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ANTHROPOLOGICAL FEATURES OF MODERN ADVERTISING: CULTURAL AND URBAN EMPHASIS

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In advertising, the emphasis on anthropological classification allows, on the one hand, to design advertising messages more effectively, taking into account the essential characteristics of representatives of certain types, and on the other hand, to predict possible negative consequences of working with certain anthropological realities.

Anthropological models help organize and explain a wide range of manifestations of human nature, act as a worldview basis for creating programs for self-identification of a person in a situation of anthropological crisis, conditions for constructive self-realization of an individual in an atmosphere of spiritual and moral disorientation.

The system of anthropologies of modern advertising emphasizes both classical anthropology and modern concepts of man, which are built taking into account the specifics and possibilities of the information society. In anthropological concepts, the ideas of global consciousness and spiritual integrity of the world, variants of a possible synthesis of the biosphere and noosphere, projects of man as a common planetary being are presented (V.P. Kaznacheev, E.A. Spirin, A.I. Subetto) [1; 2].

The European cultural space is dominated by anthropologies that record the "fundamental ideas" of humanitarian thought about the essence and meaning of human existence: Judeo-Christian monotheism, the concept of the Logos, the anthropological model "homofaber", the pessimistic image of man, as well as the Nietzschean project of the "superman" (M. Scheller) [3]. The anthropologies listed above received their justification in the system of European humanitarian science, their "projections" are imprinted in classical art, and today - in the life strategies of the main characters of films, commercials, etc. Based on this classification, the entire diversity of anthropological "projects" is reduced to two groups according to the criterion of dominant values: a) the "humanistic" model of man (typical of classical philosophy, theological Western-European art); b) "naturalistic" ("neo-pagan") anthropology, affirming strength, success, material well-being, and satisfaction as the ideal and meaning of life. In today's situation, "humanistic anthropology" is in demand, mainly by commercial advertising, which exploits the basic values for this model, thus building up a significant "symbolic capital" of goods and services. In social advertising, the value basis and corresponding behavioral manifestations of this anthropological type act as a "normative model", but in the advertising text itself, personified expressions of this anthropology are usually absent. An effective tool of advertising discourse in this case is the affirmation of the norm, which is actualized in the mind of the audience through the broadcast of opposites - "non-norms". However, the system of modern mass communications (including advertising practice) is dominated by "neo-pagan" anthropology, which expands its social base as a result of large-scale falsification of the spiritual component of Christian culture,

endowment with signs of cultural legitimacy of those aspects and attributes of human behavior that were traditionally in the taboo space of culture.

In the post-industrial society (on the vertical vector "heaven-earth") two more anthropological models appear, actively asserting themselves within the framework of philosophy, art, actively recruiting their supporters in the main life environments (first of all, in virtual network communities, etc.). The first anthropology is defined as "marginal", the core of which is the "anthropological hybrid", the repertoire of its anthropological manifestations includes the experience of pathologies and transgression, the bank of anthropological deviations - in the form extreme psychopractices, immersion in games and virtual reality, drug addiction, sexual perversions, criminal behavior. The value-normative basis of this anthropology is marked by the accepted normative symbols "ugliness", "degeneracy", "crippling". The social basis of this anthropological system is individuals with mental and physical perversions who emphasize their flaws and position themselves as signs of ugliness. The social space of the "freak culture" ("freakoutshow") is expanding due to the conscious imitation of playing these properties by "normal" people, which indicates the increasing pace of "rhizomatic processes, the work of the "desire machine", which has been set free, is intensifying" (F. Guattari, J. Deleuze) [4]. This anthropological model received its justification in the "demonic texture" of postmodernism (R. Barthes) [5], with its empathetic formulas of "deconstruction" and "decentering", gloomy intonations and necrophilic motifs of "schizoanalysis", "rhizome", "death of the subject", "death of the author", "death of metadiscourse". Advertising actively uses the main symbolic repertoire of this anthropology, flirting with taboo culture with images, professing moral cynicism and stimulating natural instincts.

The spectrum of new "post-anthropologies" also includes the "transhumanist" model of man, which assumes (and asserts the expediency) of going beyond the "human". This "new humanistic worldview" affirms not only the value of individual human life, but also the realism (with the help of science and modern technologies) of the unlimited development of the individual, going beyond the "natural" limits of human capabilities. The latest anthropological model also finds a real embodiment in the repertoire of images of "heroes" of modern advertising.

In this way, advertising discourse demonstrates quite obvious ontological energies, making and affirming the spectrum of anthropology typical of post-industrial society. Advertising forms and expands the social base of life strategies, the value basis of which is consumption, autonomy, hedonism, and the cult of sensual pleasures. She takes an active part in the modification of the "human code" of European culture, supplementing the anthropological matrices of modern civilization with "neo-pagan" energy and elements, realizing the legitimation of human deviations, the desire for truth, from anatomical boundaries. It becomes obvious that the value-normative basis and behavioral life strategies, corresponding to these anthropologies, go beyond the boundaries of the anthropological matrices laid down in the basis of European culture. The danger of expanding the social base of such anthropologies lies in their ability to modify the spiritual and moral matrix of culture.

