THE MODERN PARADIGM OF ADVERTISING IN THE LIGHT OF SUSTAINABLE BUSINESS DEVELOPMENT

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Abstract. The article analyzes the features of modern advertising paradigm that organically combines commercial and creative components. This paradigm is formed as a result of an evolution of both marketing and socio-cultural needs. The use of basic, synthetic and creative tools of marketing communications based on the concept of communication marketing creates a synergistic effect in the management of product promotion. Communication marketing is considered as a universal component of all links of the marketing chain. Its integrating principle is creativity. The role of advertising as an important component of communication marketing is revealed. Creative approach in advertising turns into effective marketing strategy that implements both aforementioned components of modern advertising. Revealed are the informative, perceptive, interactive aspects of advertising that reflect its communicative nature. Creative advertisements expand the semantic context of an advertising message. As a result, the importance of the study of perceptual processes, which are considered in the article from the point of view of Gestalt psychology and the laws of creating communicative patterns, increases. The role of mythology design in the creation of a new brand is also revealed. In accordance with this task the article analyzes the nature of advertising myth-making by analogy with archaic mythological thinking. Features of this archaic mythological thought enable us to clarify the socio-cultural projection of advertising myth-making as a manifestation of myth-production technologies.

Keywords: communication marketing, creative advertising, myth design, myth, brand, aestheticization, allusion, advertising communication, perception, Gestalt, "commodity aesthetics".

1. Introduction

Advertising is rightfully considered to be one of the most effective directions of marketing activity. In the conditions of development of market relations, characterized by relations of competition, advertising is a powerful tool for the development of the economy of capitalist entrepreneurship. The study of the processes of transformation of advertising leads to the conclusion that such type of cultural texts ceases to be just one of the tools of marketing – an attractor, directing people's attention to the subject of advertising. For a long period of time advertising not only stimulates consumption, but also determines it, generating its own dynamic system of values and short-term trends.

Modern marketing is focused on the development of a new paradigm that adequately reflects the processes of transformation of advertising in the information society. Scientific analysis of modern marketing processes shows that the reasons for the lack of effectiveness of advertising are largely due to its inadequacy to the trends of development of the modern socio-cultural situation. To simplify the mechanisms, speed up the processes and improve the quality of perception of trade offers by target audiences, advertising actively uses the experience gained by fundamental science in the fields of communication, economics, and aesthetic perception and creativity. Prospects for the development of the global advertising market are fine enough due to the tightening of competition for the effective place of the brand in the minds of the consumers. In modern practice of mass communications advertising is not only a way of transmitting commercial information. Creative approach to design, copywriting, production and placement of advertising in mass media becomes a strategic tool of communicative success of any business. The creative component of advertising becomes a vehicle for economic optimization of procedures such as coding, sending, acceptance and decoding of trade offers by target consumers. Creative idea is the key to the success of any advertising campaign aimed at solving significant branding problems. Creativity is considered to be the most complex part in the production hierarchy of advertising. The most carefully thought-out marketing strategy will not be successfully implemented if it is not supported by modern competitive non-standard solutions. Creativity in advertising can be considered as one of the tools to improve the competitiveness of business.

Creative approach to the production of advertising is focused on the active participation of consumers not only in the selection of a product and service, but also on providing them with opportunities for socio-cultural self-affirmation, self-presentation through consumer choice and consumer behavior.

2. Conceptual framework, research methods and scope of the study

The novelty of the theoretical research presented in this article is the consideration of advertising as an integral part of communication marketing. The system-forming element of the communication marketing is its creative part, which permeates all its elements, including advertising. Theoretical reflection of the main directions of advertising creativity is of practical importance in terms of branding technologies.

The target of the study is advertising. The scope of the research is advertising as an element of communication marketing system and corresponding creative strategies.

The research is based on the works of Russian and foreign scientists in the field of advertising. Advertising as a multifaceted phenomenon involves a variety of scientific approaches. The basis for the analysis of advertising as an element of socio-cultural system was an interdisciplinary approach using the achievements of theoretical and empirical researches in marketing, sociology, psychology. At the same time, advertising is mainly studied at the micro level of economy as one of the most important marketing tools. The basis of this approach is the conceptual framework, theoretical research and practical analysis of the phenomenon of advertising in marketing. The essence and marketing characteristics of advertising are expressed in the works of such researchers as Beauvais

K., Arena U. (1995), Batra R., Myers, J. D (2004), Burnett, J. (2001), Carter (1998), Ford J. B (2017, 2019), Fulgoni G. M. (2018), Hopkins K. (2005), Kotler F. (2000), Krylov I. (2006), Romat E. V. (2008), Rossiter J., Percy, L. (2000), Sandig et al. (1989), Utkin E. A. (1997), Wells W. et al. (2008), Stoian O. et al. (2018); Ajina, A. S. (2019); Smaliukienė, R.; Monni, S. (2019), etc.

