8]. The use of the religious dimension of the family corresponds here with the memories of the addressees, but it is also an indication of the impact of celebration on the formation of tradition and a message about the education of man. This advertisement is also a kind of message about 'three things that make you remember your childhood holidays'. The image of a man who is accompanied by the holiday cycle is at the same time a process of maturing to higher spiritual values passed down from generation to generation.

The advertisement clearly indicates the value of the family as a community, which is the highest value for Poles, which is confirmed by regular CBOS surveys, which show that 80% of Poles consider family the most important value, and 87% of respondents in Poland think that what they need to be completely happy is a family [https://www.cbos.pl/SPISKOM.POL/2019/K_046_19.PDF, accessed on 20.07.2020]. These images are based on individual sequences of events presented in the spot: father shopping for the family, grandmother preparing traditional Christmas dishes with children, jointly decorating the Christmas tree, joint covering of the table with a white cloth by the family). Preparations for the holidays emphasize not only the joint effort, but also the joint use of obtained fruit: enjoying the presence of family members, the joy of received gifts and eating fast dishes. It is worth adding that the abstinence from meat foods on Christmas Eve was abolished by the Polish Episcopate as

early as 2014 [<https://episkopat.pl/komunikat-z-362-zebrania-plenarnego-konferencji-episkopatu-polski/>, accessed on 20.07.2020], however, the habit of eating meatless food is strongly rooted in the mentality of Poles.

What stands out in Polish advertising is the association of celebration with the symbolism of Bethlehem as a 'home of bread'. The image of putting hay under the table cloth and singing Christmas carols (derived only from the Polish tradition, which is combined in advertising with the change of the soundtrack) taken from folk tradition, has created a scheme of the celebrating family as a holy family from Nazareth. An example of this advertisement is a manifestation of the use of religious content in building a transceiver community (cf. also the slogan: Give a real Christmas to relatives). The same advertisement takes a layman shape (not referring to religious motivations) in advertisements broadcast in other countries, where appears a typical for Lidl strategy of product display (see advertising for the German market and the slogan *Lidl lohnt sich*) or advertising on the Italian market with the slogan *Anch'io! Italia Lidl, Lidl e per te - Me too. Italia Lidl, Lidl is for you*). The resignation from displaying products in advertising on the Polish market is additionally combined with the psychographic features of the portrait of the addressees, because according to international research by Kantar Millward Brown from 2017 covering over 10,000 respondents, as much as 88% of Poles complain about the need to make Christmas shopping [Kantar Millward Brown, <https://alebank.pl/swiateczne-problemy-zakupowe>, access on 23.04.2020].

Another example of a campaign directed to the European market can be ads of SUVs or minivans, taking into account country-specific social and cultural conditions related to the functioning of various family models and referring to Protestant and Catholic ethics. An example of this type of message can be the Hyundai Tucson car campaign implemented in 2018, referring to childhood autobiographical memories of traveling with parents, which have a strong impact on creating positive images of a safe family car for middle-aged people [14]. In this process, reorganization of data is important, which under the influence of specific events may affect the motivation of recipients, provoking them to build a message.

A common feature of messages intended for the Polish market [www.youtube.com/watch?v=9bXL6c9fRD4, accessed on 28.04.2020], Italian [www.youtube.com/watch?v=oxuxI1qbNOA, accessed on 28.04.2020], German [<https://loeschl.hyundai.at/tucson>, accessed on 28.04.2020], Swedish [<https://www.youtube.com/watch?v=dNwZ0twJhKu>, accessed on 28.04.2020] and Norwegian [www.youtube.com/watch?v=ySGrbIYR_Nk, accessed on 28.04.2020], is the use of the story in relation to the rhythm of the recipients' life and seasons relating to the life knowledge and experience of recipients by recalling known events and the structure of the story (the sequence of events is reduced to a narrow framework and using heuristics activates the recipient's imagination to complete the story planned by the sender) supported by an identical soundtrack. In the construction of spots you can find similarities with the structure of a magic fairy tale, which, according to Walter Burkert, reflects

the general and cross-cultural principles of creating a story, and leads not only to its understanding and remembering, but to the reconstruction of events and their prediction and the desire to return to known stories [15]. The story pattern is activated by the following functions here, as a definition of the character's actions: the hero has a task to perform (function IX), leaves the house (XI), reaches the indicated place (XV), returns to the habitat (XX) [16], which are exploited differently in different spots.

In the advertisement intended for the Polish market and the Italian one, the story is created by 10 sequences indicating the three basic activities/tasks of the hero related to professional work and responsibility for home, child care, marital relationship; in German advertising there are 5 sequences referring to similar experiences. Clear differences can be seen in Scandinavian advertisements, which apply to both the number of sequences and the activities and family definitions undertaken. Norwegian advertising only indicates the relationship between the father and the children he looks after and provides for, which results from the social belief in the self-sufficient role of a man in raising children, while in Swedish advertising the spot focuses only on the private life of the hero and is reduced to only one a sequence where setting off on a journey is combined with the pickup of a partner returning from a trip.

In the analysis of advertisements, it is also worth paying attention to the number of shots that indicate the hero's various destinations, which is clearly marked in the spots intended for the Polish, Italian, German and Norwegian market. Elements of professional life (way to work, presentation or meeting and returning) are indicated in each of the advertisements, however, in Polish and Italian advertising, the return of the hero home is clearly marked, while in German and Norwegian it is the way to work. The image of returning home led to the conclusion that in countries traditionally recognized as Catholic the professional element of the hero is a minority, incidental, oriented around family life. In the countries of the Protestant ethos, where there is no reference to return home, an element of balance between the private and professional sphere of the hero was emphasized, which builds a sense of how important the work element is.

