

ARCHETYPES AND SYMBOLS AS SEMANTIC COMPONENTS OF ADVERTISEMENT IN UZBEKISTAN

SAKINA ISMAILDJANOVNA MUKHAMEDJANOVA

PhD doctor of Art sciences, Associate Professor
Central Asian University
Tashkent, Uzbekistan

DOI: <https://doi.org/10.37547/ssa-V3-I4-2>

Abstract: *This article considers advertising as a phenomenon of culture, whose specific feature is to form sense. The author regards symbols and archetypes as the main way to realize cultural meanings of advertisement. The article explores the connection between the concepts of “meaning” and “culture”, and provides information about the basic psychological archetypes. Also, the main group of symbols often used in modern advertising is discussed in detail.*

The author pays special attention to the study of specific uses of universal and ethno-cultural archetypes in outdoor advertising in Uzbekistan.

Key words: *sense, culture, advertising, symbol, archetype, advertising image.*

INTRODUCTION

In today's world, advertising has become highly integrated into socio-cultural processes to become one of the most important mechanisms. Modern science becomes relevant to cultural studies and philosophical understanding of advertising as one of the conflicting phenomena of our reality: on the one hand, utilitarian roles of advertising is increasing as it promotes goods and services in the market; on the other hand, it creates patterns and codes of communication in the universe that makes us consider it as a significant meaning of the cultural space and as an important mechanism that “directed broadcast meanings” [2 p. 410].

THE MAIN RESULTS AND FINDINGS

Every phenomenon in our lives, whether it's an object or an event, is endowed with a certain sense. That is, everything that surrounds us, as a whole, reflects the culture. The concepts of “meaning” and “culture” are inextricably interconnected. For example, every object human create contains information about the time, era, attitudes, values, fashion trends, and everything that existed at the time of its creation, all of which adds to the cultural meaning. Likewise, advertising reflects the specifics of the culture of its era. Works of advertising have cultural meanings that, after some time, could be variously interpreted, because we live in a world where everything is constantly changing. According to V. P. Zinchenko, “Objects can lose its purpose, to lose the original meaning and acquire new one” [6.p.62]. If we consider this statement as an example of advertising, we can say that the posters of the past, over time, lose their pragmatic goals and objectives, which they were originally created for. Today, they serve as informative, archival material through which we study the culture and trends of the time they relate to. Or in terms of the

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

There could be found cultural information in the works of advertisement, in the form of special codes, signs, and symbols. The essence and meaning of these symbols are considered in the semiotic aspect and can be translated based on the specifics of the subject studied.

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

As we know, the term and concept of ‘archetype’ was first coined by Carl Gustav Jung, a founder of analytical psychology. In Greek, archetype means “the inverse image”, “the first principal”, “the sample”. Archetypes, according to Jung, are basic images that are universal for all existing cultures. Archetypal images possess immense psychic powers: encounter with them causes strong emotions, which leads to transformation of individual consciousness [3.p.31]. The main psychological archetypes are the archetype of mother, baby, family, wise old man, the hero, women and men.

The product of advertising, as a reflection of culture, is increasingly determined by the abovementioned archetypes. Archetypes that are used in visual advertising, with their psychological features, arrange composition with sense. In turn, these meanings are associated with the meaning of the object being advertised. To illustrate, regular practice applied by Uzbek advertisers is to focus on the archetype of Mother. Because of our eastern mentality, we tend to have deep respect and affection towards females, especially mothers. Therefore, including the archetype of Mother in the composition of the advertisement draws the attention of local consumers. In Uzbekistan, the archetype of mother could have many interpretations. For instance, in social advertisements, it could be translated as a motherland, mother nature, while in the commercial advertisements, it is often used as an image of a caring mother, nurturing her child.

Culturally modified version of the archetype of mother is the archetype of the full family, with mother, father, and at least two children. The archetype of family could also be found in the advertising practices in Uzbekistan. The archetype promotes the concept of “All for the happiness and welfare of the family”.

It is necessary to note that interpreting archetypes in advertisements does not require any mental effort, because they are perceived on an unconscious level and display the same meaning for all humans.

The practice shows that the most effective is the most primitive form of advertisement, which does not

contain standard solutions and images. This effect arises due to the use of one or other archetypal image, which calls a direct echo in the soul of any human being, because it is extracted from the depth of our unconsciousness [3.p.149].