Creative approach in advertising provides effective marketing solutions, forms and supports the unique identity of a brand. Features of creativity in advertising are reflected in publications of Barnard N., Kennedy R., Bloom H. (2002), Dahlen M., Rosengren S., Karsberg J. (2018), Ehrenberg A. , Barnard N., Kennedy R., Bloom H. (2002), Imshenetskaya I. N. (2006), Koslow S. (2015), Kovrizhenko M. (2004), Levinson D. K (2007), Ogilvy D. (2005), Reeves B. (1983), Rossiter J. (2000), Sasser S. L., Koslow S., Kilgour M. (2013), Ulyanovsky A. (2003), West D., Caruana A., Leelapanyaler K. (2013), Wood L. A. (2015), etc.

Communicative approach to advertising allows to identify the specifics of its perceptive, interactive aspects, to consider it as an important form of mass communication. Examination of advertising in this aspects is reflected in the works of Adorno T. (2001), Andreeva G. M. (1997), Burnett J. (2001), Eco U. (1998), Hutton G., Fosdick M. (2011), Jayson R., Block M. P., Chen Y. (2018), Harris D. (2003), Sasser S. L., Koslow S., Riordan E. A. (2007), Schivinski B., Christodoulides G., Dabrowski D. (2016), etc.

The basic mechanisms of psychological influence of advertising on the mass consciousness are reflected in the works of these authors: Burton J., Gollins J., McNeely L. E. (2019), Dotsenko E. L. (1996), Lebedev-Lyubimov A. N. (2003), Mamedova N. M. (2005), Myers D. (1997), Sook Kwon Eun, King K., Nyilasy G., Reid L. N. (2019), Varan D. at all (2018), Verkman (1986), Walls D. M. (2019). Among other views of great interest are psychological theories of Uznadze D. N. (1966) as well as studies of Gestalt psychology of perception (Arnheim R. 2012).

3. Advertising as a form of communication marketing

The concept of communication marketing predetermines such an approach to product promotion management, which involves the complex use of basic, synthetic and creative tools of marketing communications in order to achieve a synergistic effect. Communication marketing permeates all parts of the management chain of marketing, all components of marketing, while creativity performs the integrating function. In modern terms, communication as the essence of marketing is not less important than economic management. Communication creativity is a kind of economic creativity. In economic relations, creativity (the result of intellectual activity, creative activity and innovation) is a two-fold entity. Innovation and creativity increase the efficiency of the enterprise, improve the quality of the product, contribute to the sustainable development of entrepreneurship even in crises. The change of qualitative and quantitative indicators of communication creativity in promotion campaigns can increase their communicative efficiency, save the promotion budget due to the reduction of such a media indicator as "frequency of contacts" and, as a result, increase the economic efficiency of marketing and communication activities, which is especially important in the current market situation.

Advertising is an important element of the communication marketing system. It is a means of creation and distribution of informative-figurative, expressive-suggestive texts. It is addressed to groups of people in order to encourage them to the choice and action that an advertiser needs.

The specificity of advertising as a kind of mass communication in comparison with the personal one is that the advertiser deals with a large number of people whom he or she does not know personally. As a result, it is impossible to control the conditions under which the message will be perceived. There is no instant feedback, which together with the abovementioned traits makes it difficult to get the desired response.

It is necessary to consider advertising and the problem of its effectiveness in a broad socio-cultural context. It performs a variety of social functions: commercial, standard-normative, symbolic, compensatory, psychological, etc. Considering advertising as a special type of communication, we can see how it manifests the three sides inherent in the process of communication: informative; perceptive; interactive.

The informative side of advertising is not only the provision of commercially valuable information (about goods and their use, prices, trade enterprises, services, etc.) Advertising also contains important social information related to the function of socio-cultural identification, that is, self-determination of a person in society – belonging to a group, lifestyle, cultural values. The pragmatics of the language of advertising is that linguistic and non-linguistic forms are a means of evaluation and impact on the socio-cultural environment for the purpose of distribution of consumer products. Advertising message is a complex linguistic phenomenon consisting of iconic, index, symbolic signs. As a result, there are a variety of connotations that form a new semantic space.