The symbolic world of cultural universals has a common-civilizational character, takes part in the formation of the value-normative and mental core of the subject of culture. From the very beginning, culture has created a virtual symbolic space, thanks to which a person develops and realizes his creative essence. A variety of such universals are cultural archetypes - historically stable elements of the collective unconscious, combining the field of culture into a single semantic

space and defining the system of individual dispositions in relation to the basic existential foundations of being: life and death, time and eternity, happiness and unhappiness, love and hate, freedom and responsibility, the meaning of life. Cultural archetypes determine and form historically stable models of life strategies, meanings of human existence and images of the world. Special ontological functions in the process of ontogenesis are played by archetypes (ontotypes) associated with basic anthropological models of European culture and personified images of Apollo, Dionysus, Buddha, Thoth. They have found their difference both in terms of their inner essence and in the ways of self-presentation in modern communication practices, they record universal life elements: "formative", "synergistic", "nirvanic" and "numerical" (L.G. Bryleva) [6]. These ontotypes address the "universal permanent principles" of culture, their personified images are a modification of deep universals as a way of manifesting the ontological constants of the universal cultural space. Each ontotype perceives reality and creates it within the framework of its essence, using its "toolbox".

Projections of ontotypes (both in the form of personified images and in the form of other cultural symbols - color, sound, rhythmic, digital, etc.) are also found in modern advertising. Its ontotypical symbolism, resonating with the value world of the audience of advertising influence, forms appropriate life strategies (including a system of values and a specific idea of the meaning of life, forms of external presentation and communicative and behavioral patterns characteristic of the segment). Understanding the ontological possibilities of archetypal cultural universals can be considered, on the one hand, as the development of conditions for optimizing techniques and methods of advertising influence on the consciousness and behavior of the audience, on the other hand, as a factor in minimizing the negative consequences of using manipulative advertising practices.

Anthropological matrices with which modern advertising works have a comprehensive character, they are the product of long-term cultural development, the result of the influence of various agents of mass society. At the same time, advertising, on the one hand, takes into account in its practices the value orientations and stable mental connections typical of modern society, characteristic of certain life strategies or behavior models, on the other hand, it actively shapes them.

The basic category that allows to comprehensively record a multi-layered socio-cultural and psychological-behavioral syndrome is a life strategy - a set of values, norms, presentational stereotypes of behavior and forms of self-expression common to a social group. The "life strategy" category, on the one hand, most adequately, fully and "compactly" reflects global changes in the socio-cultural sphere and in their anthropological perspective, on the other hand, most adequately captures the essential characteristics of the advertising audience. According to the criterion of the dominant direction and the model of life values, four types of life can be distinguished:

- a "hedonist", demonstrating mainly a focus "on himself" (on pleasure, well-being);
- "formalist", focused on the external attributes of life, social status, prestige, prefers to "consume" promoted brands, tries to organize his lifestyle and methods of social presentation in such a way that they meet the standards accepted in the prestigious group;
- "instrumentalist" is directed "to work", solving problems, learning, easily identifies himself with those advertising objects that embody professional success, demonstrate the physical form necessary for the successful performance of professional functions;
- "essentialist" - a type of personality that realizes itself, such a personality strives for

constant self-improvement, for which phenomena embodying the process of finding the meaning of life, self-realization, and testing one's capabilities become the referent. (L.G. Brilyova) [6].

The hedonistic type of personality becomes the basis for the formation of a strategy of life well-being, the key values of which are: satisfaction, safety, comfort, secure and peaceful life, peace, material goods.

For a formalist, a typical life strategy of social prestige. Its value base consists of: public opinion and status, social success and belonging to a prestigious group, material security and a life full of external events. The strategy of professional success is professed by the instrumental type of personality, for which competence, professional skill, business acumen, responsibility, organization, and self-discipline are important.

The social basis of the strategy of personal self-realization is the essential type of personality, which is characterized by a high importance of creativity, a focus on the realization of personal potential, a focus on individuality and autonomy, a desire for self-exploration and self-improvement, and understanding of oneself and the surrounding world.

The above-described classification of life strategies, actively formed and promoted by advertising with the help of verbal means and significant referential images, allows us to trace their relationship with other layers of anthropological matrixes of culture: firstly, with ontotypes formed in the system of mythological thinking, secondly, with anthropological models reflected in the system of philosophical knowledge. Each psychological ontotype underlying the life strategy has its own "repertoire" of symbols and images that advertising uses as unique identification markers.

