



Uměnověda

UDC 659.1

ARCHETYPES AND SYMBOLS AS SEMANTIC COMPONENTS
OF ADVERTISING IN UZBEKISTAN

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Abstract. This article considers advertising as the phenomenon of culture, whose specific feature is to form sense. The author pays attention to symbols and archetypes as the main ways of realization of cultural meanings of advertising. The article discusses the connection between the concepts of "meaning" and "culture". There is given information about the basic psychological archetypes. In addition, the main group of symbols that are often used in modern advertising is discussed in detail. The author pays more attention to the study of the specifics of using universal and ethno-cultural archetypes in outdoor advertising of Uzbekistan.

Keywords: sense; culture; advertising; symbol; archetype; advertising image.

In today's world advertising is increasingly integrated into the socio-cultural processes, developing into one of the most important mechanisms of its functioning. Modern science becomes relevant cultural studies and philosophical understanding of advertising as one of the conflicting phenomena of our reality. On the one hand, advertising is intensifying its utilitarian pragmatic function, promoting the goods and services on the market, and with another – creates the patterns and codes of communication in the universe that allows us to consider it as a significant, largely meaning-of the cultural space and as an important mechanism "directed broadcast meanings" [3, p. 410].

Every phenomenon in our life, whether it's an object or event is endowed with a certain sense. The meaning of all, everything that surrounds us, in the aggregate reflects the culture. The concepts of "meaning" and "culture" are inextricably linked with each other. For example, objects created by human, absorb the information about the time

and era, the attitudes, values, fashion trends, and other. All this information is added as the cultural meanings. Advertising also reflects the specifics of culture of its era. Advertising works endow with a cultural sense that after some time can be variously interpreted. But we live in the world where everything is constantly changing. Based on these judgments, we can say that previously contained in the objects cultural meanings after some time can be read from a different point of view, quite differently. According to V. P. Zinchenko, "Objects can lose its purpose, to lose the original meaning and acquire a new" [6, p. 62]. If we consider this statement as an example of advertising, we can say that the posters of the past, which were originally created for pragmatic purposes, after some time lose their pragmatic goals and objectives. In today's world, they function as an informative, archival material by which we study the specifics of culture and the tendency of the time to which they relate. Or in terms of the



evolution of art, posters of the last century can be regarded as works of art.

Cultural information lay down in the advertising works; appear in the form of special codes, signs and symbols. The essence and meaning of these symbols is considered in semiotic aspect and can be interpreted based on the specifics of the studied subject.

So, the primary carriers of the fundamental meaning in the culture became sign systems, which include the archetypes and symbols.

As we know, the first time the concept of "archetype" had been used in science, by the Carl Gustav Jung, who was a founder of analytical psychology. Archetype in Greek means "the inverse image", "the first principle", "the sample". Archetypes, according to Jung, are basic images that are universal for all existing cultures. Archetypal images are endowed with immense psychic powers. Meeting with them causes strong emotions, which leading to the transformation of individual consciousness [4, p. 31]. The main psychological archetypes are the archetype of the Mother, Baby, Family, Wise old man, the Hero, Women and Men.

The product of advertising, as a kind of mirror reflecting the culture, are increasingly drawn to the above archetypes. Archetypes that are used in visual advertising, with their psychological features confer an advertising composition with sense. In turn, these meanings are associates with the meaning of an advertising appeal (or advertising object). For example, in the advertising practice of Uzbekistan designers often turn in their works to the archetype of Mother. Based on the specifics of eastern mentality, we have a special respect and affection belong to the female gender, in particular to mothers. Creating advertising composition with the participation of Mother Archetype will surely attract the attention of the local consumer. The archetype of the mother in Uzbekistan has many aspects, for example, in social advertis-

ing it can be interpreted as a motherland, mother nature, in the commercial advertisement it often uses as a image of a caring mother, mother and child, etc.

Cultural modification of the archetype of mother is the archetype of a full happy family, with mom, dad, and at least two children. The archetype of a family also as often occurs in local advertising practice of Uzbekistan. By using archetype of the family in the main extends the concept of "All for the happiness and welfare of the family".

Is necessary to note that the interpretation of archetypes in advertising does not require mental effort, because they are perceived at the unconscious level and have the same meaning for all of humanity.

The practice shows, that the most effective exposure to the consumer is the most primitive advertising, which does not use standard solutions and images. This effect arises because of using one or another archetypal image, which calls a direct echo in the soul of any person, because it was extracted from the depths of our unconsciousness [4, p. 149].