As a source of information advertising reflects the characteristics of the socio-cultural environment. In the context of transformation processes, advertising can produce values that reflect new social needs and expand the range of values associated with consumer activity. In a socially dynamic society, when there are intensive processes of social mobility, including the opportunities to move up the social ladder, people may need some "training" in new patterns of consumer behavior. Advertising plays the role of socio-economic orienteer in relation to products and brands corresponding to the new social status. At the same time, advertising activities should be based on the development of advertising goals through using the catching-up strategy. The peculiarity of social psychology is that the members of the group want to catch up, imitate, copy the patterns of life style of a higher social class. Advertising conveys spiritual experience in the form of models of consumer behavior, creates taste preferences of individuals, translates standard life styles. Despite the pragmatic orientation of advertising communication, its effectiveness largely depends on the socio-cultural context. This context largely determines the adequate understanding of the advertising text, the perception of advertising information, the motivation of the target audience, etc. As a kind of common knowledge, advertising contributes to the formation and maintenance of a shared semantic field of society, actualizing the value orienteers of the modern communicative space.

The perceptive side of communication, that is, the processes of perception and understanding, play a role of utmost importance in advertising communication. The specificity of this process in advertising is that the phenomena of intergroup perception occur without direct interaction of the groups themselves. The "second reality" created by advertising replaces psychologically the need to experience the direct interaction with representatives of other social groups. Advertising, thus, can nowadays even mediate the processes of intergroup perception in the communication of different social groups (youth, middle class, elite, gender, etc.).

The processes and structure of perception of advertising, its emotional and mental impact are the subject of psychological research. The artificial environment created by advertising is sometimes difficult to distinguish from reality due to the use of computer technology. However, the objects in advertising are not significant in themselves, but as symbols, which are associated with emotions, desire, any kind of behavior. The importance of perceptual aspects of advertising communication generally increases, as the semantic context of advertising appeal expands due to creativity. However, we should take into account the risky nature of creative advertising. When many incentives are used in advertising (sex, humor, characters, music, etc.), there is a danger of diverting attention to them from the advertised product.

Effective advertising should strive for an adequate perception of the very essence of the advertising message by the audience, and not some supplementary special effects. Therefore, the perception of advertising is associated with people understanding its content. In the process of interpreting the advertising messages there is a danger of distortion, simplification, misinterpretation. When the audience understands the unique characteristics of a brand – only this can be seen as credibility for an advertising campaign.

There are two levels of comprehending advertising that need to be distinguished:

1.Objective level – understanding of the advertising message in accordance with the goals of the advertiser.

2.Subjective level – understanding the message in accordance with one's internal motives, impulses, resonating with the intrapersonal context. The deeper the level of subjective understanding, the more convincing and memorable the advertisement is. One of the productive approaches in understanding the processes of comprehension in advertising as a bearer of the perceptual communication aspect is the methodology of Gestalt psychology. From the point of view of the concept of an organized whole, advertising message and advertising campaign appear not as a set of incentives, but as a unity. People seek to organize and harmonize mental space – to create a favorable image. From a Gestalt perspective, the first few perceived characteristics are important for creating an overall impression. The advertiser should therefore pay attention to making the first impressions of the advertised object. The right organization of a beholder's perception should provide a favorable Gestalt (image) through the psychological effect of filling: in order to achieve mental comfort a person seeks to fill the missing elements to complete the image.

The unfinished figures will be complete by the person's mind.

A well-known phrase being unfinished creates a cognitive impulse to complete it. The audience is thus involved in the process of perception, it does not get the conclusions ready but has to make them, which contributes to memorization. Memorization itself is associated with the process of interpretation of fuzzy stimuli. Advertisements, as a rule, have several components in their structure: image, text, sign. Any of them can lead to confusion and thereby activate the mental activity of the filling. Moderate obscurity can be useful in advertising where it performs the following functions:

- arouses curiosity, attracts attention;
- awakens the desire to reflect;
- makes one study the issue.

The elimination of ambiguity from the stimulus is based on a psychological phenomenon – the human desire to reduce the distinction between the stimuli to their maximum or minimum. In the case where the differences are not too significant, they are perceived as more similar than they actually are and vice versa. In advertising, the principle of "similarity" is used often. For example, it can be advertising of a trademark family, or a transfer of past experience to a new product or trademark (Mamedova N. M. 2005). Lifelikeness – the basis of simplicity – becomes a means of creating an illusory reality, substitution of reality by fiction. A common feature of mass culture and advertising is this kind of lifelikeness. Mass culture has developed a system of visual and expressive means that have been assimilated by advertising practice. These are simple artistic techniques, tested by all the previous development of art, that reflect the universal psychophysiological mechanisms of perception. These are: the use of the average language norm and entertaining plots, satisfying the expectations of the mass audience, the joy of recognition. This is why the law of purity of genres functions in popular culture, these genres being enclosed systems with a certain language and a standard set of subjects. Mass culture in the twentieth century has replaced folklore, which also in the syntactic plan is tough built. V. Y. Propp in the work "The morphology of a fairy tale" (Propp V. Y 2001) shows that it always contains the same syntactic scheme, which can be formalized and represented in logical symbols. Advertising has inherited these features, which, organizing advertising creative text, simplify the process of its perception. Despite the pragmatic orientation of advertising communication, its effectiveness largely depends on its socio-cultural content and aesthetic form.