A characteristic feature of the spots is the functioning of various family models, which results from its social perception in individual countries. What is used in Polish, Italian and German advertising is the meaning of a two-generation family (parents and child) and the emotional-expressive and educational ties associated with care and material-economic relations that connect them, which corresponds to the Christian definition of the family as a community based on love and support in the development resulting from the marriage bond, open to passing on life and caring for the common good in the name of respected values [17]. This image is combined in advertising with the high valuation of the hero as a person caring for the family. See the culmination of advertising in the opinion of the hero: He is lucky and slogans: *Success belongs to the ambitious, La tua vita si merita un premio* or *Für alle, die alles möchten*, affecting the rating of the advertised car, which is a support in the daily

duties of the parent, which, according to a known pattern, activate in the recipient's mind the function XXXI [16, p. 120-121] as a happy solution. Another model can be seen in Swedish advertising (see the slogan: Skapad för familjer and alla storlekar - Created for families of all sizes), where the image of the family refers to the typical image of the Swedish household, created by partners without children [SCB, <https://scb.se/hitta-statistik/sverige-i-siffror/manniskorna-i-sverige/hushall-i-sverige>, accessed on 16.04.2020]. In the case of the spot broadcast in Norway, one should look for a different context than the family model itself. In the advertisement intended for this market, the concept of a family created by one parent and a school-age child was used, which corresponds to the typical habit of living with children until their independence. Data from the Norwegian Statistical Office in 2019 confirm the style of single-generation households (twice as few couples with children than couples living without children, and three times fewer couples with children than those living alone) [SSB, <https://www.ssb.no/familie>, access on 16.04.2020].

The family model in ads is also marked by specifying the role of the hero's gender, which is defined, among others by a religious factor. Research results confirm the relationship that exists between the presence of religion in the public sphere and gender disparities [<https://pl.boell.org/en/2014/01/07/religia-i-plec-relacja-z-konferencji-religion-revisited>, accessed on 16.04.2020]. In the reported Hyundai spot, the woman's professional activity was hidden, presenting only her role as a partner and mother (in Norwegian advertising the woman did not appear at all). The family model was associated with the religious dimension also in the ethical layer, which was emphasized in the specifics of the role of the product as a tool used at work.

3. Discussion

Religious overtones are strongly present in the ethical layer. Each denomination gives a specific moral orientation to human action and affects the perception of advertising, which is well illustrated by advertising research in the context of the impact of Islam, Buddhism, Christianity and non-religious believers, as well as other religious and non-religious groups [18]. In traditionally Protestant countries, as Max Weber writes, human activity influences the way of life in a strongly emphasized role of work, as a way of giving praise to God, asceticism in consumption, morally desirable riches and reprehensible laziness [1, p. 90-97]. It is worth adding, however, that the theses of Max Weber indicate how the spirit of Protestantism influenced the capitalist economy and e.g. architecture (vide: Scandinavian style, its minimalism, simplicity and functionality), what was its impact on the lifestyle, not that it was the only source of these changes. This topic is still being discussed in the academic community, as exemplified by Rodney Stark's work, *Bearing False Witness. Debunking Centuries of Anti-Catholic History* [19]. In Catholic countries, the same values apply, but their role comes to determining the presence of man in the world and subordination to other values (e.g. the order of

loving the neighbour). The difference is clearly visible in the research on the impact of Protestantism and Catholicism on work, thrift and wealth, carried out in Germany, which showed the impact of a religion on the number of hours worked and earnings [<https://www.kellogg.northwestern.edu/faculty/spenkuch/research/religion.pdf>, accessed on 26.04.2020]. Protestant ethics favours certain behaviours here than Catholic ethics.

The analysis of religiosity concerns many aspects of the spiritual life of man. With regard to the issue of the article, research on affiliation to religion and practice of faith is carried out in individual countries. The country with the highest factor of declaration of faith in God is Poland, where 84% are considered believers. In Italy, the number of declarations is 80%, in Germany 70%. The lowest percentage was recorded in Sweden and Norway, where 52% and 51% were in favour of belonging to religion [CBOS, https://www.cbos.pl/SPISKOM.POL/2018/K_147_18.PDF; Pew Research Centre, www.pewresearch.org/fact-tank/2018/05/29/10-key-findings-about-religion-in-western-europe/, accessed on 27.04.2020]. These data clearly define the motivation of advertisers to use religious content in individual countries, as well as values and family models specific to Central Europe specific to Christian religion.

4. Conclusions

Studies of selected advertising campaigns for LIDL and Hyundai brands in various European countries prove the increasingly important role of social, religious and cultural factors in relation to the psychographic and socio-cultural profile of the family as an addressee, which is associated with the absorption of family models, the roles of its members and professed value models in individual countries. The analysis of these actions proves the increasing diligence of advertisers in creating messages, which concerns the choice of the hero, the language and visual content of the advertisement, the selection of the sound layer, structure and various types of context based on the experience and motivation to maximize the effects of persuasion and impact on the consumer. An interesting thread that would require further research is also the different number of assembly cuts and shots in advertising variants targeted at individual nationalities (in the material analysed, a particularly visible manifestation of this was the directing of the most dynamic Hyundai advertisement to the Norwegian market - 16 shots in a 20 second spot, and the least Italian market (19 shots in a 30-second spot), which can be combined with different types of perception of recipients in individual countries. Increasing the number of assembly cuts is related to the concentration of attention that adapts to the type of recipient [20].

Finally, it is worth adding that the use of religious and cultural content is primarily used to build a community with the recipient while respecting the values they believe, which displaces the once widely used in advertising symbols in order to cause controversy (especially for people with deeply rooted sense of faith [21, 22]), social discussion or serving only attention processes.

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