In the format of advertising influence, there is not only an emphasis on the real representation of life strategies in modern society, but also the active formation of social groups - carriers of consumer ideology and appropriate behavior. The advertising text, with the help of verbal and personified symbols, projects such attributes of the normative group that are subjectively meaningful and attractive to the audience of the advertising message. He would establish a system of symbolic mediators that combined lifestyle and consumer motivation in relation to advertised goods and services - the latter become a means of demonstrating lifestyle, a way of symbolizing social and status parameters of life that are significant for the audience. "Conversion" of an individual to a normative life strategy takes place by embedding in the advertising text those reference symbols (verbal, personified), which make up the axiological core of its social base. The high subjective importance of a certain "social-status" group created by advertising "forces" the audience to accept the elements of the broadcasted lifestyle, including with the help of standards of consumer behavior - by manifesting their belonging to the group through means of presentation typical for its representatives. Thus, advertising "turns" the virtual community into a real group, expanding the segment with a normative life strategy and corresponding forms of consumer behavior. The consumption of symbolic "shells" of goods and services becomes for a person a means of finding personal identity, a way of stable categorization in the transforming social space, and his belonging to a significant social status group (real or virtual) determines not only the parameters of consumer behavior, but also the entire spectrum of anthropological manifestations.

Modern advertising actively participates in the formation of specific life strategies and personal identities, it forms models of "surplus", prestigious consumption, organizes the space of symbolic exchange in modern culture. The system of anthropologies of the advertising text consists

of life strategies based on value-normative models formed in the system of humanitarian knowledge that synthesize deep archetypal layers and existential foundations.

In the situation of increased market competition, advertising will inevitably improve the ways of influencing the personality, using for this the anthropomorphic possibilities of the image and cultural symbolism. The further development of humanitarian-centered technologies without changing the worldview platform of marketing communications can become a significant factor in the modification of the anthropological bases of culture, its axiological and mental matrices.

Tracing the history of the emergence, development and active dissemination of advertising in society, you come to the conclusion that the marketing orientation of advertising messages has recently been noticeably supplemented by artistic, aesthetic and cultural aspects. And it is not only about the fact that advertising plays an important sociocultural role. It also contributes to the aesthetic understanding of the objective world, increasing sensitivity to beauty, educating and developing the culture of perception, taste, in which its didactic orientation is manifested. Today, advertising is not just a means of recording changes occurring in culture, but actively influences socio-cultural processes. We can fully speak of the fact that it is a medium, an intermediary between the state and society, exerting its influence both on one side and on the other side of the social structure.

In the context of this situation, there is a need to analyze the forms of convergence of advertising and art that most fully reflect changes in the aesthetic culture of society. This is facilitated, first of all, by their generic similarity. As modern researchers emphasize: "Advertising, just like art, appeals to the emotional sphere of a person, influencing him with the help of sensual images and satisfying the needs of emotional life. Such functions as aesthetic and hedonistic (the ability to bring pleasure) are inherent in advertising, as it is itself one of the types of artistic activity and inevitably uses models of displaying the aesthetic properties of the phenomena of reality and the objective world, as well as the techniques of their artistic understanding, which are developed by art.

Secondly, in the conditions of the postmodern cultural situation, when the clear boundaries that separate the areas of artistic and practical mastering of reality are being erased, when in all segments of culture there is a transition to media practices, advertising begins to aggressively influence art and set a new mode of its existence.

Identifying areas of intersection between art and advertising is one thing and from the currently existing research tasks, it is organically included in the spectrum of discussion of the problem of the aesthetic essence of the modern cultural picture of the world. As experience shows, the nature of advertising aesthetics and classical aesthetics, which acts as a kind of art methodology, are different.

What is the dialectic of these polar systems of aesthetics in modern culture, it is necessary to find out.

The area of interest of art is reality in the totality of all its manifestations, perceived aesthetically, while advertising combines the aesthetic with the utilitarian-pragmatic. This inevitably leads to the reconstruction of life itself, which is reflected in advertising. Advertising cannot convey a consistent movement of feelings, thoughts, show subtle shades of emotional experiences, make broad philosophical generalizations, similar to what we see in art. An advertising form devoid of such an advantage cannot be considered unprofitable. She has other types of goals and opportunities.

The choice of means of artistic influence will also be fundamentally different. However, the translation of the arsenal of expressive means from art to advertising is not only possible, but also necessary in the conditions of modern advertising design, which will be discussed below.

Modern advertising research requires the development of cultural orientation. Evaluations of advertising as a socio-cultural phenomenon affecting the spiritual world of a person are a necessary semantic background for determining the aesthetic characteristics of advertising creativity.

It is also necessary to note the role of national culture and art in the development of advertising. Therefore, the judgment is fair: "Important components of national culture are all spheres of national existence (economic life, military affairs, politics, everyday life, everyday communication, etc.) and, above all, science" [7, p. 151].

This leads us to understand the importance of anthropological features of modern advertising and their significant role in the cultural and artistic sphere of society.

Conclusions. *Today's anthropological realities are significant for determining the cultural and artistic component of advertising. Advertising discourse is the basis of the existence of modern society and demonstrates quite obvious ontological energies, making and affirming the spectrum of anthropology important for post-industrial society. Advertising forms and expands the social base of life strategies, the value basis of which is consumption, autonomy, hedonism, and the cult of sensual pleasures. At the same time, advertising focuses on the cultural and artistic sphere as a key one.*

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