The interactive side of communication, that is, the interaction of participants in communication is the essential side of advertising. Its purpose is to influence consumer behavior. The presence of delayed feedback can be considered as a manifestation of the specificity of the interactive side of communication in advertising. The influence of advertising is manifested during a long period of time. Advertising is created for the purpose of organizing consumer behavior, and having arisen, it inevitably enters the system of social interaction and thus is integrated into the scheme of social relations. It acts as a catalyst for social relations not only in the economy but

also in society as a whole. All three sides of advertising communication (informative, perceptive and interactive) are closely interrelated.

4. Creativity in advertising

An integral component of the communication marketing system is creativity. The essential characteristics of creativity are originality, non-standard thinking, novelty and, as a result, a high degree of attraction of the attention of consumers, the memorability of the brand and the content of communications. In the system of communication marketing representatives, material carriers of creativity come as the promoted material products, the brand and its attributes, creative and communication strategies, the design, the text, the very space of all communications, characters, communicants, etc. Creativity is the core of the conceptual apparatus of the sphere of communication marketing. The adequately and unambiguously interpreted discourse, the basis of which is a system of concepts built around the category of "creativity", should be the methodological basis for the development of this research sphere. Such concepts include creative strategy, creative concept, image, product characteristics, product concept, communication space, creative approach, creative method, creative idea, creative technology, copyrighting, creative design, creative production, communication strategy, communication policy, advertising strategy and advertising policy, etc.

Original creative ideas and solutions are tools that can help advertising to stand out, be more memorable and to convey the message in the most effective way to influence an audience (Douglas C. West, George Christodoulides, Jennifer Bonhomme, 2018). Can such pragmatic activity as advertising be elevated to the point of art? The importance of this issue is reflected in the discussions in literature, in the existence of special incentives for the most creative advertising products. Thus, the problem of "Where Marketing Art Meets Marketing Science" was discussed in the pages of Journal of Advertising Research (2016). The Advertising Research Foundation (ARF) annually (since 1994) awards advertising agencies and advertisers for creative developments in their field with David Ogilvy Awards.

Indeed, the main purpose of advertising is to stimulate the sale of goods and services. But this does not mean that there are no conditions for creative self-expression in this sphere, for the concept of creativity characterizes heuristic activity in all spheres of human action. Creativity is an activity that involves the development and application of original solutions and techniques. For example, creative advertising videos synthesize different types of artistic creativity – literary, musical, theatrical, etc., and become an element of mass art. And meanwhile, video advertising, according to J'son &Partners Consulting, is on the average, only 2% of the advertising market (See Fig. 1).
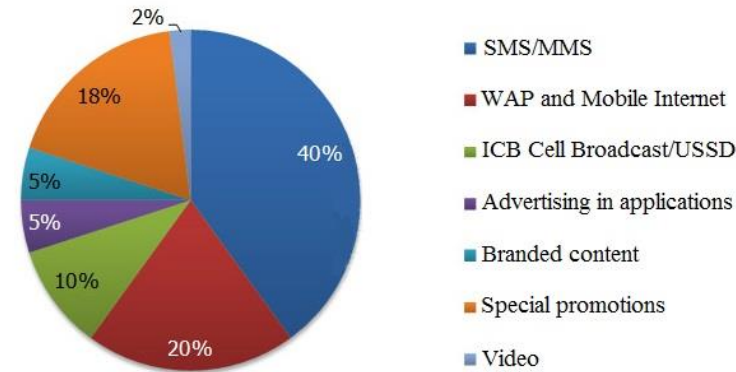
Figure 1. The advertising market.
Source: J'son & Partners Consulting

In the world of total information a consumer is looking for new emotions. He or she agrees to become loyal to the brand only in exchange for entertainment. In modern society, advertising began to perform functions that previously were performed by art.

Without skill of representatives of creative professions – a screenwriter (in advertizing – a creator), a director, operators, artists, composers, actors, etc. – the creation of an advertising clip is impossible. For example, many prominent figures of culture and art took part in the creation of commercials: film directors (Federico Fellini – pasta "Barilla", Wim Wenders – "American Express", Emir Kusturica – ketchup "Tsigansky – Baltimore", Nikita Mikhalkov – "Fiat"), artists (Salvador Dali – "AlkaSeltzer"), composers (Jean-Michel Jarre – "Pepsi Cola", Pavel Karmanov – "Hohland") and many others.