As already known in cultural studies, archetypes are divided into two types: universal and ethno-cultural [3.p.44-45]. Universal archetypes are the ones that could be recognized by all nations. The archetypes mentioned earlier fall into this category. Ethno-cultural archetypes, by contrast, are understood only by a relatively narrow audience, which the archetype relates to. In this case, the ethno-cultural archetypes are created 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” among Uzbeks. These figures encapsulate the archetype of hero for Uzbek people and the characteristics of the archetype include personal features such as courage, stamina, physical and spiritual power. In today’s advertising practices

Uzbeks apply, the archetype of the hero is mostly used logos of sports and military activities. Another ethno-cultural archetype in Uzbekistan is a bird called “Humo”, which symbolizes happiness, peace, and tranquility in the lives of people and the country.

The use of universal and ethno-cultural archetypes in advertising is easily and positively perceived by the consumer.

Another element of the sense-sign system is the symbol. As noted in the works of E. Cassirer “symbol – the key to human nature. No longer in a merely physical universe, man lives in a symbolic universe. Language, myth, art, and religion are parts of this universe. They are the varied threads which weave the symbolic net, the tangled web of human experience” [1. p29].

There are a lot of theories on the concept of ‘symbol’. In different aspects of our lives, symbols mean different things. For example, in cultural studies, symbols are a special kind of sign, carrying active psychic representation [4]. In the world of art, symbols are a visual representation of an idea, which is transferred by concrete images [5.p.94].

Symbolization has deep roots in advertising communication. From the history of the advertising in Uzbekistan, it could be inferred that even in the Temuriy’s era, craftsmen praised their goods and names with specific distinctive signs, symbols. Special stamps created by the craftsmen served to emphasize the individuality and strengths of the master (self-promotion).

It is also common among many large retail companies to use clear symbols, which may include symbols of animals (symbol of the jaguar is used by passenger cars); symbols of natural phenomena (symbol of light is mostly employed in electric appliances, or symbol of the Sun used by textile factory ‘Continent of Childhood’); and many more.

Used in modern advertising, symbols fall into three distinct categories: the anthropological, social, and cultural symbols [3. p. 284].

Anthropological symbols are associated with processes like 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 human, and the growth of the tree as the human life. In most cases, such interpretations are implemented to create advertisements for products that relate to health, career, and beauty. Also, the image of a tree can be used to accentuate career growth or a successful and prosperous future. This way of interpretation is mainly employed by private organizations, bank services, and various companies to highlight great experience.

Social symbols hold very strong significance and value in society. For example, in Uzbekistan, an image of a family has a dominant position than any other image in advertising practices. The ideal image of a happy family consists of loving partners, parents, children surrounded by love and care, and benevolent grandparents are examples of consumer preferences. Such symbols are always in demand in eastern culture and traditions. Local and foreign companies take into account these features of our nation while creating advertisements. For example, the image of a full Uzbek family was used in outdoor advertisements of Coca Cola, whose targeted audience were uzbeks. It shows the social preferences of Uzbek people.

Cultural symbols in advertisement can be common-human or geographical territorial. In the first case, the cultural symbols are interpreted on the basis of universal context (therefore they tend to be relatively controversial). In the case of geographical-territorial, context and values form over time which are specific to a particular geographic place. There are countries that specialize in production of certain products and thus are characterized with the symbol of that product. For example, under the economic policies of the Soviet Union, Uzbekistan was founded on the cotton industry and because this product was exported in huge amounts, cotton became Uzbekistan’s symbol in the world market.

CONCLUSION

So our analysis shows that advertising, as an integral part of the culture for people, contains in itself ethno-cultural and universal meanings. Successful advertising samples are produced by using 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 an advertisement, taking into account the aforementioned features, contributes to the rise of its importance in cultural aspects of the consumer world and the spiritual life of society.

REFERENCES

1. Cassirer E. Experience about human// The problem of man in Western philosophy. Moscow, 1988 – P. 29.
2. Leontiev D. A. Psychology of meaning: the nature, structure and dynamics of reality of the sense. Moscow, 2007. – P. 410.
3. Pendikova I. G. Rakitin L. S. The archetype and a symbol in advertising. Moscow, 2008, – P. 303.

4. See .: Encyclopedic Dictionary of Cultural Studies / I. V. Avdeeva. Moscow, – P. 346.

5. See .: Rubtsov N. N. The symbol in art and life: philosophical reflections. Moscow, 1991. – P. 94.

6. Zinchenko V. P. Culture and Technology // Red book of culture. Moscow – P. 55-69.