As it is known in cultural studies archetypes are divided into two types: universal and ethno-cultural [4, p. 44–45]. Universal archetypes are those archetypes, which in some interpretations are known almost by all nations. The universal archetypes include the archetypes the above.

Ethno-cultural archetypes are decodes by a relatively narrow audience. Their importance is recognized in those a circle to which relates those archetypes. In this case the ethno-cultural archetypes are creates on the basis of national mentality, and contain in itself some elements from myths and ethos. For example, there are some epics about heroes "Alpomish" and "Gur ugli" in Uzbek nation. These figures epitomize the archetype of the hero for Uzbek people. Their personal features as courage, stamina, physical and spiritual power shows the character of this archetype. In the today's advertising practice



of Uzbekistan archetype of the hero often uses in logos of sports and military activities. The ethno-cultural archetypes of Uzbekistan include also a bird "Humo", which symbolizes happiness, peace and tranquility in the life of the people and the country.

The using of universal and ethno-cultural archetypes in advertising easily and positively perceives by the consumer.

Another element of the sense-sign system is a symbol. As noted in the works of E. Cassirer "symbol – the key to human nature. Man lives not only physically, but also in the symbolic universe. Language, myth, art, religion - part of the universe, those different yarns from which the symbolical network is interwoven, it is complex fabric of human experience" [1, p. 29].

There are many theories and concepts about the meaning of the concept of "symbol." In different areas of public life symbol has different specificity. For example, in cultural studies symbol is a special kind of sign, carrying active psychic communication with the being, which he represents [4]. In the sphere of art symbol is a visual representation of an idea, which is the transmitted by the concrete image [5, p. 94].

Symbolization has deep roots in the experience of advertising communication. From the history of advertising of Uzbekistan it may be noted that even in the Temurids era craftsmen praised their goods and their names with specific distinctive signs, symbols. Created by them special stamps had emphasized the individuality and advantages of the master (self-promotion).

Many large retail companies in the world, in their logos and trademarks used all clear symbols – symbols of animals (for example, the symbol of the jaguar is used to grade passenger car), natural phenomena (the symbol of the "lightning" is often marked electric appliances, equipments, for the logo of the textile factory "Continent of Childhood" used the symbol of the "sun") and so on.

Used in modern advertising symbols are divides into three main groups: the anthropological, social and cultural symbols [4, p. 284].

Anthropological symbols are symbols associated with the processes of birth maturation, growth, death, etc. These symbols include the human body, animals and plants. For example, the image of a tree in advertisements can be interpreted as a human, the process plant of a tree to associate with human life. . In most cases, such an interpretation is uses to create advertisement for products which related to health career and beauty. Also by using the image of a tree, you can accentuate the career growth, successful and prosperous future. Such kind of meaning of the symbol can be translated in advertisements of private organizations, banking services and companies, pointing to a great experience.

The social symbols are symbols which has the strongest feature and value in society. For example, in Uzbekistan advertising practice image of a family has a dominant position among the other images. The ideal images of a happy family, loving spouses and parents, children surrounded by care, benevolent grandparents are examples of consumer preferences. Such symbols always in demand in the medium with the eastern culture and traditions, which includes Uzbekistan. Local and foreign companies take into account these features of our nation in advertising creating process. For example, the image of the full Uzbek family was used in outdoor advertisement of «CocaCola» drinks, which was created for a consumer audience of Uzbekistan. It shows the socially valuable preferences of Uzbek people.

Cultural symbols in advertisements can be considered in two aspects: common human and geographical-territorial. In the first case, the cultural symbols are interpreted on the basis of universal context, so they are quite conventional. In the geographical and territorial context they are based on associa-



tive connection of geographic places and the value, which acquires over time. Traditionally, there are countries that specialize in the production of certain products and thus personified with a symbol of that product. For example, in the Soviet period economic policy of Uzbekistan was founded on the cotton industry. Because of the huge amount of export of that good, cotton became Uzbekistan's symbol in the world market.

So, our analysis shows that, advertising, as an integral part of the cultural space of the people life, contains in itself ethno-cultural and universal meanings. Successful advertising samples are reproduces by the archetypes and symbols. Advertisement based on archetypes, is a prerequisite for preserving the national identity and universal culture. Symbols in advertising have such socially important characteristics as singleness, imagery, polysemy and generality. Creating advertising,

taking into account the above features, contributes to the rise of its importance in the cultural space of the consumer world and the spiritual life of society.

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