Undoubtedly, a variety of creative techniques (See Fig. 2) can be used and work well in advertising (Scott Koslow, 2015). But under one condition: they should be used appropriately, originally and with understanding of the purposes and the bases of their use. Two main components characterize truly creative advertising: conceptual and creative ones. The conceptual component is understood as the content part of the advertising message, the basic, deep meaning that the brand conveys to the consumer through advertising.
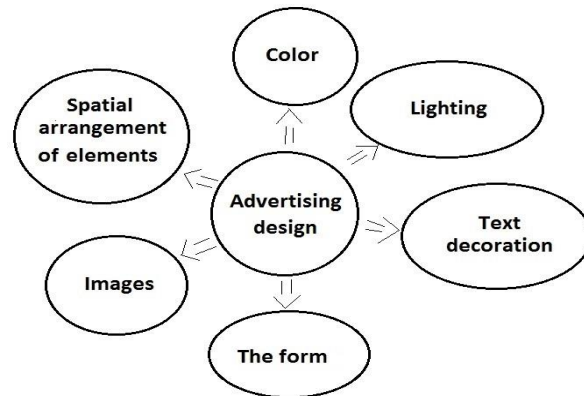
Figure 2. The advertising design.

The functional role of creative advertising is expressed in the impact not only on immediate sales, but also on remote ones (See Fig. 3). The creative component (the idea and form of advertising) appears not earlier than the concept when advertising strategy is clearly formed. The conceptual message is formulated as a task of all advertising activities as a whole and for each advertising message to the individual (Alexander Tevi, Scott Koslow, 2018). For strong, competitive brands, conceptual messages are always connected not just with the product, but with a broader system of sociocultural values. Therefore, they tend to remain unchanged for many years and sometimes decades.
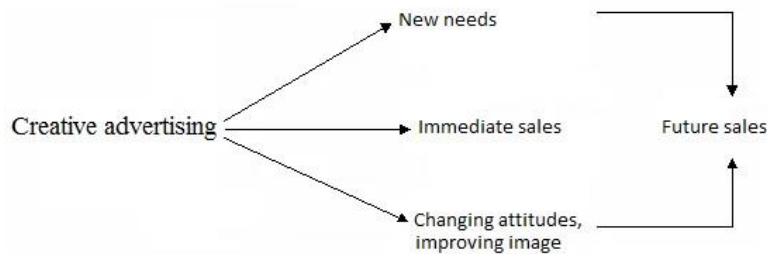

Figure 3. The functional role of creative advertising.

Socio-cultural space is filled with a variety of communication processes. Any artifact of the cultural environment acts not only in the hypostasis of its subject-material existence, but also as a carrier of symbolic meaning, forming the semiotic sphere of culture. Artifacts exist in the cultural space as things and as carriers of socially significant information.

Advertising increasingly becomes an integral component of artistic and symbolic space of culture, embodying both these aspects in its manifestation. Advertising is not only an integral element of marketing. As a result of its integration into various social practices of modern civilization, advertising increasingly fits into popular culture. Modern art practices are integrated into the market, being subject to its laws and are transformed in accordance with market demands. Art becomes a vital part of consumer culture, and advertising appears as the most adaptive part of mass culture.

One of the leading trends in modern society is the complexity of the structure of material and spiritual consumption with the dominance of the latter. Advertising as a part of mass culture acts as a means of overcoming this objective contradiction of consumerism. Due to the evolution of advertising practice, modern advertising appears as a complex socio-cultural phenomenon, organically combining pragmatic and aesthetic components. Therefore, in the modern cultural paradigm advertising is one of the ways to overcome the inconsistency of man-made civilization, combining in its artifacts utilitarianism and creativity that in its turn is rooted in spiritual layers of culture.

In advertising practice a variety of techniques of gaming and games are organically used as well as cathartic techniques, artistic and historical allusions. Thanks to a wide range of instruments borrowed from various heuristic practices: artistic, psychological, marketing – advertising creates a specific aesthetics of commodity, a kind of "theater of consumption", introducing new meanings into mass cultural use – meanings that go beyond the narrow framework of pragmatism. Advertising text or image due to its polysemanticism begins to function in culture not only according to the laws of the market, but also as carrier of certain socio-cultural values.

The place of advertising in the communicative space and therefore the role in the communicational marketing is determined by the fact that it is a kind of a center of mass culture. Mass culture arises at the intersection of various spheres – economy, politics, ideology – and assumes the functions of various social institutions. It becomes the primary means of social regulation and sharing of cultural practices in the context of global urbanization and destruction of traditional social connections. The orbit of its influence involves a variety of aspects of human life: from ideological preferences to the style of housing, from clothing to forms of intimacy. Mass culture becomes the main instrument that establishes cultural heritage of modern epoch. It took over part of the traditions of classical realistic art (life-like and attractive to the mass) and part of the functions of religion, which are associated with the harmonization of the mental life of people. Nevertheless, mass culture still is mostly the means of compensation and entertainment – it takes over both elitist and folk culture that both had a strong didactic, educational part in them.

Advertising is not only the most demonstrative part of mass culture, but also its driving force, a way of spreading "modern folklore". Advertising is related to mass culture both genetically and by modes of existence. Among the variety of phenomena and properties that popular culture and advertising share in common, there are several basic ones characterizing the nature of these phenomena.

Advertising is becoming closer to mass culture as a result of the processes of aestheticization of the advertising image. Modern culture reveals its aestheticization in the exit of art beyond the traditional existence, which takes place in different directions: design, environmental practices of modernism, garden design, fashion, advertising (Mamedova N. M., Gavrish V. D., Skatershchikova A. V., Fomina A. S. 2018).

In recent decades, advertising has become a kind of an artifact that combines commercial and artistic components, while functioning as a product of mass replication and consumption. Following general trends of the prevalence of verbal communication over visual one in the postmodernist space (both in consumption and in perception of the world in general), advertising appears as part of the "theater of consumption", as a factor in the formation of "commodity aesthetics". It is subject to the laws of the market and at the same time by its nature is largely similar to mass art.

Many scientists point out the presence of an aesthetic component in advertising communication (Erik Modig, Micael Dahlen, 2019). In particular, R. Kloepfer (1980) noted the expediency of using various works of art in advertising, as its artistic component contributes to the development of personal potential. One of the most common ways to create modern advertising is to include images of world art and history in its context and by doing this develop one's own values and ideas about the meaning of life, sometimes replacing spiritual values

with material ones. Experiencing a resemblance of "spiritual hunger", people begin to strive for ideals, combining such seek with consumption as a way of existence. Following the needs of society, advertising offers people to buy not only a product or service, but also new standards of everyday existence, as a result of constructing a unique aesthetics of consumption. Various visual and expressive means, methods and techniques are used for the aestheticization of the advertising image. This aestheticization of advertising takes place in different directions: the use of gaming techniques, allusions, cultural symbols, etc.

Creativity in advertising involves the strengthening of its artistic component (Charles, E. Young, 2000). The use of cultural and historical allusions is one of the most common methods of aestheticization of advertising. Allusions are a figurative and expressive technique that increases the aesthetic value of an advertising image by referring to or hinting at a known work of art, an element of culture, a fact of history or a famous person and using all this as a basis of imagery. The transformation of the original cultural image as a result of allusions in advertising leads to the endowment of the advertising image with aesthetic value. Therefore advertisements become artifacts. Polysemantic advertising is achieved due to the projection of the elements of an original image on the created advertising image, which allows the consumer to perceive advertising in a broader semantic context. Thus, cultural and historical allusions are used in advertising for utilitarian reasons – for the sake of saving space by creating a polysemantic image with the use of the phenomena of culture and history. At the same time, the transformation of the original image, which occurs as a result of allusive associations, represents the process of its aestheticization. Advertising communication becomes more attractive to the consumer due to this aesthetic component.

The volume of allusive advertising has increased several times over the last years. In the all-encompassing advertising images the goods, works of art, historical personalities are gathered together, creating a specific aesthetics of consumption with its inherent entertainment, even with elements of performance involving consumers in the action. Cultural and historical allusions add irony, comic, play of meanings to the advertising image, emphasizing the self-value of the advertising text and at the same time focusing on the promoted product. Through the principles of a game an advertised object is transformed and a special atmosphere is being developed simultaneously around it that has a subconscious psychological impact on the consumer. As a result, advertising sets no objective facts of reality but only their interpretation.

In this regard, it is important to identify the abilities of a game as a category that describes a modeling of elements of the advertising message. The game due to its main features reduces the level of negative perception of advertising by the audience, increases the average time of advertising contact and the motivation of consumers. The accentuation of the aesthetic component of advertising can already become the basis for the formation of a qualitatively new level of creative advertising strategies. The general cultural trend of the transition from the verbal to the visual reinforces the role of advertising as a means of visualization and translation of new values to the masses by manipulating images of works of art in order to achieve commercial goals. This determines the value of the aesthetic properties of advertising, which occupies a significant place in the information and communication space. Advertising, existing in the same space with art, is more adequately revealed in such phenomena as play, performance, the striking, the shocking. The transformation of the aesthetic component of modern advertising is largely determined by the development of technology. Total visualization, the use of technology in the direction of modeling immersion in a three-dimensional image does not detract from the fact that advertising is primarily a cultural text. Advertising text in the communication space becomes more open to other texts, communicating with them through various intertextual links. Advertising uses a variety of cultural contexts to create a unique image. Such a transformation involves the use of images of play in art. A loss of artistic image of the original cultural context leads to the modification of images of high art in the advertising text. The artistic image acquires additional and sometimes new meanings as a result of the transformation and is separated from the author and the culture that created it to become a component of modern advertising as an

institution of management and stimulation of consumption, a necessary basis for the functioning of modern society.

Thus, the effectiveness of creative advertising solutions is manifested in the fact that they attract attention and arouse interest in their messages, build trust in the brand, shift associations of customers with advertised goods in a positive direction; also they prompt, accelerate and increase sales in general. From all of the above, we can conclude that today, in order for advertising to fulfill its purpose, it must be not just beautiful, bright or funny. It should be unusual, conspicuous, memorable, that is, creative. Talented creativity is able to make advertising memorable, turn it into a kind of artifact that people remember. That is, it affects people for a long time after the end of the advertising campaign, forms a positive attitude to the brand. Good creativity is an emotional program for consumers, and, in fact, is expressed in creating awareness, uniqueness and style inherent only in advertising of some particular product. Creative advertising is one of the most important elements that make an advertising campaign successful. It is a tool of effective communication marketing.

5. Myth design in advertising

The functional role of creativity in advertising is expressed in the focus of attention on the brand, the formation of brand loyalty, which should ultimately lead to the purchase. In conditions of increasing competition for the attention of the target audience, the message becomes effective and efficient if it is built with the help of special techniques and technologies. Such technologies include a design of myths – special communicative field of the brand having mythological features. The sphere of wide application of technology of mythology design is advertising. This explains the high efficiency of advertising messages, their "hypnotic" impact on consumers of different age, gender, social and economic status. Experienced marketers do not just sell goods and services, but create competitive brands that "sell" these goods and services themselves. Creative advertising with an exciting history rooted in cultural archetypes creates an attractive brand with unique traits. «We are storied creatures. Our life is a story. We communicate through telling and listening to stories. Strong, enduring brands use the power of story and/or mythic images to create (or represent) mytho-symbolic brand building worlds... Storied brands come to represent appealing mytho-symbolic worlds, with their own mythology, symbolism, and values, that work to maintain and reinforce the brand's identity, personality, and emotional connection with the consumer» (Sal Randazzo 2006). Through the use of myth designing technology, advertising images in the minds of individuals merge into a single whole and are perceived as the only possible picture of the world, creating a unique brand identity.

The appeal to the unconscious structures of both individual and collective psyche, the expression of mass taste and mass subconscious desire gives the brand credibility. Advertising excites vague but very sensitive impulses for social consciousness, which is determined by our subject's mythological side. Symbolic, mythical and creative role of advertising consists in giving the product a certain cultural, social values, a new fictional sense. Modern mythology is different from the archaic one. But still, the analysis of the features and mechanisms of action of archaic myths allows us to understand the socio-cultural projections of modern myth-making in advertising.

Archaic myth, or proto-myth was mostly a non-verbal, visually effective form of learning. The reflective function of the cognitive process is manifested in the ritual and the myth not so much, as the interpretive one, associated with the transfer of the subject of knowledge, oneself in the place of another, with empathy and imitation. In the myth and ritual man commits an act of participation, introduction, projection of oneself in the miraculous power of the ancestors. Mythical images are caused not only by external physical powers, but also by internal physiological conditions and mental archetypal structures of a person (according to C. Jung). Archaic thinking was a psychological projection of people's own ideas on the world, which rebuts rational thinking. Mythical thinking is not operational, formally logical, but probabilistic in nature, it is characterized by experimental and empirical analyticity, lack of developed reflexive-critical attitude, circumvention of contradiction (Cramphorn,

Spike 2006). The specificity of primitive logic is that it reaches the goal not directly, but in a roundabout way ("Bricolage"), shuffling, rearranging the existing symbolic elements, highlighting opposites ("binary oppositions").

Sensory-emotional, irrationally physiognomic attitude of primitive man to the world, awareness of the dangers of some phenomena and things was obviously one of the reasons for the prohibitions, regulations, rituals, taboos as prerequisites for the formation of primitive culture, i.e. the formation of human society. Myths, rites and rituals in the archaic society became the forms of correlation between the mythical subject and the samples of primitive culture, they prescribed certain norms and values. In primitive society, the foundations of human civilization are laid, almost everything that will look absolutely natural for hundreds of future generations (family, power, norms and rules of behavior, etc.) is invented here. Taboos, prohibitions, regulations begin to play the role of the collective will, the emerging morality as a form of self-consciousness of society. Myths acted as a "means" of maintaining the natural and social order, affirmed the system of values adopted in this society, sanctioned certain norms of behavior. Therefore, myth is not just an allegorical, symbolic story or narrative. It is experienced by the mythical consciousness like the oral "Holy Scripture", as a reality that affects the world and man.

The protective function of myth and ritual was manifested not only in the interaction of humans with the world, but also with themselves. The myth was a synthesis of the unconscious with consciousness in the cognitive act, it overcame the danger of the contradiction of consciousness with the unconscious archetypal basis. This was the healing essence of rituals, ceremonies, rites, worship, which were aimed at preserving traditions as a means of protection inherited from ancestors.

Thus, the archaic myth was an axiological imperative that determined the behavior of the individual within the framework of certain prohibitions, taboos aimed at introducing the miraculous power of ancestors, heroes, spirits of people and things, their favorable and not destructive manifestation. This determined the socio-cultural aspect of mythical thinking, its role and importance in the formation and development of society, preservation and transmission of traditions. Myth was also a means of human inclusion in social reality, its construction and maintenance, not only as a specific form of reflection of nature or the expression of the psyche, but also as the projection of emerging social relations.

Features of mythical thinking allow us to understand some of the peculiarities of perception and impact of advertising. In advertising as well as in myth, the interpretive function of the cognitive process leading to subjective experience and imitation is extremely important. Some models of cognitive processes in advertising are also characterized by experimentally empirical analyticity, lack of reflexive-critical thinking, avoidance of contradiction. The effect of advertising occurs not directly, but in a form of "bricolage", through the rearrangement of various symbolic elements, which also makes advertising somewhat close to the primitive thinking. The synthesis of the unconscious and the conscious in the cognitive act that is allowing to avoid their hostile opposition is another characteristic of the myth and it also reveals another facet of advertising influence. We can agree with Roland Barthes that the purpose of myth is to purify experience from anything accidental. Myth makes things harmless, finds their justification in the eternal and unchanging nature, gives them clarity. It forms a world without contradictions, because there is no depth in it, and places it in front of our eyes in all its evidence, serene clarity when it seems that things mean something in themselves (Barthes R., 1989).

The ancient myth was, as noted above, a means of sociocultural regulation and translation of cultural experience. Popular culture and advertising, as its most dynamic sphere, inherited these functions of myth. Modern mythology covers a wide range of social, economic and even political phenomena, beliefs, values, prejudices, stereotypes and various cognitive processes. Repeatability is a facet of the mythical reflection of the world that is fancifully manifested in modern culture. Archaic myth is narrative and descriptive, while modern myth is visual – largely due to the cinema, television and advertising it acquires the reliability of the perceptible image. It comes as the

actualization of the archetype in various symbolic forms. In the words of M. McLuhan (McLuhan M. 1964) mass culture is to immerse people into the world of "silence and the unconscious".

The creation of modern myths is based on the technology of myth design, using the features of mythological thinking, imagery, emotional relevance of consumer psychology. It allows to organically combine the needs of marketing and deep hidden phenomena of human psychology. The myth in relation to myth design technology can be the tool, the result or the source material. Myth design allows experts in advertising, designers of communications to use effective tools in marketing communications, capable of enriching the content and forms of marketing and advertising.

Principles of myth design form a system, which includes:
• the principle of formation of the communicative subject field, in which there is a synthesis that combines communication,
• cognitive-conceptual processes of consumers,
• the principle of unity of marketing strategy and designer's creativity. It appears as an effective way of modeling marketing, creative communications. The special importance of this technology is manifested in many spheres of advertising of goods and services: educational services, cars, health care, tourism and other fields of activity.

Conclusions

The objective need for effective marketing management as well as improving the competitiveness of various organizational structures of business and sustainable entrepreneurship predetermine the importance of theoretical research and practical implementation of effective approaches to the creation of advertising. Advertising is an integral part of the communication marketing system, which is based on creative strategies. The modern advertising paradigm includes pragmatic and artistic aspects. Creative approach to advertising allows to realize this phenomenon's dual nature. The pragmatics of advertising is manifested in its main goal – to stimulate the consumption of goods and services. At the same time, one of the leading trends in the development of advertising is the process of aestheticization, which occurs in different directions: the use of gaming techniques, allusions, cultural symbols, etc. The effectiveness of advertising is manifested in a wide socio-cultural context. Advertising performs various social functions: entrepreneurial, normative, symbolic, compensatory, psychological, etc. In this article we also analyze the characteristics of informative, perceptual and interactive processes in advertising communication from the point of view of marketing, psychological, and communicative approaches. The significance of myth design as an effective technology of marketing in general and branding in particular is also examined in this article. The essence of myth design is to create such a communication space for the brand, which due to archetypes synthesizes cultural factors and individual phenomena of consciousness in a united metasystem. In the light of the features of mythological thinking, the nature of advertising myth-making is a way of giving a product some cultural and social value, a new fictional meaning and increasing of its commercial attractiveness and the creation of a specific uniqueness of the brand. In general, it seems to us that in the context of the universal trend of transition from verbal to visual, the role of advertising increases as a means of visualization and translation of economic and socio-cultural values.

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